

**The following contains spoilers for the entirety of the visual novel.**

Below are the answers to the questions submitted via the GoogleForms link in relation to Password and Password's development. Note, questions have been narrowed where possible given the similarities between some of the questions, and to avoid repeating similar answers. Additionally, any questions not asked in English were omitted. Googletranslate did not help in making sense of what they were, either.

**Just wanted to say your VN is amazing I love it cant wait to see more!! Thanks for sharing your work!**

This is not a question. (Thank you though.)

## **General Development Questions**

**Who was your favorite and least favorite character(s) to work with?**

For a long time I used to say "I love writing Roswell and Oswin scenes" as a means to dodge this question. While I don't have any specific favorites (given I made them all) Thanatos is probably the one I found myself enjoying the most, followed closely by Dominic and Jack. These are the ones that were the most 'fun' to write, and required the least amount of effort on my part to track specific motivations as they played the role of chaos agents.

By the end of development, working with Tyson is probably my least favorite. Not because I don't enjoy seeing him and Dave interact, or because he's bland, but because there were a lot of auxiliary things that went into his role in the narrative that gets overlooked or otherwise misinterpreted by the fanbase. Not through lack of trying to clarify either, but I believe that's a demographic specific problem.

**Are there any scenes that were particularly memorable to write?**

As of the final build, yes. The top pick would easily be the sequence where Dave is dying. I had others planned that were special in some way to me, but they were ultimately culled or otherwise removed entirely for story expediency.

**What were your initial inspirations for Password? (Why did you make it?)**

First, some context. Password was not the first visual novel I designed, though it was the first that made it past proof of concept. Around the time where the main in-progress FVNs at the time were in development I wanted to make something of the same. Extracurricular Activities had slice-of-life, Echo and Blackgate had horror. Nekoishi and OG Morenatsu weren't currently in the spotlight and rather than saturate the market with more horror, I attempted slice-of-life. I hated it.

It was around this time too that I contemplated games I liked narratively, played a few more projects (like Killigan's Treasure, which at the time was on permanent hiatus) and figured I'd lean hard into what I wanted in a FVN that wasn't out. That's where I figured I'd try combining Zero Escape with a furry visual novel and went to reading the source material that was used to make it. That was a mistake. Absolutely no one should read that book. But from it I did discover how the original material influenced Zero Escape and decided to extrapolate that information into something slightly more grounded.

Thus, Password.

**What were your inspirations for [insert character here]?**

All except Hoss were original characters, but even Hoss went from a reworked public domain character into what he is now. Basically completely different to what he started as. There was no real trick or recipe for why I chose what I did, but there were some reasons as to why I went with a varied cast. I wanted different shapes and sizes for representation, and with that different species to cater to broad appeal. For some specific examples though:

Orlando/Memphis - I wanted something more fantastical in the main cast. Also allowed me to leverage a higher threat level for Memphis.

Dom/Jack - They're just Sam and Max but criminals. Dom was species swapped from dog to bear to mirror Dean.

Tyson - Every visual novel benefits from having an emotionally damaged/unavailable wolf. I regret not sticking to my original idea of making him a skunk.

Thanatos - I had the Dog/Cat dynamic already with Tyson and Hoss, and there was a heavy science/laboratory portion to the game so a lab rat made sense. Making him a black rat instead of a white one was a nod to flawed testing procedures across trying to save Dave and Co. as well as a reference to the original fire.

It's worth mentioning though that most everyone in the main cast was based off someone who I've known in my life, most of which are now regrettably no longer with us.

### **How did you stay motivated to keep you going Password, from the beginning to the end?**

A lot of it is because I have a Bachelor in Interactive Entertainment, with a major in Video Game Design and Development. I'm formally trained in developing games, and the process from start to finish, so having a game plan (literally) helps. Though I think most importantly if I were to impart any advice to aspiring developers, I'd say making what you're passionate about helps more than optimizing for the best commercial product you can. While the money incentive is nice, and optimizing for what will make the most money is possible, it's not what's going to get your game done.

There is one trick though: consistency. I made a point early on in development to release my monthly updates on the 15th at 9am. This gave me a hard deadline every month to get something done rather than risking falling into the potential problem of putting off work until later. Accountability also helps, where if you're providing a commercial product you have to provide something for those paying you money. These two things in concert help me at least.

Make what you love, set yourself a firm deadline to get something done, and show it to people.

### **Were you ever frustrated/burned out with Password's development, from a creative point of view?**

Kind of. Not because of the work specifically, but because of the furry community. And not because of the furry community specifically, but because of how I chose to engage with it. What I wanted to make, and what the people consuming Password were trying to get out of it clashed constantly. I'll go more into the specifics during the Post Mortem, but ultimately what the project wanted to be, needed to be, and was received to be made working on it in times very difficult to justify working on certain aspects further.

### **While developing the game, how much ahead did you plan / how many days in advance did you plan for?**

So here's the thing. Part of designing a game like Password, or any mystery thriller is that you need to prepare a lot of things ahead of time so things flow correctly. Who's running the show, who the central antagonists are, and what major plot beats you want to hit need to be predetermined so you can properly foreshadow them. There are some creative works that have twists and reveals where the solution feels unjustified or that it doesn't make sense, and the lack of clues leading up to that point is normally the reason why. This is why making a design document to assist in keeping track of these things is important. It's why you can have a period of preproduction before starting anything to get your pieces in order and then execute by following the recipe.

To answer the question a little more specifically. Before I started, I had most of the days originally drafted out. Not in explicit detail of what each line of dialogue was, but more what needed to be covered on each day to pace out the plot. So around the time I had I think it was build a0.13, I had the true end written in loose parts further than its dot-points so I had something to ground the end of the story.

But an important thing to note about design documents is that they're living documents. They're documents that constantly get adjusted as problems within development arise, or things need to change. A lot of days were cut entirely for the sake of expediency or deemed otherwise boring (namely a day around day 13 or so where it was just Dave being sad), and it's important to remove parts that aren't functioning towards your creative vision. It's why despite people talking about 'a whole month' in reality it's less than that due to there just not being enough plot relevant content to justify stringing it out.

### **Will you be making the Design Document publicly available?**

A difficult one to answer as that document isn't... really available anymore. About six or so months back, what document I did have access to was corrupted. Honestly it could be even longer than that. With it the floorplan of the mansion and a lot of the later parts of the game were lost and only existed as a few spread out post-it notes I had from pre-production.

So while I can share what version of the file I do have, it's not as thorough as people would like. I believe I also shared it a long time ago on Patreon too. But if people want an insight of what to aim for in a document, even in a fledgeling state, I can share that happily.

### **What was involved in the preproduction of Password?**

In order to make a mystery thriller, I needed a mystery and I needed a solution to said mystery. In order to make it compelling, I needed a lot of moving parts that interconnected for the sake of clues and foreshadowing. It's going to sound silly, but it works for me: I used post-it notes. The first step for me is to color-code each aspect of the project with post-it notes and stick them on a wall. Things from clues to characters, to locations, and arrange them in a way that best describes the interconnecting parts. From there it's transcribed into a document with appropriate headings, in relevant sections, to keep it organized.

For Password specifically, once I had the functioning parts, they needed to be arranged and tackling each day as a means of marking progress seemed the most appropriate. Keeping each day without a strict line-by-line recipe of what each held gave me the freedom to move parts around, or add and subtract where needed based on player feedback. Auxiliary things like the floorplan of the mansion, who was tackling what aspects of asset creation, all went in and were adjusted as Civ came on to do music, people like Kitashi and Rocky were consulted for programming, Eddio for assistance in UI coding and Vanzo for mobile porting. While they may seem innocuous as things to keep track of, trust in that it's important.

### **What has changed over the course of Password's development to the overall story and the characters?**

The most notable thing that changed was the inclusion of Dave. The original treatment of the game had a more nebulous first-person protagonist to try and bait and switch the player into caring more for the characters' survival by using passwords. But upon hearing that people wanted the main character to not be a self-insert, a lot had to change. David had to be made to compliment Dave's arc, his inclusion informed Tyson's arc and Oswin's. It meant Hoyt now existed. A lot of pieces needed to change and fast, but it was still achievable from the nature of the design doc. It's safe to say that the original vision for Password is different to what we ended up with, and that much more different from the original proof of concept. Naturally in the version where Dave existed we have a 'True End', whereas in the version where he didn't exist the game was going to end with a confrontation with Roswell, DDLC-style, and likely with a gun involved. It's not worth getting into because plans for that were scrapped years ago at this point that specifics escape me.

### **Which people would you say impacted the development of Password the most indirectly?**

Active development? That's difficult if only because any feedback I receive, even comments on Discord and itch.io I'd consider direct. Though I will say those that I keep in my normal social circles have gotten more deliberate nods and in-jokes thrown into the game as odd comments or comedic bits, but that's where the freedom for levity can be. As far as the strict, by the book, how the game needed to be made there's not really anyone that indirectly influenced anything. Most changes that come to mind all have a direct reason that I can point to as to why a change was or was not made.

### **What was the original creative intent behind how you planned the Paths and Routes in the game?**

It was a bait-and-switch. At the time of pre-production, the one thing in common across all FVNs was the concept of route selection. It felt like a mandatory part for the format given the demographic the project was for, so routes went in. But routes don't really mesh with a story like Password's, not in the way that (at the time, and partially still now) routes in VNs are closer to self-contained short stories rather than a meaningful choice in how to flavor a larger narrative. When looking at a narrative that spans presumed time travel, even if it's not literal time travel, you need a way to break it down further. The bait-and-switch was to mesh the routes (where people(furries) will gravitate to what they bias towards) and Paths by decidedly throwing that particular chosen character into the line of fire first.

Imagine it the other way. Choosing Orlando as your partner but chronologically he's the third one to be at risk rather than first makes an unbalanced play experience compared to someone who chose the first chronologically endangered character. On both ends too. Longer periods of waiting either before or after, then trying to juggle that alongside a mystery thriller was too much. It's also why the scope of how many passwords went down to compensate. Though there's additional reasons why that was scoped down too.

### **What was the biggest challenge you've faced during or before Password's development?**

People just not reading. That's the biggest problem with a close second being people (furries in particular) not being able to make base level inferences. There have been times where scenes were read and I'd get a question about something that was answered or directly told in that scene. Or situations that needed some level of delicate handling due to subject matter or written in a way to show respect to people's intelligence where people came away 'not getting it' because they weren't explicitly told.

And it's hard developing a game for people like that. Not because of anyone being dumb, but because it's unfortunate that some people are going to be left behind and not get to enjoy the story in a way that I'd hope they would. But if people 'read' a visual novel by looking at the pictures and then either complain when their favorite character isn't like how they assumed they were, or skip huge swaths of text explaining character motivations of trauma before claiming nothing was explained... you kinda can't win.

That takes its toll on morale on writing things, informs how you write and at times it makes what you're making not even resemble the thing you want to make anymore. But you muscle through, accept it for what it is, and try and do better next time.

### **What were the things you learned during development that you would've liked to know before starting?**

Furries. Half the time they don't even know what they want and the other half they want something from something else that was never promised to them to begin with.

Or maybe the furry fandom as a whole. What they look for and how they consume media is fascinating. Certain things are prioritized over others, even when not genre appropriate but it doesn't top them being vocal about it. It's something that makes me look at Password and judge that it's not the most commercially successful or even potentially successful at all (on a greater analysis of it compared to its peers) when a more optimized project could and would have been.

By this I mean lean hard into traumatized dogs. You want a VN that'll sell, give the people traumatized dogs, make them horny as all hell, tackle a niche kink, lower the intelligence of them and the setting more than you'd think, and you'll see numbers spike. Give the people sex scenes, or rather smut. Well written smut will draw in people like honey. On top of that, being outwardly horny can help if that's the image you want to present to your community, if only because it (strange that I'm putting it this way) humanizes you as someone like your consumers.

Have some other species reps in there too if you're looking for wider market appeal, but dogs are typically safe. Bears too but it's less explored.

As far as the medium though, add pictures. People love pictures. The less reading the better too. But not too little reading otherwise you'll be compared to some other interactive experiences that carry some stigma. If you know, you know.

### **If you had the chance to write Password from the beginning again, what would you do differently?**

I'd probably approach it in a way to make it a more linear experience. Cut a lot of the auxiliary menu choices that don't really add anything to keep things a bit tighter. I'd also maybe consider reshuffling certain things around or maybe rework the central concept entirely now knowing how people engage with visual novels. It's hard to know what about the project I'd change, but method-wise I don't think I'd do anything different.

### **Have you ever felt like your art style was incompatible or not enough for what you wanted to portray for the game's visuals? Do you think it contributed to its overall reception?**

I think if my style was cleaner it might've generated more income, but I can only do so much when I'm the primary sole developer. Had I the money to hire an artist, I probably would've. I wouldn't necessarily say incompatible, but as an artist over the five years it took to write Password, my style absolutely improved and changed so it's hard to really measure exactly if what I started out with was not right for the project I started making. Especially so that asset cleanup is done at the end of a project in case anything needs to change.

### **What's the current status on merchandise and will there be more?**

There will be more! Hopefully! As of writing there was a delay with Pawprint Press in getting the plushie moving, and around that time I was pushing the final build of Password out so priorities had to shift. At very least there'll be a plushie, but I do want to talk to them about other things like shirts. Nothing set in stone though.

### **What is the current status of NSFW content within Password as a finished product?**

Specifically, I think these questions meant sex scenes and alike so I'll answer assuming that. Originally, I wanted to have sex scenes for everyone that was going to have them. Which was effectively everyone except Sal and Roswell, if only because they aren't as sexually forward as the others. Along with this I was wanting to add more tasteful nude scenes like the one of Dave and Tyson in the shower.

But ultimately it set a bad expectation from players moving forward that it was something to act as a reward, and in turn an expectation because of other visual novels doing the same with their medium. There's nothing inherently wrong with this, but becomes problematic when the focus of the plot is interpersonal connections and a mystery thriller as opposed to first and foremost a dating simulator. For things to pay off properly, the focus needed to be on the mystery.

So really, the sex content was cut in favor of getting people to focus more on what Password was meant to be marketed for. If you wanted the sex scenes, there were other games on the market to get that from. Alas, that didn't stop people asking and wanting, so additional smut was released on Patreon as something of a bonus. A 'what-if' kind of deal if they were included in the game.

Some people believe the decision was made because of my goal to try and get it published on the Nintendo Switch, and that couldn't be farther from the truth. It contributed a little and is a nice bonus but the decision was made separate to that and will stand even if Password gets knocked back from the Nintendo eShop. What I would have liked was to get scenes in there written as sex scenes and character development moments instead of smut, but I feel that muddies the waters too much for the furry community and it's better to play it safe.

### **What additional work needs to happen to bring Password up to full release?**

There are a few stages, but loosely it's this:

- Rewrite Dean Route
- Amend early Tyson Route
- General story tweaks after people gave feedback on the true end
- Add the compendium/encore scenarios
- Complete re-read/edit for typos
- Clean up art assets
- Remastering of OST and SFX

### **What exactly does the rewrite/refining process pipeline look like?**

There's not so much of a pipeline but there are dependencies. For instance there's no sense in doing a full typo check until every aspect of the game has been adjusted where necessary. This includes any rewrites or additional scenarios that might need to be added to the game. It's possibly worth getting it professionally edited too, but given cost, likely something depending on projected return on investment. On a separate set of dependencies is cleaning up the art assets, sprites and CGs mostly, though proper work on those can't finish until the story is finalized. Just in case any additional ones need to be added.

Civ is handling the sound design, so that's entirely on his own time.

Once it's 'ready' is when I'll reach out to Nintendo again and get in contact with the people necessary to get it on Steam. The latter seems easier than the former, but it'll happen around the same time given I'll have a full product to hand out.

### **Later in development of the game will the finer points of the character relationships be expanded upon?**

Specifically this question and those like it were wanting smaller details rather than time skips or fade to blacks. The short answer is no, at least not in the way you want. While yes we could have larger sections of the days where Dave hangs out with his prospective new romantic partner, but it'd pull away from the pacing of things when they're ramping up in the later parts of the VN. It's also just not the main focus; sure an argument could be made by asking why the option for romance is even in the game, but I would have thought by that point in the VN what it wanted to be was clear.

It also creates this strange problem where if you don't have a romantic partner then you just inherently have less game to play. Getting a boyfriend isn't a goal or a reward, it's not the priority of life nor the VN, and it's a personal view that lingering on that in this space further confuses the creative vision. If it was a dating sim first-and-foremost absolutely, but alas, that's not Password.

### **Has there ever been any scrapped content?**

Oh absolutely. The whole ending was meant to be a lot more interactive and about 5 days were cut for being just not worth it. A lot of plot threads and ideas just didn't make the cut when I realized which parts were being looked over or otherwise ignored. After all, why continue working on something that goes unappreciated or ignored when you could focus on moving the project forward? The concept of 'killing your babies' was something that we were taught in college to help scope projects correctly, which meant

some ideas like a Mass Effect style ending with Memphis were removed when it was found out people disliked engaging with game mechanics when reading a book.

Not to say that one size fits all, and that's the case for everyone engaging with Password, but someone who I trust the opinion of have me this nugget of information during development. This was backed up by more than one instance of someone approaching me with feedback to the tune of not actually reading the VN but instead looking at the pictures. While this is almost certainly an outlier, it does lean towards people just wanting to engage, look for the smut and then leave as is normally the case with other furry visual novels. It's a shame that I had to take the safer route by developing and designing for those wanting a more hands-off experience but it did expedite things.

### **How did the very first iteration of Password go?**

I'm assuming this one was asking about the proof of concept prior to Password. There wasn't much to it really, just an exercise in trying to distill what other FVNs were doing at the time (primarily Extracurricular Activities) and get in on the action. Basic setup was you were moving into a share house with an old friend with a bunch of other guys and you'd pick a guy to spend time with day-to-day. There was a guy living in the basement doing weird occult things to give some central plot though the details didn't get figured out before the whole thing was scrapped.

### **What options for translations will there be on full release, fan-made or otherwise?**

Ideally, I'd like to have Password available in other languages. As of right now, Chinese and Spanish are the two biggest ones requested and given the size of the Chinese fanbase that'd probably be the priority. Now, while I know fan made translations exist, I don't endorse them. I can't quality check them to know what's going in there, or how well they're done, but I'm not going to actively tell people to stop doing them. It'll also depend on the cost of translating the whole thing as to if it'll be available. While offers have been made for fan translations to be done for free, it's a lot of work and something I'd like to reliably be able to purchase under contract so I can deliver on any promises of it coming.

### **Will you allow people to make guides for the game?**

Now the full thing is out? Go for it. Just be mindful of those playing it for the first time and that it's kind of designed around people not knowing what to expect in a first playthrough. Medal locations and passwords though, feel free.

### **Is it possible for other FVNs to be a part of the Password universe?**

Possible? Yes. Likely? No. People set up their settings in particular ways and I'm no different. Plus, when Foreign Affairs was made as an April Fool's joke, there was a fair bit of backlash from the surprise collaboration, that it soured the thing for me as far as using Password. Other projects moving forward though, absolutely. Password's setting might just be best left self contained though.

### **What is your favorite CG in Password?**

If we're picking just a singular CG, it'd be this one. Love me a little god of death. If it was any set, probably the one of Tyson shaking Dave down right before he kisses him. If only because it was such a dumb but fun set to do.



### What were your favorite parts of working on Password?

Primarily being able to, as a requirement for work, be mysteriously vague about what's happening in the game without overtly lying about it. Interacting with the community is/was fun though like anything it has its ups and downs. The development though is mostly just... work. I'm used to work, I like work, I like the freedoms that comes with being an independent developer, but I'm also a strange case to point to because normally (and I would agree with people that claim this) undertaking something as ambitious as Password alone is doomed to fail.

Much like the next projects though, I'm at my happiest actively developing and sharing what I make.

### How did you do the scene where you ask Oswin questions?

The way that's coded is in a few steps. In simple terms, we offer the menu choice to type in something, no different to naming a character or entering a password and then store that in a variable. Then we break that string of words down and check for certain combinations.

```
#"Can I call you daddy?"  
if KeywordCheck(["daddy", "dad"], ["you"], ["call"]):
```

We do this with a function called KeywordCheck. To explain what it's searching for here, it's checking the string for:

- "Daddy" or "Dad"
- "You"
- "Call"

If the string has all of these, like in the question "Can I call you daddy?", the game will return the appropriate response. However this is also the weakness of how this is coded, because asking "Is it alright if I called you daddy?" wouldn't work as it's seeing 'called' and not 'call'. There's no good way without a lot more seeding of conditionals to factor for all of this either. So with this in mind, for any question you might want to have unique dialogue for you need to break apart into what specific keywords are needed without writing out every specific way the same question could be asked.

```
elif KeywordCheck(["story", "stories", "children's stories"]):  
    if KeywordCheck(["tell"], ["me"]):=  
    elif KeywordCheck(["interested", "like"], ["you"]):=  
    else:
```



You can seed things however, into larger topics and then within that get into specifics. So the above Oswin will automatically give a response to any question with 'story', 'stories', or specifically 'children's stories'. Then once he knows what you're talking about, it'll check for specific questions like "Can you tell me a story?" or "Why are you interested in stories?"

Additionally, it's this section specifically that makes translating this game currently impossible. Other languages don't conjugate like English does, or have the same sentence structure as English does, so the coding falls apart. While you could translate each string into another language, it'd still be parsing it as if it was English and that's just not how language works.

### **What comes next?**

I'm planning two more projects. The goal is that they'll be for very different kinds of people, or at least catering for two different kinds of consumers:

- The Cat's Meow - This is a porn game. It'll be under the guise of you playing a traveling merchant, but really it's there as an excuse to have sexual encounters on the road. That said, I do want the sex to be optional though very much not the primary way for the game to be played. Think of a sexless run closer to hard mode more than anything else. This one I'll be pulling a lot from what people want to see combined with my own interests. It's designed to be a free, wide-net way to get the horny out. Gush horny, suggest hot scenes, if I can somehow make it work I will.
- Syndicate - This is not a porn game. *Not even romance*. Think closer to Phoenix Wright in terms of format, and as such it'll be a crime drama. Some characters will be returning, some won't, it'll just depend on what's needed. I cannot stress this enough though, expecting to see or requesting to see certain characters appear will be ignored. Even more stricter than Password, I'll be writing it as it needs to be to close out that world's story, as I do not intend on making anything else in that setting after Syndicate. That isn't to say I'll be ignoring critique and feedback, but asking me if there'll be sex scenes when the other game exists specifically for that will not go over well.

## **Story/Character Specific Questions**

### **If there is one, what would be the "canon" route?**

I don't think you understand what that word means.

### **What is the relationship between Dom and Jack? Are they roommates?**

:)

### **What are Jack and Dom doing after Path A?**

:)

### **Why did you choose to give Tyson the brotherly love relationship with Dave?**

I wanted to create an internal conflict primarily for Tyson's character that got muddied over time due to Dave being a dumbass and then going critically wrong when David died. Some people believe it was driven due to kinks, and while I can understand how or why people might have arrived here, they're mistaken for many of the same reasons they think they're right.

On a more technical note, I knew early on that Dave and Tyson were going to end up together. If only because when Dave became his own character he needed emotional ties to the cast. Looking at the cast as it existed at the time, Tyson was really the only "free agent" that fit. Hoss and Sal were considerations too, but lacked the intertwined backstory that Tyson had easy access to. The other three

were always going to be complicated by comparison. Dean's character journey and theming felt off after a year and a bit of 'dating' in the wake of David's death Dave had the radical shift and was a different person overnight; Orlando still has the mafia to deal with; and Roswell... is hopefully self explanatory.

But what else could you call their relationship? They became pseudo brothers out of circumstance, Tyson being so far in the closet he spent the holidays in Narnia, and Dave being naturally very affectionate and dumb to the point of just not picking up the signs despite being comfortably gay himself (after telling Tyson, anyway).

### **What was causing the consistent murders/accidents in the event of the loss of Dave?**

Circumstance. The central villain of everything going wrong was circumstance. You can contextualize it similarly to Final Destination if that helps, but causality or the concept of the butterfly-effect is ultimately the answer. It might not be satisfying to hear that, but without it there's no story. If we are looking for some metaphysical or supernatural reason then we'd be writing a different story with different rules. Sometimes life just sucks and is tragic.

### **Who is Craig?**

Craig is Thanatos. Specifically the version of him when he's a fully realized god of death. Y'know, with the scythe and the glowy eyes and whatnot.

### **How does Thanatos go from Rat to Craig?**

Specifically, he was never alive. A comment in the VN was about how if you wanted to be a good mastermind you can't be part of your testing group. Same could be said about gods in how they can't function if they aren't free of the thing they're ruling over. After functionally an infinite amount of time, his consciousness grew so big that he just ascended to godhood. Y'know, with infinite time and awareness over reality when you're not alive makes that happen.

Oh, but as far as where the name comes from, I had to name that version of him something different in the design document to keep things a bit easier to understand. So I threw Craig in there one day and it stuck.

### **Was Thanatos telling the truth about murder being the only way to prevent the friendgroup's guaranteed TPK? Or were the murders just a ploy to save Roswell?**

He was. Though yes, his motivations were to save Roswell, no matter the cost, in the loose original command given to him in the first timeline of events; having gone through countless iterations of the vacation and iterations where it never occurred, only the ones resulting in a death created enough of an impact within the group. After all, it's traumatic, close-proximity, and within the confines of what he can potentially hear about or directly witness to be able to relay that to Roswell.

### **What were those "secrets willing to take to the grave" Oswin was talking about?**

It was just his true relationship to Roswell. He was ashamed, and didn't want to upset his son with any revelations about their past or missed opportunities when he wasn't going to be living a full life anyway. There's likely other secrets too, but that was the main one.

### **How exactly does the whole Morphic Resonance abilities existing outside of the Vault's guidance work? Is it just a bunch of random memories appearing with the correlation that it's more vivid based on level of trauma and being close to death?**

Essentially. Roswell's capacity for recalling them vividly is stronger than Dave's because of his terminally ill nature. Combined with speeding up his condition by injecting himself with a sample from Oswin's lab, and proximity to Thanatos, he can just sort of do it. Compared to Dave who functionally had something closer to repeat experiences through the loops can recall it mostly from repeated imprinting. Though it's

still just vague recollections even if he has memories of the whole thing; it's why there's a tonal difference between Dave when he's narrating in game (as he's telling the story to Orlando, not having actively experienced it in the current timeline) versus how he's reacting in dialogue to the characters in the moment.

### **So what's the deal with Day 19 murder huh?**

This typically comes in the form of one of three questions:

- What made Orlando go outside?
- Why kill Oswin this late?
- What was the sequence of events?

So let's break this down on a vague timeline. It's a combination of cut content in tandem with hand-waving various details given the specifics ultimately didn't matter more than getting the danger going.

We start at the point where Dave goes to sleep. Route specifics don't matter here as he falls asleep before anything really kicks off, but we know Orlando is down in the kitchen and Tyson is in his room. Thanatos is also in Tyson's room, about to tip him over the edge, everyone else is accounted for in the sense they're 'out of the way'. Tyson goes feral, rushes outside. We know that Memphis is a threat at this point, Tyson is aware of this, so he's on edge knowing what to be on the lookout for.

Orlando meanwhile sees something outside. Maybe it's a ghost, maybe it's a flash of white that makes him wonder if it's grandpa, but maybe more realistically he sees Tyson stumble outside and follows suit to bring him inside. So he's just beyond the treeline, within view of the house, and sees the full moon. Thanatos reports back to Roswell that things are happening, and that he's got Tyson going towards his death. Roswell meanwhile is asking what the point is, and they have a conversation about what the plan even is anymore when Dave shows up. After Dave shows up and then leaves is when Roswell goes to talk to Oswin (if alive) about the plan.

If Oswin is still alive, Roswell kills him for the same reasons he's revealed earlier. That if Roswell was that intent on killing his friends, he'd need to go through him first. His want to save the most people, spurred on by Thanatos, compels him to do it. The rest should be pretty clear given we see what happens from Dave's perspective in-game. Obviously we don't see the confrontation of Orlando and Tyson, but post howl imagine a very messy, bloody, and gruesome scene where Tyson registers Orlando as his dad and tears him in a very primal way, apart.

### **What even happened during/leading up to the scene in Roswell's nightmares/Orlando's vision?**

We're talking about the meathook ending, I'm guessing? Originally I was going to throw that in there as a bad ending, but I don't intend to now. Basically consider the meathook ending something similar to what happens in the version of Day 23 when he goes in with Oswin except instead of being stabbed by Jack, he gets hooked by Dominic and left there to hang. Though notably this was to happen after Dean went in and was traded off, with Dominic posing as Dean in the dark with his shirt to lure in the others.

Like I said, it was scrapped so specifics aren't written down or all that important. Just in some timeline, Dean was kidnapped and possibly killed, and then that led to Dave being tricked and murdered.

### **Given that the repeated events are not a time loop but instead the linear progression of the universe ending and then beginning in the exact same way, what's the Macro level timeline of events in Password's Story?**

It's left intentionally vague, if we're talking about specific character routes given there's no way to properly guide people through the routes without it just becoming extremely linear. Key events are typically always the same though:

- Oswin's test goes wrong, 99 kids die, Roswell born
- Roswell meets Dave, become friends. Tyson exists, becomes bully
- Dave makes friends, saves Tyson from the cold

- Life happens with Roswell moving away (though he doesn't on the first loop)

Then the first timeline specifically was when they went to the mansion, had a bit more open breathing room because Roswell wasn't having nightmare visions, Thanatos was closer to a mute Furby than a menace, Memphis arrives and torches the place, Roswell asks Thanatos to save everyone.

After that the actual testing phase starts with Thanatos imploring Oswin and Roswell on the next loop to listen to him as he explains what's going to happen. It goes ignored. Roswell gets saved but everyone else dies. Roswell asks Thanatos if there's any way to save them all and he shrugs. Roswell dies from smoke inhalation and Thanatos loops again. Rinse and repeat until he's able to convince them to listen the moment he wakes up and then he starts jolting Roswell with memories. Once that starts is when Roswell is on board and they actively start iterating through situations and witness everyone dying with Dave being the key to everyone else dying.

We have the events of Password, and then the last recurring event on the timeline and perpetually occurring on this timeline is Path P, and then later Syndicate.

### **Is there a sort of ending with no victims whatsoever?**

The True End.

### **How variable is Memphis's arrival at the Mansion? Does Oswin, Benson, Florencia, Roswell or Thanatos see him coming?**

Thanatos does. Letting the others know of his arrival doesn't always end well, so he chooses to remain quiet about it.

### **Since Tyson is the canon boyfriend for Dave, what happened to "boyfriend" Dave picked prior to P route?**

I don't think you understand what 'canon' means.

Every route in the game happened. Every romance, every friendship, every combination of things that could have happened (read: could), did. So there's a route where Dave marries Dean and they open a coffee shop. There's a route where Dave and Hoss become internet streamers together. Just those sorts of things aren't important to the specific story of Password and exist more as space for people to make fanfiction and imagine the specifics of those things as they like. But they did happen all the same. Otherwise the game would never be finished from having to write out every single possibility for epilogues.

### **How did Thanatos working with Orlando (or the other friends) to save the crew go?**

Not well. Most times Thanatos found himself under a colander and not making much progress until Roswell intervened. Dave by comparison was easier to deal with and by directly working with him, it was easier to keep him out of harm's way.

### **Is it possible to get the Ophiuchus medal during the vacation or is it only the prime timeline?**

You were originally meant to find it. In fact it was the medal Tyson was holding in his bad end and in one iteration of the design document you were meant to pick it up much later when you were actively raiding the shack in the woods. But when certain days were cut, the other medals had to take precedence so the Ophiuchus medal may not even need to exist outside Thanatos flexing at you (the player) in the Path P check.

### **Who has the saddest death in your opinion?**

Dave. It was probably the only one that actively got me tearing up.

**Why couldn't the cast just [insert option here] to solve the plot?**

Because that wasn't how the story went. People are hardly perfect in how they rationalize things in the moment, especially when under stress. Factor in trauma and things are going to be messy. Sure, there are many timelines not presented in Password and chances are through random variance the characters might have tried what you're thinking of. Ultimately though, those choices didn't lead to the ending we needed or the one Thanatos wanted, so they aren't covered.

**What happened during the Oz bad end (leaving the mansion) exactly?**

A significant amount of time passed between Dave leaving and returning. But skipping over the details of what happened to the climax, Memphis got to the mansion. Once there he burned it to the ground upon finding that he couldn't get what he was after. There were no survivors.

Now as part of the mafia, he hired cleaners to make the crime scene disappear, and with the resources at his disposal they leveled the place as if the house was never there to begin with. Jack and Dom likely got away with their boss, or one of them died, but effectively that's what happened. Will that outcome still exist in full release? I'm not sure, but at the moment that's where things stand.

**What was with people fixating on staying at the mansion for the full month?**

That's how long Roswell had to live. Given he was the mastermind, he wanted people to stay so he could keep tabs on them.

**When Dave remembers things (on Path P), does he have any context in relation to those memories or is it something like just knowing it like reading off an answer sheet?**

When he wakes up on Day 1, we see him starting to remember. But rather than it coming in sequentially it's choice moments and random other things all assaulting him. As time passes, even over that first day, things come to him to fill in the blanks. By the time he's talking to Orlando about it all, he's functionally got what equates to a GameFAQs write-up in his head though he needs time to shift things out in his head in the weeks following. He has the important things down, but things like what he specifically had for dinner on X day and alike are near impossible to recall.

**As it stands, Florencia is the only female character present in the story. During the original preplanning, before the cast we have today was set in stone, was there ever a point where any of the characters were potentially going to be female instead of male?**

Nope. I planned the game to always cater primarily to a gay male audience and part of that is that a male centric if not entire male cast is just what the safe default is. Especially when it's about a bunch of single friends hanging out for a month in the mountains.

**Do you think that if Hoss and Claudio (from Yiik) ever meet they would be friends ?**

What's a Yiik?

**So what was the deal with the show that was being filmed at the mansion? What was it about and how did it get Dom to work for the angry dragon?**

It was a way to scope out the mansion but also do a little recruiting on the side. Not that the latter was the main pull, Memphis paid off the production crew behind it, but finding out about Dominic in there was

**What would Tyson and Dave's favorite sport to play together for fun be?**

Bold of you to assume Dave is ever likely to go do sport. But the answer is fetch, if only because Dave can't throw a ball to save his life so Tyson's constantly off to go get it.

### **What's logistically preventing people from saving David?**

So we know that Dave in Path P is the one that's actively triggered into remembering everything. The question then becomes why can't he have just remembered sooner? There's no good reason, and no rationale I can provide that'd likely convince everyone 100%, but here's my thought process. The mansion vacation itself was something of a more consistent thing across the looping attempts. Sure they went there first, but then tried intervening later by stopping the mansion vacation (and thus the fire) only to find that it was sufficient. From there we accept that keeping everyone together in an enclosed space, and a familiar one too was probably for the best. Now as far as the known danger, we know that morpheic resonance is based off trauma, but actively using it is part of our survival instinct.

Dave wakes up in the middle of the night on Day 1, remembers a bunch of things to incite him going to the mansion to cut off the danger before it can start, almost like remembering to turn off the stove. From there he sets in motion a series of events that ends up saving Roswell, solves the plot and he gets to prevent his friends dying. We know this.

So why can't he just remember sooner? Truthfully there's nothing inherently wrong in Dave remembering earlier, but does create a few problems. Given it was over a year plus change before the events of the mansion, it's farther removed from the controlled space of the mansion. In turn it's also just more to remember. Let's assume that Dave remembers right as David's leaving that night and cuts him off from going to speak to Oswin and then after, confronts Memphis. From there we have a traumatized/confused Dave with a bunch of memories of events that will now never happen, Tyson's weirded out, David's now concerned for his son, and Memphis's original plan for that night goes ahead. So far no one's dead or worse off. Except for Roswell, there's nothing Dave can latch onto in order to stop Roswell given the plan might not even exist at this point. There's nothing to corner him with and even should he somehow find a way to the mansion by virtue of his father knowing the way, that isn't enough to make a convincing argument to Florencia.

Briefly, let's examine the first timeline. This is one where David is alive. It's the one where the whole group dies to the mansion fire and incites Thanatos remembering across timelines. From here we can assume now that there's some claim to the vault actually working, Memphis becomes more aggressive in his want for it leading to Dave's death after a few more loops. Thanatos intervening here at least extends Dave to the vacation, and then they select Orlando as their inside man because Memphis is already coded in. Orlando turns out to not work and they pivot to Dave.

What it boils down to is Thanatos's plan hinges on Dave existing on enough trauma to get to the experiment. We could retcon the ending to be before David dies but then we also face from a writing perspective a Dave that has no character growth. He has nothing lost in this timeline where he remembers everything, and in turn doesn't make the friendships that started after that point. He has memories of Dean and Sal and Hoss, people who has hasn't met yet, and now rather than an ending where Dave has all the boys in his life (with the exception of his dad) we have so many unknown variables that might not even lead to good things.

Filtered through what Thanatos can experience, hopefully this is clear enough as to why it's not so simple to just have David being alive for an end-game scenario.

### **Did David's first seeing his vision and saving Dave happen before Roswell asked Thanatos to save everyone?**

No. Everything started with Roswell asking Thanatos to save everyone.

### **Something feels off about Tyson day 6 so my question is what would Tyson have done if Dave refused his request?**

He would have gone into the woods and died. Just like what happens in-game.

**What's the point of Orlando being coded into the vault? Was it just happenstance or does it have any particular large effect on the narrative that I missed?**

Orlando was coded into the vault through virtue of Memphis being coded in. Thanatos talks about how they tried using Orlando for a while before swapping to helping Dave solve the problem after it not working.

**What is Thanatos installed on? Can we just put him on a desktop? I wonder how Thanatos manages to store all that data of the past that he has since it seems far more data than any modern storage unit can be expected to hold, maybe it does some sort of sonar-esque ping into the past or something and recalls data from somewhere else?**

He's installed on a rat. You could probably lift him up and put him on a desktop, sure. He probably asks the souls of the dead or something for what happened, or accesses it on the cloud. Actually it's almost certainly the cloud; he's a vessel for morphic resonance so it's probably just dipping into that. But the connection speed between the mansion and there kinda sucks, so it takes a while.

**Was there ever going to be more people with Memphis?**

Nope. Memphis was added later actually, the idea was to not blow out the numbers for the villains as the protagonists are all kind of not equipped to deal with multiple as it was.

**What was the point of asking Hoss to fix the ECM? To just stall for time?**

Functionally a lead-in to cut content. It was meant to be a clue as to stuff for end-game and give Hoss and Dean more of a shared scene together but when that got cut, the focus on it was dropped as it was no longer needed.

**Who wrote the notes that Dave found on his or Orlando's bed..yknow like: " "I know what you did" and the note with passwords."**

Roswell. Because he does know. But it was more cut content/loose threads that I'll be removing from the game given how it changed over time.

**Was Roswell always intended to be the mastermind? His actions in the first rounds of murders make me question that.**

He was. He just wasn't a good one. It's probably better to consider him being the one wanting to do the thing and then heavily relying on Thanatos (who had his own agenda) to make his moves.

**What exactly causes the variations between the endings with Orlando and the Mafia? Like is it just a bunch of factors outside of the mansion events that determine how things go?**

Pretty much. A lot of it hinges on if Memphis is alive or not, and how much of a backbone Orlando has to insist on his bakery.

**Why did Roswell choose to frame Benson's death as a suicide in such a sloppily done manner?**

So he could point out the murder as staged and sow distrust against each other in the group. The idea was to traumatize and keep each other wary enough to try and sway them into making safer choices and picking who they trust a little more. Thanatos thought it was a terrible plan.

**Who was the one to unearth the gun buried in the backyard?**

Benson.

**Why would Thanatos cause or even allow the day 10 murders to happen? Was it simply an old self-sacrifice plan from a previous Roswell manifesting as an accidental slaughter?**

Basically. While Thanatos doesn't want Roswell to die, he also is compelled to not directly go against Roswell's plans. So if the plan is "I'm gonna get myself killed", Thanatos is going to begrudgingly go along with it.

### **Why did the Mastermind kill Oswin at all / so late?**

Upon Roswell finding out Oswin was still at the house, he confronts him. The original plan was that once things were set up, Oswin would let Roswell have free rein to do what he did. A certain rat however clues Oswin into what might be happening and that it was worth staying. Roswell, annoyed by his uncle's lack of faith confronts him only to find the older boar willing to give him an ultimatum. That if he's so ready to kill one of his friends, that he needs to be prepared and ready to kill his uncle first. If he's able to raise a hand against a man that he loves like a father (I'm aware of the irony) and kill him, then he's no longer in a position to do otherwise. Roswell then, given his determination and drive to see the greatest good done to his friendship group kills Oswin in hopes of stopping a calamity.

Thanatos, knowing full well this doesn't matter, has long since trying to intervene here given it's only a headache to try and corral Roswell and an older version of himself. Plus the additional compound trauma inflicted on Roswell can only help with visions, so it's win-win.

### **What happened to Oswin on Path F?**

See above.

### **What did Orlando see in that last knock-out in path B?**

Nothing specific is listed, so go with whatever headcanon best fits the moment. Something so terrifying that he jumped out of a window in a panic and ran off somewhere to do something. Was it being a point-blank witness to Memphis tearing Dave up by hand? Was it hearing Dave say his baking was only okay? Did he hear that the limited edition R18+ patch of Password was actually not a real thing and rushed to shake me down to change my mind? The world may never know.

### **How did Jack and Memphis die on Path B? also how did Oswin die on Path B?**

Dom died by a burning building falling on top of him. Or at the very least a whole library. Jack died from Thanatos point blank blasting him with robot magic, or biting him in the neck. Oswin died because Roswell stabbed him in the chest earlier in the vacation.

### **Why doesn't vault vibes work on path C stuff?**

Because Thanatos is a spiteful little rat that feels Path C is a write-off.

### **Why didn't Thanatos try saving anyone else on Path G?**

See above.

### **What did Oswin and Dave get up to in ending C?**

This is left open to interpretation. Maybe they did science. Maybe they did a platonic road trip and found comfort in the world somewhere before parting ways. Maybe they decided to stick it to the man and make their own mafia with blackjack.

### **Why didn't Oswin's death or Jack's chase cause vault vibes?**

Oswin's death didn't cause vault vibes because it wasn't something that Thanatos deemed appropriately traumatic enough for Dave to worry about. Some guy hidden away in the house died, and only met once (or in the case of the second instance of him dying, had enough going on as is)

### **So how does the Password Cast DnD game go in the True Ending?**

How I imagine this hypothetical game is different to how other people do, so for the sake of people having their own opinions respected it's best to imagine it how you want. Personally, I like to think in this reality



where they play, they unintentionally use it as a coping device for their own traumas and help them work through things. Tyson plays a bard because it forces him to talk his problems out rather than just being physically aggressive. Maybe Dean plays something a bit self-reliant so he's not looking for his value in the company he keeps. Maybe Hoss picks up Fighter, specs into Samurai and then claims he has the power of god and anime on his side until Orlando points out he has zero points in Religion and then they get into a spat about RP versus what the numbers say.

More importantly, they're having fun together. That's all that matters.

### **Will there be more story? Like the beach house vacation or something else?**

There'll be little encore scenarios, culminating in a small glimpse of what comes next in the series. But that's for Patrons and full release.

### **Why can David, Dave, Orlando and maybe Roswell use the vault but not Oswin and Florencia?**

They can. Roswell can use it because Oswin and Florencia are coded in. Dave because of his father, Orlando because of it. If at least a parent of yours is coded in, you can use it.

### **How did Dave remember Roswell's POV on the day 23 redux?**

Dave didn't. What you played was just seeing things literally from Roswell's side of things to maybe explain what was going on. Though what Dave remembered was his experience on Day 23 leading up to him dying, not what Roswell experienced.

### **Why didn't Oswin go back for Dave in the first Path A day 23 where Dave died?**

He was hesitating on what to do knowing that his son was at risk. His lack of action while trying to keep everyone calm is what ultimately led to Dave being freed and Tyson leaving in a huff to retrieve his brother.

### **Why does Benson describe Florencia as a problem?**

Have you met the woman? She's a menace. Name one time where you could say "oh yeah, she's normal."

### **Why did Florencia knock Dave out (In Path P)?**

I'll reiterate, *have you met the woman?*

### **Why was Dean acting so suspicious during the permutations of Roswell's Murder?**

That's a matter of perspective. Dean's kind of just all over the place on a good day.

### **What's the "medal" that Tyson was holding in his bad end?**

Ophiuchus. Or at least that's what it was intended to be while it was still readily obtainable in-game. Idea was to pick it up in the shack instead of the other half of Gemini but that changed when days were cut.

### **Was there a particular reason Roswell injected himself with the disease in the woods on that specific day?**

That was just the day he was able to bring himself to do it.

### **In the True Ending, Roswell somehow knows that Tyson loves Dave more than he's willing to admit? How does he come to know that?**

In Path P, we see that Dave is able to recall events in a loose sense due to prolonged exposure to Thanatos. He doesn't get all the details until much later when he's relaying the story to Orlando, and even then he's only got a vague recollection of some parts. Now imagine someone that's had exposure to Thanatos for most of their life and how many times they've seen Tyson mourn Dave's death, or come to

his aid, or any number of other things in a manner much clearer because of that exposure. That's Roswell. He knows that Tyson loves Dave as much as he does because he's seen it.

**Dave tells Roswell to stop killing across any timeline...and yet he's still planning the mansion vacation in the true ending? What's up with that?**

The things you remember most and easiest is the traumatic stuff. That conversation with Dave was hardly a traumatic event. Anything else Roswell misses, and admittedly he's learned to rely too much on Thanatos, is up to the rat to let him know. Roswell not killing doesn't fulfill Thanatos's original command efficiently so it's a request that just gets lost to the ages. If Roswell didn't rely on Thanatos to relay everything, then chances are he'd be a bit more like Dave in Path P and could just remember to make the choice himself.

**What is the final password for the vault door?**

This is... a strange one to answer. The original point was to have the password usable but upon seeing how people respond to needing a password or really open choice at all, made me reconsider. Decision paralysis is something that's awful to balance for, and given the vault was going to open within Path P, it felt strange to ruin the flow of the true end by prompting a Password and inciting panic rather than just letting it play out. The word that I decided early on for the password was APOTHEOSIS, given what it'd mean for Thanatos, what the word itself means given the circumstances where Dave would be present to put in the word, it's also probably my favorite word in general. But people struggle with seeing the things in front of them, and the overall flow of Path P as the VN's finale was important to maintain. Additionally, it was another intention to have the password to the container be needed as well, that was going to be Roswell's birthday (as it was incidentally the day of the experiment), but it just became a hassle to try and shoehorn in a birthday for one character when actual dates don't matter to the overall narrative; and in times meaningless depending on the timeline.

**Does Dave make up with his mom at the end?**

He does. If people wish for the fic I'll write it at some point, but it happens slowly but he stands up to her, calls her out for what happened around David's death, and Tyson being part of the family is the catalyst for it. They come away from it understanding that they didn't handle it well, that she could've been a better mother, and go from there. Specifics aren't important as it doesn't become plot relevant at all.

## **NSFW Question Bonus Round**

**Will there be more smut?**

No.

**What about as side content?**

Potentially. But as far as included in the Password experience as a packaged game, no.

**How big is [insert character here]'s dick?**

Bigger than yours, but not big enough where it matters.

**Can we date [insert character here]?**

I gave you six options. The game isn't even primarily about dating. It's an aspect, sure, but please understand that if that's what you want there are other games better suited for you.

**Um, how big are Tyson's tiddies? I wanna munch on them til he's so sore. Also, Tyson and or dean dildos + plushies when? Ask pawprint PLS. I love you**

Seek help.