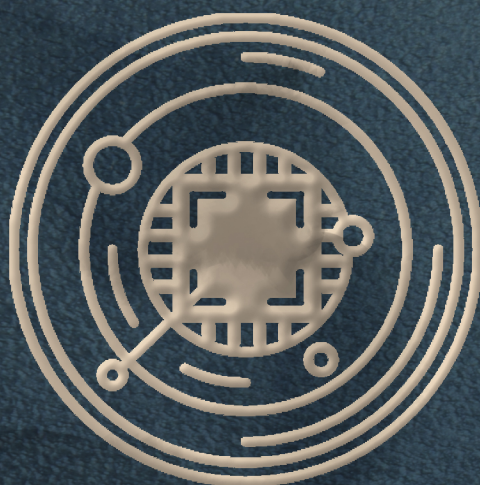


LACUNA



Employee Handbook v. 1.0
Confidential Material Enclosed

LACUNA Cathect

A BeEpic ARG LARP

Running from January to April 2016

LACUNA Cathect is a game in which players are recruited into a secret corporation that collects magical artifacts and keeps mysterious forces at bay.

It's a game about facing fears and about the importance of collaboration; learning as you go and helping others learn with you.

If you like horror in the form of a well-organized wiki, chasing ghosts across the streets of Boston, and scheduling meetings with your inner demons, Lacuna Cathect could be the game for you.

Game Director:

Monica Gribouski

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Brendan Butts

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Book Design:

Brittany Smith

I. Welcome to LACUNA

Congratulations!

You are being considered for employment at one of the most long-standing, exclusive, and prestigious institutions the world has seen.

We look forward to having you devote your time and energy to a myriad of causes for humankind's benefit.

Please study the provided materials before beginning your application process.



To Do:

Feed Ferret

Notes for Presentation Friday

Piano Lesson

Call LACUNA Back
re: Job Offer???



II. Tenets of LACUNA Cathect

Real-Time, 24/7

Game is always on, and players can contact each other in character at any time between January and April.

However; a player can always decline to respond in character— maintaining your own schedule and life apart from the game is important.

WSIWYG

Game is set in modern day Boston.

All staff will attempt to accurately physrep whichever human or creature character they are playing, and players should strive to do the same. The exception is occasional online text-based roleplay: we recognize that it's easier to accomplish scenes over text when travel and time are limited, and we encourage players to roleplay between-event scenes over text if it's more convenient for everyone.

Focus on Collaboration

This is a game about your character overcoming their flaws and fears as an individual, and helping their friends overcome theirs. Players should not be overly factionalized— you'll be working together against the mysterious forces LACUNA confronts.

Puzzle-Based Gameplay

Solving puzzles and performing diverse challenges are key gameplay mechanics— something as simple as finding a QR code sticker given GPS coordinates, or as difficult as exploiting a staff-created website, transposing music onto a keyboard by ear, or painting a picture to cheer up a sad ghost. The game includes several “boss fights,” each of which includes a puzzle mechanic. Puzzles are integral to the game itself; skill tree progression and plot progression can and usually must be done by solving puzzles.



Limited Skill Checks

LACUNA is a game designed to test and teach players. Puzzles are solved by player ability, not skills or game mechanics. You should not play a character who has a dramatic body of knowledge you do not, unless you're up for learning it. We are designing puzzles that players of all learning types and abilities can solve— physical, musical, social, artistic, spacial, etc.— and we will research characters' specified skills and cater to them. Methods to learn skills that can be used during events (basic programming, lock picking, radio operation) will exist in-game.

Items as Skills

Players acquire combat skills through the use of artifacts, rather than purchasing them with Build Points. Every character has a limited number of slots in which to place artifacts, and can swap out their artifact builds if they choose at specific times. Character progression and advancement is determined by the acquisition of increasingly powerful artifacts. There will also be incentives to sharing artifacts: hoarding artifacts can be bad for in-game reasons, so players that solve puzzles quickly on their own are heavily encouraged to pass on artifacts to other players.

Choose Your Commitment Level

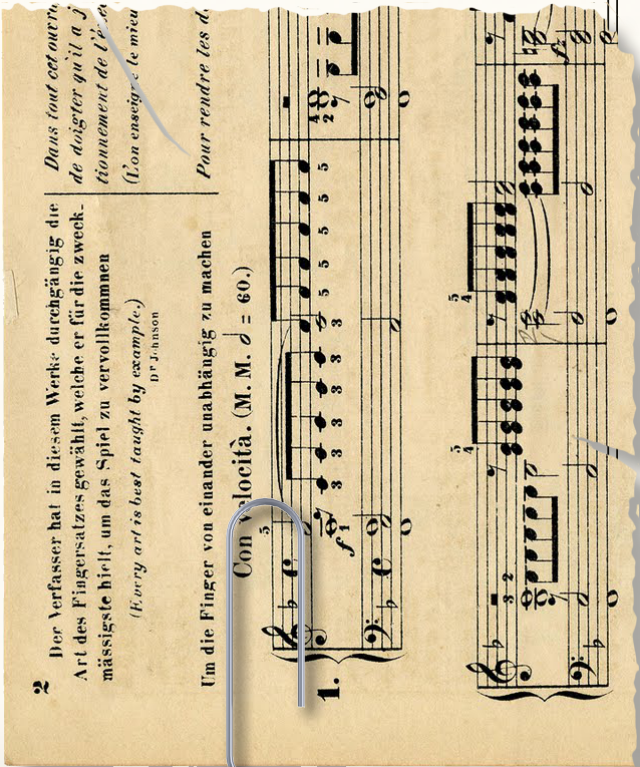
To allow for varying levels of time investment to game, LACUNA Cathect will offer the in-game ability to select tracks of commitment (themed around solving logical puzzles, social and roleplay puzzles, and combat) for between-event game time. You can buy in to any of these sideplot tracks, or none, and your character's storyline and progression through the main plot will not be affected by your participation in these sideplots.

Boffer Combat

Combat in LACUNA Cathect is conducted primarily through real-time boffer combat (see Combat).

Essential Abbreviatons

- OOC: Out of Character
- OOG: Out of Game
- IG: In Game
- IC: In Character
- ARG: Alternate Reality Game



III. Character Generation

The world of LACUNA Cathect is, as far as your character knows, just as mundane as the real world at the present time. Your character might be any person you pass on the street - albeit one who might feel slightly adrift, looking for a new direction, or at the very least, a new job.

The LACUNA Corporation has expressed an unfathomable interest in your character. Lacuna will be reaching out to contact your character (this will happen post-history) and be part of your prologue. Your history should not include how Lacuna reached out to you.

If you took part in the optional Alpha Testing puzzles, you may incorporate your contributions to solving these puzzles and associated activities as actions your character took, as part of your history. This will give you no special advantages over other players but can be an interesting and compelling history point for your character. It may or may not influence how/why LACUNA reaches out to your character.

Characters should be somewhat anonymous at this stage. It is unlikely that your character knows any of the other characters that are coming in to the game. It is not expressly forbidden that your characters not know each other, but staff approval will be needed to come in to game with the following:

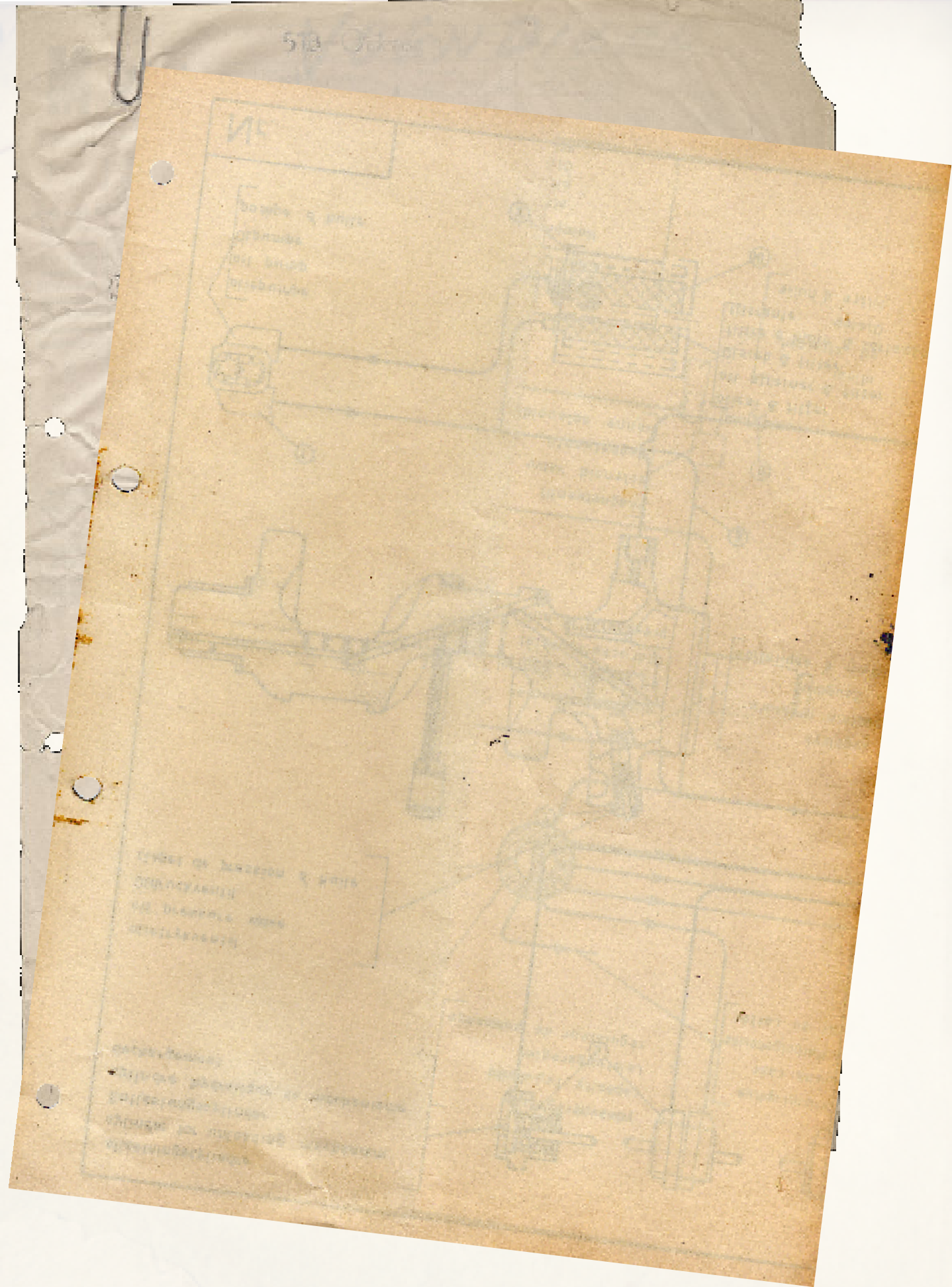
knowledge/friendship/past history with or of another character.

There will be plenty of time to form bonds and get to know each other in character as the game progresses.

When creating your character, consider the skills you have as a person—

- Are you receptive to others' needs?
- Do you play the piano?
- Can you write compelling fanfiction?
- Good at accounting?

Take all the things you're good at, shake them up, and write a new backstory for how this character came to be. Combat skills will be decided in game based on the artifacts your character has at the time, so you don't need to worry about rolling stats.



IV. Character History

Generally speaking the following points should be included in your character's history. Examples provided in bullets are suggestions

Date of Birth

Including year

Full Name

unless unknown to the character

Parents and Siblings Names

- Include if they are living or dead
- Where can they be found?

Other important people in their life

- girl/boyfriend
- best friend
- boss

Turning points in their life

This can include events such as:

- a parent dying
- the first time they had a drink
- a car accident
- a book that had a profound effect
- failing out of highschool
- the first time they picked up a musical instrument

Vices

- drugs
- gambling
- men/women
- smoking
- stealing
- puzzles
- drama

Goals

- what does your character hope to accomplish in their life?
- What are some broad goals that drive their day to day actions?

Biggest Fear

- dying alone
- bees
- drowning
- being yelled at
- falling

What does the character really enjoy doing?

What does the character really dislike doing?

What have they been doing for the past couple of years?

Characters skills and how they got them.

If your character knows how to pick locks or make a website, describe how they learned this skill. While character skills should be a subset of players actual skills, How/why they know these skills can and should be different!

Please Note:

We do not want characters to be carbon copies of the players creating them.

In certain circumstances it may be appropriate for your character to know a skill you do not.

Feel free to e-mail us:
staff@lacunacathec.com
with any questions.



Don't forget this again. That was bad last time

History Format:

In order for Staff to keep track of histories and to offer comments on them during the history approval process we are requesting that all that are able use Google Docs to create their history.

This will make it possible to keep the histories as clean as possible and gives Staff the ability to leave comments in the margins. An example history is provided at the end of this document.

Please name your history document in the following format:

'YourReal Name / Character FullName - History - MM/DD/YY'

If you do not have access to Google Docs and wish to simply email the document, that is also acceptable and you can email your history with the subject:

'YourReal Name / Character FullName - History - MM/DD/YY'

On real-life skills:

When it comes to skills, we encourage players to stick within the realm of their real life skills when creating their character. This allows Staff to craft a unique roleplay experience that touches on real life skills in an ARG format.

We create a maximally immersive experience by having almost all of our characters' tribulations wrestled with on-screen, rather than through narrated soft skill checks.

For example:	Your character has a fundamental and practical understanding of how to pick locks.
In game:	Your character has to actually pick a lock as part of a plot.
Where it goes wrong:	If your character understands how to pick a lock but you do not, then this challenge (meant to showcase a cool skill that you the player have) becomes an impossible one.

Takeaways:

Almost all challenges in the game will be un-simulated, and thus, players must be able to actually perform character skills (with occasional fudging of repetitive or dangerous activities).

As such we are heavily suggesting that the majority of skills your character has should also be skills that you yourself have at least a passing ability in. We're not going to stomp you if you're brand new at a thing-- the challenges will scale as time goes on, and there will be ways around if you find we've overstepped and made puzzles that are outside your comfort level on a topic.

A goal with this game is to reward you, the player, for real life skills, and if we can encourage you to learn a new thing or gain some depth in a topic you already know, we'll have accomplished one of our goals.

Skill Requirements

Please include, after your history, a comma separated list of between 5-10 skills that your character is proficient at. If your character is exceptionally skilled in one or two skills, please mark these as (primary) in parentheses.

Example History

Asa Teatree (pronounced Ay-Sa) was born October 5th, 1985 in Wellesley, Massachusetts. He started out and remains an only child. His mother Star and his father Sam raised him as best they could in between manic depressive episodes from Star and anger management issues from Sam. Sam never hit Star, but Asa knew he had come close on several occasions.

By 12 years old it was obvious to Asa that his parents shouldn't be together. He desperately wanted them to get along but there was no denying that they were happier (and more sane) when they were apart. It took Asa the better part of a year of planning and plotting and seeing advice to get his parents to understand and accept they'd be better off getting a divorce.

Asa encountered setbacks along the way, times of doubt and fear where he asked himself if what he was doing was really for the best. Was he just being selfish?

In the end though, he always fell back to the knowledge that his parents were much happier when they were separated. Be it at a school function, a vacation Asa took with his father, or when he was at home with his mother while his father was away on business.

His assumptions and beliefs were proven right when his parents agreed (amicably) on a divorce when Asa was 13. Asa agreed that he would split time between his parents, and his father moved out, leaving the house Asa had grown up in to Star.

His parents were indeed happier. Much happier. As he got older it became even more apparent to Asa how unhealthy his parents relationship had really been. In his darker moments he wondered what would have happened if he hadn't stepped in to mediate the situation. He wondered if he would still have parents, or if one night, stressed and angry, his father might not have restrained his anger well enough, if he might have started hitting Star and perhaps never stopped.

Or fed up with life, depressed and feeling like she didn't have a support system, Star might have taken her own life. Or perhaps her own life and her husband's. Or even Asa's.

Asa is glad he never had to find that out. He is glad he stepped in and did what had to be done. He is glad he was there to mediate the situation and to help everyone involved come to the best and most amicable of solutions. Everyone walked away happy and healthy. There were no losers.

Asa was self aware enough to recognize this as a skill and to cultivate it over the years. He went to Boston College and got a degree in Business Administration with a minor in Mediation. He also spent a good deal of his free time during his college years reading about various Psychology topics, further widening his understanding of people and why they make the decisions that they do.

Asa is all about harmony and cooperation. He strives for harmony in every aspect of his life. He strongly dislikes discord and does anything in his power to iron out interpersonal issues with his friends and family, often before those issues even present themselves. In turn he has made something of a career out of this skill.

His biggest strength is also his greatest weakness. Faced with an inability to reason or have his reasoning and pleas for harmony accepted by those around him, Asa is prone to shut down, become confrontational, and 'let them reap what they have sown'.

He has an affinity for escorts. It developed when he was in his early 20s and in college. A friend of his worked as an escort to pay the bills. He became fascinated with her interactions with men and how she plied her trade. The ability to build rapport quickly, to get men to invest so easily in her and with so much money.

He told himself that he was just operating a social experiment when he hired his first escort for the evening. He was just getting a better understanding of humanity through its oldest profession. In the back of his mind though, in its deepest recesses, a place he seldom looks, he knew the truth. He was lonely.

He has spent so much of his life mediating the actions of others he hasn't spent much time meditating his own. He is propelled along by the wants and needs of others without more than a cursory glance at his own. He tells himself that he is filling his own needs by filling the needs of others. It's what he is good at and he should take pleasure at doing what he does best.

He is awash in a sea of other people's wants, needs and desires. If he were to look inward very hard and very long, he might be able to hone in on the core of what he truly wants. Though self aware as he believes himself to be, he might not be able to acknowledge, let alone accept, what he finds there.

He's never felt so alone as he is in the center of a crowded room. The moment the words stop, and the attention shifts. The moment the problem is solved or the action is resolved. That dark, creeping sense of doubt as to his own self worth begins to set in, and chip away at the finely polished veneer that is Asa Teatree.

This is his life. As long as he keeps moving forward. As long as he has problems to solve and people to understand and help, as long as he never looks back, everything will be A-OK.

Skills: Mediating (primary), Business, Psychology, Sociology

V. Non Combat Calls and Symbols

Because LACUNA Cathect occurs in real time, we understand that playing an always-on game can place strains on players.

For this reason, there exist the following calls, hopefully to provide a framework with which to more smoothly navigate IC/OOC transitions:

CALLS FOR CLARIFICATION AND SAFETY

Emergency

Something has happened that requires an ALL GAME stop. It could be glasses being knocked off to someone suffering an allergic reaction or worse. Stop moving, repeat the call if the roleplay you are part of is spread out and you think other people in your area may not have heard it. Do not move, do not take a knee. Unless you have relevant medical training, have been asked for assistance or having some emergency of your own, you should be sitting tight.

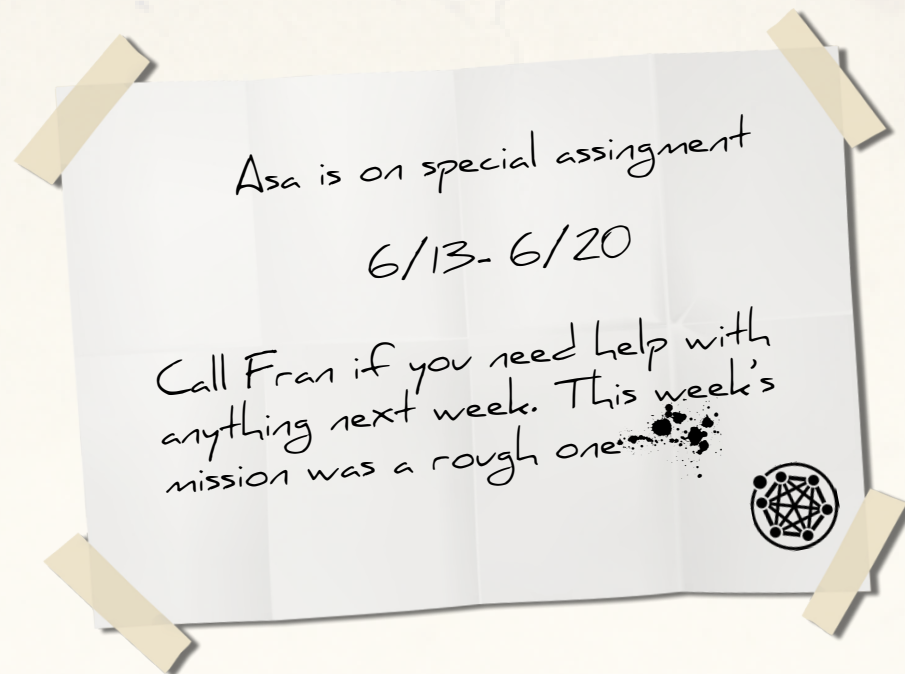
Caution

You are about to back into a fire, fall down a flight of stairs, or knock over someone's precious 55-inch high definition television. Caution puts a temporary hold on combat in the area. It is like emergency, but localized. If you call Caution, you should immediately give an OOG explanation to the problem. Once the caution is resolved, the caller (or person who was being cautioned) may count back from 3-2-1 and GO. And combat will resume.

Speaking Frankly / Clarify

Whatever a player says after this statement will be OOC. You can use this call whenever you're confused and wish to clarify something, or request OOC information about how something works. This call cannot be used to gain any kind of tactical advantage in combat or role play. If you are speaking frankly, you should be speaking truthfully as well.





CALLS ON BOUNDARIES

Do you accept my physical roleplay?

Not everyone does. Don't assume, especially when roleplaying with people you do not know, that it is okay to touch someone without their permission. If you are unsure, and it would be immersion-breaking to ask within the context of the current scene, refrain from physical roleplay until you get first party confirmation that it is acceptable.

Keep Rolling

The "green" to Brake's "yellow" and Cut's "red". If someone isn't sure how you're handling a tough situation OOG and you want to relay that you are good to go and ready for more, this call can be useful.

Brake

Yellow Light. I can take the current level of in-game stress and emotion, but please do not escalate it any further. This is a safe word, and should not be used to avoid having to deal with an IC situation. It is to let other members of the scene know that you are feeling OOC triggered in some way or that you are reaching your limit.

Cut

Red Light. Full stop. The scene is over, the person making the call does not have to explain, everyone proceeds in an OOG perspective. If a staff member is present and the safety of all players have been assured, debrief and decompression may be run. The same rules that apply to brake also apply here.

"On special assignment"

If at any point you have real-life obligations preventing you from doing in-game tasks and you feel that a player is pushing you to participate, stating you are "on special assignment" is an in-character way to tell them to back off. A player should never be faulted for being unable to attend game, and this is a way to ensure you've made your point clear.

CALLS ON MEETING ONLINE VS IN PERSON

Though our characters may be able to get to different locations all across the city, we recognize it is sometimes infeasible, especially during the winter, to have in-person meetups. Though we encourage you to do so when possible, we also want to empower you to be able to discuss meeting in person or online without breaking character or immersion. For that reason, you are presented with the following two calls:

At "the Office"

This is an IC way of letting someone know OOC that you want to meet for an online scene, rather than in person. If the scene you wish to occur doesn't take place at LACUNA's fictional office, then just mentioning the office at any point should clue a player in that you want an online scene.

"I have to stop by the office at first, but then I'll see you on the Esplanade at midnight."

Go out for "coffee"

Mentioning coffee at any point can clue a player in that you want to meet in person. "I'll pick up coffee, then meet you at One Kendall Square."

L: "Hey, Asa! You want to go out for coffee tonight? Chat about that thing we wanted to do?"

A: "Tonight? Can't do coffee tonight. We could talk at the office this afternoon if you wanted."

L: "This afternoon? Nah, I'm busy. How about coffee and brunch tomorrow in Somerville?"

A: "I can do that. XYZ place at 11?"

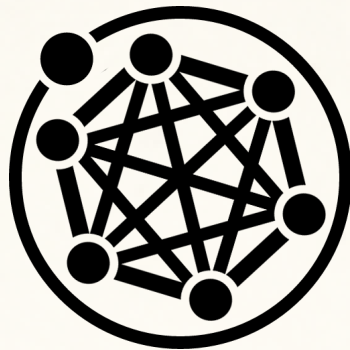
L: "Sounds perfect."



IG / OOG SIGILS

Because of the ARG-like nature of the game, it can sometimes be confusing what items and messages are in game versus out of game. For that reason, we have the following sigils, which you may see on missives from staff or objects that can be interacted with.

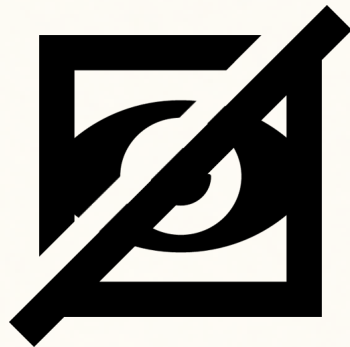
IG Sigil:



The In Game sigil can be found on messages that are in character (for example, a fake news website with in game information) or on objects that players are explicitly encouraged to manipulate

Example Location: On a lock on a box that players must pick

OOG Sigil:



The Out of Game sigil can be found on out of character messages from staff and objects that players should definitely not manipulate for in game reasons

Example Location: Door in a staff member's house that is not part of a mod

VI. Combat

Almost all combat at LACUNA is Players vs. Enemies (PvE) using tools and weapons called Artifacts. Artifact-Combat will work only when LACUNA staff indicates.

The reasons behind this will become apparent in game.

It is possible to engage in conflicts outside of these designated times but these are significantly less forgiving. All combats require a Staff member present to marshall the encounter.

Real-World Combat & Player vs. Player Combat (PVP)

The only circumstances which would merit non-Artifact-Combat would be potential player vs. player conflicts. However, if you as a player wish to engage in such combat during game, we strongly encourage you to stop and consider your reasons for doing so. LACUNA Cathect is a collaborative game and your actions in harming or killing another player in game will have immediate consequences. If you absolutely must proceed with a PVP conflict, you must contact Staff about your intentions; Staff will then discuss an outcome of the combat.

Artifact-Combat Basic Mechanics

Artifact-Combat of LACUNA Cathect is conducted through live-action roleplay aided by the use of NERF dart guns and boffer or latex weapons to represent firearms and melee weapons, respectively. For safety and story reasons, combat of this kind will only take place at specific, private locations with the presence of a Staff Marshall to oversee the event. During a fight, you may shoot NERF darts at other characters; swing at them with prop swords; and use other kinds of artifacts to assist you and your allies; as well as deter your foes. Some artifacts and weapons will have special effects, indicated by a verbal call made by the person using the item. If you are affected by a weapon strike or effect, you must take the damage or stated effect, unless you have some method of resistance.

Firearms

Firearms Artifacts are represented as NERF guns painted to look like magical artifacts; however, regardless of decoration, all prop firearms must have an orange safety tip at the barrel.

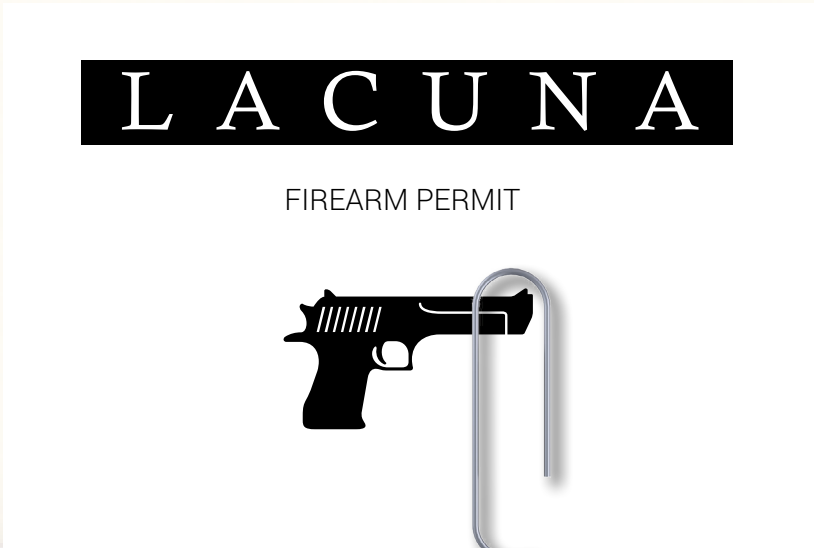
Each shot from a firearm deals one damage. Over time you may acquire firearm artifacts which allow you to fire more rounds at a time, or which hold multiple rounds. You may fire these additional rounds as quickly as you can pull the trigger if they have no additional effects, or as quickly as you can call their attached effects at a comprehensible cadence per shot fired.

Some firearms may also allow you to deliver other effects with each shot; when doing so, declare the effect you are delivering when you pull the trigger -- any target hit by the "bullet" must take the effect called unless they have some method of resistance. You may not "bat" away bullets using a melee weapon. Players may carry as much ammunition for their firearms as they like.

Melee Weapons

Artifacts which physically manifest as melee weapons are represented by boffer and latex weapons. They are as likely to be traditional weapons of war, such as swords and axes, as they are to be unconventional and improvised weapons like baseball bats, golf clubs, and shovels.

When fighting with a melee weapon, you must lightly strike your opponent's body. Any strikes to a hand holding a weapon do not count; strikes to the head and crotch are explicitly prohibited, and consistent failure to comply with these restrictions is grounds for ejection from game. Each successful strike counts as one point of damage, unless the weapon carries a special effect, in which case it must be stated when the weapon is swung. As with firearms, any struck target must take the effect or damage unless they have some method of resistance.



Damage, Fading, and Severance

As long as you have **Vigor**, you are able to move, fight, and speak. Any damage taken will reduce your Vigor by one per hit until you reach 0.

Once you are reduced to 0 Vigor (regardless of where the last hit strikes you), you must fall to the ground safely or take a knee as you enter a state called **Fading**. If allowed to continue fading a player will removed from the scenario.

To prevent this from happening, every player is capable of checking each others' vital signs; at any time, you may approach someone and state "Diagnose" -- that character must then tell you their current status (1 HP of 3 total, Fading, Maimed Left Leg, etc.).

While you are Fading you may speak at a whisper to those around you. You have one minute to receive healing of any kind from another character. If another character calls "Heal X (where X is a number of Hit Points, or simply 'All')," you recover that many HP and regain consciousness. You may then continue to act as normal.

If you are not healed or **Stabilized** (as described below) in time, you are **Severed** and must leave the area where combat is taking place, and return to the Staging Area for the Event.

A Marshall will approach you and ask you several questions, such as "How many artifacts do you have?". Then you must take a draw from a bag of stones to determine the nature of your Severance. This bag contains X white stones and Y red stones. If you draw a white stone, you have recovered successfully from your injuries. If you draw a red stone, something unfortunate has happened to you, and you will receive further instructions from Staff; you are now considered to be Out of Game and are free to leave the site of the Event. Only Marshalls may perform bag draws. To be clear: drawing a red stone is not death. It's worse.

In order to stall Severance from occurring, any player may approach a Fading character, place their hands above (but not on) their body, and declare "Stabilize." This call halts a character's count to Severance, but does not reset it, for as long as you can hold the Stabilizing position. If you are performing a Stabilize and receive any damage or detrimental effects, the Stabilize effect is broken and the Fading character must resume her count from the point when the Stabilize was initiated. For example, if you are 30 seconds into your Fading count when another PC begins a Stabilize, and it is broken for any reason, you must continue your count from 30 seconds.

Effects and Methods of Delivery

During combat, a variety of verbal calls will be used to indicate special effects and abilities. Unless you have a method of resistance, you must take the call as described on the next two pages. All effects last for 5 minutes unless specified otherwise.

Verbal Calls & Effects Glossary

Diagnose: This call allows you to check a character’s vitals. If you call “Diagnose” on another player, they must tell you how much Vigor they currently have, as well as any status effects they currently have, as described above under “Damage, Fading, and Severance.”

Disengage: This effect pushes a target away from the source of the call. If you are struck with a Disengage, you are knocked backwards five feet. Once you step back this distance, you may re-engage the person who called this effect on you.

Dodge: You avoid a single attack delivered by firearm or melee weapon. When you are struck by an attack you want to negate, state “Dodge” and you will take no damage or effects from that strike. You may not Dodge effects delivered by Voice or by Gesture.

Dominate: You must obey the next command given by the person calling “Dominate.” This command may force you to attack allies; however, it cannot be used to force you to cause physical harm to yourself, and may never be used to force you to perform acts which you as a player, not a character, are uncomfortable with. For example, Dominating someone to perform any kind of sexual act is strictly forbidden and is grounds for ejection from game.

Heal: When you receive this call, you recover Vigor specified following the call of “Heal.” For example, if someone touches you and states “Heal 1,” you will regain a single point of Vigor. If they point at you and call “By my Gesture, Heal All,” you will recover all of your Vigor up to your maximum.

Fade: This call indicates an attack or effect powerful enough to disrupt your connection to the Alt-World. When struck with a Fade call, you immediately fall (safely) to the ground unconscious and enter the Fading state as described above.

Maim: One of your limbs is damaged severely and cannot be used until it is healed somehow. When an arm is targeted by a Maim, you must drop any objects held in that hand and let it hang limp at your side. If struck in the leg, you cannot walk on that leg until the Maim is Purged; you can walk at a limp but cannot run at all.

No Effect: The weapon strike or effect you delivered does not affect the target at all. When you hear the call “No Effect,” this indicates the target making this call is impervious to the effect it is responding to -- further uses of such effects will never work against that particular target.

Paralyze: Your limbs have seized up and you are “frozen” in place. When struck by a Paralyze, you must hold the position you were in when you took the effect and cannot move. You may speak but no louder than a whisper and with great effort. Hold for 5 min or until Purge.

Piercing: Any attack which is Piercing punches through an opponent’s defenses. This call will bypass the Threshold defense, meaning the opponent struck by the call must take your weapon strike. If you do not have Threshold, a Piercing strike is simply a point of damage.

Pin: You are rooted in place for the duration of this effect. You cannot move your feet until the Pin is removed or time expires. You may rotate your torso and bend your knees, however. Hold for 5 seconds or until Purge

Purge: This call is used to remove a status effect from a character, and must be followed by a specific effect, such as Maim or Paralyze. A Purge will immediately remove the stated effect from a character.

Rage: You are filled with blind fury and must attack the nearest target, regardless of whether or not that target is friendly or hostile. If you are Raging and take damage or effects from someone, you will focus your anger at them until they begin to Fade; at that point, you will continue to roam and attack characters your perceive as threats. While in rage, a player is not required to expend charges of an artifact to hurt their target if they can use other artifacts with unlimited uses. If the Rage is delivered as “[Character Name], RAGE ON ME,” that character must move as quickly (but safely) as possible to attack the source of that call.

Refresh: Many artifacts have a limited number of activations. If you receive a Refresh effect from a source, you instantly recover all such uses of all artifacts you have currently bonded.

Repel: You are being actively repulsed from the source of this effect. You cannot approach them for as long as they hold an open palm towards you, or hold a specific artifact in the air or in front of them. If you are Repelling a target and take damage or an effect, the Repel is broken. Again, this effect lasts for as long as it is maintained, not limited to 5 minutes.

Resist: You temporarily prevent damage or an effect from targeting you. Some artifacts may allow you to resist a specific effect or kind of attack (such as a melee weapon strike); if you are struck with that effect, you may state “RESIST” and ignore it.

Slow: Your movements become sluggish and stilted. While Slowed, you cannot move faster than a walk and you must roleplay your melee weapon strikes as being in slow-motion. Lasts for 5 minutes.

Stifle: This effect prevents activation of a particular effect or, in some cases, artifacts; it also terminates any benefits you might be gaining from anything which is Stifled. While under the effects of a Stifle Artifacts effect, for example, you cannot use any artifacts whatsoever and any passive benefits given to you by artifacts would be lost until the Stifle is removed.

Stun: You are shaken and cannot fight, use artifacts, or take any other sort of action for 5 seconds. You may, however, attempt to defend yourself. Any damage taken while Stunned will break the Stun early.

Threshold: This call is used to indicate heavy armor or some other kind of reinforced defense. A character under the Threshold effect ignores all forms of damage which are not Piercing; simply state “THRESHOLD” if you take any uncalled damage during this time. No player is expected to get Threshold, but is expected to face it.

Waylay: This call will only be declared while striking the target between the shoulder blades (unless otherwise specified on the artifact). For some enemies, a waylay call will reduce them to zero vigor and FADE them.

Delivery Methods & Resistance

The effects listed above may be delivered by one of the following methods:

By Weapon: The most common method of delivery. An effect delivered through a weapon strike is called when that strike is made; you do not have to specify "...by Weapon" while making the call.

For example, if you have a firearm artifact which allows you to call Piercing with every shot, you would say "Piercing" every time you fired a round.

Assuming you have the ability to do so, you may Dodge an effect delivered by a melee weapon or firearm.

Area of Effect: This indicates a localized effect of some kind, such as an explosion from a lobbed grenade or an aura emanating from a person. If you are standing within 5 feet of the source of this call, you must take the stated effect that follows.

If a character calls "Area of Effect, ___," you only take the effect if you are within 5 feet of that character.

If a weapon is thrown and the thrower calls "Area of Effect, ___," you must take the effect if you are within 5 feet of the weapon where it lands; you will also take the effect if the weapon hits you. You may attempt to dodge out of the way of a thrown weapon, but not at the expense of your physical safety.

By Voice: This call indicates a massive area of effect, rather than a localized one as specified by an Area of Effect call. If you are able to hear the source of a call delivered by Voice, you must take the stated effect.

By Gesture: The target of this call is indicated by gesture, either with a weapon or by pointing.

By Name: The target of this call is named.



Combat at a Glance

1+ Vigor:	You are conscious. Damage reduces Vigor by 1 per attack. At 0 Vigor, you are Fading.
0 Vigor / Fading:	You are unconscious and will be Severed in 1 minute without healing or stabilization
Severed:	Leave the combat area and take a draw from the bag. A white stone means you recover but lose an artifact slot. A red stone means something has happened; leave site.

Area of Effect: All within 5 feet take call.

Diagnose: Target states Vigor and Status Effects.

Disengage: Target steps 5 feet back

Dodge: Negate call directed at you.

Dominate: Must obey next command if safe.

Fade: Enter Fade state.

Heal: Target receives stated amount of Vigor

Maim: Lose use of limb until target is Purged.

No Effect: Caller does not take previous call and is impervious to such calls.

Paralyze: Target cannot move for 5 min.

Piercing: Goes through Threshold

Pin: Target can not walk for 5 seconds

Purge: Remove negative status effects from target

Rage: Target must rush towards person identified during call and attack them.

Refresh: Refresh uses on target artifact(s).

Repel: The target can not approach person calling repel for as long as they maintain the gesture.

Resist: Caller is temporarily immune to stated calls.

Slow: The target cannot move faster than a walk; strikes are slowed for 5 min or until purge.

Stabilize: You place your hands over a person and call this to halt their countdown to Severance

Stifle: Artifact is rendered useless.

Stun: Can only defend for 5 seconds.

Threshold: Resists all damage unless damage is Piercing.

Waylay: Target is reduced to 0 Vigor.

