

Documentation for:

How We Came to Build the House that Looks Like Me

(A Sims Musical)

By Piper Hill

Short Description:

How We Came to Build the House That Looks Like Me is a fantastical autobiography of trans neurodivergence, in the form of a machinima-movie-musical animated using *The Sims* 3 and 4. I'm voicing all the characters, writing/singing/producing the songs, and animating/editing all the videos. There are 16 characters. The 8 characters whose lives take place in *The Sims* 4 are representations of my Alters past/present/future. The other 8 characters are newborn Refractions of self, spontaneously crystallized from more tangible, external reference points. Their lives begin in *The Sims* 3. In the opening number, these Refractions are faced with the challenge of customizing themselves.

In *Sims* 3, you can revisit any of the customization steps in Create-a-Sim until you're satisfied, but once you've placed a sim in the world, you can't edit its attributes again without using cheats or buying special privileges with a currency called "Lifetime Happiness." Cheating in Sims games is easy, it only requires knowledge of the cheat codes, a simple internet search away. However, if you didn't know these codes were available to begin with, you wouldn't know how to find them. Sometimes it takes watching another player use them to learn. This is kind of like learning about the existence of trans people, learning that transness is even an option. Sometimes all it takes is meeting the right person. It takes a while for the sims in this musical to realize that.

Through a series of dream-like interactions of magnetic kinship and fragmented narratives, the Refractions each make contact with an Alter in the *Sims 4* world. The Refractions realize they must band together and cross the boundary into the other game to rescue the Alters from each other so they can learn to cohabitate.

Note: This is a very unfinished musical. I know what's going to happen, but I don't have most of the songs recorded, and some of them I haven't even written. Once I record all the songs, then I still have to animate all the music videos and then the in-between scenes. I've built most of the sets but not all of them.

A more detailed outline starts on the next page (the closest thing to a "script" that there is)

How We Came to Build the House that Looks Like Me

Video 1: Overture

(not yet composed, recorded, or animated)

(link to a couple clips that might be used, just so you have an idea of the aesthetic:

<https://youtu.be/wZi4x8Pecng?si=gEiBDwh2bBrjBleb>)

We see a mushy, surreal video collage while hearing some crazy sounds and little melodies and words from the rest of the musical will be peppered in there, maybe some shots of "real life" as well.

Video 2: Character Creation Stage (decide rn)

(link to current draft of video: <https://youtu.be/1K59zsNrFRU?si=qnlBCjINm1bjIjo5>)

The idea:

In *The Sims 3* universe, six new Refractions are created, and work their way through the creation building to figure out how they want to be, with the advising of two Administrative refractions, knowing next to nothing of what awaits them in life. The Protagonist Virtual Being, however, does not want to make these decisions about what he should look like or be like, at least not right now, and he hears a little mysterious voice that nobody else can, telling him that he doesn't have to decide right now. But the Admins hurry everyone along through the process.



Here is our cast of characters for the opening number



We see a zoomed-out overhead shot of a large, colorful, octagonal building amidst a green landscape rendered in The Sims 3. We zoom in as the camera rotates, the building spinning larger and larger. Then we're inside, introduced to each floor of the building and its purpose, then introduced to the eight characters, the Virtual Beings, who sing this song.

Lyrics:

JUNIOR

WHAT SHOULD MY FACE LOOK LIKE?

SILLY

WHAT SHOULD MY BODY DO?

DEFIANT

HOW SHOULD I SOUND?

???

OO OO OO OOOO

WIDE-GAIT-DESIRING

WHAT ARE THE THINGS I LIKE?

BELLE

WHO DO I WANNA BE?

PROTAGONIST

HOW WILL I KNOW?

???

EE EE EE EEEE

YOU DON'T HAVE TO, YOU DON'T HAVE TO

PROTAGONIST

Who was that? Who said that?

ADMIN 1

Excuse me,

IT'S TIME TO DECIDE RIGHT NOW,

IT'S TIME TO DECIDE RIGHT NOW,

IT'S TIME TO DECIDE RIGHT NOW,
ABOUT EVERYTHING!

ADMIN 2

YEAH, YOU GOTTA DECIDE RIGHT NOW,
YOU GOTTA DECIDE RIGHT NOW,
YEAH YOU GOTTA DECIDE RIGHT NOW.

Keep it moving, folks!

DEFIANT

WHAT KIND OF FUTURE AWAITS ME IF I CHOOSE THESE EARS?

WIDE-GAIT-DESIRING

THE WIDTH OF MY GAIT
WILL CERTAINLY SCALE
TO MY CHANCE OF SUCCESS,
PROPORTIONATELY.

BELLE

IF I DON'T EVER TALK BELOW MIDDLE C,
WILL EVERYONE BE NICE TO ME?

ADMIN 1

I DON'T KNOW, I DON'T CARE
MOVE ALONG,

ADMINS

WE HAVEN'T GOT ALL DAY.

MAKE A CHOICE, MAKE A CHOICE
YOUR APPEARANCE AND VOICE
AREN'T IMPORTANT, SO GET ON WITH IT!

'CAUSE YOU NEED TO DECIDE RIGHT NOW!
YOU NEED TO DECIDE RIGHT NOW!

YOU NEED TO DECIDE RIGHT NOW!

ADMIN 2

IT'S NOT EVERYTHING.

ADMIN 1

IT'S NOT ANYTHING.

???

YOU

DON'T

HAVE

TO

YOU

DON'T

HAVE

TO

YOU

DON'T

HAVE

TO

YOU

DON'T

HAVE

TO

YOU

DON'T

HAVE

TO

YOU

DON'T

HAVE

TO

PROTAGONIST

Who are you?

Show yourself!

Can anybody else
hear that?

ADMIN 1

DE-

RIGHT

DE-

RIGHT

DE-

RIGHT

DE-

RIGHT

DE-

RIGHT

ADMIN 2

-CIDE

NOW

-CIDE

NOW

-CIDE

NOW

-CIDE

NOW

-CIDE

NOW

**JUNIOR &
DEFIANT**

MAKE

A

CHOICE

MAKE

A

CHOICE

JUNIOR, BELLE, & DEFIANT

DIDN'T YOU HEAR?

HURRY, DON'T GET LEFT BEHIND

WE GOTTA FIGURE IT OUT

JUNIOR, BELLE, DEFIANT, SILLY, & WIDE-GAIT-DESIRING

CUZ WE GOTTA DECIDE RIGHT NOW,

YEAH WE GOTTA DECIDE RIGHT NOW,

PROTAGONIST

WE GOTTA

DECIDE RIGHT NOW

WE GOTTA

DECIDE RIGHT NOW

YEAH WE GOTTA

DECIDE RIGHT NOW

WE GOTTA

DECIDE RIGHT NOW

WE GOTTA DE-

DON'T WANNA

DECIDE RIGHT NOW

DON'T WANNA

DECIDE RIGHT NOW

DON'T WANNA

DECIDE RIGHT NOW

DON'T WANNA

DECIDE RIGHT NOW

DON'T WANNA DE-

ADMINS

IT'S TIME TO

DECIDE RIGHT NOW

IT'S TIME TO

DECIDE RIGHT NOW

IT'S TIME TO DE-

???

YOU DON'T

HAVE TO

YOU DON'T

HAVE TO

YOU

ALL VIRTUAL BEINGS

-CIDE

RIGHT

NOW

???

DON'T

HAVE

TO

WIDE-GAIT-

DESIRING

ABOUT

ADMIN 1

ABOUT

ADMIN 2

ABOUT

DEFIANT

ABOUT

SILLY

ABOUT

JUNIOR

ABOUT

PROTAGONIST

ABOUT

BELLE

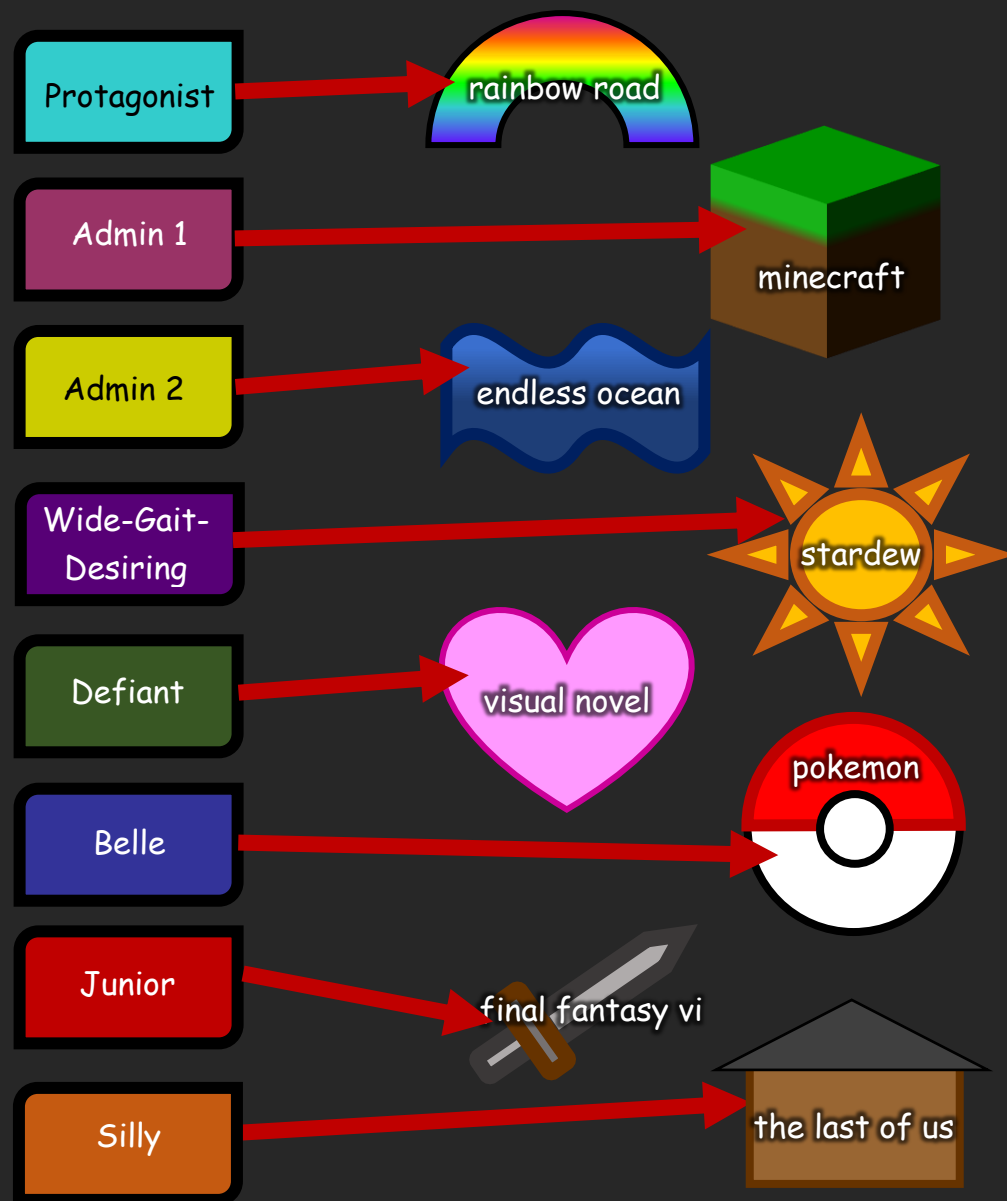
ABOUT

ALL VIRTUAL BEINGS

EVERY

THING!

All of our Virtual Beings have ended up in different Game Worlds (see chart on next page)



Video 3: Song About Being Inside Games

This will be a song about being inside games

Video 4: The Crust of the Crust

(link to current demo draft of song:

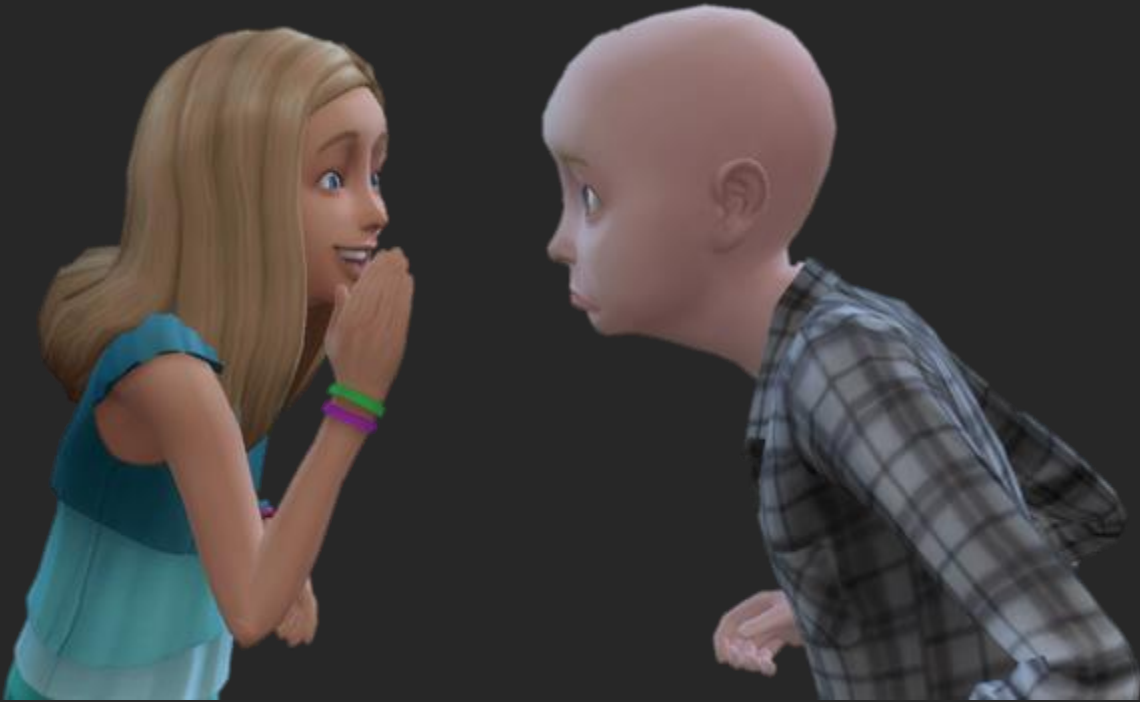
https://drive.google.com/file/d/1EsEPHBSjOOMEYsHrCITf2IXvO7EwO6U_/view?usp=sharing)



We focus on Defiant Virtual Being, inside the High School Visual Novel game-world. She is looking around, and gets bored because she's alone. She lives for an audience, and there is none here. She stands up from her desk and exits through the classroom door, but on the other side she finds herself in The Large Waiting Room.



Once the receptionist calls her name, she exits the waiting room and suddenly we're in the Sims 4 universe, in the garden of a large house. A child (Cutie Pie Crust) sings us a song. The child is alone in the garden outside a house.



Characters involved:

Cutie Pie Crust and Goopy Juice, the Dioscuri of the *Sims 4* universe of this musical

CUTIE PIE CRUST

MY FRIENDS ALL TELL ME I'M AWESOME
AT COMING UP WITH METAPHORS,
SO I TELL THEM THAT THERE'S THIS
LITTLE BLUE GUY IN MY HEAD.
WHEN I WAS YOUNGER I SOMETIMES HAD DAYS
WHERE I FELT LIKE I WAS POSSESSED
BY IMAGINARY FRIENDS I
TALKED TO BEFORE BED.

AND WHEN SHE FIRST SAW HIM,
I WAS LOOKING AT HER AND I WATCHED HER FACE CHANGE
AND I LOOKED IN MY MIND AND ERASED WHAT WE'D SEEN.

AND WHEN HE FIRST SAW HIM,
I WAS LOOKING AT HIM AND I WATCHED HIS FACE CHANGE
AND I OPENED MY EYES - IT WAS NOTHING BUT DREAMS.

AND WHEN THEY FIRST SAW HIM,
I WAS LOOKING AT THEM AND I WATCHED THEIR FACE CHANGE
AND I LOOKED AT MY HANDS - THEY WERE EMPTY AND CLEAN.

NOW THAT I'M OLDER I KNOW WHAT IS RIGHT
IS TO TEND TO THIS GARDEN OUTSIDE,
BUT FOLKS USED TO CALL, NOW THERE'S NO ONE AT ALL.
SO I DON'T WORK AS HARD THESE DAYS.



IT GETS SO QUIET THAT
SOMETIMES I THINK
I CAN HEAR SOMEONE SINGING
AND CRYING INSIDE
BUT I'VE ALWAYS HAD
A VIVID IMAGINATION.

I'VE ALWAYS LIVED
IN THIS GARDEN OF MINE
IT'S LIKE A NEVER-ENDING

GOOPY JUICE

UH
UHHHHEHHHHH
AEHHHHHHHHH
EHUHHHHHHHH
EUHHHAHHHHHHHHHHHHHHH!

UHHHHHHHHHH
UHHHHHHHHHH
EHHHHHHHHHH

VACATION!

AHHHHHAHHHHHAHHHAHHAAAA!

SOMETIMES I WONDER WHAT'S
INSIDE THE HOUSE.

ONE TIME I SMELLED SMOKE,
BUT NO ONE CAME OUT,
AT LEAST THAT'S WHAT I
REMEMBER,

UHHHHHH
UHHHHHH
EHHHHHH
HHEHHHH
HEHHHHH
UHHHEHH
HEHHHHH
UHHHEHH
UHHHHHH

AND I'M SO EXCITED TO
GO TO SCHOOL IN SEPTEMBER!



Video 5: A Handier Man

(Rough demo: <https://drive.google.com/file/d/11I8DmtlQEgQ5aTUPOXrQcuLh1z-JLGw7/view?usp=sharing>)



Wide-Gait-Desiring Virtual Being is staring into the pond of his little farming simulator game world, when suddenly he falls into it! He falls right into an examination chair in the Transmitter's examination room and a Transmission made just for him begins. Handier Man sings us a song.



HANDIER MAN

WELL I'M A
HANDIER MAN , AND BEFORE THIS BEGAN
MY LIFE WAS SIMPLE AND PLAIN.
I DROVE MY TRUCK AND I FIXED STUFF UP
AND I PLAYED WITH MY TOY TRAINS.

I BUILT A HELICOPTER OUT OF WOOD,
DID REPAIRS AROUND THE HOME.
I AIN'T GOT A MIND FOR FANCY THINGS,
BUT I SURE AS HELL KNOW WHAT I KNOW.

EPISCOPAL, PIANIST, & EOCHAID

HANDIER MAN
HANDIER MAN
HANDIER MAN
HE'S A HANDIER MAN
X2

HANDIER MAN

I NEVER DRESSED UP TOO SPIFFY,
BUT NO ONE SEEMED TO MIND,
UNTIL ONE DAY THAT DARLING CRUST SAID:

CRUST

YOU'RE TOO UGLY TO BE OUTSIDE.

HANDIER MAN

I'D LIKE TO THINK MY SKIN IS THICK
AND IT DIDN'T HURT ME NONE,
BUT SINCE IT CAME FROM A KID I LOVE
I'LL ADMIT,
IT STUNG.

EPISCOPAL, PIANIST, & EOCHAID

HANDIER MAN

HANDIER MAN

HANDIER MAN

HE'S A HANDIER MAN

X2

EPISCOPAL, HANDIER, & PIANIST

NOW I'M SHUT AWAY

WITHOUT MY TOOLS

AND WITHOUT MY GUITAR

I JUST WANNA LIVE

UP TO MY NAME

HANDIER MAN

AND DRIVE A GODDAMN CAR!

Wide-Gait-Desiring Being wakes up and returns to their farm, in a daze.

Video 6: A Deal

(link to current draft of video: <https://youtu.be/YkNYfYOAKaw?si=-Fm3viuPY8pSTIdX>)



In her Endless Ocean game world, Admin 2 sits on a chaise lounge, hoping to get some work done, but falls asleep to the soothing ocean sounds. Ripple screen transition to a high-rise in a bustling city - the home of Dealio's Fine Cuisine. This song takes place on an evening when the rest of the household decided to go out to eat at the restaurant that Pianist Dealin' used to work at, and Dealin' chose to play a bit more than background music.

PIANIST DEALIN'

THERE ARE PEOPLE WITHOUT STUFF WHO WANT IT
AND PEOPLE WHO DON'T WANT, BUT GOT IT,
SO I NEED A PERSON, A GENEROUS PERSON,
WHO MIGHT BE WILLING TO SWAP IT.

THERE ARE PEOPLE WITH DICKS WHO DON'T WANT THEM
AND PEOPLE WITHOUT WHO DO,
THAT'S WHY I'M ASKING KINDLY TO
TRADE GENITALS WITH YOU!

Crazy dance break

I ASKED MY FAIRY GODMOTHER FOR THAT WHICH I LACK
AND SHE SAID:

FAIRY GODMOTHER

HONEY, I CAN'T CREATE OR DESTROY,
BUT HEY, I'LL TAKE YOU SHOPPING FOR SOME CLOTHES OR SOMETHING,
AND THAT MIGHT HELP YOU FEEL LIKE A REAL BOY.

PIANIST DEALIN'

SO I TRIED ON SOME SHIT.
MOST OF IT DIDN'T FIT,
BUT I FOUND A SHORT-SLEEVE BUTTON-UP THAT WORKS.
BUT I WANT MORE SO BAD IT HURTS!

DOES ANYONE NEED WHAT I GOT?

SOME PEOPLE

HOW DO YOU FEEL?

YOU MIGHT HAVE WHAT I WANT.
LET'S MAKE A DEAL.

Another dance break, more patrons of the restaurant are intrigued or disgusted.

SO I SAID, "FAIRY, THIS ISN'T ENOUGH, ("Fairy, this isn't enough.")
"BUT YOU DON'T HAVE TO PULL IT FROM THIN AIR.
"FIND SOMEBODY IN A COMPLIMENTARY PREDICKAMENT AND
"BRING THEIRS HERE, SEND MINE THERE."

SHE SAID THAT WOULD WORK WELL,

FAIRY GODMOTHER

THAT WOULD WORK WELL,

BUT TO INVOKE THE SPELL

BUT TO INVOKE THE SPELL

I'D HAVE TO FIND THIS PERSON ON
MY OWN.

YOU'LL HAVE TO FIND THIS
PERSON ON YOUR OWN.

SO HERE I AM.
WHO WANTS TO GO?

DOES ANYONE NEED WHAT I GOT?

SOME PEOPLE

HOW DO YOU FEEL?

YOU MIGHT HAVE WHAT I WANT.

LET'S MAKE A DEAL.

DOES ANYONE NEED WHAT I GOT?

HOW DO YOU FEEL?

YOU MIGHT HAVE WHAT I WANT.

LET'S MAKE A DEAL.

NOT AN EYE FOR AN EYE, NOT A TOOTH FOR A TOOTH,
BUT A VULVA FOR SOMETHING YOU'RE HAPPY TO LOSE.
IT WON'T MAKE US MORE REAL, CUZ WE'RE ALREADY VALID,
BUT I SILL WANNA FEEL I'VE GOT SOMETHING MORE PHALLIC.

(Whimpered)

DOES ANYONE NEED WHAT I GOT?

HOW DO YOU FEEL?

YOU MIGHT HAVE WHAT I- WHAT I- WHAT I...

DOES ANYONE NEED WHAT I GOT?

HAVE WHAT I- YOU MIGHT HAVE WHAT I WANT.

LET'S MAKE A DEAL.

DOES ANYONE HAVE WHAT I WANT?

WE

CAN

MAKE

A

DEAL.

Admin 2 wakes up. She's too excited. Before, she'd been a little bit of an embodiment of shame, but she'd had so much pent-up frustration about that that she's now decided to go full slut mode. She changes into a bathing suit and starts swimming. She's got a new self-love. Not perfect of course, but a step in the right direction.

Video 7: Goopy's Song Pt. 1

(No video or audio right now)



Protagonist Virtual Being is walking along the Rainbow Road, he sings a brief reprise of the song about being in games. He gets frustrated and calls out for the unseen voice in the beginning to come save him. It responds, asking him what he'd like. Startled, he asks for a door. He enters it, finding himself in the large waiting room. When they call his name, we watch him walk down a large, spooky hallway all the way to the Transmitter's office.



WHEN THEY FIRST SAW ME
THEY WERE LOOKING AT US AND I SAW THEIR FACE CHANGE
AND I LOOKED AT MY HANDS, I WAS MADE OUT OF PLAYDOUGH.

WHEN SHE FIRST SAW ME
SHE WAS LOOKING AT IT, AND I SAW HER FACE CHANGE
AND I LOOKED AT MY LAP, I WAS MADE OUT OF JELLO.

WHEN HE FIRST SAW ME
HE WAS LOOKING AT IT, AND I SAW HIS FACE CHANGE
AND I LOOKED AT MY KNEES, I WAS MADE OF DORITOS.

[illegible]

ONE DAY CRUST TOLD ME THAT I WAS ONLY A METAPHOR
BUT WE'RE LITERALLY TWO DIFFERENT PEOPLE INSIDE THIS HOUSE.
CRUST LOCKED THE DOOR ON THE DAY IT FIRST THOUGHT
THAT IT DIDN'T NEED ME TO SURVIVE.

LET ME OUT!
LET ME OUT!
LET
ME
OUT!

LETMEOUT

LET ME OUT!

LETTTT MEEEE OUUUUUTT!!!!

LET M

|||||

E

EOU

letmeo

ut

letmeout

O

U T

LETMEOUU

UHUUUU

UUHUU

UAAH!!



The house is on fire.

The scene breaks and we're back in the examination room, Protagonist is yelling "STOP" and finally comes to. The Transmitter gives him a cup of water. Protagonist says he can't keep watching, it's too sad and scary, but the Transmitter strongly recommends seeing the rest. So he goes out into the lobby and schedules a follow-up appointment. As he's doing that, Belle Virtual Being walks into the waiting room.

Video 8: Just Like Lent

(no video or audio for this one yet)

Video opens straight into the Sims 4 universe. We don't need to see the Transmitter's office at this point. Hopefully folks will connect the dots that this is Belle Virtual Being's Transmission.



Characters:

Episcopal Priest

He likes to offer his housemates counsel when they need it and also likes to read. He graduated with a Doctor of Ministry from the School of Theology at Sewanee in 1986. He was the first openly gay priest in his diocese. He's doing his best to stay hip: he downloaded TikTok a few months ago, and has been posting "scripture fun facts" videos.

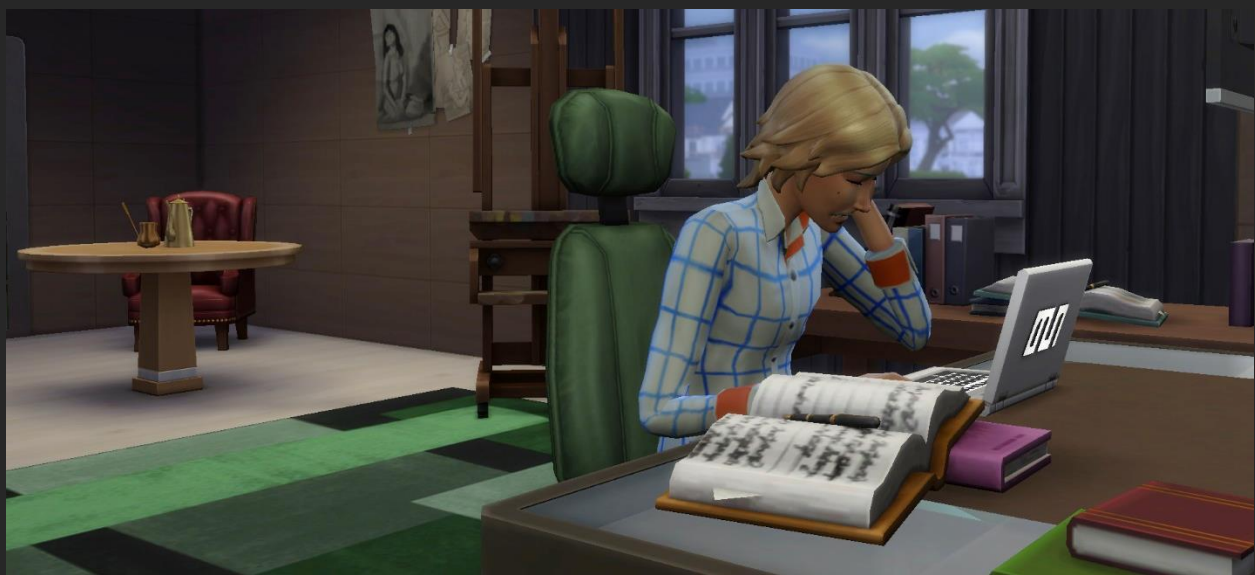
We don't know what his song is yet exactly, but it'll have something to do with Lent, and also might include a brief parody called "Rise Up Ye Sims of God." Eventually will also reference Pentecost. (Especially bc the little flames over the heads of people in depictions of Pentecost remind me of the little green sim diamonds above the sims heads).

The song might take the form of a super-duper truncated Service of the Word and then Service of the Sacrament (and it will not be important to know what those are).

Video 9: The Best Story/Dear Goopy

(No video or audio for this one yet)

This one is Junior Virtual Being's Transmission. Idk how the transition into it will go.



Eochaid sits at his desk writing. Then he sings a song about writing. This is "The Best Story." This is one of the most musical-theatery-sounding songs in the show. He is writing this musical, but it's not all his idea. He's trying to synthesize everyone in the house's ideas. It is hard. At some point he gets discouraged, distracted, and picks up a letter that he's been working on, a letter he's been writing to Goopy. The song shifts into "Dear Goopy." The contents of the songs and the letter are going to be a mystery to you right now because I'm still writing it and they are a bit of a mystery to me (in other words, they are going to be mined and refined from a two-hour long voice memo of me walking in the woods and singing into my field recorder.)

Video 10: He Just Likes to Watch

(No video or audio for this one yet)



We see Silly Virtual Being sitting in their spooky house alone. Slowly, in the corner of the frame, God comes into focus. We might not know him by that name yet. He is just a guy who looks a lot like all the other Sims 4 guys who does not speak, he only watches. He is watching Silly from the window. The camera zooms in on his face, then zooms out and he's in the Sims 4 universe, and this is his song. His song has no vocals or words. We have seen him in everyone else's song-stories from time to time, in various corners, watching. This time, he's behind a layer of glass surrounding the living room of Goopy's house. Everything happening in the house is muffled, but we see him watching Goopy's breakdown unfold. Scary breathing. Then we cut back to Silly, who looks at the window again, and God is gone.

Video 11: Follow-up Appointment

(no audio or video yet)

Protagonist Virtual Being hears the unseen voice again, beckoning him to come back for his follow-up appointment. He does.

Protagonist hears the rest of Goopy's Song:

Goopy standing in his burnt-up living room, wheezing:

GOOPY

WHAT DID I DOOOOOOOOO

WHAT DID I DOOOOOOOOO

I GOT WHAT I WANTED, WHAT'S IT TO YOU?

I REEEEEALLY SHOWED THEM.

THEY WON'T TRY TO MESS WITH ME AGAIN!

AND I'LL NEVER MAKE THEM A MOVIE AGAIN!

He cries.

Protagonist comes to, crying a little bit.

Somehow (I'll figure it out) Protagonist gathers together all the Sims 3 Virtual Beings (except Admin 1) and they go barge into Admin 1's office (in "Minecraft" (it's not really Minecraft it's me attempting to make a Sims 3 room look like Minecraft)). They demand action be taken to help the household in The Sims 4. They've all been given these Transmissions, and they feel like they need to help. The video ends with the camera zooming in on Admin 1, who looks distressed, and like he's hiding something.

Video 12: Bug Chess

Admin 1 sighs. He turns a TV on, a slideshow of images accompanies his monologue. (The following lines are a paraphrase of what he might say. While he speaks, some of the scenes he describes will be animated.)

ADMIN 1

In the past, some of the beings created in this world, in that building - us - some of us, have gone astray. [He will list other examples but none as grand as the following story.]

I'll tell you a story about the most powerful Refraction ever built: a huge insect who knew almost everything. His exoskeleton was so hard that nothing could penetrate it. He was incredibly fast and strong, and lethal. His mind had the instinctual algorithms of an ant colony, with the ingenuity - and unfortunately the vulnerability - of that of a human being. He was as close as it gets to being the perfect creature. He could have gone far, accomplished great things.

But he met a human - a human whose body was weak but whose intelligence rivalled his own. And so they decided to play games together. The insect grew frustrated that he couldn't reliably dominate the human in these games, so he kept insisting on rematch after rematch. Over time, he developed an... attachment to this ritual of theirs, though he would never admit it. This vulnerability is what distracted him from his true goals, so distracted that he and his entire colony were defeated and killed by their enemies.

So you see, it can be deadly to let your emotions drive your decision-making. Attachments to things outside your realm of expertise can lead to disaster. Do these people in your dreams even *want* your help? Would you just make things worse? Look at him. *(He shows a photo of Goopy on the slideshow.)* Does he look like he wants to talk to any of you? Do you see what he did to everyone else? Imagine what he could do to *you*, you aren't even of that world. You'd have no defenses against his power.

PROTAGONIST

I think you're wrong. The bug guy's attachment wasn't the problem.

Song begins. (old demo:

https://drive.google.com/file/d/144YN8Lm80eVb_H5hG_IKTbydgFpR_dQv/view?usp=share_link

ing) The story comes to life in a new way on screen. The other virtual beings are the backup singers throughout but I haven't written that in yet. Also the voice I use in this demo is not the Protagonist's voice, this was recorded before I knew he was singing it. Also maybe it's actually the characters in the meta-story who are singing this? Like, the "challenger" character sings the main part, and the other bugs sing the backup parts.

WHY'S THAT BUG SO GOOD AT CHESS?
I'M SURE THAT HE THINKS HE'S THE BEST.
IF ONLY SOMEONE'D GIVE HIM A HARD TIME.
THAT MIGHT HELP HIM GROW SOME MORE,
BUT CAREFUL NOT TO CLOSE THE DOOR,
OR HE MIGHT GROW TO THINK THAT'S ALL THERE IS TO LIFE.

AND HE'S FALLING
INTO SOMETHING THAT'S MORE LIKE A GAME THAN LOVE,
AND HE'S BUZZING
WITH THE FEAR THAT KEEPS HIM THINKING OF
HIS CHALLENGER.
WHEN WILL HE LEARN?
HE'S GOT IT WRONG.
THERE'S MORE TO LIFE THAN BEING STRONG.

WHY'S THAT BUG GOT CRAZY EYES?
HE STILL THINKS IT'S ABOUT THE PRIZE,
THAT WINNING IT WILL GIVE HIM WHAT HE LACKS.
THERE'S NO DOUBT THAT HE'S PASSIONATE
BUT MISPLACED ARE HIS PASSIONS, IT
WILL TAKE A LOT TO STOP THIS FIGHTER IN HIS TRACKS

AND HE'S FALLING
INTO SOMETHING THAT'S LESS LIKE A GAME THAN LOVE,
AND HE'S BUZZING
WITH A HEART THAT'S GOT HIM DREAMING OF
HIS CHALLENGER
HE MIGHT JUST LEARN
THAT'S HE'S BEEN WRONG

THERE'S MORE THAN ONE WAY TO BE STRONG

Instrumental break

AND HE'S FALLING
INTO SOMETHING THAT HAS HELPED HIM LEARN TO LOVE
AND HE'S BUZZING
WITH THE WARMTH FROM THE HAND OF
HIS CHALLENGER
HE HAD TO LEARN
THAT TO BELONG
IT'S TENDERNESS THAT MAKES US STRONG

BUT BY SOME CRUEL TWIST OF FATE
HE LEARNED IT JUST A LITTLE TOO LATE
SO LET'S START PRACTICING NOW.
DON'T WAIT.
DON'T WAIT.

Everyone's crying now, including Admin 1.

Admin 1 reluctantly says he'll help them get over to the other universe (the Sims 4 universe) but that he can't join them in their quest. He's very busy. He has to ready the build system for the next batch of Refractions. The crew of beings asks what a Refraction is. He explains (but it'll sound less silly than this), something like:

ADMIN 1

We are Refractions. And they - the ones in your Transmissions - they are Archetypes. The Archetypes can't manifest in our world and have trouble affecting any material changes. They obviously can construct vast imaginary worlds, but it's hard for them to accomplish anything in the real world. Since we are real, since we are material, physical manifestations of tiny aspects of them, because we are specific images, Refractions of things that they are like, because it's easier to say what something is *like* than what it is, we have more material strength. That being said, without them, we wouldn't exist in the first place. Many of us have doppelgängers in media, beings in these fictional worlds whose images fed the

way in which we created ourselves, whether we knew it or not. However, we would not exist without the archetypes...

Come with me.

He leads the crew to a basement room he'd definitely already prepared. They go through his portal (that looks like a nether portal from Minecraft). Admin 1 does not accompany them through the portal.

Video 13: Breaking out from the Dungeon

(no audio or video yet. This is long and maybe has some musical elements, but will mostly be a scene)

The Refractions enter a transitory dimension with some cool abstract things or whatever. Eventually they fall out into the hallway of the basement of the Archetypes' house, which has been transformed into a dungeon that holds Episcopal Priest, Pianist Dealin', and Handier Man. They break the three of them out. Each of their corresponding refractions has a specific task they have to do in order to break out their connecting Archetype. (Note, the Sims 3 sims in the Sims 4 world will be accomplished in a very silly way, having the Sims 3 sims walk through a similarly shaped house made all the same color of green so that I can key it out and overlay them onto the footage from the Sims 4 world.)

The seven Refractions plus the three newly freed Archetypes go upstairs to the main level to a cube that connects the other parts of the house. The Archetypes lead the way to the door to Eochaid's office. It's locked. Junior Virtual being helps open it somehow (tbd). The crew of eleven sims then follows the sound of Goopy's tears to the living room. It's a cube surrounded by a layer of glass. God watches Goopy through the glass.

FYI: Every time a door is opened or a lock is broken, something in the Sims 3 world breaks or changes. Also, we start to get occasional flashes of The Body (Piper Hill) in its apartment, like dropping something or getting a nosebleed while streaming or something.

Video 14: Getting Goopy

They try to get Goopy's attention but he refuses to move, curled up in a ball. God doesn't take his eyes off Goopy. Silly distracts God so that Goopy is freed from his gaze for a second. During that second, Protagonist sits down next to Goopy and asks if he wants to play a game. Goopy looks up and nods. They play a game. Idk yet what it's gonna be. It's gonna be hard to animate. Goopy is a bit pacified. The adult Archetypes apologize to Goopy for ever intimidating him or shaming him, and promise to do better. Eochaid hands Goopy his finished letter, and tells him to read it later. God stays quiet.

Video 15: The Dioscuri

This will be a song.

They all go to the front door, knowing that now only Crust stands alone outside. Protagonist thinks it'll be his job to fix this, but it's not his time to shine. Defiant sings loudly enough that Crust listens and turns to face the door. Goopy and Crust sing to each other through the door, and Defiant makes a comment about how this feels familiar for some reason. Eventually (it takes a while and a whole song and idek how it'll work), Crust and Goopy get through to one another. Crust opens the door.

We flash to The Body freaking the fuck out alone in its apartment, having a complete breakdown.

Video 16: A Promising Ominous Hole

In The Body's world, it's still freaking out as the sims pour out into the yard of the house. They're looking around at their surroundings and planning to go on a walk together when a high fence appears, lining the entire yard - The Body has begun doing chores, lining up skittles in rainbow order, and playing video games that it only kind of likes.

Just when they think there's no way out, an OMINOUS HOLE catches their attention. It is just a little square hole in the ground. They sing "A Promising Ominous Hole."

They go into the hole.

Video 17: The Maze

They descend a ladder which takes them into an underground maze with a lot of custom content that my friend Phoebe is going to help me make.

Here's the layout though:



A song happens in the maze.

After a long time, Monocle Architect (you haven't met him yet, he's the Landlord) and Admin 1 come driving in on some enormous drill vehicle and smash the maze open. However, it turns out that the maze ran underneath the foundation of the house, so the house caves in and is completely destroyed.

Video 18: What Comes Next/ICEE Machine/Decide Rn Reprise

(These scenes need to flow into each other, so I think it'll just be one big long video (like at least 15 minutes) for the "season finale" or whatever).

The Refractions are like "we can help you build a new house."

Admin 1: "speak for yourself, I've got work to do!"

Monocle Architect: "He's right, besides, you can't stay here, you'll become smoothed and idealized like us."

Eochaid: "Yeah, you've gotta stay messy. It's what gives you your power. We'll take care of the house."

Refractions: "How do we get back home"

Admin 1: "Don't worry about it"

Cuts to a scene of The Body streaming on Twitch, saying "Okay, we're back, everyone, and I think things are gonna get a little bit easier from here on out, let's just get our friends back to where they belong." The Body just shift+clicks them all to teleport them to an empty lot near the Creation Building, then presses play. As the Refractions are getting their bearings...

Sims 4 folks are starting to build a new house: The House That Looks Like Me.

Here are their duties:

- Monocle Architect → Engineery Architect
- Goopy Juice → Designy Architect
- Handier Man → Contractor/Carpenter
- Cutie Pie Crust → landscaping, layout
- Eochaid Piper → picking out colors for everything
- Pianist Dealin' → providing musical accompaniment the whole time
- God → passing out refreshments, making sure everyone is drinking enough water

Back in Sims 3 (The following is so so rough but it gets more organized later so don't give up!):

Admin 1:

"I have to go to the creation building and get ready for the new batch of refractions. We're already behind schedule, but you all should go out and see the world. You shouldn't be stuck in this little town. Change your outfit, change your faces, change what you like, and keep changing"

Admins 1 & 2 have a tender goodbye

Admin 2 is a liberated slut and cannot be stayed --- changes her name?

Protagonist Asks:

"Have there ever been other refractions who've left this town?"

Admin 1

"Yes, but out of fear, without knowing the history of the archetypes

SOME LORE:

"If a refraction isn't actively doing a task, or playing a game, it can dissolve.

That's what used to happen, but it seems like knowing the history of the archetypes has allowed you more flexibility. Never before, to my knowledge, have the archetypes collaborated this well to get the word out."

"I guess they've gotten better at talking together"

Silly:

"I'll stay here too. Someone's gotta keep this guy [Admin 1] from planning himself into an early grave! Plus, we have to change the rules! Change the architecture, let people change their minds, walk about the town, come back here, change their minds again, change the games they play, talk to each other, and have regular checkups at the Transmitter's office."

Back in The Sims 4:

House building montage continues, they start getting annoyed at God for watching them all the time. Finally, Handier Man yells at him: "Get a job goddammit!" God leaves the premises without a word.

Back in The Sims 3:

The sims who are leaving are packing the car.

The song called "ICEE Machine" starts. We cut briefly to a shot of The Body singing, so we know that it's The Body who is singing this first part.

ICEE Machine

(rough demo: <https://drive.google.com/file/d/1l8uin3Pw6vmb7A-gTSV0G1sur2aqpOiS/view?usp=sharing>) (words don't match exactly, first verse is very different)

During this first part, the visuals alternate between The Body singing and playing guitar, and the sims 3 and sims 4 activities (building, packing).

THE BODY

PEOPLE USE HALVES OF THEMSELVES AS A METAPHOR
AND THERE ARE LITERALLY AT LEAST TWO PEOPLE BENEATH MY SKIN.
MY SOUL WAS SPLIT ON THE DAY I FIRST LEARNED
THAT I NEEDED CARE TO SURVIVE.
LET ME IN, LET ME IN.

I MADE A ME TO MAKE ALL THE DECISIONS
AND EVERYTHING LEFT GOT PRESSED INTO CLAY
THAT JUMPED OUT OF MY MOUTH AND FLEW
UP TO THE CEILING TO
TELL MYSELF MOVIES AT NIGHT.

AND WHEN HE FIRST SAW IT
YOU WERE LOOKING AT HIM AND YOU SAW HIS FACE CHANGE
AND YOU LOOKED AT YOUR HANDS
THEY WERE COVERED IN PLAYDOUGH

AND WHEN THEY FIRST SAW IT
I WAS LOOKING AT THEM AND I SAW THEIR FACE CHANGE
AND YOU LOOKED AT YOUR LAP
IT WAS OOZING WITH JELLO

AND WHEN SHE FIRST SAW IT
I WAS LOOKING AT HER AND I SAW HER FACE CHANGE
AND I LOOKED AT MY KNEES
THEY WERE BLEEDING DORITOS.

Now we're in The Sims 4 and Crust and Goopy are in line at the snack counter at the movie theater. The guy behind the counter looks oddly familiar, but he's wearing a hat so it's hard to tell.

NOW I'M AT THE SNACK COUNTER AT THE MOVIE THEATER.
I'M ORDERING AN ICEE (The smallest size, which is still pretty big,
But I don't wanna have to get up to pee.)
AND HE ASKS ME WOULD I LIKE COKE, OR BLUE RASPBERRY,

AND I, LIKE THE SUBURBAN BRAT I AM, SAY:

CRUST

MAY I PLEASE HAVE BOTH IN THE SAME CUP

THE BODY

AND BECAUSE HE'S IN A GOOD MOOD TODAY HE'S GOING TO DO THE AMAZING THING WHERE HE TAKES SHORT TURNS UNDER EACH OF THE SPOUTS SO THE FLAVORS HAVE THE OPTIMAL DISTRIBUTION.

AND I'M STILL THANKING HIM PROFUSELY.

Scene cuts to Episcopal Priest preaching to a congregation in the NEW house:

EPISCOPAL PRIEST

AND EVEN WHEN HE FUCKS UP THE RATIO:

CONGREGATION

I'M STILL THANKING HIM PROFUSELY.

EPISCOPAL PRIEST

AND EVEN WHEN HE MAKES THE BOTTOM HALF ENTIRELY COKE AND THE TOP HALF ENTIRELY BLUE RASPBERRY:

CONGREGATION

I'M STILL THANKING HIM PROFUSELY.

EPISCOPAL PRIEST

AND EVEN IF ONE OF THE SPOUTS IS BROKEN AND ONLY ONE FLAVOR IS AVAILABLE:

CONGREGATION

I'M STILL THANKING HIM PROFUSELY.

EPISCOPAL PRIEST

AND EVEN IF THE ENTIRE MACHINE IS BROKEN:

CONGREGATION

I'M STILL THANKING HIM PROFUSELY.

Then, as we see the Sims 3 characters packing up, Silly and Admin 1 re-designing the creation building:

EOCHAID

AND EVEN WHEN I FUCK UP THE RATIO, YOU'RE STILL THANKING ME
PROFUSELY

PIANIST DEALIN'

AND EVEN WHEN I MAKE THE BOTTOM HALF ENTIRELY COKE AND THE TOP
HALF ENTIRELY BLUE RASPBERRY, YOU'RE STILL THANKING ME PROFUSELY

GOD

Whispered:

AND EVEN WHEN ONE OF THE SPOUTS IS BROKEN AND ONLY ONE FLAVOR
IS AVAILABLE, I'M STILL THANKING YOU PROFUSELY

MONOCLE ARCHITECT

AND EVEN WHEN THE ENTIRE MACHINE IS BROKEN, I'M STILL THANKING
YOU PROFUSELY...

*Cut to a stadium-country concert. Handier Man is center stage, Pianist playing the keys,
the backup dancers from "A Deal" are the band.*

HANDIER MAN

GOD IS WORKIN THE ICEE MACHINE AT THE MOVIES
AND THAT BUCKET OF SCRAP TESTS HIS
PATIENCE JUST 'BOUT EVERY NIGHT

BUT I'M A HANDIER MAN THAN BEFORE THIS BEGAN

THAN BEFORE THIS BEGAN
THAN BEFORE THIS BEGAN,

SO I'LL DO MY BEST TO MAKE SURE
IT KEEPS WORKIN ALRIGHT.

THE BODY

To the camera:

PEOPLE USE HALVES OF THEMSELVES AS A METAPHOR.
AND I'VE GOTTA USE METAPHORS JUST TO TALK ABOUT ME.

The Body continues singing, but now we see the Dioscuri looking out the two front windows of the recently completed House That Looks Like Me

THERE ARE TWO PEOPLE INSIDE ME AND THAT'S NOT A METAPHOR

We zoom out slowly as the whole family exits the house (almost sunset).

BUT IF I JUST SAID THAT, THEN YOU'D THINK I WAS MAKING A
METAPHOR.
SO I'LL USE A FEW METAPHORS.

The following lyrics are sung over a montage of The Sims 4 sims on their way to The Movie Theater, and The Sims 3 sims driving into their sunset, Admin 1 & Silly looking at each other, standing by the door of the creation building, maybe with a sign that says "welcome." Everyone sings these lines, but The Body does it with a more soloistic style.

ALL

AND YOU LOOKED AT YOUR HANDS
THEY WERE COVERED IN PLAYDOUGH
AND YOU LOOKED AT YOUR LAP
IT WAS OOZING WITH JELLO
AND I LOOKED AT MY KNEES
THEY WERE BLEEDING DORITOS
AND I LOOKED AT MY HANDS
THEY WERE COVERED IN PLAYDOUGH

AND YOU LOOKED AT YOUR LAP
IT WAS OOZING WITH JELLO
AND YOU LOOKED AT YOUR KNEES
THEY WERE BLEEDING DORITOS
AND I LOOKED AT MY HANDS
THEY WERE COVERED IN PLAYDOUGH
AND I LOOKED AT MY LAP
IT WAS OOZING WITH JELLO

AND YOU LOOKED AT YOUR KNEES
THEY WERE BLEEDING DORITOS
AND YOU LOOKED AT YOUR HANDS
THEY WERE COVERED IN PLAYDOUGH
AND I LOOKED AT MY LAP
IT WAS OOZING WITH JELLO
AND I LOOKED AT MY KNEES

Only the mouth of The Body is visible:

THE BODY

I WAS BLEEDING DORITOS.

Cut to black.

After a beat, a title card reading "How We Came to Build the House that Looks Like Me" comes up over an aerial view of The House That Looks Like Me. After that, a credits sequence overlays the following scene.



Decide Rn Reprise

Lights up on the seats at the movie theater, where all of our Sims 4 friends are gathered. We're facing the seats straight on. Instrumental intro starts playing as the screen lights up their faces.

We then flip to the screen view, where we see a remodeled version of the creation building, Silly and Admin 1 welcome the new batch of refractions into the building.

They sing a new version of "decide rn" and everyone is like "we don't have to decide rn" and are less worried. The new refractions talk to each other, ask each other if they have any memories, whether they're self-aware, some of them go outside right away and wander off, some sit down and chill. There are chairs on the first floor now. The identities of these refractions will remain a surprise for when I actually publish this.

Eventually, we zoom out from the screen and it's The Body's monitor. We keep slowly zooming out. The Body saves and quits The Sims, it stops its stream, shuts down OBS, closes its laptop and picks up a phone call, agreeing to meet a friend out for dinner. It walks out of the shot and we're left with an empty, very messy, desk.

The credits end and then we fade to black for real this time.

THE END! Thanks for reading all this stuff.