

until dawn



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A While the World Ends hack

Many thanks to Tony M Meijer, who provided a list of teenage emotions.

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Until Dawn

Until Dawn is a hack of *While the World Ends*. It is inspired by Jackson Tegu's game *Silver and White*¹ his challenge to Story Games forum from February 2012 to *Play games with other games*²,

The hack removes the team play aspect of the game and is suitable for three to five players.

Intro

Autumn is here. Summer seems distant. Even the sun itself seems but a half remembered dream. When you leave school in the afternoon it has already set, and when you leave your home in the morning it has not yet risen. You are trapped in a never ending repeating cycle of waking when it's still dark, going to school, spending seemingly eternal days in an infinite succession of pointless lessons. Only to return home again in darkness, having dinner with absent or alien parents. The hours of supposedly free time are wasted on homework, reruns, chores or contemplation upon a future life in this suburban hell. The routine and hopelessness is gnawing away on your hopes and dreams.

Only one thing is worthwhile, your friends. They shield your sanity from the futility of your existence. For all their faults, unresolved disputes, breached trusts, unreciprocated feelings of attraction, envies and adoration, they make the world seem real. In the end, they are all that's important.

Sometimes you sneak out late at night, and together you roam your domain. Walking along deserted streets, breaking through hedges, climbing over fences and sneaking through back yards littered with fallen leaves.

You stalk those who lead their mundane lives in the lit doll houses. And sometimes you enter their homes through unlocked doors and windows left ajar, silent and uninvited. Only to look, to see if they are real, to watch the backs of their heads as they in turn watch the newscasters proclaim the horrors and pleasures of their world. You claim trophies, small things, books, bottles, pieces of jewelry, gadgets and nicknacks. They are souvenirs of your adventures to be cherished and celebrated, and ultimately stashed or discarded on a whim.

Your story

Two events are predetermined for your story, everything else you make up as you go.

Entering the house

The main part of your story will be set in a single house. When you enter the house, you will encounter your photography teacher dead. Who he or she was, and what caused the death you must decide for yourselves when the time comes.

Entering the basement

When you enter the teacher's basement you will find a collection of photographs depicting a surreal cityscape in silver and white. You will also find a bizarre machine. The machine has a hatch leading to a chamber large enough to fit at least one person. Everything else about the machine's appearance and function you must decide yourselves.

How to play

To play *Until Dawn* do the following changes to the original game.

Prep

Read the Intro above aloud instead of selecting Aspects. Make a short discussion about the theme and feel of the story. There is no change and there are no places or teams in this hack, but the players are free to form alliances and cooperate as they please. No tokens are used, relation arrows earned through narrating scenes are always drawn immediately.

Write the photography teacher's name in the middle of the map sheet. Add the same number of names as there are players in a circle around the teacher's name, stretching to about halfway to the paper's edge. These will be the main characters of your story, they're all teenagers still in school. Then each player adds two more names in a wider circle around the main characters, they will be minor characters in your story, parents, friends, teachers, coaches and so on.

Each player chooses a character and draws an arrow from that character to the next clockwise character, describing their relation.

Choose goals and fears. The goals should in some way involve escaping the suburb. The fears should

¹<http://photographsoflightning.wordpress.com/silver-and-white>

²<http://story-games.com/forums/comments.php?DiscussionID=15967>

in some way involve becoming trapped there. Goals and fears have less impact on play than they do in *While the World Ends* and are mostly a concern for the epilogues, choosing long term or abstract goals and fears are much less of an issue in *Until Dawn*.

Draw seven check boxes along one of the map sheets edges, label the first one *Discovery* and the last one *Dawn*. These boxes will be used to track time's passage during the story.

Emotion cards

Each player draws an emotion card and places it face up to his or her right so that the cards sit between the players. Place the remaining emotion cards face down next to the map sheet.

Warm up - Roaming

Become your character. Stand up. Sneak around for a while. Peek into rooms. Find some small object in plain sight. Claim it as a trophy and bring it back to your friends. In a whispering voice, describe what else you saw where you found it.

Play

Go around the table and take turns setting scenes. The first scene starts just as the main characters have entered the teacher's house and found it eerily silent.

The passing of time

The first player checks the first box on the time track and every time it's that player's turn he or she checks the next box. When the last box is checked, dawn has come. The story is about to end and every player gets one final scene in the teacher's house before they leave.

Emotions

The main characters stand under the influence of both adjacent emotion cards, and the players should let the

cards between them colour the interactions between their characters.

Narrating scenes

Narrating scenes are flashbacks showing the main characters' lives before the night of the story. They can be set anywhere. And in addition to the main characters they can involve both minor and unnamed characters.

After playing a narrating scene the active player may add one relation arrow to the map sheet. The arrow should connect two of the characters who featured in the scene.

Driving scenes

All the driving scenes are set in the teacher's house, and the players are limited to playing the main characters. Play freely until the active player's character touches or is touched by another. It doesn't matter if the touch was intentional or unintentional. Nor does the nature of the touch; a caress, a pat on the back, a strike, a slap, a shove or a kiss, everything counts.

Then the active player rolls dice as usual, the same number of dice as the character has incoming arrows, plus one. If the roll succeeds the active player chooses one of the emotion cards next to him or her, and narrates the consequences of the touch.

If the roll fails the player of the other character who was involved in the touch chooses one of the emotion cards next to the active player and narrates the consequences of the touch based on it. Replace the other of the two cards with a new one from the stack next to the map sheet.

The end

Narrate a short epilogue showing each character's future, reflecting the reached goals or fears. Characters who haven't reached their goals or fears become trapped in the suburb, but they may lead a slightly better life than their fears indicated.