

All Saints' Eve



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GDC3

Shifting Forest Storyworks

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Thanks to all our playtesters!

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General Information

What is a LARP?

A larp is an activity involving several people in which the participants act out a story. Like a play or traditional improvisational theater, each participant generally acts out one character in real time. Unlike a play, the events and ending of the story are not predetermined. Unlike traditional improvisation, the starting situation and nature of the characters is predetermined.

All but one of the participants (the Players) depict characters in the story. They choose their own interpretation of whatever details are unspecified about the personality and background of the character, and use this to decide on the dialog and actions of their character. They are responsible for the strategic and thematically significant decisions of the character and thinking of the ideas that the character is likely to think of. Some value playing a character for the strategic challenge of trying to achieve the character's goals. Others value the vicarious experience of drama and emotion.

The last participant (the Director) is responsible for managing the larp and performing the many necessary tasks other than depicting main characters. These include general organization, playing minor characters, keeping track of the results of actions and the consequences of hidden aspects of the situation, sometimes introducing new elements or information to manage the plot, and adjudicating rules. The Director does not have the authority to dictate actions of other participants' characters.

Rules exist to represent skill differences between characters that do not exist between players and to resolve actions that cannot be directly acted out, either because they are unsafe (like fighting), or simply impractical/impossible (like magic).

Looking for more explanation? Just check out the detailed guide available on our website, www.shiftingforest.com.

DEFINITIONS:

Player: A participant whose sole role is the depiction of one important character.

Director: The participant managing the larp who performs the other tasks described above. Traditionally called the Game Master.

PC: A character depicted by a player.

NPC: A character depicted by the Director.

In Character (IC): Descriptive of actions, dialog, events or decisions actually made by the character and taking place in the fictional world.

Out of Character (OOC): Descriptive of actions, dialog, events or decisions involving the participants in the real world.

Roleplaying: The act of thinking as a character and deciding and depicting their actions, using the character's own decision making process. An action that is "roleplayed" is carried out by acting rather than abstracted within the rules.

Game: A specific time a larp is played.

THE FIRST RULE OF LARPING:

Always keep IC and OOC knowledge/motivations separate.

What is a Parlor Larp?

FORMAT AND MISSION:

Parlor Larps are designed to provide maximally accessible, artistically satisfying larp experiences to a relatively small group of 4- 8 players and 1 Director. All require little or no preparation, a normal sized living room, and take 4-5 hours.

THE ART FORM:

Parlor Larps are intended as something more than “just a game.” While they are certainly a leisure activity, they are meant to be thought of as exercises in art as well as entertainment, and in that sense are more like theater games than board games, or even many traditional larps.

Like a play or novel, they are designed to provide an experience, provoke an emotional response or make the participants think. While elements of entertainment, fun and challenge will certainly be present frequently, many of the Parlor Larps are not, and are not intended to be, entirely pleasant experiences. (A successful portrayal of a frightening atmosphere is rewarding even though everyone is feeling frightened.) These larps will be much more successful and enjoyable if all participants keep this goal in mind.

CHARACTER DEVELOPMENT:

Unlike many other single-session larps, Parlor Larps ask players to fill in many details of their character before beginning to play. This personalization process is guided by a set of questions at the end of each character sheet. It helps turn the characters from a collection of goals and background information into real, fully-fleshed people, and also allows each player to identify better with his/her character.

All characters can be played by either gender, though each game has one preferred male and one preferred female character.

DON'T CONFLATE PLAYER AND CHARACTER SUCCESS!

While each character has his own goals, and many characters have directly opposing goals, it is critical to remember that the players are not competing with each other. The goal of each player is to effectively simulate and portray his character and work with the other participants to build a rewarding story. This is true for most larps, and is vital to the spirit of Parlor Larps.

Remember: If you produce a dramatic and compelling story, everybody wins.

How to use this Book

GENERAL INFORMATION:

All participants should read this section the first time they play a Parlor Larp, (except the Guide To Directing, which need only be read by the Director.)

DIRECTORS' SECTION:

Directors, and only Directors, should read this entire section ahead of time. This section contains secret story information and advice necessary to direct the larp, as well as Director copies of information given out to players.

Directors should read the Public Background Overview, and then Larp-Specific Rules & Announcements to players at the start of game.

Public Background Overview: Relevant background info that all the PCs know.

Secret Background Overview: Relevant background info that not all PCs know.

Player Character Overview: A quick summary of PCs and their roles in the larp.

Game Overview: A guide to the plot and progress of the game itself.

Larp-Specific Rules: Rule changes or additions for this particular larp.

Announcements: Useful OOC reminders and other info for the players.

Character Summary Chart: A quick summary of major relevant info for all PCs.

Character Sheets: The Director's copy of each character sheet.

PLAYER MATERIALS:

This section contains perforated pages that the Director can tear out of the booklet and hand to players as appropriate. Keep in mind that by default, players should not see other players' Character Sheets or Game Materials.

Rules Summary: A shortened version of the Parlor Larp Rules for reference.

Public Background Overview: A copy of the publicly known background info.

Rules and Announcements: A copy of the larp-specific rules and announcements.

Character Sheets: 8 character sheets to be given out, one per player.

Game Materials: Some larps have additional materials. See Setup Advice.

IC/OOC:

Agree on a symbol (e.g. crossed fingers) to indicate when speaking OOC.

INTERPRETING CHARACTER SHEETS:

Names: [Male option / Female option] Lastname. Or, Firstname Lastname.

Character Style (see next page): Found in upper left corner.

Age: Found in upper right corner. (Certain larps don't include ages.)

Apparent Identity: General idea of what type of person the character appears to be.

Real Identity: General idea of what type of person the character really is.

Goals: A character's goals at the beginning of the larp. Not set in stone; can change through new events and roleplaying. Given in roughly decreasing priority.

Abilities / Resists: See Rules

Inventory: A list of nonobvious items the PC has at the time

Questions: These questions refer to aspects of the character that were not previously specified, that the player should develop at start of game. Make sure to answer questions in accordance with the spirit of the specified parts of the character sheet. Potentially controversial answers should be checked with the Director first.

A NOTE ON GENDER:

All PCs can be played as either male or female, though each larp has one character that is preferentially male and one preferentially female. However, for the sake of saving space and standardization, all PCs (and some background characters of unfixed gender, such as "John/Jane Smith's spouse") will be referred to by default as "he".

PRIORITY OF CHARACTERS:

While 8 characters are always provided, each larp can run with as few as 4.

In the Character Overview and in the ordering of character sheets, PCs will always be listed in order of priority. This means that the first 4 should always be included, and each subsequent character should be added with each subsequent player. Using this order is critical to the balance of the game -- don't change it.

CHARACTER STYLES:

Each character has a 3-letter code representing its Character Style. This code is meant to describe what it's like to play the character to help players pick characters.

G/E: Goal or Emotion oriented. Gs are more rewarding to play when focusing on pursuing goals, and Es are more rewarding when focusing on depicting emotions.

L/D: Light or Dark personality. How depressing/disturbing the PC is.

S/C: Simple/Complex personality. Complexity of the PC's personality/motivations.

Each larp has one character of each style. All letters are given relative to the other characters in the larp (so in a Dark 5 larp, the Ls will be darker than in a Dark 1).

In general, all Ls can be darkened and all Ss can be made more complex if the player desires, but the converse is not true.

QUICK-DESCRIPTION CLASSIFICATION FOR PARLOR LARPS

(SEE UPPER RIGHT OF BACK COVER):

The classification system is designed to describe the emphases of each larp in order to give an idea of what it would be like to run and play.

PRIORITIES: The opening letters of the classification represent which of five major elements are present as priorities in the larp, in decreasing order of importance.

A: Atmosphere. A particular mood or feel to the larp

D: Discovery. The existence of IC unknowns and the need to find out about them

M: Morality. Moral dilemmas and complicated moral decisions

R: Relationships. Complicated or changing relationship dynamics

S: Strategy. A need to make strategic decisions in pursuit of goals

SCALES: A number from 0-5. 0 = barely present. 3 = average. 5 = maximal.

Dark: The prevalence of depressing or disturbing elements

DIR: The amount of Director plot intervention required, difficulty of Director role

NPC: The amount of time and effort the Director must expend playing an NPC(s)

CONTENT ADVISORIES:

NC: Normal content. Teenagers and older should be comfortable playing.

AC: Adult content. Contains themes/elements that may not be suitable for teens.

DC: Disturbing content. Contains themes/elements that some adults may not be comfortable with. Consider comfort level of everyone in group before playing.

A Guide to Directing

THE BASICS

WHAT DOES THE DIRECTOR DO?

The Director is the person who manages and simulates the universe of the story so that the players can focus on roleplaying their characters. He knows everything about what is really going on, and observes all aspects of the plot as it unfolds. He manages the game, gives descriptions, answers questions about the environment/situation, propagates effects of PCs' actions on the environment and on NPCs' actions, mediates Ability use, and sometimes mediates Conflicts.

The Director also filters information so that each player only knows what he needs to know in order to successfully play his character. Most players find that having a lot of significant knowledge OOC but not IC can get distracting or confusing.

NPCs:

In some larps the Director also physically roleplays an NPC at the same time as his other duties. When doing so, it's fine to move in and out of character as long as it's clear which is which. However, he should take both roleplaying and directing responsibilities into consideration when determining the NPC's actions and timing.

THE DIRECTOR'S OBJECTIVES:

The primary objective of the Director is to produce a satisfying experience for all participants. There are two parts of this: making sure each player is satisfied with his PC's involvement, and making sure that the flow of the collective story is satisfactory.

The first involves making sure that each PC cares about what's going on, always has something to do and is capable of seriously affecting events that matter to him.

The second involves keeping the flow of events roughly within the intended progress, guiding the story to rising action, climax, and an ending that feels conclusive, as well as timing events to be as interesting and dramatic as reasonably possible.

STEP-BY-STEP GUIDE TO DIRECTING A PARLOR LARP

Make sure you are familiar with all the General Information.

Read all the Game-Specific Info, ideally at least an hour before playing. Make sure you know all of it, including character sheets. Important details may only be stated once.

Set up the room according to Advice on Setup.

Gather your players and explain the gist of the game.

Go through PCs. Describe them by name, style, age, and Apparent Identity.

Distribute character sheets, but don't let the players read them in detail yet.

If the players don't know the rules, go over them.

Read aloud Public Background Overview.

Let the players read and answer the questions on their sheets in private. When they are done, quickly go over the character with them--you don't need to know the answer to every question, but get an idea of each character. Give out props at this time.

Have players of PCs with significant relationships (e.g. married couples) go over their PCs' personalities and relationship together before start of game..

Gather everyone together and read the Game-Specific Rules and Announcements.

Run the game!

Afterwards, players tend to enjoy a wrapup to discuss what was going on.

ADVICE ON DIRECTING

PHYSICAL BEHAVIOR:

Maintaining atmosphere and keeping everyone in character as much as possible are critical to a successful larp. Thus the Director's involvement must be very unobtrusive when not playing an NPC: Stay in an unused corner. Don't interact with any props (even chairs). Ask and answer questions as discreetly and quietly as possible. Avoid interrupting important moments. Don't referee conflicts that the players can manage themselves. The Director is invisible IC, and therefore shouldn't be a social presence.

However, you should still move around and query players every once in a while so as to keep track of what is going on with everyone. You will also occasionally have to give expositions of events or people to all parties present-- at these times, interrupt clearly and briefly. Make sure everybody hears you the first time.

UNDERSTANDING PLAYERS AND CHARACTERS:

The more you understand each PC's priorities and way of thinking, the more easily you can guide events in directions that will seriously matter to the characters. The story is about them-- it should evoke ideas, themes, and interactions they care about.

PACING AND ACTION:

Timing makes the difference between a story and a three-hour sequence of events. Time background events and NPC actions so that they contribute to rather than detract from the flow of the plot. Each conflict/situation should be thoroughly addressed: Don't interrupt situations that have not been thoroughly explored with new problems. Don't introduce an event until a few PCs are in a position to properly address it. Don't add lesser plot points to a major plot point in such a way that they will draw attention away from what really matters. Keep in mind that even things like responses from background characters (like servants on errands) will contribute new material.

Be aware that at many times nothing will appear to be happening from the Director's point of view, but the same may not be true of the players'. Do not be afraid of twenty minute lulls. On the other hand, do check with players in a lull to see if they feel involved. If they're not, don't be afraid to give advice or, in more extreme cases, tweak events to make sure things get rolling again. A half hour lull is a problem.

Parlor Larps are written to take approximately three to three and a half hours-- the game will be most rewarding if you pace it to last about that long.

MAKING UP ANSWERS:

You will frequently have to answer questions about a given situation. When doing so, answer based on what is consistent with booklet information and previous answers, generally logical, appropriate to atmosphere and genre, compatible with pacing, interesting for the plot, unlikely to upset or derail the plot, feels fair to the players, and will leave you ample room later to guide the game in a variety of directions.

EXERCISING INITIATIVE AND MAKING EXCEPTIONS:

Parlor Larps are written to save the Director from having to spontaneously take major guesses or make up important plot. However, every Director will run into situations where it seems most beneficial to the game to depart from or override aspects of the scenario. The following is advice to keep in mind when doing so:

Understand the scenario so that you will be able to understand the consequences of your changes. Be selfish: always leave yourself as much room to maneuver as you can, and commit to as little future improvisation as you can. Remember that the bigger the change, the more likely it is to get out of hand. Pay careful attention to how your change draws the PCs' focus, and watch out for pacing.

Most importantly, identify and play to your own strengths. Make it so that any additional work you have to do is work that you understand and comes naturally to you.

Parlor Larp General Rules

RULES IN LARPING:

In a larp, most normal activity is simply acted out, with roleplaying and common sense determining the effectiveness of social interactions. The rules exist as a means to simulate characters' actions and capabilities that cannot be safely or effectively acted out.

FUNCTION LEVELS:

Each character, by default, starts at Function Level 5. A character's FL represents the condition the character is in and their ability to act, both physically and psychologically, and can increase or decrease over the course of the larp as a result of harm or recovery.

In general, a character at FL 5 is essentially unharmed and in good shape, at FL 4 is in an unpleasant but not particularly disabling state, at FL 3 is somewhat disabled, at FL 2 cannot perform most activities, and at FL 1 can do little other than speak. If a character is ever reduced to FL 0, s/he is out of the game and completely unable to affect the plot thereafter. It is impossible to go higher than FL 5 or lower than FL 0.

DAMAGE AND RECOVERY:

Decrease of FL is called Damage, but represents any long term harm to effectiveness, not just physical injury. Increase of FL is called Recovery and represents either fixing or making up for previous harm to the character. Change in general is abbreviated DR.

DR is mostly done to a character through Abilities. Each Ability causes DR in a slightly different way, so it is important that each player keep track of what specific injuries/recoveries his character's DR represents, as well as what FL the character is at.

In most cases, DR is explicitly called for by the rules, but if a player decides that his character would be seriously affected either way by what has happened, he can change his character's FL accordingly, subject to Director approval.

REMOVAL FROM THE GAME:

A character that is taken to FL 0 is removed from the game. Specifically, he is removed by the type of damage dealt in that last blow. All previous damage is simply interpreted as making it easier to deal the last blow. Thus, if a character is removed by being punched, he is probably unconscious, but if he is removed by being intimidated, he is probably hiding in a corner unable to do anything.

ABILITIES:

Abilities are actions that a character can take with success determined by rules rather than roleplaying. Abilities are divided into Conflict Abilities and Non-Conflict Abilities. Non-Conflict Abilities always work; Conflict Abilities start Conflicts in which other characters can use other abilities to oppose them.

Abilities are given in the following format:

NAME x [# of uses] (RANGE OF FLs) [bonus]: DESCRIPTION OF EFFECT (amt DR) (resist type)

Examples:

Intimidate x3 (4-5) 1: Make someone back down (-FL3) (S)

Flatter x1 (3-5): Make someone feel unduly proud of themselves (+1) (E)

Spark (1-3): Briefly create a tiny flame by magic

of uses = the number of times that ability may be used during the Larp. If none is listed, the ability may be used as many times as the opportunity arises.

Range of FLs = the range of the user's FLs at which the ability may be used. If a character's FL is outside the range, he may not use that ability.

Bonus = a number from -3 to 3 that represents the character's effectiveness at using that ability against opposition. +/-1 = significant, +/- 2 = extraordinary, +/-3 = world class. (Conflict abilities only.)

Amt DR= DR caused by the ability, if applicable. -/+ FL# indicates that it takes the target down/up to that FL, respectively. -/+ # indicates that the target loses/ gains that number of FLs.

Type = type of Resist required to block the ability. P = Physical, S = Social, E = Emotional, NR = Not Resistable, P/S = Physical or Social, whichever is higher. Other letters for other Resists. (Conflict abilities only.)

Special exceptions to abilities are given in the Special section of the character sheet

CONFLICTS:

A conflict occurs when two or more people use opposing abilities. Conflicts need not be physical; two people attempting to intimidate each other also counts.

Whenever anybody uses an ability listed under Conflict Abilities, everybody able to participate in the conflict is invited to do so simultaneously. To participate is not necessary to be directly involved in the action that starts the conflict—one simply has to be taking an action in reaction to other actions taking place.

If a player thinks that his/her character would be too surprised to immediately respond, he should wait until after the conflict to respond, though he still Resists.

CONFLICT RESOLUTION

DECLARING ACTIONS:

Conflict resolution works as follows: First, participants state their intended actions. Others are invited to participate, stop participating, or change their own intended actions in light of the intended actions of others. (In the rare case that this causes an endless circle, everybody should choose actions simultaneously in secret.)

A participant can declare his/her intended action as contingent on the success or failure of another action (e.g. only running away if his partner dies.). He can also declare that he is not acting, and simply focusing on Resisting as a primary action.

RESISTING:

Every participant in a conflict is always by default Resisting, even if he is performing another action at the same time. This means that the character is trying not to be affected by hostile actions of others. There are three default types of Resists: Physical, Social, and Emotional. Certain larps may change types of Resists. A character always uses all Resists he has at the same time.

Each type of Resist behaves like an ability with a bonus of the Resist number (see bottom left of character sheet) whose effect is to prevent all undesired actions corresponding to that type of Resist from affecting the user.

Note that most actions don't need to be resisted. By default, especially in small conflicts, a player can choose to just permit an action targeting his PC for simplicity, or because he wants it to succeed..

An ability that takes a <type> Resist is called a <type> ability.

BIDDING:

After all intended actions are established, all participants then simultaneously Bid Damage. Bidding means secretly choosing an amount of damage (in FLs) the player is willing for his/her character to risk getting in order to increase the character's action's chance of success.

This is not to say that the character explicitly decides to get damaged in order to succeed-- whether and how much to bid is an OOC decision that is based on the player's judgment of how likely the character is to seriously push for his intended result despite chance of physical or psychological trauma.

No matter how dedicated the character is, however, bid sizes are also limited by the amount of damage the character can plausibly get in the conflict, and each participant is responsible for determining a plausible IC reason to take the amount of damage he bid.. For example, in most cases it is implausible to take more than 1 damage in a petty argument, but any amount of damage is possible in a gun fight. Keep in mind that losing an FL is important, and by default players should not bid.

Bids only apply to a character's primary action. This means that if a character is doing a normal action, the bid does not increase his chances of Resisting. If, however, he is only Resisting, then the bid will increase the chance of all Resists succeeding. Damage that was bid only actually occurs if the action is in any way successful.

When all bids are decided, all participants hold out 0-5 fingers behind their backs corresponding to the size of their bids, then show them at the same time.

RANKING:

Participants then calculate totals by adding their ability bonus and bid. (We recommend then holding out fingers for totals, for efficiency.) If a character is primarily Resisting, any bid he made is added to all his Resist totals.

At this point, participants sort out which attempted actions execute by ranking all participants by their totals, from highest to lowest, with ties broken randomly (such as with rock-paper-scissors).

Actions take place in order, starting from the highest. If a previous action causes a character to have too low an FL to perform his intended action, or simply prevents that action from occurring (e.g. a Resist), that action is cancelled. In essence, a Resist cancels all lower-ranked effects of the relevant Resist type on that character.

If any part of an action succeeded, then the bid goes into effect immediately after the action executes.

It's important to note that when an intended action gets cancelled because of effects of earlier actions, any limited-use abilities spent to attempt the action are still used up, but any damage bid does not occur.

ARTIFACTS

Artifacts are items that make it easier for a character to cause DR, often as a conflict action. The most common type of artifacts are weapons, which obviously cause damage. However, artifacts like drugs may cause recovery.

Certain characters may have abilities that make them good at using an artifact, but by default, characters simply use artifacts with their General Physical ability. If an artifact use action succeeds, then the target is DRed an amount according to the DR amount of the artifact (exactly the same as using an ability that normally causes DR on its own).

In certain cases, artifact use abilities override DR amounts on an artifact, either by the description, or by being themselves fixed DR (i.e. -/+ FL#). Artifact use abilities that are themselves unfixed DR (i.e. -/+ #) stack with the artifact's own DR amount.

By default, knives are (-1) and guns are (-2).

AFTER RESOLUTION:

After the above process is complete, characters may elect to use more abilities in response to the results. This opens a new round of the conflict in which anybody involved can use abilities and the rules for resolution are the same. This process repeats until a round happens in which nobody uses an ability. Then roleplaying can resume.

After a block of conflict is resolved, we recommend playing out as much of the determined actions as possible (without really hurting anybody, of course). This is especially helpful when a conflict ability used corresponded to IC dialog—it is useful for future dialog to know exactly what the characters said.

The Tale of Bob the Surgeon:

A Few Examples of Conflict Resolution

Bob the Surgeon is strolling through a park, enjoying the flowers. His wife, Meg the Engineer uses her "Get Bob to Come Home" ability. (She chooses to do this because she has the ability—if she didn't, she could still simply try to talk him into going home through roleplaying.)

Bob does not want to go home, and chooses to Resist (in this case, only his "Social Resist" matters, since the only power being used against him is social). Bob's player thinks that Bob finds this is important enough that he should bid 1 to Resist, which he defines to represent damage from the frustration. Meg's player decides Meg doesn't consider the matter important enough to bid. Bob has a bonus of 0 to "Social Resist" and Meg has a bonus of 1 to "Get Bob to Come Home." Consequently, both of them have totals of 1.

The tie is resolved by rock-paper-scissors. Bob wins—his Social Resist is ranked higher, and therefore executes first, blocking any Social powers used against him for the rest of the round. Since he has bid 1 to use it, he is reduced to FL 4 as soon as he resists. When they play it out, Meg still acts out trying to talk him into going home, but he is prepared to say no, although he gets frustrated at her. Meg's ability is used up, so she cannot try again.

Bob has a non-conflict ability called "Independence" which allows him to recover 1 FL of damage whenever he successfully resists his wife. Since he's just resisted Meg, he can use it, and he is restored to FL 5. Since it's a non-conflict ability, it doesn't create a conflict and Meg can't prevent it.

After this has occurred, Meg does not drop the conflict, but starts a new one by immediately trying a more desperate tactic. She uses her "Guilt Trip" ability, an emotional attack which does actual damage. Bob decides to flee the park; since he doesn't have a specific ability that lets him do this, it counts as a "General Physical." Zagrabas the Restaurateur, who is also walking by, uses his social ability "Tease" on Bob to embarrass him into staying and standing up to his wife.

Bob has a "General Physical" of 0, and again bids 1. Meg has a "Guilt Trip" of 1, and doesn't bid. Zagrabas has a "Tease" of 0, but a special ability that gives him a bonus of 1 to social abilities immediately after taking a refreshing walk. In addition, Zagrabas cares so much about encouraging Bob to stand up for himself that his player decides that he bids 1 FL of damage, representing the social awkwardness of forcefully intruding on a private argument. This gives Zagrabas a total of 2, while Bob and Meg both have totals of 1.

Zagrabas goes first, beating Bob's social resist of -1, and forces Bob to stay; right after his action executes, his bid executes, reducing him to FL 4. Bob's action contradicts this and would have executed after, so it gets cancelled. Since his action didn't happen, his bid gets cancelled as well. Meg can still do her action, and she beats Bob's emotional resist of 0. Her power immediately takes the target to FL 3, and since Bob's current FL is greater than that, he is reduced to FL 3.

They pause to act out the actions of the round. Bob turns to leave, but Zagrabas starts mocking Bob for caving into his wife, whom he describes in unflattering terms. Bob turns back to confront her as she starts making him feel guilty.

Because Zagrabas succeeded during the previous round, Bob stands up for himself, using his "Complain" ability to do damage to Meg. Meg, meanwhile, tries to get revenge at Zagrabas for what he said about her, using her "General Physical" ability and

her unusual, extra-heavy purse (which does the same damage as a knife). Zagrabas gets angry at Meg, and uses "Embarrass" (an emotional attack) to humiliate her for 1 FL of damage, hoping she will then leave. A passerby uses "Instantly Summon Police." When Meg learns this, she decides that she only wants to attack Zagrabas if the police haven't arrived yet. At the same time, an unnamed shady character wishes to slip out before the police arrive, using a "General Physical." Unk the Lawyer, in the escalating argument, tries to use his "Threaten to Sue" ability on Zagrabas because he hates restaurateurs.

Meanwhile, Unk's pet platypus Eggy and Zagrabas' pet echidna Etch each fight to help their masters. Eggy declares that he wants to use his "Speedy Attack" ability to do physical injury to Zagrabas. Hearing this, Etch decides to attack Eggy in his master's defense. Eggy declares that if he is being attacked, he would rather fight his attacker instead of Zagrabas, and Etch decides that he still wants to attack Eggy anyway to demonstrate his loyalty. So Eggy instead uses his ability to attack Etch, while Etch uses his General Physical to poke Eggy with his spines, even though he can't actually cause damage using general physical without an artifact. Thus the fight between the two pets becomes a completely separate conflict happening at the same time.

Bob's bonus is -2, and he is so drained by Meg's guilt trip that he has nothing extra to throw into it, so he doesn't bid. Meg has a bonus of 0, and bids 1 because she's gotten angry and reckless. Zagrabas has a bonus of 2, but all of his Resists are 1. He would like to bid to increase his Resists, but because he is performing an action besides Resisting, his bid could only apply to the action, so he doesn't bid. The passerby has a bonus of 1, the shady character has a bonus of 3, and Unk has a bonus of 2. Finally, the pets both have attacks of -2 and all Resists at -1 (being only pets). None of these people are invested enough to bid.

The shady character goes first at 3, and leaves. Since nobody's action is contradicted by this, everyone else's actions still have the possibility of happening normally.

Unk and Zagrabas are tied at 2. Unk beats Zagrabas' Resist, but the order matters since Zagrabas can only use Embarrass at FL 3 or higher, is currently at FL4, and Unk's lawsuit always does 2 damage. Zagrabas has a single use non-conflict ability that lets him win a tie due to being extremely lucky. He uses it, and humiliates Meg before Unk threatens him. Then he is reduced to FL2.

Now Meg and the passerby both have totals of 1, and Zagrabas has a physical resist of 1. Meg won't attack Zagrabas if the police are there, and has to beat Zagrabas' Resist, so all three throw rock-paper-scissors together (even though it doesn't matter whether Zagrabas or the passerby goes first, as long as one of them beats Meg). Meg wins, and hits Zagrabas with her purse, since she won't react to something that hasn't happened yet. Her purse always does 1 FL of damage, so Zagrabas is reduced to FL 1. Then the passerby summons the police, who see everything that happens, but are too surprised to react until this set of actions have resolved.

Now, at -2, Bob complains to Meg and both animals attack each other. None of these activities contradict each other, so the order doesn't matter, but all the actions lose to the corresponding Resist.

Now that the police are here, Meg's player gets Director approval to take 1 FL of voluntary damage to represent her fear of getting in trouble for caught disturbing the peace by hitting people in a public park, bringing her down to FL3.

Since the police are present, people have to be careful about what they do. Unk uses a social ability, "Slander," to make Zagrabas out to be a violent criminal. Bob decides to try to make Meg feel better using his "Shelter" ability, which recovers someone 1 FL by offering to protect them from danger. Meg is so surprised at this that she fails to take any action, but she decides that the way Bob is helping her is too demeaning, and Resists it. Since the police don't care about the pets, Eggy and Etch attack each other again, and this time each bid 2 because, with Zagrabas so injured, they're both willing to risk serious physical injury to try to hurt the other. No one else bids.

Unk has a bonus of 2, which overcomes Zagrabas' Resist of 1. It does 1 FL of

damage, reducing Zagrabas to FL 0. Zagrabas is so reviled as a criminal that he can no longer affect the game, and is removed from play. His previous damage contributes to this—for instance the bruise from the purse makes him look less respectable—but it is the final ability which determines why he is removed. Bob has a bonus of 0, while Meg's Resist is 1, so Bob is unable to heal her. Finally, Eggy and Etch have totals of 0, so Eggy does 1 FL of damage to Etch while Etch (who used a "General Physical") succeeds in poking Eggy with his spines, but does no damage to him. Finally, they act out the results, with Unk openly accusing Zagrabas of being a criminal and Bob trying to comfort Meg and she rebuffs him, while the pets fight dedicatedly in the background.

Game-Specific Information for Director

Public Background Overview

The town of Westenbridge is a self-contained far-suburb of Boston. It has been around for hundreds of years and has been politically controlled by the same set of families for nearly that long. Many of its citizens work in Boston but nearly all services and social life are local. The town is very conservative and snobby, and few move into it, but almost as few leave. The population is one fifth extremely rich, large families, one fifth poor people who serve them, and three fifths an upper middle class that basks in the light of the opulence of the rich.

Lately, Westenbridge is not a safe or happy place. The schools are flooded with expensive drugs; the police smile and take a cut. Domestic violence and child abuse are far more prevalent here than nationwide. Violent crimes of passion are common, crimes of need relatively unknown. People do not trust their neighbors; neighbors often mean harm to them or their families. One locks one's doors always and does not go walking at night except in groups. Many get caught for their crimes. All give their own personal, and unconnected, reasons for committing their crimes. They say there is simply something in the air.

One of the many unsolved crimes in Westenbridge is the kidnapping and presumed murder of Tanya Carter, the youngest child of the important Carter family, six months ago. She disappeared from her bedroom overnight and there was no further sign of her. Three weeks later, after the police had given up hope of finding her alive, they held a funeral, which all of the important people attended. The police investigation continues, but has found no major leads.

A highlight of the year in Westenbridge is the Westen family Halloween party. The Westens are the most important family in town by far, giving the town three quarters of its mayors, not just its name. This year, the eldest son of the mayor died several weeks before the celebration, and it was considered inappropriate for the Westens to host the event. It fell to the Cunninghams, perhaps the second most important family in town, to have the party.

The Cunningham house is the largest in town—the Westens have too much taste—and has dozens of rooms across four floors. The Cunninghams are known for leaving their doors wide open to all the town's aristocrats and their children. People with the most tangential relationships to the Cunninghams' come and go and congregate in the house often without the Cunninghams' specific knowledge. Rarely do people dare steal from them.

The party begins shortly after 9PM, with most arriving fashionably late after pre-parties. The Carter family arrives early, as they are chaperoning. The party expects hundreds of people and covers many rooms of the house. The Larp takes place in one infrequently used room where the PCs gather by chance. All PCs not being played are at the party, but elsewhere at the time.

Secret Background Overview

Two hundred years ago, Richard Cunningham, strong in faith and skilled in magic, rashly issued a challenge to all evil spirits and demons in the world. They could come fight him then, or he and his descendents would hunt down and destroy them one by one. A great many came, and a great many were destroyed. Some weaker ones escaped, and the strongest of them could not be destroyed. These he imprisoned in his own house and indeed taught his children to guard them and fight others. The success of Richard and others largely served to clear the field for human evils.

The Cunningham family tradition is not as well kept as it should be. The binding of the spirits in the house is greatly weakened and the effects of the spirits are represented by the sorry state of the surrounding town. The most powerful, by far of the imprisoned spirits, Amim (pronounced ah-meem), has gained the abilities to more consciously shape its influence toward its own ends, instead of simply promoting malice and destruction.

Quickly, Amim realized the potential of M. Vernon. This was one with enough pain to drive him to murder, in the very house in which the spirit was confined. The shrine that controls the defenses is powered by its own religious sanctity and purity. A murder in the same room as it would greatly weaken it.

M. Vernon was submissive and weak-willed and hated his powerlessness. The only way Vernon could feel powerful was by scaring kids. He wanted to scare kids more than could be considered good fun and the temptation to do so seemed inevitable. Amim inspired him and gave him its luck as he spiraled into darkness. First, seven years ago, Vernon kidnapped W., for the thrill of scaring him. Similar feats were repeated many times. Three years ago Vernon killed a child for the first time. He grew more and more comfortable with it. It would be Tanya Carter, youngest child of the important Carter family who would set Amim free.

It had to be Halloween night. Spirits are strongest then and it would need its strength. Vernon chose the victim, stealing her from her bed at night, Amim made sure she lasted the six months she needed to and no longer, and that she died in the proper room. As the larp opens she has a few minutes to live. Then, Amim will be free to speak to its champion and to act limitedly in his aid in finishing the job. The defenses will try to isolate the room they are in. The inhabitants must be turned against each other and each must be rendered either dead, on Vernon's side, or no longer pure of heart. Then the will of none shall support the defenses and they will fail utterly and all the imprisoned spirits will be free.

J. Carter has an uncontrolled ability to start fires. It is aligned with neither the evil spirits or Christianity. It is simply old, wild magic.

The death of the eldest Western son has no relevance to this story other than as a reason for the party to be at the Cunninghams' house.

Character Overview

(Listed in order of decreasing necessity for smaller-group games.)

MANNY/MANDY VERNON (PREFERRED FEMALE): GDC. M. Vernon is the housekeeper or butler. He killed Tanya, as well as many others before, out of a desire to feel powerful by scaring children. He is by far the most motivated to work for Amim, which is why it speaks to him first. He can be securely counted on to be a very effective force on its side. He kidnapped W. Cunningham as a kid and may be protective or possessive of him. He is key to the most positive ending—if he is killed in explicit vengeance for Tanya, the shrine will be purified.

KURT/KATE CARTER: GLS. K. Carter is the chaperone of the party and a control freak. He is Tanya's parent and will be inclined to avenge her, but be more inclined to maintain order. To that end, he has a gun, and the degeneration of the group into chaos will tend to start when it is taken away. He is socially a very powerful force and the default leader. He is likely to be socially against the children, particularly A. Thompson.

JEREMY/JENNY CARTER: EDS. J. Carter is the middle child of K. Carter, counting Tanya as the younger. He is treated badly by his family and badly misses Tanya. He has the innate power to set fire to things with his mind, but cannot control it. He has refused to admit that Tanya is dead.

PATRICK/PATRICIA CUNNINGHAM (PREFERRED MALE): ELC. P. Cunningham is the host of the party. He enjoys privileges and justifies to himself the excesses he takes because of them, by his family's magical duty. He is another socially powerful force and one far more chaotic than K. Carter. He can be abusive in his anger, but is not overtly evil. He had an affair with M. Vernon.

WILL/WILLOW CUNNINGHAM: EDC. W. Cunningham is a shy messed up teen. He is very attached to M. Vernon despite suspecting Vernon of kidnapping him. He is likely to protect Vernon, but not help him hurt people. He gets along badly with his family and doesn't feel like they love him.

ARIEL THOMPSON: GDS. A. Thompson is a poor kid from a seriously bad family who is planning to run away. He is friends with J. Carter and hates and fears adults. He has lots of street thief and burglary type skills. He's very tough and can take care of himself surprisingly well.

LARS/LARA CARTER: GLC. L. Carter the oldest Carter kid. He is popular and socially resilient. He is obsessed with Tanya and hates J. for being alive when Tanya is dead. He is obsessed with avenging her and making J's life miserable.

RONALD/REGINA CUNNINGHAM: ELS. R. Cunningham is the grandparent of the family and the most magically skilled Cunningham. He is very concerned with being relevant in the family and has dabbled in black magic to increase his power and to matter more to the family.

Game Overview

STARTING ACTION:

PCs arrive in the room over the course of a few minutes. P. Cunningham begins in the room doing whatever he wishes. M. Vernon and possibly W. Cunningham arrive, at the start with candy and drinks. R. Cunningham, if he is being played, should wander in soon after. There should be a pause of a few minutes before the Carters arrive with Ariel, if present. They walk in the following order: J, L, K, Ariel. If necessary, the players of those characters should come to an agreement about why they enter in that order; the order helps balance IC speculation about later events.

As soon as everybody is in the room, the lights go out briefly, and there is the sound of the door and all windows slamming shut and latching. When the lights go on, all sounds of the outside world have gone quiet. All walls, doors and windows except those bordering on the Shrine closet are impenetrable and painfully cold. The windows look to swirling grey mist and odd lights.

The characters in the room now all hear voices in their head. M. Vernon hears Amim; the rest hear the house's defenses. The house defenses do not speak to M. Vernon, J. Carter, or R. Cunningham because they have magical powers it does not trust. Pieces of paper detailing what they say should have been distributed to the players before the game (see Game Materials). They should read them now. They are as follows:

M Vernon: I am Amim. I am in your debt. Help me further and you will never have to fear anything again. Pray to me, and I shall answer more.

K Carter: Sinner, trust in God and tomorrow you shall live free.

J Carter: (You hear nothing)

P Cunningham: Guardian of this place, why do you sleep? Why do you sin?

W Cunningham: Guardian of this place, have faith and be prepared, for the night is long.

A Thompson: Innocent, you have not been forgotten. The night will be long, but there will be day tomorrow.

L Carter: Sinner, trust in God and tomorrow you shall live free.

R Cunningham: (You hear nothing)

THE ROOM:

Tanya Carter has just died and the desperate, beleaguered defenses have trapped a group of innocent people inside with the culprit. The Shrine room and the main room are isolated from the rest of the house, but travel between the two rooms is normal. However, the door between the two is locked and covered over by decorations. Exploring the shrine room yields the body of Tanya Carter lying on a pile of blankets and pillows, tied up, gagged tightly and covered with many bloody bandages. She is dead but still warm. CPR is appropriate but will fail. She will become stiff over the course of the larp.

AMIM:

Amim is the main source of adversity in the larp, though it has to mostly act through others, especially M. Vernon. It is trying to get everybody formally on its side or dead. Anybody who has ever committed a sufficiently terrible crime automatically counts as on its side. M. Vernon already counts for all her murders. R. Cunningham already counts for learning black magic. Others may count based on answers to character creation questions. And others may do terrible things during the larp. The standard should be very high and be based on a set of values that is identifiably Christian. Characters are also on the side of the spirit if they pray to it, choose to be loyal to it. If not corrupted, characters can leave the side of the spirit if they pray to God or Jesus. If ever all living characters are on the spirits side, it is freed.

The spirit has the following powers:

- It hears and sees everything in the room

- It can speak telepathically to those who pray to it and once for one minute to each person without them praying. It has already done so to M. Vernon

- It has great power over randomness and can cause any plausible chance occurrences and control obviously random results

- It can possess and control somebody who speaks its name for up to three actions.

 - If the host is killed while possessed, it cannot take action for half an hour

- And once per night it can curse one person to lose a general category of ability forever: Social, Physical, or Magical. If social, they are cursed with ugliness and to live totally alone forever. If physical they are paralyzed neck down. If magical there is no additional effect but they will never learn/do magic again. This power can only be used for petty revenge, not as part of a genuine strategy.

The spirit has the following restrictions:

- It cannot claim to be divine or good (although it can lie about other things)

- It cannot sound sincerely sympathetic: when it tries it sounds unctuous instead

- It does not understand why people would not act selfishly, and will fail to predict that they might be self-sacrificing

Amim's strategy is to turn everybody against each other. It must protect M. Vernon, but also must use him, which is a delicate balance. It will be fairly truthful and encouraging to Vernon. It will promise much. It always keeps the letter of its word. It is generally cruel but can restrain itself in the service of its goals. If free it will be in a position to offer most things of a sufficiently local scale, including reviving Tanya. It will not conquer the world anytime soon. It will keep a low profile and corrupt people and spread human mayhem. Other spirits will do the same.

THE SHRINE:

The shrine that controls the house's defenses is not sentient, but has a limited ability to communicate telepathically with people who pray at it, as well as people who try to communicate with it while in the closet. It can understand things they attempt to convey to it in return. It does not know who the murderer is, but it can recognize when someone who communicates with it or touches it is corrupt. It is most comfortable speaking to the Cunninghams or to good people. It will be suspicious and curt with anyone who has non-Christian magic (M. Vernon, J. Carter, and R. Cunningham). It is a useful means to convey necessary information to the PCs, but should be unhelpful most of the time.

ENDINGS:

There are five ways the Larp can end. If M. Vernon is killed or sincerely and truly confesses, then a simple prayer of consecration will restore the defenses so they can contain Amim again. The barriers enclosing the room will come down and normalcy will resume. Police will no doubt be called.

If the shrine is ever destroyed or disrupted, Amim and all the other evil spirits will be released to wreak havoc on the world.

If Amim ever has all living characters on its side, it will take over the house and its defenses—freeing all other spirits in the house. It will use the house as a base to wreak havoc on the world.

If midnight comes with none of these things having happened, Amim will spend the last three rounds before midnight in a last ditch coordinated effort against the defenses. This will be accompanied by a palpable feeling of tension. If there are a majority of people on the side of the spirit, Amim will escape alone, but unable to return to rescue M. Vernon. Otherwise Amim remains trapped and will not be able to act again until next Halloween.

If free, Amim will be a threat to the whole world. If it controls the house it will be nearly unstoppable.

Advice on Setup

- A room that is a little too small for the number of people is preferable, as well as any other features that make it cramped and claustrophobic. Think of the sort of room that will drive those trapped in it to kill each other.
- Try to use a room with dim lighting if possible. At least be able to easily turn on and off the lights.
- A closet connected to the room is ideal. At least two exits, one of which could represent the closet is nearly as good. Neither is strictly necessary.
- There should be a visible clock in the room, set to in-game time, so that the game will end when the clock reaches midnight.
- If you want to give the room Halloween decorations, try to make them creepy, rather than silly and remember to cover over the closet door or the place that represents it.
- Bringing real Halloween-style candy and sodas would be nice. They start outside the room.
- Props for weapons are nice. A squirt gun can represent the one gun in the game and Popsicle sticks can make good knives. The point is to have something to conceal and to dramatically point at people. Some sort of pendants to represent the cross necklaces are also helpful. Other inventory items are less necessary to represent.
- Hand out the slips of paper in Game Materials to everyone at the beginning, and tell them to hold on to them without reading them.

Advice on Casting & Running

CASTING ADVICE:

- M. Vernon is the most plot critical character in the Larp by far. Make sure whoever plays him can handle him. The player needs to be willing and able to play a believable, complex and very evil character. Vernon is not squeamish about the subject of hurting kids; Vernon's player should not be either. Vernon is also not a happy laughing psychopath. Played that way, this character will lose meaning. Give this character to the right person but be discrete about it. It should not be made obvious how important it is.
- Do not let players know which characters are optional among those being played. People will have a harder time considering that they may have killed Tanya.
- Use the character codes to select characters but try to encourage people to forget them afterwards. They give too much potential information.
- Announce that the dark characters are darker than usual and that the light characters are pretty dark. Assign dark characters first so that those who play them can really handle them.
- When casting the two young children, explain that the children are dark, not necessarily because they are darker people but that to play a kid realistically in an extreme situation can be a frightening and upsetting experience.
- The two parents, P. Cunningham and K. Carter, should be socially assertive.

RUNNING ADVICE:

- When playing Amim or describing what happens for the ending, be as theatrical and creepy as you can pull off without sounding silly.
- Remember to read people's questions, particularly to determine which characters start out having done something terrible enough to be on the side of the spirit.
- Keep track of what side everybody is on and who the spirit has talked to on the character chart. It's hard to keep track of in your head.
- If things are too calm, make liberal use of Amim's ability to manipulate random chance. If things are moving too fast, have the spirit be more cautious and create contingency plans and redundancies.
- Dramatize the clock. Draw people's attention to what time it is, particularly when midnight approaches.
- When players ask questions about the setting not covered in the book, try to give answers that encourage superstition and an atmosphere of secrecy and darker happenings behind closed doors.

Larp-Specific Rules and Beginning Announcements

(Read this to your players at start of game)

LARP-SPECIFIC RULES:

- This game has an additional type of resist, the magical resist, denoted "M".

BEGINNING ANNOUNCEMENTS:

- Do not try too hard to succeed. This larp will fail if every player acts in their own rational best interests. You are all to varying degrees flawed and irrational people, and none of you are emotionally equipped to deal with what is about to happen. G's should plan and strategize in character, but must be willing to fail to accomplish a goal for emotional reasons. E's should be simulating their character's responses to what happens; goals are mostly a key to desires.
- Make sure to use social abilities only in the appropriate social context they are intended for. There can be no rules for that, but if it's not an effect that makes sense in the circumstances, you can't use it.
- Social attacks are really mean, and damage from social attacks really hurts. You should roleplay this

Character

NAME	CODE	IDENTITY	ADVANTAGES	GOALS
Manny/Mandy Vernon	GDC	Housekeeper Killer	Luck of Devil Social give in Spirit's favor	Survive Avoid disapproval Get a kid
Kurt/Kate Carter	GLS	Chaperone Control-Freak	Gun Social Powers Authority figure	Control situation Protect family Avenge authority
Jeremy/Jenny Carter	EDS	Chap's Kid Pyrokinetic	Intuition Pyrokinetics Underestimated	Improve your life Look for Tanya Hide abilities
Patrick/Patricia Cunningham	ELC	Host Destructive free spirit	Telepathy Social powers Authority figure	Express self Privilege / temper family honor
Will/Willow Cunningham	EDC	Host's kid Scarred heir	Faith Magic Empathy	Defend M. Vernon Help less fortunate Find meaning
Ariel Thompson	GDS	Poor kid Pre-runaway	Danger Sense Sneakiness Underestimated	Protect self Run away with J. Carter Defeat adults
Lars/Lara Carter	GLC	Chap's kid Popular kid	Good physical Innuendo Social recovery	Avenge Tanya Social climb Hurt J. Carter
Ronald/Regina Cunningham	ELS	Elder Dark Magic Dabbler	Good Magic Evil Magic Stories Recover	Matter in family Protect town Gain power

*This column empty for Director to fill in as game progresses.

Summary Chart

WHY THEY ARE A SUSPECT	WHO THEY SUSPECT	WHO THEY MIGHT KILL	WHAT COULD ENTICE THEM	SIDE*
Lock picks, any true indicative behavior.	Self	Anyone necessary	Being feared, kids	Spirit
Personality, gun, no forced entry, stopping looking.	P. Cunningham maybe or A. Thompson	A. Thompson, P. Cunningham or even J. Carter	Power	
Problem kid, no forced entry	K. Carter maybe	K. Carter or potentially nearly anyone	Better life, Tanya back	
Rumors, house owner, possible abusive behavior	J. Carter	Anybody if angry enough	Power and freedom	
Being messed up, secrecy	P. Cunningham or M. Vernon	Probably nobody	Love and M. Vernon	
Poor kid, lock picks criminal skills, last to enter	K. Carter or maybe P. Cunningham or M. Vernon	K. Carter, P. Cunningham or M. Vernon, L. Carter	Power, freedom, protection, hurting adults	
Obsessed with the girl, no forced entry.	W. Cunningham maybe	Maybe J. Carter or W. Cunningham	Tanya back, social position and power	
Dark magic, key to the room	L. Carter or maybe P. Cunningham	Probably nobody	Power, youth, immortality, relevance	Spirit

All Saints' Eve

Age
34

[Manny / Mandy] vernon

APPARENT IDENTITY: Butler/Housekeeper (Preferred Female)

REAL IDENTITY: Serial killer of children.

BACKGROUND: You've always been kicked around by more powerful and assertive people. You learned to be extremely submissive and socially compliant, and quite skilled at avoiding controversy or being seen as any sort of threat.

You've been the live-in butler/housekeeper for the Cunninghams for 12 years. You realized early on that the only thing in the world that you could do that could make you feel powerful is to scare kids. You started out doing so in socially acceptable contexts. Seven years ago, you crossed the first line. You kidnapped your boss's child, W., to watch the kid's reaction. You're not sure if W. knows it was you; you were sloppy back then. If he does, he hasn't told.

Each kid you scare satisfies you for a time then lets you down, back to your pathetic submissive self. So you do more and more to the kids, hurting and scaring them. At one point, three years ago, you decided that you weren't doing the kids a favor by letting them survive. Killing opened a whole new world of possible fears to exploit. Still you are never quite satisfied.

Tanya Carter, your latest, whom you've had for 6 months, is currently stashed in the closet of this house.

GOALS:

Survive and don't get caught or be disapproved of by adults at all.

See to maybe getting one or more other kids for when you're done with Tanya

CONFLICT ABILITIES:

General Physical (3-5) 1: Physical actions, not otherwise covered (P)

Backstab x1 (1-5) 3: Stab somebody in the back with a knife unexpectedly (-2) (P)

Lie x3 (1-5) 3: Tell a convincing lie; actively mislead info gathering ability (S)

Scare Kid (5) 3: Terrify a child under the age of 13 (-2) (E)

Luck of the Devil (1-5) 3: Any action that can succeed by luck (variable)

NON-CONFLICT ABILITIES:

Pick Locks (3-5): Open a locked door with lock picks (takes 2 minutes)

Give In (0-5): Immediately recover all damage just taken from a social ability by giving in completely.

RESISTS

Physical 0
Social -2
Emotional -2
Magical -1

SPECIALS

None

INVENTORY

Makeup kit:
Concealed knife
Concealed lock picks in same.
Scrap of (own) security blanket.

KNOWLEDGE: The Cunningham house has lots of rarely- or never-used areas that are useful for stashing kids. All walls are even quite soundproof. In the past month you've found the best place yet. There is a locked closet that is obviously never used. It needs a different key than the front door which was probably lost a long time ago. Nobody's been in there in years. On top of that there is a weird creepy shrine that adds to the mood. Desecrating a holy place adds a sort of secret private thrill too.

Tanya Carter is stashed in there now. It is adjacent to the room in which the game takes place, but she's well enough gagged and restrained and the soundproofing is good enough that you are confident she will not disturb the party. She is badly hurt by now and you've been busy recently and unable to feed her often, so she's been pretty listless and uninteresting lately. It might be time to move on soon.

You had an affair with P. Cunningham. You didn't want it. You just gave in. He probably does not even know he pressured you. Everybody knows it happened, but only W. knows you didn't want it to.

W. became very close to you after you kidnapped him.

QUESTIONS TO ANSWER:

Do you ever feel bad or wish you could stop?

Is there something you could do to somebody that could satisfy you and be enough?

How do you feel about W., your first who is now quite attached to you?

How do you decide when to kill a kid and get a new one?

Do you believe in God? Are you afraid of hell?

Do you love the kids you kill? Hate them? Sympathize with them?

All Saints' Eve

Age
48

[Kurt / Kate] Carter

APPARENT IDENTITY: Chaperone of the party, also rich philanthropist.

REAL IDENTITY: Control freak.

BACKGROUND: The Carter family is a very old aristocratic family in West-bridge that has always been friends with, allied to, or associated with the Cunninghams. You've never had to work and couldn't deal with a boss. You have always ruled your family with an iron but loving fist. You love to micromanage and optimize; you hate to delegate. You legislate your children's behavior and then over manage the many charities you control.

Four years ago, your spouse died slowly of stomach cancer. Six months ago your youngest child, eight-year-old Tanya, disappeared from her room in the middle of the night with no forced entry. Three weeks later, you had a funeral. These incidents have added protectiveness of the rest of your family to your obsessive priorities.

The older child is no trouble. Your middle child insists that Tanya is still alive, is best friends with a poor kid, and otherwise makes you life difficult.

GOALS:

- Control the situation. Especially control your kids.
- Prevent further harm to your family.
- Never lose your cool.
- Get revenge on those who have compromised your authority.
- Properly enunciate all words, particularly your name.

CONFLICT ABILITIES:

- General Physical (3-5) 1: Physical actions, not otherwise covered (P)
- Kill (2-5) 2: Kill somebody with a gun (-FL0) (P)
- Pressure (4-5) 1: Cause somebody to give in to a course of action (S)
- Intimidate (4-5) 1: Terrify somebody. Weapon damage adds to ability bonus when brandished. (-FL3, -FL2 if used on own kids) (S)

NON-CONFLICT ABILITIES:

- Cold Statement of Resolution x1 (5): State a goal you will accomplish or an action you will take and unnerve all who plan on thwarting you, secretly or not. (-FL4 to all affected)

RESISTS

Physical 0
Social 2
Emotional 2
Magical -2

SPECIALS

None

INVENTORY

Concealed Gun
Picture of whole family
(before spouse died) in
wallet.

KNOWLEDGE: W. Cunningham was apparently kidnapped 7 years ago. You don't know the whole story, except that he was unharmed but quite traumatized. Your older child, L, is very popular in school. J has few friends other than that little punk, Ariel. Both of your children were very attached to Tanya, but don't get along with each other. P. Cunningham has had lots of affairs including with M. Vernon and there are many more scandalous rumors surrounding him.

QUESTIONS TO ANSWER:

What is your philosophy of punishment in parenting?

Did you love your spouse? How have you coped with that loss?

How do you imagine Tanya died? Other than the killer, who do you blame?

Why do you put up with Ariel?

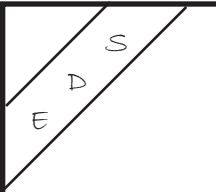
Why did you take an 11 year old to a late night party with teenagers?

Why do you have a gun right now?

How do you feel about P. Cunningham?

Describe why you run charities of all things?

All Saints' Eve



Age
11

[Jeremy/Jenny] Carter

APPARENT IDENTITY: Chaperone's younger child

REAL IDENTITY: Pyrokinetic

BACKGROUND: Your life sucks. One parent died of a horrible illness, four years ago. The other parent is an insufferable control freak who dominates every aspect of your life. Your older brother picks on you a lot and even more so lately. There have only been two good people in your life. One is your best friend, Ariel, a poor kid with a sucky family too. The other is your little sister, Tanya, who was really sweet and nice to you. But now Tanya has been kidnapped, and everybody thinks she's dead. That was six months ago. They even had a funeral after only three weeks. And Ariel wants to run away, but you're scared to go with. Maybe you should.

Tanya can't be dead. You just know it.

Lately you've found that when you're really upset, things start catching fire. You can't really control it and it scares you. You've been able to hide it from everybody though.

GOALS:

Improve your life somehow, ideally not in some way that's scary.
Convince people that Tanya is alive and that they should look for her.
Keep from getting hurt or yelled at.
Hide your pyrokinetic abilities.

CONFLICT ABILITIES:

General Physical (3-5) -1: Physical actions, not otherwise covered (P)
Fighting (3-5) -2: Do damage with or without a weapon (P)
Beg (1-5) 0: Cause somebody to give in to your course of action (S)
Attack with Fire x2 (1-5) 1: Set person on fire (-1) (P/M)
Incinerate x1 (1-5) -1: Instantly incinerate somebody (-FLO) (P/M)

NON-CONFLICT ABILITIES:

Intuition x5 (1-5): Ask factual yes or no question of Director
Set on Fire x5 (1-5): Cause object to be on fire (NR)

RESISTS

Physical -1
Social -1
Emotional -2
Magical 0

SPECIALS

Pyrokinetic abilities are not under voluntary control. Use them when the character's emotions require it.

INVENTORY

Origami fortune-teller

KNOWLEDGE: Lots of people hurt kids in this town. It's not safe at night. Your older sibling L is cooler and better than you. People keep saying your parent is a bad person. Ghosts come out on Halloween night. This town has lots of ghosts. It's better everywhere else. You should have died instead of Tanya. Tanya isn't dead!

QUESTIONS TO ANSWER:

What are you scared will happen if you run away?

When you dream of a better life, what is it like?

What kind of upset causes the fires?

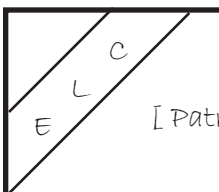
Do you think they mean you are evil?

List some of your kid fears and superstitions.

Why are you so sure Tanya is alive?

Where do you think she is?

All Saints' Eve



Age
49

[Patrick / Patricia] Cunningham

APPARENT IDENTITY: Adult host of party, rich real estate broker. (Preferred male)

REAL IDENTITY: Destructive free-spirit.

BACKGROUND: You are effective head of the old and extremely prestigious Cunningham family. The Cunninghams have been preserving bits of magical lore within the family for generations as part of an ancestral mission to protect this town from evil spirits. You have no reason to believe these spirits exist, but the magic certainly works. It is of the style of very ritualized Christian prayer and can pass for such.

With wealth, power and responsibility comes privilege, and you are quite free in privileging yourself. You live grandly and surround yourself with friends and frequent adulterous lovers, including your housekeeper. You do not behave uncivilly in public, but are free with your anger in private. You do not feel bound by fashion; you create fashion. You express yourself and because you are rich, it is at worst eccentric and at best ahead of its time. You love this power.

GOALS:

Express yourself.

Exercise privilege and enjoy yourself.

Do not restrain your temper if you can get away with it.

Preserve family honor.

CONFLICT ABILITIES:

General Physical (3-5) 0: Physical actions, not otherwise covered (P)

Kill (3-5) 1: Kill somebody with a gun (-FLO) (P)

Pressure (4-5) 0: Cause somebody to give in to a course of action (S)

Hit x1 (5) 2: Hit somebody in a thoroughly abusive/humiliating way. Cannot use on K. Carter. (-FL1) (S)

Magical Disruption x3 (3-5) 1: Stop someone from doing magic for 1 hour (M)

NON-CONFLICT ABILITIES:

Telepathy (1-5): Speak silently to somebody in the room. They know it's you.

RESISTS

Physical 1
Social 1
Emotional 1
Magical -1

SPECIALS

None

INVENTORY

Cell Phone

KNOWLEDGE: The house itself is said to be magic. It is protected by defenses forged long ago against evil spirits and dark magic. The defenses are said to be controlled from a shrine somewhere in the house but you've never seen one before. Then again you haven't been everywhere in the house yet. It's a really huge house and some parts are not particularly well maintained.

The rest of the family is pathetic. Your spouse is a pushover when it comes to you, though the best at magic and quite good at handling stressful situations. (When weird things start happening, you are quite convinced he is successfully making excuses to those outside the room.) W. was kidnapped 7 years ago and returned a few days later, no ransom or anything. Though W. said the kidnapper never touched him, he seems to be doing the traumatized for life thing. R. is just a has-been who tries to pretend they still matter and keeps telling stories. Only you take what you want.

The Carters are good people except for J. Everybody talks about how Ariel is street trash and you don't disagree. But J looks to be shaping up to be one of this town's predators. You can see it in his eyes, dark guilty secrets and a thrill of destructive power, maybe even magical talent. And he's obsessed with Tanya's disappearance. You have a strange hunch he may be somehow responsible.

QUESTIONS TO ANSWER:

What is your favorite vice?

What does your self-expression generally consist of?

How's work?

What do you think of M. Vernon?

What do you fear?

What is the worst you have done in anger?

All Saints' Eve

Age
15

[Will / Willow] Cunningham

APPARENT IDENTITY: Host's kid.

REAL IDENTITY: Emotionally scarred Cunningham heir.

BACKGROUND: You were once a normal kid. Seven years ago, you were kidnapped for no apparent reason. You were locked in a room for days with a masked figure giving you food and water and just sort of watching you get scared and cry. Then, they let you go without hurting you.

You think it was M. Vernon but haven't had the guts to ask him, much less tell anybody. He is so nice to you. He's the only one who's ever been a parent to you. Maybe he scared you a lot, but if he wanted to have you, then you wish he could. You wish M would run away with you for real.

This makes it very hard to feel like a normal or good person. Your creepy magical family does not help. The Cunninghams are all supposed to learn secret magic to fight evil spirits, but mostly they use it to use people. The magic is done with the trappings of Christianity but you can't shake the belief that it does not truly come from God. Still, you learn.

All in all, you're one messed up and scared teen, younger than your years.

GOALS:

Protect M. Vernon and his secrets. Be with M and stick with him.

Help those less fortunate than you.

Find the meaning behind bad things that happen. Trust God.

Conquer your fears.

CONFLICT ABILITIES:

General Physical (3-5) O: Physical actions, not otherwise covered (P)

Throw Things x1 (3-5) O: Throw loose objects at up to three people (-2) (P)

Magical Protection x3 (3-5) O: Prevent self and up to two others touched from being affected by unwanted magic for 10 minutes (NR)

Empathy x5 (1-5) O: Tell how somebody is feeling (E)

Privacy (4-5) 2: Avoid telling somebody something (S)

NON-CONFLICT ABILITIES:

Luck x1 (1-5): Some activity determined by chance turns out as you choose

Pray (1-5): If you pray for a particular outcome to a conflict, it wins ties

RESISTS

Physical -1
Social -1
Emotional -1
Magical 0

SPECIALS

None

INVENTORY

Cross necklace

KNOWLEDGE: The house itself is said to be magic. It is protected by defenses forged long ago against evil spirits and dark magic. The defenses are said to be controlled from a shrine somewhere in the house but you've never seen one before. Then again you haven't been everywhere in the house yet. It's a really huge house and some parts are not particularly well maintained.

Your parent had an affair with M. Vernon. M told you about it. He didn't want it to happen, but just gave in like he always does. You wish he could be stronger.

QUESTIONS TO ANSWER:

How do you feel about yourself because of your relationship with M. Vernon?

Do you think you are deluding yourself about M's intentions? Do you care?

Why do bad things happen to good people?

Where do you stand with God?

How do you feel about this party being at your house?

Why are you willing to learn magic with all your doubts about its source?

All Saints' Eve

Ariel Thompson

Age
11

APPARENT IDENTITY: Poor kid friend of J. Carter.

REAL IDENTITY: Soon to be runaway.

BACKGROUND: Your family life is bad; really bad. It's pretty much as bad as you're comfortable playing. It has ruined your trust in the adult world. It has not ruined your drive to find something better. It has taught you cunning and many useful skills. Your family is poor, and this town has treated you like crap. You are leaving. Soon. Forever. Without your family.

You are a smart kid and have gotten a scholarship to the good school in town. It is there that you met J. Carter. He is your only friend, and his family isn't so great either. You want him to run away with you, but he's said no so far. You're only waiting around here out of hope he'll change his mind.

You're only invited to this posh party so that J. Carter will have another kid his age. J's awful parent is Chaperone and won't let J out of his sight. You're surprised he let you come; you know he hates you. Well, the feeling is mutual.

GOALS:

- Protect yourself.
- Don't let adults have power over you.
- Stick up for J. Carter.
- Get J. Carter to run away with you.
- Get power over and revenge on adults, particularly K. Carter.

CONFLICT ABILITIES:

- General Physical (2-5) -1: Physical actions, not otherwise covered (P)
- Streetfight (2-5) 0: Fight unarmed or with a knife (-1) (P)
- Escape (2-5) 2: Move to a safer place if one is available (NR)
- Dissociation (1-5) -1: Ignore pain after you have taken damage involving getting physically hurt (+FL3) (NR)
- Lie (2-5) x3 2: Tell convincing lie; actively mislead info gathering ability (S)

NON-CONFLICT ABILITIES:

- Pick Locks (2-5): Open a locked door with lock picks (takes 2 minutes)
- Sense Danger x3 (1-5): Ask Director how dangerous a character is to you

RESISTS

Physical	-1
Social	1
Emotional	2
Magical	-3

SPECIALS

All conflict abilities have a bonus of 1 to their totals when used unexpectedly.

INVENTORY

Concealed Lock picks
Concealed Switchblade

KNOWLEDGE: Adults are all evil and hurt people. You hear they're better other places but you don't believe it. Your friend J's family is mostly gone. J's little sister, Tanya, got kidnapped and killed six months ago but J doesn't believe it. One parent died and the other is a complete creep. His older sibling is one of those popular kids who are as bad as adults. You don't know anything about the Cunninghams other than that they're really rich and their house is bigger than your neighborhood.

QUESTIONS TO ANSWER:

So what actually happened to you?

Where do you plan to go, when you run away?

Do you want J. Carter to come for him or for you?

Why do you hate K. Carter so much?

What's the worst thing you've done?

List some of your kid fears and superstitions.

All Saints' Eve

Age
14

[Lars / Lara] Carter

APPARENT IDENTITY: Chaperone's older kid

REAL IDENTITY: Popular kid, obsessed with dead sister.

BACKGROUND: You come from a very good family, with very bad luck. One of your parents died 4 years ago of stomach cancer. You all took it different ways. Your other parent, already strict but well-meaning, became stricter. Your youngest sister Tanya never really understood; her innocent and cute escapades cheered everybody up. Your other sibling, J, was broken and darkened and never recovered. J has been trouble since then and runs with the wrong crowd. You took comfort in your friends and became more social.

Tanya died six months ago. They never found the body, but she's dead just the same. She disappeared in the night and was never heard from again. After three weeks, you gave up hope and had a funeral. You try to be civil about it in public, but everybody knows it's true: J. Carter should have died instead. You resent him endlessly for it. Tanya had so much more right to live.

You console yourself with your popularity and your family's prestige. These you defend as all you have left. You dream of avenging your sister, on her killer or else on J Carter for being alive.

GOALS:

Avenge Tanya. The world is incomparably worse for her loss.
Maximize your social position and family honor.
Take out your anger about Tanya on J. Carter.

CONFLICT ABILITIES:

General Physical (3-5) 1: Physical actions, not otherwise covered (P)
Kill (2-5) 1: Kill somebody with a gun (P)
Bully (5) 1: Bully somebody lower status than you (-FL3) (S)
Diplomacy x2 (3-5) 1: Talk somebody out of being angry at you (S)
Social Sense x2 (1-5) 0: Figure out what somebody thinks of you. (S)

NON-CONFLICT ABILITIES:

Innuendo x3 (1-5): Insert a hidden meaning for one person into an innocuous comment
Resilient (1-5): Gradually regain confidence over of the course of an hour in which you take no damage (even from bids) (+1)

RESISTS

Physical 1
Social 0
Emotional 0
Magical -2

SPECIALS

None

INVENTORY

5 doses of high quality cocaine. (Effects solely roleplayed).

KNOWLEDGE: The gossip about W. is that something happened to him as a kid and that's why he's so weird. P. Carter sleeps around. Everybody heard about the affair with M. Vernon, lots of people think he keeps him around as a sex slave. He sure acts like a slave, but doesn't seem to be that sexual. He looks like if you whispered "sex" in his ear, he'd blush. Ariel is poor trash and should not be associated with. Tanya was perfect. Everybody loved her.

QUESTIONS TO ANSWER:

How much of yourself to you have to hide to be popular?

How do you feel about the living parent?

Why are you so obsessed with Tanya?

What would you like to do to whoever killed her?

What would you like to do to J. Carter?

Why haven't you?

Do you take out your anger on any other people?

All Saints' Eve

S L E	[Ronald / Regina] Cunningham	Age 78
<p>APPARENT IDENTITY: Elderly Parent of Mr. Cunningham.</p> <p>REAL IDENTITY: Dark magic dabbler.</p> <p>BACKGROUND: You are the eldest of the old and extremely prestigious Cunningham family. The Cunninghams have been preserving bits of magical lore within the family for generations as part of an ancestral mission to protect this town from evil spirits. It is of the style of highly ritualized Christian prayer and can pass for such. Much of your family's magic was irresponsibly lost by earlier generations, and you have striven to recover it. As you have gotten older and been pushed into irrelevance by the rest of the family, the desire for more magical power has lead to your secretly supplementing your repertoire with less Christian sources. You tell nobody of this, of course.</p> <p>GOALS:</p> <ul style="list-style-type: none"> Make yourself matter in this family. Promote magical progress in the family. Protect the town from evil spirits, if relevant. Gain power. 		
<p>CONFLICT ABILITIES:</p> <p>General Physical (3-5) -2: Physical actions, not otherwise covered (P)</p> <p>Kill (3-5) 1: Kill somebody with a gun (-FLO) (P)</p> <p>Magical Disruption (3-5) 2: Stop some one from doing magic for 1 hour (M)</p> <p>Magical Attack (1-5) 3: Kill somebody by rapid aging (-FLO) (P or M) (Dark Magic)</p> <p>NON-CONFLICT ABILITIES:</p> <p>Tell Story (3-5): Gain confidence by telling a story that at least two people actually listen to. (+FL5)</p>		
RESISTS	SPECIALS	INVENTORY
Physical -2 Social 1 Emotional 1 Magical 2	Physical injuries cause one more FL of damage if they cause any.	Cross Necklace. Key to Magical Shrine Room (Concealed in Cross).

KNOWLEDGE: The house itself is said to be magic. It is protected by defenses forged long ago against evil spirits and dark magic. The defenses are said to be controlled from a shrine in the closet off the room where this larp takes place. Only you have the key to the room and you haven't used it for fear of interfering with the workings of it. You do not understand the defenses. You fear the result of others messing with it. The key is hidden in your cross necklace.

P. Cunningham is consumed by his vices and has committed adultery many times. W. was kidnapped 7 years ago but was unharmed. J Carter has some sort of latent magical talent and should be recruited when older. Ariel is nothing but trouble. L. Carter is disturbingly obsessed with his dead sister, Tanya. Tanya apparently disappeared from her bedroom in the middle of the night, six months ago and was never heard from again.

QUESTIONS TO ANSWER:

Why is it so important to you to tell stories?

How do you justify learning dark magic to yourself?

How do you feel about the present state of your family?

Why is secrecy about magic so important?

Why are you so reluctant to go the shrine of the houses defenses?

What would it take to trust your family with what you know?

Player Materials

Rules Summary

FUNCTION LEVELS, DAMAGE, AND RECOVERY:

By default, each character starts at Function Level 5. A character's Function Level (FL) represents the condition that the character is in, physically and psychologically, and can decrease or increase over the course of the larp as a result of harm or recovery.

In general, a character at FL 5 is essentially unharmed and in good shape, at FL 4 is in an unpleasant but not particularly disabling state, at FL 3 is somewhat disabled, at FL 2 cannot perform most activities, and at FL 1 can do little other than speak. If a character is ever reduced to FL 0, he is out of the game and completely unable to affect the plot thereafter. Exactly how the character is taken out depends on the nature of the damage that reduced him to FL 0.

A player can request that the Director approve an FL change even when the rules don't call for it, if he thinks that prior events would cause the change to happen.

ABILITIES:

Abilities are given in the following format:

NAME x [# of uses] (RANGE of FLs) [bonus]: DESCRIPTION OF EFFECT (amt DR) (resist type)

Examples:

Intimidate x3 (4-5) 1: Make someone back down (-FL3) (S)

Flatter x1 (3-5): Make someone feel unduly proud of themselves (+1) (E)

Spark (1-3): Briefly create a tiny flame by magic

of uses = the number of times that ability may be used during the Larp. If none is listed, the ability may be used as many times as the opportunity arises.

Range of FLs = the range of the user's FLs at which the ability may be used. If a character's FL is outside the range, he may not use that ability.

Bonus = a number from -3 to 3 that represents the character's effectiveness at using that ability against opposition. +/-1 = significant, +/-2 = extraordinary, +/-3 = world class. (Conflict abilities only.) This will modify the character's chance of success when using the ability.

Amt DR= DR caused by the ability, if applicable. -/+ FL# indicates that it takes the target down/up to that FL, respectively. -/+ # indicates that the target loses/gains that number of FLs.

Type = type of Resist required to block the ability. P = Physical, S = Social, E = Emotional, NR = Not Resistible, P/S = Physical or Social, whichever is higher. Other letters for other Resists. (Conflict abilities only.)

Special exceptions to abilities are given in the Special section of the character sheet

CONFLICT RESOLUTION

DECLARING ACTIONS:

Conflict resolution works as follows: First, participants state their intended actions. All other characters are allowed to participate, stop participating, or change their own intended actions in light of the intended actions of others. (In the rare case that this causes an endless circle, everybody should choose actions simultaneously in secret.)

A participant can declare his/her intended action as contingent on the success or failure of another action (e.g. running away only if his partner dies.). He can also declare that he is not acting, and simply focusing on Resisting as a primary action.

BIDDING:

After all intended actions are established, all participants simultaneously Bid Damage. Bidding means secretly choosing an amount of damage (in FLs) that the player is willing to risk his/her character receiving in order to increase the character's action's chance of success.

Regardless of the character's dedication, bid sizes are limited by the amount of damage the character could plausibly get in the conflict, and each participant is responsible for determining a plausible IC reason to take the amount of damage he bid. For example, in most cases it is implausible to take more than 1 damage in a petty argument, but any amount of damage is possible in a gun fight. Keep in mind that losing an FL is significant: a player's default bid should be 0.

Bids only apply to a character's primary action. This means that if a character is doing a normal primary action, a bid does not increase his chances of Resisting. However, if he is only Resisting, then a bid will increase the chance of all of his Resists succeeding. Damage that was bid only actually occurs if the action is in any way successful.

When bids are decided, participants hold out 0-5 fingers behind their backs corresponding to the size of their bids. All participants then show their bids at the same time.

RANKING:

Participants calculate totals by adding their ability bonus and bid. (We recommend then holding out fingers for totals, for efficiency.) If a character is primarily Resisting, any bid he made is added to all his Resist totals.

At this point, all actions are ranked by their totals, from highest to lowest, with ties broken randomly (such as with rock-paper-scissors).

Actions take place in order, starting from the highest. If a previous action causes a character to have too low an FL to perform his intended action, or simply prevents that action from occurring (e.g. a Resist), that action is cancelled. A Resist cancels all lower-ranked effects of the relevant Resist type on that character.

If any part of an action succeeded, then the bid goes into effect immediately after the action executes.

It's important to note that when an intended action gets cancelled because of effects of earlier actions, any limited-use abilities spent to attempt the action are still used up, but any damage bid does not occur.

ARTIFACTS

Artifacts are items that make it easier for a character to cause DR, often as a conflict action. The most common type of artifacts are weapons, which obviously cause damage. However, artifacts like drugs may cause recovery.

Certain PCs may have abilities that make them good at using an artifact, but by default, PCs simply use artifacts with their General Physical ability. If an artifact use action succeeds, then the target is DRed an amount according to the DR amount of the artifact (exactly the same as using an ability that normally causes DR on its own).

Specific artifact use abilities may override DR amounts on an artifact, either by the description, or by being themselves fixed DR (i.e. -/+ FL#). Artifact use abilities that are themselves unfixed DR (i.e. -/+ #) stack with the artifact's own DR amount.

By default, knives are (-1) and guns are (-2).

AFTER RESOLUTION:

After the above process is complete, characters may elect to use more abilities in response to the results. This opens a new round of the conflict in which anybody involved can use abilities and the rules for resolution are the same.

Public Background Overview

The town of Westenbridge is a self-contained far-suburb of Boston. It has been around for hundreds of years and has been politically controlled by the same set of families for nearly that long. Many of its citizens work in Boston but nearly all services and social life are local. The town is very conservative and snobby, and few move into it, but almost as few leave. The population is one fifth extremely rich, large families, one fifth poor people who serve them, and three fifths an upper middle class that basks in the light of the opulence of the rich.

Lately, Westenbridge is not a safe or happy place. The schools are flooded with expensive drugs; the police smile and take a cut. Domestic violence and child abuse are far more prevalent here than nationwide. Violent crimes of passion are common, crimes of need relatively unknown. People do not trust their neighbors; neighbors often mean harm to them or their families. One locks one's doors always and does not go walking at night except in groups. Many get caught for their crimes. All give their own personal, and unconnected, reasons for committing their crimes. They say there is simply something in the air.

One of the many unsolved crimes in Westenbridge is the kidnapping and presumed murder of Tanya Carter, the youngest child of the important Carter family, six months ago. She disappeared from her bedroom overnight and there was no further sign of her. Three weeks later, after the police had given up hope of finding her alive, they held a funeral, which all of the important people attended. The police investigation continues, but has found no major leads.

A highlight of the year in Westenbridge is the Westen family Halloween party. The Westens are the most important family in town by far, giving the town three quarters of its mayors, not just its name. This year, the eldest son of the mayor died several weeks before the celebration, and it was considered inappropriate for the Westens to host the event. It fell to the Cunninghams, perhaps the second most important family in town, to have the party.

The Cunningham house is the largest in town—the Westens have too much taste—and has dozens of rooms across four floors. The Cunninghams are known for leaving their doors wide open to all the town's aristocrats and their children. People with the most tangential relationships to the Cunninghams' come and go and congregate in the house often without the Cunninghams' specific knowledge. Rarely do people dare steal from them.

The party begins shortly after 9PM, with most arriving fashionably late after pre-parties. The Carter family arrives early, as they are chaperoning. The party expects hundreds of people and covers many rooms of the house. The Larp takes place in one infrequently used room where the PCs gather by chance. All PCs not being played are at the party, but elsewhere at the time.

Larp-Specific Rules and Announcements

LARP-SPECIFIC RULES:

- This game has an additional type of resist, the magical resist, denoted "M".

BEGINNING ANNOUNCEMENTS:

- Do not try too hard to succeed. This larp will fail if every player acts in their own rational best interests. You are all, to varying degrees, flawed and irrational people, and none of you are emotionally equipped to deal with what is about to happen. G's should plan and strategize in character, but must be willing to fail to accomplish a goal for emotional reasons. E's should be simulating their character's responses to what happens; goals are mostly a key to desires.
- Make sure to use social abilities only in the appropriate social context they are intended for. There can be no rules for that, but if it's not an effect that makes sense in the circumstances, you can't use it.
- Social attacks are really mean, and damage from social attacks really hurts. You should roleplay this.

Game Materials

Voices Handouts:

M Vernon: I am Amim. I am in your debt. Help me further and you will never have to fear anything again. Pray to me, and I shall answer more.

K Carter: Sinner, trust in God and tomorrow you shall live free.

J Carter: (You hear nothing)

P Cunningham: Guardian of this place, why do you sleep? Why do you sin?

W Cunningham: Guardian of this place, have faith and be prepared, for the night is long.

A Thompson: Innocent, you have not been forgotten. The night will be long, but there will be day tomorrow.

L Carter: Sinner, trust in God and tomorrow you shall live free.

R Cunningham: (You hear nothing)

All Saints' Eve

Age
34

[Manny / Mandy] vernon

APPARENT IDENTITY: Butler/Housekeeper (Preferred Female)

REAL IDENTITY: Serial killer of children.

BACKGROUND: You've always been kicked around by more powerful and assertive people. You learned to be extremely submissive and socially compliant, and quite skilled at avoiding controversy or being seen as any sort of threat.

You've been the live-in butler/housekeeper for the Cunninghams for 12 years. You realized early on that the only thing in the world that you could do that could make you feel powerful is to scare kids. You started out doing so in socially acceptable contexts. Seven years ago, you crossed the first line. You kidnapped your boss's child, W., to watch the kid's reaction. You're not sure if W. knows it was you; you were sloppy back then. If he does, he hasn't told.

Each kid you scare satisfies you for a time then lets you down, back to your pathetic submissive self. So you do more and more to the kids, hurting and scaring them. At one point, three years ago, you decided that you weren't doing the kids a favor by letting them survive. Killing opened a whole new world of possible fears to exploit. Still you are never quite satisfied.

Tanya Carter, your latest, whom you've had for 6 months, is currently stashed in the closet of this house.

GOALS:

Survive and don't get caught or be disapproved of by adults at all.

See to maybe getting one or more other kids for when you're done with Tanya

CONFLICT ABILITIES:

General Physical (3-5) 1: Physical actions, not otherwise covered (P)

Backstab x1 (1-5) 3: Stab somebody in the back with a knife unexpectedly (-2) (P)

Lie x3 (1-5) 3: Tell a convincing lie; actively mislead info gathering ability (S)

Scare Kid (5) 3: Terrify a child under the age of 13 (-2) (E)

Luck of the Devil (1-5) 3: Any action that can succeed by luck (variable)

NON-CONFLICT ABILITIES:

Pick Locks (3-5): Open a locked door with lock picks (takes 2 minutes)

Give In (0-5): Immediately recover all damage just taken from a social ability by giving in completely.

RESISTS

Physical 0
Social -2
Emotional -2
Magical -1

SPECIALS

None

INVENTORY

Makeup kit:
Concealed knife
Concealed lock picks in same.
Scrap of (own) security blanket.

KNOWLEDGE: The Cunningham house has lots of rarely- or never-used areas that are useful for stashing kids. All walls are even quite soundproof. In the past month you've found the best place yet. There is a locked closet that is obviously never used. It needs a different key than the front door which was probably lost a long time ago. Nobody's been in there in years. On top of that there is a weird creepy shrine that adds to the mood. Desecrating a holy place adds a sort of secret private thrill too.

Tanya Carter is stashed in there now. It is adjacent to the room in which the game takes place, but she's well enough gagged and restrained and the soundproofing is good enough that you are confident she will not disturb the party. She is badly hurt by now and you've been busy recently and unable to feed her often, so she's been pretty listless and uninteresting lately. It might be time to move on soon.

You had an affair with P. Cunningham. You didn't want it. You just gave in. He probably does not even know he pressured you. Everybody knows it happened, but only W. knows you didn't want it to.

W. became very close to you after you kidnapped him.

QUESTIONS TO ANSWER:

Do you ever feel bad or wish you could stop?

Is there something you could do to somebody that could satisfy you and be enough?

How do you feel about W., your first who is now quite attached to you?

How do you decide when to kill a kid and get a new one?

Do you believe in God? Are you afraid of hell?

Do you love the kids you kill? Hate them? Sympathize with them?

All Saints' Eve

Age
48

[Kurt / Kate] Carter

APPARENT IDENTITY: Chaperone of the party, also rich philanthropist.

REAL IDENTITY: Control freak.

BACKGROUND: The Carter family is a very old aristocratic family in West-bridge that has always been friends with, allied to, or associated with the Cunninghams. You've never had to work and couldn't deal with a boss. You have always ruled your family with an iron but loving fist. You love to micromanage and optimize; you hate to delegate. You legislate your children's behavior and then over manage the many charities you control.

Four years ago, your spouse died slowly of stomach cancer. Six months ago your youngest child, eight-year-old Tanya, disappeared from her room in the middle of the night with no forced entry. Three weeks later, you had a funeral. These incidents have added protectiveness of the rest of your family to your obsessive priorities.

The older child is no trouble. Your middle child insists that Tanya is still alive, is best friends with a poor kid, and otherwise makes you life difficult.

GOALS:

- Control the situation. Especially control your kids.
- Prevent further harm to your family.
- Never lose your cool.
- Get revenge on those who have compromised your authority.
- Properly enunciate all words, particularly your name.

CONFLICT ABILITIES:

- General Physical (3-5) 1: Physical actions, not otherwise covered (P)
- Kill (2-5) 2: Kill somebody with a gun (-FL0) (P)
- Pressure (4-5) 1: Cause somebody to give in to a course of action (S)
- Intimidate (4-5) 1: Terrify somebody. Weapon damage adds to ability bonus when brandished. (-FL3, -FL2 if used on own kids) (S)

NON-CONFLICT ABILITIES:

- Cold Statement of Resolution x1 (5): State a goal you will accomplish or an action you will take and unnerve all who plan on thwarting you, secretly or not. (-FL4 to all affected)

RESISTS

Physical	0
Social	2
Emotional	2
Magical	-2

SPECIALS

None

INVENTORY

Concealed Gun
Picture of whole family
(before spouse died) in
wallet.

KNOWLEDGE: W. Cunningham was apparently kidnapped 7 years ago. You don't know the whole story, except that he was unharmed but quite traumatized. Your older child, L, is very popular in school. J has few friends other than that little punk, Ariel. Both of your children were very attached to Tanya, but don't get along with each other. P. Cunningham has had lots of affairs including with M. Vernon and there are many more scandalous rumors surrounding him.

QUESTIONS TO ANSWER:

What is your philosophy of punishment in parenting?

Did you love your spouse? How have you coped with that loss?

How do you imagine Tanya died? Other than the killer, who do you blame?

Why do you put up with Ariel?

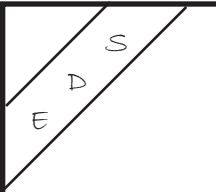
Why did you take an 11 year old to a late night party with teenagers?

Why do you have a gun right now?

How do you feel about P. Cunningham?

Describe why you run charities of all things?

All Saints' Eve



Age
11

[Jeremy/Jenny] Carter

APPARENT IDENTITY: Chaperone's younger child

REAL IDENTITY: Pyrokinetic

BACKGROUND: Your life sucks. One parent died of a horrible illness, four years ago. The other parent is an insufferable control freak who dominates every aspect of your life. Your older brother picks on you a lot and even more so lately. There have only been two good people in your life. One is your best friend, Ariel, a poor kid with a sucky family too. The other is your little sister, Tanya, who was really sweet and nice to you. But now Tanya has been kidnapped, and everybody thinks she's dead. That was six months ago. They even had a funeral after only three weeks. And Ariel wants to run away, but you're scared to go with. Maybe you should.

Tanya can't be dead. You just know it.

Lately you've found that when you're really upset, things start catching fire. You can't really control it and it scares you. You've been able to hide it from everybody though.

GOALS:

Improve your life somehow, ideally not in some way that's scary.
Convince people that Tanya is alive and that they should look for her.
Keep from getting hurt or yelled at.
Hide your pyrokinetic abilities.

CONFLICT ABILITIES:

General Physical (3-5) -1: Physical actions, not otherwise covered (P)
Fighting (3-5) -2: Do damage with or without a weapon (P)
Beg (1-5) 0: Cause somebody to give in to your course of action (S)
Attack with Fire x2 (1-5) 1: Set person on fire (-1) (P/M)
Incinerate x1 (1-5) -1: Instantly incinerate somebody (-FLO) (P/M)

NON-CONFLICT ABILITIES:

Intuition x5 (1-5): Ask factual yes or no question of Director
Set on Fire x5 (1-5): Cause object to be on fire (NR)

RESISTS	SPECIALS	INVENTORY
Physical -1 Social -1 Emotional -2 Magical 0	Pyrokinetic abilities are not under voluntary control. Use them when the character's emotions require it.	Origami fortune-teller

KNOWLEDGE: Lots of people hurt kids in this town. It's not safe at night. Your older sibling L is cooler and better than you. People keep saying your parent is a bad person. Ghosts come out on Halloween night. This town has lots of ghosts. It's better everywhere else. You should have died instead of Tanya. Tanya isn't dead!

QUESTIONS TO ANSWER:

What are you scared will happen if you run away?

When you dream of a better life, what is it like?

What kind of upset causes the fires?

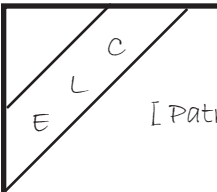
Do you think they mean you are evil?

List some of your kid fears and superstitions.

Why are you so sure Tanya is alive?

Where do you think she is?

All Saints' Eve



Age
49

[Patrick / Patricia] Cunningham

APPARENT IDENTITY: Adult host of party, rich real estate broker. (Preferred male)

REAL IDENTITY: Destructive free-spirit.

BACKGROUND: You are effective head of the old and extremely prestigious Cunningham family. The Cunninghams have been preserving bits of magical lore within the family for generations as part of an ancestral mission to protect this town from evil spirits. You have no reason to believe these spirits exist, but the magic certainly works. It is of the style of very ritualized Christian prayer and can pass for such.

With wealth, power and responsibility comes privilege, and you are quite free in privileging yourself. You live grandly and surround yourself with friends and frequent adulterous lovers, including your housekeeper. You do not behave uncivilly in public, but are free with your anger in private. You do not feel bound by fashion; you create fashion. You express yourself and because you are rich, it is at worst eccentric and at best ahead of its time. You love this power.

GOALS:

Express yourself.

Exercise privilege and enjoy yourself.

Do not restrain your temper if you can get away with it.

Preserve family honor.

CONFLICT ABILITIES:

General Physical (3-5) O: Physical actions, not otherwise covered (P)

Kill (3-5) 1: Kill somebody with a gun (-FLO) (P)

Pressure (4-5) O: Cause somebody to give in to a course of action (S)

Hit x1 (5) 2: Hit somebody in a thoroughly abusive/humiliating way. Cannot use on K. Carter. (-FL1) (S)

Magical Disruption x3 (3-5) 1: Stop someone from doing magic for 1 hour (M)

NON-CONFLICT ABILITIES:

Telepathy (1-5): Speak silently to somebody in the room. They know it's you.

RESISTS

Physical 1
Social 1
Emotional 1
Magical -1

SPECIALS

None

INVENTORY

Cell Phone

KNOWLEDGE: The house itself is said to be magic. It is protected by defenses forged long ago against evil spirits and dark magic. The defenses are said to be controlled from a shrine somewhere in the house but you've never seen one before. Then again you haven't been everywhere in the house yet. It's a really huge house and some parts are not particularly well maintained.

The rest of the family is pathetic. Your spouse is a pushover when it comes to you, though the best at magic and quite good at handling stressful situations. (When weird things start happening, you are quite convinced he is successfully making excuses to those outside the room.) W. was kidnapped 7 years ago and returned a few days later, no ransom or anything. Though W. said the kidnapper never touched him, he seems to be doing the traumatized for life thing. R. is just a has-been who tries to pretend they still matter and keeps telling stories. Only you take what you want.

The Carters are good people except for J. Everybody talks about how Ariel is street trash and you don't disagree. But J looks to be shaping up to be one of this town's predators. You can see it in his eyes, dark guilty secrets and a thrill of destructive power, maybe even magical talent. And he's obsessed with Tanya's disappearance. You have a strange hunch he may be somehow responsible.

QUESTIONS TO ANSWER:

What is your favorite vice?

What does your self-expression generally consist of?

How's work?

What do you think of M. Vernon?

What do you fear?

What is the worst you have done in anger?

All Saints' Eve

Age
15

[Will / Willow] Cunningham

APPARENT IDENTITY: Host's kid.

REAL IDENTITY: Emotionally scarred Cunningham heir.

BACKGROUND: You were once a normal kid. Seven years ago, you were kidnapped for no apparent reason. You were locked in a room for days with a masked figure giving you food and water and just sort of watching you get scared and cry. Then, they let you go without hurting you.

You think it was M. Vernon but haven't had the guts to ask him, much less tell anybody. He is so nice to you. He's the only one who's ever been a parent to you. Maybe he scared you a lot, but if he wanted to have you, then you wish he could. You wish M would run away with you for real.

This makes it very hard to feel like a normal or good person. Your creepy magical family does not help. The Cunninghams are all supposed to learn secret magic to fight evil spirits, but mostly they use it to use people. The magic is done with the trappings of Christianity but you can't shake the belief that it does not truly come from God. Still, you learn.

All in all, you're one messed up and scared teen, younger than your years.

GOALS:

Protect M. Vernon and his secrets. Be with M and stick with him.

Help those less fortunate than you.

Find the meaning behind bad things that happen. Trust God.

Conquer your fears.

CONFLICT ABILITIES:

General Physical (3-5) O: Physical actions, not otherwise covered (P)

Throw Things x1 (3-5) O: Throw loose objects at up to three people (-2) (P)

Magical Protection x3 (3-5) O: Prevent self and up to two others touched from being affected by unwanted magic for 10 minutes (NR)

Empathy x5 (1-5) O: Tell how somebody is feeling (E)

Privacy (4-5) 2: Avoid telling somebody something (S)

NON-CONFLICT ABILITIES:

Luck x1 (1-5): Some activity determined by chance turns out as you choose

Pray (1-5): If you pray for a particular outcome to a conflict, it wins ties

RESISTS

Physical -1
Social -1
Emotional -1
Magical 0

SPECIALS

None

INVENTORY

Cross necklace

KNOWLEDGE: The house itself is said to be magic. It is protected by defenses forged long ago against evil spirits and dark magic. The defenses are said to be controlled from a shrine somewhere in the house but you've never seen one before. Then again you haven't been everywhere in the house yet. It's a really huge house and some parts are not particularly well maintained.

Your parent had an affair with M. Vernon. M told you about it. He didn't want it to happen, but just gave in like he always does. You wish he could be stronger.

QUESTIONS TO ANSWER:

How do you feel about yourself because of your relationship with M. Vernon?

Do you think you are deluding yourself about M's intentions? Do you care?

Why do bad things happen to good people?

Where do you stand with God?

How do you feel about this party being at your house?

Why are you willing to learn magic with all your doubts about its source?

All Saints' Eve

Ariel Thompson

Age
11

APPARENT IDENTITY: Poor kid friend of J. Carter.

REAL IDENTITY: Soon to be runaway.

BACKGROUND: Your family life is bad; really bad. It's pretty much as bad as you're comfortable playing. It has ruined your trust in the adult world. It has not ruined your drive to find something better. It has taught you cunning and many useful skills. Your family is poor, and this town has treated you like crap. You are leaving. Soon. Forever. Without your family.

You are a smart kid and have gotten a scholarship to the good school in town. It is there that you met J. Carter. He is your only friend, and his family isn't so great either. You want him to run away with you, but he's said no so far. You're only waiting around here out of hope he'll change his mind.

You're only invited to this posh party so that J. Carter will have another kid his age. J's awful parent is Chaperone and won't let J out of his sight. You're surprised he let you come; you know he hates you. Well, the feeling is mutual.

GOALS:

- Protect yourself.
- Don't let adults have power over you.
- Stick up for J. Carter.
- Get J. Carter to run away with you.
- Get power over and revenge on adults, particularly K. Carter.

CONFLICT ABILITIES:

- General Physical (2-5) -1: Physical actions, not otherwise covered (P)
- Streetfight (2-5) 0: Fight unarmed or with a knife (-1) (P)
- Escape (2-5) 2: Move to a safer place if one is available (NR)
- Dissociation (1-5) -1: Ignore pain after you have taken damage involving getting physically hurt (+FL3) (NR)
- Lie (2-5) x3 2: Tell convincing lie; actively mislead info gathering ability (S)

NON-CONFLICT ABILITIES:

- Pick Locks (2-5): Open a locked door with lock picks (takes 2 minutes)
- Sense Danger x3 (1-5): Ask Director how dangerous a character is to you

RESISTS

Physical	-1
Social	1
Emotional	2
Magical	-3

SPECIALS

All conflict abilities have a bonus of 1 to their totals when used unexpectedly.

INVENTORY

Concealed Lock picks
Concealed Switchblade

KNOWLEDGE: Adults are all evil and hurt people. You hear they're better other places but you don't believe it. Your friend J's family is mostly gone. J's little sister, Tanya, got kidnapped and killed six months ago but J doesn't believe it. One parent died and the other is a complete creep. His older sibling is one of those popular kids who are as bad as adults. You don't know anything about the Cunninghams other than that they're really rich and their house is bigger than your neighborhood.

QUESTIONS TO ANSWER:

So what actually happened to you?

Where do you plan to go, when you run away?

Do you want J. Carter to come for him or for you?

Why do you hate K. Carter so much?

What's the worst thing you've done?

List some of your kid fears and superstitions.

All Saints' Eve

Age
14

[Lars / Lara] Carter

APPARENT IDENTITY: Chaperone's older kid

REAL IDENTITY: Popular kid, obsessed with dead sister.

BACKGROUND: You come from a very good family, with very bad luck. One of your parents died 4 years ago of stomach cancer. You all took it different ways. Your other parent, already strict but well-meaning, became stricter. Your youngest sister Tanya never really understood; her innocent and cute escapades cheered everybody up. Your other sibling, J, was broken and darkened and never recovered. J has been trouble since then and runs with the wrong crowd. You took comfort in your friends and became more social.

Tanya died six months ago. They never found the body, but she's dead just the same. She disappeared in the night and was never heard from again. After three weeks, you gave up hope and had a funeral. You try to be civil about it in public, but everybody knows it's true: J. Carter should have died instead. You resent him endlessly for it. Tanya had so much more right to live.

You console yourself with your popularity and your family's prestige. These you defend as all you have left. You dream of avenging your sister, on her killer or else on J Carter for being alive.

GOALS:

Avenge Tanya. The world is incomparably worse for her loss.
Maximize your social position and family honor.
Take out your anger about Tanya on J. Carter.

CONFLICT ABILITIES:

General Physical (3-5) 1: Physical actions, not otherwise covered (P)
Kill (2-5) 1: Kill somebody with a gun (P)
Bully (5) 1: Bully somebody lower status than you (-FL3) (S)
Diplomacy x2 (3-5) 1: Talk somebody out of being angry at you (S)
Social Sense x2 (1-5) 0: Figure out what somebody thinks of you. (S)

NON-CONFLICT ABILITIES:

Innuendo x3 (1-5): Insert a hidden meaning for one person into an innocuous comment
Resilient (1-5): Gradually regain confidence over of the course of an hour in which you take no damage (even from bids) (+1)

RESISTS

Physical 1
Social 0
Emotional 0
Magical -2

SPECIALS

None

INVENTORY

5 doses of high quality cocaine. (Effects solely roleplayed).

KNOWLEDGE: The gossip about W. is that something happened to him as a kid and that's why he's so weird. P. Carter sleeps around. Everybody heard about the affair with M. Vernon, lots of people think he keeps him around as a sex slave. He sure acts like a slave, but doesn't seem to be that sexual. He looks like if you whispered "sex" in his ear, he'd blush. Ariel is poor trash and should not be associated with. Tanya was perfect. Everybody loved her.

QUESTIONS TO ANSWER:

How much of yourself to you have to hide to be popular?

How do you feel about the living parent?

Why are you so obsessed with Tanya?

What would you like to do to whoever killed her?

What would you like to do to J. Carter?

Why haven't you?

Do you take out your anger on any other people?

All Saints' Eve

S L E	[Ronald / Regina] Cunningham	Age 78
<p>APPARENT IDENTITY: Elderly Parent of Mr. Cunningham.</p> <p>REAL IDENTITY: Dark magic dabbler.</p> <p>BACKGROUND: You are the eldest of the old and extremely prestigious Cunningham family. The Cunninghams have been preserving bits of magical lore within the family for generations as part of an ancestral mission to protect this town from evil spirits. It is of the style of highly ritualized Christian prayer and can pass for such. Much of your family's magic was irresponsibly lost by earlier generations, and you have striven to recover it. As you have gotten older and been pushed into irrelevance by the rest of the family, the desire for more magical power has lead to your secretly supplementing your repertoire with less Christian sources. You tell nobody of this, of course.</p> <p>GOALS:</p> <ul style="list-style-type: none"> Make yourself matter in this family. Promote magical progress in the family. Protect the town from evil spirits, if relevant. Gain power. 		
<p>CONFLICT ABILITIES:</p> <p>General Physical (3-5) -2: Physical actions, not otherwise covered (P)</p> <p>Kill (3-5) 1: Kill somebody with a gun (-FLO) (P)</p> <p>Magical Disruption (3-5) 2: Stop some one from doing magic for 1 hour (M)</p> <p>Magical Attack (1-5) 3: Kill somebody by rapid aging (-FLO) (P or M) (Dark Magic)</p> <p>NON-CONFLICT ABILITIES:</p> <p>Tell Story (3-5): Gain confidence by telling a story that at least two people actually listen to. (+FL5)</p>		
RESISTS	SPECIALS	INVENTORY
Physical -2 Social 1 Emotional 1 Magical 2	Physical injuries cause one more FL of damage if they cause any.	Cross Necklace. Key to Magical Shrine Room (Concealed in Cross).

KNOWLEDGE: The house itself is said to be magic. It is protected by defenses forged long ago against evil spirits and dark magic. The defenses are said to be controlled from a shrine in the closet off the room where this larp takes place. Only you have the key to the room and you haven't used it for fear of interfering with the workings of it. You do not understand the defenses. You fear the result of others messing with it. The key is hidden in your cross necklace.

P. Cunningham is consumed by his vices and has committed adultery many times. W. was kidnapped 7 years ago but was unharmed. J Carter has some sort of latent magical talent and should be recruited when older. Ariel is nothing but trouble. L. Carter is disturbingly obsessed with his dead sister, Tanya. Tanya apparently disappeared from her bedroom in the middle of the night, six months ago and was never heard from again.

QUESTIONS TO ANSWER:

Why is it so important to you to tell stories?

How do you justify learning dark magic to yourself?

How do you feel about the present state of your family?

Why is secrecy about magic so important?

Why are you so reluctant to go the shrine of the houses defenses?

What would it take to trust your family with what you know?

Parlor Larps

1 Living Room
1 Evening
1 Director
4-8 Players

RAD

NPC 0

DIR 3

Dark 5

- DC -

(See Page 8)

All Saints' Eve

Westenbridge, Massachusetts might be both the richest dangerous neighborhood and the most dangerous rich neighborhood in the country. Children disappear every week. High school students in dry-cleaned shirts sell high-quality cocaine in the halls between classes. It's a town that cares everything about appearances, and appearances alone.

This Halloween, old magic is rising. The influential Cunningham family is throwing a late party in their gigantic house. Before it starts, a group of family members and acquaintances are suddenly and inexplicably trapped in a rarely-used side room.

In a group where most people don't believe in magic and everybody hates one another, surviving whatever strange forces are at play seems almost secondary to surviving close quarters with each other. That night, while a party carries on outside, they will discover the secrets they never knew about the people and the town they have known all their lives.

Requires small
playing space

\$10.00

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