

TU1

A version of this word has been trademarked by the Tiny Epic series, which stylizes the addition of “ITEM” to this word in all capitals. This word was coined in 2000 by Alison Hanzel and subsequently spread through Yahoo Groups until 2001, where it named a new award given out by the Spielfreaks discussion board, and eventually was added to the OED in 2015. This word is pluralized normally despite being a portmanteau of an irregular plural noun. This word can be mashed with “vegetable” in the context of Agricola, or combined with “animal” in Everdell. The original use of this word was for components of Carcassonne, where it can refer to a knight, robber, monk, or farmer. For ten points, give the word for the little wooden guys in a board game.

ANS: **meeple**

TU2

One of these objects titles a bizarre survival-horror fan-game where Mario explores a cursed mansion and gets brutally murdered in many different ways. In Rakuen, Tony threatens to break your fingers if you touch one of these objects, and Fable 2 opens with you going out to buy a magical one of them. Wario Land 3 takes place entirely within one of these objects, where Rudy the Clown tasks Wario with finding five more of them. Sander Cohen has one of these he calls his “muse” in Bioshock which when opened has Splicer organs rather than a spindle, and in Bloodborne a “tiny” one of these will stagger Father Gascoigne when used. In later levels of Dishonored, Overseer enemies are equipped with these objects that cut off your magic when cranked. For ten points, name these mechanical objects that are also often used as part of a game soundtracks for especially ominous or childlike plinking tones.

ANS: **music box** [prompt on **box**]

TU3

An essay by Trevor Malkinson brings up the connection between this person and metal music and argues for anti-imperialism in their relationship. This person inspired the Agent Steel song “144,000 Gone,” and Avenged Sevenfold drew on this person for the subject of their song “Beast and the Harlot.” The second track on Metallica’s Kill ‘Em All paraphrases this person with the lyrics “By the last breath of the fourth winds blow / Better raise your ears / The sound of hooves knock at your door.” It’s not Snorri Strulson, but a Manowar song from Into the Glory Ride describes the work of this person and says “What was written foretold in dreams, / In visions apocalypse now seen.” A direct quote from this man opens the title track of a 1982 album that generated controversy in the United States as religious conservatives accused Iron Maiden of being Satanists. For ten points, the songs “The Four Horseman,” and “The Number of the Beast,” and “Revelation” reference what writer of apocalyptic Biblical literature?

ANS: **John** of **Patmos** [prompt on **John**]

TU4

One work about these things begins with the lines “As your body floats down Third Street / With the burn-smell factory closing up.” Robin Goldwasser created two of these things for the *Here Comes the ABCs* music videos, and guitar riffs from Crazy Train and Paranoid open a live section featuring a blue and green one of these things. A live-exclusive song partially adapted into “With the Dark” stated that these things “Gonna Fuck You Up.” When asked about these things, John Linnell responded, “We just think [these things] are kinda cool. We like [these things]. Some of our best friends are [these things]. We’re [these things].” “Counterfeit Faker” and “Exquisite Dead Guy” used to be performed live with the heads of these objects hoisted on mic stands. “Definition of Good” and “You Don’t Like Me” both reference “shadow” versions of these objects, and “Dunkin, Of Course Of Course” says “Don’t blame [this object], blame the hand.” For ten points, name these objects that, in a They Might Be Giants song, you must “put your hand inside.”

ANS: **puppets** [accept **sock puppets**, **puppet heads**, or **shadow puppets**, prompt on **ventriloquist dummy**]

TU5 - *Note to players: description acceptable.*

Cymetron and CowsSayMoo both created versions of this machine in Minecraft, though neither fully replicate its maximum 40 Hz operating speed. An early version of the central component of this machine was first seen in the video “More Bells and Whistles” produced for Imaginarium. The most prominent appearance of this machine is actually a compilation of different runs, with the creator of this machine, Wayne Lytle, saying the final video is a “good take.” An email hoax from 2006 falsely claimed that this machine was made from farm machinery at the University of Iowa, and a version of this machine was created in 2011 by Intel for the Maker’s showcase, though its main function was actually simulated electronically. This machine was the inspiration for a different machine created by Martin Molin that went viral in a 2016 music video that shows one black marble among the 2000 others powering it. The Wintergatan “Marble Machine” is, for ten points, a real-life adaptation of what machine that plays bass, banjo, marimba, drums, and vibraphone in a 2001 computer animated video?

ANS: the machine from “**Pipe Dream**” [accept descriptions of that animated machine that plays instruments with pipes and ball bearings, prompt on things with Animusic unless they describe it further]

TU6

The trolls of Ulgrotha wield weapons made from the teeth of these creatures, and a geographical feature named for these creatures lies east of Hammerheim and south of Cape Tempest on the map of Dominaria. A reserved list creature with this type has first strike and protection from red, and the only legendary creature with this type can’t be blocked, does damage when it leaves the battlefield, and has “partner with”. One creature with this type can untap seven lands, another gives all your opponents’ creatures -1/-0, and while neither of those creatures have flying, a quarter of all creatures with this type do. A “Colossal” creature of this type can exile an opponent’s creature when it attacks, a “Pursued” one gives other players angry pirate tokens, and Reef Worm eventually makes a 6/6 token of this type which is then “eaten” by a kraken. For ten points, name this seldom used blue creature type in Magic: the Gathering, usually representing large aquatic mammals.

ANS: **whale** [accept **narwhal** if anyone is crazy enough to buzz on the first clue, prompt otherwise]

TU7

In Orlando Furioso, a monster that is not one of these creatures, but has the same name, is fed maidens by the king of Ebuda, though Ruggiero rescues Angelica from it. These creatures are the oldest on the sphere of Adir, though their civilization collapsed with the arrival of the Danair. An “Ironclaw Curse” afflicts a group of these creatures, and orphaned creatures of this type are known as “krumar” when raised by the Arashin Houses. These creatures exacerbated a “sentience dilemma,” which led to multiple contradictory origin stories, including being interbred from beasts and being grown from slime. A depiction of one of these creatures was modeled off of Harvey Weinstein, and that one later dies during the Battle of Pelennor Fields. Stronger versions of these creatures were bred by Isengard and known as Uruk-Hai. For ten points, name this race of often-evil humanoids popularized by the works of Tolkien.

ANS: **orcs** [the second clue is from my homebrew DnD game that some players at Purdue are in, so don’t expect anyone to get it there]

TU8

This plant was suggested to be a food source for extinct megafauna, but the theory has been criticized as a “just-so” presupposition given recent evidence shows that its seeds could not survive the intestinal tract of large herbivores. When I was young, my neighbors and I would roll the fruit of these plants out into the road for cars to run over, and we called them yuck-a-fruits for the gross yellow splatter marks they left behind. The large fruit is a syncarp of numerous small drupes, in which the carpels have grown together, giving it a rough tuberculated surface that oozes milky latex when damaged. It tastes like cucumber. When aggressively pruned, this plant grows many adventitious shoots that closely interweave when these trees are planted in a row, which is why this plant was often used to fence in pastures before barbed wire. For ten points, name this large American shrub whose many common names derive from its use for Native American bows, cattle ranching barriers, and its distinctive wrinkly fruit.

ANS: Maclura pomifera [or osage orange, mock orange, hedge apple, horse apple, monkey ball, monkey brains, yellow-wood, bois d'arc, bodark, or bodock]

TU9

This organism is preyed upon by the parasitic braconid wasp *Cotesia congregata*, which uses a polydnavirus to inactivate its immune system before injecting eggs. This common laboratory organism will enter diapause when reared in a short-day photoperiod environment and appears blue when fed an artificial diet. When threatened, this organism will emit a rapid clicking noise with its mandibles and deter predators by exhaling nicotine from their diet in a process called “toxic halitosis.” When I was eight years old, I received an apology letter from my neighbor after he “accidentally” dropped one of these organisms into the path of a lawnmower. I’m not still bitter, nope. These organisms can grow up to 7 centimeters long in their larval stage and can be distinguished from a similar species confusingly named after plants they both feed on by seven white diagonal lateral markings. For ten points, name these lepidopterans, whose large larvae are notorious garden pests with a distinctive rear outgrowth.

ANS: Manduca sexta [or tobacco hornworm, Carolina sphinx moth, tobacco hawk moth, or Goliath worm, prompt on partial of any of those answers, reluctantly accept Manduca quinquemaculata, five-spotted hawkmoth, or tomato hornworm on the first clue only]

TU10

Raymond Queneau wrote a seminal Oulipo work containing this many poems. The Enigma machine contained possible plug configuration along this order of magnitude, and the surface area of the Sun in hectares is also in this order of magnitude. IC 1101, the largest known galaxy, is estimated to contain about this many stars, which is also about as many synapses are in the human brain. Two to the 47 is closest to this power of ten, and a banknote of this denomination that was originally worth less than 0.40 USD now sells for \$240 to collectors as the highest printed Zimbabwean dollar. A light-year is approximately equal to this many decimeters, and in 2022, both this number of digits of pi were calculated by Google Cloud and total global GDP passed this number in USD. For ten points, give this number equal to ten million squared.

ANS: 100 trillion [or 10¹⁴, accept Hundred Thousand Billion]

TU11 - *Note to moderator: this tossup is very long, and written narratively. Please read accordingly.*

This subject has always been the dream of Gervaise. The colleges for this subject were far in the north of the hills, hidden above the terraced farms in tall spired castles. Gervaise had always imagined that they were castles anyway. To be honest, she hadn't experienced much of this subject at all, given that all her parents had prepared her for was weaving and mathematics. Her mother was insistent on teaching her the intricate patterns of kappiriti designs, and no matter how many times Gervaise couldn't answer her mother's prompts, she never gave up trying to beat it into her. "See this cross-line of green and yellow? Next comes the white, and then azure, folded twice back," she would hear, "Sixteen stitches, you understand? Sixteen." Gervaise would struggle on, but her mind would be thinking of this subject, the sharp angles of kappiriti becoming the gentle curves of the far country, traveled by the medicant knights and wandering monks. Gervaise longed to know of the road, and to perform this subject for the people all around. She would hear their tales of slain demons and conquered lands all, and she would nod, smile, and practice this subject for them. Gervaise would never look back.

Then suddenly her mother would slap the table, and she would be back hearing of how her thrissi spirals were too loose and how the artful choice would dictate that silver thread would be used only once between three sections of blue but that Gervaise used it four times. She would hear all this but she would not be listening, instead thinking of the stories of her imagined road.

Late at night, Gervaise would look out at the darkened blanket of stars above and she would pray for silence and clarity. Then, she would take out a worn reed that she filled with ash from her family's hearth, and she would begin on this subject. It would always start stumbling and slow; her mind still feeling woolen and her hands feeling awkward and cold. As she continued her work in this subject, the words would get more fluid, and the distance between her and the page would fold to an infinitesimal. The shades she entertained in her imagination would dance onto the page with the strokes of her pen, and the sense of herself, of Gervaise, would fade to the parchment background as she became a simple observer and recorder of events. This was an elation in itself for Gervaise, and it was why this subject was the draw of her dreams. She was never as at peace as she was now, immersed in this subject. But then sleep would intrude on her trance, and once Gervaise began to feel her eyelids droop and hands fail, she knew the night's experience of this subject was over. She would fall to bed, and before long, the sun would rise and drag her to her mother again.

So the days of youth passed for Gervaise: days of toil with her mother, the pinching of fine threads and the exhaustion of delicate algorithms; and nights of release, of hidden ink and stowed papers. Gervaise was not happy, but she could survive. Her dreams of this subject were sustenance enough for her soul. It was not to last though. Gervaise's mother had immense patience, but it was not infinite. After years of trying to impress the arts of kappiriti into Gervaise, she had realized it was not taking effect and that Gervaise would never understand with her teaching. But while her mother had lost patience, she had not lost her stubbornness. Gervaise was told to pack her thread, her sratti board, and three sets of her clothes. A travel caravan would pass by today, her mother told her, and it would take her to the capital, where her mother had arranged with her sister to take her to a cloistered weaving school. Gervaise would become a kappiritirin, just as her mother, and her grandmother, and her great-grandmother, all the way back to the first mother of the ancestors that watched over their family home still. Gervaise's mother would not allow anything else. Gervaise took up her things as her mother commanded, and with stifled dreams of this subject still smoldering within, did as her mother commanded.

Gervaise saw the caravan kicking up dust, the hundreds of mukden camels laden with cloths and grain from the upper provinces, and thought of the dull pain of her mother's lessons stretching out as far as this line of travelers. Then Gervaise thought of her love of this subject, and looked back up at the terraced hills of the north and their spired castles. She gritted her teeth, turned, and began to climb.

The northern hills had only scattered roads between the farms, and by the time Gervaise had reached the first of the tall stone towers of the colleges of this subject, she was stained with grass and mud, cut and bruised from the unsteady rocks and briar thorns, and utterly exhausted. With effort, Gervaise opened the tall stone doors and walked into the great hall, where lines of tables of monks performing this practice. One of them stood apart though, easily the tallest of any in the room. He was dressed in long flowing green robes, and Gervaise saw the landscape of her mind in their folds. The monk turned and saw Gervaise, and asked what she was doing here. "To learn [this

subject],” Gervaise said. The tall monk stood before her. “We have seen hundreds of students in these halls,” he said in an imperious voice. “They all know how to spell, how to punctuate, how to describe the mind and words of their characters; but there is more to [this subject] than that.” Gervaise stood before his withering gaze and never felt more sure of herself. The monk continued, “The art of [this subject] is elusive; it requires decades of practice to even recognize the skill in it, and an eternity more to replicate it in your own work.” The monk handed Gervaise a sheet of yellowed parchment and a feathered quill. “Seat yourself,” he said, “and begin to hone.” Gervaise sat amid the monks and bid the gods for inspiration and strength. She took up the quill and ink.

For ten points, her practice of this subject began: “Writing had always been the dream of Gervaise...”

ANS: **writing**