

Realis 04: Feast at the Citadel Bein 03

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Recap

[music intro – “[Realis](#)” by Jack de Quidt begins]

Keith (as **Wellaway**): 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.

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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.

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

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Art: I don't know how to search for a vault.

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Keith (as **Wellaway**): How do the pigs partake, exactly?

Austin (as **Oblivia**): Oh, well, they love the festivities. They take in the festivities.

Keith (as **Wellaway**): Can you define "take in"?

Austin (as **Oblivia**): No, 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, 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.

[music intro – “[Realis](#)” by Jack de Quidt ends]

Session Resumes

[00:02:36]

Austin: You are getting closer to, and hearing, the oinking and the snorts of some of these pigs coming through a locked doorway ahead of you, Donnie. And, you know, can—I guess you can’t see through this door. This is one of the futuristic Star Trek doors. But you can still fuckin’ hear a bunch of pigs behind one of these doors.

Art: Well, I gotta see what’s in the pig door.

Austin: You’re just like, peeking your head through the door? Are you going all the way in?

Art: Yeah.

Austin: Yeah, okay. You are not—you’re not noticed, because of being intangible and invisible in this moment. As far as we know. But you see a huge sort of underground barn filled with long, strangely shaped—I guess you could call them pigs? They’re like, long—they’re like, what if a pig was like, a wiener dog, but pig-sized? You know what I mean? Like, they’re long.

Art: Hm.

Keith: Hm.

Austin: They’re...

Art: Long pigs.

Keith: They're long pigs. I've heard of this.

Austin: Well, that's a different thing, but yeah. Yes. They are—

Art: Piiiiigs.

Austin: They're piiiigs. [chuckles] Some of them are fuzzier than normal pigs, and I mean that in the furry sense. But also, kind of in the static-y sense. You kind of have a hard time looking at them. They kind of feel blurry to you. And they're all hooked up to—or they're all in little pens that have speakers playing, and that have, like, big video screens broadcasting close-up pictures of people eating food. You can smell the feast, here, too. The smells from the kitchen are being, like—like, piped into this weird barn. It's weird. It's a weird situation, man.

Art: Yeah. That sounds pretty weird. What's...

Austin: And across this long barn, this long underground kind of these cells where these pigs are, you see a bigger door, a more ornate door. But not—I would not call that a vault door. You know?

Art: Sure.

Austin: And I will say, they are going to make an Intent. Something that you—they have a—they are going to make an action here. Their Impulse is to—I think that their Impulse—their Impulse is to make you... and it's not just you, but in this case, it's you—pursue your most, like, sensuous desires. They are using the Means “When I am—” oh, actually, they cannot use this Means against you, because you see them. Right? This is interesting.

Art: Yeah, I am looking at them.

Austin: Yeah, so they cannot do this thing. You can sense that they are releasing a pheromone, in fact. That is—that wouldn't affect a ghost like you, perhaps. I mean, it

would if you were upstairs eating food. But yeah. You are not going to be caught by this revelrous pheromone. But let me tell you, the people feasting upstairs are being hit with that revelrous pheromone. So... are digging in.

Art: Okay. Um... hm. I know it's not our objective, but maybe—maybe furry, long pigs is worth regrouping over.

[**Ali** snorts]

Austin: Yeah, upstairs, meanwhile, I think at this point, Oblivia has taken back the stuff from you. And has said,

Austin (as **Oblivia**): I hope you fix the ghost problem.

Keith (as **Wellaway**): I hope you carry all your plates.

Austin (as **Oblivia**): You too.

[**Keith** chuckles]

Austin: Like, metaphorically. And heads down another hallway. I think you've probably dropped off a few of the things, you know, at this point, so.

Keith: Yeah.

Austin: Yeah.

Keith (as **Wellaway**): What was that? You blew my spot! What's going on?

Ali (as **Hye**): What are you talking about? It was making you look important.

Keith (as **Wellaway**): I was trying to look not important.

Ali (as **Hye**): Oh, well...

Ali: [laughs] I don't know... [laughs]

[**Art** and **Keith** laugh]

Art: You gotta be on the same page there.

Keith: You gotta be on the same page.

Ali (as **Hye**): I don't have a lot of time tonight, and it seems like Donnie is up to something.

Keith (as **Wellaway**): Yeah, so the ghost thing that's real. We're talking about Donnie?

Ali (as **Hye**): It seems so.

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

Austin: Donnie, you said you wanted to regroup. Do you just like, come up through the floor? [chuckles]

[Ali chuckles]

Art: Yeah, I think so. Yeah.

Keith (as **Wellaway**): Ah!

Ali (as **Hye**): Oh!

Art (as **Donnie**): They got weird pigs down there.

Keith (as **Wellaway**): Yeah, they got weird pigs down there. They eat joy. Or something.

Art (as **Donnie**): I don't know about that. But they're long, and they're furry.

Keith (as **Wellaway**): Hm. Like a guinea pig?

Austin: You know, not that furry, yeah.

Art (as **Donnie**): [cross] Not that furry. More like—more fuzzy.

Keith (as **Wellaway**): Hm. So like a pig.

Art (as **Donnie**): No, like a...

Keith (as **Wellaway**): In between.

Art (as **Donnie**): I'm trying to, um... you ever see, like, a fluffy cow?

Keith (as **Wellaway**): Yes, yeah.

Art (as **Donnie**): It's like that.

Keith (as **Wellaway**): Okay. That's maybe even more furry than a guinea pig.

Ali (as **Hye**): What did you make of their mettle?

Art (as **Donnie**): Oh, they're not made of metal. They're meat guys. They're meat pigs, sorry.

Ali (as **Hye**): No, I mean...

Ali: [laughing] I mean...

[**Austin** laughs]

Keith: "What about the cut of their jib?"

Ali (as **Hye**): I mean, they're, um... pigs of responsibility, I mean.

Keith: Pigs... [laughs]

Art: [laughing] Pigs of responsibility?

[**Ali** laughs]

Keith: [laughing] I can see they're being awarded this at some sort of ceremony. Each pig gets a little pin. "Pig of responsibility." [laughs]

Ali: [distracted] They have a job!

Austin: They have a job, yeah!

Ali: [laughing] I'm... I'm...

Austin: It's an important night for them!

Keith: Yes, they've been officially dubbed.

Ali: [laughs] This is my character's thing. I'm sorry that I was the person who... [laughs]

Austin: I appreciate it. No, this is good.

Art: No, it's—I'm having a great time.

Keith: Yeah, this is great.

Art: Um... [laughs]

Keith: It's just that this is your character's thing where it's no one else's character's thing.

[Ali laughs]

Art (as **Donnie**): Yeah, I mean, they—sure. They—I mean, they weren't doing it—they're pigs, they weren't, like...

Keith (as **Wellaway**): They were just acting like pigs.

Art (as **Donnie**): Yeah, they were acting like pigs, as far as I'm concerned. But I mean, I don't know. Maybe.

Austin: As if—as if she's been in this conversation the whole time, Candide Morata says,

Austin (as **Candide**): That explains this key card I found!

Austin: [laughing] And this time, Candide does have a key. It is like a swipe key card that has a literal picture of, like, an old time-y fancy key on it. And on that fancy key is a

picture of a boar. It looks like the sort of key that might open the door that's at the end of that little underground barn that you saw.

Art (as **Donnie**): Sure. [**Art** laughing] I don't know how to get back there without...

Keith (as **Wellaway**): And do we have a reason—now, I know that I've been pig-focused. But it's, you know. Sometimes it's...

Art (as **Donnie**): I think appropriately so.

Keith (as **Wellaway**): You've gotta ask the tough questions. Is there a reason to encounter the pigs? I was worried about encountering the pigs. It seems like they're doing something to people. Is that something—can we just, you know, let them suck—

Austin as (**Candide**): Well, people are always doing things to pigs. Maybe it's time pigs get to do something to people.

Keith (as **Wellaway**): I—sure, but I just don't want to be part of it, you know...

[**Austin** laughs]

Keith (as **Wellaway**): [chuckles] I guess the question is, do we encounter the pigs, or do we let the pigs be a distraction while we do the vault thing?

Art (as **Donnie**): It's hard to—it's hard to say. There's a definite—the pigs are doing something bad.

Keith (as **Wellaway**): I heard from my new friend—Page, I think is her name—that they suck the joy from people, but that it's fine. It's—

Art (as **Donnie**): Is it fine?

Keith (as **Wellaway**): I don't know. It didn't sound like—if you said that to me, I would go, like, "Oh, so it leaves you, like, a joyless husk? Maybe temporarily, or

maybe permanently?" But, I don't know. I guess they have these feasts all the time. Everybody seems to know about them.

Art (as **Donnie**): I haven't seen any joyless husks, but a joyless husk would never go to a circus.

Ali (as **Hye**): We shouldn't interrupt the ritual.

Keith (as **Wellaway**): It's true.

Art (as **Donnie**): We shouldn't interrupt a joyless husk ritual?

Ali (as **Hye**): Well, we don't—

Austin (as **Candide**): We don't know that it's a—yeah! We should sneak past the pigs and see what's in the next room. Maybe it's the vault.

Keith: Can I—can I peek into the dining area? What's the vibe in there?

Austin: It's messy. People are going wild—like, people are eating, you know, fork and knife food with their hands in there. Having a good time.

Keith: Just like the Steward of Gondor?

Art: And no one looks like a husk.

Austin: No one looks like a husk. What's the opposite of a husk? Big, flush faces. Laughing. Drunken.

Keith: What is the opposite of a husk?

Austin: The corn.

Keith: Like a peanut, I guess.

Austin: Yeah, it's like the thing inside the husk, right? Meat, I think.

Keith: [laughs] Yeah. Yeah. A full thing.

Austin: Yeah, mhm. Yeah.

Austin (as **Candide**): I haven't seen any guards around, either.

Austin: Says Candide.

Austin (as **Candide**): It seems like it's gonna be easy takin's. Easy pickin's.
Easy—easy thievin's. Probably shouldn't say thievin's.

Keith (as **Wellaway**): No, they get suspicious if you say "thievin's". Even thievin's.

Austin: From down the hall, you hear your boss start to yell whisper, or whisper yell.

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

Ali: I raise a finger. [chuckles]

Austin (as **Curly**): It—[huffs]

Austin: Like, runs over to you.

Austin (as **Curly**): It's time to do the—with Lord Bein! Where have you been?

Ali (as **Hye**): Oh, the Lord.

Austin (as **Curly**): The Lord! The Lord fortune!

Ali (as **Hye**): I've been, um, entertaining the guests.

Austin (as **Curly**): Okay, but this is the big guest! The big guy!

Ali (as **Hye**): Well, um...

Austin (as **Curly**): The boar lord!

Keith (as **Wellaway**): We've just been right here. We've been right here, Krins. I don't know.

Austin (as **Curly**): [exasperated grunt]

Ali: Looking pointedly to the group.

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

Austin: Candide has vanished, by the way. The person—the kid who’s a stowaway on the circus, gone instantly.

Ali (as **Hye**): I suppose I’ll see you two later.

Keith (as **Wellaway**): Good luck.

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

Keith (as **Wellaway**): I thought about saying “you’ll need it,” but I thought that might be mean.

[Ali laughs]

Art (as **Donnie**): You don’t know.

Ali: Do we—this is not—

Keith (as **Wellaway**): No, I just thought it would be a funny kind of scary thing to say.

Art (as **Donnie**): Maybe it’ll be fine.

Ali: This—I’m a magic user. Right?

Austin: That’s true. You sure are.

Ali: Can I... [laughs]

Austin: Sphere of Sorcery, right? I believe, yeah.

Ali: I... can I... can I do a... or, this doesn’t even have to be a check. I just, like, want to hand them, like... like, a card with a sigil on it. And then I can go find them later.

Austin: Ooh. I think this is—I think this is—it is a check of some sort.

Ali: Okay.

Austin: You're—this is certainly an uncertain thing, right? Is it certain that that's a thing you can do? Like, anybody in the Moons could do? No. But is it a thing you could do? Maybe.

Ali: Right. Yeah. What I was going to use here is "I am always bound by my own destiny," because I feel like I am a part of both of these people's destinies.

Austin: Oh, fun. That's fun. So is this like a thing that you do, is like, your—you give someone a card, and it like, attaches your destiny to theirs? Like, it'll pull you back to them, effectively?

Ali: I think so. I mean, I think especially for these two, based on the Bonds that we have.

Austin: Yeah, totally. I like this. This is fun.

Ali: Yeah.

Austin: Yeah, what's on the card? This is one of your fortune cards. Not literal—it's not like a tarot card, but it's a card that you would—with the moon alignments on them, that you like, describe. Or is it something different?

Ali: I think so. The moons that we have on the moons tag is only the moons that were available to us. [chuckles]

Austin: That's correct. There are a thousand moons. Feel free to make one up, you know?

Ali: Okay, sure.

Austin: There's some in the book, but I do not have—around this time last year, I messaged Jack de Quidt, and I said, "What if I wrote one moon every day until I had a

thousand moons?” And Jack scared me off of that project. But every day I wake up and go, “What if I wrote one moon every day until I had a thousand moons?”

Ali: Uh-huh, uh-huh.

Keith: I’m surprised that Jack scared you off. That sounds like—

Art: That would take, like, three years.

Austin: That’s not that long.

Ali: Yeah, that’s not that long.

Austin: I started making this game three years ago. If I’d started doing this, I’d be done.

Keith: And—well, and here’s—here’s the important thing about it. At any point—

Art: But if you start now, it’ll take three years. [chuckles]

Keith: At any point, you could choose to stop, and the worst case scenario is you’d have, like, a few hundred.

[Ali laughs]

Austin: Correct. I think that you’re right. My understanding is that Jack was recently explaining this to a friend who’s familiar with Realis. And was on the other side of the argument, was saying, “No, it’s great! You could just start doing it today, and be done in three years!” So... so, we’ll see.

Keith: You should outsource this. Get five people to write one a day.

Austin: No, no, that’s not... I don’t want to out...

Art: And then we’ll just sit on this season we’re making for three more years—

Austin: [cross] For three more years.

Art: —so then it comes out when the book comes out.

[Ali laughs]

Austin: Yeah, no. Anyway.

Art: I'm just gonna start making wild predictions about three years from now.

Ali: I hand them a card with, like, that's like—feels like it's like, embossed or whatever. And like—but that's actually, like, magic. And I say...

Ali (as **Hye**): Here, carry—[stumbles]

Ali: [laughs] How did I...

Austin: This is your moon.

Ali: Yeah.

Austin: Okay.

Ali: Taciturn [pronounced *tack - turn*].

Austin: Taciturn [*tack - turn*]. The moon.

Ali: Yeah. Yeah.

Austin: T-A-C-T-E-R-N?

Ali: T-A-C-I-T-U-R-N.

Austin: Oh, Taciturn [*tass - a - turn*].

Ali: Taciturn [*tass - a - turn*], okay, yeah.

Austin: I believe. I believe. Yeah, Taciturn.

Keith: I also believe.

Austin: Okay.

Ali (as **Hye**): Carry this with you, and I'll—it'll guide me your way.

Ali: Presumably I've done this before, so. [laughs]

Austin: Yeah, for sure. Yeah. And I think that this is—no one's trying to counter this. Again, a classic thing that someone, if they knew about it, was happening, you know, could try to counter. But no one sees this. This is just happening. So yeah. You're able to do this later. You'll know where they are.

Ali: Bye.

Austin: And then, you know, Curly's like, "Come on!" And is already, like, running up the stairs to like, go tell Lord Bein that it's gonna be fine.

Ali: Pulling up my big cloak and doing, like, a half-jog with him down this like... [laughs]

Austin: Oh, fun. Yeah. Mhm.

Wellaway and Donnie - Exploring

[00:17:02]

Austin: Let's stay on Wellaway and Hye—or, Wellaway and Donnie for now.

Art: Must be much harder to retrace steps without being able to just run through everything.

Keith: On the other hand, I have steps to retrace.

Austin: Uh-huh?

Art: Oh, sure.

Austin: In what way?

Keith: You can see my steps because I have feet and I weigh something.

Austin: I see. Right. Right.

Art: Yeah.

[Ali chuckles]

Austin: You were suggesting that you had, like, some sort—that you'd been, like, breadcrumb-ing your way through the castle or something this whole time. That's not what you meant.

Keith: No, in a castle, Donnie has the upper hand. But try to out-retrace me in the woods as a ghost. Not happening.

Austin: Right. I see what you're saying. Yeah, mhm. Much harder, much harder.

Art: Yeah, definitely not.

Keith: Granted, we're in a castle now.

Art: Yeah.

Austin: So, what do the two of you get up to?

Keith (as **Wellaway**): Do we want to use the card, or do we want to check the pigs, or... what's the—or is that the same thing? I don't even know.

Art (as **Donnie**): I mean, do you want to see the pigs?

Keith (as **Wellaway**): I'm worried about the pigs more than... it just feels like they do this all the time.

Art (as **Donnie**): Would you put the vault at the end of the pig room? I would put my vault somewhere else.

Keith (as **Wellaway**): I guess if I had a better understanding fully of what the pigs did, then maybe I would.

Art (as **Donnie**): Alright. So let's just go back to the pig room. I'll show you the pig room. We can try to figure out if the vault is past the pig room.

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

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

Keith (as **Wellaway**): How do I get down there without floating?

Austin: Good question.

Art (as **Donnie**): I don't know.

Austin (as **Candide**): Come with me!

Austin: Says Candide, back in the scene as if from nowhere. It's good to be a kid.

Keith: Just around the corner waiting for Krinsky to leave.

Austin: Yeah, exactly. That is exactly what it is, yeah. I'll say out loud, the kid's Sentences are "I always slip away unharmed," "I always see things differently than adults," "I always have a trick up my sleeve," and "I'm always smaller than I need to be." Yeah, so yeah. Is like,

Austin (as **Candide**): Follow me! I know the regular way.

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

Austin: And leads you to a stairwell in the back of the foyer underneath the big stairs. Like, the big stairs that go up. There's also little stairs that go down. But there is a pair of guards there. And they point at the guards and they go,

Austin (as **Candide**): There's just the little matter of those two.

And these are local guards. These are the sort of guards who do work for Magistrate Castigon. Not extra guards who would have been deployed here. Just the regular old ones who are just hanging.

Keith: Mhm. Um...

Austin: They have, like—they both have kind of like, long thin rifles, that are like, not—they're not holding—they're like, you know, in—they're at attention with the rifles kind of at their sides, up, you know, with the arm strap around them. You know, that type of like, standing at military attention.

Keith: Yeah. Maybe this is stupid. Can I do a Hitman here and throw something, and then they go like "Huh? What's that?" And then they go check it out, and I just sneak down the stairs.

Austin: You could give it a...

Art: I believe you're describing a Metal Gear Solid here more than a...

Keith: I just—I feel like that doesn't happen a lot—like, Hitman is designed to be constantly making guards move out of position.

Austin: You can certainly try.

Keith: I certainly will try.

Austin: This is—you're using—you're declaring your Intention. Your Intention is to distract them so you can get downstairs, presumably.

Keith: Yeah. And I'm gonna use my "always quick in wit and bone," and I'm gonna use my Token here.

Austin: Alright. Oh, and you're gonna use your token. Okay. They—so yeah. What's—this is... again, when your Intention is incompatible—okay. They are going to try to counter you and fail using "I always intimidate others with my weapon." What's the thing—what do you do? Tell me what this looks like. What's the thing you're throwing?

Keith: I have a fork in my pocket from helping with Oblivia. And I take the fork, and I sort of arc it over their sort of point of view. Maybe they're wearing visors that block off. And then it lands on the other side of the hallway. And then they both are like, "What the fuck? What's going on?"

Austin: Yeah. Well, and, I think what happens is the first one goes out to try to like, investigate. And the second one immediately draws down the gun in such a way to be like, you know, “I’m going to—I’m going to scare off anyone who’s trying to trick us,” or something like that. You are not scared off. Eventually the second one wanders off to investigate where the first one has gone. And even though they have these big, fancy, maybe laser guns, you’re able to slip past them and head downstairs as a trio.

And quickly, you see the stuff that Donnie learned before. The strange, compound nature of this place that isn’t—does not necessarily feel natural. It feels—it feels kind of mish-mashed together. It doesn’t feel like—it’s not just the clean layering. It is like, “Oh, and then this part of the building has a different basement.” You know, like, “Oh, the dungeon is here.” Then over here is we talked about the pig stuff. And then over here is the stuff that’s like, super sci-fi and futuristic. And it doesn’t always—it doesn’t blend smoothly. It really feels like different things Lego’d together.

Up on the roof, there is—they are setting up for their big military display. But before that begins, the only people allowed up here at this point are people who work here for the citadel, and you, Hye, as you are getting ready to do your fortune for the lord of the castle, Lord Bein.

Hye Reads a Fortune

[00:22:56]

Austin: Lord Theragon Bein, who you see coming up the stairs. It’s one of those moments of like, you got here and got sat down seconds before he gets, you know, brought up here. [Ali chuckles] And it’s like, if he had been here three seconds earlier, he would have seen you sitting down. He is like a big, broad-chested, you know, wide dude with a big—with huge, like, mutton chop style sideburns. Long hair that is probably a little more frazzled than you might expect for the lord of a keep like this. A little—it’s long and pulled back, but it’s kind of like, it does not necessarily look super well-tamed. And he just has these eyes that are like, really—his eyes are really cold and distant. If anyone here looks like a husk—I mean, he doesn’t bodily look like a husk. He looks—he

looks big and strong, but he does not look like he's enjoying this very much at all. You know?

Keith: Does he look like a man who's lived through a thousand joy-sucking feasts?

Austin: He certainly does.

Keith: Cool.

Austin: He certainly does, yeah. And if I'm remembering right, I think we learned last time that he's compared favorably to his father. And he's like an older guy. You know, he's in his sixties or something. So like, you know, he's been ruling for decades. And people like him, generally. But he does have kind of a presence here. And he begins to approach you, Hye. With a sort of... I don't know, curious step? He isn't—he looks like he's going through the motions of what's expected of him, right? And he looks down at you, and it's almost like he doesn't want to sit. He almost, like, "Agh, I have to sit in this fucking chair."

Austin (as **Lord Bein**): [sighs] You're the fortune teller? The Syzy—**[Austin stutters]** the Syzygist?

[Ali chuckles]

Keith: Wow. It's contagious.

Austin: It's contagious. I, you know? I did this to myself.

Keith: There's a pronunciation guide if you need it, Austin.

Austin: Oh, I see it, yeah.

Ali (as **Hye**): Yes, sir. It's an honor. Please, set up how you're most comfortable.

Austin: He says,

Austin (as **Lord Bein**): Do we need the table? Could we sit on the floor?

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

Austin: And he like, steps past the table, around the table, and just sits kind of facing out on the balcony. You know, he's big enough that he can look out from the kind of low wall down at the—kind of all of his domain, right? There's the citadel, and then there's the area just in front of it where the carnival is set up. There's the town in the distance, and there's the lake. And he's kind of like, taking it all in in the night. And kind of just sits cross-legged and waits for you to begin the process.

Ali: Sure, yeah.

Austin: I think he says—and he is declaring an Intent here. He is using the Sentence “I always command others to do my will.” And he says,

Austin (as **Lord Bein**): I want whatever truth it is—as lord of this castle, I demand you give me whatever truth you can access from the moons above.

Austin: And you don't have to try to counter that. But he's basically—his intention is that you do not try to lie to him or deceive him or butter him up in any way.

Ali: Sure. That's, yeah, that's what I'm looking for. Yeah, I think that I sit, like, sort of—I like, kneel on the floor next to him. Like, legs folded under, like sort of sitting on my heels. And my like, big stupid cloak, like, [chuckles] mushroomed out around me. And then I, um...

Ali (as **Hye**): Certainly, sir. If I can ask what is the focus of what you'd like to see?

Austin (as **Lord Bein**): I want to know when I'll have done my duty.

Ali (as **Hye**): So your concerns are professional, then?

Austin (as **Lord Bein**): Yes.

Ali: And I do the little thing. [chuckles]

Austin: I think he has—I'm going to make this three seconds sillier. He has on a similar outfit to everybody else in terms of like, the techwear plus weird pseudo-Renaissance Faire embellishments. His cape—he has a long cape, and when he, like, sits down, it like, rolls—it doesn't roll up, like you're rolling up a poster, but it like, it's retracted into some sort of neck collar. **[Ali laughs]** It's like a machine neck collar that like, part of it—like, pulled so that it's not laying out on the ground in front of him. Anyway, you begin your process? What is your—are you using a Sentence to declare an Intent?

Ali: I do want to ask—in the, like, small talk of this process. I want to ask, like...

Ali (as **Hye**): Do you find that your duty is something that brings you joy?

Austin (as **Lord Bein**): My duty is something that brings me purpose. And purpose is... joy isn't the word I'd use. But I am happier to serve it than to not.

Ali (as **Hye**): I understand. I wouldn't want to speak out of turn, but I can sympathize with the desire to live with a life full of meaning.

Austin (as **Lord Bein**): Do you choose to be a Syzygist?

Austin: [stumbling] Syzygist? A Syzygist?

[Ali laughs]

Austin: You just can't rush it. You have to say every syllable. You have to say "Syzygist". Yeah.

Ali: Uh-huh.

Ali (as **Hye**): Yes. Yes, I chose this for myself. And thankfully, the moons responded in kind.

Austin (as **Lord Bein**): Hm.

Ali (as **Hye**): It is a blessing to move through life with wisdom, and to share that with others.

Austin: He nods.

Austin (as **Lord Bein**): Sharing one's grace is in some ways the greatest duty to those blessed.

Ali (as **Hye**): Well, so you're...

[Ali laughs]

Austin: So the third moon is in retrograde. Are you—you're giving him a real thing? You're giving him your reading? Are you—

Ali: Yeah, I always—I'm always genuine. I want to... [laughs]

Austin: I know. But you know what I'm—but, I'm sorry, you're doing it. You're activating "I always read the future in the stars" or something like that to do this process.

Ali: Yeah. Uh-huh. Yes, yes.

Austin: And your intent is to just see the truth about his future? What is your intent?

Ali: Um, yeah. I mean, I think that there's—I think some of the intention in that small talk is to, like—similar to before, to like, figure out how to give someone information based on... like, if a lady comes in and is like, "Oh, I think my husband's cheating on me." And I can be like, "You know, independence is great," or whatever. You know what I mean? Like... [laughs]

Austin: Uh-huh. No, but—well, I'll remind you. He used a Sentence on you to prevent you from being able to tailor stuff to him. Right?

Ali: Mhm. Right. Yeah. And I feel like in the, like, there was like, enough genuine-ness in what he was saying that I... yeah. I am gonna play it straight.

Austin: Yes. Then yeah. You're able to read the future in the stars. What is it that you see?

Ali: Um... I think that I—what is like, the deal with this—everybody's here to...

Austin: I mean, you're kind of piecing it together yourself, right? Is this something that you learn—is this what your intent effectively is, is to kind of learn the truth of the situation, or what his relationship is to all of this, or—like, what are you...

Ali: I think so a little bit. I think there's a way of like, cross-referencing... like, in the way that I think that Wellaway is fated for glory or whatever.

Austin: Right, right.

Ali: Like, if I can see in this guy that I think that like, "Oh, you're gonna retire happy," or whatever. [laughs] You know, like...

Austin: Right, right. No, I mean, you see—you know, I think that the orbits that you see... you see an alignment that suggests a long, stable, unchanging orbit. You know, the—around which many other more chaotic things orbit. So it's like you've located some sort of like, something in the sky. Some other distant moon where, you know, it is the big stable center, and around it, a bunch of things come in and out of its orbit. And the whole—that whole system orbits around Realis steadily. And it's hard for you to see that any other way than the thing he's doing now is what he will be doing for a long time to come. He is going to continue being the put upon, potentially magically intertwined lord of this keep. Where he is seemingly not particularly joyful, but projects a sense of stability.

And you know, I think you're magical enough, you're Sphere of Sorcery. There is a magical—there is a sorceress entanglement happening here, right? In the way that he does not have joy to be fed, to feed on—something in the balance is that like, the pigs are eating the joy. It does not fuck up the average person who comes here for a night. He lives here. He will live here for decades. Right? He's already lived here his whole life. He is not going to get to be—he's not gonna die from this, you know? He's gonna live until he's 80 or 90 or something. Continuing to just kind of be the blank stare duke. You know? Not a particularly optimistic fortune.

Ali: Um... yeah. Um, okay. [laughs] Dang. Um...

Keith: I can't believe Ali's laughing at this guy.

Ali: I know, I'm so sorry. I know.

[**Keith** laughs]

Ali: [chuckles] I think... you know, I think that I explain that as—like, what would I say? I think I would say something like, um... um...

Ali (as **Hye**): Your life has been built around the purpose that you serve. From what I've gathered of this place, as lovely and inviting as it may be, there is the inability to move away from the tasks that we're meant to perform.

Austin: He simply nods.

Ali (as **Hye**): I do think, speaking out of turn, in experiencing a life, you can find joy in what moves around you. And I hope that your...

Ali: [laughs] What's a kingdom? Your people, your...

Austin: Yeah. Yeah, I don't know that we ever gave, like, a "this is the barony." Or "this is the [inaudible 00:35:32]."

Keith: The citadeliate.

Austin: Oh, the citadeliate. That's fun.

[**Ali** laughs]

Ali (as **Hye**): I hope that the comfort and the stability that you give to your charges is something that brings fulfillment.

Austin (as **Lord Bein**): Hm.

[**Ali** chuckles]

Austin: Stands up. Nods at you. Turns and leaves. Krinsky is looking at you like, “Did it go good? Did you give him a big one?” [Ali laughs] No words, just like, big hand movement type moment. You know?

Ali: Can I give him a thumbs up? An unethusiastic thumbs up?

Austin: Sure, yeah. Yes. A hundred percent.

Wellaway and Donnie - Exploring cont.

[00:36:17]

Austin: Down in the under tunnels, how’s it going? You kind of—I’ll say that you’ve kind of given this place a general mapping out. Right? If you think about it as going from left to right or eas to—or west to east, I guess—furthest west is the—in general, I mean on the top floor, furthest west is the residential tower. And that is where things get the most—the most kind of dungeon-y. And maybe the place that feels like a medieval vault would be there. Right? Then, in the kind of middle area underneath the big surveillance zone is the part where I describe it as being very sci-fi-y. And then as you go east towards the big ballroom is where you get the big pig barn underneath where the ballroom is. And at this point, I think people are moving up onto the rooftop, by the way, to do the military stuff. And some people are gathering by the doors of the ballroom because the ball will be the third step of the night. Right? And that’s getting ready to be opened up as the military stuff is happening on the rooftop balcony area.

And so underneath that ballroom is where the pigs that you’ve seen are. You don’t know what’s to the east of the pigs underneath, but on the top level, that would be I guess where, like, the barracks for all the soldiers and stuff are. Which hasn’t come up, really, because that’s further out there, and that’s not where the party is happening. Right? So yeah. That’s kind of the layout. And I guess you would imagine a sci-fi-ish vault would be that direction, you know? Or a pig vault would be that direction. You know? I think that at this point, there’s a—between the two of you and Candide, you’ve drawn a sort of a speculative map that does literally say “medieval vault?” Question

mark? Sci-fi—it doesn't say sci-fi vault. "Future vault," you know? Over on the right hand side.

Keith: We're looking at some sort of old kind of stone or something, right? So I sort of feel like medieval vault is the way to go.

Austin: It could be.

Keith: What's the third kind? We have future, medieval... and then pig.

Austin: Question mark. Because we don't know what's over past the pigs. You know?

Keith: I have a move that I should have used earlier when talking to Oblivia and forgot about. "I always reveal the truth."

Austin: Yeah, that's a big one. That's a pretty big one.

Keith: It's a pretty big one.

Austin: Yeah.

Art: I force others to confront the truth. Let's see if we can, like...

Keith: We all have a truth one, huh?

Austin: You all have a truth one.

Keith: Ali's got only truth ones.

Ali: Mhm.

Austin: Yeah. Yeah, either of you could use your truth Sentences to try to get some more information here, or to make a maneuver, you know?

Keith: The question is what do I do standing at a crossroads to reveal the truth? Hey, we could—you know, maybe we could retrace our steps. Or someone else's steps. We could retrace someone else's steps.

Austin: That's interesting.

Keith: Are we still in the soil zone?

Austin: No, you're in the dungeon—well, you're in the crossroads. As you pointed out. I think it's fun to have you in the crossroads, right?

Keith: Yeah.

Austin: Where it's like, go left towards the dungeon zone, stay here in the middle in the sci-fi zone, go right...

Keith: But wasn't Art crawling through weird soil?

Austin: No, I was talking about going down through the ground.

Keith: Oh, through—oh, okay, gotcha. Sure, sure. Yeah.

Austin: Yeah, yeah, yeah. Yeah. Which is probably not only soil, but is also rock and foundation and cement and whatever else. Metal.

Keith: Well, I guess what I want to look for is, like, traffic. Like, foot—if it looks like someone's been down here...

Austin: For footsteps, you're looking—I will say generally, and I, you know, this is one of those moments where it's like, this is not uncertain, it's certain. Looking just for foot traffic, like, people—there are footsteps, where there were people here. That will not lead you to a vault. Right? That will lead you to this is the closet filled with wine. This is the, you know. But that won't lead you to—I guess maybe the alternative, though, could. Right? You could...

Keith: Go to the path where there isn't footsteps.

Austin: There is less footsteps. Right. Exactly.

Keith: Well, and that is the truth, is that people don't go to the vault.

Austin: And that would be the truth. Alright, so, you're declaring an Intent.

Keith: Yes.

Austin: Alright. Your Intent is... question mark?

Keith: To reveal the direction of the vault.

Austin: To reveal the direction of the vault. And your Means is "I always reveal the truth."

Keith: Right.

Austin: You don't have a Token, so you're not spending your Token.

Keith: Quick question. There's nothing—we're at the crossroads. Is there, like, a terminal around that I could use my Data Booster on?

Austin: Uh, you could go deeper into the little sci-fi section, and you could go down in the Star Trek hallway and see if you can find one.

Keith: This might give me an actual answer to this, and not a "I always reveal the truth" kind of spiritual answer.

Austin: Yeah. The Data Booster says "the Data Booster always gets a little extra from computerized systems." And it's vague enough to maybe mean a little extra information, or a little extra power. [**Keith:** Yes.] That's fun that we can kind of lean into the vagueness of how that's written. Sure. Let's do that. That's a fun—that's a fun more definite thing. What do you—what is your Intent? Using that.

Keith: Same idea. I want to figure out—I want to use some sort of database or table to find out—to find, like, what is stored where.

Austin: Sure. Okay. You—I'm just double-checking, I don't think there's anything here that could block this, or that would try to, but I'm double-checking my stuff. Looking at the moons. Yeah. Yeah. Laughing at "the great beasts of Ulled are always served in

lavish feasts.” It’s true. In many different ways. Yeah, you can tell that there are kind of three specific things that you might call a vault. This goes uncontested. Go ahead and mark that Ephemera once, because you’ve used it once.

Keith: Yep.

Austin: Even though it succeeded, it gets marked. Yeah, you’re able to pull up, like, a cool vector-like map here of this kind of clean hallway. As I keep saying, like, Star Trek hallways. I’m being very short-handed, because we’re, you know, trying to run quick. Shorthand-y. You know, very smooth hallways. Beige colors, neutrals, very non-hostile. Very easy to pass through. Doorways that slide, et cetera. The Data Booster reveals for you a—which smashes through whatever security they have up, or like, automatically gives you access, getting a little extra.

The kind of three vaults that exist are: one is a, the kind of personal belongings, the crown jewels, the rare art paintings, that stuff is all in the kind of dungeon vault, you know, kind of underneath the westernmost part of the facility, of the citadel. Here in the kind of sci-fi-ish area, you have a—it’s not even really a vault. It is a—it’s not a vault in that, like, classic traditional sense. It’s a—it is a sort of—what is the word I’m looking for here? Just like, not a coat—like a place that you would—what would you call a vault in, like, the White House that’s not a vault, but is like, a behind closed doors—not a coat room, but you know what I mean? Like, it’s like, just a locked room, I guess. It’s just a storage room, right? That doesn’t need to be vault-like in any way because of the way security doors work here. And that is gifts that have come in from dignitaries. It is like, temporary storage between stuff that has been delivered during this event, basically. During the Freemoons Assembly and the Killiad Consortium coming here. But also stuff that’s just kind of like, shown up and sat in storage for a long time. So there are like, super old bottles of wine there. There are potentially important cultural relics that have come from different cultures, that have been sent here as like an exchange, and like, no one cares. And so they’re sitting in the fucking storage room.

And then there’s a thing past the pigs that it just says—it’s a thing that you would see on the map as like, well, that’s a vault. It’s shaped like a vault. It’s one room past the

pigs. It has high security on it. There's a room and then another room. So there's like, some sort of like, lobby to the vault. You know, which is a classic way—you put guards in the little lobby right before the actual vault. That looks like a vault, but it just says—it just says—let me look at my thing. I think it says JR, but I'm gonna double check. JR makes it sound like it says junior, but it's not junior. Oh no, it's JB. It's JB, and then there's like, some sort of symbol that suggests—you know how we have like, esquire to mean, like, a lawyer?

Keith: Yeah.

Austin: You know, so-and-so esquire. Imagine if that was like, a single symbol, you know? Like, the way like—

Keith: Like an ampersand?

Austin: Like an ampersand, yeah. Yeah. Or like, “the honorable such and such.” Or like, you know how like if you go to a Wikipedia page to someone who's British, like, they have like three letters, that means they're a knight.

Keith: Right.

Austin: But it's like, in a slightly different font. There's like, something like that suggesting that JB is a person, or a being, and it's not a vault. But it looks like a vault. You know a vault when you see one. You're a clown. You know?

Keith: Yeah. If there's one thing clowns know, it's vaults.

Austin: That's right.

Art: That's... yeah.

Austin: But there's no... there's nothing like a sort of like, inventory of what would be in there.

Keith: And remind me what was in the first one again? That was like, jewels and crowns and stuff?

Austin: Jewels and crowns and paintings and the personal riches of the Bein family for generations and generations.

Keith (as **Wellaway**): Obviously there's a mystery of the vault, the pig vault. But it really sounds like the dungeon vault is where I would put a stone. What do you think? What's—what do you think?

Art (as **Donnie**): Yeah, right?

Austin (as **Candide**): We should go to all of them. We should just—

Art (as **Donnie**): Well, we have to have an order.

Austin (as **Candide**): Sure. Or we could split up. Hit them all.

Keith (as **Wellaway**): No, we shouldn't split up, because you're twelve.

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

Austin: Opens up a notebook and writes "Don't split up when you're twelve." Underlines it.

Keith: Good. That's a really good one.

Art: That's actually a good one.

Austin (as **Candide**): Yeah, okay, okay. I'm collecting these. I want to be able to give advice one day.

Keith (as **Wellaway**): Huh. That's forward-thinking.

Art (as **Donnie**): Trust me, you'll want to feel like that.

[**Keith** laughs]

Keith (as **Wellaway**): Do you give a lot of advice as a ghost? Or do you just feel like you wish you could?

Art (as **Donnie**): No, but I know that twelve is too young.

Keith (as **Wellaway**): Right. The nice thing about collecting advice to use when you're older is that until you can use it when you're older, you can use it now.

Art (as **Donnie**): That's true.

Austin (as **Candide**): I'm gonna write that down too!

Austin: [chuckles] Scribble scribble scribble.

Keith (as **Wellaway**): Where'd you find this kid?

Austin (as **Candide**): I found them.

[**Ali** chuckles]

Art (as **Donnie**): Yeah, I didn't...

Keith (as **Wellaway**): Alright. Asked and answered. Well, let's pick two, then. Split up.

Austin (as **Candide**): Okay. We'll split up.

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

Austin (as **Candide**): Who's going to the dungeon? And I'll obviously be the plus one—well, I'll be the sidekick on the other one.

Keith (as **Wellaway**): I think that you shouldn't go to the pigs.

Art (as **Donnie**): I'm not sure *you* should go to the pigs.

Keith (as **Wellaway**): So you should go to the pigs, and we should go to the dungeon.

Austin (as **Candide**): Perfect.

Art (as **Donnie**): I guess.

Keith (as **Wellaway**): Okay. Is there a reason why I shouldn't go to the pigs? Is there something about them that you didn't say?

Art (as **Donnie**): They... they're... there's an uneasiness about them.

Keith (as **Wellaway**): They emanate?

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

Austin: Alright. This sounds like a plan. Hey, Hye, what happens if the group that you gave—I guess whoever has the card ends up being... yeah, okay.

Keith: Oh, I thought we got two cards. That's fine.

[Ali laughs]

Austin: Who has the card?

Art: I assume that you have the card.

Keith: Sure. I have the card.

Austin: Wellaway. Yeah, that makes sense. Okay. Cool.

Keith: Since this has been brought up, two and two makes a lot of sense. Three and one doesn't make a lot of sense. I could give the card...

Austin: Sure. That's why I was bringing it up. Yeah.

Art: Yeah.

Keith: Yeah.

Austin: Okay.

Art: That's clever.

Austin: Yeah. Two and two. Alright.

Hye and Donnie - Pigs

[00:49:49]

Austin: Let's start with the pig side, and let's say, Hye, do you—now that you have a moment to breathe, you've probably debriefed with Curly, you're able to get back to downstairs. Donnie, you bump right into Hye on your way. Hye, it's creepy and weird down here. Just the vibes are weird. The vibes are weird, you know?

Art: Yeah.

Austin: And I will say at this point, Hye, you can probably un-cross off "I always sense which prediction someone needs to hear." That is un-counteracted at this point. I almost said uncanceled, but that's not really how this game works. It's not really cancelling.

Keith: Not yet, it's not.

Austin: But definitely out of that first scene, that first set of scenes at this point, so.

Art (as **Donnie**): Hye, great to see you. Oh, does that ever get—nevermind.

[**Keith** laughs]

Ali (as **Hye**): You ask this every time.

Art (as **Donnie**): Come with me to the pig vault.

Keith: Thanks for saying it, Art, because I've been thinking it every time.

[**Ali** laughs]

Ali (as **Hye**): There's a foul air here.

Art (as **Donnie**): Oh, I don't—I can't really smell.

Ali (as **Hye**): No, I mean... I mean in mood, and not stench. But it is foul, in... [**Ali** laughs] let's go on.

Austin: It is foul.

Art (as **Donnie**): Well, wait 'til you're in the pig vault.

Ali (as **Hye**): You said these pigs made you uneasy?

Art (as **Donnie**): Yeah, there's an unease. But I think you'll be fine.

Ali (as **Hye**): I trust you, Donnie.

Art (as **Donnie**): Yeah, it's gonna be great.

Ali (as **Hye**): Okay, pig time.

Austin: Alright, you make it to the pig door, the door that Donnie peeked through before. But Donnie can just go through things. They're a specter, they're a ghost. You are not, Hye. But I guess Candide did give you the pig key, so I guess you could just open—presumably that opens not just the door beyond, but maybe this one as well.

Art (as **Donnie**): And I'll go through first to make sure nothing's changed.

Austin: Smart. That was Austin. That was not Candide, who has not snuck back into this. You peek your head back through. You're invisible, presumably?

Art: Yeah.

Austin: Okay. Yeah, I think it seems—again, I'm just gonna say the vibes are, like, they're intense. They're—the vibes are like, seeing an animal feeding in here. And maybe it's been a little bit. So it's more like in the middle of feeding. You know, like, if something—if a wild animal's eating something, you wouldn't want to put your hand in front of its mouth.

Art: Yeah.

Austin: You know, there's a little of that energy in here. And just that's my—that is the feeling you are getting. What do you do?

Art: I mean, I think we could still...

Ali: Yeah, how disturbed are they going to be by us walking past them? They seem kind of into their food.

Art: Yeah, well, there's two problems here. One, we're going to be walking past them. Two, "I always frighten those who perceive me."

Austin: Okay, yeah.

Ali: Do you have to be perceived?

Keith: Are pigs "those"?

Art: What? Keith, what was your question? I heard "do you have to be perceived?"

Keith: Oh, are pigs "those," is what I said.

Austin: Those what?

Art: Those who...

Keith: Do they count as "those"? They might not.

Ali: We're saying the same thing.

Keith: Oh, okay.

Austin: Do they count as "those who perceive me"? If Art is being—or, sorry, if Donnie is being perceived, they would be those.

Keith: Okay.

Austin: Assuming they cannot counter that.

Art: Well, and I can try not to be perceived. I know I can be invisible, I can be intangible. What other Sentences, what other senses do weird magic pigs have? So maybe you should go first.

Ali: [laughs] This doesn't feel like the usual interaction I have with a ghost, but I'll trust you on this one.

Art: Or like, throw the door open and see if they get scared.

Ali: Okay, sure. I can do that. I can walk past some pigs.

Austin: You open the door. And you begin to come into the room? The underground barn, as I keep calling it? I'm asking. This is the plan? This is what's happening?

Ali: I mean, do I have, like, a face mask to fucking wear before I go in this? Or do I just...

Austin: Great question. Like a heist, like, do you put on, like, the Ronald Reagan mask?

Ali: I mean, I've been—

Keith: Is this to block for the joy raise?

Ali: No, I've been told there's weird vibes down here. Is there a way...

Austin: Yeah.

Ali: Can I charm myself? Am I... can I have a spell?

Austin: Oh, that's a fun idea.

Ali: Can I do spells? [chuckles]

Austin: Sure. I mean, you can totally do spells. I, you know, I guess I've already given—I've already said one sentence sort of out loud about the fact that they—that these pigs exude revelrous pheromones, right? They seem to just like, kind of get

people drunk on beast smell. Which is gross, IMO, but that's what they do. I'm just reporting the news. So yeah, you could kind of preemptively try to get around that, I guess. But that's really a thing that they would do to you, and you would counter it, you know what I mean?

Keith: Did you just say "I'm just reporting the news" as if you didn't write all this news down?

[Ali laughs]

Austin: I... the moons are the moons. You know?

Ali: Uh-huh. Right. Yeah.

Keith: Alright.

Austin: So the beasts of Ulled, I can't take complete—you know? I don't know. They're out there.

Ali: But there's certainly, like, a—there's a version in the world where I can—I always know how to ritually summon the power of the moons to like, you know...

Austin: I mean, fuck it. I think we should do this, right? Which is, you begin to open the door, and "When I am unseen, I always exude a revelrous pheromone" triggers. Right? You have not seen them, but you are close enough to be getting hit by this pheromone. Their intent with this is to send you back up to the party. This is what normally happens to people who come down this way. If someone opens this door, they get caught by this pheromone, and it sends them back up to the party, to the wonderful joys of drinking and dancing and looking at...

Art: Oh, maybe this is where I'd put my most valuable things.

[Ali laughs]

Austin: So... so yeah.

Art: Behind the party pigs.

Austin: Behind the party pigs.

[**Keith** laughs]

Austin: The party pigs are a pretty good defense squad. So yeah. “When I am unseen, I always exude a revelrous pheromone.” Their intent is to send you back to the party to make you go, “Maybe we do this after one more drink.” Do you attempt to counter this? I will add the party pigs to the list of NPCs.

Keith: The PBDS.

Austin: The growing list of NPCs.

Ali: I do, yeah.

Austin: What are you—they did not spend a token, but again, I’ll read the thing is: “When I am unseen, I always exude a revelrous pheromone.” Do you spend a Token?

Ali: I do, yeah. I—no.

Keith: Are they unseen?

Austin: Yes.

Art: Yeah, because the door’s open, but it’s not open enough to see them yet.

Austin: Yes, that is exactly what I said. Thank you, Art.

Ali: I see. I see, I see, I see.

Keith: Oh, okay. I missed that bit of it. Thank you.

Austin: Yes. This is—yeah. Uh-huh. I’m gonna insert a bunch of columns to the right, by the way, so that we have enough space to add more NPCs.

Art: This is why you should always throw doors open.

Keith: Right. Which was suggested.

Art: Dramatically, because it cuts down this time.

[Ali laughs]

Keith: Yeah. Yeah.

Austin: For being smelled. The smell time.

Art: You have to open a door faster than you can smell.

Austin: Yeah.

Keith: At some point the door opens itself and boom, they're seen.

Austin: Right. So I'm continuing to insert many columns. There we go. Very important that we keep all of these characters in—there we go. Okay. So I'm gonna add the Beasts of Ulled here, and add the Sentence I just said, which is "When I am unseen, I always exude a revelrous pheromone." Question mark, question mark, question mark. That's the wrong one. What did I just do? Come on. There we go. Question mark, level of Reality. Who could say what level that is?

Ali: Is it reasonable to say that like, in the two seconds of feeling this impulse in myself, I would like, counter it with a spell?

Austin: I think that this is exactly what being Sphere of Sorcery is all about. Right?

Ali: Okay, okay.

Austin: Counterspells is one hundred percent the vibe. You know?

Ali: Uh-huh. I want to do a thing where like, I—on, like, in front of the... the threshold of the door. [laughs] I, like, I take my magical amulet, the gravity moon amulet, and the thing that I do instead of it having be like, "Oh, it's gonna lean towards the urn that's most magical or whatever," I think I want—like, I think the spell that I'm doing right now,

at least, is like, writing out one of the symbols of the—it's like choosing a moon to summon upon. You know what I mean?

Austin: Sure. Yeah, yeah, yeah. Are you summoning, like, an anti-smell moon power?

Ali: [laughs] I think so, yeah. I'm like, summoning the moon that like, its impulse is like, like, "Stay your path." Or like, you know, "Don't lose focus." Or something like that.

Austin: Oh, that's fun. Yeah. Oh, that's a really fun way of thinking about this power. Is like, you draw on the Impulse or Sentences of other distant moons. That rules. It's a really fun way of thinking about this. Someone's going to hear this, and immediately play one of these in a home game, and like, have the Thousand Moons written out so that they can pick various other Sentences. That's good.

Art: And hello to you, 2027 listener.

[Ali laughs]

Austin: Yes. Exactly. Are you spending a Token on this? Because right now, what is it, a +0 Sentence, right?

Ali: Yeah, I feel like I'm a little—and this is fair, but I do feel like I'm a little Armour Astir pilled and I'm like "oh, if I use a token, it can last longer." Which isn't true. But it feels like I have a better ability to succeed.

Austin: You do have a better ability to succeed, yeah. As a reminder, if it's equal, if you're—whichever the more real Sentence is will win. In general, Sentences, as they become more real, and their ranks go up, they get additional qualifiers added to them. I think we talked before about... I'm trying to find a sentence that y'all already have that was a +1, and I'm trying to find where it was. Besides your own Band Sentence. Maybe one didn't come up. But you know, the difference between "I always win a fight" and "I always win a fight in the darkness," right? The second one would be a +1 Sentence, whereas the first one would be... so yeah. You—ties go to the defender, to the person countering. So if you had a +0 Sentence and someone was trying to hit you with

something, you could counter it with a +0 Sentence. You would win. But if they had a +1, they would win. So yeah.

You're spending your Token. Let's jump forward. You're spending your Token. Increases the Sentence "I always know how to ritually summon the power of the moons" to +1. Go ahead and untick that Token, because you've spent it. And you have succeeded. You have countered this successfully. It is a +1 Sentence. But it has been countered. "When I am unseen, I always exude a revelrous pheromone" gets countered. And so yeah. You smell it, you can sense the—maybe it's not actually a smell, you know? It's a pheromone, it's not just an odor. It's not like, "Ooh, it smells like party in here." [Ali and Art chuckle] You—it is, you recognize the force that would be compelling you here. And are able to stay the course and open the door all of the way. And you see all of these pigs. And I think at this point, they don't see you. But you get the sense that they would see you if you tried to walk through the room. And you don't know how they would react.

Ali: They are long. [laughs]

Austin: They are long. What do you do?

Ali: What happens if I get in, like, a foot? [laughs]

Austin: You're in a foot, it's fine. You know. There's a thing here that I could trigger right now, but I think fundamentally it wouldn't trigger simply because you're—I think that they need to have a sense that you're here, right? The pheromones just work, right? But you know, yeah.

Ali: I'm like, I'm figuring out how to "I am always bound to my destiny" this. Um...

Austin: Ooh, fun.

Ali: [laughs] To be good at sneaking. Which, you know, is true. I mean, this is what happens. I wonder if there's like a... no.

Art: I'm just hoping it's your destiny to get to the other side of the room, because then you're always bound by your destiny would...

Austin: Right. I mean, that's the sort of fun of it, right? Yeah, it's kind of like a fun—you know, "I'm always bound by my destiny," the fourth Sentence on each Class tends to have a sort of like—it can cut both ways, but you kind of have to work to make it cut good. You know? Like I said the kid's fourth Sentence was like, "I'm always smaller than I need to be." The, you know, the Quintessence is "I always frighten those who perceive me." Yeah, you can make that work. But also, you can make it work bad in order to get your Token back, right? You can make it be a failure whenever you want, because you could be framing your friends, for instance. In this case, Ali, I like "I am always bound by my own destiny," is almost like a—this game doesn't have dice, but there's sort of a fate die, you know, equivalent, you know? Like, oh, let me just roll a random and see how it goes. Like, "is my destiny that I get across this place safely?" is a fun way to do it. I'm not gonna say no to that. I'm not gonna say no to you can try it, you know? So is that what you're doing?

Ali: I think so, yeah.

Austin: Alright. And your intention is to safely cross this room without being noticed?

Ali: Uh-huh. Yes.

Austin: Alright. You are being countered by these big pigs. These big fuckin' pigs. The Beasts of Ulled are using a Sentence to counter you.

Ali: Oh, boy.

Austin: It is a Rank 2 Sentence. "When a stranger sees me, I always stretch myself into fearsome shape."

[Ali laughs]

Counter

[01:04:17]

Austin: They—you thought that they were long before.

[Art laughs]

Austin: Like a slinky—like a... like a weird—like, one of those slinky dogs, you know? They start bending—and like, they're mad about this. They're honking, they're making loud snort honks as they do this. They twist upwards out of their little pens. And you stop in your fucking tracks. Right? If your goal was to get across this room without being seen, you have both been seen and not gotten across this room. They have given you—I mean, it's a fearsome shape. You know? It is not a shape that's like, fun to look at. They're twisting in all sorts of strange loops around themselves.

Art: Oh, like some sort of horrible pig knot.

Austin: Like a pig knot. And are like, coming down the long alleyways. Or like, the alleys of this barn. They're all in their little pens, and they're reaching up over the pens—you know, like over the pen fence, and are like, they're not leaving the pen, they're just stretching down the alley towards you. Down the little halls of this barn towards you. They have big, you know, sharp tusks. Theoretically, they could hurt you if they get close to you. Not even theoretically. Literally. Clearly. They could.

Art: Okay. Okay. I have two ideas.

Austin: Uh-huh.

Art: I could just pass through them.

Austin: This is true. Well, sorry—

Art: I could also see what happens if you frighten them.

Austin: You would be afraid if you see them, theoretically. This would trigger on you.

Art: I thought they—wait, say the Sentence again?

Austin: It's written on the Ulled NPCs page, "When a stranger sees me, I always stretch myself into fearsome shape."

Art: Fearsome shape.

Austin: Yeah. It's like a fun mirror of your sentence. "I always frighten those who perceive me."

Art: Oh.

Austin: Now there are ways through it, I guess, that are, you know. There are kind of funny things here, ways to think about this, but I'm not gonna say them out loud until we're out of the situation, or unless you've said them out loud yourself.

Art: I mean, I think it's counter-fear. It's fear on fear.

Austin: Okay.

Ali: Can we turn the lights off? [laughs]

Austin: Now this is a good question. Art, my fear for you is you're at a +0 Sentence. I don't know how you get that to a +2. Now you could get to a +2 by spending Tokens on your Bond Sentence, I guess. But even that, if you're using it against them, they would win, because they'd be countering. Hye, I would love to explore the thought you just had. And I'm not trying to shut you down, Art. But...

Art: Yeah. No, no. I hear you. It's too low.

Austin: Yeah. Say more, Hye.

Ali: I mean, if the lights were off, you know, perception lowers, et cetera. [chuckles]

Austin: It sure does.

Keith: But don't they have a thing for that too?

Ali: They...

Austin: What do you mean?

Keith: When they're unseen.

Austin: That has been countered.

Keith: Oh, it's been countered. Ohhh. Right.

Austin: Hye countered that. They can't use that sentence anymore. This game doesn't have HP, but it does have a limited set of Sentences per character. And if they all get countered, they can't do shit with Sentences anymore. And clearly, also, simply if it's—when countered, they can't use it again. Right? So Hye and... sorry, Donnie, have both been saved from the pheromone.

Keith: See my long pig that I made?

Ali: [laughs] I saw.

Austin: I have not seen your long pig. Where did you—

Keith: It's in the Realis channel.

Austin: Yeah, I love that. Oh I love a javelina. Shoutouts to the javelina. That's a really—that's a great—this is it. It's like these. It's a little long javelina.

Art: Wow.

[**Keith** and **Ali** laugh]

Austin: This one has all these extra legs. Ooh, it's perfect.

Art: It has—they have all the extra legs?

Austin: They have all the extra legs, yeah.

Ali: Oh, I don't want them to have...

Art: Oh, I thought they were...

Austin: New ones emerge as they stretch. As they stretch, new ones pop out.

Ali: I don't like them centipede-y.

Keith: You gotta have support.

Austin: Yeah. uh-huh.

Ali: Yeah. I mean, that is the trouble with the dachshunds is they don't have the support.

Austin: They don't have the support.

Keith: I have always said that a dachshund would be perfect with six.

[**Ali** and **Austin** laugh]

Ali: Okay, what I...

Austin: So your plan, sorry, I'm just being very clear here, because you have found the secret sauce of Realis. "When a stranger sees me, I always stretch myself into fearsome shape." You have now sprinted back out the door and closed it, presumably, and what your first thought is is "if we turn off the lights, they won't see me, so that Sentence can't trigger." That's your thinking?

Ali: I think so, yeah. I don't know that I—I don't have my token right now, um...

Austin: But—sorry. I mean more to the point, if you can't see them, it is simply true.

Ali: Right. Yeah, yeah, yeah.

Austin: They can't use the Sentence. You would be protected from that. There wouldn't be—you wouldn't need to counter anything, because the Sentence couldn't trigger. Because you wouldn't be seeing them.

Art: When we stop seeing them, do they also unstretch if the lights go out? Do they go back to normal size?

Austin: I think that they stretch, but they're not using—I mean, I don't know. We'd have to—I mean, maybe. I actually think that yes. I think that if you've retreated from the room, they will begin to like, recover back to their old selves, right? To go back to what they are trying to do, which is eat up all this delicious joy and pleasure that's happening above them. You know? And they're not chasing you out of the room. You know, you have not activated Jaws. You know? Where it's like, "I'm gonna eat you." They're trying to scare you away, which they seem to have done, temporarily, at least.

Ali: Right. How much more trouble does it put me to like—like, Hye is like, "Oh my gosh!" And like, lifts their staff, and like, breaks the light.

Austin: I think this is a big room. There is a bunch of these. It's not just one light, you know?

Art: So we shut our eyes, we run through the dark room, hurtling pigs as we go.

Keith: This reminds me—

Austin: I think you probably need more than, like, the light switch. Right? I suspect the lights to this place—I think you need to, like, do something to get the lights off. But I think that's a different thing. Like, let me introduce uncertainty. How do you turn off all the lights to this place? My guess is there's not just a light switch by the door for their secret pig alarm joy ritual center. [Ali laughs] You know? Do you—is there another way that you could perhaps limit visibility? Or limit delight in the room?

Ali: Could I summon, like, a dark cloud? Could I summon, like...

Art: Or I could wield a spectral power. Getting rid of lights seems like it's parentheses, ghost stuff.

Austin: It sure does seem like it's ghost stuff. A classic haunting thing is—

Art: I'm sorry, brackets, ghost stuff.

Austin: Yeah. Brackets, ghost stuff. Yes. I think that clears that uncertainty. And allows you to open the door, and quietly, slowly, move through the dark towards the other big door on the other side of this long barn area. I think it just works. There's no conflict here. They don't see you. They do have other Sentences that they would use if they saw you, but because you have gotten rid of that uncertainty, what they don't have is any means to try to counter you doing the ghost stuff that you just did. They don't have sense and counter ghost maneuvers, for instance, "I always cancel a haunting." That's not a maneuver that they have, you know?

Art: Yeah, they gotta get on—they gotta get some sort of, like—they gotta get a daredevil type move.

Austin: Yes.

Art: They gotta get a really good hearing or smelling.

Austin: A really good hearing. Or some sort of exorcist type maneuver could be useful, you know? You gotta be careful of those, Donnie.

Art: Or they could develop radar.

Austin: So yes. You're—the two of you manage to sneak past the pigs and make your way to the second door here that the boar key will work on. This is, of course, the one that is already marked with—that was marked on the map with JB, and then the sort of like, legal symbol.

Wellaway and Candide - Exploring cont.

[01:12:24]

Austin: Let's go back over to Candide, and Wellaway Piaster.

Keith: 'Sup.

Austin: Moving through the dungeon area. I do think this is a place where there's uncertainty of just like—or no, I guess not. You have the map. You have the map. You're able to make your way there.

Keith: We have the map.

Austin: Yeah. There is the normal allotment of guards patrolling this place. Along with the occasional servant coming down here to grab something from the storage that the dungeons have been turned into. [**Keith:** Yeah.] And I think that the servants and pages you're able to maneuver around clearly, but it is uncertain to me whether or not you could outmaneuver these guards. Who are, like, explicitly here to defend this vault. You know?

Keith: Right.

Austin: What do you do? What's your play here?

Keith: How frequently are there—this is like, there's like, cells all over the place?

Austin: Yeah, yeah. It's like a classic medieval—the medieval dungeon of your imagination is here. You know?

Keith: I think we could Scooby Doo in and out of these dungeon cells. Like, when a guard's passing, you go in one, and then wait for them to—

Austin: Sure. Yeah, yeah, yeah.

Art: I'm sorry, to Scooby Doo your way out of this involves going into doors on the opposite side of the hallway, and then coming out of random other doors. That's...

Keith: [cross] And then coming out another door. Well, that's how I imagine it happening, even though I think the reality is not—this is the Wellaway lens of, you know, this is—maybe it... that's how it feels to do this is like, Scooby Dooby Doo, where are you? And less there are secret tunnels that go from cell to cell.

Austin: Now, there—well...

Art: And if you're listening to this, and you control the actual play license for the Scooby Doo franchise, I think we're proving we would do a pretty good job.

Keith: Yeah.

[**Austin** laughs]

Art: If you want to contact us for some sponsored content or something.

Austin: Who would be—who do you think would play our Scooby Doo?

Art: Oh, I think it's Keith a hundred percent. Oh, wait, maybe it's Dre.

Austin: Oh, maybe it's—I bet Dre has a back pocket Scooby.

Art: I bet Dre does have a back pocket Scooby.

Austin: I feel like they have the right register for it. Anyway, if you check your moon's Sentences, there is a Moon Sentence here for this. Literal thing that you've just said.

Keith: Oh, find space.

Austin: Yeah, Ulled—no, find space is the Impulse, but the Sentence “Ulled warrens and tunnels always offer secret ways through” is quite literally a Sentence that could let you Scooby Doo your way from...

Keith: [cross] Oh, I forgot about that one. Well, let's turn the Scooby Doo dial up on this.

Austin: I mean, unfortunately, you don't have your Token right now, Keith. Right? So you can't use a Moon Sentence without your token. You spend your token to use a Moon Sentence or establish a new one. So you don't have control of the moon like that. But it is something that's true. So in other words, like, I think that it opens up the literal—the narrative possibility of you doing that sort of thing.

Keith: But I can't use it as a move.

Austin: You're doing it—you can't use it as a move. You would need a different move, which I think you have other moves for that.

Keith: Right. I have other moves for that. "Always quick in wit and bone." That seems like—that's bone.

Austin: Yes. That is bone. And wit.

Keith: Also, I always reveal the truth. Like, where the passageways are. That's a kind of truth.

Austin: A hundred percent. And I'm gonna say this right now because I think it's—I'd rather say it out loud than like, get you with it. Now, I could counter this with the Moon Sentence "Ullid warrens and tunnels always offer secret ways through."

Keith: Yeah.

Austin: Because it's risky to use—it's risky—those are things that could act on you even without—you know, I don't have to spend a Token to use those. Those are just true about the world. Does that make sense? And it's like, oh no, you might think you're using them, but they could counter you by you not—I mean, they could counter you because that's how the game works, right? [**Keith:** Right.] You don't know them. They're not your tunnels. They're the moon's tunnels. And the moon's tunnels might make you go through to somewhere unexpected. You know? So I'm just saying that part out loud before you go forward and try to do it, because that is what I will do. You know?

Keith: Okay.

Austin: And I don't want you to be surprised. It's a new game system. I don't know that you've reread the rules in the last week, you know? So I just wanted to state that out loud before I did it to you.

Keith: No, but this has happened already in this episode, so. Not you using the Moon Sentences, but yes.

Austin: I don't know that I've used a Moon Sentence against you, but—that's what I'm saying. I didn't want you to be surprised by that. I wanted that to be part of your thought process as you made a decision here about what to do.

Keith: Yeah. On the one hand, as far as I remember, that would get me back my Token.

Austin: What part?

Keith: Doing a Scooby Doo comedy maneuver through these tunnels and then failing.

Austin: Uh-huh. Yeah, you could—one of the ways that you could recharge your Token is a Tragic Success, using one of your Means to lead the Band deeper into chaos. When you do this, describe something consequential and undesirable caused by one of your Sentences, then recharge your Token. You're totally right. [**Keith:** Yeah.] You could decide right now, "Hey, I want to do a thing where we do a Scooby Doo maneuver," knowing that I'll counter it. I counter it and you get your Token back. Do you want to do that?

Keith: That's exactly what I want to do.

Austin: Alright, what Sentence are you using here? Because it will get countered.

Keith: I will use "I always reveal the truth."

Austin: Actually, I guess this is technically a success, because it's a Tragic Success. Yes, I will let you do that. You always reveal the truth. It turns out unfortunately you succeed at this, the thing that you succeed at is using the tunnels to get into a vault. It's not the vault you thought. You took a tunnel from the dungeon vault and wound up in the sci-fi closet storage place where all the gifts were.

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

Austin: That's just where the secret tunnel went. Sorry.

Keith: That's an in-character "what." That's not a...

Austin: Okay, yes.

Austin (as **Candide**): Now wait a second, wait a second.

Keith (as **Wellaway**): Hold on.

Austin (as **Candide**): Some of this stuff could be cool! Let's start opening up boxes.

Keith (as **Wellaway**): Wait, hold on. We don't want to make a mess. And we're here for the rock.

Austin (as **Candide**): Well, maybe the rock was a gift! Maybe the rock is in one of these!

Keith (as **Wellaway**): It wasn't a gift, it was on the guy's ring, remember?

Austin (as **Candide**): Okay, but how about this? Thirty seconds, you can open as many boxes as you want. And then we can keep one.

Keith (as **Wellaway**): Okay, we'll pick one each.

Austin (as **Candide**): Okay. [rubs hands together] I want that one.

Austin: And picks up a fairly large, I'd say comes up to her waist. And is like, I don't know, like the size of, like, a computer tower. Maybe bigger than that. Like, the box that a computer tower would be in. Something like that. What do you pick?

Keith: I pick a small box with the thickest wrapping paper.

Austin: Ooh, fun. Alright.

Austin (as **Candide**): Open it up on three. Ready?

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

Austin (as **Candide**): W—

Keith: Wait.

Austin: Fuck.

Keith: Other way.

Austin: Other way.

Austin (as **Candide**): One.

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

Austin (as **Candide**): Three!

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

[**Austin** and **Keith** mimic sound of gift wrap tearing]

Austin: Open it up. Inside of hers is a climate-controlled habitat for a big fat iguana.

Keith: Iguana in there?

Austin: Iguana in there. It says on top, it says in like fancy lettering, it says Escrundelio¹.

Keith: Is that the brand or the name of the iguana?

Austin (as **Candide**): I don't have a clue. I'm calling him Scrundle.

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

Austin: And opens it up, and just picks up the iguana. And like, starts like—like a baby. You know? Or like a dog that you treat like a baby? You know? Rocking it back and forth?

Keith (as **Wellaway**): You know, that thing is to keep it alive.

¹ Spelling unknown.

Austin (as **Candide**): it's fine. It's for shipping, probably.

Keith (as **Wellaway**): Why'd you even pick a box like—that's not for shipping, it's full of lights and stuff. How were you even thinking about carrying whatever was in there out, anyway?

Austin (as **Candide**): Well, I thought maybe—you know, I'm just a kid! I'm learning!

Keith (as **Wellaway**): Write it in your book.

Austin (as **Candide**): I'm not gonna—one second. One second.

Austin: And then like, hefts Escrundelio the iguana up on their shoulder, and then—and like, it just hangs out there. And it's like, slowly waking up from cryosleep or whatever. And it gives you a little look, like squinted eyes, and its little tongue pops out. And it goes, "Ehh."

Keith: "It's a living!" [laughs]

Austin: It basically is giving you the "it's a living," yeah. And then she writes down the note. "Get small boxes when you're stealing things" or whatever.

Keith: Yeah.

Austin: What's in yours?

Keith: I didn't even look, I was too busy looking at the iguana.

Austin: Oh, looking at the iguana. Yeah, sure.

Keith: Is there—what, do we have some sort of random gifts table, or do I get to pick?

Austin: [chuckles] Let me just do a search on the internet. Random gift.

Keith: [laughs] Random small gift.

Austin: Random small gift. Here we go.

Keith: Comma, fancy.

Austin: Give me a—I mean, look. I just found the thievesguild.cc tables and trinkets, large. Roll a—are you in the Realis Roll20?

Keith: Yeah.

Austin: Give me a d1200, please.

Keith: 1200?

Austin: [chuckling] Yeah. Listen, man.

Keith: 851.

Austin: Okay.

Art: Great roll, Keith. Great roll.

Keith: That's a good roll. That feels good.

Austin: This is wonderful.

Keith: Great.

Austin: This is so good. Maybe D&D is actually okay.

[Ali scoffs]

Keith: Don't say that.

Austin: "A small, golden bell with a red velvet ribbon, and no ringer. The bell chimes very faintly when in the presence of royalty."

Ali: Was this a small items list?

Keith: Alright. I like it.

Austin: It's a trinkets list. So it's like perfect.

Ali: Ohhh. Yeah, yeah. I see, I see, I see.

Keith: Trinket-sized, definitely. Yeah.

Austin: Yeah. And you hold it up, and when it's, like, within a certain range of Escrundelio, it starts ringing.

Keith: Oh my god, it's a princely liz.

Austin: It's a princely lizard. I mean, add this to your Ephemera list.

Keith: I've gotta, yeah. This is Ephemera, this isn't a note? This isn't...

Austin: I mean—no, no, no. I mean, it's—you could add it to the note, but it's a thing you could use—or that could use against you, you know? Yeah.

Keith: [cross] Sure, okay. This will break after three—how many Reality is this?

Austin: Uh, this is... this is, you know, [typing] "The Royal Bell always chimes faintly in the presence of royalty." I think it's high, right? Because, like—

Keith: I think it's 3. I think it's gotta be 3.

Austin: I think it's 4.

Keith: 4? I didn't even know there was a 4.

Austin: Very few things get up to 4. In fact, this doesn't even have 4 there.

Keith: Right, that's what I was saying. Because I thought—because there was an X.

Austin: Yeah, I see. Yeah. Yeah, no. This is, this is—you know what, let's say 4. 4 should be for things like God. You know?

Keith: Alright. 4 should be for things like God, got it.

Austin: Let's say 3. Yeah, uh-huh.

Keith: I'll write that in my book. [chuckles] "4 should be for things..."

Austin: [cross] If a prince has like, "I always..." [laughs] Like God, yeah. Realis itself, you know? Stuff like that. There are a handful of things in the Realis book that are rank 4. They're very, very rare. I think that, like, Eola the Radiant, one of the people who—the only people who have ever gone down to Realis itself and come back has a +4 Sentence. Right? So this bell probably doesn't have a +4 Sentence. So yeah. +3, the Royal Bell always chimes faintly in the presence of royalty. Love it. Maybe not the Royal Bell. What's a better name for this? The Regal Bell?

Keith: The Royalty Bell.

Austin: The Royalty—the Regal Bell. It's a regal bell.

Keith: Regal Bell?

Austin: Mhm, mhm. Precious Bell. How about that?

Keith: Sure.

Austin: Alright. Fun.

Donnie - Pigs

[01:24:19]

Austin: Let's go back to pigs. You get to the big door, here we go again. What's the play on big door?

Ali: What's the play? Can you go through the door?

Art: Um...

Keith: You've got the card, right?

Austin: Yeah. And also, Donnie can be intangible, right? So Donnie can go through the door whenever.

Ali: Right.

Art: Yeah. And what are the chances there's more pigs back there? Almost zero, right?

Austin: Almost none.

Keith: I mean, if there is any pigs back there, there's one and it's the worst one.

[Ali laughs]

Art: The worst pig, yeah.

Ali: If I feel like I knew someone who could go through doors, I would be having them poke their head in a lot. If I was sneaking.

Austin: Yeah, yeah. Smart.

Ali: Just to lean forward, walk back and forth, nothing crazy. I mean, it's up to you. If you want to step forward, you can. But I just—you can take a peek.

Art: Yeah, no, I'll take a peek.

Austin: The next room is currently empty. There are no guards here. There's—it is a—it looks like the lobby of a, of like, a modern office building. You know, kind of black marble tile ground. There is a desk where someone should, you know, historically probably sits at. There is a—there is on a sort of side table, a set of tools, butcher implements, doctor tools, sharp things that have been recently cleaned and packed up, but not removed. They don't look like they go here. It looks like someone left them here, maybe forgot them here, after doing some work.

On the—I mean, you know, I'll just go all in on weird here. On the far wall, or on the, let's say, the right wall as you come in, is a big—there's two paintings on the walls. One of them—the one on the left is this, you know, beautiful landscape of Ulled, and of

the domain, of Citadel Bein. With sort of like, you know, bright—you know, the, what is it, chiaroscuro, the light and dark, you know, intense contrast stuff happening. You know, this kind of pastoral realism with, you know, really intense visuals. On the other side, the kind of right wall, is a—what looks like one of those diagrams of where different cuts of meat are. You know what I’m talking about? Where like, the line diagram of a pig, and then various cuts of meat. And there is one, kind of just like from like, the middle of the beast that is, instead of being simply outlined, is also colored. It’s colored in red. And then in white, it says “Sucker” written on it, as if that’s the name of the cut of the beef. Of the meat.

Keith: Hm.

Austin: And it says on top. It says the Judicious Boar, is what it says. JB, esquire. And then in front of you is the giant door.

Keith: This pig’s a lawyer?

Austin: A giant, like, it looks kind of like a big vault door. And here, you can feel that this is like—this is in some ways the most modern—even more modern than the sci-fi futuristic stuff. This feels like this room was built, you know, maybe in the current lifetime of the current baron. Who could say? Or the current, sorry, Lord Bein. I don’t think he’s a baron. I didn’t say baron before. Lord Theragon Bein. So yeah. I think fair to imagine that between this very safe lobby, and beyond that next vault door, maybe is a big pig. I don’t know. I mean, you could peek in. But I don’t know if you want to.

Art: It seems like it would be stupid not to peek.

Austin: Yeah, yeah. You wouldn’t go back out, grab Hye, and be like, “Alright, cool, this room is good. [chuckling] And there’s another room, and I can’t tell you what’s in that one yet, because I didn’t look.” Alright. It is another—you peek your head in using your intangibility, and your invisibility. And I’m not gonna zoom in on this, because I think it’s gross. But there is a giant boar that is seated like a person sits. You know when a cat sits like a person sits?

Ali: [inaudible 01:29:09]

Keith: Yeah.

Austin: It's like that. And it's badly wounded. And you can tell it's healing. It is—it has partly been operated on in some way. And partly it is resting and healing, big heaving breaths, big, like, tired, wounded—it'll probably get better. It'll probably get better, with enough time.

Keith: Alright, what's...

Art: How do I make this boar my friend?

Keith: What's the nature of this pig?

Austin: Great question. I mean, around—and around its neck is a big necklace.

Keith: So this is the dad, this is the dad pig.

Austin: And there is an orb on the necklace. You know, like a pendant, and it is very clearly the orb that you were shown on—from that catalog by Candide. I would say that the Judicious Boar is sleeping right now. Real Hinox from Zelda energy also, here.

Keith: Oh, yeah, sure.

Austin: You know? Another good touchstone. What were you saying? You were like, "How can I make this thing my friend?" Right? Yeah. I don't know. Do you go report back to Hye? You bring Hye into the next room?

Art: Yeah, uh-huh.

Austin: The middle room. Not the big boar room.

Art: Yeah.

Austin: Yeah. How do you explain what you saw?

Art (as **Donnie**): Okay. So there's a really big—well, it looks like a boar, and I'm gonna be honest with you, I don't know if boars and pigs are the same. And he looks hurt? And he has the orb. And I think he's sleeping. So we need to rescue the giant boar, and then when he's our friend, maybe he'll let us have the orb.

Keith: [laughing] This is a very optimistic plan.

Art: He's not being treated well here. You know what a circus can use? A giant weird animal. Frankly, I think my plan is the best one possible.

Ali (as **Hye**): I agree. We shouldn't leave the boar to suffer. Do you have a plan for making our intentions known? Or shall I consult the Thousands?

Art (as **Donnie**): I'm gonna tell you, I'm usually not very good with strangers in general.

[**Ali** chuckles]

Art (as **Donnie**): And especially animals. Sometimes cats.

Art: I could force this boar to confront the truth that he's got a bad deal here and should be friends with us.

[**Ali** laughs]

Austin: That's not a bad angle. I don't—you know.

Ali (as **Hye**): I think you sell yourself short, Donnie. I think that you can access your graces to lead the boar to understanding.

Art: Alright, I might try this.

Austin: Let's talk through what this looks like. What is your—let's just start playing it. Let's roleplay it out and see if it feels like there's a moment you're using a Sentence here. What do you do, Donnie?

Art: Sorry, I'm chewing.

Austin: Oh, I see. No worries.

Art: Okay. I go through the door.

Through the Door

[01:32:45]

Austin: Mhm. Oh, boy. You get hit with a wave of something. This is not a Sentence triggering. What is this? This is... there is a flash of a lifetime, or two lifetimes of this big boar's life that just slams into you. It's a life of fear, and also a life of running through the woods. A life of service in many different varieties. You see images of nights from a different era. You see images of forks and knives. You feel full, like you've just eaten the biggest meal of your life. You feel exhausted, like you haven't slept in a week, and you've just been running and running. You see a flash of bright blue energy. You feel itchy, like there are bugs crawling all over you. There is something about being in the presence of this boar that has briefly overwhelmed you. There's no intention here other than you've had this experience. And this doesn't even come from the boar so much. This is—or it does come from the boar, but the boar did not intend you to have these things.

Art: Huh. Okay. That's interesting.

Austin: Yeah.

Art: I think it reinforces my commitment to this plan.

Austin: Mhm.

Art: I don't know how to work this. I guess I can wield a spectral power in a comforting way, right? [chuckles]

Ali: Yeah.

Austin: [laughs] It doesn't say you can't. Part of the game this works is right now you have breadth. So yeah, why not?

Art: So like, what if you were haunted with good feelings?

Keith: Right. A ghostly hand on your shoulder.

Art: Yeah.

Austin: "Hey, buddy."

Art: A ghostly hug.

Austin: Yeah. What is your intention here?

Art: I want the boar to wake up, but to wake up feeling calm and warm and good.

Austin: Yeah. I think that this just works. I don't think that the Judicious Boar is going to try to counter this. It rouses and kind of grumbles down at you,

Austin (as **The Judicious Boar**): Who is it?

Art (as **Donnie**): Hey, big guy.

Austin (as **The Judicious Boar**): A specter does visit me in my rest.

Art (as **Donnie**): Yeah, I was actually wondering do you—would you like to be rescued?

Austin (as **The Judicious Boar**): Rescued from my own world?

Art (as **Donnie**): I just mean from this building.

Austin (as **The Judicious Boar**): Rescued from my keep?

Art (as **Donnie**): You're having a good time here?

Austin (as **The Judicious Boar**): I've had many times. Some of them worse.

Art: Some of them what? I'm sorry, I didn't...

Austin: Worse, worse. Worse.

Art: Worse, okay.

Austin (as **The Judicious Boar**): Who are you?

Art (as **Donnie**): Um... my name's Donnie. I'm with the circus.

[**Keith** stifles laughter]

Austin (as **The Judicious Boar**): [laughs] [coughs] Strangest visitor yet. You could not compel me to leave. My people need me here.

Art (as **Donnie**): I wasn't going to compel you to leave. I was just asking if you wanted to leave.

Austin (as **The Judicious Boar**): I am unable to leave.

Art (as **Donnie**): Literally, or because of your devotion to the—to whatever this is?

Austin (as **The Judicious Boar**): If I left, my people would be figuratively devoured.

Art (as **Donnie**): And your people are the ones two rooms over? Or do you—is this like a more...

Austin (as **The Judicious Boar**): The people of Ulled. The people of Citadel Bein.

Keith: [whispering] The citadeliate.

Austin (as **The Judicious Boar**): The citadeliate.

Art (as **Donnie**): Oh, I just don't quite understand.

Austin (as **The Judicious Boar**): We bless the soil.

Art (as **Donnie**): Okay, I thought you were in distress. I thought you needed rescuing. It seems that I was mistaken. I guess I'll see myself out. Rad party, btdubs, if that's also you.

Austin (as **The Judicious Boar**): It is. It's—

Austin: [chuckling] Do you say “rad party, btdubs”?

Art: I did.

Austin: Okay. Great. Fantastic.

Art: It's the future, so it's like I'm speaking archaically.

Austin: [cross] It's the future, yeah, it is. Right, I see. Yeah, yeah, yeah. You're using old terminology.

Austin: [in the Judicious Boar's voice] [laughing] “It is our party. We can cry if we want to.” That's not what he says. But he could, and that is kind of his point.

Austin (as **The Judicious Boar**): There is no other arrangement that prevents a world like this, or any of the Quartet, these four moons, from being devoured by outsiders. The balance we've built with this party of ours gives us the strength not to be consumed by those visitors who would see us as just one more star in their constellation.

Art (as **Donnie**): So—okay. Um...

Austin (as **The Judicious Boar**): I'm sorry you cannot play hero today, ghost.

Art (as **Donnie**): No, it's fine. I'm... uh, nice to meet—I didn't catch your name?

Austin (as **The Judicious Boar**): [sighs] I sense that our names are the same. I gave mine up long ago. And yours is a fiction.

Art (as **Donnie**): Well, if you need help turning a description into a name, I have some experience.

Austin (as **The Judicious Boar**): They call me the Judicious Boar. What would you call me?

Art: It's taking just everything to not say Jub.

[**Keith** laughs]

Art: [chuckling] Which isn't a name.

Austin: [in the Judicious Boar's voice] "Jub. I don't like Jub so much. Jub is pretty bad."

Art: Jub is pretty bad.

Art (as **Donnie**): Let me tell you, I'll work on it.

Austin (as **The Judicious Boar**): Okay.

Art (as **Donnie**): And when I come up with something, I'll... do you get mail here?

Austin (as **The Judicious Boar**): We get gifts sometimes sent. We have a little room, I believe. In one of the other wings, people send us the most fabulous gifts. I'm...

Art (as **Donnie**): Okay, I'll find a fabulous gift.

Austin (as **The Judicious Boar**): Okay.

Art (as **Donnie**): And when I send it to you, I'll put your—I'll put a name on the card.

Austin (as **The Judicious Boar**): That sounds good to me.

Art (as **Donnie**): Pleasure to meet your acquaintance, Judicious Boar.

Austin (as **The Judicious Boar**): A pleasure.

Art (as **Donnie**): And like I said, I'll see myself out. Don't get up.

Austin (as **The Judicious Boar**): [grumbles faintly]

Austin: He does not, and then he kind of begins to fade away.

Art: And I like, send some more spectral good vibes, and pop out the door.

Ali (as **Hye**): Where's the orb?

Art: Judge. No, wait, that doesn't work. No, yeah, I'll send it to...

Keith: He's basically already called Judge.

Art: Yeah, that's... there's no "boar" in there.

Austin: Yeah, hi. Donnie's back. No orb.

Ali (as **Hye**): What of the orb?

Art (as **Donnie**): I don't know that we can leave with that orb. There's just a really sad man in there.

[**Ali** and **Keith** laugh]

Keith: This man is too sad to take the orb.

Art (as **Donnie**): I just sort of feel like that. He's dealing with some burdens.

Ali (as **Hye**): We're all burdened.

Austin: Damn.

Art (as **Donnie**): Damn. I mean, you have the key. If you want to go in there and try to take it from him, I made—I have a, you know, I think we really had a moment there.

Ali (as **Hye**): Well, if we aren't—if we weren't being guided to the orb, perhaps we were guided to that moment. But now what?

Keith: Wow.

Art (as **Donnie**): I mean, do you think I'm wrong? Do you think we should go back there and...

Ali (as **Hye**): No, no, no.

Art (as **Donnie**): It was a really sad boar.

Austin: Group in the little storage vault. You hear voices echoing through the halls as you begin to make your way back towards the dungeon vault. It is a pair of voices that neither of you have heard before, but is very clearly the wood, the wooden members of the Freemoons Assembly who were being—one of whom was being an asshole to Hye. And of course, we lock in on a word, a key word. The word is “orb.” She says,

Austin (as **wood person 1**): We're leaving here with the orb no matter what. If it wasn't in the dungeon, then that means it has to be beyond the pigs. We're going to get past them no matter how bloody it gets.

Austin: And the other voice,

Austin (as **wood person 2**): Of course, of course.

Austin: And maybe on that threat, we come back in there next time.

End of Session

[01:42:49]

Ali: Cool.

Art: For boar defense.

Austin: Boar defense.

Keith: Boar defense.

Austin: Boar defense. We've really got to be careful, because it sounds like we're saying border fence, and we're not saying that.

Art: And we're against that, yeah.

Austin: Yes, exactly.

Keith: Yeah.

Art: We are in favor of defending boars, though.

[**Austin** laughs]

Art: At least this one. I really don't know a lot about boars in the world. [chuckles]

Austin: [laughs] You're really walking this back.

Keith: Well, a boar is just a pig. If that was a real question, Art, that you had, a boar is just a pig.

Art: That's just a synonym?

Austin: It's a type of pig.

Keith: It's a state of pig.

Ali: It's just like a—

Austin: We like—it's like a wild pig, right?

Keith: Right. A boar is a wild pig. A pig is a domesticated boar.

Ali: What?

Art: Why do we have all these words?

Austin: That's Realis, baby.

Keith: England and France, that's why.

Austin: That is a big part of it. And Germany, a little bit, but [inaudible 01:43:32].

Keith: Germany a little bit, yeah. People in England speaking French like weirdos.

Austin: Yeah. I read a whole thing about this recently. At the end of a session, we have a simple list of tasks, steps to take before the end of the session. Page 33, 34. One, if you worked towards achieving your Dream, mark a dot next to one Means of your choice. I think everybody did this today to some degree. Everyone's out here doing their thing.

Ali: Yeah, I added one to "I always know how to ritually summon the power of the moons."

Austin: Yeah.

Keith: I don't know if I did—I didn't think I really talked to anybody, I don't think I made, like—just Page, you know what I mean?

Austin: Yeah, well, you were doing the—no, you opened with the invisibility trick.

Keith: Okay. Yeah, yeah, yeah. I forgot about that. Yeah, totally.

Austin: In the big foyer of all these movers and shakers, you know?

Keith: That totally counts. I just forgot.

Austin: Give yourself credit. And yeah. I think that you came—you brushed against something strange, Art. Donnie saw a whole vision of other lives that maybe were tied to your own, you know?

Art: Yeah.

Austin: So something to think on there. So you get to mark one, and so does Hye, and so does Wellaway. Ali, you said you were marking "I always know how to ritually summon the power of the moons," that makes sense.

Art: I marked “I always wield a spectral elemental power.”

Austin: Okay. And Keith.

Keith: I’m gonna mark “I always bring joy with my antics.”

Austin: I think that makes perfect sense. “Next, choose one Means that shaped how you played your character, but which you did not mark during play. Mark it.” That could be the same one, or it could be a different one.

Ali: Oh, but we didn’t mark it during play, though.

Keith: Okay.

Austin: You didn’t mark it during play. Correct.

Keith: But it could be the same one that we just marked.

Austin: That is correct, yes.

Keith: So I have a chance to level up one of these Realities.

Austin: Yeah, you could Prime a Sentence. You don’t have to level it up right away.

Keith: But I’m scared of doing that. I don’t know. It seems scary.

Austin: Well, you don’t have to do it right away. You can Prime it without levelling it up. Which is kind of the thing to do in some ways. So the way this works is that when you get three marks next to a Sentence, you could at any point decide to increase it by one by reducing it in kind of scope in some way, making it more powerful, right?

Keith: Right, right.

Austin: The way that that works is outlined on page...

Keith: Okay, so I could put it at 3 without necessarily changing it.

Austin: You don’t have to—you don’t have to immediately increase it. That’s right.

Keith: Okay.

Austin: Realization is outlined on page 19-20 and there's additional tips later on on page 45 of this current document that we're working on—please, if you're listening in the future, these will not be the Sentences. These might even be in—or these won't be the page numbers. The pages are all gonna be different. So yeah, you—the way it works is once you have it Primed, you can Realize the Sentence. Once a Sentence is primed, it can be Realized. This can be done at any time except during the exact moment of comparison between opposing Sentences during a Conflict. So like, you could say “I want to counter this Sentence and I'm realizing my Sentence right now before we compare,” right? The one thing you can't do is say “They have a 1, I have a 0, I'm boosting mine to 1.” Right?

Keith: Okay. So it is the opposite of how it just worked in—when we were playing Partizan where you get bonuses for whipping out a new move, like, in the middle of action.

Austin: Well, there is another element here that is—again, you would get a bonus in the sense that you could do it in the middle of the Sentence and maybe win that Sentence, right? Or win that conflict, right? There is something else here, which is—so again, so—

Keith: Oh, after the reveal that you've lost. That's when you can't do it. You can do it before.

Austin: You can do it after—right. After the reveal that you've lost, you can't do it and then retroactively win. You know what I mean?

Keith: Right. Yeah, right.

Austin: You could do it after you've lost and it's been countered, and when you Realize a countered Sentence, it becomes un-counterred.

Keith: Got it. So you can regenerate—okay.

Austin: Right? So you can—right, you can regenerate at that point. So I think Priming it is the right call, Keith.

Keith: Okay, it's Primed.

Austin: We can talk about Realization in greater detail off-mic. The short version of it is you add a new limitation, qualification, or restriction. And if it is countered, it becomes un-counterred. So yeah.

Keith: Yeah. And I really have leaned heavily on antics, so it feels...

Austin: Yep, you sure have. And I'm really interested to see how that could develop and become +1. But what are you—are you bringing something else? Do you have to have some sort of restriction to bring those antics? Et cetera. So we'll talk about that later. Anybody else add secondary dots on things? For ones that you used, but did not mark during the session.

Keith: I have another question, if people are still thinking.

Austin: Yes, please.

Keith: What happens when you fail a roll on a Primed Sentence and have no marks? Do you then have to?

Austin: No, the marks stay. The marks are showing that it's Primed.

Keith: Okay, so it doesn't—you don't just go to 4.

Austin: You don't go—there are no more.

Keith: Right.

Austin: That's the cost, right? The cost, in a sense, is Damn, if I'd Primed it, I could have won—or if I'd Realized it, I could have won that. Or even if I'd failed, I could have at least started marking towards my next Realization." Right? So it's like, a waste in...

Keith: [cross] Right. So theoretically, there's nothing pushing me to upgrade this except wanting to win rolls against stronger...

Austin: Wanting to win rolls, or wanting to, if you lose, at least mark that loss towards another upgrade. You know?

Keith: Right, yeah.

Austin: So like, let's say you refuse to level it up again. And then you lost again. Well, that's sort of a wasted—you don't get that XP, so to speak. You don't get to mark anything when that happens, right? But yeah, it's valid to try to stay at zero for as long as you want to if that's what you want. The thing that's gonna happen is you're gonna start running into more and more 1s and 2s, and then just truly not be able to deal with it.

Keith: Yeah. And then it stops being useful to be broad.

Austin: Exactly, exactly. Art, did you add any additional dots?

Art: Yeah, I checked another one on "I always frighten those who perceive me."

Austin: This makes sense. And Ali.

Ali: Yeah, I just marked "I always know how to ritually summon the power of the moons" once. And I don't know if I should spread it to "I always read the future in the stars."

Austin: Up to you, yeah. Because you did mark "I always sense which prediction someone needs to hear," right? That happened during play.

Ali: And then the prediction one, yeah. Uh-huh. So yeah. Let me just spread it out, because we'll see what happens next session.

Austin: Okay, cool. Boom. Okay. And then just to confirm, no Token for Hye, and one Token, or the Token, for—there used to be more than one Token too. For Donnie, and one Token for Wellaway. So that's all where that needs to be. Everything else looks good. I think that that is all we need to do.

[music outro - "[Realis](#)" by Jack de Quidt]