

SUMMER IN WOODLAKE

A supernatural horror RPG

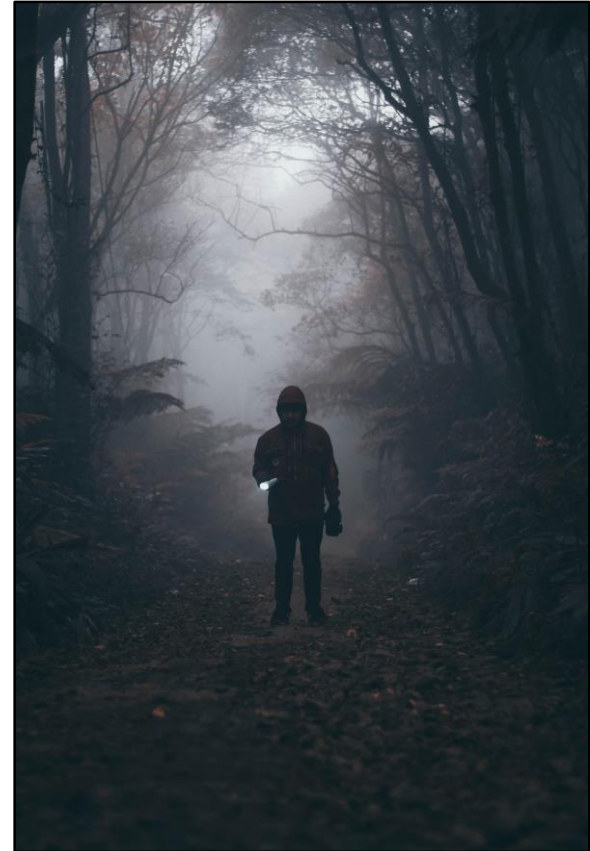
by Petra Volkhausen

Summer in Woodlake is an investigative roleplaying game for three to five players and one Game Master (GM). It is set in our contemporary world, somewhere in the Pacific Northwest. A group of adolescent friends gathers in their hometown to enjoy summer break together one last time before life will lead each of them on separate paths. They have one last chance to enjoy each other's company, willfully ignorant of a "grown-ups' world" lurking just around the corner. One last opportunity to set right unresolved conflicts lingering beneath the surface of friendship. However, everyone's summer plans are canceled abruptly as the dark history of Woodlake and secrets not so well kept come to life in terrifying, unnatural ways. Soon, no one knows whether or not they can still trust their eyes, their mind, and each other. The woods are calling. Who will leave changed forever? And who gets to leave at all?

Summer in Woodlake is Powered by the *Apocalypse*, meaning its rules are based on the *Apocalypse World* engine by Vincent Baker (apocalypse-world.com). It can be played as a one-shot or as a mini-campaign of two to four sessions.

This RPG is in its early test phase, so feedback on your gaming experience is highly appreciated! What did you like? What could be improved? Send an email to petra.volkhausen@gmail.com.

On the following pages, you will find guidelines on how to play the game and create a character, basic moves, five playbooks along with a range of backgrounds to further customize each player character (PC), as well as a section for the GM that provides help with bringing Woodlake and its dark secrets to life.



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PLAYING THE GAME

You belong to a group of friends between the ages of sixteen and twenty who meet up in their hometown during summer break. Some of your friends you have known since childhood and together, you have gone through thick and thin. All of you know that this will likely be the last summer you get to spend together as a group. Life has already begun to lead you down separate paths, so you have to make the best of the upcoming weeks. And perhaps, you should also use the opportunity to work out old conflicts or finally say the things you always meant to say...

Act One: The shadows are alive

Once all players have created their characters (see pages 3-4), open the first act by narrating the happenings at the Woodlake children's summer camp, specifically, the closing event that everyone is excited about. You used to participate in the camp as a kid. Now you are part of the grown-ups' team, reliving hilarious (or hilariously embarrassing) moments from your childhood. Are you a camp leader or just here to help out with the final event? And what do you think this last game should be this year? A scavenger hunt? A talent show? As always, you and your friends get all wrapped up in planning and organizing. Too bad that soon, you will have all but forgotten about the fun and the jokes and the lighthearted banter.

Something dark has awakened in Woodlake. Or perhaps, it has always lived among you, just invisible to the human eye. Either way, it demands attention, and it will not wait. This year, the summer camp does not end in cheers and children's laughter, but in frightened gasps, whispered rumors—or dead silence. Perhaps it is something you shrug off at first. A camp leader telling a story about a strange child they swore they saw with the camp kids but then lost sight of. Or two kids reporting about coming across a big dog in the forest. A big dog that seemed to walk on its hind legs. Maybe it is something harder to ignore. Someone from camp

vanishing only to be found shaken and traumatized, babbling nonsense about voices in their head forcing them to do unspeakable things. Or one of the kids gets picked up early because their older sibling was found dead in a field, strange symbols written all over their body in something that looks a lot like blood. Anything is possible this summer.

Act Two: Opening doors

Following the disturbance at the camp, you and the other players explore how your characters react to the events unfolding. Are you taking up an active investigation, trying to get to the root of all this? You have the internet at your fingertips, but there are also more old-school sources of knowledge, such as the public library or the newspaper archive. You could talk to the people involved in whatever seems to be going on or interview the older generation of Woodlake. Surely, someone knows something. Or do you think it is safer to not get involved directly and only speculate behind closed doors? No one would blame you, but rest assured, the uncanny *will* find you and your friends sooner or later. Probably sooner.

Act Three: Face to face

Eventually, you and your friends end up at a place where facing the supernatural is inevitable. Whatever haunts Woodlake comes to test your sanity and push you to your limits, and you cannot run. Knowing that you can trust your friends, that they believe in you, may provide you with the strength needed to make it through this nightmare. But just how much can your friendships actually endure in the face of something your mind cannot comprehend? Especially if that something is ready to drive you mad or rip out your throat?

Together with your GM, you can agree to bring the game to an end once your group escapes the horror (hopefully in one piece), you succumb, or if, somehow, you manage to annihilate or put to rest the supernatural entity. You are then ready to move on to the epilogue.

Epilogue: Nothing will ever be the same again

At the end of the game, you and the other players each get a chance to narrate what happens in the months after you were confronted with Woodlake's uncanny secrets. How does your character handle the things they went through? How have their friendships to the other characters changed? Where do you think your character is going from here? You could also invite a fellow player to play out a brief scene between your characters. If your character died during the game, explain how their family deals with the loss and how they will be remembered.

Play to explore

In *Summer in Woodlake*, character creation and interaction are just as important as investigating—or running from—the supernatural. Resolving interpersonal conflicts increases your character's chances to survive this unexpected adventure (see page 4). Moreover, you may never get to the root of the supernatural events in town, never banish that ghost or kill that weremonster. But that is fine. Just like in real life, victories usually come on small feet. What counts at the end of the day are the connections you have made and the impact you have had on other people, be it good or bad.

CREATING A CHARACTER

First, pick from the **playbooks**: *The College Freshman*, *The Younger Sibling*, *The High School Graduate*, *The College Dropout*, and *The One Who Never Left*. Playbooks describe where you currently stand in life. Decide on your character's name, age, and preferred pronouns, look. Then write down in the **inventory** box three items your character always has on them.

Choose a **background**. Backgrounds describe the type of person your character was during their high school time—or still is if you choose to play *The Younger Sibling*. Transfer the title of your character's background to your playbook and answer the two questions that follow.

Backgrounds also define your character's **stats**: *Senses*, *Body*, *Heart*, and *Mind*. These describe your character's sensory, physical, intuitive, and mental acuity. Whenever you roll to achieve a specific goal (e.g., search for something, persuade someone), you add a stat bonus or penalty to your roll to define the outcome. Which bonus or penalty you add depends on the goal, or rather, the move you roll to achieve that goal (more on moves, see page 5).

Playbooks also contain a list of questions that help you define bonds with the other characters. Choose two or more items from the **bonds & conflicts** section and decide which other character is part of that bond—in agreement with the player, of course. Together, you can then elaborate on the details of that relationship. In the box titled **Hx** (History), write down the other character's name along with the value that is listed after a specific bond or conflict (e.g., "Anne +2"); note that they do not write down anything in their playbook at this point. For every other character with which you do not have a special bond, write down Hx+1. Afterward, the other players get to ask questions and mark Hx on their playbooks accordingly. Whenever you roll to help or interfere with a PC, add the Hx bonus you have with them.



Now write down one or two **resolutions**, that is, conflicts—e.g., a misunderstanding or an old argument— that you would like to solve during your stay in Woodlake. These conflicts have to involve another PC and can easily be rooted in the bond you share. Moreover, they should be known only to you and the GM.

Example 1: *“I never apologized to Ben for judging him so harshly when he decided to drop out of college. I want to make up for that and hope that he accepts my apology.”*

Example 2: *“I was really hurt when Alexa refused to talk to me after we spent the night together, but I never tried to see things from her side. I am ready to listen to her now...if she lets me.”*

Resolving a resolution grants you a one-time +3 bonus you may add to a roll (including *Help*, *Interfere*, and *Witness the Uncanny*). This does not have to be the next roll you make, but you may save it for a critical situation instead. Whether or not you resolved a resolution successfully should be discussed among yourself and the GM. Were you able to raise the topic at a moment where it felt right or did you address it in a hurry while hunting ghosts or running from a murderous beast? Do you feel like the conflict is settled—or did you end up making things worse? Bringing up an issue is definitely worth a bonus, but the GM might decide to reduce it by a point or two if things did not go as well as you had hoped. Note that conflicts do not have to be resolved in one attempt, but the GM can only award a bonus once.

Lastly, decide on a **secret** your character has that none of their friends now about (or perhaps only one of them). A secret can be rooted in a bond to another PC but does not have to. The GM might decide to use this piece of information against you to increase the game’s tension and force a reaction. Alternatively, you may reveal the secret yourself if you feel that it will enrich the story. And even if the secret stays hidden throughout, it is something that will add to your character’s depth.

Harm and Breaking Points

If your character gets injured, they have to mark **harm**. You do this by filling or crossing out one or more of the five harm points in your playbook. If you receive your fifth harm point, your character dies. Wounds can be patched up or stabilized depending on the severity and the material the players are able to organize to administer first aid. For example, one harm might represent a mild burn that can be alleviated with some ice or an ointment. The player then heals for one harm.

Unless the injured player receives professional care, injuries can only be healed for one harm at a time. Beginning with the third marked harm point, players receive penalties on moves that require you to roll *+body*: 3 harm = -1, 4 harm = -3 (see Basic Moves on page 5).

Breaking Points, on the other hand, represent how close your character is to losing their mind over what is happening around them or to them. Whenever someone rolls a partial success on the *Witness the Uncanny* move or fails it, they mark one or two Breaking Points respectively. Unlike harm, Breaking Points cannot be recovered. Beginning with the third marked Breaking Point, players receive penalties on moves that require you to roll *+mind*: 3 BP = -1, 4 BP = -3 (see Basic Moves on page 5).

When you mark the fifth Breaking Point, your character experiences a mental breakdown which may express itself through symptoms ranging from delusions and hallucinations to severe panic attacks or catatonia. The player gets to describe what this breakdown looks like. Afterward, the character remains in the game, but can no longer perform moves that require you to roll *+mind* and *+heart*. However, they also no longer have to roll to *Witness the Uncanny* either (things cannot get worse at this point). Furthermore, due to their mental state, they might risk the group’s safety. At the GM’s discretion, penalties for moves like *Hide* or *Push through* may be given if a character’s mobility is impaired after experiencing a breakdown.

Basic moves

Whenever you want to do something that progresses the story—e.g., taking stock of a situation, pushing through a physically challenging task—you trigger a so-called move. Every move requires you to roll two six-sided dice (2d6) and then add either one of your four stat modifiers or Hx. There are three possible outcomes for each roll: great success (10+), partial success (7-9), and miss (6 or lower). A partial success means that you achieve what you intended to do but at a cost. On a miss, you not only do not succeed but might also face terrible consequences. In cases where no outcome is described for a missed roll, the GM decides which course of action best fits the situation.

Each move asks you to add a stat that correlates with the attempted goal of the move. If, however, you wish to help or interfere with another PC, you add the Hx bonus your character has with that PC instead. If you *Witness the Uncanny*, on the other hand, you roll 2d6 without adding any bonuses or penalties.

Senses

Take stock. When you take stock, roll **+senses** to see in how much detail you perceive your surroundings. On a 10+, ask all three. On a 7-9, ask two. On a miss, ask one, but the GM will only give you the most obvious details.

- What do I see?
- What do I hear?
- What do I smell?

Search. Looking for a particular passage in a book? Trying to find a piece of evidence in a cluttered room? Roll **+senses** to see how well you are doing. On a 10+, you find what you are looking for or something else that is of help. On a 7-9, you are successful but also choose one. On a miss, choose one:

- You accidentally break or damage something.
- You attract unwanted attention.
- You leave something behind.

Body

Hide. If you are trying to stay out of sight, roll **+body**. On a 7-9, choose one. On a miss, the GM picks one.

- They see you, but you get a headstart if you need it.
- You make a narrow escape without being seen, but it will cost you.
- You are cornered. Good luck.

Push through. When faced with a particularly challenging physical task, such as balancing on a high wall, untying a complicated knot, or escaping danger, roll **+body**. On a 7-9, choose one. On a miss, pick two.

- You injure yourself. Mark one harm.
- You accidentally hurt someone else. They mark one harm.
- You open yourself up to (more) danger.
- You risk the group's safety.

Intimidate. Roll **+body** to threaten someone with your physical presence—stepping in close, grabbing them without causing injuries, etc.—to get them to do what you want. Note that you cannot make someone do something that would seriously harm them. On a 7-9, they do what you want, but they hold a grudge against you which will spell trouble further down the road. On a miss, the person you threaten becomes hostile towards you.

Use violence. Roll **+body** if you wish to accomplish something with brute force, for example, by attacking someone or destroying something. On a 7-9, choose one. On a miss, pick two.

- You take things too far.
- You end up in a bad spot.
- You lose the trust of one of your friends. They mark Hx -1 with you.
- You injure yourself. Mark one harm.
- You accidentally hurt someone else. They mark one harm.

Heart

Read a person. When you read someone to understand their intentions, motives, or fears, roll **+heart**. On a 10+, ask two questions. On a 7-9, ask one question, but they also get to ask you one.

- What is most important to you right now?
- What are you worried about?
- How do you really feel about _____?
- What does it take to get you to _____?
- Are you telling the truth in regards to _____?

Comfort. Roll **+heart** if you are trying to comfort someone who is sad, angry or in distress. On a 10+, they feel calmed and look for your guidance. On a 7-9, prove your sincerity. On a miss, the GM will tell you how you make things worse.

Mind

Persuade. Roll **+mind** if you want to persuade someone to, for example, do you a favor, provide you with something you need, or share relevant information. On a 7-9, they ask you for something in return.

Threaten. Roll **+mind** if you are trying to threaten someone verbally to get them to do what you want. Note that you cannot make someone do something that would seriously harm them. On a 7-9, they do what you want, but they hold a grudge against you which might spell trouble further down the road. On a miss, the person you threaten becomes hostile towards you.

Help or interfere.

When you help or interfere with one of your friends, roll **+Hx**. On a 10+, they add +2 (help) or -2 (interfere) to their roll. On a 7-9, they add +1 (help) or -1 (interfere) to their roll.

Witness the Uncanny

Whenever you are confronted with the supernatural, something you cannot rationally explain away, you have to roll **2d6** without any bonuses before doing anything else. Are you able to keep it together, or are you about to lose your mind? On a 10+, add +1 to your next roll. On a 7-9, either add -1 to your next roll or mark one breaking point—your choice. On a miss, add -1 to your next roll and mark two breaking points (only one breaking point if you are running a mini-campaign). Bonuses and penalties from this move are added to your next move roll in addition to the usual stat modifiers, Hx, and any bonuses you might receive from background moves.

If a PC tries to do something that does not sufficiently match one of the basic moves, the GM decides which stat the player should roll to accomplish the intended action and what consequences might follow upon rolling a partial success or a fail.



SAFETY AT THE GAMING TABLE

To make sure that every player enjoys themselves during the game, please consider setting up some safety rules. While roleplaying games are wonderful tools to explore social encounters you may feel uncomfortable with in real life, no one should ever be forced to confront a topic that might negatively impact their mental health. What is “no biggie” for you can be triggering for someone else! Here are two suggestions for common RP safety systems.

Veils and lines

Before beginning the game—ideally, before players create their characters and before the GM decides on what supernatural horror will haunt the players—everyone gets the chance to let the others know (face-to-face or anonymously) about their veils and lines. A veil is a topic a player does not wish to see played out during the game, but they do not mind it being mentioned as something that has happened or happens “off-screen.” A line, on the other hand, represents a topic a player does not wish to be addressed in the game in any way, shape or form.

Consent flower

Also known as the support flower, this system uses the colors green, yellow, and red to indicate how a player feels about a scene as it is played out, especially during emotionally intense scenes. You can use colored cards, type the color word in the chat, etc. to signal your current mood. Green = everything is great; yellow = I’m good, but I wouldn’t want things to escalate from here; red = fade to black, please.

FOR THE GM: RUNNING SUMMER IN WOODLAKE

As a GM, it is your responsibility to establish the driving conflict of the game, set the scenes, and, together with your players, move the story through the four stages or acts: *The shadows are alive*, *Opening doors*, *Face to Face*, and *Epilogue* (see pages 2-3).

Most preparatory work from your side will go into deciding on an event that happened in the past which, in the present, generates horrific occurrences throughout the game session (more about that in *Creating the Horror* on the next page). However, there is no need to spend hours designing the actual city of Woodlake. Write down a few places you want to exist in Woodlake, especially if these are locations closely connected to the supernatural happenings, e.g., the public library, a police station, Woodlake High. Beyond that, invite your players to fill in the details! This way, everyone at the table will feel involved in telling the story. For example:

Player 1: *Let’s meet up somewhere to go over what we found out so far.*

GM: *Where would you like to meet? Is there a place you used to go to all the time?*

Player 2: *There’s this cafe. It’s not part of a big chain but privately owned, and the decoration is super old fashioned.*

Player 3: *It’s run by two elderly ladies.*

GM: *What are their names?*

etc.

Creating the horror

Something terrible has happened in Woodlake, many, many years ago. Something that set in motion a chain of events stretching its uncanny arms all the way to the present—or something that has slumbered all this time and only now, just by chance, has been woken. In its wake, the PCs encounter supernatural, possibly horrifying events that will leave them changed forever. How intense, scary or gory a game session becomes lies in your hands, but always be respectful of your players' preferences and limits regarding sensitive topics (see page 7). The following five-step plan assists you in creating the backdrop to your game session.

- 1. The initial event.** What is the origin of everything supernatural happening during the game? Is it ghosts, a cult, were-monsters—aliens? On the next page, you find a list of twelve story seeds you can use and alter to fit your needs.
- 2. Rumors.** There is a good chance that the public never found out what really happened. Besides, time is eating away at people's memories. How do the current inhabitants of Woodlake remember the event (if they remember it at all)? Is there a story the PCs may have overheard when they were children? Feel free to include the players in creating rumors. For example:

GM: Thirty or so years ago, there was a family that left Woodlake in the middle of the night. People here thought that the family was rather bizarre, so they had always treated them like outsiders. It is said that the police found pools of blood inside the house. What are the rumors you heard regarding what happened there?

Player 1: My dad once told me that one of the family members died under tragic circumstances. Since the family didn't want to deal with the people here churning the rumor mill even further, they ran.

Player 2: One of our teachers once said that the mother went on a killing spree. But he was just joking.

Player 3: Was he, though...?

- 3. Available information.** Decide which information the players can gather during their investigation. When it comes to dropping these breadcrumbs, be flexible. For example, “locking” a specific piece of information at the newspaper archive will slow down the game's pace if the players never happen to go there, forcing you to steer the plot. Instead, release information when it makes sense, irrespective of where the players are but based on whether players can access it publically, e.g., online, or only by talking to people.
- 4. Supernatural events.** Depending on whether you play a one-shot or a mini-campaign, decide on two or more bigger events which connect the players to the supernatural horror, one of them being the bad ending to the summer camp which sets everything in motion. Also, write down ideas for smaller interruptions you can throw in randomly to increase the tension (e.g., a strange call, a PC experiencing hallucinations, more people getting attacked or murdered).
- 5. Showdown.** Have a general idea what triggers the third act, *Face to face*. What happens when the players gathered all the information they can get? Will they be lured to a specific place, or will the horror reveal itself no matter where the players are? And what do they see when they come face to face with it? As mentioned at the beginning, players do not have to “solve” the problem (i.e., banish the ghost, kill the monster) to bring the game to an end. Fighting or running—that is up to the players. Escaping should not be easy, but it does not have to come at the expense of a PC's life.

Story seeds

1. Two children went into the woods. When they returned, they were not quite the same.
2. A family fled the town in the middle of the night, leaving everything behind they owned. The police found pools of blood inside the family's house.
3. On the other side of the forest, a secret government facility conducted inhumane experiments. The summer it was shut down, several people of Woodlake vanished.
4. Deep in the woods lie the ruins of a tiny house, the remaining stones blackened by fire and soot. It is said that a woman and her hideous child lived there until the house went up in flames one night.
5. Several people ended up in a car crash after picking up a hitchhiker allegedly returning to Woodlake.
6. When the members of a satanic cult were publicly denounced and driven from the town, the high priestess swore revenge and cursed the people of Woodlake.
7. Two bodies washed up on the shore of the lake. A fisherman was convicted and sentenced to death. Up until his last day, he claimed that "the lake took them."
8. Three little girls found a ouija board. By the end of the night, one was dead, one had lost its mind, and the third announced: "They were cheating."
9. Woodlake used to have its own small club of people who believed that they had been abducted by aliens. No one took them seriously. One day, they vanished into thin air, never to be seen again.
10. One summer long, animal corpses turned up every day on or near the premises of Woodlake's cemetery, hearts and eyes gone, the rest untouched. The end of these gruesome findings coincided with the admission of the undertaker to the mental ward.
11. After the homecoming queen was met with violent death, the police suspected foul play. Yet, no one was ever convicted. A year after the incident, the homecoming queen's best friends were involved in freak accidents. The

one who survived reported that she saw their dead friend in the bathroom mirror before slipping and cracking her head on the shower tub.

12. For a while, it was the rage among the students of Woodlake High to play a game similar to Bloody Mary. It involved calling upon Angry Pete, who allegedly killed children with varying gardening tools while he was the school's groundskeeper many decades ago. When the mangled body of a student turned up behind the gymnasium, the morbid game was prohibited on pain of suspension.

Getting up close and personal

To increase the players' involvement in the story, try to establish a personal connection to the supernatural events going on in Woodlake. This is especially useful if your players turn out to be reluctant to send their PCs investigating outside the (seeming) safety of their homes. Perhaps, one of the PC's family members is attacked or abducted, or they call in great distress, pleading for help. Something uncanny can happen at home. The PCs might be called to the police station to submit a witness statement. Yet another option would be to offer a player to connect their character's secret to the supernatural. What do they know that their friends do not? Get up close and personal to heighten the tension and force the players to make their next move.



Cell phones and weapons

More often than not, **cell phones** end up being eliminated from horror stories as they allegedly provide the protagonists with too much control over the situation and, thus, make things less horrifying. But how about, instead, we have a piece of technology many of us heavily rely on—and trust—turn against the protagonists? Lead them astray? Offer them false information? Beyond the common, “Whoops, reception is gone,” there are various options of using the PCs’ phones to your advantage:

- strange or disturbing photos or videos
- fake calls from a friend in need
- a call from someone who sounds exactly like a PC
- texts hinting at a PC’s secret
- a map app leading you the wrong way
- a timer you cannot stop etc.

Needless to say, if you and your players prefer to not have cell phones available, you can, for example, set the story in a decade before they became ubiquitous.

There is a good chance your players will want to use **weapons**, makeshift or otherwise. While there is no reason, in general, to stop them from doing so, point out that, just like in real life, stabbing someone with a knife instead of punching them is calling for more drastic outcomes. Moreover, severely injured non-player characters (NPCs) are at risk of dying if they receive no treatment.

The following chart makes suggestions about how to account for the use of weapons and taking harm when a player uses the move *Use violence*, depending on whether they roll a 7-9, a 10-11, or a 12+. In general, follow your gut instinct and choose the amount of harm based on the situation. What if, for example, a player shoots at someone using a rifle after they pointed out that their PC goes hunting frequently and that they only want to incapacitate their opponent? In that case, it would make more sense to have them deal fewer harm-points if they roll a 10+ and more (or a lot more) damage if they roll a partial success (or fail the roll).

| Weapon | Harm taken on 7-9 | Harm taken on 10-11 | Harm taken on 12+ |
|--------------------------------|-------------------|---------------------|-------------------|
| <i>Small object thrown</i> | 1 | 1 | 2 |
| <i>Knife</i> | 1 | 2 | 3 |
| <i>Baseball bat or similar</i> | 1 | 2 | 3 |
| <i>Gun</i> | 2 | 3 | 4 |



THE COLLEGE FRESHMAN

After graduating from high school, you decided to take a break and traveled throughout Europe for five months. Upon returning, you felt ready to tackle life as a college student and were beyond happy when a small school not too far from Woodlake accepted you. The first semester was overwhelming at times, but you made it through, and you feel like you've reached a true milestone in your life. What better way to celebrate this than with your best friends?

Name: _____ **Age:** _____ **Pronouns:** _____

Your look:





Background

- In high school, you were a _____. How did you earn this status among your classmates?
- Do you still identify with this label? Why (not)?

Secret

Inventory



| SENSES  | BODY  | HEART  | MIND  |
|--|--|---|--|
| take stock search | hide push through intimidate use violence | read a person comfort | persuade threaten |

Special move (transfer from background)

Hx
help or interfere

Bonds & conflicts

- You told _____ what you were *really* doing during those five months before joining college. How did they support you? (Hx +2)
- You have known _____ since kindergarten. Have you always liked each other? (Hx +1)
- _____ stole something from you. What was it and do they know that you know? (Hx -1)

Resolution(s)

- 1.
- 2.

THE YOUNGER SIBLING

You always enjoyed hanging out with _____'s* friends, even though—or because—they are older than you. For some reason, they seem to understand you better than your own peers, and they make you feel heard, despite your “little one” status. You aren't sure yet what to do once you graduate from high school, but you feel like listening to your friends' stories and experiences will give you an idea what to do with your life.

Name: _____ Age: _____ Pronouns: _____

Your look:

Background





- At school, you are a _____. How did you earn this status among your classmates?
- Do you identify with this label? Why (not)?

Secret

Inventory



*fill in the name of the PC who is your sibling

| SENSES | BODY | HEART | MIND |
|---|---|---|---|
|  |  |  |  |
| take stock search | hide push through intimidate use violence | read a person comfort | persuade threaten |

Special move (transfer from background)

Hx
help or interfere

Bonds & conflicts

- _____ often makes you feel like the fifth wheel of the party. What do they do for you to feel this way? (Hx -2)
- You have a crush on _____. Have you told them? (Hx +1)
- _____ once helped you in a time of need. What did they do for you? (Hx +2)

Resolution(s)

- 1.
- 2.

The High School Graduate

You are done with high school! Good. Riddance. Now, you get to make the rules. You know you want to go to college, eventually. But for now, you will take whatever job suits you, go wherever you wish to. Gather experiences. Do things. See things. Perhaps travel? Either way, the next year will be awesome. And the best thing? It starts with a summer void of responsibilities. You need to seriously chill out the next few months.

Name: _____ **Age:** _____ **Pronouns:** _____

Your look:





Background

- In high school, you were a _____. How did you earn this status among your classmates?
- Do you still identify with this label? Why (not)?

Secret

Inventory



| SENSES | BODY | HEART | MIND |
|---|---|---|---|
|  |  |  |  |
| take stock search | hide push through intimidate use violence | read a person comfort | persuade threaten |

Special move (transfer from background)

Hx
help or interfere

Bonds & conflicts

- You have always looked up to _____. Why? (Hx +2)
- Not too long ago, you confided in _____. What was it about and how did they betray your trust? (Hx -1)
- The last time you talked to _____, you lied to them. What lie did you tell? (Hx -1 when you try to interfere with them, Hx +1 when you try to help)

Resolution(s)

- 1.
- 2.

The College Dropout

Deep down, you always knew that college wasn't the path for you to walk. But your parents had saved up all that money, and they were so proud when the acceptance letter arrived. So you went. You tried to convince yourself that it would just take some time to get used to college life, told yourself that changing your major would do the trick. In the end, you were still miserable. So you dropped out. You haven't had the heart to tell your parents. Perhaps you can confide in your friends?

Name: _____ **Age:** _____ **Pronouns:** _____

Your look:





Background

- In high school, you were a _____. How did you earn this status among your classmates?
- Do you still identify with this label? Why (not)?

Secret

Inventory



| SENSES  | BODY  | HEART  | MIND  |
|--|--|---|--|
| take stock search | hide push through intimidate use violence | read a person comfort | persuade threaten |

Special move (transfer from background)

Hx
help or interfere

Bonds & conflicts

- _____ knows that you dropped out and you believe that they don't approve of your action. Why do you think that? (Hx -2)
- You made out with _____ once. How do you feel about that now? (Hx +1 or -1, depending on how you feel)
- _____ and you once saw something you shouldn't have seen. What was that and how has it strengthened your friendship? (Hx +1)

Resolution(s)

- 1.
- 2.

The One Who Never Left

You've always enjoyed working with your hands, getting things done. Going to college never seemed worthwhile. After graduating from high school, you went on to work at your family's business full-time, received a promotion not too long after. You're saving up to one day open your own business. On the days where your hometown seems just a bit too small, you take a trip to indulge in the big city life. But ultimately, you have everything you need right here in Woodlake. Or do you?

Name: _____ **Age:** _____ **Pronouns:** _____

Your look:

Background

- In high school, you were a _____. How did you earn this status among your classmates?
- Do you still identify with this label? Why (not)?

Secret

Inventory



| SENSES | BODY | HEART | MIND |
|----------------------|--|--------------------------|----------------------|
| ○ | ○ | ○ | ○ |
| take stock search | hide push through intimidate use violence | read a person comfort | persuade threaten |

Special move (transfer from background)

Hx
help or interfere

Bonds & conflicts

- You and _____ dreamed about running your own business in Woodlake, but then they left. Are you holding a grudge? (Hx +2 or -2 depending on how you feel)
- _____ never forgets your birthday. Why is that so important to you? (Hx +1)
- You're convinced that _____ is taking drugs. What did you see that made you believe that? (Hx -1)

Resolution(s)

- 1.
- 2.

Backgrounds

Choose one of the following backgrounds. Transfer the title and the stats to your playbook. Then choose one special move and add its perks to your playbook as well.

1. The Activist (S-1 B0 H+1 M+1)

Never at a loss for words. Your passionate fight for the things you care about has made you an excellent negotiator and debater. Add +1 when you try to *persuade* someone who is your age or older.

Not backing down. Sometimes, words aren't enough to show support for a good cause. Sometimes, you have to let your actions speak. Add +1 when you *use violence* on objects.

2. The Cheerleader (S-1 B+1 H+1 M0)

You can do it! You know how to keep the spirits of your team high. A little pep talk from you will get them *anywhere*. When two or more of your friends are trying to *push through*, they get to add +1 to their roll (not you, though).

Don't f%#\$ with my team. Someone is coming for your team? Well, let them *try!* Add +1 if you threaten someone who has been hostile towards a friend (PC or NPC).

3. The Class Clown (S+1 B0 H+1 M-1)

Behind the mask. When you *help* a person by making them laugh and thus boosting their morale, add +1. If you help the same person again, add +2—but you also mark one Breaking Point.

All eyes on me. You know how to put on a show. If you try to *persuade* someone to stay focused on you so they become thoroughly distracted, roll +heart instead of +mind.

4. The Emo (S0 B-1 H+1 M+1)

I feel you. You are no stranger to feeling intensely about a *lot* of things, especially about the bleaker sides of life. As a result, you are very much in tune with the emotions of others. Add +1 when you *read* someone.

Whatever. You know life is not about kittens and rainbows. I mean, while you've been reading this, your body has broken down just a little bit more. So, honestly, things can't get any worse. If a friend tries to *interfere* with you because they think what you want to do is a bad idea, add +1 to your roll.

5. The Jock (S+1 B+1 H0 M-1)

Try me. Equipped with a physical presence of an athlete who only leaves the gym to stock up on protein powder, you have no problem putting others in their place (even if you don't enjoy being *that* kind of person). Add +2 when you *intimidate* a person, +1 when you intimidate another creature.

Control that hunk. All those extra training sessions not only made you a great athlete, but they also raised your awareness for your body's strengths and limits. When you *use violence* and miss, choose one instead of two.

6. The Nerd (S0 B-1 H+1 M+1)

I can hack that. You have a knack for concentrating on details, for seeing patterns and spotting inconsistencies. Roll +mind instead of +senses when *searching* for information or objects.

Gotta run! If there were an award for the ability to get out of hairy situations, you would get it. Too often did you have to escape from bullies and other unpleasant folks out to make your life miserable. Add +2 when you *push through* to escape danger.

7. The Theater Kid (S+1 B-1 H+1 M0)

Silver tongue. You have worn so many masks on stage, spoken through so many personalities, that a lie is the smallest thing to spring from your lips. Add +1 when you try to *persuade* someone by telling a lie.

All the lives I lived before. Your time on the stage has taught you to recognize and adapt to different mindsets. Add +1 when you *read a person*.

8. The Troublemaker (S-1 B+1 H0 M+1)

Pushing all the right buttons. People say you're a pest because your words get to them and you never know when to stop. *You* consider yourself a skillful therapist who cuts right through people's *bullshit*. But no-one's appreciating some honesty these days... If you know someone's weakness (e.g., what they are scared of, feel guilty about), add +2 to your roll when you *threaten* them.

Quick fingers. You're looking for what? Sorry to hear that, but I didn't see anything. Add +1 when you *push through* to steal or replace something.

9. The Wallflower (S+1 B0 H+1 M-1)

I see you. Maybe you don't dare speak your mind in most situations, but you always find the right words for someone in distress. Add +1 when you *comfort* a person or creature.

Am I a ghost to you? Sometimes, people don't see you even when you're standing right in front of them. Being invisible to others is hurtful. The silver lining is that a lot of unwanted drama drifts right past you as well. When you *hide*, roll +senses instead of +body.

10. The Weirdo (S+1 B0 H-1 M+1)

See the world my way. You have your own approach to...everything. What others deem unimportant, you notice. Where they see dots, you see a picture. Alright, maybe you sometimes read too much into things, but, hey, at least you're considering all the possibilities. When you roll to *take stock* and miss, choose one and get *all* the details.

Everything is possible. Most people, when growing up, learn to accept the laws of physics and that certain things simply cannot be. You are not one of them. As someone from the 90s once said: Nothing happens in contradiction to nature, only in contradiction to what we *know* of it. When you *witness the uncanny*, you may reroll one die and keep the higher number.



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Last edited: March 21, 2019

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page 1: Ramdan Authentic; page 3: Nathan Anderson; page 9: Daniel Jensen;
page 17: Rob Potter