



A JOURNEY HOME

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INTRODUCTION

“When father and grandmother died in the road accident, Mom, Granddad and us three children moved back to Granddad’s hometown where everything was familiar and safe. But why can’t any of us remember our time there? And why did we leave again? We don’t know. We have returned to recover the lost memories.”

A Journey Home is a strange, melancholy and almost dreamlike live scenario. The players and roles don’t know what has happened but will slowly “recall” it via five central scenes, the contents of which are determined in advance. Between the scenes, however, the players have more freedom as they use the surroundings to create more memories themselves via a simple mechanic.

The scenario is played outdoors and can be played anywhere. The memory mechanic actively uses the surroundings to recreate the lost memories. So, the story will be shaped by where you play.

It’s a quiet, contemplative scenario where you give yourself time to let the surroundings seep in and affect the experience that you create together. A strange story that only slowly opens to roles and players. Where the state of uncertainty is a part of the experience. A simple, little story of a family who are afflicted by misfortune, but who love each other deeply despite their differences.

STRUCTURE

- The scenario text is divided into six parts. Part 1 is this introduction which gives you an overview of the scenario as well as some of the thoughts behind it, which you can use as inspiration.
- Part 2 is game mechanical matters. The memory mechanic is described; you get input on how to run the scenario as well as advice on how to find the places where you can run the scenario.
- Part 3 is the workshop at the start of the scenario. In the workshop, the players practice the memory mechanic and are gradually introduced to the scenario and the mood.
- Part 4 is the five scenes. It is described what they contain and how to run them. While running the scenario, 3 and 4 will be the parts that you use to guide you.
- Part 5 is handouts: The roles and the players' version of their scene instructions.

THE WEBPAGE

I have made a webpage for the scenario, to make it possible to play it completely without paper. The webpage will not be translated to English, but you can see the Danish page here:

pettitt.dk/ajh

ROLES

There are five roles, but to give some flexibility in terms of number of players, you as facilitator can also take on the role of Granddad. The five roles are:

- **Granddad George:** The scenario takes place in his hometown where he grew up. Granddad is practically made up out of stories from the area. He is the father of Mom's late husband.
- **Mom Margot:** A creative writer, but sometimes almost too creative for her own good and that of her family. Loves her family dearly, but maybe loves Daniel a little bit more.
- **Big Brother Brian:** A serious young man somewhere in his twenties. He gave up his plan of travelling the globe when Dad and Grandmother died in the road accident, in order to return home and support the family.
- **Twin Louise:** A teenage girl in the process of realizing that life is waiting large, menacing and tempting in front of her, and thinking about who she is going to be.
- **Twin Daniel:** Though he is becoming a teenager, he still holds on to the imaginative freedom of play. A playful creature who can bring a smile to most people.

MYSTERY - SPOILER WARNING

A mystery is central to this scenario: Why can't the family remember their time in the hometown and why they left it? Neither the players nor the roles know this. A part of the experience of play is precisely the uncertainty and the attempts of the roles to understand what has happened.

What actually happened is revealed bit by bit in the pre-planned scenes. Though of course, not all questions are answered. In this sense, A Journey Home has a completely fixed story that the players cannot change. But they still very much shape their own experience of play through how

they interpret what the story means, and through the memories that they create using the surroundings. The skeleton is fixed, but the players put on meat, form and life.

So: if you are going to play this scenario, read no further!

SCENES

There are five scenes, and except for the first one, they each reveal how one of the characters died while they were living in the hometown. Even though the death of a role is revealed that player still plays along in the present without any change. In the end, Louise is left behind alone, and has finally remembered what happened in the hometown. But was it worth it? What are the other roles? Memories, ghosts, hallucinations? Why couldn't she remember? And what happens now? This is up to the players and the roles to interpret.

THE FIVE SCENES ARE:

1. **Arrival in Granddad's hometown:** A warmup scene where the players have just arrived in the hometown a couple of months after the accident. Here, the players can get used to the style of play, and the scene gives inspiration for the first memories, they can create.
2. **Granddad's last walk through the town:** Granddad takes the others on a walk around his hometown because he knows it will be his last. In the evening, he passes quietly.
3. **Brian's liberation:** A series of short scenes, a sort of montage where Brian gradually grows more and more ill until he finally finds peace when he expires.
4. **The memory of Daniel:** It is revealed that Daniel also died in the original accident and has been a figment of Mom's imagination since then, as she couldn't handle the loss. The rest of the family have gone along with it for her sake.
5. **Mom's collapse - Louise alone:** One day Mom just collapses while doing the dishes and is gone. The next thing Louise remembers is hiding during the last funeral. Past and present flow into each other, and the scenario has no more to say.
The rest is up to the players.

THE MEMORY MECHANIC

This scenario has a central mechanic, and it is through this that the characters create the memories that the roles slowly recall during the scenario. Here, the players use their surroundings to come up with memories that the roles recall together about their time in the hometown.

THEMES AND SUBJECT

ROLE AND PLAYER UNCERTAINTY

In roleplaying games, we as players often know things that we must pretend that our roles don't. Often, it is assumed that the role knows things that the player doesn't (of course two friends for life know a lot about each other even though it isn't written in the role). The scenario plays with this by letting roles and players have the same lack of knowledge, be equally uncertain and equally confused. The players make their own wondering a part of the role's wondering. At the same time, you don't have to think about what you know and don't know about the others, because the roles can't remember. Instead, you focus on seeping into the mood and the experience. The relevant memories are created along the way, and thus, the players create the family's past together.

THE ENVIRONMENT AS STORYTELLER

Have you tried returning many years later to a place where you used to live? Suddenly, long-forgotten memories return, simply at the sight of mundane things. "that was where I..." Our surroundings shape us and our memories. A Journey Home draws on this, as the players actively use their surroundings via the memory mechanic to expand both the roles and the story.

THE STORIES WE HIDE BEHIND

At the same time, A Journey Home is also about how we can hide behind the stories we tell about ourselves. Granddad hides his true intentions in stories about the hometown. Mom's stories are so strong that they have brought back her dead son in her imagination. Daniel himself is a story brought to life, to hide a loss. Even Brian hides behind the narrative that everyday practical considerations are more important than close relations. Louise is the only role who is truly alive, surrounded by the stories of her family.

THE CLOSE RELATIONS IN THE FAMILY

Finally, A Journey Home is about being part of a family, for better or worse. About the conflict between the love for one's family and one's own need for self-realization. It is about loving each other despite disagreements and differences. That in the end, you are there for each other. Basically, about the done-to-death cliché about enjoying the time we have together and valuing the memories we had the time to create.

INSPIRATION

This scenario is inspired by a genre of computer games that use the surroundings to tell a story which is only slowly revealed to the player as they moves through the environment and gradually learns what happened. In loving jest, they are called walking simulators, and this is true in part, but they are much more than that.

These are games like Everybodys Gone to the Rapture, Dear Esther and not least the masterpiece What Remains of Edith Finch, and many more. They all have in common that the player silently moves through an empty world while echoes from the past reveal what has happened here, and through the surroundings and these fragments of narrative, the story gradually make sense. They are slow, contemplative games, often melancholy and painfully beautiful.

GAME MECHANICS

INSTRUCTIONS FOR YOU –

MESSAGES FOR THE PLAYERS

In the workshop and the scenes, there are instructions for you to do and instructions you say to the players.

Instructions for the players are in quotation marks. But it should make sense in the context that it is for them. Don't pass on the instructions for the players word for word, as written. Put the information into your own words.

PLAYSTYLE AND MOOD

This scenario is described as strange, contemplative, and slow. It is your job to create this mood. You can do this with your voice and your behaviour. Here is inspiration for how to do it:

PLACE SENSING - MINDFULNESS AND FOREST BATHING

Among other things, this scenario is inspired by several different meditation techniques.

Mindfulness is a meditation technique that aims at being present in the now, pushing away thoughts of past and future. Forest bathing is a concrete practice of this where you lie down in a forest and use the sensory impressions from the forest to ground yourself in the now (it is the players who need to be in the now, not the roles of course).

In this scenario, the surroundings play a decisive role; they help shape the memories that the players create in between the scenes. The way that this is done is inspired by mindfulness and forest bathing. You could call it place sensing, that is letting the sensory impressions from where you are seep in to fill up your mind and create memories and mood on that basis. It is about using all senses, vision, hearing, scent, touch etc.

You can read more about Forest Bathing and Mindfulness here:

Forest Bathing: forestryengland.uk/blog/forest-bathing

Mindfulness: mindful.org/meditation/mindfulness-getting-started

CHECK LIST

You should bring:

- Cover tape or similar for nametags
- Permanent marker for name tags
- Perhaps a blanket
- Perhaps a print of the scenario

You and the players should bring:

- A fully charged smartphone with internet access if you are using the online scenario.
- Clothes fitting the weather.

GUIDED MEDITATION

“Take a deep breath and exhale slowly... Find a point near you and focus on it... Dwell on it and let all of your attention gather around this one spot... Notice all the details... If an outside thought intrudes, recognize it, and gently push it away, and return to your focus point...”

The beginning of a guided meditation might sound like that. This scenario could feel like one long guided meditation. In this way you, as facilitator, are the players' meditation guide.

Your task is to create a strange, quiet, contemplative experience where the players are present and focussed on their surroundings and what memories can be created from them.

When you start a scene, it must be in the same calm, meditative manner. Gently pull them into the scene and out again with calm in your voice.

Even though the contents of the scenario can be dramatic, the style is slow and contemplative, almost dreamlike.

In many ways it is a dreamlike experience, at least as unexplained and strange. Even though the scenario reveals it's mystery, it delivers no explanation of why it is so; it is a part of the experience that the players can interpret this for themselves. A meditative, dreamlike mood underlines this.

You are not to sound like a caricature of a new age yoga instructor. But you can actively use calm in your voice, slow speaking, and breaks to create a gentle and contemplative mood. Be the mood for your players and give them a sense that right now, there is nothing to think about except this scenario.



MECHANICS

SET SCENES AND FREE PLAY BETWEEN THEM

The scenario has two types of play: free live roleplay between scenes and tightly run scenes.

BETWEEN SCENES

Here, the roles are in the scenarios present time and can move freely around the area, create memories and talk with each other about what has happened, what they have remembered and what it all means. Because of the information withheld from the roles and the players, these parts will and must feel a bit confusing for both.



SCENES

This is where you, the facilitator, take over and set tight, instructed scenes. What is to happen is given in advance. These are extra strong memories that the roles suddenly remember together. Where the players create the memories themselves in between scenes, these are memories that totally take over the roles.

You start a scene by gathering the players at the place that you have chosen for the scene. Then you give the players each their instruction text for the scene (or ask them to click through to the next scene if you are using the webpage). The texts describe what the individual role knows about the scene going in and might give instructions for them to follow. Such as "admit that you lied when you are asked about it."

Give the players time to read the texts. When everyone is ready, you ask them to close their eyes. Then you set the scene as described in the individual scene. And then you ask the players to breathe deeply and open their eyes. The scene starts when they open their eyes.

You also cut the scene when relevant things that need to happen have happened. Do keep the scenes focussed; don not let them run too long. It is OK for them to feel like incomplete memories. Fragments that start in the middle of the action and end as soon as the most important things have happened.

When you have stopped the scene, you ask the players to close their eyes and breathe deeply. Give them a couple of seconds before ending the scene as described in the individual scene. When they open their eyes, they are back in the ingame present and can react to the memory that they have just remembered together, and create more memories, or revisit old ones.

THE MEMORY MECHANIC

Between the scenes, the roles are in the present of the scenario where they try to recreate their memories. These parts are played as live roleplaying. The roles are in the hometown, hoping that the place will help them remember what has happened. Thus, any place, view, sensory impression, object, anything large or small, can jog a memory.

The players create a memory by two or more of them focussing intensely on something, and then one of the players invites the other or others to remember something about it. You can do it both by remembering something yourself – "I remember when we used to play under this tree" – or by inviting another player to add something via a question – "Do you remember what you told me under this tree?". The two can of course be combined – "I remember that we used to play under this tree all the time, but how did it go wrong one day?" In short, it is a co-creative process where the players invite each other to recreate memories.

It is not important whether the memories make sense as part of the overall story as long as they are important and interesting to those who create them. They are memories, and memories can fool us, be incorrectly recalled. They do not always make sense, especially not under these circumstances.

Of course, you can walk around alone, creating memories by yourself. That is quite OK, but memories are not recreated until they have been shared and co-created with other players. Memories can be made based on anything, from the smallest leaf to a whole vista, even something as fleeting as a particular scent or the sound of the wind in just this tree. Anything is possible.

The same thing can easily awaken several different memories. For example, a thing that has previously jogged a memory can suddenly take on an entirely new meaning after one of the scenes, and thus it awakens a new, related memory.

Created memories can be revisited. This can quickly become relevant as the story develops. Perhaps you want to explore what happened before or after a memory that you created earlier. Or perhaps the memory was remembered wrong and need to be remembered again, but differently, after the revelations in a scene. In short, memories can change. Of course, which version of a memory is true is open to interpretation.

Memories need not be awakened in chronological order, and it is important that the players know this. Into the scenario, they can awaken memories where they have just arrived, and vice versa.

Memories can be both positive and negative, they need not only be happy or sad moments that you remember. A mixture is more realistic. Each role has a suggestion for a memory that they can create with each of the other roles. These need not be created but might be – they are meant as inspiration.

It is probably easiest to create memories two by two, but it is quite OK and encouraged to create memories more people together. The players should include each other so that everyone feels like a part of the family.

WHERE TO PLAY?

The scenario takes place in Granddad's hometown. The idea is that it can be anywhere, but where you play will shape the scenario. Particularly, the memories created will be very different if you play in central Copenhagen than if you play on the moors of Jutland.

The area in which you play is called Granddad's hometown, but it doesn't have to be a town – it can be on the open beach, in the woods, a park, or, well, a town. It will probably give the best experience if the place is somewhat quiet and not too densely populated.

The area in which you play represents a little bit of the hometown. It is Granddad's favourite bit where he and the rest of the family spent the most time when they used to live there. It corresponds to the part of your hometown that both you frequent the most and like the best. Note that the area in which you play does not contain the place where Granddad and the others used to live, that is assumed to be somewhere nearby.

For instance, I live in the town of Hillerød and love going for a walk in the Castle Park. Even when I need to get from A to B, I might accept a bit of a detour just to have some of my route pass through the Castle Park. I live nearby, but in the future, when I think back on my time in Hillerød, I will remember that park more than the apartment. So, if I were Granddad, the scenario would be there.

PLACES IN THE AREA

There are some requirements for the area, though. It must contain five places where the scenes are to be played. I have tried to make the places as open as free as possible. The important part is that they help emphasize the mood and plot of the scene. When you read the scenes, you will surely have ideas about where it would make sense to play them.

Here, the five places are described. Find an area that can contain them, but remember, the idea is that each place is open to a lot of interpretation. The cemetery, for instance, might just be a place with a view to a church somewhere in the background, if there is no usable place nearby.

- A place to receive people. It might be a stop or station but might also just be the start of a road where it would make sense to stand and receive people.
- A historically important site: a monument, a statue, a ruin, an old building. Anything that can be used to tell a story about remembering the past and being remembered by the future.
- A bench with a view to somewhere beautiful: a good view, a nice little dam, under a large tree, as long as it is a good place to be. If there is no bench, then somewhere else to sit and relax, possibly on a blanket that you bring.
- A place to play: might be a playground, a toboggan run, a climbing tree, a nature playground. As long as it is a place that a child might seek out in order to play there.
- A place to remember: near a cemetery, church, other religious place, memorial site. Perhaps a town hall. Or just a place to hide after a funeral.

If you are in doubt about whether a place can be used, ask yourself: would it make sense for the action of a scene to take place here. In short, you must be able to convince the players that of course, it was just here that the events of the scene took place.

THE SIZE OF THE AREA

You must conduct the players from place to place. But depending on the size of the area, there are roughly two ways to do this. If it is a larger area, it will probably be a good idea to move from area to area like pearls on a string, playing as you walk between them. In a smaller area, the players can move more freely, and you can go around the places a bit. That way, the places will also shape how the hometown is explored. Is it a tour around the area, a route from A to B, or do you go here and there and cross your tracks several times?

QUIET AND DISTANCE

Especially when you are playing the scenes, you should keep the players at some distance from other people, both for the sake of the players and the bystanders. The scenario has no wild scenes, and you will just look like a small group of people standing around talking, but it's nice to be left alone while playing.

At the same time, we also don't want to disturb others with our play. For instance, the playground and cemetery scenes maybe shouldn't take place on a playground or cemetery, but just close enough to get a sense of the place without disturbing or being disturbed by others.

Also, possibly choose times to play where there aren't so many people out and about. I believe in particular that the scenario will benefit from being played around dusk, when the light fades so that you go from daylight to dark in the course of the scenario.

CHOOSE WITH YOUR HEART

But finally: choose an area that you care for, that inspires you. Then, it will inspire your players. In particular, if you are going to play Granddad, it will be an advantage if you know the area and have a relationship with it. It is more important to play in a good area than to have all the places be exactly as described. All five places should be found in any area with a little flexibility.

CORONA AND SAFETY

This scenario is written to be played during Fastaval 2021 where we were under restrictions and had to focus on safety and distancing. The scenario is an attempt to write a roleplaying game where we could meet physically and play safely by playing outside, which is less risky than meeting inside.

As facilitator, you must be aware of safety rules and recommendations in force depending on the status of the pandemic in your area. If a minimum distance is recommended (currently 2 meters, used to be 1), remember to ask the players to observe this. Fortunately, not having physical contact between the players fits right into the fiction.





WORKSHOP

The scenario starts here. The workshop needs to be as much a part of the experience as the rest of the scenario. Here, the participants will practice the memory mechanic whilst slowly grasping the atmosphere of the scenario, start to sense their surroundings and be inspired by them.

The workshop should be conducted near or on the outskirts of the area where the scenario is being played to let the participants get a feeling of the surroundings in which they are playing, but without letting them get too acquainted with the area.

Finally, the workshop should wrap up around the area where the first scene will be played, so the first brief part of the scenario consists of moving there. If, for example, you will be playing in a park, the first scene could be at the entrance to that park, and you could hold the workshop near the park, maybe by its parking area.

Feel free to move around a bit during the workshop, so that you do not stand still all the time - especially between the memory mechanic exercises, to give the players something new to create memories from. Unless, of course, there's an awesome and obvious place to run the workshop. Depending on the weather it might be preferable if the workshop were held someplace sheltered.

Consider if the participants may need to sit down and if there is a bench close by or bring a blanket with you. It would also be a plus if there's access to a toilet, or at least be aware of where the nearest toilet is.

INTRODUCTORY MEDITATION

When you are where you want to run the workshop and you are ready to begin, gather all the players around you and ask them to stay quiet unless instructed otherwise.

Ask them to either stand or sit comfortably (if possible, everybody should face the area in which they will be playing). Then you run a brief meditation. Speak slowly and perhaps pause between each instruction:

“Close your eyes, take a deep breath, and hold it for a moment before you exhale slowly. Notice how your body feels. Can you make yourself more comfortable? Then do so. Relax your body and feel at rest while you take another deep breath.”

“Slowly turn your senses outward.
What can you hear?
What can you smell?
What is the temperature like?
How does the wind feel on your skin?
Slowly let your senses awaken.
Focus on them and the variety of input you get from them.
If a thought appears, acknowledge it, then let it go.
Return to your senses and the impressions they give you.
Sit still for a moment, be restful, and sense your surroundings.

...

Let your senses inspire you - what memories do the different senses bring back?
Let your thoughts flow freely and see what comes up whilst sensing your surroundings.
Try to come up with a memory inspired by your sensory impressions.
It can be anything, just pick the first that comes to mind.”

Give the players a minute or so to remember. Take a brief round where each participant with their eyes still closed tells about what memory comes to mind. Afterwards you continue:

“Sensory impressions can awaken memories, no matter where we are. But, if you are in a place you are familiar with, you can, if allowed, suddenly remember things you thought you'd forgotten. It surfaces just by looking at that tree, by smelling that smell. That is what this scenario is about.”



A BRIEF PRESENTATION OF THE SCENARIO

“The scenario is about a small family: Granddad Bernhard, Mother Margot, Big Brother Brian and the Twins Louise and Daniel.”

“For unknown reasons they have lost all their memories from the time they lived in Granddad’s hometown. They can remember moving to his hometown a couple of months after that horrific day where grandma and dad perished in a car accident. But no one can remember what happened from after they arrived until now when they return. And the players don’t know it either.”

“Yet it feels unbelievably logical and important that they’ve returned. They hope that just by being here the lost memories will be awakened. The roles will be wondering about all the weird circumstances. Basically, it all feels a bit strange and dreamlike.”

“You will receive a bit more information than this, but not a lot which is the point. A part of the experience lies withing the mystery of the scenario. The attempts of both you and the roles to figure out what is going on. And the interpretations of the weird circumstances by you and the roles.”

“The area we are playing in represents a small part of Granddad’s hometown. The part where he was and cherished the most and where you spend a lot of time as well. Granddad’s house, in which you lived, is nearby. But it isn’t a part of the important area where we play. Remember, we are playing amongst common people. Let’s try to keep our distance so we don’t disturb them, and they don’t disturb us. We are not meant to include random passers-by.”

“Although it may seem like a dramatic story. You should play slowly and lingering. It’s completely fine to spend time on things. Be slow, quiet, and thoughtful. Exactly like we did here in the exercise. Memories can be triggered even from the most insignificant thing. If you’re just attentive enough. That’s why this is a slow and lingering game.”



CREATE MEMORIES FROM THE SURROUNDINGS

With the introduction completed, the players will practice creating memories from the surroundings. Ask the players to return to sensing their surroundings slowly and attentively. After a bit of time let them open their eyes and say:

“Look around slowly.
Add the sight to your senses.
Let the surroundings we are in seep in.
In a minute when I say so, you will stand up and move around a bit.
Let your senses wander freely.
Each time they encounter something that catches your interest, pause and give it all of your attention.
Shortly hereafter, only by yourself, come up with a memory that a small family could have about that which caught your attention.”

“When you’ve thought about one, move on.
Let your interest be caught by a new sensory impression.
Come up with a memory about it from a family.
I would like you to do that now.
Come up with at least three memories.”

Give the players a couple of minutes for this, then tell them to gather around again, and let each of them choose one of the memories they came up with and describe to the others in one sentence.

DESCRIBE THE STRUCTURE OF THE SCENARIO

“Now we are up and running with the introductory workshop.
It will gradually move into the scenario itself while we practice the mechanic of the scenario and adjust to the roles.
The scenario itself is split between pretty strict scenes which I dictate.
And free role playing between the scenes.”

“The scenes are extra powerful memories which all the roles suddenly remember when they see a certain place. The time in-between happens in the present, where the roles react on what happened in the scenes.
Meanwhile, the roles are wandering around remembering several lesser memories.
You will come up with these through a memory mechanic.”

“The exercise we just did is the simple version of this memory mechanic.
You let yourself get inspired by the surroundings and come up with a memory that makes sense for the role and the story.
We will practice it more. But now I will distribute the roles.”



CASTING!

You oversee the casting since you have the best insight into the function that each role plays and what it demands. Through the two preliminary exercises you have had the opportunity to observe the players, and you might know some of them beforehand. From this knowledge you will need to cast them. Down below there are some advices on how to cast the roles.

The gender of the roles and players doesn't necessarily have to match. But, if you choose a person of another gender than the written role, consider if it makes sense to either change the gender of the role or let the player play another gender than their own. It can be easier to determine when the players are present, maybe in dialogue with them.

GRANDDAD BERNHARD

If there are four players, you will play Grandpa. It's not because it's an uninteresting role, on the contrary. In fact, it's quite demanding because you must come up with short tales about the hometown all the time. That's exactly why it's perfect for the game master. Since you've chosen the area, you are better equipped to come up with true and made-up tales of the area.

But the part can still be acted by a player, although that means that it will be given to a player who can easily come up with stories, tell tales, and who can keep their stories short and not waste everyone's time with endless stories.

BIG BROTHER BRIAN

Brian is a straightforward role, but in no way uninteresting. Caught between youth and adulthood, he's quite identifiable for the average Fastaval participant. He is incredibly loyal to his family, but at the same time forced to put his life on hold to take care of them.

The challenge might be to not make him too sullen or annoying. The love for the family must not be forgotten. But if he nail the painful balance of being tired of the family and blaming them while feeling shameful for the negative thoughts, all while knowing that he truly love them, then it's perfect.

TWIN DANIEL

Daniel demands balance. He is NOT a needy child. Daniel should therefore not necessarily be given to the youngest player, but to a player who can manage to use play and childishness to cheer up the other players. Daniel is the innocent and cheerful light in the darkness. His fantasy inventions shouldn't interrupt a good conversation but lighten the mood when it's darkest.

Another challenge is his peculiar situation of being "dead all along". I've tried to write Daniel to be sort of a guardian angel for whom it shouldn't matter that he's never really been around. It doesn't change his mission, though: to help the others. It only makes it that more important. The well-chosen player catches on and rolls with it.

MOTHER MARGOT

Yet another role that requires balance. She must be admirable yet frail. She should manage to be a loving character for the whole family and deeply unjust at the same time. She hurts those around her, especially Louise, but she doesn't do it on purpose and hates herself when it happens.

One should keep in mind what she's been through. In one accident she lost her husband and (it turns out) her son. The bottom line is that she is broken. This part should be played by one who knows how to be caring and unjust at the same time, formidable and frail. Who can remember that she's wounded and hurt but not self-absorbed.

TWIN LOUISE

Louise should be played by the most beloved player. Not necessarily the most charismatic. But the one who everybody instinctively cares about. You know who that is. One almost always do. Louise is like Alice, Dorothy, and Sarah before her: the center of the story and the strength of the story is depending on how much you care for her.

Besides that, Louise is an average girl of unknown age, venturing into her teens with the burden of the future on her shoulders. She's mirroring others trying to figure out who she wants to be. A challenge we all know too well either because we're in it or have been.

Hand the players their role, either printed or as links to the web page. Use the QR-code by the roles. Tell them that they aren't allowed to click the scene 1 link before you tell them to.

Now give them time to read their roles. Ask them to return when they think they've grasped the role. You can then take an individual talk with each player and discuss any confusion about their role while the others are finishing reading.

If there's waiting time, they can either read their roles again or walk around and pay attention to their senses and let the surroundings seep in. Now would be a good time for a toilet break if one happens to be nearby.

When everyone is ready, ask each of them to shortly introduce their role. Feel free to ask elaborating questions if they omit some details that you'd like the others to know. Meanwhile you use the tape to make name tags and give them to the players.



THE MEMORY MECHANIC

When all the roles have been introduced, you move on to describing the memory mechanic.

“As we have practiced twice now, everything in these surroundings can awaken memories. Every sensory impression can activate memory and creativity. If we only give ourselves the time.”

“When characters arrive to Grandpa's hometown, they can't remember anything from there. But it quickly turns out that anything can trigger memories for them, if they only focus on it.”

“That's why, when you move around, you are very aware of your surroundings and each other. Seek out each other and watch what the others are occupied with. Invite each other to focus on something you find interesting.”

“The memory mechanic works by two or more of you lingering and focusing on something. It can be small things like a single object, or larger like a complete view. It can even be a sound, a smell, or just the sensation of the bark on a tree. You can use all your senses.”

“When one of you have an idea for a memory from what you were focusing on, you invite one or more of the others to creating the memory with you.

You can do it either by describing a memory:

“I remember we used to climb up that tree.”

Others can weigh in with details to the memory:

“Yeah, you wanted to help me get over my fear of heights.”

“You can include others as well by asking a question:

“What was it that you told me about this lake?

That the other can answer:

“Well it was here where dad taught me to fish.”

“The two methods can of course be combined:

“I remember finding you on this bench when you ran away from home, why was it you did that?

“It was after a huge fight with mom, how was it that you convinced me to come back home?” etc.

This way you create a memory together.

By giving information and building on it.

As well as asking back and forth.”

“A memory is created when the information that seems important has surfaced.

It can be as short as two sentences, or as long as a whole conversation.

Let the memory stop when it makes sense.

Please do not prolong it.

You can always return to it later.”

CREATE A MEMORY TOGETHER

If you have the opportunity, move around the area during these exercises to get different surroundings to create memories from.

Pair up the players two and two including yourself, (two and two without you, if you lack a player). Ask the players to spread out a bit, find something to focus on without saying anything, and create a memory together from that.

Gather the players and address any questions or doubts the exercise may have caused. Then tell a few rules for the memories:

“Memories need not be positive, but they can be. You can create negative memories, you can choose not to. Or they can be ambivalent? Everything from the forgotten time is relevant and important.”

“Memories don’t have to make sense. Memories can be contractionary. Memories can be what you make them out to be, they are your tools. Use them to create a deep and immersive experience for each other.”

“The same place can awaken several different memories. Memories might change along the way as the story is progressing. Feel free to return and expand older memories. If the scenes have given a memory a new meaning, for example. Or maybe it was remembered wrongly and needs to be changed?”

You revisit memories by describing the same memory again. Maybe mentioning to the other characters, that you think it wasn’t the way, you first remembered it. “Remember the picnic under that tree? I don’t think it happened like that.” If you want to revisit a memory from an area we’ve already left, either change it to something that happened where we are now or look towards the area and use the view to revisit it.”

Ask the players if they have any questions to the memory mechanic. Then carry on.

During the following exercises you need to keep an eye out if they are deliberately using the memory mechanic correctly: are they based on an object or a place, are they using their senses, are they taking their time to linger a bit before they start. If not, gently remind them of it when the exercise is over.



CREATE A MEMORY TOGETHER IN CHARACTER FROM BEFORE THE ACCIDENT

Pair up the players three and two (including you if you play Granddad). Tell them:

“We are almost ready to start, so you’ll play as your character in the next couple of exercises. You may skim your character again if you need to.

Otherwise, close your eyes and take a few seconds to settle into your role.

Now you need to create a memory from before the accident in the two groups.

From one of the times family visited Granddad’s hometown.

The memory can be anything.

But let it be something ordinary.”

When the memories have been created, let the two groups briefly describe their memory so everyone can use it in the game. Tell them:

“If you are telling a re-discovered memory to another character that didn’t take part in the creation of the memory, that role will remember the memory as well. Put in another way, the character has been reminded of it.”

Again, give the opportunity to ask questions if they have any.

Repeat the exercise if there’s doubt or you feel that it’s needed.

FROM MEMORY TO SCENE

Now you practice how to expand memories into a short scene. Explain:

“When you create a memory, you will quickly discover how much “meat” it has to work with.

Maybe the memory feels so powerful and relevant that you’d like to explore it deeper.

If that happens, you can expand a memory become to a small scene.”

“If you feel that a memory could be interesting to play as a scene then put out your hand gesturing invitingly to the others that create the memory with you, like this (show them).

If they agree, they will copy your sign and put out their hands as well.

If they don’t wish to play the scene, they will raise their hands in dismissal like this (show them).”

”You don’t need to state a reason to dismiss a scene

It’s completely fine to not have the desire or energy to act out a scene.

It’s not a dismissal of the other player or role.

It’s a metaphorical sign and not something the role does in the fiction.”

“If a person dismisses it, the memory stops, and you continue the game in a normal way.”

“If everybody accepts, then close your eyes, take a deep, slow breath together, and open your eyes. Act out a short scene together where you relive the memory you just created.”

“When you feel that a scene has shown or accomplished what it should, raise your hand with the palm towards the others like dismissal. This is how you show that the scene should end.”

”When that happens, the scene ends just the way it started.
By closing your eyes, taking a deep breath, and opening them again.
Then, you are back in the present and in-game again
where you all now remember what happened in the memory.”

”A scene doesn’t have to have a well-defined start or finish.
It can be ten seconds in the middle of game, or three sentences into an argument.
You don’t have to include everything, just enough to show what was in focus in the memory.
Keep it short, tight and relevant, so you don’t spend all your time in the past.
Memories don’t have to be conversations; they can be something that happened in silence too.
Like: “back when we did laundry together and it was nice and pleasant.”

“Now we practice how a memory becomes a scene.”
Distribute the players in new groups of two and three and explain:

”Start as you did before: find a place you’d like to create the memory from and create it like before.
But this time, after a bit, one of you invite the others to start a scene.
Remember to put out the hand in an inviting manner.
For this exercise, the others will accept by copying the movement.
But during the larp you may always dismiss as instructed.
Remember also to end the scene by raising your hand in dismissal.
And remember to only play what’s relevant and stop as soon as it’s been played.
This memory also needs to be from a visit to the hometown before the accident.
Again, you have to play as your roles.”

Let the players create the memory and act out a short scene.
If they begin to let the scene get too long, feel free to cut it and remind them that they should keep the scenes short with focus on what’s important.
When the scenes are done, you gather the players and ask them to briefly describe the two memories again.



THE SET SCENES

Now you describe how you will the scenes:

“During the scenario I will run a few scenes.

They are extra strong memories which suddenly overpower all of you.

It happens because you recognize the place and suddenly remember the pivotal moment which occurred there.”



”Before a scene I’ll go around and gather you.

By extending the hand.

Like you do when inviting to a scene, but my “invitation” must be accepted.

You do this by being silent and stay in character, but slip out of play and walk with me.

I will lead you to where we will play the scene.”

”Each of you will be given a short text that can describe things like:

What your role knows up to the scene.

Which mood the role is in.

Instructions, such as how to behave in-scene.

Things you must do during the scene.

These instructions must be followed.”

Depending on whether you use the paper edition or the web page you can either mention that you’ll give them instructions on paper or that then should click to the next scene for their character.

“When you understand your instructions, look at me and nod, so I know you’re ready.

If you have questions, whisper them to me.

When all are ready, I’ll ask you to close your eyes and take a deep breath together.

I’ll briefly set the scene and then ask you to open your eyes and start playing.

When I cut the scene, you will close your eyes again and take a deep breath together.”

“Then I’ll give you some instructions that’ll lead you out of the scene.

When I ask you to open your eyes, you are in-game again, back in the present.

Play on, react to what happened, talk about it.

Create new memories based on what happened.

Revisit old memories that have a new meaning now if necessary.”

LAST QUESTIONS AND GAME START

Give the players the possibility to ask any last questions and remind them of any elements and parts of the scenario you feel need to be repeated. Maybe the mechanic, the mood, or the play style. Also, give the opportunity for a bathroom break if needed, but ask the players to speak as little as possible and stay in the mood.

When all are ready, you gather the players a short distance from where you want to set the first scene (Arrival at Granddad's hometown). And give your last practical instructions:

"Always remember to keep an eye out for where I am and follow me.
I will slowly guide you around to where the scenes will be played.
If you somewhat follow me, you are free to move around the area.
As long as you don't disturb anyone, of course."

Here you can talk a little bit about the size of the area you will be playing in, if you are moving from place to place, or if you will be zigzagging in a small area. Then, you will initiate the game like this:

"We will begin shortly.
You may not create a memory before we've acted out the first scene.
Communicate as little as possible, or even better, be completely silent.
Right now, you've just arrived and each of you are preoccupied by your own thoughts.
What might happen?
What hides in the forgotten memories?
Can this work at all?
What do you hope to find?
Are you excited, nervous, what?
Relax and use the time to immerse in your role and its thoughts."

"While we walk, look around and let the surroundings seep in.
Meanwhile I will lead you to where we will play the first scene.
Walk wherever you like but remember to keep close to me.

"The first scene is the first memory.
It's here you see that your idea works.
To return to the hometown really reignites your memories.
When the scene is over, you play normally, creating memories, talk, wonder etc."

When all's said and done, and if there aren't any more questions, ask the players to close their eyes and take a deep breath together. While they are standing with closed eyes you will say:

"When I ask you to open your eyes in a moment, we will be in-game. Please don't speak but simply be in the thoughts of your roles. You are finally here again, but you don't know what will happen or what you'll remember. You might get the answers you seek soon though. Will it be worth it?"

Then ask the players to open their eyes and the scenario will begin.

SCENES





SCENE 1:

ARRIVAL AT GRANDDADS HOME

Place: A place where you receive. It can be a station or bus stop. But also, just the start of a road or the entrance to a park or forest. Somewhere it would make sense to meet.

Gather the players when you get to where you want to set the first scene. Remember to use the hand signal. Then give them the instructions, let them read them, respond to any questions, and then ask them to close their eyes. When everyone is ready you start the scene:

“You had often visited Granddad’s homestead, so after the loss of dad and grandma it only felt right to move this place, that meant safety and good memories for you all.”

“This first scene is a warmup scene, that gives you the opportunity to get use to the play style during the scenes, without any great stakes. Relax and play as you see fit. Use this scene to get more into your characters, here in the past.”

“You have been walking around for a bit when you find yourself standing here. And at once it hits you all. As strong as if it happened yesterday: The memory of the day you arrived here, a few months after the accident and the burials. Take a deep breath and when you open your eyes you play this memory, until I cut the scene.”

Let them play the scene, and stop it, when appropriate. Let the scene be long enough so that the players find some calm in their play, but don’t let it drag on. Gently stop the scene and ask the players to close their eyes and take a deep breath. Then you describe the exit of the scene:

“The mere sight of this place made the memory overwhelm your all. But now you know that the plan works, being here really brings back your memories. Continue play, react to what happened in this memory and start to create your own, by letting the surroundings seep in.”

You can move around where you want to, but stay close to me, and follow me, as I lead you to where we will play the next scene. When you open your eyes, you are ingame again. Take a deep breath and open your eyes now.

Perhaps give the players more time here, than between the other scenes, as this is the only “normal” time they get before the next scene start to move the plot along.

TEXTS FOR PLAYERS:

LOUISE

We had just arrived, and Granddad received us. It was with mixed feelings I stood here. I had many good memories from this place, but the reasons for us being here now was just so horrible. I paid close attention to the others and felt myself shift between their ways of acting to this odd situation.

MOM

The family had just arrived, and Granddad received them. As he showed them around Daniel whispered small magical additions to Granddads stories to mom. Margot had lived here in her childhood, so she was split between joining in on Daniels little game or helping Granddad, by getting the details correct for Daniel.

DANIEL

The family had just arrived, and Granddad received them. While Granddad showed them around Daniel listened with attention, but also a bit nervous. He whispered little magical additions to the stories to Mom. "It must have been troll magic, that made those trees so tall. I wonder if there lives a sea serpent in that lake. Do you think that statue is of a dragon killer who defended the city?" And so on.

BRIAN

The family had just arrived, and Granddad received them. While Granddad showed them around Brian curiously asked about any places that might offer work. "Do you know anyone who needs workers? Is that a factory? What do they make? Do they need people?" And so on.

GRANDDAD

The family had just arrived, and Granddad received them. He showed them around the nearest area. Pointing out various local landmarks and told a bit about them. "Those trees are the oldest in the whole area. That statue is of Christian the 4., from when he visited the area. When I was a kid, I caught the biggest pike ever in that lake over there." Meanwhile he answered the questions of the others.



SCENE 2:

GRANDDADS LAST WALK

Place: A historic important place, a monument, a statue, a ruin, an old building. Anything, that Granddad can use to tell a story about remembering the past and being remembered by the future.

Gather the players at the chosen place and start the scene as before. When the players have read their instructions and stand with their eyes closed you start the scene:

“For a while, things went well. You were happy, as much you could after your losses. As any family you had your disagreements, but at the end of the day you loved and where there for each other. But Granddad was old, and his daily walk around town was getting ever slower. It was always voluntary if you wanted to join him, except for the day he instead that everyone went with him...”

Then you remind the players, that the scene starts, when they open their eyes. Then ask them to open their eyes.

End the scene when Granddad have talked individually with everyone. Ask them to close their eyes and breathe deeply. Then tell them the following:

“Granddad passed away quietly the same evening surrounded by his family. But... so Granddad is dead? Then why is he still here? None of you know that, but all you can do is speculate while you move on through the area recreating your memories. Granddad you will still play along as before even though you now all know this. Remember you can create memories from all the time you lived here, both before and after this. You can also revisit memories you already created, to see if anything has changed.

TEXTS FOR PLAYERS:

GRANDDAD

He could feel it deep into his bones that morning. This would be his last day. So, Granddad gathered the family and insisted that they all joined him on his daily walk. There was an important story he needed to tell. His last.

He took the family to this historic place and told a story about the past and the future, about remembering and being remembered. It wasn't especially long or deep, but it held a truth in it, for Granddad at least.

After the story, he breathed with difficulty and asked his daughter-in-law Margot to join him for a private talk a few feet away. They had a short talk, where he said goodbye, perhaps gave a simple advice. Then he asked her to bring one of the children, and when he had had a talk with them, he asked for the next child. In this way Granddad said goodbye to them all individually.

Any protests were pushed aside, as he knew he had to do this, it was his only chance to say goodbye. After he had talked with everyone, he thanked them for coming along, and added, that he was tired now, and would like to go home.

After this memory, the others will probably need care and attention. Give it by telling stories and create memories that comfort them. Perhaps help them by creating memories from the time after Granddad left them.

MOM

Everyday Granddad took a walk around his beloved hometown. Everyone was welcome on this walk, and every so often Mom would join him. But lately his pace had been so slow, that it took a lot of the enjoyment from the walk, a sentiment Mom felt guilty about. So, she was surprised when one day Granddad insisted that all joined him for the daily walk. But she went along. Mom can object a bit to anything Granddad asks of her in this scene, but she must give in to it.

LOUISE

Everyday Granddad took a walk around his beloved hometown. Everyone was welcome on this walk and often I went along, preferably if no one else went with us. Then I had Granddad for myself. This happened more and more often, as Granddad's ever slower pace meant that the others rarely had time or patience for the walks. Therefore I wasn't really surprised when one day, he insisted that everyone came along. I knew why. This would be his last walk, his last day, so he wanted everyone to be there. For his sake I held back my tears, but I still had a lump in my throat.

DANIEL

Everyday Granddad took a walk around his beloved hometown. Everyone was welcome on this walk, but Daniel very rarely went along. And only if Mom was there as well, otherwise he didn't dare. So, he was a bit reluctant the day Granddad insisted that everyone went along on his walk. But he could always stay with Mom if it became too bad, so he went along. Despite reluctance, Daniel must go along, and things he is asked.

BRIAN

Everyday Granddad took a walk around his beloved hometown. Everyone was welcome on this walk, but Brian seldom went along fearing it would just end up in another argument between the two men. But the seriousness in Granddad's tone, the day he asked everyone to join him, meant that Brian went along without complaint but with an anxious feeling.



SCENE 3:

BRIANS LIBERATION

Place: A bench with a view over something beautiful. It can be a nice view, a cosy pond or under a big tree, just as long, as it's a nice place to be. If there's no bench or similar, bring something to sit on, perhaps a blanket.

This scene is played as a series of short flashbacks that you set for the players. They must be kept short, some down to perhaps ten seconds. You should cut them as soon as what is relevant has happened. Like in a montage in a film.

When you reach the bench stop the players as before. When they have read their instructions and stand with their eyes closed say the following:

“One should think that life in Granddads hometown without Granddad would be impossible. But his spirit was so much a part of this place, that it's almost as if he's still there. So, you gingerly struggled on, now fully aware that at any time fate could bring you more devastation. This was sorrowfully confirmed when Brain got ill.”

“This scene is played as series of short flashbacks. I will set the scenes, tell who is in them, and cut them. As mentioned, the scenes are very short, so just go directly to what is the central purpose of each scene. If you are not in a scene just look in quietly.”

“The scenes all payout at, around and on this bench. It's Brians favourite spot. This is where he goes to relax and enjoy the view after a long day's hard work.”

Then set the following scenes:

MONTAGE SCENES

BRIAN, LOUISE, AND DANIEL

The three siblings play, when Brian is overcome by a coughing fit. He tries to pretend like nothing is wrong, but the coughing will not stop.

BRIAN AND MOM

Brian is on his way to work but is very pale and weakly. Mom catches up to him worried. She thinks he should stay home, but Brian convinces her that he's just a bit tired.

BRIAN AND MOM

An increasingly worried Mom follows Brian to work, still trying to get him to call in sick. When he suddenly can't walk any further, and has to take a break on the bench, Mom finally convinces him to turn around and go home.

BRIAN, MOM, LOUISE, AND DANIEL

Brian sits on his favourite bench with the rest of the family. He and Mom tell the two younger children that Brian must go to the hospital for a while, but there's no need for worry.

DANIEL AND BRIAN

Brian sits quietly and enjoys the view with Daniel. It's the first time in a long time they see each other. Daniel makes up stories and plays, and he manages to get Brian to smile despite the pain.

BRIAN, GRANDDAD AND LOUISE

Brian sits on the bench, he's in great pain and deliriously talks to Granddad, who, standing in front of him, answers calmly. Louise sits next to Brian, she can't see Granddad, but tries to take care of Brian.

BRIAN AND LOUISE

It's clear that Brian is in a great deal of pain, and by now too weak to talk. But the two siblings understand each other. Louise says what needs to be said, and they say goodbye.

MOM

Mom sits alone on the bench. She has just visited Brian, who was unconscious. She couldn't stand seeing him like this, so she ran. Now she says all that she couldn't say before.

EVERYONE

Brian is dead, he stands together with Granddad, looking at the three others. Mom, Louise, and Daniel sits on the bench, Brian has just passed away. There is silence.

END OF SCENE

After the last scene when the players stand with closed eyes you quietly say:

"That's right, that's true. Now you all remember it. Brian got ill and died. But Brian is also still here, why? What is going on? Even though you almost don't dare, you must carry on recreating memories, perhaps the answers are in them? Brian like Granddad you still play along, despite you all now knowing this. Create more memories, from before, during, and after this, or revisit old memories, that might need to be changed.

TEXTS FOR PLAYERS:

BRIAN

This scene is played over several very short flashbacks, that the GM sets. So, follow their instructions.

During the scenes Brian gets more and more ill. When he finally passes away it must feel like a relief for him and his family.

The object is to give the others this impression through words, actions, and body language. But don't get into subjects like suicide or euthanasia.

After this memory Brian is in some way free. No more grownup responsibilities, but also no longer able to fulfil his dreams. How does he react to that? Perhaps create more memories in an attempt to find an answer.

But also help the others with your care and love now that you are free to show it. Help them move on by creating memories about the time after you.

EVERYONE ELSE

This scene is played over a series of very short flashbacks, that the GM sets. Follow their instructions.



SCENE 4:

THE MEMORY OF DANIEL

Place: A place where you can play. A playground, a sledding hill, a climbing tree, a natural occurring play area. It can be many things, as long as it's a place a child could conceivably seek out to play in.

Gather the players nearby the place. If it's a playground or similar, and there's children present, then play a bit away from it, so you don't disturb or get disturbed.

When the players stand with their eyes closed then give them any potential practical instructions about this, such as Daniel properly shouldn't run over and play, if there's actual children playing.

Then set the scene as before:

"Life dragged inevitably onwards after these great losses. Now just Mom, Louise, and Daniel. But almost as if expected, even this could not last."

When the scene is over, and the players stand with their eyes closed you say:

"Nothing makes sense anymore, or is that exactly what it does? You don't know. Even though you don't want to, you must continue. Some memories might have to be revisited after this? But new ones will also have to be created? Daniel, like the two others, you still play along like everyone else, and can talk, and create memories even though you were never here."

TEXTS FOR PLAYERS:

LOUISE

It was a terrible but necessary lie that was created after the accident. Mom's mind could not handle losing both her husband and her beloved little boy at the same time. So shortly after the accident she started acting as if Daniel was still here.

Reluctant, but for Mom's sake, we went along with it, to such a degree that it sometimes really felt as if he was still here. But he wasn't. He died in the crash with dad and grandma.

In the end it was no longer pretend for Mom. For her, and sometimes even the rest of us, Daniel was truly still here.

Sometimes it was even a relief to pretend he was here, it hurt less. But I couldn't help being hurt by Mom giving him, who was no longer here, more love and attention than me.

But now it was just me and Mom, and I needed my Mom! So even though I hated myself for it, I had to convince her, that Daniel was gone. So, we could help each other, be there for each other.

One day, where "Daniel" had instead we all go here to play, I decided to break the illusion.

During this scene I must slowly convince Mom, that Daniel isn't here.

The scene ends when she believes me.

MOM

She had been staring and the empty screen forever, empty of words, when Daniel came, and wanted to go out and play. So, all three went down to his favourite playing area.

But there was something in the way Louise reacted that worried Mom. It was clear that something was bothering Louise.

First Mom must not believe what Louise is telling her, but slowly she will be convinced.

The scene ends when Mom believes Louise.

DANIEL

When Mom had been staring at that stupid computer long enough, Daniel knew that she wouldn't get anything written today either. She needed a distraction, so he insisted that they all three went down to his favourite place to play. In this scene Daniel plays nearby while Mom and Louise talk. In the beginning he can be loud, play, dance, sing, whatever fits. But he will not demand their attention.

Listen to what they say but don't react to it. Daniel just plays by himself, as they talk. Then gradually as the conversation develops play less and less, more and more quietly. At the end Daniel just stands completely still looking at Mom and Louise's conversation, not saying a word. After the scene, the two women will need love, care, and each other. Give them room, help them by letting them create memories together about the time after this scene.

BRIAN AND GRANDDAD

He's not part of this scene, just quietly watch what happens.

After the scene Daniel will properly need care and understanding, give him that.



SCENE 5:

MOMS COLLAPSE – LOUISE ALONE

Place: Somewhere to remember, a place to go after a funeral. Nearby a graveyard, church, another religious place, a memorial. A place nearby where a funeral could have taken place. A place to hide, to be in peace from everyone.

I don't think, one should roleplay on a graveyard, so play nearby or in the outskirts of one, if that is where you chose to play.

This scene is the end of the larp. It takes place just after mom's funeral and at the same time it takes in the present. It is not you but Louise who sets this scene.

So, give Louise time to read the text, and perhaps ask you questions. Then ask the players to take a deep breath and open their eyes, then give the rains to Louise.

Give the players time to end the story as they need to. When it fits, then gently end the scene and thus the larp.

After the end run a short, guided meditation, bringing them out of the experience the same way you brought them in to it.

What you say in this meditation is up to you based on what happened during the larp. Use what the players created as inspiration.

TEXTS FOR PLAYERS:

LOUISE

Read this text thoroughly.

Some lines need to be said out loud.

It's up to you, if you just read them aloud or say them in your own words.

This scene starts just after Mom's funeral and then moves into the present.

Without words play this short scene silently:

I came straight from the funeral.

I walked to where we are right now.

To hide, to be alone.

With my thoughts, my feelings.

Slowly it dawned on me, that I'm alone now.

Look at the others and say out loud:

"I remember it now.

This is where I hid after the funeral.

At least me and mom got some time together before it all went wrong.

It came out of the blue. One moment she was doing the dishes, the next she was lying on the floor.

I didn't even get to say goodbye.

After that, it was all confusion, noise, and shock.

The next thing I remember, was this place.

This is where I realized.

Now I'm all alone."

When you have told the above, you are back in the present.

You must not be the first to speak.

Use the time after this, as you wish.

End the story.

Shortly after this, the larp ends.

MOR

Louise is the only one in the scene.

Watch and listen to her silently.

You are back in the present,

when her story is over.

Mom is the first to speak after the scene.

More than anything, mom wants to help Louise.

Use the time after the scene as you wish.

End the story.

Shortly after this, the larp ends.

EVERYONE ELSE

Louise is the only one in the scene.

Watch and listen to her silently.

You are back in the present,

when her story is over.

Mom is the first to speak after the scene.

Use the time after the scene as you wish.

End the story.

Shortly after this, the larp ends.

CHARACTERS



GRANDDAD GEORGE

Granddad grew up here, this is his hometown. If you believe his many stories, he has also been present at all events in local history, small and large, important, and strange. And if it happened before his time, be sure he knows the story.

Granddad is brimming with stories and then some. Sometimes it is as if he speaks in stories. He does not say what he means, he tells a story that shows it. Are his stories true? No one knows, hardly even himself, and does it even really matter?

Getting close to Granddad can be a bit difficult. Really, he is a very private man, shyly hiding behind his fantastic stories of his beloved hometown. But despite how hard it can be to get a true or honest word out of him, you are never in doubt about his sincere love of us, his family.

PLAYSTYLE

Granddad knows a story about practically every tree in the hometown. You are welcome to use real stories about the area, but you can just as well just make up your own tall tales to fit the situation. If you need to tell someone that you care about them, tell them how much it meant to you when your dad taught you to fish under that tree there by the lake. Give the surroundings life and history through his stories. Keep your stories brief but do use many of them. Hide behind the stories, but once or twice surprise people by breaking through them to talk straight and honestly to someone when it really counts.



GRANDDAD'S RELATIONSHIPS

TWIN LOUISE

Description: An ordinary teenage girl, sweet, shy and confused about the life spread menacingly and invitingly in front of her.

Relationship: Louise clearly needs care and love, and she is not getting it from her Mom. So, Granddad must try to provide. But here is a thing that you can't just solve with a well-meaning story, and then what do you do?

Tips: Awkwardly try to show care and love through your stories. Do fail, but sometimes succeed in your own weird way, when it really matters.

Inspiration for memory: That time when Louise was sad because she missed Dad, and Granddad comforted her by telling a story about Dad as a boy.

MOM MARGOT

Description: Mom is a writer, and at least as creative with her stories as Granddad. A bit like Granddad, Mom is more comfortable with fantastic tales than with the real world.

Relationship: They were not really close as father-in-law and daughter-in-law, but after the accident, she is the only person to understand his loss. They don't directly tell each other, but in their own way, they carry their losses together.

Tips: You are both storytellers in your different ways. Together, create something that shows how you share your loss.

Inspiration for memory: That time when Granddad found one of Mom's stories, and it was a fantastic rewrite of one of his stories. What did he say to Mom, and how did she react?

BIG BROTHER BRIAN

Description: A grownup, serious man, even though he is still in the middle of his youth. Brian broke off his travels abroad to return and work to provide for the family. It bothers Granddad that he can no longer help Brian carry this burden.

Relationship: Granddad and Brian both want what is best for the family, but they disagree about what that is. For example, they disagree about Daniel. Brian wants to let him stay in childhood, while Granddad thinks it is time for the young boy to act like a grownup.

Tips: Try to get along, but always end up getting into fights that have to stop in order to keep the family peace.

Inspiration for memory: That time when Granddad tried to talk to Brian about family finances and they were getting into an enormous fight but had to stop so no one else found out.

TWIN DANIEL

Description: A strange, dreamy boy. Amazing imagination, but isn't it time for him to leave childhood behind?

Relationship: Granddad thinks Daniel ought to act a bit more mature. But he seems to be the only one to think so. Mom and Brian let Daniel play. Can't they see that it is hurting Louise?

Tips: Be very awkward if Daniel tries to draw Granddad into his games. When Louise ignores Daniel, Granddad may go along with that game a bit too easily. It is tempting sometimes.

Inspiration for memory: That time when Granddad tried to tell Daniel and Louise an important story from the town, but Daniel just kept trying to change the story into something silly.

MOM MARGOT

Mom is a writer, and imagination is her weapon. She uses it better than anyone. She can really work magic with words. At the same time, she is a bit reserved, and slightly prone to retreating into her own imagination when reality becomes too much.

A creator rather than a speaker. Her books are realistic with fantastic elements, and so too is her approach to the world and life.

When the accident took her beloved husband, her world broke, and it was only through the fierce love of her family that she returned to life a little. Now, family and imagination keep her going. Especially Daniel, her beloved son Daniel, keeps her above the darkness of grief that always lurks in the dark corners of her mind. That is why the two are inseparable.

PLAYSTYLE

Mom is both a strong person and a fragile being. She is a truly competent writer and her family admire her for it. But beneath her, grief threatens to consume her at any moment.

So, since the accident she has grown flighty and does not handle reality and serious subjects very well. She really, really wants to be there for her family, but the temptation to escape into fancy often grows too strong. Thus, be torn between wanting to do the right but difficult things, and just fleeing into dreams and fancy to avoid the hard subjects. The latter often wins, but a few times, stand firm and do the right thing.



MOM'S RELATIONSHIPS

TWIN DANIEL

Description: Mom's beautiful angel. Her heart overflows with love every time she sees him. In Daniel, she sees both her dead husband's face and her own fanciful soul.

Relationship: Through his sheer joy in life, Daniel helps Mom forget her troubles just a little. That is why she loves him so indescribably much.

Tips: When grief weighs on you, seek out Daniel's play and love, and be comforted.

Inspiration for memory: That time when Daniel and Mom came up with an amazing adventure together!

GRANDDAD GEORGE

Description: Granddad loves stories as much as Mom, but where she makes them up, he finds them in his beloved hometown that he knows all about. Sometimes it is as if he hides behind his tales.

Relationships: They were not really close as father-in-law and daughter-in-law, but after the accident, he is the only person who understands Mom and her loss. Together, they carry the loss, and it has made them incredibly close.

Tips: Create something together, share the loss.

Inspiration for memory: That time when Mom couldn't sleep, so she went for a midnight walk with Granddad, and together, they told a tale of grief and longing.

BIG BROTHER BRIAN

Description: Serious, bordering on the emotionally cold. A young man who has been asked to grow up far too early.

Relationship: When Mom looks at him, she is ashamed that she could not be more of a Mom for him. But that is likely too late now.

Tips: Try and fail to be Mom to him and the rest of the family.

Inspiration for memory: That time when Brian was falling apart with worry and Mom tried to calm him down with a strange story made up on the spot. How did he take it?

TWIN LOUISE

Description: A young, quiet girl, well on the way to adulthood. Mom could not be prouder of her daughter.

Relationship: This independent young person no longer needs a Mom, especially one as flighty as Margot. She will be fine.

Tips: Delegate responsibility to Louise and try and fail to be a Mom to her. At most, succeed once.

Inspiration for memory: That time when Louise sought out Mom for comfort and Mom wanted to oblige but was too scared of being swallowed up by the grief, so she made up some excuse. Did Mom try to provide comfort later? And then how did Louise reject her?

BRIAN'S RELATIONSHIPS

TWIN LOUISE

Description: A young teenage girl who, like Brian, is in danger of growing up too fast. Confused, caught right in that middle stage between child and adolescent.

Relationship: Louise clearly sees Brian as the grownup in the family. That is a burden that Brian does not feel ready for, but nonetheless tries to shoulder as best he can.

Tips: Try to give her good advice but be unsure of it's worth.

Inspiration for memory: That time when Louise asked about education, and what Brian wanted to do. What did Brian say about dreams and the future?

TWIN DANIEL

Description: A dreamer and a sillyhead. Can still play, even in his teen years. At once worrying and enviable, that eternally childish heart.

Relationship: Brian has a weak spot for Daniel. Daniel is the only one who can draw Brian into play. If it were up to Brian, Daniel should never have to grow up.

Tips: Go along with his games with equal parts longing and guilt.

Inspiration for memory: That time when Brian gave his favourite toy to Daniel. What was it? And what game to play with it did Daniel come up with at once?

GRANDDAD GEORGE

Description: An old man who can go on and on about the history of his hometown forever without saying anything real. There is no doubt that he loves his family. If only he could find some way to show it other than yet another shaggy dog story from the area.

Relationship: Brian and Granddad deeply disagree about how to handle this family. Brian thinks Granddad ought to help Mom be a responsible adult, and not go along with her fancies so much.

Tips: Try to get along but always end up in fights that you have to cut off for the sake of peace in the family.

Inspiration for memory: That time Brian awkwardly asked about one of Granddads stories, and it ended up as the world's most awkward conversation.

MOM MARGOT

Description: An extremely intelligent and creative woman. That she is competent is not in doubt. But since the accident, she has retreated into her own imagination so much. If only she would also act as Mom sometimes.

Relationship: Brian has pretty much taken over as the grownup in the family. He loves his Mom, but he wishes she would take over, just sometimes, and be a Mom to him. He misses his Mom.

Tips: Try to get Mom to act motherly, knowing that you will not succeed.

Inspiration for memory: That time when Brian tried to talk to Mom about health insurance, but she couldn't handle it. How did she evade the subject?

TWIN LOUISE

A quite ordinary teenage girl is probably how my family would describe me. And to be honest, that is also how I would describe myself. Compared to the rest of my weird family, I am the ordinary one. But who knows, maybe when we get to the bottom of why we can't remember anything of our time in the hometown, it may turn out that my life is actually more interesting?

What more is there to say about me? Well, it is slowly beginning to dawn on me that I am no longer a child, unlike my twin Daniel. Soon, the hard choices of adult life await – education, job.

But who do I want to be? Serious and responsible like Big Brother Brian? Creative like Mom? Full of history and tales like Granddad? I don't know? How can I when I cannot even remember the last couple of years of my life?

PLAYSTYLE

In a family of sometimes a little too strange individuals, Louise is the ordinary, relatable, quiet eye of the storm. At the same time, Louise is the one pulled in all directions by the others in the family. So, as player you should both be the ordinary, calm centre and let yourself be influenced by the others while Louise tries to work out who she is and wants to be.



LOUISE'S RELATIONSHIPS

MY BIG BROTHER, BRIAN

Description: The most grownup person in the family, the one who returned from adventures in the wide world to make money to support us all.

Relationship: As he is the only real grownup in the family, it is to Brian that I turn for good advice.

Tips: Seek him out to share your concerns and questions.

Inspiration for memory: That time when we went for a long walk and had an honest talk about the future and each other's dreams and fears regarding it.

MY MOM, MARGOT

Description: An amazing woman. She is a writer – how cool is that?! I could never be that creative. I admire it very much.

Relationship: She would never admit it herself, but she probably cares more about Daniel than about me. It is understandable enough, they are so alike, both fanciful dreamers. If only she would show me the same love and attention once in a while.

Tips: Seek her love, knowing you will not get much of it. Give up before she has time to give it to you.

Inspiration for memory: That time when I talked to Mom, but she was caught up in writing her book – who did I go to instead?

MY GRANDDAD, GEORGE

Description: Nice old man, always full of good stories and tales of his hometown where he grew up. Can be hard to get close to.

Relationship: When reality and the demands of the future grow too scary, it is to Granddad that I turn to find respite from all the realistic expectations in his strange stories.

Tips: Seek him out for comfort. Possibly try to awkwardly get through to the stories to get at the real person behind them.

Inspiration for memory: That time when Mom had forgotten my birthday, but Granddad had remembered it in his own strange fashion.

MY TWIN, DANIEL

Description: My dreamy, playful twin brother. Never takes anything seriously, still playing, even though we are getting too old for it.

Relationship: I am jealous of him over all the love and attention that Mom gives him. I know it isn't his fault, but I cannot help taking it out on him.

Tips: When you get mad at him, pretend that you have no twin, that he does not exist, a classic sibling move. But of course, feel guilty over it.

Inspiration for memory: That time we got in a fight so terrible that for a full week, I pretended he did not exist. Who convinced me to stop?

TWIN DANIEL

Daniel is a goofer, a silly child. No, that may be unfair... He is a dreamer. He has very much inherited Mom's love of imagination. Especially after the accident, he has become more and more preoccupied with play, and too easily disappears into worlds of his own making.

Where the rest of us see an empty parking lot, he conjures a great desert, the duck pond becomes a sea with pirates, and the park a trackless jungle full of exotic animals.

After the accident, Mom and Daniel have become very close. When she almost drowned in grief, it was especially Daniel's joy in life that slowly pulled her back to the family. That makes the two almost inseparable. In that way, Daniel sees it as his mission to keep up Mom's spirits, and really that of the whole family, by engaging them in his games and fantasies.

PLAYSTYLE

Though really, Daniel is on his way out of childhood, he stubbornly sticks to play, imagination and joy in life. So, the way that you use play is crucial. You play and make up fantastic things to help your family.

So, it is not about playing the tiresome, noisy child who wants attention, but about using imagination and childishness to bring smiles and joy to the others.



DANIEL'S RELATIONSHIPS

MOM

Description: Mom writes long words, short words, many words. She can conjure up worlds with them. But since Dad and Grandma passed away, Mom's word magic has been so sad.

Relationship: Since the accident, Daniel has been the only one who can make Mom smile and laugh. Daniel sees it as his duty to make her, through games and imagination.

Tips: Make Mom forget her worries and sad thoughts by showering her with bottomless love.

Inspiration for memory: That time when Daniel saw Mom cry, and he stopped the tears and brought forth a smile – how?

BRIAN

Description: A grownup, serious man who returned from adventures to save the family. But even the hero must remember to take time off, to play.

Relationship: Though Brian wants to be so very serious, sometimes Daniel can manage to get him to play along. It is important to Daniel because Brian smiles so rarely.

Tips: Get Brian to drop the serious mask and get him to play games.

Inspiration for memory: That time when Daniel followed a tired Brian home from work, and bit by bit they transformed the boring, everyday surroundings into a fairy tale realm.

GRANDDAD

Description: Granddad tells stories of the hometown that he grew up in, but the stories are fixed. You cannot introduce a dragon or turn Granddad into the wicked king.

Relationship: Daniel is slightly scared of Granddad, so he often appears as the villain in Daniel's games, even though Daniel knows that he isn't really dangerous. It is just Granddad.

Tips: Carefully try to alter Granddad's stories to make them more fantastic. But generally be a little scared of the old man.

Inspiration for memory: That time when Granddad very awkwardly went along with being the villain in one of Daniel's games. However, it almost went wrong. How?

LOUISE

Description: Though Louise and Daniel are the same age, Louise seems much older. Serious, sad and a little envious of the close relationship that Daniel and Mom have.

Relationship: The two twins have a difficult relationship. Of course, they love each other deeply, but they are just so different. Not pissing off Louise is hard, and it is impossible not to be upset when she ignores Daniel.

Tips: Seek out Louise but allow her to reject Daniel, and of course be hurt.

Inspiration for memory: That time when Daniel briefly got Louise to play. But what made her stop, and how did she react?

TEKSTER TIL SPILLERNE

SCENE 1.

Cut these out before the scenario and have them ready sorted by scenes, so you can give them to the players before each scene if you aren't using the webpage.

GRANDDAD S. 1

The family had just arrived, and Granddad received them. He showed them around the nearest area. Pointing out various local landmarks and told a bit about them. "Those trees are the oldest in the whole area. That statue is of Christian the 4., from when he visited the area. When I was a kid, I caught the biggest pike ever in that lake over there." Meanwhile he answered the questions of the others.

DANIEL S. 1

The family had just arrived, and Granddad received them. While Granddad showed them around Daniel listened with attention, but also a bit nervous. He whispered little magical additions to the stories to Mom. "It must have been troll magic, that made those trees so tall. I wonder if there lives a sea serpent in that lake. Do you think that statue is of a dragon killer who defended the city?" And so on.

MOM S. 1

The family had just arrived, and Granddad received them. As he showed them around Daniel whispered small magical additions to Granddads stories to mom. Margot had lived here in her childhood, so she was split between joining in on Daniels little game or helping Granddad, by getting the details correct for Daniel.

LOUISE S. 1

We had just arrived, and Granddad received us. It was with mixed feelings I stood here. I had many good memories from this place, but the reasons for us being here now was just so horrible. I paid close attention to the others and felt myself shift between their ways of acting to this odd situation.

BRIAN S. 1

The family had just arrived, and Granddad received them. While Granddad showed them around Brian curiously asked about any places that might offer work. "Do you know anyone who needs workers? Is that a factory? What do they make? Do they need people?" And so on.

SCENE 2.

GRANDDAD S.2

He could feel it deep into his bones that morning. This would be his last day. So, Granddad gathered the family and insisted that they all joined him on his daily walk. There was an important story he needed to tell. His last.

He took the family to this historic place and told a story about the past and the future, about remembering and being remembered. It wasn't especially long or deep, but it held a truth in it, for Granddad at least.

After the story, he breathed with difficulty and asked his daughter-in-law Margot to join him for a private talk a few feet away. They had a short talk, where he said goodbye, perhaps gave a simple advice.

Then he asked her to bring one of the children, and when he had had a talk with them, he asked for the next child. In this way Granddad said goodbye to them all individually.

Any protests were pushed aside, as he knew he had to do this, it was his only chance to say goodbye. After he had talked with everyone, he thanked them for coming alone, and added, that he was tired now, and would like to go home.

DANIEL S.2

Everyday Granddad took a walk around his beloved hometown. Everyone was welcome on this walk, but Daniel very rarely went along.

And only if Mom was there as well, otherwise he didn't dare. So, he was a bit reluctant the day Granddad insisted that everyone went along on his walk. But he could always stay with Mom if it became too bad, so he went along.

Despite reluctance, Daniel must go along, and thing he is asked.

BRIAN S.2

Everyday Granddad took a walk around his beloved hometown. Everyone was welcome on this walk, but Brian seldom went along fearing it would just end up in another argument between the two men.

But the seriousness in Granddad's tone, the day he asked everyone to join him, meant that Brian went along without complaint but with an anxious feeling.

LOUISE S.2

Everyday Granddad took a walk around his beloved hometown. Everyone was welcome on this walk and often I went along, preferably if no one else went with us. Then I had Granddad for myself.

This happened more and more often, as Granddads ever slower pace meant that the others rarely had time or patience for the walks. Therefore I wasn't really surprised when one day, he instead that everyone came along. I knew why. This would be his last walk, his last day, so he wanted everyone to be there. For his sake I held back my tears, but I still had a lump in my throat.

MOM S.2

Everyday Granddad took a walk around his beloved hometown. Everyone was welcome on this walk, and every so often Mom would join him.

But lately has pace had been so slow, that it took a lot of the enjoyment from the walk, a sentiment Mom felt guilty about.

So, she was surprised when one day Granddad insisted that all joined him for the days walk. But she went along. Mom can object a bit to anything Granddad asks of her in this scene, but she must give in to it.

SCENE 3.

BRIAN S.3

This scene is played over several very short flashbacks, that the GM sets. So, follow their instructions.

During the scenes Brian gets more and more ill. When he finally passes away it must feel like a relief for him and his family.

The object is to give the others this impression through words, actions, and body language.

But don't get into subjects like suicide or euthanasia.

After this memory Brian is in some way free. No more grownup responsibilities, but also no longer able to fulfil his dreams. How does he react to that? Perhaps create more memories in an attempt to find an answer.

But also help the others with your care and love now that you are free to show it.

Help them move on by creating memories about the time after you.

MOM S.3

This scene is played over a series of very short flashbacks, that the GM sets.

Follow their instructions.

DANIEL S.3

This scene is played over a series of very short flashbacks, that the GM sets.

Follow their instructions.

LOUISE S.3

This scene is played over a series of very short flashbacks, that the GM sets.

Follow their instructions.

GRANDDAD S.3

This scene is played over a series of very short flashbacks, that the GM sets.

Follow their instructions.

SCENE 4.

LOUISE S.4

It was a terrible but necessary lie that was created after the accident. Moms mind could not handle losing both her husband and her beloved little boy at the same time. So shortly after the accident she started acting as if Daniel was still here.

Reluctant, but for Moms sake, we went along with it, to such a degree that it sometimes really felt as if he was still here. But he wasn't. He died in the crash with dad and grandma.

In the end it was no longer pretend for Mom. For her, and sometimes even the rest of us, Daniel was truly still here.

Sometimes it was even a relief to pretend he was here, it hurt less. But I couldn't help being hurt by Mom giving he, who was no longer here, more love and attention than me.

But now it was just me and Mom, and I needed my Mom! So even though I hated myself for it, I had to convince her, that Daniel was gone. So, we could help each other, be there for each other.

One day, where "Daniel" had instead we all go here to play, I decided to break the illusion.

During this scene I must slowly convince Mom, that Daniel isn't here.

The scene ends when she believes me.

MOM S.4

She had been staring and the empty screen forever, empty of words, when Daniel came, and wanted to go out and play. So, all three went down to his favourite playing area.

But there was something in the way Louise reacted that worried Mom. It was clear that something was bothering Louise.

First Mom must not believe what Louise is telling her, but slowly she will be convinced.

The scene ends when Mom believes Louise.

DANIEL S.4

When Mom had been staring at that stupid computer long enough, Daniel knew that she wouldn't get anything written today either.

She needed a distraction, so he insisted that they all three went down to his favourite place to play. In this scene Daniel plays nearby while Mom and Louise talk. In the beginning he can be loud, play, dance, sing, whatever fits. But he will not demand their attention.

Listen to what they say but don't react to it. Daniel just plays by himself, as they talk. Then gradually as the conversation develops play less and less, more and more quietly.

At the end Daniel just stands completely still looking at Mom and Louise's conversation, not saying a word.

After the scene, the two women will need love, care, and each other. Give them room, help them by letting them create memories together about the time after this scene.

BRIAN S.4

He's not part of this scene, just quietly watch what happens.

After the scene Daniel will properly need care and understanding, give him that.

GRANDDAD S.4

He's not part of this scene, just quietly watch what happens.

After the scene Daniel will properly need care and understanding, give him that.

SCENE 5.

LOUISE S.5

Read this text thoroughly.

Some lines need to be said out loud.

It's up to you, if you just read them aloud or say them in your own words.

This scene starts just after Moms funeral and then moves into the present.

Without words play this short scene silently:

I came straight from the funeral.

I walked to where we are right now.

To hide, to be alone.

With my thoughts, my feelings.

Slowly it dawned on me, that I'm alone now.

Look at the others and say out loud:

"I remember it now.

This is where I hid after the funeral.

At least me and mom got some time together before it all went wrong.

It came out of the blue. One moment she was doing the dishes, the next she was lying on the floor.

I didn't even get to say goodbye.

After that, it was all confusion, noise, and shock.

The next thing I remember, was this place.

This is where I realized.

Now I'm all alone."

When you have told the above, you are back in the present.

You must not be the first to speak.

Use the time after this, as you wish.

End the story.

Shortly after this, the larp ends.

MOR S.5

Louise is the only one in the scene.

Watch and listen to her silently.

You are back in the present,
when her story is over.

Mom is the first to speak after the
scene.

More than anything, mom wants to
help Louise.

Use the time after the scene as you
wish.

End the story.

Shortly after this, the larp ends.

BRIAN S.5

Louise is the only one in the scene.

Watch and listen to her silently.

You are back in the present,
when her story is over.

Mom is the first to speak after the
scene.

Use the time after the scene as you
wish.

End the story.

Shortly after this, the larp ends.

DANIEL S.5

Louise is the only one in the scene.

Watch and listen to her silently.

You are back in the present,
when her story is over.

Mom is the first to speak after the
scene.

Use the time after the scene as you
wish.

End the story.

Shortly after this, the larp ends.

GRANDDAD.5

Louise is the only one in the scene.

Watch and listen to her silently.

You are back in the present,
when her story is over.

Mom is the first to speak after the
scene.

Use the time after the scene as you
wish.

End the story.

Shortly after this, the larp ends.