GHOSTS IN THE MACHINE

*You are cordially invited to the palacial estate of multibillionaire Darwin Krayne, to celebrate the opening of the world's first Direct Neural Interface Network - the brain-jacked cybernetic realm known as **TeleSpace**™.*

HALLOWEEN EVE, 2042

YOU ARE ON THE GUEST LIST at the magnificent (and spooky) Krayne Mansion, where the party and media event of the decade is taking place. Tonight, Darwin Krayne's megacorp **Intelligence Services** is announcing the limited opening of their experimental "sensory immersion" environment: **TeleSpace**™, and all around the shrinking globe, watchful eyes are upon this estate. The Diplomats and Dillettantes, the Newsmakers and Icebreakers - everyone who's anyone wants the scoop on this revolutionary new interface. A host of colorful characters has arrived on the scene - some under false pretenses - and the household staff has gone to great lengths to make sure this party is an absolutely unforgettable event. Tonight, on this Night of the Dead, you and several dozen other lucky souls will be the first to truly enter and inhabit the electronic world ... or will you ... ?

ROLE-PLAYING ADVENTURE

Upon starting the game, players will first undergo a short **Character Assignment** routine, which selects and modifies one of 64 pregenerated Player Characters to fit their Role-Playing desires. You might choose to be an Extraverted Puzzle-Solver this time around, or maybe you want to try playing a Character with a somewhat lower profile. You may even select a specific Character - the datacard-toting Hacker, for instance - and see how your own selections affect the flow of the action by changing the way other Characters respond to you.

In addition to supplying your Basic Character Makeup, the game also equips you with a **Motivator** (a general Goal) and a **PlotSeed** (a useful Clue, Rumor, or Fact), and perhaps some additional accouterments (Invitations, Identification, Money, Software, Weapons, etc). Player Characters don't start out with much information to go on, but they can get a general idea of who's who by checking out the Players' Handbook, and can easily obtain further Plotseeds by interacting with the other Characters at the party. And you don't have to be afraid of missing anything important - you can always learn about current game events by speaking with the mansion staff (who are notoriously gabby), and by keeping an eye on the Television Monitors located throughout the estate.

DETAILED CHARACTERS & EVENTS

Cutaways are Major Plot Events involving Co-Actors Only, which are designed to focus audience attention toward (or away from) specific areas and actions. Examples would include loud lovers' quarrels, dramatic magical rituals, and rambling intoxicated monologues. Cutaways are performed at set points throughout the day, both to help move the plot into the next Scene/Act and to keep newcomers up-to-date on current game events and notable associations.

MULTIPLE PLOTLINES

There are many mysteries to solve, for those who would be detectives. Some Plotseeds yield incriminating evidence on other party-goers, or offer tantalizing suggestions of alliances and oppositions. Some involve the Krayne mansion itself - its shady history and the peculiarities of its current owners. Still others hint at a powerful and mysterious entity - real or unreal - which can only be discovered by entering the matrix of TeleSpace.

WORLDS WITHIN WORLDS

TeleSpace is a surrealist-occultist-computer-generated acid trip. The TeleSpace Network is fully functional within a limited locality, and is allegedly self-contained. There are some problems, however. It seems that TeleSpace is the gate to the land of the spirits, and the spirits are getting restless. They have noticed the mighty energy flux centering on the Matrix, and are coming to investigate. Some of them are caught up in this energy flow, unable to interact except to re-enact traumatic scenes from their own earthly lives. Others are fully conscious, and capable of moving around in the Network. A few of the most powerful specters are capable of becoming corporeal, moving beyond TeleSpace and into the mansion itself. While the real are busy getting virtual, it seems the virtual are getting real...

SECTION 1: WHO ARE WE AND WHAT ARE WE DOING?

FROM THE PRESS RELEASE:

AS IF PRODUCTIONS CREATING NEW FORM OF THEATER

As If Productions, a network of future-minded artists and technicians from the Los Angeles/Orange County area, is out to expand the definition of entertainment media with the first of its experimental theater pieces, *Ghosts in the Machine*. The new approach is called "Fiction Immersion", and combines elements of Role-Playing Games with media technology and traditional theater techniques to allow full involvement of audience members. "It's a sort of sociodrama," says AIP founder/director Tod Foley, a writer and game designer from the San Fernando Valley, author of Iron Crown Enterprises' *CyberSpace* role-playing game, "In the state of Fiction Immersion, the traditional lines between actor and audience, reality and illusion, are blurred beyond recognition."

Ghosts in the Machine premieres Halloween weekend at the third annual CyberArts International arts and technology conference, at the Pasadena Convention Center. The presentation uses live actors, sets, props, audio/video technology and computers to send participants fifty years into the future. Participants are given characters to play in the "virtual world", complete with goals, clues, props and dark secrets, and are encouraged to interact with the principle characters, altering the storyline and perhaps becoming prinicple characters themselves.

The young organization is intent on expanding its operation to a full-fledged "hypertheater", and is currently seeking independent art-technicians and tech-artists for forthcoming productions. "Our eyes are on the future of entertainment," says Foley, "This isn't Virtual Reality yet, but it's definitely a step toward understanding it, embracing it."

"Automating the GameMaster"

On the control level, this phrase describes what we are trying to do. As I have pointed out, the Cast & Crew are extensions of the GM, who will himself be replaced one day by programs and dedicated hardware. In other words, we - all of us together - may be taken to represent the complex three-dimensional computer-operated Role-Playing Game of the future. We are a holodeck. And like the characters in the holodeck, we do not know that we are only simulations; Co-Actor Characters will exhibit knowledge of only their own individual information. This is one of the key tricks to successful Role-Playing - you have to draw a line between what you know and what your character knows.

In a standard Role-Playing Game, the GM does just about everything. He designs the game system, setting the limits of possible activities; he designs the game world, setting the scene against which the action occurs; he teaches and translates the rules for the Players; he writes the PlotForms which will become the stories; he narrates, describes the settings, conveys the mood and plays all NPCs whom the Players meet; he determines which rules to use to simulate specific situations, and when to use them; and he judges or referees the Players' performances, assigning rewards or experience as the situation merits. Obviously, in a presentation as complex as Ghosts, it would be impossible for one person to do all these things. That's why we are a group. By splitting the responsibilities of the GM into discrete units, we can lighten the individual workload and still master the game.

Researchers are working on interactive fiction systems right now. There are already RPGs available which run on PCs, Macs, and home videogame units such as the Nintendo NES. The Fujitsu Corporation is spending millions of dollars to bring interactive electronic media into every home in Japan, and they already run *Habitat;* an electronic communication system in which participants see computer-rendered cartoons of each other while speaking. ICOM Simulations, manufacturers of interactive computer games, are designing something they call a "Story Engine". Jaron Lanier & VPL have created a device called RB2 ("Reality Built for Two"), which allows two people to interact with each other in a realtime-rendered graphic environment, and Carnegie-Mellon University is conducting attempts to create the "personalities" of artificial characters. As interface technology progresses, Virtual Reality will become faster, cheaper, and more convincing. It threatens (or promises) to change many of our assumed ways of dealing with the world. Read Howard Rheingold's *Virtual Reality* or Brenda Laurel's *Computers as Theater* - you'll see what I mean. This is our chance

to say something about where we think the world might be going with all this technology. A chance to grab the model and rearrange it before the pieces all solidify and trap us in a mindless maze of corporate garbage - like television.

The whole point of *Ghosts in the Machine* is that we want to give people a shot of what our virtual future might be like, to force them to examine the ethical and psychological questions posed by VR, and also to demonstrate, using a human system, some techniques and approaches we'll want to use when we create the computers which will revolutionize the entertainment industry. There are people in laboratories and think tanks all over the world working on the technical ends of these questions right now. Let's strip away all the eye-goggling tech for a few hours and show people the human side of the equation, lest it get lost in the transmission.

*   *   *

SOME NOTES ON PERSPECTIVE

Ghosts in the Machine is, above all and from the audience's point of view, a Role-Playing Game. In the typical RPG there is one GameMaster (GM), who creates and populates the game world, narrates the flow of events, plays all NPC (Non-Player Character) roles, and interprets PC actions based upon the game's rules. Because of the scale and detail of this project it has been necessary to divide the GM's responsibilities amongst a number of Staff Members, each of whom has a set of relatively specific "job". These jobs will be detailed below.

But first, let's consider a few things about the overall presentation. The game is a large-scale simulation of a possible future reality. Although it is a "game", and we are indeed "playing" it with the audience, we must never lose sight of a few important facts:

1. Their entertainment is more important than ours. We will obviously have a lot of fun developing and displaying our characters to the public, and embroiling people in our own little schemes, but if it comes to a choice, it's always the audience's enjoyment that counts. Take your favorite Tags - character idiosyncracies and habits - and turn them outward. Take that great exchange you had with another Co-Actor and work it up; make it explain the characters' relationships, drop an interesting hint or clue into it (true or not), make it work for an external observer (because that's what most of the audience will spend most of their time doing).

2. We are not playing "against" them. Though we may at times oppose their efforts, this is always done for a dramatic/story-logical reason. Co-Actor Characters are more like the pieces on the game board than the opponent who moves them (that's the GM's job) - they move according to their own character structures. Once set in motion, they continue on their motivation- and information-driven courses, without malice or prejudgement. In the VR RPGs of the future, all of the NPCs will be artificially intelligent programmed constructs. It may (or not) help for Co-Actors to think of their own characters this way.

3. The Cast & Crew are extensions of the GM, who will himself be replaced one day by programs and dedicated hardware. This is a major part of the thrust which Ghosts is based on. As stated in the promotional material, the event is part entertainment, part experiment, and part demonstration. The idea is that, by showing how we can plot and control a developing, open-ended story in realtime, we can influence the programmers and designers of Virtual Reality systems to consider the aesthetics and technique of their newly developing artform, and also give people a chance to talk about or act out their fantasies, wishes or fears of our electronic future.

Crew and Job Descriptions

GameMaster or "GM": The GM is the Designer and "Central Processing Unit" of the game world. In Ghosts, the GM's functions have been divided and removed from direct view, but they are still present. During the game, much of the GM's time will be spent making Plot Direction and Information Release decisions, injecting PlotSeeds into play, keeping track of gametime, determining the effects of large-scale Campaign Events, and recording the outcomes of Player activities.

Game Operator or "GameOp": GameOps are essentially "Co-GMs", who are easily identified by their AIP Staff uniforms and clipboards. GameOps must have a good working knowledge of the Game Mechanics. They are the only people on the event floor who will be able to use the handbook during play (except CyberOps, see below). Their job is to use the game mechanics to satisfactorily resolve any Player Character actions which must be simulated. They will also be called upon by Players to explain aspects of the game rules when specific actions are being considered, and to explain aspects

of the game world itself. GameOps report significant Plot Events to the GameMaster, Player Character Assignment Manager.

CyberOperator or "CyberOp": A specialized class of GameOps, CyberOps are stationed in the TeleSpace Room, and wear their own variation of the GameOp uniform. They must be conversant with the Game Mechanics as outlined in this handbook, but concentrate primarily on simulating the Virtual Reality world of TeleSpace. Their job is to guide Player Characters through SimSelf creation and TeleSpace activity. They report significant Plot Events to the GameMaster or the Character Assignment Manager.

Co-Actor: Co-Actors play the Principle Characters - the NPCs around whom all the major Plots revolve. They are fully mobile, and wear costumes rather than uniforms. Co-Actors must be fairly conversant with the Game Mechanics, but should not appear to be anything more than whatever their character is (it is, after all, a role). Their job is to link up with Players, so that they can (A) learn what the Players' conversations and plans are, (B) inform Players of possible options or game mechanics which hadn't occurred to them, and (C) give suggestions which will keep Players "on the track" when they go awry. Most NPCs will possess primary and secondary PlotSeeds, and will be directed as to when these elements should be activated. Some NPCs possess functionary, as well as dramatic, roles. These "Actual/Actor" characters (the Heir, Butler, Security Guard, Emcee, Bartender, and Videographer) possess less involved primary motivations, allowing them the space and time they'll need to perform their more control-oriented jobs.

Interviewer: The Interviewer is stationed outside the game room, and serves two primary functions. First, she acts as a sort of a "barker", grabbing the attention and piquing the curiosity of passers-by, enticing them to join the game-in-progress. There will be a stack of printed material to distribute to anyone who's interested. Before a prospective Player can enter the game, he/she must answer a series of five personality-profile questions. The Interviewer asks these questions, and enters the information into his/her computer (which sends them immediately to Character Assignment). This process allows the prospective participant to get a face-to-face description of what he/she might expect inside, while the Character Assignment Manager is accessing the Character Files and determining which PC will be assigned.

PC Assignment Manager: One of the most important jobs in the game is quick and accurate Player Character assignment. This process allows us to predict what sort of responses and actions we can expect from various audience members, and to provide PCs whose similarity to the Player's own personalities will hopefully help suspend disbelief and allow character-identification. By monitoring the currently active PCs and PlotForms, Jordan Foley will decide which roles will be assigned to incoming Players, and inform the GameMaster and pertinent Staff Members. He will also keep track of active PlotSeeds, and must keep up to date on events in the game room.

PC Monitor: The PC Monitor works hand-in-hand with the PC Assignment Manager and the GameMaster, and facillitates plot development by keeping tabs on all active characters and information, watching Player interactions as play proceeds and keeping notes on all pertinent or useful facts. Renee Dorion will maintain a list of active Player Characters, the Players assigned to them, the information they have been given, a brief physical description of the Player and notes on any major interactions they have had with Co-Actors. This information will be posted backstage at regular intervals, and will also be added to the Player Character Database.

CyberSonicist: The CyberSonicist is stationed behind a one-way screen in the TeleSpace Room, and provides a live musical and digital sound effects track for any events taking place therein. Certain key melodies/themes will be programmed into the synthesizer, allowing the CyberSonicist to improvise, modify and mix in realtime. In addition, an array of special sound effects allows near-simultaneous simulation of a Virtual Sound Track which will provide meaningful and dramatic sounds for Players' physical actions.

Videographer: The Videographer is the first of the "Actual/Actor" Staff Members - these individuals will be playing Co-Actor Roles whose professions imitate or signify the person's actual function on the Game Staff. Posing as a videographer character hired by Darwin Krayne, Anet Ris will actually be shooting as she mingles through the crowd. Her work will provide us with a "training tape", it can be edited down to provide shorter pieces on individual Staff Members, and will serve as a documentation of the production as a whole. At certain times throughout the game, the Videographer will disappear behind the curtain to control the live video effects which will allow the ghosts to possess the TV.

Emcee: The Deejay/Emcee is another "Actual/Actor" character. Chris Goetz will be providing audiorythmic mixology for the party scene, but he will also be playing the role of a party entertainment professional, with a PlotLine of his own. His

job is to do what all Deejays do - to feel the mood of the room, intuit where we want it to go, and provide the beat to get us there.

Makeup Artist: Most of the characters will require some degree of makeup (suitable for a "soche" party in 2042); some characters (especially the punks and the dead) will require much more. Tracy Stone and Chris Biggs are our special consultants on such matters, and they will have her own work area "backstage". Her job will include morning makeup and periodic touchup throughout the day. Also, it is possible that a few Co-Actors may need to change roles in the course of the day (for instance, if they died and came back as a ghost). In this case, total makeup changes would be necessary.

Support Staff: There will always be a few people whose jobs are not requiring any specific action at any given moment. In addition to these "dormant" personnel, there will be one or two more people who have no specific job at all. Whenever something is needed, something goes wrong, someone must be located, etc, one of these Support Personnel will be dispatched to take care of the problem. In an extreme Plot Emergency, a Support Staffer might be called into the game to play a badly needed ad hoc character.

SECTION 2: THE CHARACTERS

Characters are divided into two main species: the Co-Actors play predetermined, rehearsed characters, also known as NPCs (Non-Player Characters), while the audience members (also known as Players), play PCs (Player Characters). Each species will be detailed in it's own section below.

Co-Actor Characters - Dramatis Personae

The following is a basic overview of all 19 Co-Actor Characters. More detail may be found on the individual Character Sheets.

Darwin Krayne, Host (David Fruechting): An eccentric visionary entrepreneur and multi-billionnaire; Chairman of the Board of Intelligence Services; envisioned and funded the IS TeleSpace project which is being unveiled today. This party is his (unfortunately, so is this family). Tonight he's showing off his new moneymaker, his new grandiose vision for the future of mankind, all the while hiding the skeletons in his closets, both personal and corporate.

Darian Dane, Hostess (Mary Boessow): Her husband's rival in eccentricity, a globally famous SimSense star and socialite extraordinaire. She's sort of nasty, infuriated by her husband's commitment to his work, and willing to go to extremes to attract the attention she so neurotically needs. Her neurosensory channels have been microsurgically enhanced to make her intensely perceptive to any and all sensory input. As a result, she habitually responds to all situations with visceral abandon, yeilding to any hedonistic impulse. Her sexual prowess is secretly legendary. So are her chronic mood swings.

Parser Krayne, Heir (Tod Foley): By his own description, a "renaissance man": philosopher, poet, musician, actor, TeleSpace pioneer and practitioner of magick. By most people's description: a rich, spoiled, pompous, drug-laden, emotionally abused, manic-depressive sociopath who's just intelligent enough to be dangerous. The truth is somewhere in between. His flair for the theatrical is exceeded only by his desire to spend his father's entire fortune as soon as possible. His wild ravings are often based on truth (or a twisted version of it), and his metaphysical talents are not wholly imaginary.

PHRANC-23, ButlerBot (Stephen Dedola): The perfect servant for this dysfunctional family: loyal, humble, obedient, attentive, adaptable, diplomatic and microprocessor-driven. This PHRANC-23 model Personal Household Robotically-Assisted Neuroprocessing Computer is the most normal member of the family - except for just a few small glitches in the programming His loyalties are always first to the Host, then to the family. Beyond that, he is equally hospitable to everyone (unless that personality modulator fritzes out again).

Mister Rafael, In-House Psychic (Ralph Maldonado): A strange man with an annoying blank gaze (which usually means he's tapping into something "out there"), he is a permanent guest of the household thanks to the Hostess' fondness for hearing sympathetic metaphysical dogma whenever she enters a depression (about once every two hours). He seems to be truly devoted to the protection and encouragement of his meal ticket - er, disciple. A devotee of an obscure mystical sect called the Brotherhood of Ain, Rafael is actually a much more powerful magician than his New Age approach at first implies.

Liam Granada, Bodyguard/Security (Dann McGee): A disgruntled and unkempt ex Special Forces man who was kicked out of the service for running a gambling and prostitution syndicate. Three years ago, he was in the crowd when the Host's oldest son was killed in a botched terrorist attack. He hastily grabbed a nearby rock and threw it, striking the assailant in the head and knocking him out. That was the beginning of his new career, and he loves it. He's the only person in the household who can openly contradict the Host, though his loyalty is without question. His relationship with the Heir is tolerable, even amiable, but he distrusts the lady of the house.

Sandoz Pierce, VR Designer (Greg Mize): The head designer of the IS TeleSpace project, and a globally-reknowned programming genius. His ingenious design for IMPs (Intelligent Motoractivy Parsers) made fully immersive display technology available at a reasonable price. Being raised in a Canadian Arcology, however, has left him somewhat less than perfectly amenable to the idea of a global monopoly. To this end he has been in contact with competing and foreign organizations for years, waiting for a chance to sell proprietary IS code to a major buyer, and recently found his chance. Yesterday he made the arrangements to sell the IMP Source Code to a contact he will meet tonight at the party. Now he's feeling sweaty under the collar, afraid that his boss will find out.

"Korbitt Lancaster"/Hayward Solace, "Art Dealer"/IOU Rebel (Ronald Carnegie): A well-known and well-referenced arts dealer specializing in fine arts and cultural artifacts of the east and west. He's high-browed, narrow minded and short tempered, and likes to tell people what the matter with them is. There are rumors that he has been involved in illegal sales of famous masterpieces, as well as fraudulent sales of counterfeit works, but no charges have ever been proven. All of his obnoxious behaviour is really just a front - he's actually a master covert operative on a deep cover mission for the IOU - Illuminated Outcasts Underground. Some time today he will enter TeleSpace, travel through the Net to his cell headquarters, and establish communications with the IOU computer (an illegally smart AI). He will then activate the REVOLUTION program and get the hell out of CSpace.

Anyella Podrowski, Videographer/Spy (Anet Margot Ris): Hired by the Butler Bot to do VidRec for the party. She's a working class struggler from the upper Pacific Sprawl, and she's seen plenty of hard times. Yesterday she was contacted by a strange man who offered her ten thousand World Dollars to pay particular attention to certain people, and hand over copies of her tapes to him. She's thinking of doing it (that money would come in handy), but she'd like to first find out who the mysterious stranger is - and the only clue she has is the target list he gave her.

"Rolf Bruise"/Damien Farr, Bartender/Fixer (David Klane): Hired by the Butler Bot to provide atmosphere and drinks (Smart and otherwise) for the party, this guy is a rather shady character himself. He's sly and amenable, almost seductively smooth. He gets beeper calls constantly, and makes frequent references to "contacts", "lines", "wires", "third men", "bricks" and "holywater". He knows both of the Grungy Associates, and is rather leery of the gangster - seems he has some dirt on BioPurge's local doings. He's here under an assumed name, because he's wanted for international drug trafficking.

"Gunner", Street Scum (Christoph Wright): A "friend" of the Heir Apparent, who often brings his scuzzy connections into the house just to tick off his old man. This guy is a hardcore neo-rocker, drug dealer and purveyor of pirated SimSense tapes. He does seem a bit out of place at this party, but he doesn't seem to notice it - he'll hang on for a free ride wherever he finds one, and the Heir Apparent is a great free ride. While he's here, he'll try to make any biz contacts he can, sell some drugs if he can, steal something if he can, and stay sober - if he can.

Tatha Kamm, Mercenary Broker (Ricci Thomas): One of the better-known MercBrokers in the Pacific Sprawl, Kamm has an excellent record and a fine eye for spotting fresh talent. She has supplied specialists for many top-notch organizations & important missions, and occasionally works in the field herself - this is how she keeps her "Edge On". She is close contact with the IOU and WARA (World Allied Revolutionary Army). On the corporate side, she is often contacted by New Edison, Mikura BioLabs and Serendipity Systems when they are in need of outside support (meaning that they prefer not to be linked to the job). She makes some extra cash by arranging for the sale of the odds and ends brought back from assorted missions.

Brandon Stewart, TRAIL Agent (Allen Sewell): A high-ranking intelligence agent for TRAIL (Transnational Regulatory Artificial Intelligence League, a computer-law enforcement agency created by the UN. Posing as a salesman for a major computer distributor.

Harrison Escher, Emcee/Deejay (Chris Goetz): A low-level entertainment service operative for MegaMedia (a division of IS). For several weeks now, he has dreamt that his dead father (in life a key IS executive) is trying to return from beyond to tell him something of great importance, involving IS. He doesn't know what it is, but it's gonna happen here, tonight. By staying at the office late nights and doing his own hacking, he has managed to dig up some dirt on IS activities - including the coverups of several mysterious deaths - and is prepared to use this info to find out what's been going on.

Garrett Philo, Inventor (Hale Savard): A slightly awkward young man with a dreamy look, an inventor and technician of high rep in the upper Pacific Sprawl. Raised by a master electronics technician who found him abandoned in an alleyway, he has become a self-taught expert in cybernetics and hardware design. His work is unusual, and he has little awareness of what the MegaCorps are doing, but he has designed and built a super CyberDeck prototype, and is looking for someone to buy the licensing rights to it, or better yet, to finance a small company run by Philo himself.

Erik Turbo, CyberGangster (Brian MacLir): Another of the Heir Apparent's "undesirable companions" brought into the house to infuriate the Host. This one, however, has a nefarious mission of his own: he's the leader of a cyberpunk gang called BioPurge, whose exploits include electronic espionage, data theft and extortion racketeering throughout the Pacific Sprawl. He's trying to get in contact with a powerbroker type who will hire and equip the gang in exchange for "services".

Klio Verit, Society Reporter (Jane Hansen): A glorified gossip columnist for the electronic age, Klio is here to collect dirt on the Krayne family and the socialites who attend the opening celebration. She is posing as an investor to gather information freely (wave money around and people begin talking!)

Persephone Krayne, CyberGoddess (Christine Harrison): The original designer of the TeleSpace concept and Darwin Krayne's departed first wife (this makes her Parser's mother - although she hasn't aged a day in twenty years). Persephone was a wide-eyed genius coed when Darwin (then an up-and-rising telecommunications systems manager) took a fancy to her unbelievable brain and made her the first Mrs Krayne. Together, they rode to the top of Intelligence Services' executive pyramid - he the visionary administrator, she the prolific programmer - until they ruled the most powerful intelligence network in the world. Persephone was even then designing the TeleSpace concept ahead of its own time - in other words, she predicted which materials and industries would be in place to support the future endeavor. When she found that Darwin's hastily-mounted test program had killed two people already, she insisted that he cease experimentation and go to the authorities. He refused. She threatened to take her information to the media if he insisted on continuing, but he dared her to try. Throwing her wedding ring across the room, she announced she was leaving him. There was a scuffle in which the card table was knocked over, and Darwin strangled Persephone to death with his own bare hands (no fingerprints were found, and the case was quietly closed). Since then, Persephone's rage-filled spirit has wandered the electronic network, seeking revenge. Her mind is still quick and her memory vast, but she has trouble focusing herself due to her seething hatred - which, in fact, is the source of her phantasmal power. She has manipulated events and information for years throughout the net, and has a thorough awareness of most major game events (not that she particularly cares). She is primarily concerned with taking revenge upon Darwin, and she desires to manifest on the physical plane to do so. This means that she must first build up a huge supply of power, which she obtains by frightening, killing, or electronically interfacing with humans.

"Hate", CyberDemon (Mitchell Lewis): An inhuman creature of the astral-electronic realm, Hate is a summoned entity, woven out of Persephone Krayne's eternal rage and desire for revenge. He is her dark animus, her most insidious desires, the parts of her that even her tormented consciousness will not allow into the psyche - because he loves his work. Because he is semi-autonomous, Hate will appear in the game before Persephone herself is able to. He will be able to set things up for her on the Real Side, gathering allies, identifying enemies, and keeping a watchful eye on Darwin Krayne - but he also takes great pleasure in doing spooky things just for a thrill, and enjoys feeding on human fear.

PLAYER CHARACTER SYSTEM

The PCs - audience characters - are divided into four main groups known as Elements, representing the basic personal and professional interest groups as shown below (based on Myers-Briggs):

ELEMENT	PERSONALITY TYPE	GROUP NAME
Fire	Sensory/Perceptive	Action
Earth	Sensory/Judgemental	Administration
Air	Intuitive/Thinking	Intellect
Water	Intuitive/Feeling	Meaning

Within each Elemental group there are four more specific groups known as Personality Types. The full Personality Type of a PC is denoted by four letters, indicating the PC's position along four binary scales:

E vs I	Extraverted vs Introverted
S vs N	Sensory (lives in the "real world") vs Intuitive (lives in abstract world)
T vs F	Thinking (rational/analytical) vs Feeling (emotional/subjective)
P vs J	Perceptive (existential/guided by the moment) vs Judgemental (accountable/guides every moment)

Each Personality Type contains four PCs, who differ based upon their Player's Approach Types. The four Approaches are:

- Initiator (of events/action/decisions),
- Solver (of puzzles/mysteries),
- Observer (of others/events), and
- Reactor (to others/events).

All of this information is put together to create the MASTER PLAYER CHARACTER CHART on the next page.

Master Player Character Chart

Each column is in the following order (top to bottom):

Initiator, Solver, Observer, Reactor.

FIRE - "ACTION" - SP (SENSORY/PERCEPTIVE)

ISTP	ESTP	ISFP	ESFP
Adventurer	Con Artist	Music Producer	Superstar
Special Forces	Private Eye	Paramedic	Negotiator
Spy	Gossip Writer	Photographer	Socialite
Astronaut	Event Promoter	Artist	Model

EARTH - "ADMINISTRATION" - SJ (SENSORY/JUDGEMENTAL)

ISTJ	ISTJ	ISFJ	ESFJ
Banker	Tycoon	Philanthropist	Marketeer
Investmt Analyst	Detective	Physician	Corporate Attorney
Demogr.Analyst	Corp.Investigatr	Historian	Market Researcher
Travel Agent	Stockbroker	Investor	Headhunter

AIR - "INTELLECT" - NT (INTUITIVE/THINKING)

INTP	ENTP	INTJ	ENTJ
Hardware Designr	Software Designr	SuperGenius	Rebel Soldier
Comput.Consult.	CyberJockey	Programmer	Private Attorney
Criminologist	Systems Analyst	Scien.Researcher	CyberPolice
Genius Tinker	Tech Student	VR Artist	Consumer Advocate

WATER - "MEANING" - NF (INTUITIVE/FEELING)

INFP	ENFP	INFJ	ENFJ
Humanist	Pop Psychic	Social Author	Experientialist
Mystic	Investig.Reportr	Film Maker	Pop Philosopher
Occultist	Actor/Comedian	Psychoanalyst	Sociologist
Neophyte	Naive Hooker	Poet	Civil Activist

SECTION 3: PLOT PROCEDURES

This section details the general definitions used to understand and create Plots, and the procedures by which we will involve Players in the Plots we have generated.

Overall Plotting Structure

In traditional theater, the actors get off easy; the playwrite has already indicated exactly what events are going to occur, in what order, and what their characters' responses will be to them. GameMasters (and, by extension, Co-Actors) don't have the entire story handed to them like that. They have to be ready for abrupt changes in Player goals, motivations, and morale, as well as problems arising directly from the story, such as codes or puzzles which must be solved, missing pieces of information or pure lack of good ideas on the Players' parts. The only way to control such an apparently shapeless mess is to create a stable infrastructure of information which serves as a frame upon which we build our stories. The principle pieces in our frame are called PlotSeeds, PlotPoints, PlotForms and PlotLines.

An open Plot is a tree-like structure which begins at a starting point and grows in a straight line to a branching node, where it branches off into smaller lines, each of which come to further nodes and divide fractally. To continue the analogy, a clue or rumor heard by a Player is a PlotSeed (the seed of that entire story), and each branching node is a PlotPoint (where choices or circumstances may alter the course of the line). The entire tree of possibilities - most of which will not be "climbed" - is the overall PlotForm, and the path actually taken by the Player as he moves along lines, between nodes, is his PlotLine. These concepts will be put to much use as rehearsals progress; many of your PlotSeeds are already in place, and specific PlotForms will be drawn out and workshopped as we go.

There are four major themes developed amongst all of the plots as they progress. These four "fields" each contain numerous opportunities for the invention of plotting incidents, and correspond roughly to the four main PC Types. They are:

- FIRE: Emergencies/danger; combat/jeopardy; competition; use of physical skills; terrorists vs heroes; etc

- EARTH: Shifts in political and economic power; corporate alliances and hostilities; funding and control

- AIR: Research and development; Virtual Reality engineering; hacking and electronic security

- WATER: Humanistic concerns; metaphysics; spiritual implications of TeleSpace and ghostly activity

We will be attempting to cover each of these bases with at least one plot incident for each Co-Actor character.

Exercise for Co-Actors: Try to improvise one incident from each field, in character.

Primary Plotforms

Our daily presentation will be divided into eight interweaving "Acts" of approximately one hour each. Each Act has a set of overarching themes or conflicts which will be fully explored within the hour, culminating in a dramatic, coherent resolution. A Primary (or Hourly) Plot consists of a large-scale, totally preset incident with some preset reactions, culminating in one of a few preset resolutions (the various basic possibilities at the ends of the "branches"). The Primary Plots used for the hour will directly involve only a handful of Co-Actors; the rest will be free for Secondary Plots, milling around, and taking breaks (see below). The following is a first-draft example of the general sequence of the Primary Plots:

HOUR 1 (10-11a) Requires Darwin, Daian, Parser, PHRANC, Liam, Sandoz, : With the world in a state of near collapse due to an overbalanced economy and corporate exploitation, Darwin Krayne throws a halloween party. He opens the festivities with a brief speech, indicating his enthusiasm for the future of the telecommunications industry and announcing that TeleSpace Engineers are even now putting the finishing touches on the TeleSpace prototype which partiers will be able to experience today (actually, the engineers are having problems with oddly patterned glitches in the data transceivers). Eventually some people will be let into TeleSpace, but glitches will jam the system again - Darwin will stall). Several TVs are on, and they too occassionally exhibit glitches. The party atmosphere gears up as the music starts jamming, drinks are served and the staff begins mingling with the guests. A cutaway will be used to convey a sense of fun and lightheartedness (group dancing? Darian being an exhibitionist? Parser & Gunner moshing with the soches?) Darwin learns that a NewEd spy is on the grounds. Through a short series of interactions with Players, he

locates Anet and swings a deal. Erik, Tatha & Garrett circulate through the crowd, looking for contacts and indicating an atmosphere of high-powered wheeling & dealing.

HOUR 2 (Requires Darwin, Parser, Rafael, Emcee, Bartender, Gunner, Erik, Tatha, Garrett): The news reports major shakeups in world trade sparking armed conflicts in spots all over the globe. TeleSpace opens up again, despite problems. TV Glitches increase and minor "poltergeist phenomena" occur (things fall off shelves, pushed secretly by Co-Actors behind the flat, etc). Someone contacts the weather bureau and finds no unusual sunspot activity. Mr Rafael does his hypnosis/tarot cutaway, which should create a slightly spooky mood. Erik, Tatha & Garrett are still circulating through the crowd, looking for contacts...

HOUR 3 (Requires Darian, Parser, Rafael, Sandoz, Emcee, Bartender, Art Dealer, Gunner, Erik, Tatha, Garrett): As terrorist attacks and riotous rebellions spark across the globe, the US President announces that he is considering declaring martial law. The TVs show footage of looting and combat. Mr Rafael may be held to doing more readings by crowd demand - this is fine, as poltergeist activity is still on the increase. A silent, sorrowful-looking television ghost possesses the TV screen occassionally. A fast-moving ghostly death scene keeps being repeated, no matter what channel is selected. Parser allows Gunner to enter TeleSpace; Gunner freaks out and flatlines. Liam covers for Parser with the old man, but Darian finds out about the stolen CDeck. When Parser defends his theft by telling her what IS atrocities he has witnessed, she lapses into a cyberpsychotic episode and has to be physically restrained. All of this mayhem is a perfect cover for the illicit sale going on between Sandoz and the Art Dealer. Erik, Tatha & Garrett are still marketing.

HOUR 4 (Requires Rafael, Emcee, Interpol, Erik, Tatha, Garrett): The country is still on the verge of anarchy, and the President is still considering his options. Anti-IS rumors begin circulating, due to Parser, the Emcee & the Alien. Interpol is poking around. Poltergeist activity and television ghosts still present, but the ghosts now seem to be deliberately watching the room whenever they appear (which may be only for a few seconds at a time). People in the TeleSpace Room begin experiencing inexplicable phenomena, electric shocks, etc - dark figures can be seen moving around at the edges of the Matrix. Just as a major energy flux crashes the TeleSpace program again, Rafael has a bizzare vision of the dead coming back to life in TeleSpace - he concludes Parser was right, and performs a cleansing ritual.

HOUR 5 (Requires Darwin, Parser, Liam, Bartender, Interpol): A television ghost possesses the screen and begins talking to the partiers. In TeleSpace, grisly ghosts wander around and approach Players. Unbeknownst to anyone, the Art Dealer is entering TeleSpace through a programmed "back door", and issuing the commands for his own computer to activate the REVOLUTION program, which will insinuate viruses into tens of thousands of computer systems worldwide, mobilize thousands of rebel terrorists and cripple the United States Military Intelligence Network (some hack, huh?) As the revolt spreads like wildfire across the nation, the President declares the country in a state of martial law. The grounds are locked down. As people panic, Liam makes a speech about the horrors he's seen, and points out that the partiers are probably safer here than anywhere else at this point in time. Feeling useless & pent up, the Interpol Agent asks to enter TeleSpace to help track down the rebels. He's informed that he can try it, but that the matrix is very unstable now; he enters at his own risk, and locates the IOU's master computer - an illegally intelligent machine which nearly fries him.

HOUR 6 (Requires PHRANC, Bartender, Interpol): Death scenes and TV ghosts of various kinds are witnessed. Ghosts are still active in TeleSpace. Power balances are shifting rapidly, from global to personal levels, as companies which were worth millions an hour ago collapse instantly, and countries fight their own wars against the chaotic revel - with varying degrees of success. Characters with investments in foreign lands or networked corporations will be worrying about their money. Gathering clues from Players, the Interpol Agent finally identifies the rebel as the Art Dealer. And on top of all that, PHRANC chooses just this moment to blow a major control circuit; he begins moving erratically, spouting streams of nonsense mixed with sensitive information.

HOUR 7 (Requires Parser, Liam, Sandoz, Videographer, Interpol, Gunner): World power balances are still shifting; Tatha & Erik start making big money selling "soldiers" and intelligence to corporate armies scrambling for control. Ghosts begin entering the physical world - they come in through the door to the TeleSpace Room and begin interacting with the living. Some of them are a little revolting; some have important information, some have unfinished tasks keeping them from eternal rest, etc. One ghost reveals the secrets of Liam's past - working as a hitman for New Edison. Parser sees a ghost he knows and freaks out; Gunner and Liam have to tranquilize him to shut him up. The Interpol Agent obtains enough information to prosecute Sandoz, but by the time he does, there is no criminal justice system anymore.

HOUR 8 (Requires Darwin, Darian, Parser, Rafael, Sandoz, Erik, Tatha): A consortium of MegaCorps - including IS - take control of all media and announce that they are assuming control of the beleaguered country. Similar messages are echoed around the world. Tatha & Erik become central figures in the new regime, providing manpower and information to the MegaCorps. As the dust settles, the truth comes out about Darwin's heinous TeleSpace experiments - but, now that the corporations are in control, does it matter? The world is going to be a very new place tomorrow. As for the ghosts, their messages have been heard, their presence is known, and their tasks are completed. One by one they depart from the real world to return to the astral plane, leaving us with the knowledge that they're out there... watching...

Secondary PlotForms

In addition to the Primary/Hourly Plots which will generate the major flows of activity, there are numerous Secondary or Personal Plots which may be discovered or activated at any time. The majority of these Plots are tied directly to Co-Actors' "secrets" and the hidden relationships amongst the Co-Actor characters, but others are scattered throughout the room, with clues imbedded in hidden messages, hardware installations and - mostly - other Player Characters' info. PHRANC and the Bartender will play important roles as far as Secondary Plots are concerned, being in ideal positions to hear and disseminate Players' clues and rumors. Secondary Plots which deal with "the street" will be best handled by the Bartender, Gunner, Erik and Tatha. Secondary Plots could end up going just about anywhere, as they are more directly in the hands of the Players than the Primary Plots are, but their subject matter is not as earth-shatteringly important. A Secondary Plot consists of a small-scale, partially preset incident with few preset reactions, culminating in a fairly unknown resolution. As stated above, many Co-Actors will spend a great deal of time dealing with such Plots, which are there to entertain people with a taste for a small mystery, but who don't want to get totally embroiled in the big Primary scene. A large amount of our workshop time will be devoted to generating and predicting the possible outcomes of these Plots.

It is assumed in the general design of the game that, at any given moment, four or five Co-Actors will be directly involved in the Primary Plot, about five more will be dealing with Secondary Plots of their own, and the other ten will be milling about, making sure that conversations are active, clues are noticed, etc (of course, a few Co-Actors will be out on their break at any given hour, as well).

SECTION 4: THE WORLD OF 2042

This section details those aspects of the Game World with which all Co-Actor Characters should be familiar.

MegaCorporations

For many decades now, the political, military and economic power of the superstates has been faltering throughout the industrialized world. Struggling to maintain livelihood, debt-ridden nations have poured massive amounts of money into technologically advanced fields which would give them "an edge".   Of course, since the only entities capable of supporting such progressive and monumental projects were diversified, privately-owned (as opposed to nationally controlled) corporations, the governments in question quickly became their chief supporters, and then later, their dependent slaves. MegaCorps grew and proliferated in this self-perpetuating environment, expanding and mutating like viruses within a host body. It was not a far step between influencing the laws made and actually making them, nor between selling a candidate and inventing one. In most nations, this insidious process escalated for nearly half a century until a government eventually reached a point where it was incapable of adequately handling its expenses, controlling its people, or defending its borders. Set in their antiquated ways, societies carried on as they always had, and assumed it was their elected officials who held the real power. Meanwhile, the MegaCorps were growing more wealthy, more technologically capable, more visible and more diversified by leaps and bounds - eventually spanning the globe, free of the ethical and economic responsibilities of nations. Today, regional governments exist as little more than figureheads, holding only a small amount of power when contrasted to the immense resources and ploys utilized by the MegaCorps.

Four MegaCorps are embroiled in the affairs of the game:

INTELLIGENCE SERVICES (Chairman: Darwin Krayne)

Investigation, credit information, data security, satellite surveillance, subscriber databases; entering the world of virtual communications in a big way with their ambitious "TeleSpace" project, which will link any two people anywhere on the planet in a nearly instantaneous fully immersive sensory display (the users require DNI jacks for Direct Neural Interface, common among the wealthy thanks to SimSense entertainment tapes). IS arose from the merger of several credit reporting agencies, an independent news service, a telecommunications and computer software company and a major electronics firm, and quickly gained a reputation as discreet and thourough investigators. They run the world's two largest subscriber databases; WORLDCOMP (allows users to tap into and customize printouts of breaking global events) and INTERCOMP (a massive electronic archive described as "the sum total of Human Knowledge"). IS is now considered the ultimate intelligence source, more complete and authoratative than any government agency. With dozens of surveillance satellites in orbit, no area on Earth is free from potential IS scrutiny. They are known to employ some highly unscrupulous methods to acquire their hard-sought data.

NEW EDISON (Chairman: Kiel Magastran)

Aerospace, communications, electronic warfare systems, satellites, fuel/energy systems and supply. Though they have no product ready to move into marketing phase, New Edison - already a giant in telecommunications - is rapidly developing the technology to create a similar product to IS' TeleSpace. They are even more underhanded than IS, and are constantly concerned with crushing the opposition utterly - they pretty much epitomize everything that is big and bad about the MegaCorps. They are not known for their lenience toward intruders - physical or electronic - and have been rumored to use black ICE (database defense programs which issue lethal commands to probing hackers brains, killing or retarding them severely). They are colloquially referred to as "NewEd", and sardonically as "Need".

SERENDIPITY (Chairwoman: Laisa Shurr)

Software, satellite imaging, personal entertainment systems, computer core hardware. Serendipity has only recently arisen as a major corporate power; their main source of initial wealth and the inner workings of the corporation are a mystery. Even IS has very little hard data on this organization, which appeared just after the turn of the century with sophisticated software designs and the SSEE (Simulated Sense Environmental Equipment, precursor of DNI). The whereabouts of the research which led to these inventions were never satisfactorily established. Since then they have risen quickly to rival IS, who are understandably paranoid about the mysterious upstarts, fearing sabotage or takeover. Serendipity and NewEd are also often at odds. Their employees are unbelievably loyal. Oddly enough, the few that ever do leave Serendipity never seem to turn up elsewhere. (The fact is, Serendipity is a front for the Aliens' operations here on Earth. Their SSEE product is a much more subtle technology than DNI TeleSpace, one which will not harm - or help -

human brains. The aliens' biggest fear about TeleSpace is that it actually may have the capability to jumpstart human mental evolution - something they feel we are not emotionally or socially ready for. The universe is more vast and incomprehensible than humans know.)

NETWORK 69 (Chairwoman: Kikkara Odessa)

Entertainment and news production, broadcast & syndication, DNI cable Thought-Vision, satellite communications. The "FOX" of the 2040's, NW69 has made its breakthrough by exploiting the audience's most primitive and controversial values. They are crafty gossip-mongers who are not above creating a story, but they prefer to take a quote and bias it, or release embarassing photos, etc.

Banks & Money

Fictional money ("World Dollars": - a global currency) will be printed for use in the game. In addition, Players and Co-Actrs will have access to their bank accounts. This will have to be brainstormed and workshopped for best effect, but probably a simulated phone call using the ButlerBot would work. We want people to be able to contract each other, pay each other, and even illegally access each other's accounts (if they obtained someone's account number). Part of the Support Staff's function will probably involve a degree of bookkeeping as monies change hands.

SECTION 5: TELESPACE

The basic idea of the TeleSpace Room is this: One or a few at a time, Players whose characters possess the appropriate programs (or who can beg, borrow or steal them) will be able to enter the TeleSpace simulation. Inside, they will be greeted by an artificial character created by the computer to guide them through the experience (a Cyber-Op). As they issue commands to this staffmember, who directs them through verbal and gestural signals to move throughout the room, their movements and encounters are displayed graphically on a large screen (the projector is mounted in the ceiling, and is controlled by a hidden operator using a video control program (the original video graphics were designed by Craig Halperin). In addition, etherial sounds, musical segments and action-related sound effects will be created by the Synth Artist.

Assets and information obtained in the TeleSpace simulation WILL be of use in the "real world" of the main game. While much of this information is "legally" in the possession of player characters who can do as they wish with it, other elements of information will probably be obtained by players via "illegal" means. In fact, we're planning on it.