

## Realis 03: Feast at the Citadel Bein 02

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### **Opening Narration**

[“[Realis](#)” by Jack de Quidt begins playing]

Austin (as **Curtis “Curly” Krinsky**): Lord Bein, Lord Theragon Bein himself. He has invited us to do a little, uh, a little internal show tomorrow night.

Ali (as **Hye**): Yes. Yes, I'm open for readings.

Art (as **Donnie**): If no one wins, they run you out of town.

Keith (as **Wellaway**): There's a lot of game. Every town's got a lot of game.

Austin (as **conman**): Eh, there's not an infinite amount of game, buddy. There's only so much game to go around. And you come to town with your big bright lights and your tents, and I hear there's a ghost amongst ya.

Keith (as **Wellaway**): Hey, are you a jerk?

Austin (as **conman**): What'd you call me?

**Ali**: I think I'm on an urn errand now.

**Art**: You know, a ghost is the best eavesdropper in the world, right?

**Austin**: You hear that the kind of two rival political groups that are here aren't really interested in Ulled. They're not even really interested in the Tetrad, the four moons. They are interested in finding something here. They're looking for, like, a treasure of some sort, something in the castle vault. And then the other thing that you hear is some people laughing about how tomorrow the lord will invite them to the feast.

**Art**: Hmm.

**Austin**: Classic—

**Keith**: We're invited to that feast, right?

**Austin**: Maybe not you specifically, but yeah.

**Keith**: But, like, the circus is.

**Austin**: The circus is. Yeah. And there's some real, like, "You know how the feasts go! Hehehehehe!" You know? Bad, you know, horror movie or horror game NPC laugh, you know?

**Keith**: Okay. This town maybe is full of jerks.

**Art**: Yeah, maybe this is a jerk town.

**Keith**: Yeah.

**Austin**: Learn something new every day.

[song plays out]

## Evening Scenes Continue

### Wellaway [0:02:32]

**Austin:** Anyone else getting up to anything?

**Keith:** Can I— oh, two things. First of all, what's my split on this take with the jerk here?

**Austin:** He says—

**Keith:** How many loops?

**Austin:** Oh, what's your take? Uh...

**Keith:** Yeah. Sorry, yeah, how many loops are we each getting?

**Austin:** I think the people out here are not even paying with loops. They're paying with coins, right?

**Keith:** Coins? Okay.

**Austin:** So you end up getting to three loops total, between everybody watching, right?

**Keith:** Okay.

**Austin:** And I think this guy wants to split it 60/40 in favor of him.

Keith (as **Wellaway**): Hey, I'll do you one better. You can get 66, and I'll get 33.

Austin (as **conman**): What's the game?

Keith (as **Wellaway**): Tell me about the lord.

[[new, suspenseful music](#) begins playing]

Austin (as **conman**): Eh, he's just an old lord, you know?

Keith (as **Wellaway**): Old lord.

Austin (as **conman**): Theragon's been an all right guy, you know? My whole life, he's been the lord. I heard his dad was a real curmudgeon. And, you know, he keeps the people fed, and he keeps the pigs fed.

Keith (as **Wellaway**): The pigs?

Austin (as **conman**): He keeps the boars fed.

Keith (as **Wellaway**): Like, the town's boars?

Austin (as **conman**): Yeah, the town's boars. The underground boars.

Keith (as **Wellaway**): The underground boars?

Austin (as **conman**): The pigs from below.

Keith (as **Wellaway**): Tell me about the— what— what are the pigs from below?

**Art:** The pigs from below?

Austin (as **conman**): What do you mean, what— you're from— you're not—? Where are you from?

Keith (as **Wellaway**): I'm from Dokine.

Austin (as **conman**): I thought you were an Ulled clown.

Keith (as **Wellaway**): No.

Austin (as **conman**): You're from— you're a Dokine clown.

Keith (as **Wellaway**): Yeah.

Austin (as **conman**): Oh, buddy. Well. Yeah, he keeps the pigs fed. You're really not from Ulled? I caught Ulled vibes from you.

Keith (as **Wellaway**): No, I'm really not from Ulled. What does that mean, "Ulled vibes"?

Austin (as **conman**): Well, just the way you do an uppercut, the way you do a bellyflop. You adapt well. I'm impressed.

Keith (as **Wellaway**): I didn't even know there were farm clowns.

Austin (as **conman**): You didn't know there were farm clowns?

Keith (as **Wellaway**): I've never met a farm clown.

Austin (as **conman**): Now you're gonna insult us. We're gonna have to have a real fight again, buddy. [punches palm twice] I'm kidding you.

Keith (as **Wellaway**): [relieved chuckle] Okay. [Art and Keith laugh] Uh, could we double back on the...on the ground pigs?

Austin (as **conman**): Well, I ain't ever seen 'em.

Keith (as **Wellaway**): Why not?

Austin (as **conman**): But, you know, they make the soil good. For the farming.

Keith (as **Wellaway**): They make the— how do they do that?

Austin (as **conman**): [as if it's obvious] With the pig magic? What do you want from me?

Keith (as **Wellaway**): Why don't you explain this to me like I'm five?

Austin (as **conman**): Okay.

**Art:** I think “the pig magic” is how you explain it to a five-year-old, honestly. [chuckles]

Austin (as **conman**): [as if to a child] Hey, little boy! [Art laughs] Do you know about the pigs?

Keith (as **Wellaway**): [like an eager child] No, sir! Tell me! Tell me about the pigs!

Austin (as **conman**): Well, every lord in Ulled has a collection of pigs under the

ground.

Keith (as **Wellaway**): Why?

Austin (as **conman**): And they do the pig magic that makes the soil good so we can grow our crops.

**Ali**: Oh, stop. They're doing — the pigs...

Keith (as **Wellaway**): Sir, sir, why do they have pigs?

Austin (as **conman**): Well, 'cause we were blessed with the pigs.

Keith (as **Wellaway**): Okay...

Austin (as **conman**): We got the boars, and we got the boar lords. And we stopped calling 'em boars a long time ago, 'cause they're not so fuzzy and furry. They're a little more piggy, and I don't mean that in, like, a big belly sense. Now, I gotta tell you. Our lord does kind of have a boar thing going. Big beard.

Keith (as **Wellaway**): Okay.

Austin (as **conman**): You really didn't know about the pig magic.

Keith (as **Wellaway**): No. And my boss is meeting the lord. That's fine, right?

[music: "[Pig Magic](#)" ends]

Austin (as **conman**): Eh. I've never met a lord, but, you know. Lord's surrounded by people.

Keith (as **Wellaway**): All right. Well, good show.

Austin (as **conman**): Good show.

Keith (as **Wellaway**): See, there's always game.

Austin (as **conman**): I gotta tell you you were right. There's always game. What's

your name?

Keith (as **Wellaway**): Piaster. Wellaway. Wellaway Piaster.

Austin (as **conman**): You're a Piaster! You're sure you're not from Ulled?

Keith (as **Wellaway**): I'm sure I'm not from Ulled. I'm from Dokine.

Austin (as **conman**): I'm a Biaster.

Keith (as **Wellaway**): You're a Biaster?

Austin (as **Biaster**): Yeah.

Keith (as **Wellaway**): Piaster and Biaster.

Austin (as **Biaster**): We're not—

Keith (as **Wellaway**): I don't know the Biasters.

Austin (as **Biaster**): I think you might be a Biaster. You're sure it's a P at the front?

Keith (as **Wellaway**): I'm sure it's a P.

Austin (as **Biaster**): Okay. Well. No accounting for taste.

**Keith:** [quietly] What the hell? [Austin and Keith laugh]

**Austin:** Oh, I love playing *Realis*. I get to play weirdos. It's great.

**Keith:** This guy doesn't know what taste means. [laughs]

**Hye [0:07:06]**

**Austin:** And it sounds like the end of a nice night. Everybody goes back home. You know, you find *an* urn. It's a nice urn. Is it the *right* urn? I don't know. Seems like it could be.

**Keith:** Okay.

(as **Wellaway**): Hey, nice urn.

**Ali:** I mean, this is just a guy who sells meat, you know? [chuckles]

Keith (as **Wellaway**): What's it do?

**Austin:** Damn.

**Ali:** You know, he was just looking for a nice urn.

**Austin:** Is it, like, an urn that you, like, put ashes in, or is it like an urn you put coffee in? What type of urn are you going to come back with?

**Ali:** Mm...

**Keith:** That's the same urn to some people.

**Austin:** Eugh. [Ali laughs] Shouldn't be.

**Ali:** Coffee, probably. Coffee, probably. Maybe I have, like, a magical amulet that I use to figure out which urn to get.

**Austin:** You have a magical amulet to help you find...? [Ali laughs] Where's that on your sheet?

**Ali:** You know, you hold it over the table, and you see which one it swings towards.

**Austin:** All right. Well, to me, that sounds like "I always know how to ritually summon the power of the moons."

**Ali:** [chuckles] Sure. I guess, yeah, I guess the moons are involved in that.

**Austin:** You know, the moons have gravity. The moons move the locket.

**Ali:** Mm-hmm. Mm-hmm.



**Austin:** All right, well, then you get a good urn.

**Ali:** Whoa.

**Austin:** The urn has a picture on it, and it's a coffee urn.

**Ali:** Mm-hmm.

**Austin:** It has really delicate painting on it or really delicate, like, drawing on it. Really slim lines with light color. And it is an image of— it's an image that, like, you can see...like, it's not each side of the urn has a— actually, it is. It is an eight-sided urn that has, like, it's like octagonal in shape with, like, hard edges. And on each side, there is an image, and on the first side, it is a frog jumping, and on the second side, it is a stone skipping across water, and then, on the third side— it's always, like, things in motion. You know what I mean? It's like that style of, like, a thing hopping, a thing jumping, a thing landing, you know?

**Keith:** It's a verb pot.

**Austin:** It's a verb pot. Right, exactly. There's, like, a fish jumping. There's, like, a dragonfly, you know, coming over the water or whatever. It's kind of, like, generally aquatic-themed in nature, you know? And maybe the front one is actually— I said the frog was the front. I think the front is a bridge, and the little, like, spout that the coffee comes out of is underneath the bridge. And I imagine this is, like...I'm thinking about this a lot like kind of, like, Japanese prints I've seen or prints of, like, old Japanese art, that style of kind of, like, flat distance, you know? Where like, there's not— things are drawn without a— accurate's the wrong word, 'cause it's an artistic stylization thing, right? But scale and distance are represented flatly, right?

**Keith:** Perspective.

**Austin:** Yeah, the perspective is not, like, one-to-one reality. Sometimes it's greater, you know, it's emphasizing things in a greater way, but often it's kind of like, oh, this bridge is the same size as this frog, and it's not because it's a tiny bridge, you know?

**Keith:** It's like medieval art does this too.

**Austin:** Yeah, medieval art also does this, yeah, just in general, right?

**Keith:** Like, European medieval art.

**Austin:** Yeah, pre-perspective art, basically. And yeah. So, yeah, there's this urn. You sense that the urn will keep coffee warm for a long time. [Ali chuckles] This is the sense you have. It's, like, pretty well insulated.

**Ali:** Man.

**Austin:** Despite being an antique urn.

**Ali:** Nice.

**Austin:** Yeah. And—

**Keith:** Oh, it's for drinking coffee, not for coffee grounds.

**Austin:** Yeah. Yeah. Yeah.

**Keith:** [chuckles] Okay.

**Austin:** Like, you know, you go to an event, and they have an urn of coffee there, you know? An urn of tea.

**Keith:** Yes. Oh, yeah, now I know.

**Austin:** Yeah. Do you not know? Do you not know this?

**Keith:** I have not ever seen a thing that has hot coffee in it described as an urn.

**Austin:** It's a coffee urn. This is, like, a whole thing. You're going to see one of these and go, like, "Oh, those are what those are called?"

**Ali:** Mm-hmm.

**Keith:** I worked at coffee shops.

**Austin:** Yeah, but you have to work at a place that's not a coffee shop.

**Keith:** Oh, okay.

**Austin:** A coffee shop is not going to have an urn of coffee, 'cause they make the coffee.

**Keith:** No, you make big batch coffee, and I think what you're saying is an urn.

**Austin:** Okay. A wedding is going to have a coffee urn.

**Keith:** Sure.

**Austin:** You know, a big silver, like...or like a steel thing that's just filled with coffee. Anyway.

**Keith:** Mm-hmm.

## Morning

### Wellaway [0:11:42]

**Austin:** The next morning comes, and I think only two of you— I mean, obviously— no offense to you, I guess, Donnie: you don't get the ticket. But early in the morning, Curly comes by, first to you, um, Wellaway. Sorry, I'm still remembering character names. Wellaway. And is like:

(as **Curly**): Hey, I heard about your whole, uh...you went into town and put on a double show.

Keith (as **Wellaway**): Yeah, we did, yeah.

Austin (as **Curly**): I hate to do this, but we do need the cut. You know you're not allowed to go freelance.

Keith (as **Wellaway**): Well, I gave the cut, 'cause I knew.

Austin (as **Curly**): No, but we need our cut. You don't— you can't— you're a circus clown, Wellaway. Circus takes the cut.

Keith (as **Wellaway**): Look, these guys in town. They're not happy about the circus. This was coming to blows. This was a...this was to protect me, the circus, everybody. This was not for fun for money. This is— they're calm now. They're fine. They get it.

Austin (as **Curly**): [seriously] Wellaway, I want my cut.

**Austin:** This is another Conflict. Curly intends for you to pay your cut of this money. I think, more importantly, Curly wants you to remember your place.

**Keith:** What is Curly's place, again?

**Austin:** The head of the circus.

**Keith:** Okay.

**Austin:** Or at least the—

**Keith:** Oh, this is one of the...

**Austin:** This is a Krinsky. This is Curtis "Curly" Krinsky.

**Keith:** This is a Krinsky. This is—

**Austin:** Yeah.

**Keith:** Okay.

**Austin:** And, uh...hmm, what am I using here? I think this is "I always make myself heard."

**Keith:** Okay. Um...hmm. I do want to defend this. [chuckles] I'm going to defend with "I

always bring joy with my antics.” [Ali snorts] And what I'm going to do is I'm going to hold the loop [Art laughs] and I'm going to pull the loop away when he goes to grab it, and I'm just going to not let him grab it, and I'm hoping that he's going to really laugh about how funny this is, and I'm just going to pocket it and walk away whistling.

**Austin:** And it works, somehow. [Keith laughs] It counters “I always make myself heard,” and I think I know how. He goes:

(as **Curly**): Eh, it's one loop! Why didn't you just tell me it was a loop!

Keith (as **Wellaway**): It's one loop. I— it's—

Austin (as **Curly**): Keep it!

Keith (as **Wellaway**): [chuckles] Of course it was just a loop!

Austin (as **Curly**): I thought you— I heard it was a whole big crowd!

Keith (as **Wellaway**): It was a whole big crowd! They had nothing!

Austin (as **Curly**): They had nothing! Keep the loop!

Keith (as **Wellaway**): They came here. This is what I was saying. They came here and spent all their money here today.

Austin (as **Curly**): I get it now. I get it. I'm sorr— you know.

Keith (as **Wellaway**): Yeah.

Austin (as **Curly**): All right, well, bring it in. Bring it in, bring it in, 'cause I got a little something for you.

Keith (as **Wellaway**): Okay.

**Keith:** I bring it in.

Austin (as **Curly**): Golden ticket.

Keith (as **Wellaway**): [impressed whistle] Golden ticket.

Austin (as **Curly**): You're gonna come on in.

Keith (as **Wellaway**): What does it do?

Austin (as **Curly**): It lets you into the castle, the citadel.

Keith (as **Wellaway**): [impressed whistle]

Austin (as **Curly**): Big show.

Keith (as **Wellaway**): Big show.

Austin (as **Curly**): I want to see you show them a little of what you showed the town last night, 'cause rumors are spreading. You got what it takes to be a marquee act.

Keith (as **Wellaway**): Marquee act. [cross] Perform in front of the Boar King? The Boar Lord?

Austin (as **Curly**): [cross] No more Wellaway Piaster and the banana whatever.

Keith (as **Wellaway**): Garnt.

Austin (as **Curly**): Yeah. Whoever, yeah. That sounds right.

Keith (as **Wellaway**): Grent? Gernt.

Austin (as **Curly**): Sure. Grent.

Keith (as **Wellaway**): Yeah. Gernt.

Austin (as **Curly**): Banana clown.

Keith (as **Wellaway**): Right.

Austin (as **Curly**): Plenty Plantain.

Keith (as **Wellaway**): Yeah.

Austin (as **Curly**): No more clown barracks for you.

Keith (as **Wellaway**): Whoa.

**Austin:** Clown bunks. [chuckles] Barracks makes it sounds like you're, like, clown soldiers.

**Keith:** [laughs] Yes, we're also wearing the camouflage.

**Art:** Now, hold on. [Austin laughs]

**Austin:** Yeah, you're the one.

**Keith:** The blueberry camouflage.

Austin (as **Curly**): If you do well tonight...

**Keith:** [chuckles] 100 clowns in a little tank.

Austin (as **Curly**): If you do well tonight, I'm thinking it's big tent time.

Keith (as **Wellaway**): Whoa.

Austin (as **Curly**): Your name in lights. Before we land at our next destination, we send the screamers ahead, and we let 'em scream your name. People hear it.

**Keith:** [quietly] Screamers.

Austin (as **Curly**): They go, "Oh, Wellaway Piaster. That's a name I heard."

Keith (as **Wellaway**): That's a name worth screaming.

Austin (as **Curly**): That's a name worth screaming.

Keith (as **Wellaway**): Hey—

**Art:** [screaming quietly] WELLOWAY PIASTER! [Keith chuckles]

Austin (as **Curly**): That's them now! I'm having them practice.

Keith (as **Wellaway**): I can see it. I can hear it. I can taste it.

Austin (as **Curly**): But if you screw up, maybe we leave you behind, hmm?

Keith (as **Wellaway**): Okay. Tell me about the lord. I want to impress the lord.

Austin (as **Curly**): I don't—

Keith (as **Wellaway**): I heard he's a pig?

Austin (as **Curly**): Okay, well, first of all... [Art laughs] I'm glad we're working this out now. You don't call the lord a pig.

Keith (as **Wellaway**): I heard he's a pig lord.

Austin (as **Curly**): No.

Keith (as **Wellaway**): What?

Austin (as **Curly**): He's a castle lord.

Keith (as **Wellaway**): I heard there's under—

Austin (as **Curly**): He's a lord of castles.

Keith (as **Wellaway**): I heard he's a magic pig who feeds the underground pigs.

Austin (as **Curly**): No. The pigs are underground. He's not magic. He's just a castle lord.

Keith (as **Wellaway**): Oh, you know about the underground pigs?

Austin (as **Curly**): [quietly] What are you—? [sighs] Oh my god. [normal volume] Yeah, Ulled has a whole underground pig thing, I guess.

Keith (as **Wellaway**): Okay. Well, if you know about it, then I won't worry.



**Art:** I've heard about the pigs. Come on.

Austin (as **Curly**): It's an underground pig thing. It's pig magic. You keep the pigs fed.

Keith (as **Wellaway**): Pig magic. Right.

Austin (as **Curly**): And I don't know what that means. Maybe that's, uh, bad.

Keith (as **Wellaway**): [cross] You don't know what that means?

Austin (as **Curly**): [cross] But they're not going to feed us to the pigs.

Keith (as **Wellaway**): That is— I slightly am worried about that.

Austin (as **Curly**): We've dealt with...how many bad things have we dealt with over the years, Wellaway?

Keith (as **Wellaway**): 12.

Austin (as **Curly**): 12. You name the first six. I'll name the second six.

**Art:** 12 things.

Austin (as **Curly**): We'll go back and forth. [Art laughs]

Keith (as **Wellaway**): Okay. There was quicksand.

Austin (as **Curly**): There was the vampire.

Keith (as **Wellaway**): There was the slow sand.

Austin (as **Curly**): There was the maelstrom.

Keith (as **Wellaway**): There was the...

**Keith:** [chuckles] No, that's bad.

(as **Wellaway**): There was the, uh, really really tall tree that spit acorns.

Austin (as **Curly**): There was the little mosquito swarm that stuck around for a year!

Keith (as **Wellaway**): There was the witch who wanted to make a house out of clowns. [Art laughs]

Austin (as **Curly**): There was that annoying reporter.

**Art:** Who wanted to make a house out of clowns.

Keith (as **Wellaway**): There was the strangely alluring reporter.

Austin (as **Curly**): There was the just right reporter, who we thought was on our side! And then they went and published that story—you know the one—filled with lies.

**Keith:** How many is that so far?

**Austin:** 10.

**Keith:** 6? 10?

**Austin:** Yeah.

**Keith:** Okay. My last one, then...no, not my last one. My second to last one is—

**Austin:** No, I think it's your last one, 'cause we're doing 12.

**Keith:** 10, then you 11, then me 12.

**Austin:** You're doing 11.

**Keith:** Oh, I'm doing 11 now. Okay.

**Art:** You went first, Keith.

**Keith:** Okay.

(as **Wellaway**): So then there was, uh, the very first problem that we ever had was the other lord who tried to feed us to some other thing.

**Austin:** Fuck! You took mine. [Keith and Art laugh]

(as **Curly**): Well, and then there were the space pirates.

Keith (as **Wellaway**): Okay. And we'll say, on the count of three, what the thing was that the first lord tried to feed us to. [Art laughs]

Austin (as **Curly**): Which we both have a good memory of! Real clear memory.

Keith (as **Wellaway**): Yes. Three—

**Art:** Oh, it was an incident.

**Austin:** Yeah.

**Keith:** It was an incident. It was in the newspaper.

**Austin:** Uh huh.

**Keith:** It was actually how we met one of the first three reporters.

**Austin:** Yep.

Keith (as **Wellaway**): All right. Three, two, one. Gi—

Austin (as **Curly**): Shark.

Keith (as **Wellaway**): Yep.

**Art:** Giant shark? Is that what you...?

Keith (as **Wellaway**): [simultaneously] Giant shark.

Austin (as **Curly**): [simultaneously] Giant shark. That's right.

**Austin:** I almost said giraffe, which would have worked also. [Keith laughs] Gih-raffe.

**Art:** Gee-raffe.

**Austin:** Gee-raffe shark. The giraffe shark.

**Art:** Oh, I remember the giraffe shark.

Austin (as **Curly**): Longest neck you ever saw on that thing.

Keith (as **Wellaway**): Yes. Sharpest teeth, longest neck.

Austin (as **Curly**): And if we could have gotten through all that, we can get through a lord who tries to feed people to pigs.

Keith (as **Wellaway**): You know, I'm gonna say something. We sound like best friends right now.

Austin (as **Curly**): We sure do.

**Art:** He started at “they wouldn't feed us to pigs.” [laughs] Now it's “we can deal with it.”

**Austin:** Well, that's— you know, yeah.

(as **Curly**): Anyway, I gotta go. I gotta go give some more golden tickets out.

Keith (as **Wellaway**): Oh, okay. How many? Low number?

Austin (as **Curly**): Mm, shut up. [Art laughs]

**Austin:** Walks out of the clown barracks. And goes to you, Hye.

**Hye [0:19:45]**

**Ali:** Hello.

**Austin:** Are you— now that you're near where the food is, I'm just imagining you, like, hanging out in the cafeteria all the time, [Ali laughs] which might not be right.

**Ali:** That's fair. I mean, what time of day is it?

**Austin:** It's eggs time.

**Ali:** It's eggs time? [laughs] Okay, you have to find a—

**Keith:** Yeah, the first meal of the day? Eggs time?

**Art:** Yeah, eggs time.

**Austin:** Eggs. Fries. Stew.

**Ali:** I was trying to be like, "Where would I be?" and you described the time with a food, so I guess I am still near the food. [chuckles]

**Austin:** That's how it works in carnival time. We're at the eggs hour.

**Ali:** Uh huh.

**Austin:** We're not at the fries hour.

**Ali:** Sure.

**Austin:** And we're not at the stew hour.

**Ali:** Uh huh.

**Austin:** Fries is, like, the middle. Fries is, like, when the carnival's going.

**Keith:** Mm-hmm.

**Ali:** Sure.

**Art:** Yeah, please.

**Austin:** 'Cause you can only sneak a few fries in at a time, you know?

**Ali:** Right. Right. Right. Okay, sure. Sure.

**Austin:** So we're still right in the middle of eggs.

**Ali:** Yeah, I can be standing over a big griddle. Griddles are fun.

**Keith:** Like, looking at it? Like, standing right over? [Ali laughs]

**Austin:** Get a little: [whistles weakly] Oh, wow. I used to be able to whistle way better than this. [someone else whistles] Let me see if I can get it. [Austin whistles] Have I lost my whistle? Oh no! [Keith and/or Art continue whistling]

**Ali:** Whoa. You gotta practice whistling.

**Austin:** [continues weakly whistling] Maybe I need a drink of water. Let me get some water in me, see if I can whistle. [attempts again] Yeah, I've lost my whistle.

[whistling continues]

**Ali:** You have to go up onto that roof and start whistling daily.

**Keith:** Is that the kind of whistling we think Ali is looking—? We think that Hye is looking at a griddle going: [wolf whistles] [Ali laughs]

**Austin:** No, the promoter.

**Keith:** Boy, those eggs look good. [wolf whistles]

**Austin:** Curtis was going to show up and do that for the eggs.

**Keith:** Oh, okay. [Art continues whistling]

**Austin:** Damn fine looking eggs. Anyway, shows up, does a bad whistle.

(as **Curly**): Ahem.

**Austin:** Gets a little embarrassed about it, and then goes:

(as **Curly**): Eh, I heard about you, uh, meeting one of those negotiator folks.

Ali (as **Hye**): Oh, yes, the, um...

**Ali:** If I remember the name that they were, I would have said that now, but I don't.  
[laughs]

**Austin:** Eh, I don't know that I ever gave you a real name. I gave you their names, but I didn't give you their, like, status.

**Ali:** Their class name.

**Keith:** They were tree people that we have not seen before is what they were described as.

**Ali:** Okay.

**Austin:** That is right. They were tree people that you've not seen before.

**Keith:** Or wooden people.

**Austin:** They are part of the Freemoon Assembly is where they're from.

**Keith:** And then I made some hilarious joke or other.

**Austin:** [sighs] You did.

Ali (as **Hye**): Oh, yes, the woman from the Assemblage.

Austin (as **Curly**): Well, you're going to get to meet her again. Here's your ticket. Golden ticket. Boom. Right in your hand.

Ali (as **Hye**): Oh, I beg your pardon? I'm going to the castle?

Austin (as **Curly**): You're going inside tonight. You're gonna have to read some fortunes. Maybe we can set up on a balcony or something, where you can still see the sky? We figured it would be a good— you know, the way we're thinking about it is we're going to have some stations set up while the main show in the middle, and then we'll have some food, and then we'll have, like, some side activities for people to do. And you can be— well, you're going to be one of the side activities. That way people who want to get away from the hustle and bustle

can come over, sit down, have their fortunes read.

Ali (as **Hye**): Do you know why the castle has requested us?

Austin (as **Curly**): My understanding is negotiations have been, um, [clicks tongue] stressful. And, uh, they want a little, you know, entertainment. Take the stress off, calm things down, get everybody back on the same— you know, sometimes you need a shared—

**Keith**: Centertainment. Centering entertainment.

Austin (as **Curly**): Centering enter— we always talk about centertainment here, at the circus. Sorry. We always talk about entertainment here at Those Nerveless Chancers, The Krinsky Family Circus And Travelling Curiosity.

Ali (as **Hye**): Mm, mm-hmm.

Austin (as **Curly**): And we think that part of the way centertainment works is you get everybody on the same page, you know? Everybody gets their fortune read by you, then maybe you slip in a phrase across all the different fortunes, and that becomes a thing that everybody can kind of, like, connect about. “Oh, wow,” you know? “I also heard that the sun would rise—”

**Austin**: There's no sun.

(as **Curly**): “I also heard that Realis’s light would glitter blue, extra blue on Thursday.” Or everybody goes and sees Piaster and says, “Oh, did you see when he fell over funny?” and then everybody goes, you know, has that in their back pocket, so when negotiations happen and someone screws up, everyone goes, “Oh, that was just like when the clown fell over funny,” and then everybody kind of— it’s an icebreaker, you know?

Ali (as **Hye**): Yeah. Just seems unfair that they wouldn't enjoy the circus the way it's meant to— the way it's designed to be.



Austin (as **Curly**): Well, sometimes it's a security thing, right? If you're a lord of a whole castle, you've gotta come to the circus, maybe you've gotta bring too many guards. That ruins it for everybody else.

Ali (as **Hye**): Mm. Well, thank you for my ticket.

Austin (as **Curly**): I will see you there. Not bright and early, 'cause it's bright and early now, but I'll see you there come fry time.

Ali (as **Hye**): Oh, are we bringing fries?

Austin (as **Curly**): That's going to be one of the foods, so.

Ali (as **Hye**): Wonderful.

Austin (as **Curly**): All right. Good seeing you. You know what? Actually, while I'm here, could you, uh, you know, just do a little...I know it's daytime. I know it's hard to see some of the moons, but you can see some of 'em.

Ali (as **Hye**): Oh. Yes. Yes, of course.

Austin (as **Curly**): Maybe, uh...is that possible? You could do a little reading?

Ali (as **Hye**): I can give you a quick one, yes, yes.

**Ali**: [laughs] I realized before, what I should have done. The thing that I should do for a quick reading is that, [**Austin**: Mm-hmm.] like, when I read the positions of the moons, [**Austin**: Mm-hmm?] there should be, like, a magical figure, like, drawn in the sky based off of that.

**Austin**: Ooh, that's fun. Yeah.

**Ali**: And then I give you, like, a letter corresponding with that shape.

**Austin**: A letter. Like...C.

**Ali**: Like a little, like, envelope or something that has your thing in it.

**Austin:** Oh, oh. I see. That's fun. Yeah.

**Ali:** And then if you were getting— if you were, like, doing the all day, like, you know, “I'm the ruler of a nation...”

**Austin:** The full— right. [Ali laughs]

**Ali:** A full spread, as they would say in the tarot world.

**Austin:** As they say in tarot. Yeah.

**Ali:** That would be, like, a...you would not have, like, the pre-printed thing. It would be, like, somebody sitting down with that shape and giving the...

**Austin:** And then, like, interrogating it and working through what it might mean and all that.

**Ali:** Uh huh.

**Austin:** Interesting. All right. So, what do you read here?

**Ali:** What do I read here for my carnival boss.

**Austin:** Yeah.

**Ali:** Um...

**Austin:** I mean, there's something fun here, of like, your sentences...your first one, “I always read the future in the stars” suggests that you can read the future.

**Ali:** Uh huh.

**Austin:** Your second one is, “I always sense which predictions someone needs to hear.”

**Ali:** Uh huh. [laughs]

**Austin:** Which is like cold reading, right?

**Keith:** Mm-hmm.

**Ali:** Mm-hmm.

**Keith:** And doesn't necessarily imply that it's real or not real.

**Austin:** Right, but, you know.

**Ali:** Yeah. It means that you can sort of tailor your, um...

**Austin:** Mm-hmm.

**Keith:** Yeah.

**Ali:** Sell of whatever the prediction is.

**Keith:** Yeah.

**Austin:** Mm-hmm.

**Ali:** So, I think that I tell my carnival boss, who seems like a nice guy, [Keith laughs] that...I think the prediction is based on, like, community? It's like one of those, like, oh, this is the— in tarot terms, it would be like, this is the card with a bunch of people on it, you know? And this is...

**Austin:** Mm-hmm.

**Ali:** It's talking about, like, maybe there's a person in your life that you're thinking of or a group of people.

**Austin:** Right, right, right. Yeah.

**Ali:** And I think the way that I tell him it is, like, you know, you have to trust in the ability of the people around you.

**Austin:** Mm. Yeah.

(as **Curly**): I'll take that to heart. [Ali chuckles]

Ali (as **Hye**): You have a fine day.

Austin (as **Curly**): Thanks, Hye. See you in a little bit.

### **Donnie [0:27:18]**

**Austin:** And then, let's close the loop here. Hmm. Now that loops mean money, it means something different. [Ali laughs] It doesn't make sense.

**Ali:** Ooh, I love to close the loop.

**Keith:** End the cycle.

**Austin:** End the cycle.

**Ali:** I'm closin' loops.

**Art:** That's where it came from, the loops, from "close the loop," yeah.

**Austin:** Close the loop. You close the loop once you get the full 10 coins on it. You close the loop.

**Keith:** Close the loop.

**Art:** Close the loop.

**Austin:** So they don't slip off.

**Keith:** Right.

**Austin:** You don't want to lose the coins.

**Keith:** It's the micro narrative of going from having no coins to having 10 coins.

**Austin:** That's right. Candide shows— where do you— do you sleep, Donnie?

**Art:** Probably not.

**Austin:** You just stay up all night.

**Art:** I think sometimes, like, sort of disassociates.

**Austin:** [laughs] Yeah.

**Art:** Just sort of, like...

**Keith:** You party animal.

**Art:** Just isn't around anymore.

**Austin:** Yeah. Well, maybe before those other scenes even, early in the morning...actually, no, it's the other way. Having slept in past their normal bedtime, Candide shows up and finds you and has, like, a little sketch or a little...you know, it's like a little handmade book of sketches, and it is a catalogue. It has, like, a really fun name. It's like "A Catalogue of Curiosities and—" I mean, we just use the in-universe word for it. "A Catalogue of Curiosities and Ephemera of the Thousand Moons." And it is a little book of sketches and writeups of various, like, magical implements and magical goods and rare treasures, that they found at the antique market last night. And they come up to you, and they go:

(as **Candide**): [hushed] Donnie, Donnie. Donnie. [loudly] Donnie!

Art (as **Donnie**): [startled] Huh? Huh?

**Art:** They sort of rouse in a way that they reassemble.

Austin (as **Candide**): Donnie, I think that they have a, uh... [hushed] I think that they have something real special in the vault here.

Art (as **Donnie**): Hmm?

Austin (as **Candide**): Real special. That guy, the guard who came and gave us a bunch of guff?

Art (as **Donnie**): Yeah.

Austin (as **Candide**): Had a— are you all right, Donnie?

Art (as **Donnie**): It just takes a second to reconstruct.

Austin (as **Candide**): Donnie, it's almost fry time!

Art (as **Donnie**): [annoyed] All right. What's going on? [Keith laughs] What did I need to do this morning?

Austin (as **Candide**): Not this morning, tonight!

Art (as **Donnie**): Yeah, I'm—

Austin (as **Candide**): We could make it BIG big.

Art (as **Donnie**): Big big.

Austin (as **Candide**): BIG big! We could get our own ship. We could...you and me and Wellaway— we don't need this place anymore. We could make it BIG big.

Art (as **Donnie**): [seriously] What do you need me to do?

Austin (as **Candide**): It's called the Skipping Stone.

Art (as **Donnie**): Okay.

Austin (as **Candide**): It's like...it was the guard. The guard had a ring. The guard had a ring, and on the ring, it was— I'm pretty sure it was a little sliver of the Skipping Stone. It's a gem. Big gem, big as my face!

Art (as **Donnie**): Big as your face?

Austin (as **Candide**): And it's magical. And it's in this book, look! It says here it was lost on Ulled, and this is Ulled.

Art (as **Donnie**): Okay.

Austin (as **Candide**): And the colors are the same!

Art (as **Donnie**): Okay. And you know where this vault is.

Austin (as **Candide**): It's— I was hoping you could help a little, with the whole being-a-ghost thing, you know.

Art (as **Donnie**): Well, sure, but it helps a little if you have, like, an idea. I can't check the whole planet.

Austin (as **Candide**): Well, I think it's...here's the thing. The local guard had a little piece of it, which I think is probably given—my guess—given as gifts to all the little bootlickers who work for the lord. And that means it's here. It means it's in the vault, and my guess is the vault is under or at a low level of the citadel.

Art (as **Donnie**): Okay. I'll look.

Austin (as **Candide**): I mean, I'm gonna come with you.

Art (as **Donnie**): Great. That's even better. I didn't really want to go by myself.

Austin (as **Candide**): Me either.

Art (as **Donnie**): I'm glad we're agreed here.

Austin (as **Candide**): We are in perfect alignment.

Art (as **Donnie**): It's great to see.

Austin (as **Candide**): All right. I'm gonna go get ready. BIG big!

Art (as **Donnie**): Big big.

**Austin:** And runs away, full of excitement, to figure out if this magical stone could really be their ticket into a new life. The planet turns. Soon enough, it's fry time. Realis is setting, and the bright lights of the— the reflections of Realis's light on the moons dot the skies, and the chosen members of The Krinsky Family Circus begin to make their way inside the citadel, where negotiators and visitors await an entertaining show, where a vault holds many surprises, though it is not the only thing underground here, and we

will figure out exactly what that all is next time.

## **End of Session [0:32:47]**

**Austin:** So, at the end of a session, there's a set of things that you do to kind of get ready to pick up and play next time. First and foremost, if you worked towards achieving your Dream, mark a dot next to one Means of your choice. Be generous to yourself. Characters don't need to move the world in order to have worked towards their Dream. The path is long, and even stumbling steps move you closer to it, or move you further. So, if you feel like you did anything here to get closer to your Dream, go ahead and mark a Sentence of your choice, a Means of your choice. Again—

**Keith:** Now, we fill up the three, and then it changes from a 0 to a 1.

**Austin:** Then it becomes Primed, and we'll talk about Primed Sentences when something gets Primed, yeah.

**Keith:** Okay.

**Austin:** So, let me know.

**Keith:** I definitely feel like I did that.

**Austin:** Yeah. I agree.

**Keith:** I think that those guys that I turned around with the show, that feels a lot [**Austin:** Yeah.] like a little bit of my Dream.

**Austin:** Yeah. You're working towards it, bit by bit, 100%.

**Keith:** When you say "Sentence of your choice..."

**Austin:** Sentence of your choice.

**Keith:** Sentence of your choice. Okay.

**Austin:** Yeah.



**Keith:** And...

**Austin:** I would say probably it should be relevant in some way.

**Keith:** Yeah.

**Austin:** But it is a Means of your choice, right?

**Keith:** Yeah.

**Austin:** Generally speaking, you probably want that to be a Class Sentence, because those are the ones that it matters the most, you know?

**Keith:** Sure. Yeah. Um...

**Austin:** Ali, Art?

**Ali:** I don't think that I did, but I feel on the pathway...

**Austin:** If you feel like you're on the pathway, you're probably on the pathway, [**Ali:** Okay.] and you should give it to yourself, right? So, like, I would say— if you're thinking of witnessing the alignment of the moons, I think finding a magical urn or finding— a magical urn, because as a reminder, and it— actually, maybe we should give this to you as an Ephemera. Oh, no, 'cause you're giving it to Kenneth. It's not your urn.

**Ali:** Yeah. Right.

**Austin:** That always keeps coffee warm. You used the magic power of that. [**Ali** laughs] And you found a thing that, like, is about keying you in that you're in a locality that's close to where this magical artifact is, right? I think that that's totally fine, so I would give yourself this.

**Art:** I'm not sure I did.

**Austin:** Yeah, I think it came up briefly that you felt that there's something about this place that you feel tied closer to somehow, even though you're not from this moon, but we didn't really dig into it beyond me saying it in passing, right?

**Art:** Yeah.

**Austin:** You didn't take any action. So, I think that's where I would draw the— if I had to draw a line here, it's did you take action around the sense of your Dream in some way. But maybe we'll do that today.

**Art:** Yeah.

**Austin:** Or maybe we'll do that next time we play, rather.

**Art:** Yeah. [Ali chuckles]

**Austin:** Fuck.

**Keith:** I'm going to give myself a click next to "I always anger the powerful," which is not exactly what happened in that scene, [**Austin:** Sure.] but it was what happened when I got back to the Krinskys and they kind of chewed me out for doing an unsanctioned carnival performance. [chuckles]

**Austin:** Yep. That makes sense. That makes sense. Then...so, the next thing here is you choose a Means that shaped how you played your character but did not mark during play. Mark it. Just as a Dream can draw a character towards it, sometimes a Sentence shapes one's actions in a greater way than simple accounting may show. Though no failure was felt, your character may still have gained wisdom from the burden such a Sentence put on them. If you can't decide which Sentence to mark, consider choosing one that you were regularly looking at for an opportunity to call on, as such a posture undoubtedly shaped your character's actions in play. So, was there a sentence here that you didn't use, you didn't fail with, but you were like, "Damn, this is one that was, like, important to me this session." Go ahead and mark that.

**Keith:** I don't think I used "I always reveal the truth."

**Austin:** It doesn't have to be one you did use or didn't use.

**Keith:** Oh.

**Austin:** It could be any of them. It's one that you think shaped your play in some way, even though it wasn't marked.

**Keith:** Okay, got it.

**Austin:** So I guess it's one that you didn't mark during play, exactly.

**Keith:** Right, which is all of them.

**Austin:** Yes, correct, yeah.

**Keith:** I'm going to give it to myself for "I always bring joy with my antics," which is, I think, what I did almost every time I got a chance to.

**Austin:** Yeah, that makes sense. Yep. Hye, what did you end up picking for the first one, and what are you picking for the second one?

**Ali:** I think, for the second one, I'm choosing "I always sense which prediction someone needs to hear."

**Austin:** Totally. That makes sense.

**Ali:** And the first one, I clicked it for "I am always bound by my destiny." The reason I felt hesitant about it is because I didn't feel like I acted on it so much as I feel like I'm in the right place to act on that.

**Austin:** Yeah. Yeah.

**Ali:** You know what I mean?

**Austin:** Totally. That makes sense.

**Ali:** Okay.

**Austin:** Yeah. Yeah. These are really flexible ways of letting you mark Sentences, basically.

**Ali:** Okay.

**Austin:** And then the last steps here are things that we can kind of do. It's write down the current status of your Token. I think you all have your Token back, at this point.

**Keith:** Yep.

**Austin:** So, should all be marked. They are. And then, review your Means, ensuring that they were properly marked. I don't think anyone failed on anything. I don't think anyone used any Ephemera. I don't think we used the Band Sentence or any Moon Sentences that failed, so I don't think anything is marked.

**Keith:** Did Art fail when Donnie gave the basket to the magistrate and...?

**Austin:** No. Art succeeded.

**Keith:** Okay.

**Austin:** Art succeeded, in fact. It just went weird, for strange reasons.

**Keith:** [chuckles] Okay.

**Austin:** But it wasn't a failure, actually.

**Keith:** Okay.

**Austin:** That was a situation of, like, the intent was not "don't be noticed," right?

**Keith:** Right.

**Austin:** It was "make the ball go in." Weird one that I probably should have played differently, but here we are. It's actual play. I'm not going to go back in time and fix it, you know?

**Keith:** And it didn't end up mattering.

**Austin:** No, exactly, right? And that was kind of my— I tried to soften it in the shakeout.

All right. Finally, review Bonds, Dreams, & Band Sentences. None of these things have dots. None of these things have changed. We don't need to change anything here.

**Keith:** Great.

**Austin:** If you want to change your Band Sentence, you can, but that would seem kind of silly at this point, so.

**Art:** I decided to mark “I always frighten those who perceive me,” because of how that was playing...

**Austin:** Yeah. It came up.

**Art:** Yeah.

**Austin:** Yeah. I like that.

**Art:** And it wasn't frightening...

**Austin:** Uh huh? [Ali laughs]

**Art:** It was frighten-adjacent.

**Austin:** Sure. Frighten-adjacent, yeah.

[musical transition]

## **Introduction [0:39:34]**

**Ali:** The prequels took 19 years for people to admit they were good, unless you were Keith J. Carberry.

**Keith:** Yeah. [Austin laughs]

**Ali:** Like, let it sit there for 19 years. [chuckles]

**Keith:** And those people that admit they're good, they're not even right about why they're good. [Ali laughs]

**Art:** And *Attack of the Clones* is still a garbage movie for garbage people.

**Austin:** It sure is. It's not good. It's still not good. It has some fun ideas. It has some fun bits.

**Art:** It has some great ideas, but they're not— it's not a good movie. [Ali chuckles]

**Austin:** Keith?

**Keith:** We can't get into this.

**Austin:** Okay. [Ali laughs] That's what I was hoping you'd say. Today—

**Keith:** I mean, do you want to [Austin: No?] talk about this for half an hour.

**Austin:** No.

**Keith:** Okay.

**Austin:** Today, we are continuing our game of *Realis*, which: prizes passivity, except after wisdom gained. Recognizes friendship's strength, but rewards solitary achievement. Shifts in scope and scale according to the needs of the story or the whims of its tellers. And demands honesty in consequence but care at the table. We should go over our Foundation Sentences again, which are over here. "Our story never depicts sexual assault or sexual violence," "Our story never describes injury," and "Our story always depicts violence in stylish and Romantic ways." As always, Romantic there meaning in the genre sense, big swashbuckling action. How's everybody doing? Do we need any sort of check in, any changes on the Foundation Sentences before we go to this big party in a castle? Are there any castle-related or party-related Foundation Sentences we feel like we need to add before continuing?

**Keith:** No.

**Austin:** Okay. So, yeah. You've all been invited. I guess, Donnie, you and Candide were not invited, [chuckles] but you're a ghost, and she's a little kid who sneaks in wherever the fuck she wants.

**Keith:** Did she get a key to something?

**Austin:** Did she get a key? No, she recognized that the— I don't think she got a key. I think she just got the— I just listened to this. I don't remember her getting a key.

**Keith:** Okay.

**Austin:** Maybe I'm misremembering, though. It's possible. If she needed a key to get into somewhere, I think it would have just been into the building, you know?

**Keith:** I remember there was a vault. I thought that someone got a key to it.

**Austin:** Oh, there is a vault. I don't think she got the key to the vault. I think that would be...

**Keith:** Maybe she just knows about the key?

**Austin:** She knows there is a vault underneath the citadel [**Keith:** Okay.] and that you have to get there to get into the vault. Maybe I'm misremembering this, but I don't know that I would have eliminated y'all needing to get the key to the vault, you know?

**Keith:** Right. Sure.

**Austin:** I think that might be too quick a maneuver for me.

**Keith:** Unless you had some idea that the key was not good or not helpful.

**Austin:** Right, exactly.

**Keith:** Or that getting into the vault was somehow a bad move.

**Austin:** Bad, exactly. Yeah, totally. Which I don't remember that, so. But yeah, so, Hye and Piaster, you've both also been given golden tickets which will allow you to enter the citadel tonight. The circus has been kind of set up in the courtyard, you know, in front of the citadel, between the citadel and the main town, basically. And mostly has been for a combination of, you know, townies and then also the kind of, like, visitors like the people from the two different factions that are visiting or, like, people from the citadel but not,

like, the lords and ladies of the citadel have not come down, right? They have stayed up there. And so you're being invited in to, like, be part of...you know, the circus has basically been hired to be part of the act—or, you know, some subsection of the acts—inside the castle, inside the citadel. And so, yeah, Wellaway and Hye, you're both expected to show up, turn in that golden ticket, set up your booths or run, you know, do your clown show, do your shtick, and entertain the hosts, your hosts. And you've both been promised not just extra pay—which, as a reminder: 10 coins is a loop, 10 loops is a lope, and 10 lopes is an oop.

**Ali:** Mm-hmm.

**Austin:** That's our money system. [Keith chuckles]

**Ali:** Thank you.

**Keith:** That's a great system.

**Austin:** Mm-hmm. Also, other—

**Art:** It sounds like what you get paid for doing a clown show. [Austin and Keith laugh]

**Austin:** Also important carnival terminology: the three times of day. Does anyone remember the three times of day?

**Keith:** Um...oh, fuck. I remember there was something about eggs.

**Austin:** That's right.

**Keith:** Eggs. [laughs]

**Austin:** Eggs is the time before the show starts, before the carnival opens. Then it's fries. It's fries time, 'cause you gotta sneak in a few fries.

**Ali:** Oh my god, that's right. Okay, yeah.

**Austin:** And then stew is the end of the day. You get your stew.



**Keith:** Eggs, fries, and stew, yeah.

**Austin:** Eggs, fries, and stew.

**Ali:** I love that.

**Keith:** I can't believe— saying “eggs,” I was like, “There's no way this is right.”

**Austin:** Mm-hmm.

**Keith:** [laughs] But it was right!

**Austin:** Dead right.

**Keith:** That's funny.

**Ali:** They've got me on a stew-egg tonight.

**Austin:** Oh my— [laughs]

**Keith:** Oh no! God, I thought they stopped scheduling those.

**Ali:** No. [chuckles]

**Austin:** Ohh, brutal. So, yeah. So, you're expected to go in, and it would be— you know, that is kind of true. This is a— it's at night, right? Like, it's supposed to go past when stew would normally begin. You know, it starts late in the fry—

**Art:** Yeah, you got eggs for stew. Stew for eggs. [Ali laughs]

**Austin:** You got stew for eggs. Really what it is is you got fries for stew, and we'll see, 'cause they could run— fries could run right into eggs tonight.

**Ali:** Mm.

**Austin:** Which we don't like. You gotta have a little stew in there, which is a problem.

**Ali:** Yeah, those don't [inaudible]

**Keith:** Fries can run into eggs? What?

**Austin:** Yeah, I know. So. So, yeah, I think we just, we open on— like I said during the intro, *Realis* allows us to shift in scope and scale according to the needs of the story, and by that, I mean we don't need to, like, tell every little bit between the last time we started playing and now. We can even zoom out, as I am oft heard to say, or zoom in for more detail.

## **Setting the Scene [0:45:16]**

**Austin:** In this case, let's just come in on the kind of big group of people from the circus making their way, you know, across a bridge towards the citadel, almost like a parade, you know? It's funny, because it's like, everybody has to turn in one of these big golden tickets to get access to the interior of the citadel, but it's also like, you've been invited, and you're showing up in a parade format, so it's like a big parade starts moving and then you have to stop as someone gives their ticket and gets let in, and then the big parade starts back up, and then you stop, and someone's called forward and hands over the ticket again and moves forward. I think this is a group of people— it's almost too many people who can fit on the pathway and the little bridge that leads into the citadel, and I kind of like an overhead shot of this. Like, almost— you know, in my mind, this almost looks like something out of, uh—oh my god—*Paprika* or some other, uh...oh my god, what is the name of that anime director? Also did *Perfect Blue*, also did...

**Ali:** Satoshi Kon?

**Austin:** Yeah, Satoshi Kon. That style of, like, almost like so many people that the mass is bulbous and, like, is too big for the entryway. The citadel is...I described it last time as being this kind of, like, collection of different eras. You can really feel that it was— they have not done a great job necessarily of trying to make it all feel like it's a cohesive up-to-date castle. Parts of it are ancient and have been kept up from ancient times, and some of that kind of character has remained. Other parts have, like...you know, I've written down here that inside of the barracks and garage are light hanger levitator gunships, right? Which are, like, some sort of, like, helicopter that flies on light. Like,

instead of having blades, it kind of, like, produces a little beam of light that it then hangs on, somehow? So, that's, like, very far-future weird shit, but also, you can see—

**Keith:** This is like when you upgrade your PC but you only need one component at a time so you end up with a much nicer graphics card than you have a processor, but it's a castle, and it's 5000 years. [Ali laughs]

**Austin:** And it's 5000 years, because literally, there's part of this place that's, like, ancient dungeons. Part of this place is literally— still literally has, like, the original burial tombs that the whole thing began as, right? So, so yeah. There's kind of a few parts of this. You can kind of see it as you approach. There are still people with guns up on the walls guarding, you know...guards who are, like, you know, watching down as everybody approaches. There are guards patrolling the whole place, but they seem like they're mostly keeping to the parts of the citadel you're not supposed to be in. Classic thing that happens in one of these situations. You're able to see that there's kind of this entry area which goes into the foyer. That foyer is where you'll set up your stalls and where there's kind of, like...you know, I guess, Hye, you would be expected to do some fortune telling, though you might need to see the sky, presumably, right? So maybe they will set you up on, like, an outdoor balcony. Like, maybe there's a balcony on the rear of the foyer.

**Ali:** Yeah!

**Austin:** Or actually, let's put it just, like, on the second floor. There's a second floor balcony that looks out down on the town but also out on— I described there being a lake that you could see last time, and that lake reflects the moons above, which lets you do your syzygy in, like, a better way, because you get to align moons that don't normally align. You could even align a moon with itself to make different characters and shit or different, like, constellations and stuff. So, very powerful place to do this. So, that's where you'll be set up.

There's a foyer where there's, like, you know, drinks and people carrying around appetizers and stuff like that. And that foyer is, like, the most kind of traditional...I guess

you or I would look at it and be like, “Oh, this is like a well-kept 19th century foyer.”

There's a big feast room. And, you know, I think that the camera's moving through these places, and, you know, you could introduce yourselves wherever you want when we're done going through the kind of walkthrough of this area. There's the big feast room, which is this...it's the newest structure here. It looks like it's ancient stonework, but sometimes someone will brush against some of the stone walls, and it will flicker, revealing, like, slick metal that's projecting the ancient stonework.

And this place is, like, really surveilled. There are cameras and microphones and stuff everywhere. You overhear someone— you know, maybe one of the Killiad Consortium guys leans into one of the guards or one of the people showing them around and is like, “What's up with all the microphones and cameras?” and they say, “Security. To make sure the food isn't poisoned. You know, we want to make sure everyone is safe.”

There is a ballroom, which is the oldest wing of the citadel. The original structure was this vast ritual burial mound, and it still has that kind of, like, that sort of shape, of like, almost like a big hill instead of it being— you know, like a big hollowed out hill instead of it being a kind of hard-edged, you know, big rectangular room.

**Keith:** Glad you brought up the burial mound again.

**Austin:** Yeah. Yeah.

**Keith:** I caught that the first time, and I was like, “This place is creepy.”

**Austin:** I mean, that's what it was. It's a little creepy. But this is the place that's being set up for the ritual dance that's supposed to happen later, you know? And they keep talking about that.

**Keith:** Ritual dance. Burial mound. I don't know.

**Austin:** You know, no one is, like...no one's really hiding that there is pig magic happening here, you know?

**Keith:** Right. Yeah. The guy just said pigs to me straight up.

**Austin:** Yeah. 100%.

**Keith:** I mean, I did slightly bribe him, but it wasn't like he refused to tell me about it.

**Austin:** Yes. And, you know, again, I think that kind of our floating camera here picks up someone going— you know, maybe it's the other Contrapposto. It's Birch, is like:

(as **Birch**): The ritual dance.

**Austin:** And the other guy goes, like:

(as **NPC**): Yeah, the ritual dance.

**Austin:** And Birch, who is, you know, maybe driven by a fear of embarrassment, does not want to ask more and just goes:

(as **Birch**): [cautiously] The ritual dance, of course.

**Austin:** And then there's, of course, a residential, like, tower that is being well guarded. You can see that the series of guards is being organized and reporting up to Magister Castigon, who is the magistrate that you tricked, Donnie. And then there are, you know, stairs down into whatever's the lower level, including, presumably, whatever vaults are down there, which is what Candide wants to dip into to try to steal this very very valuable relic.

**Keith:** Okay. I have a bad question.

**Austin:** Sure.

**Keith:** We have this whole thing as members of the circus.

**Austin:** Yeah.

**Keith:** The Krinsky Family Circus. And Travelling Curiosity. But we have our second other thing.

**Austin:** Mm-hmm.

**Keith:** I've been so circus-focused. What the fuck is our other thing that we do?

**Austin:** As, like, a little group. Your little team.

**Keith:** Yeah, our little group here, that we're in on, like, investigating stuff? Why do we do that?

**Austin:** When you work together, you always hide your true intentions with spectacle. You know, you tell me. We didn't really talk about it last time.

**Ali:** Yeah, I don't think we decided this, yeah.

**Keith:** I feel like we did decide this. I feel like this is a known part of what we do. [Ali chuckles]

**Austin:** Yes.

**Keith:** Which is that we're, like...

**Austin:** I believe—

**Keith:** Doing side investigation gigs.

**Austin:** In my notes, [Keith: Okay.] I believe that the...you know, what I was planning around is that on top of being— you're genuine about your circus stuff.

**Keith:** Yes.

**Austin:** But you are also, like, paranormal investigators, effectively.

**Keith:** Right. Okay. This is what I— I just want to be— I know that there's a reason that I care about this pig stuff and about the rituals. [Ali chuckles]

**Austin:** Uh huh.

**Keith:** And in my head, I'm like, "But I'm just some circus guy."

**Austin:** Right.

**Keith:** I know that there's another part to this, but I've been so caught up in the circus stuff. I just want to have that—

**Austin:** Yes.

**Keith:** Something more solid to wrap my interest in not just doing circus performing here around.

**Austin:** Right. You know, and I think that it's flexible as to, like, is it paranormal investigation? Is it treasure hunting? You tell me. Because the Sentence you have [Keith: Right.] makes it sound like you're doing sneaky stuff.

**Keith:** Right. Yeah.

**Austin:** The Band Sentence makes it sound like what you do is distract people and then get up to some shenanigans.

**Keith:** I agree, and I think that, you know, for some traveling circus weirdos, both of those are valid bits of work.

**Austin:** Mm-hmm.

**Keith:** Stealing treasure and also... [Ali laughs]

**Austin:** Mm-hmm.

**Keith:** Paranormal investigating. That's what I would do—

**Ali:** But we're—

**Keith:** If there was some paranormal to investigate on Earth.

**Austin:** Mm.

**Ali:** Uh huh. But we're not, like, hired PIs. Like, this is...

**Austin:** No.

**Keith:** Not here.

**Ali:** This is— [chuckles] But is— like, is this a hobby for us, or...?

**Keith:** Show me someone I can offer my services to, and I'll show you someone who's going to hire us as a PI.

**Ali:** Okay, sure.

**Art:** Yeah, but we're— but, like, we can do free— not freelancing, but like, you know, what are the *Scooby Doo* people doing? You know, they're not... [Ali laughs]

**Keith:** Sure.

**Austin:** Right. That's right.

**Art:** They're not hired. They just sort of, like, stumble upon it.

**Keith:** The Witcher doesn't wait for people to ask him to kill the griffin.

**Ali:** No, no, no, no, no. Well—

**Austin:** Yes, he does. That's exactly what he does.

**Keith:** Not always. He kills the griffin and then asks for money.

**Austin:** Sometimes.

**Keith:** [cross] Right, that's what I mean. That's what I mean. There's both.

**Austin:** [cross] Sometimes he's like, "Uhh, there's a noon hag over here."

**Keith:** Yeah.

**Austin:** "I only go to the nearby town and see if anyone will pay me 13 copper to kill her." [Ali laughs]



**Keith:** Yeah. Maybe I'm wrong. Maybe he doesn't ever do it first and then ask for money after.

**Austin:** He knows they won't pay him!

**Keith:** Maybe this is just the fact of how a game works that that's how things [Ali: Uh huh.] shake out for me while playing the game.

**Austin:** Sometimes. Right, right, yeah. Anyway. Ali, you also— you said something else that I forget. I couldn't hear what it was.

**Ali:** Well, I was like, then is— are we just hobbyists in this way, and we all know this about each other? [laughs] Like, now I'm having questions.

**Austin:** I think the answer is yes. [Ali laughs] The answer is yes, but here's the— I have the answer for this, right? Which is, Ali, Hye dreams that they will witness the alignment of the moons and bring fame to their sponsors, right?

**Ali:** Right. Uh huh.

**Austin:** Donnie wants to reunite with that which they were separated from. And Wellaway wants to hear, in whispers and shouts, an entire world speak their name together. And so, I think that there is a sort of, like, draw through those dreams towards the sort of investigations you do, because those are the sorts— or the sort of treasure hunts that you do, because those are the sorts of things that are going to allow you to fulfill your dream, generally speaking, right?

**Ali:** Mm-hmm.

**Austin:** You're right. We have not seen a scene of the three of you get together and say that. [Ali laughs] I think we're assuming, because there's already a +1 Band Sentence, right? Which is part of the character creation.

**Ali:** Right, yeah.

**Keith:** Yeah.

**Austin:** You have aligned yourselves towards those goals.

**Keith:** We have a Band.

**Austin:** Yes.

**Keith:** We wouldn't have a Band Sentence without a Band.

**Ali:** Yes.

**Austin:** Here's a great way of thinking about it. Do you remember last episode, we listed the 12 things, 12 bad encounters that the circus had before?

**Ali:** Yes.

**Keith:** Oh, the sharks?

**Ali:** Yes.

**Austin:** What was— that was the 12th one.

**Keith:** The gee-raffes. [Ali chuckles]

**Austin:** The gee-raffes, the giant sharks, [**Keith:** Yeah.] the vampires, the space pirates, the various witches that we ran into and reporters and stuff.

**Keith:** I didn't listen to this part.

**Austin:** Okay, well, there's a bunch of them.

**Keith:** That's why I don't remember this. [chuckles]

**Austin:** But those are things that could have all been episodes of your crew dealing with shit, right?

**Ali:** Right. Yeah, yeah, yeah.

**Austin:** The Traveling Curiosity part of...

**Keith:** That's season 0.

**Austin:** That's the season 0, exactly.

**Ali:** Yeah.

**Austin:** So. So, yeah. Does that make sense? Does that help answer?

**Ali:** [chuckles] No, yeah.

**Austin:** Okay.

**Keith:** Yeah.

**Austin:** Thumbs up.

**Ali:** I'm just highlighting the fanfiction opportunity of, like...

**Austin:** Hugely, yes.

**Ali:** Donnie and Hye turning a corner to the same urn and being like, "What are YOU doing here?"

**Austin:** Exactly, yeah. 100%. [Ali laughs]

## **Characters' First Appearance [0:57:50]**

**Austin:** So, again, the places that we know exist are the foyer, the residence tower, the feast hall, the ballroom. The barracks and the garage are kind of their own little thing. And then just, like, the basement level, which we haven't seen what that looks like yet, but there is some sort of basement level. Where do we start to see y'all come in? Like, when we see your characters, where do we first see you? And obviously kind of the outside, the big parade of people coming in, you know? Where do we first see Hye, Wellaway, and Donnie? Are you together? Are you doing separate parts of this?

**Art:** I think Donnie has to be in a crowded area, to sort of, like, blend...

**Austin:** Yeah. I mean, are you—

**Art:** In that sort of way.

**Austin:** Are you invisible? You're invisible. You can be invisible. You're intangible.

**Art:** Intangible isn't invisible, and “always frighten those who perceive me” suggests that some people don't...

**Austin:** Always perceive you. Right.

**Art:** Always perceive.

**Keith:** Yes. We did—

**Austin:** Well, you wield a spectral ghost stuff power, so that's probably how you're being invisible currently, right?

**Art:** Yeah.

**Keith:** Yeah. We did talk about this in the last one, and I asked if Donnie was visible, and Art said not always.

**Art:** But I think in this scenario—especially, you know, in terms of, like, the camera work—it's like a group of people, and then there's, like, another person who's sort of, like...you look at the crowd, and you count nine, and then you look again, and you count eight.

**Austin:** Right. Right. Right.

**Art:** And you're pretty sure it was nine.

**Austin:** Yeah.

**Art:** And it sort of just, like, in terms of “frighten those who perceive me,” it sort of, like, gives you a little bit of a shiver, and then you move on.

**Austin:** Yeah.

**Keith:** Yeah.

**Austin:** Candide, who, again, is like a young teen. I don't know why this is the picture I have of them, but they have, like, one of those, like, big floppy renaissance hats. You know what I'm talking about?

**Keith:** Uh, I feel like there was plenty of those.

**Austin:** Yeah, but you know, it's like a...I'll drop one in. I'll drop one in. I don't have...

**Art:** The ren floppers.

**Austin:** The ren floppers. I'm sure they have real names.

**Keith:** Oh, yeah, sure, sure. Yeah, yeah, yeah, yeah, yeah. I know exactly what you mean.

**Austin:** You know, one of the big floppy-ass...

**Keith:** Yeah, fucking da Vinci hat.

**Ali:** Mm.

**Austin:** A da Vinci hat! That's exactly, yeah. [Ali chuckles]

**Art:** Yeah.

**Keith:** Yeah.

**Austin:** Exactly. That doesn't give me— doing a search for “da Vinci hat” does not give me what I— oh, that's 'cause they put me on Google Shopping. Get out of here! I don't want to be on Google Shopping. I want to be on— [typing] da Vinci hat. [Ali chuckles] Yeah, kind of one of these. Yeah, kind of one of these. Colorful, like, magenta and gold. And absolutely has, like, a fake mustache beard situation on. She is undercover right now.

**Ali:** Wow.

**Austin:** Has, like, big long robes on, and is just pretending to be very short. And I think, like, gives you a big wink, Donnie, you know? We cut back over to the nine people who become eight people, and then wink. [chuckles] Like, we're both undercover right now, buddy.

**Art:** Why did these hats go out of style?

**Austin:** We could bring them back.

**Ali:** Yeah, it's time.

**Austin:** We've now seen Donnie and Candide. Hye. How is...where are you set up? Where do we first see you here in the mix?

**Ali:** I think, in the interest of not being stuck on a balcony for this whole thing...  
[chuckles]

**Austin:** Sure.

**Ali:** What I am doing as people come in is, like, I'm having them write their names on, like, an interest form.

**Austin:** Mm, interesting.

**Ali:** So I can schedule readings for later.

**Austin:** That's fun.

**Ali:** So you're getting, like, a 30 minute experience instead of, like, a 5 minute experience or whatever.

**Austin:** I love that. Yes.

**Ali:** Or I don't know, maybe people are sitting down for a long time in the tent too, but that's negotiable. But yeah, so, I'm scheduling dinner fortunes. It gives me an

opportunity to, like, stake people out.

**Austin:** Yes.

**Keith:** Steak dinner. [Ali laughs]

**Ali:** Well, this whole fries thing, who knows. [Austin laughs]

**Austin:** And, yeah, I think that, yeah, you're getting a good list of people. It's a mix of people who you've seen around the carnival part of the circus but who have not, like, come over and done a reading there, because they know it'll be a little more quick and transactional there, whereas they want the big 30 minute reading, you know?

**Ali:** Mm-hmm.

**Austin:** And then, of course, it's people who live here at the citadel who have not come down at all. And you get a note saying that Lord Bein himself would love— Lord Theragon Bein would love to have a reading.

**Ali:** Mm.

**Austin:** And I think when that name comes through, your boss gives you a look that's like, "You know, that's the number one guy. [Ali laughs] That's the big guy." So.

**Keith:** Doesn't have a lot of faith in Hye.

**Ali:** Where is this word coming from? Like, an assistant, or like a...?

**Austin:** Yeah, I think that, you know, there's a...an assistant comes, you know, or some sort of page, you know, for the royal family here.

**Ali:** Sure. Yeah, yeah, yeah.

**Austin:** Shows up with a list of people, and they say, like:

(as **page**): And of course, Lord Theragon Bein himself would love a reading and will be happy to step away after the feast begins.

Ali (as **Hye**): Wonderful.

Austin (as **page**): Any time after the feast begins.

**Ali**: Okay.

**Austin**: And at that point, Curtis “Curly” Krinsky is like:

(as **Curly**): [pointedly] Mm. Sounds great! Right at the top of the list. [Ali chuckles]

Ali (as **Hye**): Yeah. Thank you.

(as **Curly**): [hushed] Give him a good one.

Ali (as **Hye**): That’s not how that works.

(as **Curly**): Give him a good— a big one.

**Art**: A big one seems attainable.

**Austin**: Yeah.

**Art**: Just make it— do what you were going to do but bigger. [Ali chuckles]

**Austin**: Exactly. Wellaway. What is the first image of you that we see here at this big party in the citadel?

**Keith**: [sighs] I would— I think that the— it feels like we’ve got, like, everyone doing little acts [**Austin**: Mm-hmm.] kind of separately as an appetizer to bigger parts of the feast, and I think that’s really where Wellaway shines, is like, pulling people towards close-up magic, card tricks, juggling.

**Austin**: Mm-hmm.

**Keith**: I had an idea for Donnie, if Donnie wants to help me out with a trick.

**Art**: Of course I do.



**Keith:** I would love to do some magic juggling, using an invisible Donnie to, like, hover certain things at certain times [**Art:** Mm-hmm.] to create, like, a very kind of bizarre effect that does not look skill-based, or at least doesn't— it doesn't look like it's physical. It looks impossible.

**Art:** Sure.

**Keith:** And to sort of— I want to wow a crowd.

**Austin:** Yeah.

**Keith:** Maybe this is uncouth, but I got a hat on the floor like usual. I don't know if you're supposed to put a hat on the floor at the castle, but. [Ali chuckles]

**Art:** Probably not, but.

**Austin:** Curly comes over and is like—

**Keith:** But certainly no one told me not to.

**Ali:** Please.

**Austin:** Curly comes over and is like:

(as **Curly**): [hushed, angry] What are you doing? Pick it up!

Keith (as **Wellaway**): What do you mean what I'm I doing?

Austin (as **Curly**): Put it—

Keith (as **Wellaway**): I'm doing my act.

Austin (as **Curly**): Pick it up!

Keith (as **Wellaway**): You said to do my act.

Austin (as **Curly**): Put it on a little pedestal in front of you! Keep it off the floor!

Keith (as **Wellaway**): Put the— put the hat on—? Oh! Oh.

Austin (as **Curly**): Yeah!

Keith (as **Wellaway**): Okay. I can keep it out, just on a— okay, sure. Yeah, that's fine.

Austin (as **Curly**): [hurriedly] Get! Get! Ah! Da-da-da-da-da! Hey, you!

**Keith**: I put it on a pedestal. [Ali chuckles]

**Art**: It's classy here.

Austin (as **Curly**): Page, page, page! Get me a pedestal!

Austin (as **page**): Okay.

Austin (as **Curly**): Phew, jeez.

**Austin**: Doesn't say "jeez." There's no Jesus in this setting. [chuckles] Says something else.

**Keith**: But there could be another guy that begins with "Jee."

**Austin**: Yeah. There's various Jesus-like figures here, whose names I don't remember off the top of my head. I think Eola is one of them.

(as **Curly**): Eola!

**Keith**: It could be Jeola, and then we can say "jeez."

**Austin**: I like that it's Eola, 'cause you could put that at the end of anything. You know what I mean?

**Keith**: Eez! Eezus!

**Austin**: No! It's not that. [Ali laughs]

**Art:** It's not that.

**Austin:** It's not that. [Keith laughs] That's the one it isn't. All right. So, yeah, you're doing— do you actually want to do that? Do you actually want— do you have an Intent here that you want to pursue, to overcome an Uncertainty?

**Keith:** Yeah, fuck it. Why not?

**Austin:** Okay.

**Keith:** I'll get some more money.

**Austin:** Yeah. And that's your goal here? Wait, sorry, 'cause before, you were like...I guess, yeah, that's what your—

**Keith:** Oh, you're saying— yeah, sure. I think, like, dramatically, my goal should be to amaze and astound a growing audience of people to, like, I think sort of competitively pull them away from other bits. The fallout of that is, I think, money in the hat.

**Austin:** Those are two different things, though, right? Because, you know, you declare a dramatic Intent, right?

**Keith:** Right.

**Austin:** And I do think that there's something different between the thing you want being people pay you money and you become an attention-getting thing, right? Because people can pay you money in a lot of different ways. They might pay you money because they feel like, "Oh, right. The clown is here. Put money in the hat for the clown, dear," right? Whereas—

**Keith:** I don't want that shit.

**Austin:** This is what I'm saying. [Ali chuckles] So what you want is the big dramatic Intent of...

**Keith:** Right. I want to amaze and astound.

**Austin:** You want to amaze and astound. Yeah. Okay. Absolutely. And I do think anyone here is going to try to Counter you, so...so, yeah.

**Keith:** Great. Then I just automatically succeed with “I always bring joy with my antics.”

**Austin:** Yep. 100%. And people are clapping and cheering, and you know, I think that you also kind of get, through this, a sense— you do have a good sense of what the kind of layout of the evening is. There's this moment of people having appetizers, having drinks out in the foyer, in the hallways, meeting and greeting. You know, sharing pleasantries and small talk. And then there will be— and maybe you get a little more here. You do get a sense that there are— the feast will kind of go all night, and you'll kind of go in and out of the feast room.

**Keith:** Straight into eggs. We knew it.

**Austin:** Right. Well, like, it's almost like there is a running schedule of events, except that once an event starts, it doesn't stop until the whole party is over, right? And that meanest that, like, maybe you don't get in the first round of feasters. You wait until, you know, the second bell, and then you go in there.

**Keith:** Okay.

**Austin:** And the first round of feasters moves on into the ballroom to dance, you know?

**Keith:** So there's, like, staggered entrances but no exit time.

**Austin:** No set exit time.

**Keith:** Right.

**Austin:** You can exit when it's time to exit. We'll let more people in. And then, presumably, you know, there's kind of three big things. There is a big feast. There is a sort of, like, honor guard, you know, demonstration from the gunnists up on the balcony during the, like, between the feast's first bell ending and the kind of start of the ball, and their kind of demonstration of, you know, look at our cool military bullshit. And then there

will be the dance, and the dance will start up and then, again, will go until the end, so. So, yeah. So, we are at that point in the very beginning of that, before any of that has started, though the feast seating— you know, there's a bell, a pre-bell. What comes before a bell? Um... [chuckles] What sound would you make—?

**Keith:** A chime.

**Austin:** A chime. A sort of soft chime that is played without any sort of intentionality. You know, it kind of just goes, [softly] ding, ding, ding-a-ling ding, ding. And then someone says, “Pre-seating is beginning for the first bell.” And some people begin to usher their way— or shuffle their way. They are ushered in to take seats in the feast room. And at this point, I've kind of laid out the situation, and you tell me what you're getting up to, as the party continues.

**Keith:** Well, first off, I want to thank Donnie for the help with the trick. I think that we blew the roof off this thing.

**Art:** Yeah, I think this...yeah. It's a real spectral fist bump here. [Ali chuckles]

**Keith:** And if I had wanted money, I would have had to go the other way, so I can't pay Donnie anything.

**Austin:** I think you got some money, but what's important is not how much money you got, it's that people were excited.

**Keith:** Right.

**Austin:** You know, I think, as a— like you said, as fallout from that, you got a little money, but you didn't get as much as you could have got.

**Keith:** Well, I want to split my loops.

**Austin:** Nice.

**Keith:** Can Donnie hold—? Donnie, can you hold loops? You have a spectral pocket?

**Art:** Probably.

**Keith:** You have a material pocket? Eh, I'll split my loops.

**Austin:** You always wield a spectral power. That sounds like a thing that could be, you know.

**Art:** Yeah.

**Austin:** Read your Sentences broad while they're still broad, you know?

**Keith:** Yeah.

**Austin:** That's part of how this game works.

**Art:** [chuckles] Until later, when I have to drop all the money.

## **The Feast [1:10:30]**

**Austin:** So, and, you know, I'm just going to have to give it to y'all at this point. What types of actions— what do you start doing, as the night begins to unfold?

**Ali:** Hmm.

**Art:** I think I am, like, sort of being Wellaway's...guardian is too strong, but like...

**Keith:** Wing-ghost.

**Austin:** Mm-hmm.

**Art:** Wing-ghost. There it is. [Ali snorts]

**Austin:** [chuckles] Wing-ghost is fun. That's a fun...nice to have a wing-ghost some nights, you know? Maybe a little unfair, though. 'Cause if I was, like, flirting with somebody at the bar, and they had a wing-ghost, and I didn't know that they had a wing-ghost, I'd kind of feel like, "Come on, what are we doing? I didn't know you had a wing-ghost. I would have brought my own wing-ghost."

**Art:** That sort of seems like a you problem.

**Keith:** It's bad when you get a wing-ghost mismatch.

**Ali:** Now, who's your wing-ghost going to talk to?

**Austin:** Yeah, exactly. [Art, Keith, and Ali laugh]

**Keith:** Look, I think the wing-ghost understands the dynamic. You know.

**Austin:** I see, yeah.

**Ali:** Mm-hmm.

**Austin:** Very generous.

**Ali:** That's why they're the wing, yeah.

**Austin:** Yeah. Yeah, damn.

**Keith:** Yeah.

**Hye [1:11:25]**

**Ali:** I don't know. Like, are we...now I'm, like, so...I don't know our antics meter, I guess, after our conversation, knowing that...because I feel like my...there's part of me that's like, "It's gossip time, right?" [laughs]

**Austin:** Mm-hmm. Yeah, and I think there's a few ways to play this, right? Based on what you want to— I mean, you do whatever the fuck you want, right? On my side of things, the way I'm thinking about this night is there's a party. The party is going to go the way the party is going to go. In the middle of that, Candide is going to try to sneak around and find this treasure, with or without your help. At a certain point, I think that she will probably show up to Donnie and be like, "Hey, now's a good time for us to try to break into the basement and find this thing." Whether or not, when that happens, Candide has all the information necessary to, like, succeed at that, we'll see, right? And

then there's also what's happening here. Are there other people who have intentions? Like you said, gossip time, Hye.

**Ali:** Mm, mm-hmm.

**Austin:** What else could you learn about? Truly, you know, I don't have a big set structure for this campaign. I have things that are interesting that we could start pulling on and following, but I don't have a...you know, I don't know what session six is going to be, necessarily. You know, this is not a big linear arc, at this point. And so, if what you decided was, for some reason—despite kind of wanting to be a *Scooby Doo* circus gang—you wanted to get into the factional politics of this, we could do that. [Ali chuckles] I don't think that that's where this group goes.

**Keith:** Which you have an invite to, because the wood people were like, “Hey, we have some lucrative jobs for you. Come to us.”

**Austin:** Right, totally. Totally. Yeah.

**Ali:** I think part of the, like, character impulse that I'm— like, the scenic impulse that I'm having is, like, seeing someone with a big weird ring or something and being like, “I bet they know about the treasure.”

**Austin:** Sure.

**Ali:** Or, like, the three of us talking about, like, what weirdos we saw tonight that, like, might be... [chuckles]

**Austin:** Yeah. I mean, we do know that there's someone with a big weird ring, in fact, who does know about— I don't know if we KNOW that he knows about the treasure, but actually, this is the type of dude who would do the thing that I'm about to do with him, which is Magistrate Castigon, the one who was freaked out at the carnival last time by Donnie, does have a big weird ring and sees you taking, like, the scheduled appointments for future readings, and I think he comes over to you immediately and is like:



(as **Castigon**): I don't have time for an appointment later. You'll read my fortune now?

**Austin**: Which is only sort of a question. He started it as, like, a demand, and then, like remembered he had to be a little bit polite to the guest.

**Keith**: Sorry, who is this, again?

**Austin**: This is the magistrate who Donnie made the basketball shot go in.

**Keith**: Oh. Yeah.

**Austin**: And then the rumors started getting spread about him being scared and a big pansy and all that other stuff, remember? [Keith and Ali laugh] Classic. [mocking] Oh, he was scared of a ghost.

**Keith**: Saw a ghost, pissed his pants.

**Austin**: Pissed his pants. Yeah.

**Art**: Saw a ghost. Pissed his pants. That's how it goes sometimes.

**Ali**: Can I, like...presuming there was, like, a download about this, can I, like, make a glance at Donnie and Wellaway across the room and then be like, "Oh, of course, sir."

**Austin**: Yeah. Uh huh. Yeah, for sure. [Ali laughs] Then he's like:

(as **Castigon**): [disdainfully] Do we have to go outside? Or do your mystical powers work from anywhere?

Ali (as **Hye**): Outside. Out to the moonlight would be much preferable.

Austin (as **Castigon**): Hmph. I'll follow you, then.

Ali (as **Hye**): Yes, please, please.

**Austin**: Full uniform on. I think, you know, there is— I described this culture here as

being, like, kind of techwear but also, you know, big collars, big, like, renaissance era collars and, you know, golden chains, and I think there's that thing of, like— I don't know what these are called in fashion, where you'll have just kind of, like, slits inside of a piece of clothing, and then there'll be, like, an interior texture that's different than the exterior texture. Do you know what I mean?

**Ali:** Mm-hmm.

**Keith:** Yeah.

**Austin:** Where there's like— like, that's happening, and so, again, like, bright magenta. Like, black techwear, then interior is, like, magenta, you know, slit interiors [Ali chuckles] that are, like, a different— like a silk, you know? And yes.

**Keith:** Very fashion forward for a magistrate.

**Austin:** You know, it's a uniform. I don't think, if left to his own devices, Magistrate Castigon would ever come up with this outfit, but thankfully, the Beins keep some sort of great tailor on staff to come up with cool uniforms. And so, yeah, follows your lead up to the balcony, which at this point is fairly quiet. You know, people are not up here. I think maybe some people are taking in the view. It's really beautiful. Again, like, the night sky here is filled with a thousand moons and then the giant planet of Realis, which is this iridescent blue, glowing, you know, orb. I guess here it's nighttime right now, which means you're not facing that Realis. Realis is behind you. But all of the many moons—some of which are so far away they look like stars—are up there, and so, perfect to do the sort of, you know, syzygy that you do. What are you doing here? And yes, big ring on this guy, as... [Ali laughs] That's what you suggested, and then I realized, yes, that's explicitly what Candide Morata saw on his finger. They told Donnie that that ring was connected to this magical relic called the Skipping Stone, in some way, that it might be a part of it.

**Ali:** Yeah, so I think that I lead him to, like, one of those little tables. [chuckles]

**Austin:** Yeah.

**Ali:** With a velvet, like, tablecloth on it. And we sit down, and... [clears throat]

(as **Hye**): In the interest of time, might I ask your intentions?

Austin (as **Castigon**): I want to know if there will be any trouble tonight.

Ali (as **Hye**): I understand.

**Ali:** [chuckles] And I think it's the same, like, summoning situation, I guess, with like the staff against the floor, and then there's, like...like, a projection of magic in the sky.

**Austin:** Mm, mm-hmm.

**Ali:** Of, like, the current placement of the moons or whatever. And then, like, I think that what happens now is there's, like, a piece of parchment on the table, [**Austin:** Mm.] and it, like, imprints it onto the paper.

**Austin:** Ooh, fun.

**Ali:** [laughs] And then, I bring out, like, a glass fountain pen or whatever and start, like, drawing, like, here's the revelation of, you know, the moon of Stillness to The Crux versus...

**Austin:** Right, right. All the astrology terminology here.

**Ali:** Yeah, your glory is in, you know, the fourth door or whatever. [laughs]

**Austin:** Oh, yeah, your glory's in the fourth door! Yeah, no, actually, this makes perfect sense. [Ali laughs] Are you using a Sentence here to pursue a dramatic Intent?

**Ali:** Yeah. I think that it is, um... "I always sense which prediction someone needs to hear."

**Austin:** Oh, interesting. Um...I'm trying to decide if this is going to be Countered in any way, if anyone here would like to see you fail at this.

**Ali:** Whoa.

**Austin:** I can think of one person, but it would be really rude of her to do that. [Ali chuckles] You know, okay. What's— I am going to— I should ask, actually. Are you using a Token on this? You have a Token. Are you going to use it to boost it?

**Ali:** Mm...am I being Countered or no?

**Austin:** Uh, you have to decide that first.

**Ali:** Okay. Um, no.

**Austin:** I believe that that's true. Let me double check if you have to decide. I believe that you have to decide if you're using a Token immediately. Again, we've just started this campaign. Let me walk through a Conflict. Declare Actor Intent, Means, and Tokens. Yes. An Actor (whether a PC or GM character, faction, or environment) declares a dramatic Intent and the Means—Sentence, Bond, Dream, or Ephemera—by which they wish to achieve it. The actor must also declare they are going to Discharge their Token to temporarily increase the Rank of their Means. So. And then the next step is check for opposition, so.

**Ali:** Okay, okay.

**Austin:** This is all on page, of the books that y'all have, I believe you're in the playtest document. Is that right? Or are you in the document just called "Realis"? No, you're in the document just called "Realis". This is on page 32. This is the kind of walkthrough of a Conflict. So, yeah. And also, again, your intention is to...what is, like, the intention of your outcome of this scene? What is the thing you want to happen from this scene?

**Ali:** Um...I think the thing that— I mean, like, the general thing is always, like, oh, you know, give a good fortune, but I want to see how he will react to the idea that it might not go well.

**Austin:** Okay. Interesting.

**Keith:** When you say, Ali, you don't give a good fortune, what you mean is you don't, like, fluff a fortune to make it better? [Ali laughs] Is that what you mean?

**Ali:** Right.

**Keith:** Not that you— okay.

**Ali:** Yeah. My intentions are always to lead people to the truth of their destiny or whatever, but.

**Keith:** Right.

**Austin:** But in this case, you're trying to learn something about him.

**Ali:** Yeah. My id or whatever is, like, trying to figure out, trying to size this guy up.

**Austin:** Yeah. Yeah. So a success would be that you leave this knowing something new about him that you could count on in some way. Okay. Interesting. Fun. This is a really fun— because the way— so, yes. [Ali laughs] So, are you spending your Token? It sounded like no.

**Ali:** Um...I guess no? No. No.

**Austin:** Okay.

**Ali:** I think it's fine.

**Austin:** And again, the Sentence you're using is...?

**Ali:** "I always sense which prediction someone needs to hear."

**Austin:** All right. You are being Countered by Aspen Contrapposto.

**Keith:** Damn.

**Austin:** Who is Countering with, um...ooh, there's some good ones here. What's the one that you already know? What's the one that you have written down for Aspen? You have...

**Ali:** "I always hear the future coming."

**Austin:** “I always hear the future coming.” I am going to use a— hooh. Hoooh. This is fun, 'cause it's like, I want to use this. It would be fun to use this— I mean, I guess it would succeed, because it's against a +0, so Aspen, with that Sentence, would succeed. It's like, I want to use that one, because it's the one you already know, but I don't really know how to use that one against you in that way, right? So, instead, I'm going to reveal a new one. I'm going to reveal “I always recognize the sound of a lie.”

**Ali:** Hey!

**Austin:** Well, I didn't say... [Ali laughs] I haven't revealed who's hearing the lie here. So, what's the...so, the way this works, again, the Sentence has been Countered. Check for opposition. If the Actor is unopposed, they overcome the uncertainty. That's not the case. In this case, there was a Counteractor. If the Actor is opposed, the Counteractor announces their own Means and whether they are using their own Token. And then you compare final result of Means. The total Reality of both Means (including any increase from Token Discharge) are compared. The higher Ranked Means wins. Ties go to the Counteractor. Step 6: Resolve Outcome. They describe the moment that their Intent comes to pass. If the Counteractor— or, sorry. Then describe the moment that Intent comes to pass. If the Counteractor succeeds, they describe how the Actor was stifled along and the repercussions of that failure, while the Actor marks the Countered Means with parentheses, indicating that they cannot use it again during this scene. So, I guess we're using the wonderful digital world here, so you could just straight up do a cross-out of that Sentence.

**Ali:** Mm.

**Austin:** “I always sense which prediction someone needs to hear.” And you can mark it by one, unless, did you just do that? Did you already put the first mark in? Or was that from last time?

**Ali:** No, that was from our end of session.

**Austin:** All right, so then, go ahead and mark that a second time, and the thing that's happened here is you did not get your Intent. You deliver a fortune. Tell me what that

fortune is, I guess. And you don't hear the lie, but Aspen does. And the lie is not in what you say. The lie is in the response from the magistrate. So, what is the fortune that you've delivered? I mean, besides the "your glory is in the fourth door." [chuckles] Like, what is the— how do you interpret that for Magistrate Castigon?

**Ali:** Yeah. I think the way that it gets interpreted is, like, you know...like, maybe you're in over your head sort of thing, or like, the sort of way you can say— [chuckles] Should have just written out a thousand fortunes or whatever.

**Austin:** Oh, that would be very funny. [Ali laughs]

**Ali:** But I think it's the sort of thing of, like, you know, there's...you know, there's danger in being ambitious. And like, dressed up in the sort of, like, you know...it's good that, like, The Crux is, like, the highest moon in your setting or whatever.

**Austin:** Sure.

**Ali:** [laughs] You know, like, power is great or whatever, but like, you know, with that takes a risk, and...yeah, you know, you're taking a risk.

**Austin:** Yadda yadda, yeah. Sure. [Ali laughs] Yeah. So, then, I think the thing that you— you leave this, thinking you've learned something about Castigon, which is Castigon says:

(as **Castigon**): The best power is power spent.

**Austin:** As if to suggest, you know...I think maybe even just says it.

(as **Castigon**): If there's risk to be taken, you should take risk. I'm going to deploy a few extra guards tonight.

**Austin:** You know, in the hall, or you know, in the...

(as **Castigon**): At the extremities of the citadel.

**Austin:** And this is not true, but you believe it is true. The thing you think you've learned

about him is that when he hears that there is risk or that there's opportunity, he will respond with force. What Aspen has actually heard, using her own auracling, is that he's actually a coward. We get the kind of shot of her listening in to this, still in the dark. You know, some moonlight catches her, and we get to see her wooden face, her features not moving but her head tilting in sort of understanding. As he walks away, she's realized he is a coward, and in fact, you raising the idea that there is risk tonight has sent him back to his quarters, where he will try to avoid whatever risk comes and not, in fact, deploy more guards or do the thing that's supposed to happen. He is only in it for himself, a thing that Aspen now knows and will act upon.

**Keith:** It's funny, because what she learned is what the whole town already thinks, because he pissed his pants when he saw the ghost.

**Austin:** He pissed his pants when he saw the ghost, yeah. Yeah, everyone knew he was a pissy pants, and now, you know. [Keith chuckles] But I will say that you leave it going like, "Huh, okay. I guess that guy, you know, is a decent guard captain," or whatever. [chuckles] And I guess this is also an important thing to say, right? *Realis* is not about...as it works, it is not, oh, someone has, like, come into the scene and punched you in the face, and that's how conflict works, right? Conflict works on a narrative angle more than it works in a direct confrontational way, right? And so, as long as you can have an angle on the Intent, you can Counter something. So, be wide, as other characters try to do things. Be willing to jump in the way of it, even if it's, like, not as simple as "I jump in front of the bullet," you know? So.

**Ali:** Mm-hmm. Wouldn't it feel less like "this guy is a good guard," and more like, you know, "there's going to be trouble tonight if we pursue this thing"?

**Austin:** Sure. Totally.

**Ali:** Okay.

**Austin:** I mean, you tell me. The thing that— the key is you didn't get the thing you wanted, [Ali: Right.] which was truth about his intention, right? Or truth about who he was inside. So, yeah, I think if that's your takeaway, is "oh no, he's doubling down on



guards. We gotta be extra careful.” And again, specifically on what sounds like the edges of the citadel. Then yeah, I think that makes perfect sense. Yeah. If you leave it going, like, “Ah, shit,” [Ali laughs] then that’s totally fine.

## **Wellaway [1:30:00]**

**Austin:** Wellaway. As people begin to shuffle into the feast, are you just going to keep doing your juggling act, at this point?

**Keith:** No, I think this is a great time to start figuring out this thing that I've heard from Donnie and the kid about the vault.

**Austin:** Mm, mm-hmm. How do you go about this?

**Keith:** Um...let’s see. How do you get someone to talk to a clown? There’s two ways that I can think of, and one is to, like, try and find a important-looking person. I think this is the worse idea of the two.

**Austin:** Uh huh?

**Keith:** Try to find an important-looking person, impress them with some closeup magic, and then try to sort of, like, kind of accidentally rope them into a conversation about the layout of this place and the history of it, [Austin: Sure, sure.] while, like, wowning them with card magic. I think the slightly better idea is to, like, basically take a break and to find someone who works here and strike up a sort of, like, “Ugh, one of these fucking things, huh?”

**Austin:** Uh huh.

**Keith:** Someone who has really no stake in anything other than “I just gotta, like, clean these floors” or whatever, who might just let something slip because they fundamentally don't care.

**Austin:** Yeah. I think you see that same page who delivered the schedule of— or, like, the first set of people who wanted to have their fortunes read. Is, like, has that look of

being, like, sent on seven errands at once [**Keith**: Uh huh.] and does not look— you know, is taking a quick break, you know, maybe in a hallway that you're in.

**Keith**: Oh, I have an angle.

**Austin**: Sure.

**Keith**: I could offer my help as a master balancer with, like, bringing all this stuff that they need. If they've got seven different tasks.

**Austin**: In less trips. Yeah.

**Keith**: I can be more than two extra hands.

**Austin**: She— so, yeah, let's do that scene.

**Keith**: Okay.

**Austin**: I think she has taken a breath.

(as **page**): [sighs]

**Austin**: She's at a...there's, like, one of those, like, old water fountains that's built into the side of a castle that's like a fountain that's always on. You know what I mean? You know, a classic, like...I guess, pretty obviously, this is like a big boar head coming out the side of the wall here, and it's, like, constantly, you know, there's a stream of water going to a little pool of water, and that's constantly just going through some pipes and stuff. And she opens up, like, a little water flask to fill her flask with water, and she's like:

(as **page**): [sighs] Too many things. Too many things.

Keith (as **Wellaway**): Hey, you need a hand with that? I'm just on break. I was over there, but I can— you look like you're struggling.

Austin (as **page**): [anxiously] I have everything under control. Don't tell anyone I was struggling.

Keith (as **Wellaway**): No, I won't TELL anyone that you're struggling. I could just see that you were struggling.

Austin (as **page**): [anxiously] You could see that I was struggling?

Keith (as **Wellaway**): Right. That's why I'm helping you.

Austin (as **page**): You're helping me?

Keith (as **Wellaway**): Right, I'm helping you.

Austin (as **page**): Uh, you're one of the entertainers. I couldn't ask for help from one of the entertainers.

Keith (as **Wellaway**): Nah, I make my own hours.

Austin (as **page**): So you're not working right now.

Keith (as **Wellaway**): Eh, I make my own hours. I was working. Now I'm not working, and then I'll be working again.

Austin (as **page**): But you're still dressed with the...you have the...

**Art:** This is going great.

Austin (as **page**): The mushroom hat? That's just, that's off hours clothing for you?

Keith (as **Wellaway**): It's both. It's multifunctional.

Austin (as **page**): Well, I don't...I shouldn't...no, I'm sorry. I appreciate the offer, but there's no way I could ask one of the guests. That would get me in big trouble.

**Keith:** I could actually start just grabbing the stuff and, you know, sort of—

Austin (as **page**): Whoa, whoa!

**Austin:** You're just taking it from her?

**Keith:** I'm just taking it.

**Austin:** She's pulling it away from you, at this point.

**Keith:** Well, it's on the table, right? Is it not just on the table?

**Austin:** No, she's— yeah, she's put it down on a little side table while she has filled up her water flask, I guess.

**Keith:** Okay.

**Austin:** You know, there are letters. There is a small— there is, like, something under a silver cloche. You know, there is a little parcel that's been tied. It's a bunch of different things. There is a butterfly that has been caught between two panes of glass that she's supposed to deliver somewhere. This is Page Oblivia. Her name is Oblivia.

**Keith:** Okay. So—

**Austin:** She's like:

(as **Oblivia**): No, no, no, no, no! Don't touch anything! If you break it, I'll get in trouble.

Keith (as **Wellaway**): Would it help if I was working, and I just took all this stuff as part of my act?

Austin (as **Oblivia**): No!

Keith (as **Wellaway**): What?

**Austin:** You're going to have to convince her to let you touch the things that she is in charge of delivering. She's not just going to give a stranger the things that she has been told by the royals to deliver.

**Keith:** Right. Huh. All of my moves, all of my Class Sentences lead me to believe that

the best way to convince her would be to just start doing it and convince her with how well I do it, not by saying, "Come on, you gotta let me. You gotta let me help."

**Austin:** You tell me. For me, the uncertainty here is she does not want you to touch these things.

**Keith:** Right.

**Austin:** Which I think, by the way, is, like, a completely legitimate...

**Keith:** Totally. I agree.

**Austin:** Like, if you were at work, and someone started touching the stuff you were bringing around your, like, retail establishment even, you would be like, "Yo. Stop it."

**Keith:** Yeah. Yeah.

**Austin:** So. Also, you're literally a weird clown.

**Keith:** I'm not a weird clown. I'm a cool clown.

**Austin:** Bright red pants ending at the shin; button up, long sleeve, subtly off-white cotton shirt with red buttons; long soccer socks; and a mushroom hat.

**Keith:** Yeah.

**Austin:** Adorned with gold cufflinks and a gold bolo tie looped with a plain button keeping it together.

**Keith:** You just described a cool clown.

**Austin:** Oh.

**Art:** Yeah, I also don't understand what Austin's point is.

**Austin:** My bad. Sorry, yeah. [Keith laughs] That's just me. That's just my anti-clown agenda.

**Keith:** Normal clown is the weird kind of clown.

**Austin:** Okay. Sure.

**Keith:** Honkin' nose and, you know, weird makeup.

**Art:** Wait, your nose doesn't honk?

**Keith:** No. I have a normal nose. I don't have a honk nose.

**Art:** We didn't do enough season zero on this. I... [Austin sighs]

**Keith:** If I had a honk nose, it would be in Look.

**Art:** Well, it's not— but it's a sound.

**Keith:** But you— you have to have it on to honk it, so it's kind of both.

**Art:** Mm...

**Keith:** I could have a horn. I could carry a horn, if it's the sound that you like.

**Austin:** Oh, a separate horn.

**Keith:** Yeah.

**Art:** Like a separate horn.

**Keith:** [imitates honking] Yeah.

**Art:** Yeah.

**Austin:** That's a good honk. Good light honk.

**Art:** Yeah.

**Austin:** Like, one step above a bike horn, you know?

**Keith:** [honks]

**Austin:** Yeah.

**Art:** These are all in the clown zone to me, though.

**Austin:** They are. Clown zone's pretty big. So, what are you doing?

**Keith:** [sighs] This has got to be, like...this is, like, classic cartoon stuff of, like, Mickey Mouse shit of throwing all of the things into a big stack, like a wobbly tower of plates and cups. You know, something that you'd walk to the kitchen as it, like, shook crazily, a way that nothing ever could. And I guess manufacturing a situation where it's impossible to stop that. You'd have to disassemble the tower, and it's like, I can't touch that tower.

**Austin:** Okay. Yeah. I see what you're saying.

**Keith:** Although, I no longer feel like this is a pathway to learning something from this person.

**Austin:** Yeah. This seems like— well, your intent was to get in her good graces, right?

**Keith:** Right. Yes.

**Austin:** Which I think the long term plan of get in her good graces and then do a— like, the idea that you were going to instantly, in one Conflict, convince this person to tell you something secret about the citadel that she lives in, [**Keith:** Yeah.] is too big of an ask, right?

**Keith:** Uh huh.

**Austin:** So this is a classic you should break this down into multiple interactions and multiple Conflicts, right?

**Keith:** Yeah. Uh huh.

**Austin:** So this first one seems to be try to get her to let you help with this stuff.

**Keith:** Right. I am either being quick in wit and bone or bringing joy with my antics.

**Austin:** You're doing— I mean, what's your Intent? And then maybe let's work backwards from there. Again, that's step one here.

**Keith:** Um...

**Austin:** Open play. We've done that. Declare Actor Intent and Means and Tokens.

**Keith:** I think that my goal really is to defuse the horrible first impression, where I offered help, and then it was denied [**Austin:** Mm-hmm.] 'cause she didn't want to get in trouble, and I insisted by creating a really bad situation.

**Austin:** Uh huh.

**Keith:** Where everything could come tumbling down. It was sort of like a worst fear manifest.

**Austin:** Right, right, right.

**Keith:** And I really would like to get past that.

**Austin:** That first step. Okay. So, that is step one. You're not spending your Token, question mark? Or you are?

**Keith:** I'm going to spend this Token.

**Austin:** Okay. You spend the Token.

**Keith:** If she has a Reality 0 "I always bring the plates into the kitchen myself," I'm not going to fuck with that and have this thing come crashing down.

**Austin:** Sure, totally.

**Keith:** Because, yeah.

**Austin:** And so she does try to Counter, in fact, with "I always do what is asked of me."

**Keith:** Sure.



**Austin:** But you have a +1, which means you succeed on this. I'm going to add her to our NPCs list. I'm going to put this on the second page, because I think that's probably where she will be. Again, her name is Page Oblivia, and she has a +0 Sentence that I've now marked, "I always do what is asked of me." And I think she breaks down into laughter and smiles. You have charmed her enough to not immediately call the guards on you or to yell at you or to refuse this opportunity entirely. And she says:

(as **Oblivia**): [sighs] Master Zanni [pronounced zon-ee].

**Austin:** Zanni? Zanni. Zanni? [pronounced zan-ee]

**Keith:** Zanni. Zanni. [zan-ee]

Austin (as **Oblivia**): Master Zanni, I have to say I love your japes, [Keith chuckles] but I have a duty to Lord Bein, and I have to say, in my role as Royal Page, I have to be the one who delivers these.

**Austin:** And she is declaring an Intention, and her Intention is to get you to give up on this attempt to aid her. She is using the Means "I always carry my master's authority."

**Keith:** Mm.

**Austin:** She does not have a Token to spend. She is not a player character.

**Keith:** Right.

**Austin:** There was a point at which, believe it or not, an early version of this game where I did also have Tokens. It was a little *Technoir*-y where we were passing Tokens back and forth.

**Keith:** Sure.

**Austin:** It just got really unwieldy pretty quick, but part of me [**Keith:** Fair.] still wants an optional rule where the GM gets Tokens for reasons like this, for moments like this. But it works smoother.

**Keith:** Yeah, I think it could go either way here. I don't think that I have a— I don't right now believe that I have a bad move. Like, I don't think that listening to her and giving it all back or insisting that I carry it. I think that could both work out. But I will— which means I'll do the not insane thing [chuckles] and give all of the stuff back.

**Austin:** So you're not going to try to Counter this.

**Keith:** No, I'm not going to try to Counter it.

**Austin:** Interesting. Okay. Cool. And so, yeah, her Intent is to make you give up on this whole angle, and you're good with that? Okay.

**Keith:** Right. I'm good with that. I'm trying to make this a multi-step process of her liking me, and I think part of—

**Austin:** Well, sorry. She likes you. At this point, she likes you.

**Keith:** Oh, sorry, but continuing—

**Austin:** Her Intent is to get you to give up on trying to help her and, like, yeah. I guess that makes sense. Sure.

**Keith:** Yes, yeah.

**Austin:** All right. Then, yeah, so, how do you respond to her saying that?

**Keith:** Uh, I tell her that, you know, my japes are also part of her master's charge, but I will disassemble the tower. And I sort of kind of do, like, a reverse gag, where I just sort of, like, throw everything back onto the table, like, again, an old cartoon where they set the table by throwing everything at it.

**Austin:** Right, yeah, back onto where it was.

**Keith:** Yeah.

**Austin:** She takes a sip from the water flask and then picks up the many objects, back in the order that they were in originally.

**Keith:** I have a question.

**Austin:** Uh huh.

**Keith:** Which is...again, new to the game.

**Austin:** Yeah, totally. New game.

**Keith:** Would the way to actually have done this, instead of allowing her to win, be to Counter what she's saying with a statement that this was still the intended outcome of?

**Austin:** You don't get to declare an Intent as a Counteractor, right? You can describe how things go bad for the other person or how they don't get their Intent.

**Keith:** Okay. Okay.

**Austin:** But you don't get a big dramatic Intent in the same way, because you are not the Actor. That's the benefit of Acting [**Keith:** Right.] is you get to declare an Intent.

**Keith:** Right.

**Austin:** What you would do is Counter that Sentence. If you successfully Counter that, you would cross it off, which means she couldn't carry her master's authority in this scene going forward, you know?

**Keith:** Right. Okay. So, I could still do this. I could still—

**Austin:** Totally.

**Keith:** I could Counter with "I am always quick in wit and bone."

**Austin:** Yep.

**Keith:** Because disassembling the tower is quick in wit and bone.

**Austin:** Totally.

**Keith:** She doesn't win by convincing me.

**Austin:** Correct. Yes.

**Keith:** But I still get to dictate the terms, because I've won the contest.

**Austin:** You still get to— you get to say that she doesn't get what she wants, and obviously, the thing here is, like, she's not going to keep you from...

**Keith:** Right.

**Austin:** You know, yeah. You do it, and in a way, you know, you are going to get what you want here, right?

**Keith:** Right.

**Austin:** Which is like, she says:

(as **Oblivia**): [resigned] Fine. Pick up half of it and keep me company.

**Austin:** Right?

**Keith:** Great.

**Austin:** And again, importantly here, you reveal that this is a +0 Sentence from her, and it gets crossed out. She doesn't get to continue using it in this scene. The definition of a scene is obviously very broad. I think the scene, in this case, is, like, you're going to continue working on trying to get her to give you information. That's the scene.

**Keith:** Yeah.

**Austin:** Even though we might cut away to another character, your scene with Oblivia is going to continue here, right?

**Keith:** Okay. Can you get a Token back as a Counteractor?

**Austin:** You cannot get a— there's only limited ways to get Tokens back in general.

**Keith:** Right.

**Austin:** And no.

**Keith:** But if I've responded to a problem through performative or public means.

**Austin:** I don't think this was performative or— I guess it's performative means. It's performative means.

**Keith:** It was performative means. Yeah.

**Austin:** Um, yeah.

**Keith:** But I was a Counteractor, so that's the thing that I don't know.

**Austin:** You were a Counteractor. I think no. I think— you know, and I think that that's a thing. Let me double check the— let me see if the text explicitly says this. It's been a minute since I've read the Tokens section. Da-da-da-da-da...discharging and...buh buh buh buh. Tragic Success. Acting in line with an impulse: Immediately after they use a Sentence during a Conflict in a way that's aligned with their Sphere Impulse or the current Moon Impulse. Yeah, I think it works. It does not say only when—

**Keith:** It works?

**Austin:** As written, it works. We'll see if it feels like that's too much...

**Keith:** Great. Actually, I thought you were going to go the other way and say, "It says Acting, not Acting or Counteracting."

**Austin:** It does say Acting. It does say Acting, but then the full text of that section does not say...

**Keith:** Right.

**Austin:** It just says, "Immediately after they use a Sentence during a Conflict in a way that's aligned with their Sphere Impulse or the current Moon's Impulse."

**Keith:** Got it.

**Austin:** Which, as a reminder, the current Moon's Impulse here on Ulled is "Find space," whatever that might mean. So, if you act in a way around finding space, that might be...

**Keith:** Oh.

**Austin:** That might be part of it.

**Keith:** This is great. I love using the Token, then getting it back right away. That feels great, like a yo-yo.

**Austin:** Feels like a yo-yo. Yeah. And if it keeps happening, I may have to go like, "Hmm, maybe that's also a privilege of the Acting." [Keith laughs] This is why we're playtesting.

**Keith:** [bluffing] No, I was kidding. I actually don't like it.

**Austin:** Oh, you hate it, actually. Great.

**Keith:** [laughs] Yeah. Hate it.

**Austin:** So, now this clown, you, you are following Oblivia around, dropping off butterflies and whatever's under these silver cloches and packages.

**Keith:** Yeah. Spinning plates on my finger like a basketball.

**Austin:** Exactly.

**Donnie [1:46:10]**

**Austin:** Donnie, what are you up to, during all this?

**Art:** I think I got a little bored during this, and I'm starting to just search, [Austin: Mm.] using intangibility.

**Austin:** Yeah. Where are you headed? I'm going to just drop, in the main chat, the areas that we have talked about, in our *Realis* chat.

**Art:** All right. So, if I was going to hide a vault.

**Austin:** Yeah.

**Art:** It would be in the barracks and garage or the undertunnels.

**Austin:** Yeah, that sounds right.

**Art:** And if I was going to investigate a place as a ghost, it would be the undertunnels.

**Austin:** That sounds right. That sounds right. [Keith laughs]

**Art:** So that's where I'm going to start.

**Austin:** Yeah.

**Keith:** That's a great process of elimination.

**Austin:** Mm-hmm. So, what do you— what's this look like?

**Art:** I think it's just, like, Donnie sort of drifts back from the antics going on, [**Austin:** Uh huh.] and sort of just, like, drops through the floor. If you can be intangible...

**Austin:** You can be intangible. Right.

**Art:** You can go through the floor.

**Austin:** For sure. Yeah. So, what part of the aboveground facility are you in when you do this? And I know that that sounds ominous, but it matters.

**Art:** I mean, wherever we just were. Wherever...

**Austin:** I guess you were in the foyer, right? So. Or I guess— who is we? You and Wellaway.

**Art:** Yeah.

**Austin:** You were, like, where Wellaway and this page were.

**Art:** Yeah.

**Austin:** Yeah, you were in one of these little side hallways, and I think that's a perfectly fine place to drop down, nice and safe. And you drop down into a part of it where literally you see this effect that this whole place seems to have of the various eras being blended together. You are in the dungeon. This is the dungeon of the castle.

**Art:** Sure.

**Austin:** But it's being used as storage, and it's being used for, like, big cardboard boxes, you know? And they just, like, didn't take the bars down, you know? They did take down the, like, hanging chains and the manacles and stuff, but like, you know, you drop down into the basement, and it is 100% a dungeon cell. And you look down one of the hallways, and like, the dungeon cell's, you know, stone walls give way to, like, a *Star Trek* hallway, you know?

**Art:** Sure.

**Austin:** It's truly where one wing ends, the next one begins, and you get the sense that the entire kind of upper level has a lower level built around it, and you get the sense that there is maybe more down here than there may even be above.

**Art:** Hmm.

**Austin:** And in this, I remind you that one of the Moon Sentences here for Ulled is "Ulled warrens and tunnels always offer secret ways through," which anybody can use, including, you know, Ulled's moon itself can confuse you, perhaps, via that Sentence. But for a Token spend, you can also use it yourself to achieve something, you know? Though, of course, you are just an intangible ghost. Who needs a tunnel? You can just walk through dirt, I guess.

**Art:** Yeah.

**Austin:** What's that experience like, for you? What's it like to be...?



**Art:** It's probably not great.

**Austin:** Yeah. Yeah. Do you experience being...do you feel being moved through dirt and solid matter and stuff?

**Art:** It probably feels fuzzy, right?

**Austin:** Interesting.

**Art:** And a ghost must sort of exist as, like, an electrical impulse, right? Or at least sort of like?

**Austin:** Let me tell you: I don't know. But I believe you.

**Keith:** This is a place with demons. We have demons here.

**Austin:** There are demons here. But I am giving you the pen. You tell me what it feels like, truly.

**Art:** Yeah, I think it feels fuzzy. I think it feels like— you know, like, a wall is one thing, but like, feet and feet of rock/dirt is something else.

**Austin:** Yeah. Yeah, yeah, yeah.

**Art:** And yeah, I think it feels like you can't— you know, the connection starts to feel a little vague.

**Austin:** Mm-hmm. Yeah. I like this. This is fun to me. Okay. What are you doing down here? I think it was, by the way, clearly an uncertain thing: can a person go through solid ground? You've solved that with having the power to be intangible. We did not need to go through a whole Conflict situation on that one. No one was trying to Counter you from being a ghost, in this scenario. No one even knows you're here, at this point at least. So.

**Art:** And the rock doesn't have purpose.

**Austin:** Correct. The rock had no Intent. Though, actually, the moons do sometimes

have Intents, right? The moon is a being, in some strange way, here in Realis, and a moon can say, “I am going—” If one of the Moon Sentences here was, like, “Ullid always confuses those in search of truth,” I could have used that Sentence to Counter you, you know? So.

**Art:** Sure. I don't know how to search for a vault.

**Austin:** Yeah. Are you just looking around?

**Art:** But like, if—

**Austin:** Are you just...?

**Art:** Yeah, if walls aren't a concern, I think you could cover space pretty quickly.

**Austin:** Sure. Yeah. And, like, locked doors don't stop you.

**Art:** Yeah.

**Austin:** So if you come to the end of a hallway, for instance, you slip through the doorway in a way that a normal person would have to— not that you're not normal, but you are a ghost. You are a specter of some sort.

**Art:** Well, it's, yes, atypical, certainly.

**Austin:** For sure. Hey, do you have a way of Countering the Sentence— I mean, I guess I'll just say it this way. Someone is using a Sentence. That Sentence is “I always sniff out enemies of the Consortium.” Would you like to Counter that Sentence? ‘Cause you're not alone down here.

**Art:** Yeah, I would like to Counter that with “I always frighten those who perceive me.”

**Austin:** Oh, fun. So, in fact, you are—

**Keith:** Ooh, that is fun.

**Austin:** All right. Setic Crowley [sp] is down here. This is the Killiad kind of, uh...I never

finished writing the exact thing I wanted to write down. It's just in brackets here. So, you might recall Jasonn Jetsonnnia Junior is Killiad's Senior Integration Analysis Officer, and I just wrote down "Killiad's Senior Killer" for Setic, and "Killer" is in brackets, [Keith chuckles] and I did never come up with, like, a fun, you know... [Art chuckles]

**Keith:** This is the bodyguard.

**Austin:** This is the bodyguard, exactly. I didn't come up with—

**Keith:** One of them looks like they go to the gym; one of them looks like they actually kill people?

**Austin:** Kill people? Yeah, exactly that. I did not come up with a euphemism for Setic's role, so I'm just going to drop it in there. Killiad's Senior Killer, who, again, sniffs out enemies of the Consortium. And in this case, you're an enemy, because you're both on the hunt for the same thing. And in this case, you have Countered this Sentence quickly, which I'll knock it out here. What's this look like? You know, maybe you've come through one of these doorways and seen this person looking around, trying to secure the under...what did I call these things in the list I just gave you? The undertunnels.

**Keith:** Oh, the undertunnels.

**Art:** The Underdark?

**Austin:** The undertunnel.

**Keith:** Undertunnels.

**Austin:** The Underdark is where the Drow live. It's different.

**Keith:** In...?

**Austin:** In D&D.

**Keith:** Oh, okay, yeah.

**Austin:** [chuckles] Yes. Yeah. So, tell me what this, uh...what's this moment look like as

you Counter this Sentence?

**Art:** Sort of depends how slapsticky we want to get with this.

**Austin:** Yeah.

**Keith:** I have an opinion.

**Art:** But I'm sort of seeing an *Abbott and Costello Meet Frankenstein* beat.

**Austin:** Yeah.

**Keith:** If they didn't do that, they should have. Is that real? 'Cause that could be real.

**Austin:** That's real.

**Art:** *Abbott and Costello Meet Frankenstein* is real.

**Keith:** Okay, it sounded familiar.

**Art:** And is a comedy classic. You should watch it [**Keith:** Okay.] just for the, like, beats of Costello being afraid of the mummy.

**Keith:** Okay.

**Art:** The, like, [imitates frightened stammering] [**Keith** laughs] and, like, can't talk, and starts, like, pantomiming the thing that he saw.

**Austin:** Right. And this is what's happened to Setic Crowley, who goes running back in the other direction. I mean, like, you know, tries the locked door, and it's locked. Oh, I guess that doesn't make sense, 'cause you came through that locked door. Is not reaching through you.

**Art:** Yeah.

**Austin:** And I think, importantly, does not— you're just a ghost down here, and I think what Setic's taken from this is— and I say this, because Setic did not get the...you

know, Setic's intent was to find— you know, is kind of just what the Sentence says, right? Which is sniffing out enemies of the Consortium. In this case, like, identifying anybody else who's also hunting for treasure down here. So does not get that, right? Nevertheless saw you, and so I think what Setic's takeaway is: "Oh my god, this place is haunted with ghosts. This place has ghosts here. They're not rivals of the Consortium. They're not people also doing treasure hunting." So, Setic flees upstairs, and I think, as you continue to search down here, Donnie, Hye, you very quickly pick up on some gossip, as the feast, you know, starts to get underway. People are saying there's some sort of haunting, that this place might be haunted with ghosts. [Art chuckles]

**Ali:** Oh god.

**Art:** Probably not, though, right? [Ali laughs]

**Austin:** I don't know. This is what's happening out here. So, yeah. You continue to have free reign downstairs, at least from rivals from these other factions.

## **Meeting Up [1:55:36]**

**Austin:** And I do want to know, actually, really quick, Hye. Now that you've done your one early fortune, have you just reintegrated into the mass of people for dinner? Where are you at?

**Ali:** Mm. Yeah, I guess if, like, people... [laughs] I was about to ask you how many courses is this dinner, which I don't think is helpful. But I think that I, like, maybe... [laughs]

**Austin:** It's exactly as many as we need, right?

**Ali:** Right, exactly.

**Austin:** You know that. You know this.

**Ali:** I think that I can make this decision for myself and say, like, I've slotted myself, like, an hour mingle time.

**Austin:** Okay.

**Ali:** And then I will probably have to get, you know, back up to the balcony.

**Austin:** Right. Right. Because Lord Bein is going to want his fortune told.

**Ali:** Right, yeah, and it's going to be...

**Austin:** During this early point, yeah.

**Ali:** And it's going to be after dinner. It's like a dessert. You know, it's going to be...

**Austin:** Right, yes, yeah.

**Ali:** You don't want to interrupt people's meals. [chuckles] So, I think that I...can I find Wellaway?

**Austin:** Yeah. I think you just bump into Wellaway, for sure. Or not bump into, because Wellaway's helping carry stuff. Don't want to drop anything. But yeah, you totally run into Wellaway, who is hanging out with one of these noble pages, one of these royal pages, helping her to deliver stuff across the citadel.

**Ali:** Yeah. I don't know if this is, like, our additional breakaway and sneak off time, but I feel like...

**Keith:** Breakaway Piaster.

**Ali:** Huh? [laughs]

**Keith:** That's my brother.

**Austin:** Oh my god.

**Ali:** But I feel like that's my impulse, right? Is to, like, get the gang together, get downstairs. Right?

**Keith:** Yeah. I think getting the gang together sounds fine. I mean, it also sounds like

maybe someone's about to hear that there's someone downstairs.

**Austin:** I mean, you've heard this.

**Ali:** Right, I have. I have.

**Keith:** Someone comes running.

**Ali:** That was the...

**Austin:** Yeah.

**Ali:** Yeah.

**Keith:** Yeah. Okay, right, sure. So, I guess we also have heard that. Maybe it's a good excuse. Like, we didn't come down here to steal anything. We heard that there was a ghost. [Ali laughs]

**Austin:** Yeah. I mean does this— sorry. Hye, is this how you open with Wellaway and Oblivia, when you run into them both? Do you say, "Oh my god, I heard there was a ghost."

**Ali:** Yeah. I think I walk over, and I set my staff on the floor, and I say:

(as **Hye**): Wellaway, I need you for something urgent.

Austin (as **Oblivia**): See, Wellaway.

**Keith:** I drop all the plates on the ground.

**Austin:** Oh my god, no! [Keith laughs]

**Ali:** Stop! No, you don't!

**Austin:** Do you?

**Ali:** No, you don't.

**Keith:** No, no, no, no, no.

**Austin:** Okay.

**Keith:** I'm just being horrible.

**Austin:** Yeah, uh huh.

**Ali:** I would decide that I have magic and could lift them in this moment, is what I would do.

**Austin:** Oh, yeah. [Keith and Ali chuckle] I mean, you have the power of the moons. That could be gravity magic, right?

**Ali:** That is, yeah, uh huh.

**Keith:** Sure.

**Ali:** Yeah.

**Austin:** Don't undersell yourself. [Ali chuckles] I think Oblivia's like:

(as **Oblivia**): Well, you've served your duty with me, Wellaway. You should go on and help your friend the, um, the fortune teller. Nice to meet you. I am Page Oblivia, by the way.

**Austin:** She says to you, Hye.

**Keith:** I gotta put these plates somewhere. I got plates, right? Yeah, I got plates. I gotta put them somewhere.

**Austin:** It's a bunch of things. It's not just plates. Some of it's plates. Some of it's letters, parcels.

**Keith:** Right, yeah, sure. Plates, comma, et cetera.

**Austin:** Yeah, uh huh. Miscellania.



**Keith:** Yeah.

Ali (as **Hye**): I apologize, but it seems there's a disturbance that we must tend to.

Austin (as **Oblivia**): A disturbance? Magistrate Castigon must be made aware.  
What sort of a disturbance?

Keith (as **Wellaway**): Yeah, what sort of disturbance?

Ali (as **Hye**): Well, um... [Ali chuckles]

**Keith:** I'm making a face. [Ali laughs]

Ali (as **Hye**): My intention is to beckon these spirits with the call of the— the  
wisdom of the moons. But there has been some talk of some phantasmic activity.

**Keith:** Remind me, which door is the moon? [Ali laughs]

**Ali:** Right now, 40 minutes ago or whatever, The Crux was in four.

**Austin:** It was in four. Was in four.

**Ali:** Right.

**Austin:** And the glory was open.

**Ali:** Uh huh.

**Austin:** Uh huh.

**Keith:** Right. Oh, that moon, not this moon.

**Austin:** Different moon. Yeah.

**Ali:** Different moon, yeah.

**Keith:** Okay.

**Austin:** Power of a different moon.

(as **Oblivia**): [concerned] Phantasmic power?

**Austin**: Says Oblivia, confused by the notion that there could be ghosts about.

(as **Oblivia**): That could interfere with the whole night!

Ali (as **Hye**): No, no, no.

Keith (as **Wellaway**): As I've demonstrated, there's nothing I want less than something that interferes with the whole night, so maybe I should be going.

Austin (as **Oblivia**): [hesitates] To deal with the phantasmic power?

Keith (as **Wellaway**): Well, if Hye thinks that I could be of some use, then I'll do my best.

Austin (as **Oblivia**): Where was the ghost? Did you see it?

**Austin**: Asking you. You, Hye.

**Keith**: Me, "you"?

**Austin**: Hye, Hye.

**Keith**: Oh, okay.

Ali (as **Hye**): No, no. I... [Ali laughs] I was instructed by...

**Ali**: Can I, like, point to someone? [laughs]

**Austin**: Yeah, 100%, yeah.

**Ali**: This is such a confident lie. But I feel like I want to, like, point to one of the, like, the guards or whatever.

**Austin**: Yeah, sure.

**Ali**: And be like, "Well, they knew I'd be able to take care of it." [laughs]

**Austin:** Totally. You know, I don't— I think that she is mostly— she seems concerned about how the night could go bad because of a ghost, that there seems— and like, in a way that's beyond just...in a way that's, in some ways, more matter-of-fact than you might think, right? Like, she's not like, [shocked] "Ghosts? Ghosts exist?" She's more like, [exasperated] "Oh my god." Like, the—

**Keith:** Ghosts again?

**Austin:** No, no, no. More like, ghosts will spoil the broth. You know? Like, more like...

**Ali:** Mm-hmm.

**Austin:** Ugh, we can't...

**Keith:** Mm, the broth.

**Austin:** Well, you know, like, the way that, like, if someone is like— or like, oh, my hair will get, you know, frizzy because it's humid out. Like, a sort of, like, combinatorics.

**Keith:** She doesn't want anything ruining the night.

**Austin:** Right, exactly. And ghost/spectral/phantasmic power seems like it could interfere with the night, you know?

**Keith:** Right. It's not a safety thing or a scared thing, it's like, "Uh oh, the cake is underdone."

**Ali:** Yeah.

**Austin:** Right, exactly. Which suggests that maybe she knows something about other powers that are, you know, active. Other things that spectral powers could be interfering with, right? It's like if she said, like, "Oh, the spectral powers could interfere with the radio waves," then maybe she knows some shit about radio waves. I'm only trying to flag that, you know, your original plan here, Wellaway, was to learn something, and now you're leaving this person who you were trying to learn something from, before learning anything from them, and maybe there is more you could learn from [**Keith:** Yes.] before

you bounce, you know?

**Keith:** Yes. I see that. [Ali and Keith laugh]

**Austin:** And maybe you don't. That's fine. We can just get to the underbelly action or whatever, but, you know.

**Ali:** Well, I think there's a way of getting there, of like, sensing that anxiety and, like, asking her what she's nervous about. [laughs]

**Austin:** Totally. Yeah, yeah, yeah.

**Keith:** Yeah, I could tell Hye to move on, and it sounds like Page has some information, and maybe we would be better served by figuring out what it is that she is thinking.

**Austin:** I'm just laying the stage. You tell me what you do, you know?

**Keith:** That's what I do.

**Austin:** Okay.

**Keith:** That's what I do.

**Austin:** So, you ask Hye to leave and give you a second with the page, with Oblivia.

**Keith:** Yeah. Sorry, is page...page is her job?

**Austin:** Page is her job. She's a page.

**Keith:** Oh, okay. Her name isn't Page Oblivia.

**Austin:** Correct. She is a page.

**Keith:** She is a page named Oblivia.

**Austin:** Her title is Page. Yes, exactly. Yes.

**Keith:** Could be both.

**Austin:** It could be both. It's not.

**Keith:** Page Paige.

**Austin:** Her name is Oblivia.

**Keith:** Okay.

(as **Wellaway**): So, what is it about the ghosts? You know, most people don't...you know. Most people don't have any strong opinions about ghosts, other than, "I've gotta get away from the ghost. Aaaah."

Austin (as **Oblivia**): Oh, it'll just ruin the whole festival, or the whole festivities.

Keith (as **Wellaway**): Why could a ghost do that?

Austin (as **Oblivia**): Well, the pigs could be scared. The way that they, uh, you know, partake could be— the meal could be spoiled.

Keith (as **Wellaway**): That's an interesting question. How do the pigs partake, exactly?

Austin (as **Oblivia**): Oh, they love the festivities. They take in the festivities.

Keith (as **Wellaway**): Can you define "take in"?

Austin (as **Oblivia**): Well, not...they absorb the joy.

Keith (as **Wellaway**): They absorb the joy. And is the worry that the ghost— they could absorb some bad ghost energy? Some non-joy?

Austin (as **Oblivia**): Well, if people are scared, then maybe they won't be so joyful.

Keith (as **Wellaway**): Sure. Okay.

Austin (as **Oblivia**): If people are frightened, that could ruin the soil.

Keith (as **Wellaway**): What happens when the pigs absorb the joy?

Austin (as **Oblivia**): The soil gets better.

Keith (as **Wellaway**): No, I mean, what happens to the people?

Austin (as **Oblivia**): They...nothing? What do you mean?

Ali (as **Hye**): It's a matter of atmosphere, is it not?

**Austin:** And in the big feast hall, all of the cameras zoom in, in this moment, as people begin to eat. And all of the strange surveillance technology begins to feed, somewhere down below—and maybe down below, a place that you are getting closer and closer to, Donnie—live streaming feed of people devouring the delicious meals that are being served to them.

[“[Realis](#)” by Jack de Quidt plays]