

The Happiest **APOCALYPSE** On Earth



A ROLEPLAYING GAME BY
CHRISTOPHER GREY

HOW LONG HAVE YOU SEARCHED FOR ME WHILE I SLEPT BELOW?
ALL OF YOUR LIFE I HAVE FILLED YOUR HEART WITH LAUGHTER.

NOW YOU SHALL REPAY ME IN SCREAMS.

The Happiest
APOCALYPSE
On Earth



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Because He Demanded Credit

For my kid.

This was his idea.

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The Happiest Apocalypse on Earth was heavily inspired by *Apocalypse World* by D. Vincent Baker and Meguey Baker and is **Powered by the Apocalypse**.

Other Direct Inspirations:
Monster of the Week by Michael Sands
tremulus by Sean Preston
Bedlam Hall by David Kizzia

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D. Vincent Baker and Meguey Baker, Michael Sands, Sean Preston, and all of those game designers that I stand on the shoulders of.

I owe so much to so many people, I hope some day I can pay it forward.



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MOUSINEERS

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Bri
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I grew up going to Southern California for vacations. My dad's family lived out there and so we would spend two weeks at Manhattan Beach boogie boarding, getting too much sun, and eating Grandma's signature bouillabaisse. On one of those days, every year, we would go to Disneyland or Universal Studios. For a Colorado kid whose idea of a theme park was once bulldozed and replaced by a Six Flags, it was the most magical experience I could possibly imagine.

When I grew up, my wife and I moved to Los Angeles and one of the first things we did was hit the theme parks. Eventually we would become passholders and resident experts on the parks. In many ways, frequenting them as an adult was more magical than when I was a kid. I could marvel at the artistry, the ambiance, the attention to detail. I could relish in the stories that would be inspired from our experiences. But inevitably those stories would turn dark.

If you frequent these parks for any amount of time, the magic fades and the "what ifs" begin. What if we were stuck in here for days? What if someone attacked us and we had to run in the middle of the ride? What if those animatronics came alive and tried to eat us?

Later on in life we had a kid, and so we took him to the parks as parents; the third chapter of my experience with Southern Californian theme parks. Like the transition from kid to adult, the experience was completely different—and just as enjoyable. But once again, the veneer goes away with quantities of visits, and the "what ifs" return.

My kid would grow up to love horror and latched onto *Five Nights at Freddy's* and *Creepypasta*. My wife would move on to become a horror novelist.

It was only a matter of time before they started rubbing off on me.

As my kid and I were playing *Monster of the Week* by Michael Sands, he said, "I want to play in a theme park."

I said "Sure."

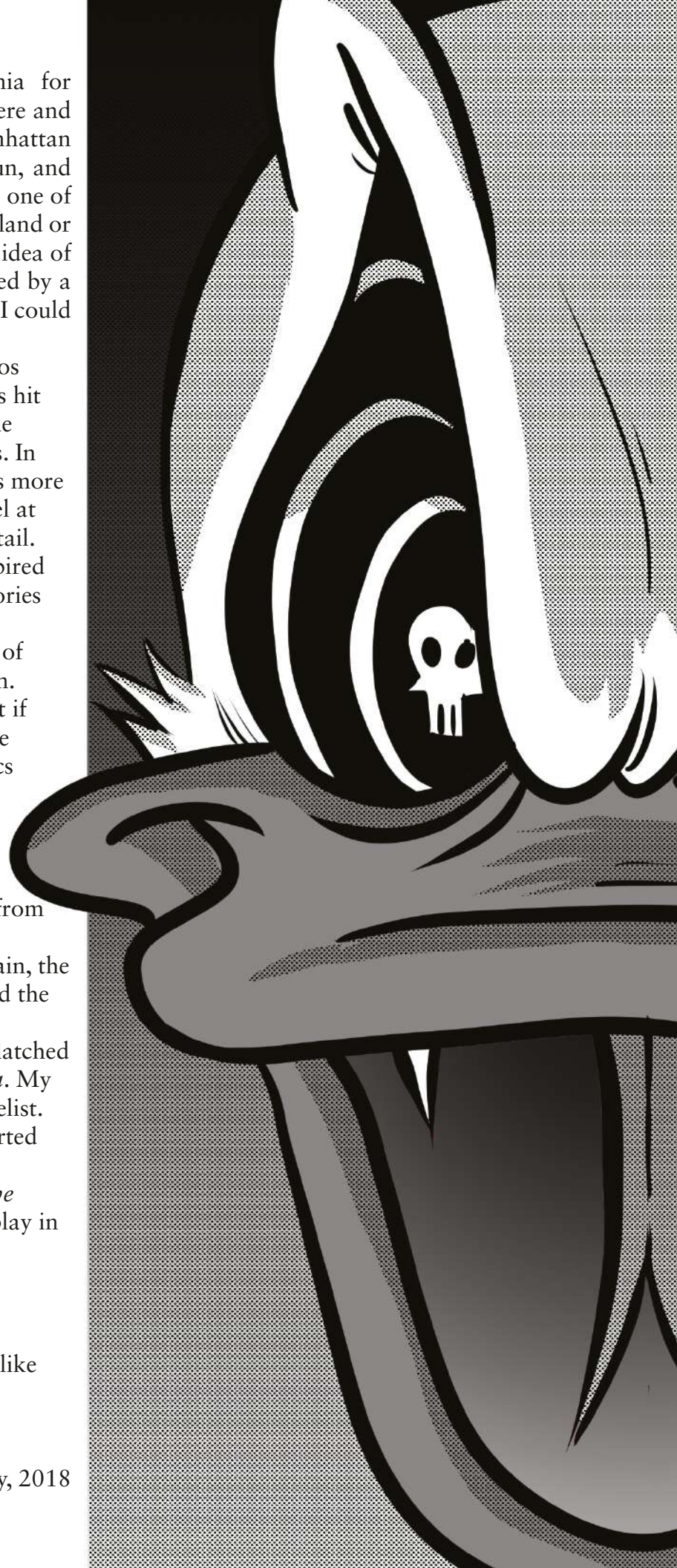
Then he said, "Run by Cthulhu."

And an idea was born.

I hope you find hours of humor and dread, like we have.

Lower your head and watch your step...

-Christopher Grey, 2018



It's different for me than it is for everyone else, but I don't mind. Most people can't see me, unless sometimes when I put on my mask. If I do it just right, they give me sweets or bubbly soda, especially if they think I'm looking for my mommy and daddy.

I don't look like other kids. Their dresses are prettier than mine and they have nicer toys. They like to laugh. I don't laugh so much anymore. Some of them cry. I never do that.

I wish I could go on the rides, but my body doesn't work anymore. I get jealous of the other children who get to go on them and have fun. Mr. Mouse tells me that the rides aren't for me. He says they are to numb their minds, but I don't know what that means.

I get lonely sometimes. Mr. Mouse will notice and he'll take my hand and walk me down Main Street. His fingers are pointy, but he wears white gloves so they don't scratch me. I used to be afraid of him, but I'm not anymore. I like our walks. He likes to point at people and tell me what they're thinking. He tells me all their secrets.

On Sundays we drink tea above the fire station. Mr. Mouse likes to sleep there. He doesn't give me chores on Sundays. He says it is a tradition, but he still makes all the others pick up the trash and put away the dead people. I think he just likes me most.

It's nice here, even if the people can't see me and even if I can't go on the rides. Mr. Mouse lets me put on my mask as often as I want, so I can feel like I'm one of them.

I like it here, except for those times when it gets cold and Mr. Mouse shows his real face.

That's when I'm scared.



HAPPIEST APOCALYPSE

All of your life you've been lied to. You and generations before you embraced a glowing beacon of innocence that taught us right from wrong and shaped us into the adults we became. At face value, there is little about Mouse Park we can criticize. It is a celebration of life. It is the quintessential family vacation. It is an icon of joy. It represents the best of all of us.

You do not want to know what lies beneath.

Many of the employees here, we call them Mousineers, have no idea what they perpetuate, the secrets that lie in wait, and what terror lurks just beyond. I'm certain some of them have noticed—some maybe even saw some things. But they stay willfully ignorant. They make rationalizations for the missing guests, the spilled blood, and the strange creatures that inhabit the dark recesses of the park. They make excuses or act like they haven't seen anything—or they consciously forget.

Others have seen atrocities far more than their minds could take. Maybe they blocked it out, or worse, became altogether catatonic. Some left completely and fell into bouts of depression and

self-destruction. Others went mad, lost everything, and now live on the streets or in hospitals.

Then there are Mousineers that know about what goes on in Mouse Park. Perhaps they had a hand in "cleaning" something up. Maybe they serve the darkness because they are afraid of being found out, scared of being made culpable. They serve for fear of the wrath of What Lies Beneath and commit atrocities on its behalf, to save their own necks—or sanity. Others may relish in service. They seek out ways to satiate the power of Mouse Park with blood and sacrifice.

Now you are here. What you know about Mouse Park is up to you, but whether you are ignorant or not—you must face the truth of the Great Mouse Who Lies Beneath, the ancient mystical orders that protect Him, the sacrifices those in the park must endure, and the beasts of horror that spawn from His depths. You may choose to protect the innocent from the terrors of Mouse Park, or you may wish to perpetuate the terror. Whatever your course, you are in it now. The truth of Mouse Park can no longer be ignored or forgotten.



*When the years were ancient and the towns
and villages were yet to be visions in the minds
of strangers from across the sea, this place
belonged to none but I. And as the moon
passed and the stars drifted and the hills rose, I
remained. None shall pass that do not belong to
me and none shall go that leave nothing behind.*

Entering Mouse Park

We call this a roleplaying game, because that is the term for this type of entertainment and it is **Powered by the Apocalypse** because it uses the framework for game play developed by Vincent Baker in *Apocalypse World*. It is also a game, because there is a randomizing component based on moves the players make. But as you enter Mouse Park, it's best to abandon all those notions. *The Happiest Apocalypse on Earth* is above all an experience.

When you choose to take this journey with other people, you suspend disbelief that this environment can exist without hope or dreams. That there is nothing truly innocent and that all that exists does so specifically to dismantle our notion of reality, morality, and reason. You are entering an environment where terror thrives on subtlety and dangers lurk in wait for anyone to lower their guard.

It is a collaborative story because it takes all of us to tell it. Our fears and misconceptions are as diverse as we are and it is the convergence of those fears and misconceptions that, when working together, creates an impossible nightmare. Each player character will have the spotlight of horror shined upon him or her and each player will have an experience that is unique, but in cooperation with every other player.

You need nothing to come to this table, save for two six-sided dice and an open desire to experience the story you're going to create. You can play with two people, one serving as the Narrator and the other as a player, however it is best experienced with 4 to 5 people. The story should be intimate and something that everyone equally experiences, and when there are too many people a game can lose its intimacy and the horror can feel more distant. We don't want to detach from the horror, we want to embrace it.

It is likely you already know who will be the Narrator and who will be the players, but if not, take a moment to decide. Who wants to craft the horror, navigate the park's characters, and make moves to compel players deeper into the story? Who wants to simply experience it? The Narrator should read this entire book before running a game, and players would benefit from doing so as well.

The book is structured to immerse the reader

in crafting and interacting with the collaborative story. There is a great deal about the approach for the game, how to structure the storyline, and how best to work with one another to create the ideal experience.

It is about succumbing to the worst nightmares of your childhood and the perversion of innocence. The grisly and terrifying reality of Mouse Park locks onto our primal fascination for transforming joy and laughter into dread and fear. We see this trend in modern folklore in the *Five Nights at Freddy's* franchise, the *Creepypasta* phenomena, and the surge of popularizing the gritty take on childhood stories such as superheroes and the tales of Tolkien and C.S. Lewis. Children's stories are becoming darker, more real, more terrifying—*Lemony Snicket*, *Harry Potter*, to name a few.

Many will play with no reservations and not hold back on the horror. There are others that will take the satire and run with it, creating something hilarious.

Everyone that plays it must be on board with whatever. Before you begin, take stock of what everyone expects from a horror game and make sure everyone is on the same

as to what the acceptable limits are and what recesses of depravity should be avoided.

The Happiest Apocalypse on Earth can be played straight and horrifying, and it can be played satirical and humorously. Make sure everyone agrees with the game's approach and use these tools to make sure everyone is safe and comfortable.

Leave your worries at the door and step into Mouse Park—not as a witness, but as a main character in a tale of supernatural terror.

Lower your head and watch your step, and keep your seatbelt fastened for the entire ride. And don't close your eyes—you might miss something.

NARRATORS AND PLAYERS

Players create a character in the You section later in this book ([p. 29](#)). Players can customize the majority of their characters and will be in charge of their characters choices and decisions throughout the game. There may be situations following die rolls where the players will decide what happens in the story next. The player impacts



the collaborative story by making “moves” which prompt die-rolls to determine the outcome.

The Narrator, on the other hand, is responsible for the choices, decisions, and reactions of all the characters in the story that are not played by a player. These characters, called Non-Player Characters (NPCs) have their own moves. Also, the Narrator is responsible for the setting and can make moves on behalf of the story, or even Mouse Park itself. In addition to making Narrator moves with or against Player Characters (PCs), the Narrator’s primary role is to keep the collaborative story together, maintain the story’s pacing, and to make judgment calls regarding the game rules.

The Narrator is not competing against the players, but rather aims to tie the story together and introduce conflict through the use of Narrator moves. The job of the Narrator is to make sure all the characters have their own time to shine and the story has a beginning, middle, and end. The Narrator “tees up” the story, and then guides the story based upon decisions and moves the players make.

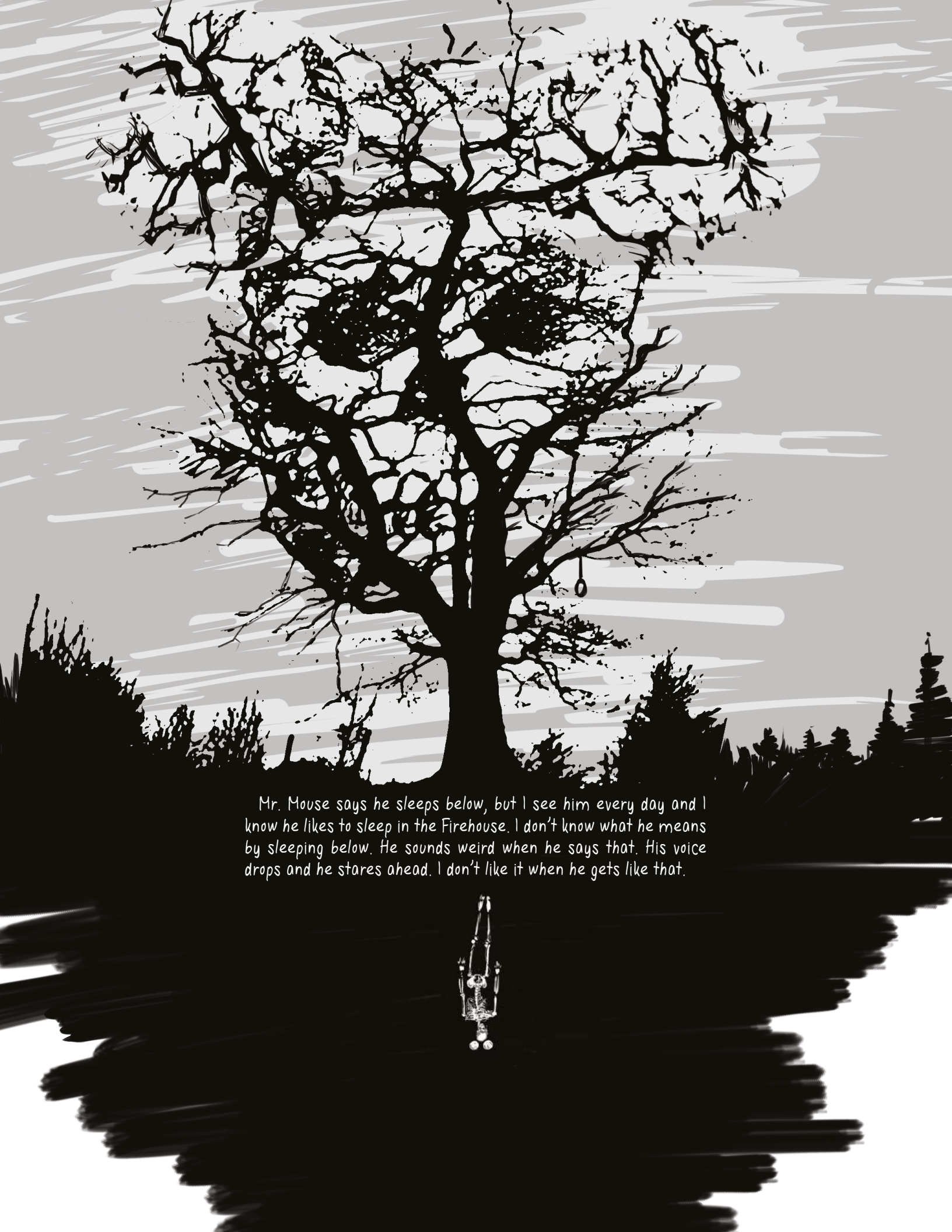
At the end of the day, this is a collaborative thing. It only works if the Narrator is a fan of the characters in it and if the characters have to make

hard decisions and confront difficulties. But it is a horror story. It is up to the Narrator to set the tone and make that happen.

THE X CARD

A tool that this game designer believes should be at every table and that insists should be at the start of every session of this game is the X-card by John Stavropoulos. The text can be found here <http://tinyurl.com/x-card-rpg>. What follows is the statement Stavropoulos suggests beginning the game with:

“I’d like your help. Your help to make this game fun for everyone. If anything makes anyone uncomfortable in any way... *[draw x on an index card]* ...just lift this card up, or simply tap it *[place card at the center of the table]*. You don’t have to explain why. It doesn’t matter why. When we lift or tap this card, we simply edit out anything x-carded. And if there is ever an issue, anyone can call for a break, and we can talk privately. I know it sounds funny but it will help us play amazing games together, and usually, I’m the one who uses the X card to protect myself from all of you! Please help make this game fun for everyone. Thank you!”



Mr. Mouse says he sleeps below, but I see him every day and I know he likes to sleep in the Firehouse. I don't know what he means by sleeping below. He sounds weird when he says that. His voice drops and he stares ahead. I don't like it when he gets like that.

WHY PLAY?

All our lives we're fed innocence and nostalgia as a form of entertainment. And we consume it, bite by bite, taking immense pleasure in admiring the shallow beauty of childhood fantasies. But beneath the surface, we know that innocence is an illusion and childhood fantasies steer us away from the truth of our world.

The Happiest Apocalypse on Earth is about deconstructing these notions of innocence and nostalgia by making them horrifying. It is satire in the purest sense, an open criticism of institutions that sell naiveté as value.

We play to be scared. To break down conventions. To witness the unsettling creepiness that comes from pulling apart childhood dreams and transforming them into adult nightmares.

Maybe we'll learn more about ourselves and the entertainment we consume.

Or we'll laugh at the absurdity of it.

Or maybe . . . we'll just scare each other.

HOW TO PLAY

There is a certain amount of trust that one needs to play a game like *The Happiest Apocalypse on Earth*, and fundamental to this trust is that everyone is aligned with regards to the flavor and tone of the game. It can be played humorously, or quite seriously. It can be a mix. But the number one most important thing is that the group all agrees on the type of experience they want to have.

Once you know what kind of story to tell, it is now up to you to put yourself in that mind frame. If the group intends to take the horrors of Mouse Park seriously, then flow with that current. Put yourself there. Visualize the reality of the atrocities you are confronting. Think for your character. Be a part of the story. Immerse yourself. **Play to experience.**

If your group is edging toward the absurd, then shine down satire like a floodlight and present caricatures in an unreal situation, then embrace it. Discover the quirks that make the story explode. Play it straight, but firmly tongue in cheek. Allow the absurd to transcend and obliterate your notions of children's theme parks. **Play to satirize.**

Whatever the group decides, this is a collaborative story. You are working together on this, through conversation and dice rolls, to

journey through the three acts of drama. It is a story that belongs to all of you, and no one knows what the outcome will be. Go along for the ride and don't try to steer. Let the story happen the way it will happen. **Play to find out.**

The game works mechanically in a straightforward way. The Narrator presents the setting and sets up the scene, and then introduces a conflict. This is done through an exercise wherein the Narrator creates an *incident* that has characters and their motivations outlined. It is the Narrator's job to present this organically and then make moves based upon the decisions the players make. The Narrator does not know the end of the story, or even specific plot points; all the Narrator knows is what will play out in the *incident* if the players do nothing.

The players, once presented with the *incident*, will make decisions about what they want to do. If they want to do something that has an uncertain outcome, then that triggers the move. The player may suggest a move to use, or the Narrator may request that player uses a particular move. When a player makes a move, he or she must actually do something. In other words, it is not enough to just say, "I want to use the *dig a little deeper* move." The player must explain what the Mousineer is doing to *dig a little deeper*, for example, "I look to see if he can keep eye contact with me to see if he might be lying." Then the player rolls the *dig a little deeper* move.

Every player move uses two six-sided dice (2d6). If the player rolls a 10 or higher, then the move succeeds—often with added benefits. If the roll is 7-9, it is a partial success or success with consequences. On a 6 or less, there is an unintended outcome that moves the narrative forward. Some of the best storytelling happens on rolls of 6 or less—don't fear the dice.

Once the outcome of the move is decided by the dice, the Narrator and player work together to explain how that move is carried out narratively—the player explains the Player Character's role in the outcome and the Narrator explains the NPCs or environment's role in the outcome. There are cases, especially on rolls of 6 or less, where the Narrator can unilaterally explain the story, divert it, or otherwise make a "hard move" that the player character cannot do anything about. Conversely, on the main successes, the player

character will sometimes have complete and total control of the story, and the Narrator cannot do anything about it. Overall, the storytelling job is a give-and-take and a collaborative enterprise, designed to create an amazing, horrifying, and holistic experience.

The game is then played until the *incident* is resolved, or until the particular story arc is complete. Sessions can be anywhere between 2-4 hours, and multiple sessions can be tied together into longer story arcs that can last 6 to 8 sessions.

PLAYER AGENDA

You've chosen to come here. Was it your curiosity egging you on, or something more nefarious calling your name and beckoning you forth? What morbid impulse are you trying to satisfy? Whatever it is, you must remember what it is that brought you here. No one is going to tell you how to play this game, but if you are not experiencing it, then why bother?

Players have a shared agenda—not because they have to, but because there is a path to make the most of this experience. Commit to this agenda and you'll get whatever it is from Mouse Park you came to find.

The player agenda is:

- Don't be alone
- Experience the horror
- Create change through conflict

DON'T BE ALONE

Sure, you have your own journey and your own demons to confront, but the story belongs to the whole table. Share the spotlight, share the wealth. Help other players realize their stories. Put as much energy into your group as you do yourself. Leave story hooks for others to grapple with, create energy, and bolster the experience of others. The story is stronger with everyone.

EXPERIENCE THE HORROR

You are here to experience. This is not a passive task. You must take part and see the world through your character's eyes. Immerse yourself in the events that unfold and when that discomfort and tension arises, don't shove it away with bad humor. Embrace it. Relish in it. Take a bath in it. This is the experience you signed up for and if you hand-wave conflict and danger as the product of dice, you are missing the potential to truly

experience the horror.

CREATE CHANGE THROUGH CONFLICT

Conflict and danger will affect characters and bring them along a story arc of their own, where they will emerge a changed person. Maybe they will be worse than they were, or better. Perhaps they have forever lost who they were before and have been replaced with someone they don't want to be. Perhaps they have found out who they truly are. Maybe they are forever broken, or perhaps an old trauma was finally laid to rest. Whatever the situation, the best stories are those in which the character wants something, conflict gets in the way of it, and because of that—they change.

EXAMPLE OF PLAY

NARRATOR: The pirate leaps off the deck and slashes at you with a scimitar, what do you do?

PLAYER: I'm going to jump forward and try to force him into pivoting off the deck into the water.

NARRATOR: Alright, your aim is to hurt him?

PLAYER: Oh yeah.

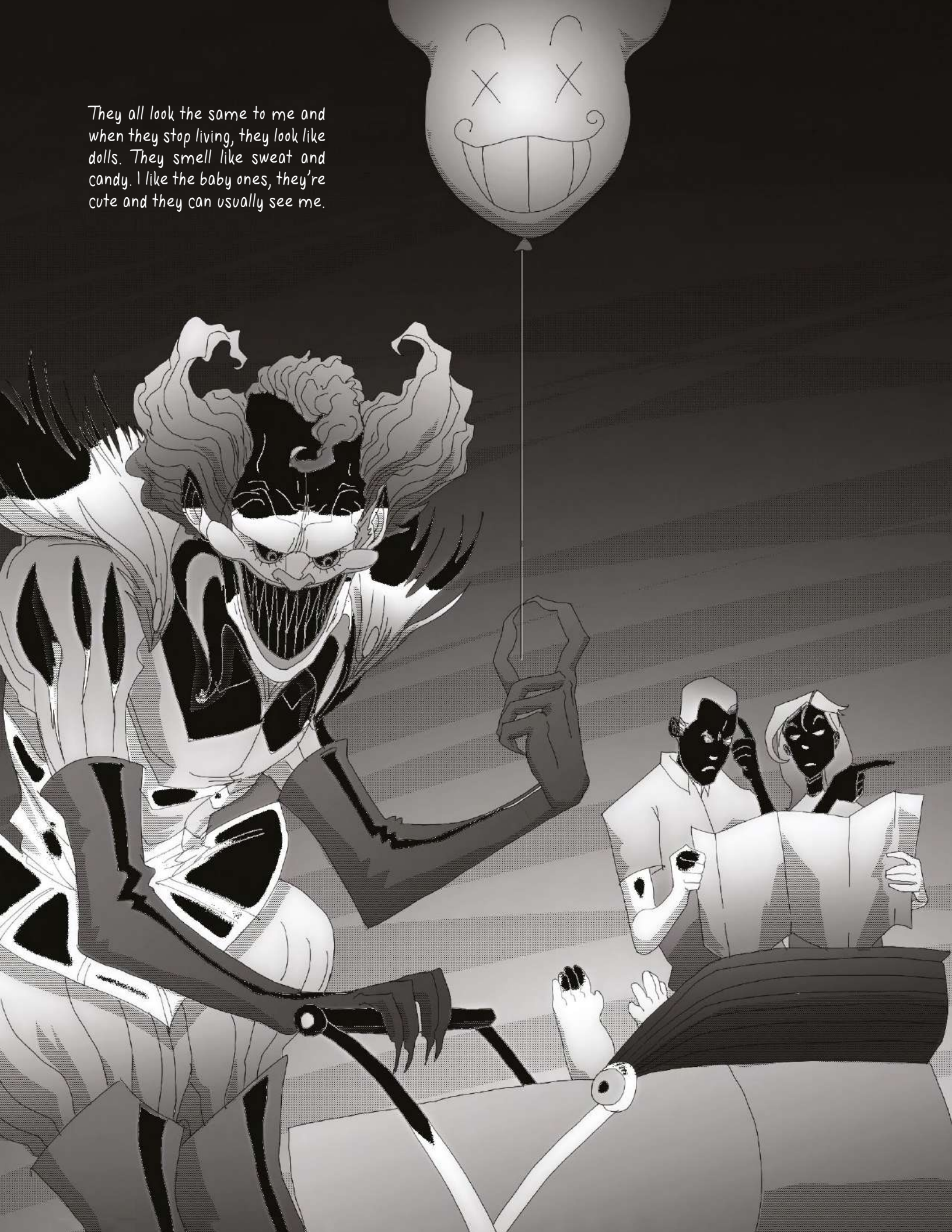
NARRATOR: Okay, roll *break some femurs*.

Player rolls a 7, adds *Wicked*, which totals 8.

NARRATOR: Okay, you jump forward and through your momentum are able to pivot him into the water, but as he falls over the side he cuts you along your forearm, causing 1-harm. So, describe how this goes down.

PLAYER: after getting cut I recoil backward and lose my balance, falling on the deck.

They all look the same to me and when they stop living, they look like dolls. They smell like sweat and candy. I like the baby ones, they're cute and they can usually see me.





USING MOVES

Moves are dice rolls that are triggered by what a character does. A move cannot happen unless a character does something that has an uncertain outcome. In Mouse Park, you are just regular people existing in a world of illusion that covers up an unspeakable horror. Everything that happens around you and everything that you experience will compel your character to do something. And everything that your character does affects and impacts Mouse Park in some way. The Narrator and the other players will react to your actions.

The thing is, you don't really have to worry about moves. You just have to worry about what your character does and why. The Narrator will decide if it is a move that requires dice. Stay focused on your character's motivations. What do you want? Why? How will you get it? "I want to change her mind, I'm going to bribe her," not "I want to use *charm a heart into deciding*."

Once the Narrator calls for a move, then you roll two six-sided dice. If you get a 10 or more, your move succeeds. If you get a 7-9, your move succeeds, but there is a caveat. On a 6 or less, you may or may not succeed and the Narrator will make a move. Each move uses a stat which will add or take away from the roll. And sometimes, the Narrator will just make you roll a stat without using a move at all. Everything depends upon what your character does.

There might be other pluses or minuses to a roll in addition to a move. Sometimes you'll see +1forward or -1forward (which means to add or subtract one to the next roll, whatever it is), +1ongoing or -1ongoing (which means to add or subtract one from the roll indefinitely when doing it under a specific circumstance).

There are different types of moves:

- **Basic Moves:** everyone does these
- **Personality Moves:** only people with certain personalities do these
- **Work History Moves:** only people with certain work histories do these
- **Special Moves:** Mousineers get their own moves and Guests get their own moves
- **Narrator Moves:** The Narrator gets moves to affect the story and your character

CREATING THE STORY

Ultimately this is about creating a horrifying story of nightmares in a place of fun and innocence. You are working together to create a collaborative story and, as is the tenet with the *Apocalypse World* framework from which the game was created: play to see what happens.

The Narrator will have motivations and situations worked out, but will not plan the story or force certain decisions or behavior from the player characters. Likewise, the player characters are there to make their own decisions and affect the story in their own way, not mandating the

story for the other players.

To create the story, think about the following whenever the Narrator asks “what do you do?”

- What do you want? Do something to get it.
- How do you feel? Do something to express it.
- How are you changing? Do something different than before.
- Why do you care? Do something to demonstrate it.

FIGHTS AND CONFLICT

There are terrifying and horrible things at Mouse Park. As the Narrator works to bring out the tension in the story, there will be points when you are in danger or in threat of violence or some conflict. It is also possible that throughout the *incident* you will cause an altercation with another character, whether it be a PC or NPC.

Situations such as these can cause damage to a player character. Physical damage is measured through *harm* and damage to one’s mind, or sanity, is measured through *shock*. If a character takes too much *harm*, they die, and if they take too much *shock*, they go insane. Certain moves and *merchandise* can recuperate lost *harm* and *shock*, but when things get to that level, it can be very dangerous. Additionally, characters can block *harm* by having *armor* and they can block *shock* by having *wards*—usually as a part of *merchandise*.

Fundamentally we are telling a horror story, so things will not be easy for the characters and it is likely they won’t survive—or in any case, emerge unscathed. *Harm* and *shock* should have long-lasting and painful effects on a character. In particular cases, *harm* or *shock* can put a character in a terrible situation for months or years. In other words, damage is not handled lightly in this game.

It is important to realize that you are just a regular person. You are not a superhero, a highly-trained professional, nor are you usually trained in fighting. Most people immediately and instinctively enter a “fight” or “flight” mode when confronted with a threat. It should be treated as a huge deal if you end up taking damage; a life-changing event.

Consider also that you are not equipped with traditional weapons, armor, or anything beyond what you get as part of your profession. Sure, there is *merchandise* that can help you, but you are

woefully unprepared, physically and mentally, to confront the atrocities that will befall you.

The joy of playing a horror game is to allow yourself to be horrified. The act of running away from danger is not failing, it is a necessary part of the story. Narrators will be putting serious dangers in your way, and it will be up to you to survive, protect those you care about, and find creative ways to dispose of the danger.

HARM AND SHOCK

Taking *harm* or *shock* is a severe thing—and giving it to others is equally serious. If it gets to the point where you are going to *break some femurs*, you are in a situation that will most certainly cause *harm* to yourself and the character you are fighting with. This is not an “attack move” as much as it is your ability to participate in a full-on fight. There are ways to give *harm* as established without fighting (such as firing a pistol at a distance), but if you throw the gloves off and jump into it, expect to get hurt yourself.

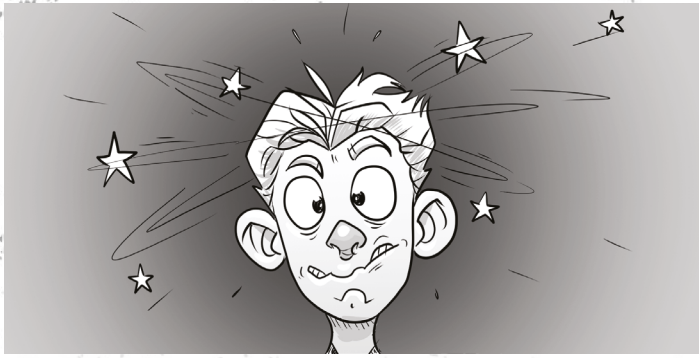
Mental damage is a little harder to define. It is damage taken to your mental wellbeing by witnessing horror or undergoing stress. It can eventually lead to *trauma* and requires treatment and therapy to recover. If you witness enough, your demise may be in your head.

It is the Narrator’s job to determine the *harm* and *shock* rules of the game, but as a player, it is important to acknowledge how lethal Mouse Park is. You will need to survive through cunning, quickness, and strength of will—and if you do make it out, you will be permanently changed.

A character can only take 3 *harm* before dying, and 3 *shock* before going insane. What’s worse, if the character does not recuperate in time, the damage will become permanent in the form of an *injury* for *harm* and *trauma* for *shock*. Once injured or traumatized, the character can no longer recover.

Mouse Park has first aid units in various parts of the park. Characters can recover -1*harm* or -1*shock* by spending an hour there for treatment. Additionally, characters can help each other recuperate *harm* or *shock* as follows:

- A varying amount of *harm* with a medical kit and the *you help them, yes you do move*
- A varying amount of *shock* with the *bid your cares goodbye* move



- -1harm or -1shock with a medical kit and the *be bold and daring* move but with a -1forward
- The accumulation of +1twinkle with the *wish upon a star* move

A total of +1harm or +1shock means the character is in a serious physical or mental condition. The damage must be recovered within a day or the condition will be permanent (+1injury for *harm* or +1trauma for *shock*).

A total of +2harm or +2shock means the character is in a severe physical or mental condition and must be recovered within an hour before sustaining +1injury or +1trauma.

A total of +3harm or +3shock means the character is in a critical physical or mental condition and must recover within a minute before sustaining +1injury or +1trauma.

If the character sustains an *injury* or *trauma*, choose from one of the following *injury* and *trauma* tags (as appropriate). The *harm* or *shock* is now permanent. +1injury/+1trauma means a character can only ever take 2 more *harm/shock*, and +2injury/+2trauma means the character can only ever take 1 *harm/shock*. *Injury* and *trauma* tags are also a permanent part of the character.

INJURY TAGS

Achilles Tendon Injury	Dismembered Arm/Leg
ACL Injury	Dismembered Finger/Thumb
Ankle Injury	Contusion
Head Injury	Spinal Injury (Partial Paralysis)
Shoulder Injury	Spinal Injury (Total Paralysis)
Hamstring Injury	Brain Trauma
Broken Arm	Amnesia
Broken Leg	Lost eye
Broken Tailbone	Ruptured Organ
Broken Rib	Minor Break (toe/finger)
Broken Jaw	Strained Muscle/Sprain
Broken Nose	
Crushed Sternum	

TRAUMA TAGS

Achilles Tendon Injury	Jealous
Afraid	Manic
Angry	Manipulative
Anxious	Morbid
Arrogant	Narcissistic
Catatonic	Nihilistic
Clingy	Obsessive
Compulsive	Overjoyed
Cruel	Overwhelmed
Deceptive	Panicked
Delirious	Paranoid
Delusional	Phobia
Depressed	Psychotic
Despondent	Quiet
Dissociated	Repressed
Dogmatic	Self-Destructive
Empty	Speechless
Exhausted	Spiteful
Fanatical	Unhealthy Habits
Hurtful	Untrustworthy
Impulsive	Violent
Intolerant	

DEATH AND INSANITY

If a character dies or goes insane, the player may choose one of the following:

- Snap back to life through the strength of your will and you are stable, but in a severe physical condition. All stats are reduced to -3 until you are healed, and you will have +1injury and +1trauma.
- Call upon the dark powers of Mouse Park to revive your spirit. You come back with no physical or mental conditions and no stat reductions, but you must choose a new personality and personality move, and you can no longer *wish upon a star*.
- Die and retire the character.

ARMOR, WARDS, AND MERCHANDISE

Armor and *wards* are tags that apply to certain *merchandise* that reduce the amount of *harm* (*armor*) or *shock* (*ward*) a character takes. They have a bonus between +1 and +3 which is subtracted from the amount of *shock* or *harm* given when exchanged. Unless otherwise specified with the “sturdy” tag, *armor* and *wards* can only withstand *harm* or *shock* once before they are too damaged to be used again.

All *merchandise* usable by characters and NPCs are qualified by a series of tags, which better describe their mechanical effects in the game. With very rare exceptions, weapons are not permitted

in Mouse Park. However, they do exist, and some *merchandise* can cause *harm* even if they aren't explicitly weapons. Every character starts off with some *merchandise* according to their character creation. The players can choose from the initial list or ask the Narrator for adjustments according to their character concept. Player characters can buy *merchandise* at Mouse Park with bucks, customize their own with some moves, or get some off other characters.

MERCHANDISE TAGS

+XARMOR: Prevents *harm*

+XHARM: Inflicts *harm* when successfully used

+XSHOCK: Inflicts *shock* when successfully used

+XWARD: Prevents *shock*

CLOSE: Can only be used on a target within a few feet of reaching distance

HAND: Can only be used on a target within reaching distance

HEAVY: Requires two hands and effort to hold

INNOCUOUS: Not obviously threatening

LOUD: Creates a sound that can be heard far away

MESSY: Creates a ridiculously big mess

RANGE: Can be used on targets that are at a distance

STURDY: Can withstand *harm* or *shock* indefinitely

TWINKLE: Has strange, weird, or magical properties

VALUABLE: Can be sold or traded for other valuable things

WORN: Must be worn to be used

AVAILABLE MERCHANDISE

Lots of *merchandise* is available in Mouse Park, some easier to find than others. Following are some examples of *merchandise* you may come upon and buy if you have enough *bucks*. There may be other *merchandise* apart from this, and it is up to the Narrator to decide how many *bucks* you need to acquire them.

BUCKS

Currency is a relative scale of affordability, called *bucks*. The bucks system is simply a relative measure of how much a character can afford. *Merchandise*

will be assigned a value: *not much*, *some*, *enough*, or *a lot*.

If you have an equal or lesser amount of *bucks* you can afford the *merchandise*. Characters can also increase their bucks by acquiring more from other characters.

The scale works like this:

- Not much + not much = not much
- Not much + some = some
- Some + enough = a lot

Characters do not lose bucks for *merchandise*—it is a relative value that simply means they can or cannot afford the particular item. Characters start off with *bucks* according to their character creation and may go on to higher levels if they are promoted to a higher-paid position.

GROWTH OPPORTUNITIES

Player characters in Mouse Park advance as they play throughout the session and over multiple sessions. To advance, characters earn experience points either through certain stipulated moves or by failing a move's roll. Some moves award characters with experience points for rolling well, but most of them do not. Characters will always get the option for an experience point whenever they roll a 6 or less on any move, however some moves will allow you to forfeit that experience in order to prevent some sort of drawback (such as *harm* or *shock*).

Once a character has accumulated 5 experience points, he or she can pick another move from any of their move categories.

Alternatively, the character can bank those 5 experience, and when he or she accumulates 10 total, he or she can pick any move.

A character can advance up to five times before the player must make a choice:

- Expel the character from Mouse Park in safety
- Succumb to Mouse Park and join the Great Mouse in the Abyss
- Go into Management
- Go into Retirement



EXAMPLES OF WHAT BUCKS BUY

NOT MUCH

FOOD/BEVERAGE	CLOTHES	RETAIL
Burgers/Hot Dogs Candy Tacos /Nachos Pizza Soda/Coffee/Tea	Belt Gloves Novelty Cup Socks T-Shirt	Button Coffee Mug Pin Plush Small Toy

SOME

FOOD/BEVERAGE	CLOTHES	RETAIL
Beer/Wine Burritos Deli Sandwiches Lattes Turkey Legs	Novelty Hat Polo Shirt Shoes Slacks Sweatshirt	Beer Mug Big Plush Dinnerware Posters Shot Glass

ENOUGH

FOOD/BEVERAGE	CLOTHES	RETAIL
Fancy Sandwiches Kabobs Mixed Drinks Novelty Coffees Pasta	Bowtie/Necktie Button-Up Shirt Fedora/Cab Cap Hoodie Jacket	Collectible Pins Electronic Toy Figurines Jewelry Sketches

A LOT

FOOD/BEVERAGE	CLOTHES	RETAIL
Churro Fine Wine Liquor Lobster Steak	Costume Dress Shoes Latex Mask Suit/Tuxedo Windbreaker	Collectible Figures Crystal Glassware Exclusive China Paintings Valuable Jewelry



PLAYING IN MOUSE PARK

I rest below and my dream walks the boundaries of my land. I see all in my slumber and I ask for adoration and the blood that nourishes me. I wake only when I hunger and all that remains following my waking trembles and flees.

Mouse Park is the monster of your creation. It can be as vividly realistic or as fantastic as you like. You get to set the tone and tenor of this place. You decide the horror that lies within. Your fate rests firmly in your hands as you collaboratively determine its precise nature. While Mouse Park is definitely a satire of children's theme parks, you need not go as far as recreating beloved institutions. Make it your own.

Before you begin play, your group will need to figure out what the setting is and what the nature

of Mouse Park's evil is. Will this be a hack-and-slash environment? Slow-moving and brooding Lovecraftian horror? Haunted tale of suspense? Just plain weirdness? When you create Mouse Park, you set the tone of your story. Work with each other on it and make sure everyone is on the same page.

By default, Mouse Park is your quintessential children's theme park and a popular global destination. All of the themes of the moves, *merchandise*, and *incidents* are designed around this idea.

Unless the players decide they want to create their own version of Mouse Park, the Narrator will work from the Mouse Park Template. Players can name each section of the template according to the attractions they create, and the Narrator completes the rest.

Please do find Alice and
Do please find May.
Little children who play
Bad games must pay.



Custom Mouse Park

If your group would like to come up with something original or even something that is not Mouse Park at all, you can use the following process to figure it out by simply going around the table and agreeing upon certain descriptions.

World-famous Mouse Park was conceived and built by media mogul and visionary Elias Roy, a Midwestern man who found fame and fortune in Hollywood with his beloved cartoon Mr. Mouse and Pals. The cartoon became a global success in the 1930s and 1940s, making Roy a millionaire. He wanted to make his characters real and so set on a journey to build a revolutionary amusement park in Southern California.

Upon the groundbreaking on the autumnal equinox in 1955, the park was received with widespread praise. Roy did not lose momentum and built some of the park's most visited attractions within the first 10 years. Sadly, Roy took his life in 1965 by throwing himself off the Princess Castle in front of thousands of guests.

Over the decades Mouse Park has been accused of many crimes, and hundreds of lawsuits have been raised over matters of guest safety and dubious "cultish" practices. There is a large group of activists that believe the park is under the influence of evil forces. Still, Mouse Park thrives as a beacon of innocence and hope in the world and is a tourist destination attracting millions every year.

WHERE IS MOUSE PARK LOCATED?

- World Region (choose one): Africa, Asia, Central America, Eastern Europe, Western Europe/European Union, Middle East, North America, Oceania, South America, the Caribbean
- Locale (choose one): rural, suburban, urban, wilderness/remote
- Local Neighbors (choose one): friendly, hostile, zealots, indifferent, dependent
- National Sentiment/What the Country Thinks of Mouse Park (choose one): beloved, content, patriotic, reviled, uncertain

WHAT ELSE DOES THE COMPANY DO?

Airlines	Multi-Level Marketing
Banking/Insurance	Music Production/Concerts/
Cartoons	Record Labels
Cosmetics	Natural Resources
Education	News Media
Fashion and Textiles	Packaged Foods
Games	Real Estate
Hotels/Cruises	Reality Shows
International Commerce	Restaurants
Manufacturing	Technology/Internet/Telecom
Merchandise Production	Utilities
Distribution	Waste Management
Movies/Films	Zoos/Aquariums/Gardens

WHO OR WHAT IS THE GREAT MOUSE?

Each player picks one tag from the following list:

Ancient	Helpful
Angel	Haunting
Angry	Hungry
Animated/Drawn	In Someone's Mind
Asleep	Jealous
Beast	Manipulative
Benevolent	Merciful
Comical	Monstrous
Corrupt	Mysterious
Crazy	Myth/Legend (not real)
Cute	Not a Mouse
Dead	Person
Demon	Sad
Destructive	Thing
Elder God	Undead
Evil	Underground
Fraudulent	Unresponsive
Gargantuan	Vengeful
Greasy	Winged

MOUSE PARK ATTRACTIONS

Next, the players can create specific areas of the park where the story takes place. If you are playing a multi-session game or a campaign, then each player creates their own area and attractions. If you are playing a single adventure or convention game, then all the players at the table will need to agree on one place and attraction to play in. The Narrator builds the *incident* at the park and then creates all other attractions and areas needed for play.

Each player names an area of the park, then describes an attraction and a dining/shopping outlet in that area (or agrees upon an area if there is a single session to play). The park area should be themed, but it is up to the players as to what the

theme is and what visitors will find there. In games of two or fewer players, the Narrator may want players to create two sections of the park each.

Once the attraction is named, choose up to three tags to describe it and one of the tags must come from the weird list. The players write their descriptions on the map template, and the Narrator will then fill in the blanks.

THEMED PARK AREA

Naming formula: [1 *Name of Literary Genre / Theme Concept / Time Period / etc.*] + [2 *World / Land / Place / Geographical Area*]

[1] SHORT LIST OF EXAMPLES:

Adventure	Industrial
Anime	Knight
Beach	Magic
Dungeon	Midway
Desert	Mutant
Euro	Mythology
Exploration	Noir
Fairy	Old West
Forest	Revolutionary
Fun	Storybook
Furry	Terror
Hero	Wildlife

[2] SHORT LIST OF EXAMPLES:

Avenue	Place
Castle	Planet
City	Plaza
Country	Realm
Court	Region
Courtyard	Road
Falls	Row
Land	Street
Lane	Territory
Nation	Town
Palace	World
Park	Yard

ATTRACTIONS

To create an attraction you'll need to pick Attraction Tags that describe its features, as well as a weird tag to describe what is "off" about the attraction. You'll also have dining and shopping features that can be attached to the attraction or to the park area.

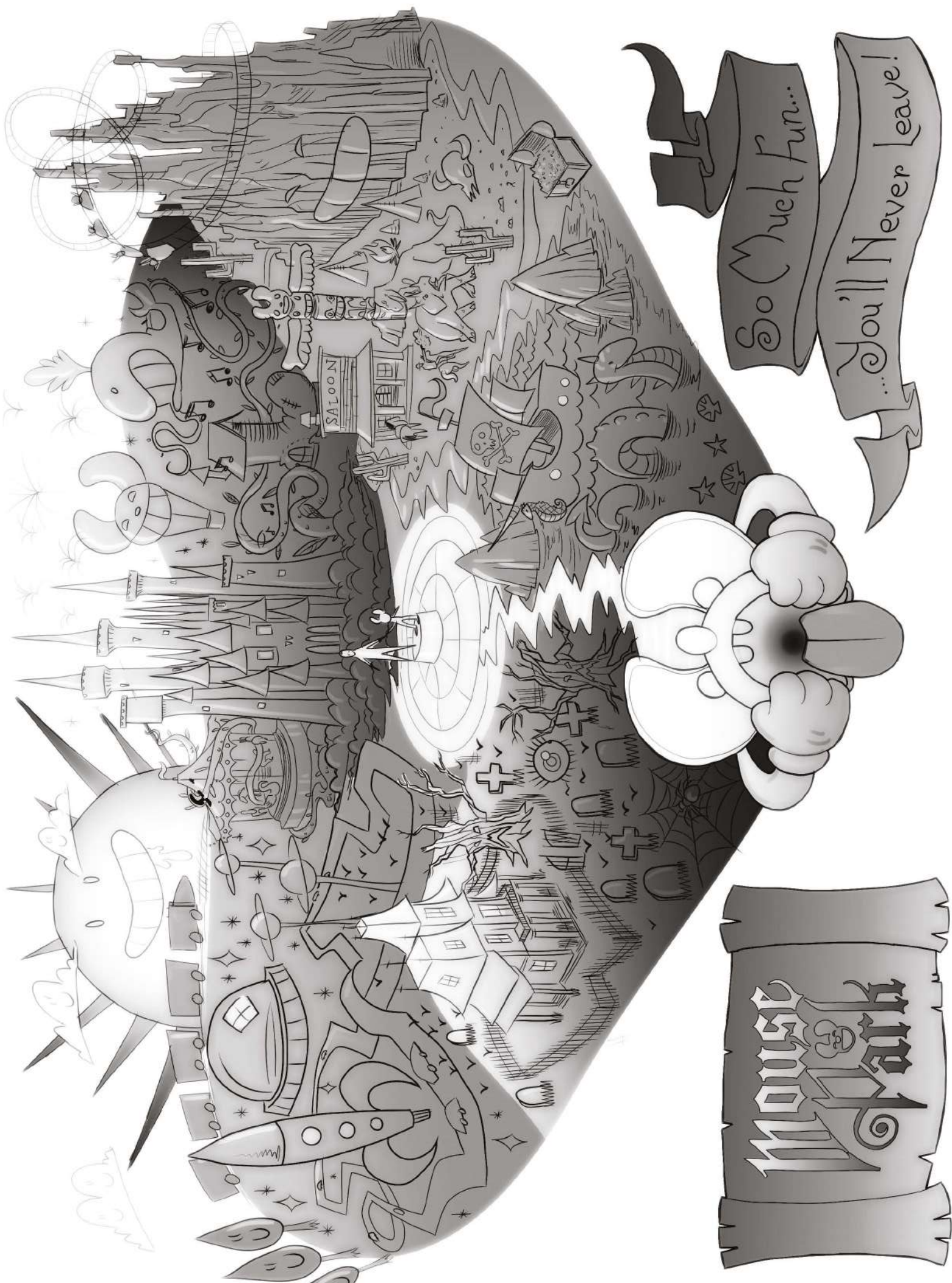
WHAT DOES THIS ATTRACTION FEATURE?

- Animatronics: Moving animatronics with voices, action, singing
- Carriage: Mobile cart or carriage pulled through walkways, automated or by horse

- Cars: Independently operated vehicles in a contained area, go-carts, bumper cars, etc.
- Drop: Tower with an elevator mechanism or seats that drop from tall heights
- Effects: Pyrotechnics, special effects, light shows, etc.
- Film: Movie screen(s) or 3D
- Gondola: Slow moving cart on a track in a line, moves guests through an enclosed/dark attraction
- Gym: Play area, jungle gym, apparatus for climbing/playing, for young kids
- Kids: Safe for young kids
- Licensed: Themed from a movie, video game, TV show, etc
- Maze: Walk-through, with special discoveries and interaction
- Museum: Interactive displays
- Parade: Parade, or moving presentation, with entertainment, dancing, singing, etc.
- Pendulum: Gondolas on an axle that swing, or a large boat that swings
- Rail: On a rail
- Show: Scheduled presentation or live performance
- Slide: A ramp or slide
- Swing: Twirling apparatus with swings, or gondolas
- Thrill: Fast-moving, for older kids or adults
- Water: Run with or through water (rivers, lakes, waterways, etc.)
- Wheel: Gondolas arranged around a wheel, e.g. Ferris Wheel

WHY IS THIS ATTRACTION WEIRD?

- Above (ethereal, angelic, holy)
- Below (demonic, evil, abominable)
- Psychotic (crazy, insane, unpredictable)
- Desolate (abandoned, creepy, unsettling)
- Horrific (scary, horrifying, traumatic)
- Consuming (insatiable, destructive, ravenous)
- Perverse: (unnatural, cursed, perverted)
- Grotesque (gory, disgusting, repulsive)
- Desperate (wild, reckless, dangerous)





This is your journey. You are choosing to enter Mouse Park and confront the dangers within. This is your story. You are the character that must withstand the darkness, terror, and horror. This is your fate. It all begins with the choices you make at this juncture. Are you a hapless victim, running from an inevitable fate? Are you a hero born to defend those that are suffering or lost? Are you a monster, sharpening the edge of the Great Mouse's will? What do you want? What will you do to get it?

There are no wrong answers. But whatever you choose, you are described best based upon decisions that you and those that you play with make. When starting a new game, take a few minutes to discuss what you want out of the game. What are your goals, what is the concept you want to present, and what do you want to experience? The others will do the same. Then as a group you will decide on a few things. You will need to determine why you are all together and what your relationship with each other is.

First, you must understand your limitations. How strong are you? How much evil rests inside of you? These qualities are called stats and are added or subtracted from a 2d6 die roll. Next, you'll decide on your personality and what you used to do for a living—each will deliver a choice of moves that you can make during the game that are unique to you. Finally, and perhaps most importantly, you'll need to identify your relationship with the other characters in the story. Your connection with them may save your life—or end it.

Stats

BRAVE

Levelheadedness, calm, strength of presence; used for the basic move *be bold and daring*. This stat is triggered whenever a character pushes the envelope of what he or she is doing: charging an animatronic bull that's tearing through a crowd; standing up to a murderous manager who has just thrown someone from the balcony; or getting a pack of children to safety while the building is collapsing around them.

STOUT

Strength, endurance, athletics; used for the player move *go the distance*. This stat is triggered when a character does something physical or performs a feat of strength: lifting a door that's about to crush a small child; leaping from a moving platform onto a steamboat; swinging from a treehouse onto a jungle ship; or wrenching a Mr. Mouse toy from a thieving child.

SWEET

Persuasiveness, looks, charm; used for the player move *charm a heart into deciding*. This stat is triggered when a character tries to persuade, sell, or even manipulate people: haggling with a churro vendor; convincing a teenager to put down the butcher knife; coercing the ride operator to take the roller coaster one more time; or talk your way out of a kidnapping.

WICKED

Aggressiveness, forcefulness, sneakiness; used for the player moves *break some femurs* and *bare your teeth and ambitions*. This stat is triggered when a character wants to intimidate someone, commit an evil act, or be sneaky: steal a plush Mr. Mouse from a vendor; scare a parent into moving a stroller; throw down with a vampire trying to suck your date's blood; or get a bunch of school kids to run away from you so you can have some damned peace and quiet.

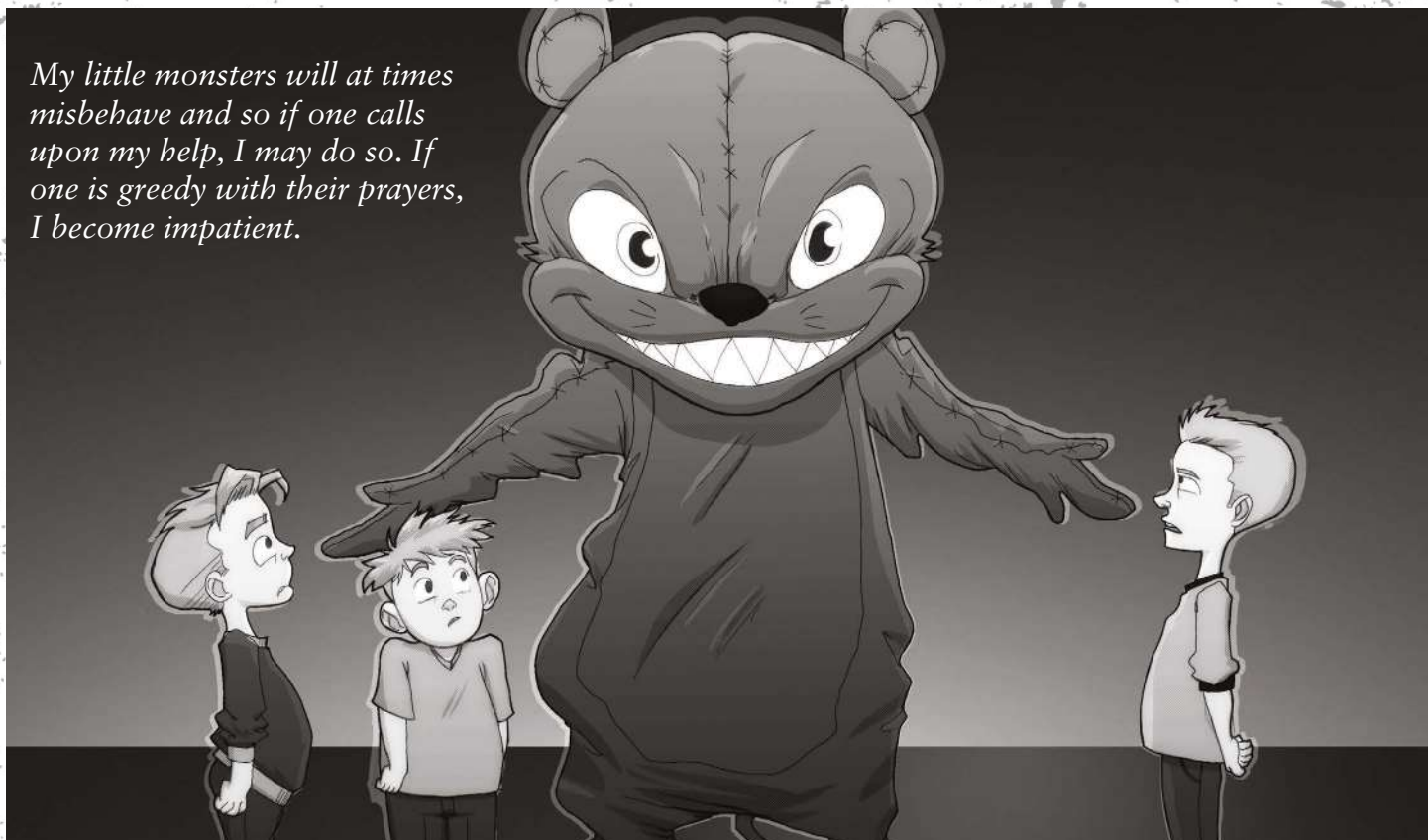
WISE

Wisdom, understanding, insight; used for the player moves *dig a little deeper* and *find something there that wasn't there before*. This stat is triggered when a character taps inner knowledge, uses critical thought, or performs a skill: rewire a ride so that it goes faster; navigate through the secret areas of the park; make observations that can help you get out of the car that's sinking into the bayou; or get the combine to stop shredding guests alive.

PAL

A stat that represents your relationship with other player characters and varies depending up which player character you are talking about; used

My little monsters will at times misbehave and so if one calls upon my help, I may do so. If one is greedy with their prayers, I become impatient.



as the stat for many basic moves instead of other stats, because you are trying to affect another player character: assisting another player character who is trying to escape a possessed truck; convince a player character to help you steal ice cream; discover if a player character is lying about having stolen the ice cream; or shove a player character out of the way of an axe.

TWINKLE

Your ability to plug into the higher powers of Mouse Park is both a stat and also sort of currency. The stat is triggered when characters perform moves that call upon the powers of the Great Mouse to perform what appear to be miracles. One particular move, *wish upon a star*, will add +1twinkle whenever it is used. Some special moves use *Twinkle* as a bonus to the roll. When a character has taken on 3 *Twinkle*, the debt to the Great Mouse must be paid. No one wants to be around when that happens.

Basic Moves

In addition to the stats, all player characters can do certain moves throughout game play as appropriate in the narrative. Moves are triggered when characters do something that has an uncertain outcome.

Moves are not a list of what you can or cannot do. You do what you do, and as a result trigger a move. While moves can be used as inspiration on what to do, it is the role of the Narrator to identify when or if a move is necessary.

If you roll a 10 or more, then the ball is in your court. You take the story where it needs to go. If you roll a 7-9, you may have accomplished what you set out to do, but there is some sort of caveat or unintended consequence. If you roll a 6 or less, then prepare for the worst-case scenario. You may accomplish what you want, you may not—but whatever happens after this will not be pretty. This is where the horror can really enter the narrative; the place where the Narrator can really let doom fall upon you and the unfortunate people around you. On a miss your character will earn +1experience which, when you reach 5, can be used to choose additional moves.

BE BOLD AND DARING (ROLL +BRAVE)

When you face danger with unblinking courage and push forward against the odds, roll +brave; get away, finish something before someone catches you, jump between cars on a moving roller coaster, swim through a vat of snakes, sneak up behind someone, or smash a large spider.

When you need to do something while the stakes are high, roll +brave.

- On a 10+ you keep calm and do what you need to do.
- On 7-9 your courage falters, so while you manage to do what you need to do, something else goes wrong.
- On a 6 or less, prepare for the worst.

EXAMPLE

Narrator: The clown laughs with his sandpaper-voice as he comes at you with the hockey stick, swinging wildly over his head. What do you do?

Kara: I'm going to jump off the platform into the flower cart.

Narrator: Roll *be bold and daring*.

Kara rolls a 7 and adds her +1brave, making it an 8.

Narrator: Okay, you are able to jump off the cart, but you lose your machete doing it. How does that go down?

HELP A FRIEND GET UNSTUCK/ STICK IT TO A FRIEND (ROLL +PAL)

When you want to help a player character who is in trouble or you want to make things difficult on a player character that is succeeding, roll the *Pal* stat you have with that character.

- On a 10+ they take +2 (get a friend unstuck) or -2 (stick it to a friend) to their roll (or to the roll that just prompted this move).
- On a 7-9, they take +1 (get a friend unstuck) or -1 (stick it to a friend) to their roll (or to the roll that just prompted this move).
- On a 6 or less you make a mess of things.

EXAMPLE

Narrator: Your foot is caught in the rail and you can hear the rumbling of the train coming, with the distant sound of a child cackling with maniacal glee. What do you do?

Charlotte: I want to get my ankle out!

Narrator: How?

Charlotte: I'm going to hold onto the rail and yank my foot out with all my strength.

Narrator: Okay, roll *go the distance*.

Charlotte rolls a 6 and with their -1stout, it's a 5.

Narrator: Alright, as you try to pull your foot out . . .

Jaime: Wait! I see her struggling, so I'm going to jump on the rail and try to yank her foot out as she's pulling.

Narrator: Okay, you're going to *help a friend get unstuck*. Literally. Roll your *Pal* with Charlotte.

Jaime rolls 10.

Narrator: Great! So now that means you give her +2 to her roll, which makes it a 7. Between the two of you, you're able to yank the foot out in time, but you need to choose a consequence.

Charlotte: I'm going to take the -2forward.

Narrator: So, you jump off the rail with your friend and onto the scaffolding, but stumble face first onto the platform. It'll take a moment for you to recover and an eight-year old who is frothing at the mouth and swinging a pirate sword is leaping down on top of you. What do you do now?

FIND SOMETHING THERE THAT WASN'T THERE BEFORE (ROLL +WISE)

When you want to search to find something you didn't see before, roll +wise. On a 10+ hold 2, and on a 7-9 hold 1. 1 hold can be spent to ask the Narrator one of the following questions.

- What happened here?
- What here is useful?
- How much time has passed?
- Which enemy is the biggest threat?
- Is there something secret or hidden about this?
- What or who should I be on the lookout for?

If you act on the answers, you take +1ongoing as you act using the relevant information. On 6 or less, the Narrator gives you a choice between a missed opportunity, a horrible distraction or delay, or a difficult obstacle.

EXAMPLE

Narrator: You are inside the visitor's office, no one is present. What do you do?

David: I want to *find something there that wasn't there before*.

Narrator: What are you looking for?

David: Something that proves this manager is a blood-sucking blood-sucker.

Narrator: Where are you looking?

David: In the blood-sucker's desk.

Narrator: Roll *find something there that wasn't there before*.

David gets a 9.

Narrator: Okay, ask me one question.

David: What should I be on the lookout for?

Narrator: There might be some incriminating documents.

David: Great! I'm going to check the desk.

Narrator: You find her file on missing guests. One of the attached pages has been torn out. What do you do?

BREAK SOME FEMURS (ROLL +WICKED)

When you want to physically attack someone, roll +wicked.

- On a 7+, you inflict *harm* according to the rating of your weapon (or if not applicable, the established dangers in the game), and your enemy inflicts their attack's *harm* rating on you.
- On a 10+ choose an extra effect:
 - You gain the advantage: take +1forward, or give +1forward to another player character.
 - You inflict terrible *harm* (+1harm).
 - You suffer less *harm* (-1harm).
 - You physically force them where you want them.
 - You impress, dismay, or frighten them and they get +1shock.
- On a 6 the Narrator will determine if you will suffer terrible *harm* (+1harm), suffer *shock* (+1shock), or suffer a terrible setback (-2forward).

EXAMPLE

Narrator: The bear has the child in both paws and is bringing its slobbering and monstrous jaws onto the kid's head. What do you do?

Gabriel: Punch it.

Narrator: You punch the bear?

Gabriel: Yeah. I punch the bear in the mouth. With my fist.

Narrator: You're throwing down with a bear?

Gabriel: I'm punching it in its stupid bear mouth.

Narrator: Right. Okay, uh, roll *break some femurs*.

Gabriel rolls 5, plus Wicked is 6.

Narrator: Well, I'll start by reminding you that you get +1experience. So, uh . . . You take a swing at the bear and your fist lands feebly on the bear's enormous chest. You hit so hard that your wrist is sprained and you take +1harm. Subsequently the bear drops the kid and roars a terrifying sound, bellowing from deep in its cavernous belly. What do you do?

DIG A LITTLE DEEPER (ROLL +WISE/+PAL)

When you want to pick up on someone's "tell" to see if they are lying, bluffing, hiding something, really a demon mouse in disguise, is a faerie posing as a person, a four-year-old who is hiding cotton candy he stole, or any person you want to read further and check out.

When you ask something and closely observe

responding behavior, roll +wise for an NPC, or +pal for a player character.

- On a 10+, hold 2. On a 7-9, hold 1. When you are talking or engaging with the person, spend your hold to ask the Narrator or the Player questions, 1 for 1.
 - Are you telling the truth?
 - What are you really feeling?
 - What do you intend to do?
 - What do you wish I'd do?
 - What do you not want me to know?
 - How could I get you to _____?
- On 6 or less prepare for a terrible reaction, and if missed against a player, he or she gets +1experience for not answering.

EXAMPLE

Narrator: She smiles sweetly at you and then scribbles an autograph in your signature book. "Of course, I don't know anything about that." She says and hands it back to you. What do you do?

Whitney: She's lying. I know she's lying.

Narrator: Do you want to *dig a little deeper*?

Whitney: Yeah, she knows about that decapitation. No doubt.

Whitney gets 9 plus Wise, 11.

Whitney: Oh yeah! Okay, so is she telling the truth?

Narrator: No.

Whitney: What is she really feeling?

Narrator: Scared that she'll get caught.

Whitney: Oh snap!

Narrator: What do you do?

CHARM A HEART INTO DECIDING (ROLL +SWEET/+PAL)

When you want to charm, persuade, manipulate, or seduce someone, tell him or her what you want to do and then roll +sweet with NPCs or roll +pal with player characters.

- On a 10+, an NPC will comply if you promise them to do something they want, a PC gets +1experience and +1pal with you if he or she complies.
- On a 7-9, an NPC will do it but only if you do something they want for them right then and there to show that you mean it; a PC will get +1pal with you if they do what you asked.
- On 6 or less, an NPC is offended or enraged

at your audacity and will react accordingly; a PC gets +1experience if they decide not to do what you ask.

EXAMPLE

Cassandra: Move over, I'm driving.

Arthur: Uh-huh. No. I'm driving. I have never gotten to drive a parade float before. Especially one that hosts human sacrifices.

Cassandra: Move.

Arthur: Okay, I'm going to *charm a heart into deciding*.

Narrator: What do you do?

Arthur: I bat my eyes, flip back my hair, straighten my posture and say with puppy-dog eyes, "please?"

Cassandra: Gah. That's disgusting.

Arthur rolls a 7.

Arthur: My *Pal* with you is +3, so that's a 10!

Narrator: Okay, so if you let him drive you get +1experience and +1pal with him.

Cassandra: Okay. Fine. Drive. Whatever. Probably handles like crap anyway. Good luck on backing it out and taking that first corner.

Arthur: Ha ha! Beep beep!

BARE YOUR TEETH AND AMBITIONS (ROLL +WICKED/+PAL)

When you want to influence someone through intimidation, tell them how you present yourself and then roll +wicked. Roll +pal when moving against another player character.

- On a 7+ an NPC will do what you want, within reason and a PC must *be bold and daring* or suffer -1forward on the next move involving you if he or she refuses
- On a 10+ choose an extra effect:
 - You make the character ridiculously frightened (+1shock)
 - You stun the character with your threat (-1forward for a PC, or a hesitation from the NPC)
 - You make an NPC hide or run away, or you gain +1 experience if a PC agrees to do what was wanted
- On a 6 or less you fail to intimidate the NPC, and for a PC you can choose to take +1experience and suffer a -1pal with the PC, and they can do the same.

EXAMPLE

Narrator: The young man stands, blocking your way into What a Wittle World, obstinately saying, "Ride's

closed."

Cody: Come on, let us in. It's an emergency.

Narrator: Sorry.

Cody: Fine. Okay, I threaten him with my crowbar.

Narrator: Okay, roll *bare your teeth and ambitions*.

Cody rolls a 10, with the Wicked bonus is 12.

Narrator: He stares at you with a look of horror and runs the other way as fast as he can. What do you do?

GO THE DISTANCE (ROLL +STOUT)

When you want to accomplish a physical feat or an act of strength or endurance, roll +stout.

- On 10+ succeed in the physical feat and take no *harm* yourself.
- On 7-9 you succeed in the physical feat, but must choose one of the following:
 - You take +1harm
 - If someone is near you, he or she takes +1harm
 - You avoid *harm* but stumble, taking -2forward
- On 6 or less, prepare for the worst.

EXAMPLE

Narrator: The Ferris wheel smashes downward, crashing through the barriers and is now rolling toward you. Guests are flying from the gondolas as they snap and pivot on the breaking cables. What do you do?

Edward: I'm going to try and catch a guest.

Narrator: Roll *go the distance*.

Edward rolls a 4 and adds 1 for Stout.

Edward: Oops.

Narrator: The guest comes tumbling toward you from fifty feet. You manage to get in the way of her fall, but don't catch her. She tumbles on top of you and you both take 2 *harm*, and you get an experience point. What do you do?

WISH UPON A STAR (ADD 1 TWINKLE)

When you make a wish in Mouse Park to better your situation, you may choose to negate all *harm*, negate all *shock*, or reroll a die roll you just made. Every time you do this you earn +1twinkle—a debt to the powers of Mouse Park. When you get to 3 twinkles, you've exhausted the park's generosity and a horrible doom befalls you causing either +1trauma or +1injury. Once you've suffered the *trauma* or *injury*, your debt is paid and all twinkles are then erased.

EXAMPLE

Narrator: The duck's axe goes into your skull and you sustain +2harm.

Tyler: Uh.

Narrator: Consciousness fades as you see a tunnel before you.

Tyler: I'm going to call upon the Great Mouse to heal me.

Narrator: You've got a *Twinkle*.

Tyler: Yeah. Sucks. I could never really get the hang of Tuesdays.

Narrator: Okay, your head wound immediately heals, searing the skull together and reassembling all of the torn tissue in your brain. You feel a tremendous presence over you, weighing down heavily deep in your soul, and a cavity of despair opens up in your mind. What do you do now?

Tyler: Imma destroy that duck.

A Little About Yourself

Now it's time to customize some of your personal traits, such as age and temperament. This section was designed so you can easily pick from a list of descriptors and tags, but you need not limit yourself to them.

- Age (choose 1): minor, youth, midlife, mature, senior
- Life-stage (choose 1 as appropriate): kid, single, couple, family, empty nest
- Environment (choose 1): rural, small town, suburban, urban
- Gender (choose 1): male, female, transgender, do not identify, would rather not say
- Ethnicity (choose 1): Asian, Black or African American, Hispanic or Latinx, Native American, Pacific Islander, White, Would Rather Not Say
- Income (choose 1): wealthy, upper scale, middle scale, lower middle scale, low income, poverty
- Family Mix (choose 1): no kids, only child, small family, large family
- Style (choose 1): alluring, artsy, bohemian, casual, corporate, cosplay, elegant, exotic, formal, freak, gothic, pajamas, preppy, punk, retro, rocker, rural, simple, sloppy, sporty, trendy, unusual, vibrant, youthful
- Size (choose 1): kids, XS, S, M, L, XL, XXL

- Stats: Assign each of the following to the stat of your choice: +2, +1, +0, +0, -1; For example: *Brave* +2, *Stout* +0, *Wicked* +1, *Wise* -1, *Sweet* +0, or *Brave* -1 *Stout* +1, *Wicked* +0, *Wise* +0, *Sweet* +2

What is Your Personality Type?

There is a tradition in Mouse Park, based from ancient Greek and Egyptian rituals, that there are basically four types of people in the world. This approach helps tremendously when trying to understand audiences, sell to customers, and ease the shock of those that witness the horrors of the park. The personality types are based on the four humors: earth (melancholic), water (phlegmatic), air (sanguine), and fire (choleric). The Narrator will ask you some leading questions to help choose which personality best fits your character. For example, you may be asked "If a little unattended six-year-old ran up to you and stole your cotton candy, what would you do?" If you answered "Chase the little rat down and take it back," it may lead you to one personality over another. Remember, the game is a conversation so talk with the Narrator and decide which one fits your vision.

SANGUINE

(ENTHUSIASTIC, EMOTIONAL, SOCIAL)

Sanguine people are extroverts, excitable, positive, openly emotional, and enthusiastic. They love to be surrounded by people and make friends quickly. Preferring to talk rather than listen, they can be self-focused and oblivious to the feelings of others. While they make friends easily, they may change friends easily as well. Attention-lovers and highly expressive, they are often the center of fun and the most dramatic.

If you are Sanguine, choose one of the following personality moves:

HOLD YOUR BANNER HIGH (ROLL +BRAVE)

Roll +brave when you want to inspire with rallying words or song and improve a character's moves.

- On a 7+, anyone within the sound of your voice gets a +1forward.
- On 10+ choose one extra effect:
 - You get +1experience for being so awe-inspiring
 - Player characters that are inspired by you

get +1experience for going along with what you say

- On a 6 or less you fail to inspire them, prepare for a terrible reaction and PCs get +1experience for ignoring or mocking you.

EXAMPLE

Narrator: The creatures lurch forward, easily two dozen of them, their mutated flesh glistening from the blood of hundreds of guests, their teeth sharp and foamy. There are many other guests still in the way of their rampage, fleeing and screaming. What do you do?

Donald: I'm going to stand up on the trash can and shout, "We must fight! Yes, we may die. Run... and you may live. At least for a few minutes until the horde closes in on you. And as those zombies start tearing away the limbs and flesh of your husbands, of your wives, and of your children, you will have lost that one chance, that one chance to charge forward and take these abominations down with you. They may take our living souls, but they'll never take... our freedom!

Narrator: So... *hold your banner high?*

Donald rolls 7, adds his brave, resulting in 8.

Narrator: Okay! Everyone is riled up from your speech and turns to confront the zombies. The rest of you get +1forward on your next move. What do you do?

WELCOME TO YOUR FAMILY (STAT SWAP)

Since everyone is your friend, you can choose to use +sweet on every move that uses +pal.

EXAMPLE

Narrator: Okay, so he's not going with you. What do you do?

Nicole: I want to convince him in a very friendly and enthusiastic voice.

Narrator: You have no *Pal* bonus with him, do you want to use *Sweet* for your *charm a heart into deciding*, because ... *welcome to your family?*

Nicole: Yes!

Nicole rolls 11, adds her Sweet, making it 13.

Narrator: Looks like you didn't need the move after all. So, Roger you get +1experience and +1pal with her if you go along.

Roger: Alright, alright.

Narrator: Okay, so you go inside, there's a werewolf. What do you do?

BE BRAVE ENOUGH TO SEE YOUR FATE (ROLL +BRAVE)

After you fail a move using +stout, you can try the same move again using +brave instead.

EXAMPLE

Narrator: You utterly failed to put out the fire and your efforts actually make things worse, because the drapes you were using to smother the fire have now gone ablaze. What do you do?

Tristan: I'm going to take the fire extinguisher and unleash it.

Narrator: So, you are going to *be brave enough to see your fate?* Roll +brave.

Tristan rolls 5, adds Brave resulting in 7.

Narrator: As a redo of your *go the distance*, that means you must choose how this goes down.

Tristan: I'm going to put out the fire, but because it was so hot and I got so close, I get burned doing it.

Narrator: So, you've taken 1 *harm* from the burn, but the fire is out. What do you do?



CHOLERIC (SHORT-TEMPERED, LEADER, SECURE)

Leaders, confident, and proud, Choleric people are the "alphas" of a group. Happy when in control of a situation, they will constantly try to make sure others follow their lead. Confident and certain, they are prone not to listen to others and can be bull-headed and challenging. Fast to anger and sometimes aggressive, they will fight for being right over everything else.

If you are choleric, choose one of the following personality moves:

EXPOSE THOSE WHO DON'T THINK (ROLL +WICKED)

When you insult someone, roll +wicked to demoralize the person.

- On 10+ the person you insulted is dismayed and you and the other player characters get a +1ongoing on any move against that person.
- On a 7-9 the character you insulted is now a target, so you and the other player characters get a +1forward on any move against that person.
- On a 6 or less, prepare for a terrible reaction.

EXAMPLE

Narrator: The supervisor has successfully snatched your snow cone after berating you for eating on the job. What do you do?

Sophia: I call him a festering puss-stain.

Narrator: Ouch. So that's uh . . . *expose those who don't think?*

Sophia rolls an 8, adds Wicked, results in 10.

Narrator: The supervisor is so stunned by the insult that he sputters, stumbles backward and covers his mouth. Looking around to see all of the people witnessing it, he whimpers and stumbles further, slipping on the floor before falling on his back. What do you do?

SHOW HOW SNAKELIKE YOU CAN BE (MOVE BONUS)

Get a +1 to your *bare your teeth and ambitions* move by including an empty and ridiculous threat.

EXAMPLE

Narrator: He is not backing down. Chest puffed, the costumed rabbit has his arms open wide and it is stepping aggressively into your space and posturing. What do you do?

Hunter: I'm going to tell him that if he doesn't back down, I'm going to take off his stupid little rabbit mask so that I can pull out both his eyes with my fingers.

Narrator: Charming. That was very charming. So, you get a +1 to *bare your teeth and ambitions*.

Hunter rolls a 7, adds Wicked, resulting in 8.

Narrator: The large rabbit backs away, shakes its head and then walks backward, watching you the entire time. He gives you an obscene gesture and then runs. What do you do?

LET IT GO (MOVE BONUS)

Get a +1 to *harm* whenever you fight angry.

EXAMPLE

Narrator: Now I wasn't sure, but were you angry when you took a swing at that kid?

Bill: Oh yeah, I screamed a blood-curdling scream for having stolen my rightfully-earned cotton candy.

Narrator: Great, okay, you get +1 to that *harm*, so the kid is now unconscious, lying bloody at your feet.

Bill: Oh, um. Okay. Uh . . . Maybe I shouldn't have . . .

Narrator: Security guards are walking over to you as a crowd starts screaming and shouting. The kid's father is throwing a punch. What do you do?

MELANCHOLIC (ANALYTICAL, WISE, QUIET)

Highly sensitive and introverted, melancholic people tend to be perfectionist and technical-minded. They have high standards for themselves and will be hard on themselves if those standards are not met. They are very analytical, highly intelligent, and witty, but they can be pessimistic, lost in their thoughts, or emotionally volatile. Prone to complaining, they can be argumentative if things seem wrong or contrary to their logical framework.

If you are melancholic, choose one of the following moves:

FIND OUT WHAT ALL THIS IS (ROLL +WISE)

Use all available resources, online or otherwise, to learn new information that you didn't have access to before. Roll +wise.

- On a 7+ you find the information you were looking for, explained by the Narrator or through the narrative.
- On a 10+ you can choose an additional effect:
 - You discovered a litany of information, all of your moves as a result of this information get a +1forward.
 - The Narrator reveals another secret that you were not looking for, but is useful to the situation.
 - Your research explains a great deal more about the overall situation and eases the impact of what has happened to you,

restoring -1shock.

- On a 6 or less you've reached an objectively incorrect conclusion, or you are more confused than when you started and take a -1ongoing when taking future moves using the information.

EXAMPLE

Narrator: The lagoon is draining and as the water goes down you can see shapes moving in the shallows. What do you do?

Nicholas: I'd like to *dig a little deeper*. I want to know what they are.

Narrator: You have *find out what all this is*, don't you? What are you going to do to find out?

Nicholas: I have access to Mouse Park records on my phone, right?

Narrator: Sure! The Internet. You're looking online for information? Roll your *Wise*.

Nicholas rolls 6, adds Wise, resulting in 8.

Narrator: There are rumors of merfolk that live in the mouse park lagoon. These things could be their eggs. What do you do?

JUST KEEP SWIMMING (ROLL +BRAVE)

Roll +brave when you fail at another move, by pausing to find your inner strength and then confronting the challenge again with a renewed vigor and resilience.

- If you roll a 7+ you are able to accomplish whatever move you had tried before.
- On a 10+ you get a +1forward for any other moves having to do with the challenge or results of that challenge.
- On a 6 or less, your inner spark fizzles with disappointment, prepare for the consequences.

EXAMPLE

Narrator: You fall and as you lay on your back you see the roller coaster car snap off the rail and begin to tumble off the side. What do you do?

Riley: I'm going to stand up proudly, straighten my posture and go back up to that control box and shut it down like I intended.

Narrator: That sounds like you're going to *just keep swimming*? That's *Brave*!

Riley rolls 5 adds Brave, resulting in 7.

Narrator: It's a tough climb. But you make it to the control box just as the cars begin to crash over the side. You slam down on the button and the coaster's power shuts down stopping the train cars, with one entirely derailed broken through the side, dangling but safe. What do you do?

GET THAT BONEHEADED CONTRAPTION TO WORK (ROLL +WISE)

When you want to fix something mechanical or electrical that is broken, roll +wise.

- On a 10+ you fix the thing.
- On a 7-9, you fix the thing but it will break again later, it takes a ridiculous amount of time to fix, or breaks an important tool while fixing.
- On a 6 or less, you don't fix it and either you've broken the machine beyond repair, or you broke something important you own while trying to fix it.

EXAMPLE

Narrator: The bubbling and festering slime has risen in front of you and is now slithering into the cart, wrapping tentacle-like ropes around your feet. What do you do?

Brooke: I see why this stupid golf cart won't start.

Narrator: Roll *get that boneheaded contraption to work* which is your *Wise* bonus.

Brooke rolls 6.

Narrator: The motor looks fine, but that doesn't matter though, because the black slime has now poured into the trunk and immediately shorts it out, sending sparks flying. You get +1experience. Now what do you do?

PHLEGMATIC (MEEK, RELAXED, PEACEFUL)

Introverted and passive, phlegmatic people are eager to please and quick to earn recognition and friendship from others. They tend to take the path of least resistance and aim to please as many people as possible to keep the peace and avoid conflict. They will easily admit defeat to bypass conflict, but they are highly thoughtful and empathetic. They are calm and easy-going and are prone to indecision, often allowing others to step in so they can adopt those opinions.

If you are phlegmatic, choose one of the following moves:

LET YOUR CONSCIENCE BE YOUR GUIDE (STAT SWAP)

When you use inspirational mannerisms, techniques, quotes or idioms to help prove your point, you roll +wise instead of +sweet when you move to *charm a heart into deciding*.

EXAMPLE

Narrator: He has a knife digging into your throat. What do you do?

Mackenzie: I say, "You know, violence always rebounds on oneself."

Narrator: You can use +wise on that one because you are using *let your conscience be your guide*.

Mackenzie rolls an 8 with the Wise bonus.

Narrator: The hot dog vendor loosens his grip and backs up a couple steps, "what do you mean?" He asks. What do you do?

TELL THE TALE AS OLD AS TIME (ROLL +SWEET)

When you try to increase *Pal* with someone by telling a story about how successful you are, which highlights you as the most amazing person in some capacity, roll +sweet. You can do this any number of times up to +3pal, but if it is the same person you must use a different story.

- On 7+ you get a +1pal with that person.
- On 10+ they also get +1experience if they increase their *Pal* with you by one as well.
- On a 6 or lower the story does not work; they see through you and can take +1experience for taking -1pal with you.

EXAMPLE

Angelina: There is no way I'm letting you talk to the god. I'm the one that summoned him.

Nathanial: You know . . . There was this one time I met The Temptations. I was at a charity event and I came up to them after the performance and introduced myself. They thought I was funny so they took me out for whiskey and French fries. Best night of my life.

Angelina: Why are you telling me this?

Nathanial: Because, if I can talk to The Temptations, I can talk to an elder god. And I want to *tell the tale as old as time*.

Narrator: Oh, I see what you're up to. Roll +sweet.

Nathanial rolls ten, adds 2 from Sweet, resulting in 12.

Narrator: Okay so you get +1pal with Angelina. And Angelina, you get experience if you increase your

Pal with him by one as well.

Angelina: Nice!

Nathanial: Okay, now I'm going to ask nicely, "please let me talk to the elder god."

Narrator: Alright, that's *charm a heart into deciding*, but now with +1 from your *Pal* bonus.

Nathanial rolls 6 and adds the *Pal* bonus resulting in 7.

Narrator: Okay Angelina, you can let her talk to the elder god or you'll need to *be bold and daring* to resist his charms or suffer -1forward on any move with him.

Angelina: Fine, fine. Talk to the god. Your stupid story worked.

DON'T LET FEAR CONTROL YOU (ROLL +BRAVE)

If you continue to confront a danger that has caused you *harm* or *shock*, roll +brave.

- On a 7+ you get a +1forward on any move against that danger.
- On a 10+ any *harm* or *shock* that you just withstood is turned back onto the source of it, even if he or she already sustained *harm* or *shock*.
- On a 6 or less, you succumb to the fear and get a -1forward on any move against that danger.

EXAMPLE

Narrator: The doll chuckles with a mechanical tin voice as he stumbles over your bleeding body. Cocking its head to the side, its yarn-covered head flops daintily as the red glow of its eyes intensifies. It slowly takes the butcher knife from your chest, each stretch of it seers red-hot pain throughout your body until finally released, a geyser of blood pumping out from the cavity the blade created. What do you do?

Kevin: I'm going to glare at the doll, and spit in its face.

Narrator: So, you're using *don't let fear control you*, roll your *Brave*.

Kevin rolls 9, adds *Brave* totaling 11.

Narrator: Wow, okay, tell me how this goes down.

Kevin: I snatch the knife and push it back on the doll, then shove it into its body deep, imitating its chuckle.

Narrator: Sparks fly from the doll's interior and it stumbles backward, snapping its head back and forth from an internal malfunction. What do you do?

She was beautiful, even after she died. I held onto her until she really started smelling. Then the workers came to take her away, but I got back at them. They deserved what they got for keeping us apart.



What's Your Work History?

A character's work history does a few things for you. First, it gives you some more information about your background that you can bring into the story. Second, it gives you a choice of moves that can be unique to your character. Finally, the character's work history will give you your starting *merchandise*. This is the equipment you will have available to you to start. *Merchandise* have tags with them to better explain what their benefit is, to help you choose.

Work History will specify a character's work history if a Mousineer for Mouse Park or their current occupation if a guest of Mouse Park.

Go through the following section and decide what your work history is and then choose two *merchandise* from the provided list and also select one of the work history's moves.

The work history options are as follows:

- Unemployed
- Service Industry
- Blue Collar
- Professional

WHAT'S YOUR ROLE AT MOUSE PARK?

After Work History, you'll need to identify what your character's role at Mouse Park is. Will you be playing a Guest or a Mousineer? It is often easiest if everyone in the game plays the same group (Guest or Mousineer), but isn't required. Especially for multi-session games, every player can play something differently.

If you are playing a guest go to [page 47](#) and follow the steps to flesh your character out. Also choose one Guest Move from the provided list. After that you're ready to jump into Mouse Park and confront the terrors within.

If you are playing a Mousineer, you will need to decide which department your character belongs to. Characters can all belong to the same department (in fact, this is easiest if playing a single session or short campaign). Each department provides different choices for your character, however all Mousineers choose a move from the same list of Mousineer Moves.

The departments are as follows:

- Attractions
- Entertainment

- Guest Relations
- Maintenance
- Security
- Service

The final step, whether or not the characters are Guests or Mousineers, is to determine how the characters know one another.

UNEMPLOYED

You may be right out of high school or college, or perhaps you've been traveling the world. Maybe you went into the workforce during the economic collapse, or you've been living on the streets. Whatever the reason, you are currently unemployed. You have no idea what you are doing, and people will realize that right away—but what you lose in ignorance, you make up for in tenacity and a fresh perspective.

CHOOSE 2 MERCHANDISE AND 1 MOVE:

- Smartphone (innocuous, valuable)
- Street clothes (worn, +1pal to all other player characters, not higher nor lower than 3)
- Childhood ball cap (worn, innocuous, +1ward)
- Taser (close, +1harm)
- Tattoo (+1wicked no higher than 3)
- Pocket knife
- SLR camera
- Works out (+1stout no higher than 3)
- Posse, two hoodlums named _____ and _____

follow you and are your first line of offense/defense. They have +1armor and do +1harm each, and can withstand no more than +1harm before dying.

- Pad: If you need something and don't have it, you can go back to your pad to get it. To get something from your pad, roll +wise.
- On 10+ you find it right away.
- On 7-9 choose one of the following:
 - It takes you an hour to find it
 - You find it, but you lose something that was on you in the process
 - You get flustered looking for it (-1forward)
- On 6 or less you don't find it and suffer a drawback
- Bucks: Not Much

ACCOMPLISH THE IMPOSSIBLE (MOVE BONUS)

Choose one talent for a corresponding stat bonus (no stat can have more than +3):

- Actor, +1stout when you perform in order to *go the distance*.
- Musician, +1sweet when you play music or sing in order to *charm a heart into deciding*.
- Dancer, +1brave when you dance in order to *be bold and daring*.
- Comedian, +1wicked when you use humor to *bare your teeth and ambitions*.
- Artist, +1wise when you use art in order to *dig a little deeper*

EXAMPLE

Narrator: She lands on the deck of the ship. What do you do?

Abigail: I swing after her . . . but since I'm a dancer, I'm going to spin and leap dramatically.

Narrator: Great, roll *be bold and daring* and add +1 to your *Brave*.

Abigail rolls 8, plus 1 for *Brave* plus an another 1 for *Dancer*, for a 10.

Narrator: The move is beautiful and flawless.

MAKE WHAT IS INSIDE OF YOU COUNT (MOVE BONUS)

Take a moment and find the inner hero that will rise and conquer all odds, and then add +2 to go *the distance*.

EXAMPLE

Narrator: The little boy is hanging from the gondola, fifty feet above the ground, his grip is slipping. What do you do?

Forrest: I'm going to stand slowly on my own gondola, close my eyes and draw strength from within, then open my eyes and with other-worldly determination take a leap from my gondola to the boy's.

Narrator: So, you are going to *make what is inside of you count*? Great! Roll *Stout* for *go the distance*. plus 1.

Forrest rolls 4, plus *Stout* makes it 5, plus the move bonus, 7.

Narrator: You make the leap from a standing position from one gondola to another barely, forcing it to swing far and wide while the boy tries to keep his grip. What happens because of your leap?

Forrest: I'm going to be in a very serious situation.

Narrator: Okay. The gondola swings so far, you lose your footing and are now hanging there next to the child about to fall. Now what do you do?

TAKE A LITTLE SNACK, GUYS (ROLL +WICKED)

When you want to skillfully steal something, roll +wicked.

- On a 10+ you take it without being detected.
- On a 7-9 you take it, but you are noticed.
- On a 6 or less, you are unable to take it and are also noticed.

EXAMPLE

Narrator: The rotting corpse shuffles forward. What do you do?

Megan: I'll sneak up behind and—light as a butterfly—unclasp the pendent and snatch it.

Narrator: Okay, roll *take a little snack, guys* which is your *Wicked*.

Megan rolls 8, adds *Wicked* +1, resulting in 9.

Narrator: Alright, you're able to snatch it without a problem.

SERVICE INDUSTRY

You've done time in retail, at restaurants, or malt shops. You're done with it, now it's time to witness Mouse Park, the shining beacon of the service industry. Not only are there countless restaurants and shops, but there is no place here that isn't customer-facing. You should love it here!

Choose 3 Merchandise and 1 Move:

- Smartphone (innocuous, valuable)
- Service worker uniform (worn, +1sweet no higher than 3)
- Mouse Park Customer Service Training Manual (*Twinkle*, worn, +1ward)
- Butcher knife (hand, +1harm)
- Impeccable hair (+1sweet, no more than 3)
- Beauty supplies
- Golf cart
- Walking shoes (+1stout, no higher than 3)
- Character costume (worn, -1twinkle)
- Film, television, or radio contract. You get +1pal with the group while the contract is valid.
- Bucks: Some

MAKE SURE IT'LL ALL TURN OUT RIGHT IN THE END (+SWEET/+PAL)

When you use your people skills to help someone recover from *shock*, roll +sweet for NPCs or +pal for PCs.

- On 7+ your words soften the experience and the NPC or PC loses -1shock from your words.
- On a 10+ the NPC will become endeared to you and help with your next move within reason, and a you get +1pal with a PC.
- On a 6 or less, you cause more problems and the person sustains an additional *shock*, and a PC can accept +1shock for +1experience.

EXAMPLE

Narrator: The slaughter has messed this guest up. He is pacing biting his nails and muttering under his breath. What do you do?

Susan: I tell him that in time all wounds will be healed.

Narrator: *Make sure it'll all turn out right in the end, roll +sweet.*

Susan rolls 2 adds Sweet, resulting in 3.

Narrator: He pushes you away with rage in his eyes. What do you do?

SHOW THAT YOU'RE A HUGGER (STAT SWAP)

When you *break some femurs*, you may roll +sweet instead of +wicked, but you must handle the move in a friendly way.

EXAMPLE

Narrator: Arms outstretched high into the night sky, robes flipping in the wind, his chanting escalates. What do you do?

Amy: I'm going to push him into one of the teacup cars and say politely, "Oh I'm sorry. My bad. Are you okay?"

Narrator: Okay, great, *show that you're a hugger*, roll +sweet.

Amy rolls a 3, adds Sweet, totaling 4.

Narrator: Okay, you get an experience point. When you look up, you're disoriented and have -2forward. The robed man is above you inside the teacup with a ritualistic dagger in his hand and he is bringing it down. What do you do?

HAVE THE EXCEPTIONALLY RARE (ROLL +WICKED)

Roll +wicked when you want to acquire *merchandise* worth more bucks than you have.

- On a 10+ you are able to get the item for free from a trusted contact in the park as soon as you are able to find that person.
- On a 7-9 you are able to get the item for fewer bucks than you have and it takes a few hours in order to get it.
- On a 6 or less you can only get the item at the amount of bucks it is worth.

EXAMPLE

Narrator: The sun is out, the day is starting, birds are singing, guests are arriving. What do you do?

Elle: I want a shotgun.

Narrator: You can seek out one of your contacts, and roll *have the exceptionally rare*.

Elle rolls a 10, adds Wicked resulting in 11.

Narrator: Okay, you have a contact that happens to have her father's shotgun in her car, so she can get it for you. It's old and doesn't work very well, so she won't charge you.

BLUE COLLAR

You've always worked for a living. No one ever gave you anything. You fixed things, built things, and used your hands. Your bosses and management were always idiots, but you were loyal to the company. Now you are here trying a new career and a new life, or you're just visiting. Should be easier on the back!

CHOOSE 3 MERCHANDISE AND 1 MOVE:

- Smartphone (innocuous, valuable)
- Work boots (worn, +1stout no higher than 3)
- Worker's jumpsuit (worn, +1armor)
- Really big wrench (innocuous, hand, +1harm)
- Laborer (+1stout, no higher than 3)
- Toolbox
- Mechanical diagnostics computer
- Certified in heavy machine and repair (+1wise, no higher than 3)
- Lucky coin (*Twinkle*, on heads it will negate a *Twinkle* when using *wish upon a star*)
- Spouse _____ and kids _____ will come to Mouse Park within an hour if called and will follow along with you. You choose a +1sweet or

- +1wicked bonus when they are with you.
- Bucks: Enough

USE THIS METAL . . . LOOKING . . . THING (ROLL +STOUT)

When you want to operate heavy machinery, industrial vehicles, or devices that typically require licenses or some sort of training, roll +stout.

- On a 10+ you use the machine or device, and it operates as intended.
- On a 7-9 you are able to operate the device for the moment, but you will need to be bold and daring to continue doing so.
- On a 6 or less you have broken the machine beyond repair.

EXAMPLE

Narrator: The parade is in full swing. There are dancers, singers, and floats carrying acrobats. As part of a new movie release, Mouse Park has also included a World War II era tank, which is fully functional and going along with characters dressed in military uniforms. What do you do?

Kyle: I want to get into that tank and drive it through the castle

Narrator: Okay, uh . . . roll your *be bold and daring* to see if you can get in the thing without being spotted.

Kyle rolls 10, +2 for Brave.

Narrator: Right, it's no problem. You manage to sneak into the parade and get inside the vehicle, which has no driver.

Kyle: Great! Okay, I'm going to drive the tank. Into the castle.

Narrator: *Use this metal . . . looking . . . thing*, which is *Stout*.

Kyle rolls a four, +2 Stout for a 6.

Kyle: AH! NO!

Narrator: You push down what you think is a gear, but it grinds something inside—you don't know what—but it sounds like a hundred metallic cats yowling in horror and pain, before smoke pours out from underneath filling the cabin as the tank lurches to a sudden stop. The smoke is getting unbreathable, but you gain an experience! What do you do?

MAKE A BARE NECESSITY (ROLL +WISE)

Your technical skills allow you to improve tools, weapons, and other *merchandise* so that they are more useful in Mouse Park. Roll +wise when you adapt, change, or improve upon an object.

- On a 7-9 your work adds a +1armor, +1ward, +1shock, or +1harm depending upon your alterations.
- On a 10+ choose an additional +1armor, +1ward, +1shock, or +1harm.
- On a 6 or less, you are unable to improve anything and you've spent a ridiculous amount of time working on it, or you broke something important while trying to solve the problem.

EXAMPLE

Narrator: You've purchased the top hat, now what do you want to do?

Louis: I want to add metal plating to it so that it will protect my head.

Narrator: Okay roll *make a bare necessity*.

Louis rolls 6 and adds 2 from Wise.

Narrator: Okay, your hat now gives you +1armor.

TELL THE COMPUTER YOU WANT TO LIVE (ROLL +WISE)

When you need to hack into a computer system, create or alter code, or perform complex computer work, roll +wise.

- On a 10+ you successfully accomplish your task.
- On a 7-9 you accomplish your task, but you've created another related issue or problem.
- On a 6 or less you've crashed the computer beyond repair, you've triggered computer alarm systems, or your task appeared to work, but actually did not.

EXAMPLE

Narrator: Guests are hanging from the swings high above in the attraction's dome. What do you do?

Hawthorne: I want to get onto the ride console to see if I can fix the systems, or reroute the power somehow.

Narrator: Okay, roll *tell the computer you want to live* which is *Wise*.

Hawthorne rolls 8, +1 for Wise.

Narrator: There is some auxiliary power that you can reroute to, but the cables are weak and guests may fall. What do you do?

PROFESSIONAL

You had tons of education and a cushy life. Maybe you were a lawyer, doctor, marketer, professor, stock broker, author, or some sort of professional. You spent your life climbing a ladder and breaking through ceilings until suddenly you are in Mouse Park. Whatever the case, you have the smarts and acumen to handle problems.

CHOOSE 3 MERCHANDISE AND 1 MOVE:

- Smartphone (innocuous, valuable)
- Suit (worn, +1wise, no higher than 3)
- Uniform (worn, +1brave no higher than 3)
- Steel briefcase (hand, +1harm)
- Certified in a profession (+1wise, no higher than 3)
- Government/law enforcement/military training (+1stout or +1brave, no higher than 3)
- Laptop computer
- Attended law school (+1wicked, no higher than 3)
- Medical kit
- Pistol (loud, messy, range, +3harm)
- Bucks: A lot

YOU HELP THEM, YES YOU DO (ROLL +WISE)

When you want to use basic medical equipment such as a first aid kit to recover -1harm, roll +wise.

- On a 10+ you can restore up to -2harm.
- On a 7-9 you can restore -1harm.
- On a 6 or less you fumble, causing an additional +1harm; if treating a PC they can choose to take the *harm* for +1experience.

EXAMPLE

Narrator: The cannonball has smashed through your leg for 1 *harm*.

Jose: I grab the first aid kit and try to stop the bleeding.

Jacob: Okay roll *you help them, yes you do*

Jose rolls an 8, adds Wise resulting in a 9.

Narrator: Alright, you're able to restore one *harm*, so Jacob is no longer hurt. What do you do?

BID YOUR CARES GOODBYE (ROLL +SWEET/+PAL)

When you make a gesture of support or use a piece of wisdom to help soothe the mind of someone who has been driven toward madness, roll +sweet or +pal if it is with another player

character.

- On a 10+ you can restore up to -2shock.
- On a 7-9 you can restore -1shock.
- On a 6 or less you make things worse, causing an additional +1shock, if a PC they can choose to take the *shock* for +1experience.

EXAMPLE

Narrator: The woman pulls off her face, revealing bloody tissue beneath. She roars with fury causing +1shock. What do you do?

Amber: Okay, I'm not insane yet, so I'm going to grab Katherine and whisper in her ear, "Don't let the fear take you. I need you to come to your senses. Snap out of it."

Narrator: Okay, so that sounds like *bid your cares goodbye*. Roll +pal.

Amber rolls 6, minus 1 on Pal resulting in 5.

Narrator: Okay that statement makes things worse. Katherine, do you want to take another *shock* for 1 experience?

Katherine: Uh, nah. I'll let it slide.

Narrator: Okay, what do you do now?

STOP DELIBERATE DISOBEDIENCE (STAT SWAP)

When you want to change someone's mind or stop someone's behavior, but firmly and with authority, use *charm a heart into deciding* but with +wicked, instead of +sweet.

EXAMPLE

Narrator: The kid starts running off with the cotton candy. What do you do?

Jane: I shout, "HEY! PUT THAT BACK YOUNG MAN!"

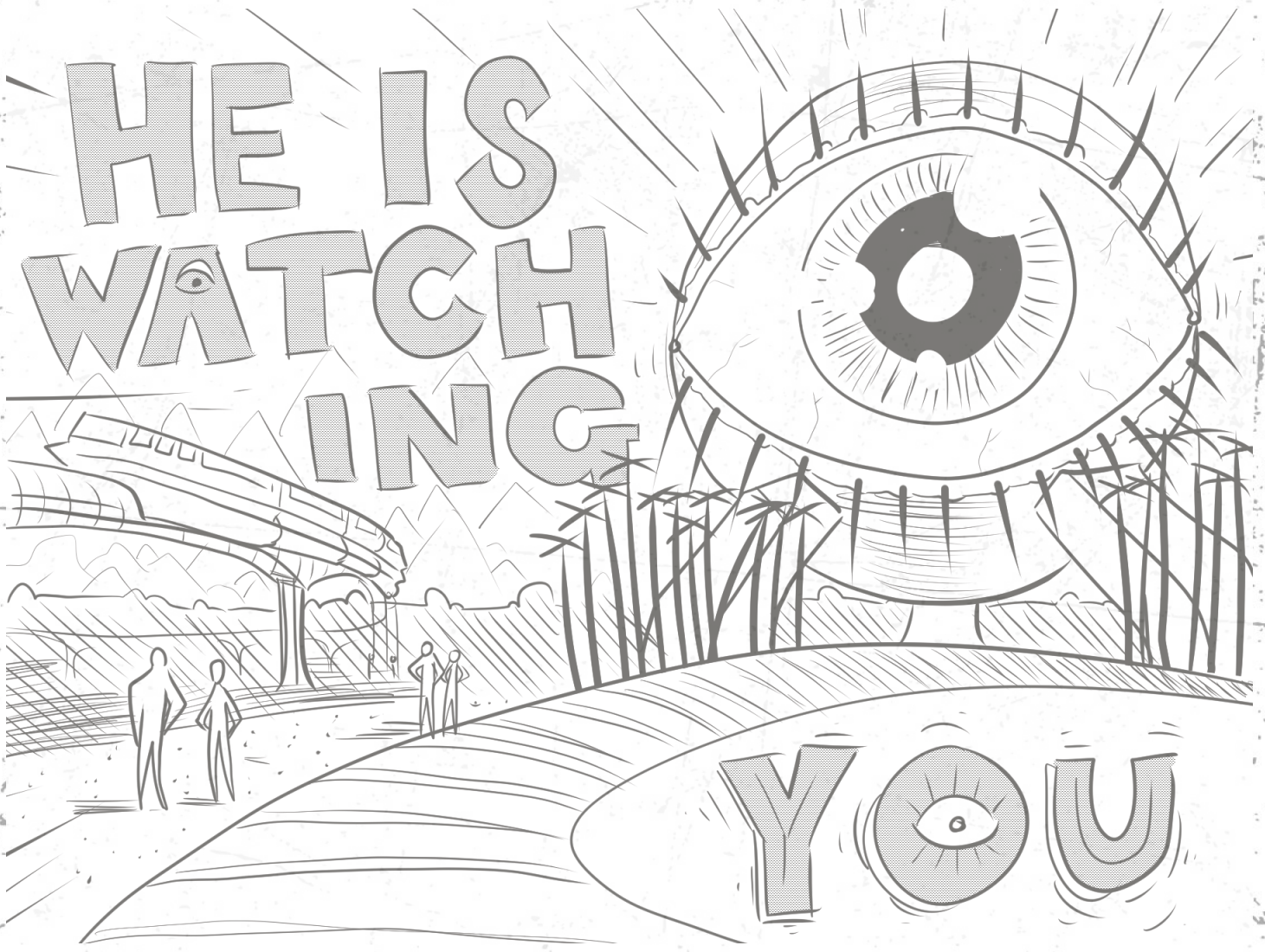
Narrator: Oh, so you're going to *stop deliberate disobedience*?

Jane rolls 5 with Wicked makes it 7.

Narrator: The kid stops and turns around. "I'll put it back if you promise to buy me one." What do you do?

Jane: I'm not going to buy that kid a cotton candy he just stole!

Narrator: He's waiting for an answer. What do you do?





GUESTS

Hello, everyone! Welcome aboard the Mr. Mouse and Pals Tram. Please lower your head and watch your step while boarding, and disregard the souls of the damned that may still be clinging to the sides. Please place young children toward the inside of the tram, unless you are offering the child as a sacrifice to the Great Mouse. Children may not ride in strollers. As a courtesy to other passengers, we ask that there be no eating, drinking, smoking or bloodletting on board. In just a few moments, we will begin our trip to the Mouse Park Main Entrance. For your safety, remain seated with the doors closed—keeping your hands, arms, feet, and legs inside while the tram is moving or risk getting pulled into the darkness of the void of the deep beyond.

We are now approaching the Mouse Park entrance. On behalf of all our Mousineers and the Great Mouse, who shall rise only when his apocalyptic appetites are not satiated with life force, blood, and shadow, we are pleased that you have joined us today.

Enjoy your stay at Mouse Park. Driver, you are clear.

Creating a Guest

The *incidents* (situations confronted in the game) are largely out of their control. They will likely be defensive and trying to escape the dangers of Mouse Park. This is a great set-up for one shots on face value. However, it can also work to play guests in a series of sessions if the group is trapped inside the park for a long period of time, or is on an investigative track to uncover the secret plots of the park's many dangers.

GUESTS HAVE:

- Mouse Park branded clothing (worn)
- Backpack
- Smartphone (valuable)

HOW OFTEN HAVE YOU ATTENDED MOUSE PARK?

- This is my first time
- This is my second time
- I've been here a few times in the past
- I'm an annual passholder

WHY ARE YOU TOGETHER AT MOUSE PARK?

- We're a family
- We're a school, church, or company group
- We're an undercover government or law enforcement agency

- We're members of the media
- We're friends
- We don't know each other at all
- Some of us know each other

HOW DID YOU ARRIVE AT MOUSE PARK?

- Free ticket sweepstakes on a soda can
- Don't know, but it was a bad, impulsive idea
- Saved for years for this and I better enjoy it
- Promised someone in a moment of weakness
- Know someone on the inside who gave discounted tickets

MOVES (CHOOSE ONE):

CONTROL YOUR DESTINY (ROLL +BRAVE)

When you use your knowledge of Mouse Park and understanding of routines and policy to get away with doing something wrong or against the rules in the park, roll +brave.

- On a 10+ you are left alone to do whatever it was they "thought" was against the rules, but was apparently not.
- On 7-9 they let you pass or look the other way with a warning not to do it again, and they close the loophole so you won't be able to try taking advantage of it in the future.
- On a 6 or less you are caught, and the natural and terrible consequences take place.

EXAMPLE

Narrator: The Mousineer blocks your way and says, "I'm sorry miss, it's restricted back here unless you're wearing a fuzzy costume! Haha!" What do you do?

Caleb: I'm going to recite a rule about how guests are allowed backstage as long as they are passholders.

Narrator: Alright, roll *control your destiny*.

Caleb rolls 3, adds *Brave*, totaling 4.

Narrator: The Mousineer's demeanor changes and he becomes very serious and gruff, "I'm not a fool. Now move along, before I get security." What do you do?

KNOW WHAT FIRE IS AND THE WORD "BURN" (ROLL +WISE)

When you use your life-long love for Mouse Park to draw upon its hidden powers and look for the truth of what is going on, roll +wise.

- On a 10+, hold 2. On a 7-9, hold 1. When you want to find hidden meaning in some-

thing at Mouse Park, spend your hold to ask the Narrator questions, 1 for 1.

- Is this what it appears to be?
- Will this hurt someone?
- Will this help someone?
- What is the purpose of this?
- How can I use this to help my situation?
- How do I get rid of this?

EXAMPLE

Narrator: The ride is closed, however you see in the background that some Mousineers are bringing someone on a stretcher into the back, trying to be sneaky about it. What do you do?

Darnell: I want to think back on all my Mouse Park experiences and try to get an idea of what's going on.

Narrator: So, roll your *know what fire is and the word 'burn.'*

Darnell rolls 8, adds Wise resulting in 9.

Darnell: Okay, Will this hurt someone?

Narrator: Yes, anyone that has been injured on a ride needs a paramedic, not to be shuffled backstage. What do you do?

FIND THE SECOND STAR TO THE RIGHT (ROLL +WISE)

When you use your innate knowledge of Mouse Park to know the quickest or most efficient way to a destination, roll +wise. On a 10+, hold 2. On a 7-9, hold 1. When you want to find the best way through, spend your hold to ask the Narrator questions, 1 for 1.

- What is the quickest way to get to a destination?
- What is the best way to get to a destination without being seen?
- What is the path of least resistance?
- Where is the best place to hide?
- What is the best way to escape?
- What is the best way to lose those that are following me?

If you act on the answers, you get a +1ongoing as you move using the relevant information. On a 6 or less you chose the worst way through and will get a -1forward until you make it to your intended destination.

EXAMPLE

Narrator: The six security guards are moving through the crowd toward you. What do you do?

Sarah: Um, *find the second star to the right?*

Sarah rolls 6, adds Wise totaling 7.

Sarah: What is the path of least resistance?

Narrator: If you were to follow a passing school group, you'd easily blend in as they go into the attraction. What do you do?

SAY A WONDERFUL PHRASE (ROLL +SWEET)

Whenever you say a wonderful phrase to a Mousineer in costume, you'll get an autograph and roll +sweet. On a 10+ hold 2. On a 7-9, hold 1. On 6 or less, gain +1experience but you do not get an autograph. Spend your hold for an effect.

- Negate *harm* (1 hold for -1harm)
- Negate *shock* (1 hold for -1shock)
- Add a *ward* (1 hold for +1ward)
- Negate *Twinkle* (1 hold for -1twinkle)

EXAMPLE

Narrator: The princess is waving from the dragon-shaped float, smiling at the crowd below. What do you do?

Dominic: I'm going to grab my autograph book and *say a wonderful phrase!*

Dominic rolls 2, plus Sweet totaling 3.

Narrator: Several Mousineers approach to drag you off the parade route. You get an experience point. What do you do?

BE A GUEST (STAT INCREASE)

Your standing as an annual passholder with Mouse Park gives you certain advantages and perks. Get +1ongoing with any Mousineer.

EXAMPLE

Narrator: You accept the churro and the vendor says, "That will be \$48.95." What do you do?

Seth: I'm a passholder, I'll show him my pass.

Narrator: Okay, you're going to *charm a heart into deciding?*

Seth rolls 8, plus Sweet is 9, plus +1ongoing.

Narrator: Okay, you get the churro for free. What do you do?



MOUSINEERS

Gosh! It's so swell you want to join the Mouse Park family! And when you work at Mouse Park, you're not an employee, you're family! That's why we call you Mousineers! Ho ho!

We just need to ask you a few easy questions. For starters, since you're part of the family, do you promise you'll be good and keep all of our secrets safe?

There are some things that happen here, well golly, it's not that big of a deal, but let's say you saw something awful and then you went and told your friends and family about it, and it would make them feel awful. Gee, we don't want that, do we? And suppose you wanted to get law enforcement involved, or the government—that would be silly! They'd just shut us all down, and then you'd have nowhere to work!

We protect each other at Mouse Park. We look out for one another. It'd be a shame if something bad happened because you couldn't keep silly little secrets.

One more thing, we really like the Great Mouse. Golly, he sure is the best! You'll be sure to do whatever it takes to make Him happy, won't you?

Now you are one of us. And we take care of our own.

You aren't going to step out of line, are you? Of course not!

Welcome to Mouse Park!

Creating a Mousineer

As an employee of Mouse Park, you have you have a responsibility to do your job right and to make the park an amazing experience for all the guests. But you also have the responsibility to protect Mouse Park by making sure the guests don't find out too much about what is going on in this place. No matter what department you are a part of, your real job is to protect guests, mitigate the damage of what they experience, and to make sure the secrets of Mouse Park never leave the gates.

Apart from that, you can choose any department to be a part of. Players can all choose the same department (especially helpful in one shots), or can choose to be a member of any department. Whatever department you choose, you will get a selection of *merchandise*, and a basic background on your position and role in the park. The departments are Attractions, Entertainment, Guest Relations, Maintenance, Security, and Service.

ATTRACTIONS

You are the lifeblood of Mouse Park. Nothing works without you. You are in charge of guest safety, you make sure the rides work and operate on time, you control the crowds, you do everything to make Mouse Park what it is. There is a code of honor for the Attractions department, and that code doesn't include the other departments. Everyone knows who's really in charge of this place.

ATTRACTIONS MOUSINEERS DO:

- Run the rides/attractions
- Crowd control
- Creative design and decor
- Engineering
- A little of everything (troubleshooting)

ATTRACTIONS MOUSINEERS HAVE:

- Mouse Park attraction uniform (worn)
- Walkie-talkies (range)
- Tablet with scanner attachment for guests and attraction mechanical/electrical status (valuable)

HOW LONG HAVE YOU WORKED IN ATTRACTIONS?

- Today is your first day on the job
- You've been a Mousineer less than a month
- You've been a Mousineer less than a year
- You've been a Mousineer 2-9 years
- You've been a Mousineer for 10 years
- You've been a Mousineer more than 10 years

WHAT DO YOU THINK OF THE OTHER PEOPLE AT MOUSE PARK?

- Nothing. I don't care about them.
- They're all great!
- I love Maintenance, they fix my stuff.
- The people in Service think they work harder than us, but they have no idea.
- Entertainment is full of vultures, always trying to steal our ideas.
- Security stands around and does nothing.
- Must be nice for Guest Relations, always sitting in their high-and-mighty air-conditioned offices.
- Guests are like cattle—get them on, get them off. Moo.

ENTERTAINMENT

You don't work at Mouse Park to have fun, to hang out, or to go on rides. No, you're there to show off how talented you are. Where else can you show off your God-given gift and find your fame and fortune, but in a busy worldwide attraction? And for those losers that don't realize you're the next big thing, well you don't have time for haters either. You know what you are and they know what you are, and that's enough.

ENTERTAINMENT MOUSINEERS DO:

- Costumed characters (fur characters)
- Character actors (face characters)
- Singers and/or dancers
- Parade entertainers
- Character handler/crowd control

ENTERTAINMENT MOUSINEERS HAVE:

- Mouse Park costume (worn)
- Access to parade floats (valuable)
- Tablet with access to database and PA system (valuable)

HOW LONG HAVE YOU WORKED IN ENTERTAINMENT?

- Today is your first day on the job
- You've been a Mousineer less than a month
- You've been a Mousineer less than a year
- You've been a Mousineer 2-9 years
- You've been a Mousineer for 10 years
- You've been a Mousineer more than 10 years

WHAT DO YOU THINK OF THE OTHER PEOPLE AT MOUSE PARK?

- Nothing, I don't care about them.
- They're all great!
- Maintenance keeps on breaking our stuff.
- Never make eye contact with Service people, they might talk to you.
- Attractions is boring, people come for entertainment, not rides.
- Security keeps me safe.
- Guest Relations are very clingy, they always want you to meet their families and spouses.
- Guests are my audience. I love them.

GUEST RELATIONS

You know Mouse Park better than anyone. It's none of your business when something freaky

goes on here. You collect your paycheck and have the added perk of being able to come to the park whenever you want. You get awesome employee benefits, free tickets for your friends, and you never have to wait in line. It's great to be in Guest Relations—except something is nagging deep inside you that says something is terribly wrong. It doesn't matter, you've been well-trained. No matter what happens, you'll have that winning smile, a positive attitude, and the joy of the Mouse.

GUEST RELATIONS MOUSINEERS DO:

- Tickets
- Customer Service at Town Hall
- Directions and Information
- Trolley and transport
- VIP tours

GUEST RELATIONS MOUSINEERS HAVE:

- Mouse Park Mousineer uniform (worn)
- Walkie-talkies (range)
- Tablet with scanner attachment for guests and access to Mouse Park database (valuable)

HOW LONG HAVE YOU WORKED IN GUEST RELATIONS?

- Today is your first day on the job
- You've been a team member less than a month
- You've been a team member less than a year
- You've been a team member 2-9 years
- You've been a team member for 10 years
- You've been a team member more than 10 years

WHAT DO YOU THINK OF THE OTHER PEOPLE AT MOUSE PARK?

- Nothing, I don't care about them.
- They're all great!
- The people at Maintenance take too many breaks.
- Service Mousineers are the hardest working in the park.
- Entertainment houses some of the most terrible divas of all time.
- Security takes care of bad guests.
- The Attractions people are on a very, very high horse.
- Guests are crabby, annoying, and demanding.

MAINTENANCE

You are the creators of Mouse Park, the visionaries, and the idea-makers. You are also the mechanical craftsmen at the heart of the park and spend your days and nights making repairs, keeping the place running, and building new attractions. You know every inch of the place, why every nut and bolt was put there, and how to fix it when it breaks (or to break it if/when it works too well). Although revered by many of your peers, there are some that view you as merely mechanics and repairmen.

MAINTENANCE MOUSINEERS DO:

- Custodial services and grounds clean-up
- Attraction maintenance and repair
- Parade float maintenance and repair
- Structural maintenance and carpentry
- A little of everything (on-call repairs)

MAINTENANCE MOUSINEERS HAVE:

- Mouse Park coveralls (worn)
- Walkie-talkies with earpieces (range)
- Access to standard and heavy tools (valuable)

HOW LONG HAVE YOU WORKED IN MAINTENANCE?

- Today is your first day on the job
- You've been a Mousineer less than a month
- You've been a Mousineer less than a year
- You've been a Mousineer 2-9 years
- You've been a Mousineer for 10 years
- You've been a Mousineer more than 10 years

WHAT DO YOU THINK OF THE OTHER PEOPLE AT MOUSE PARK?

- Nothing, I don't care about them.
- They're all great!
- I basically want to date everyone in Entertainment.
- The next time I have to fix a cafe fryer, I'm smacking the sixteen-year-old Service employee who broke it.
- Attractions always break. They should just learn how to use a wrench.
- I don't even know anyone in Security. What do those guys do anyway?
- Guest Relations people are nice enough, if they'd ever answer their phones.
- Guests are in the background, I barely notice them.

SECURITY

You are the strong arm of Mouse Park. The lives of these guests rest in your hands. Yeah, it's good to be all fun and frivolous, but you have a job to do. The safety of these guests comes first. Though technically, Mouse Park interests go first along with the appearance of safety. Then guest safety. Although, the secrets of Mouse Park must also be protected, so they come first. So, first secrets, then Mouse Park interests, then the appearance of safety, then guest safety. Don't forget the covering up of things that shouldn't have happened. So, covering things up, park secrets and interests, the appearance of safety, and safety. That is the never-dying code of the Mouse. All that, in that order.

SECURITY MOUSINEERS DO:

- Surveillance and profiling
- Patrol for issues
- Bodyguard for VIP and Management
- Take care of guests who are problems or that know too much
- Keep secrets safe

SECURITY MOUSINEERS HAVE:

- Mouse Park Security uniform (worn)
- Walkie-talkies with earpieces (range)
- Pepper Spray (close, causes +1harm)

HOW LONG HAVE EACH OF YOUR WORKED IN SECURITY?

- Today is your first day on the job
- You've been a Mousineer less than a month
- You've been a Mousineer less than a year
- You've been a Mousineer 2-9 years
- You've been a Mousineer for 10 years
- You've been a Mousineer more than 10 years

WHAT DO YOU THINK OF THE OTHER PEOPLE AT MOUSE PARK?

- Nothing, I don't care about them.
- They're all great!
- Entertainment is our biggest liability.
- Service department are the eyes and ears.
- Attractions are in the most dangerous department.
- Maintenance are good allies to have.
- Guest Relations people are clueless.
- Guests need to be protected, but some need to be put down.

SERVICE

You are the lowest rung of the Mouse Park ladder. The people guests barely look at, and management forgets about you. You aren't paid a living wage, and you have to do the worst of the worst, while feeling happy and grateful for the opportunity. The horrible guests and the messes they make, the food they want, the crap they want to buy—that's all on you. But you know what goes on here. You are in the gutter, you are the custodians, restaurant workers, and churro salespeople and so you see everything.

SERVICE MOUSINEERS DO:

- Food service
- Retail
- Food or retail cart
- Arts and crafts
- Babysitting

SERVICE MOUSINEERS HAVE:

- Mouse Park retail/restaurant uniform (worn)
- All-access retail and food/beverage key (valuable)
- Free access to Mouse Park *merchandise* (valuable)

HOW LONG HAVE YOU WORKED IN SERVICE?

- Today is your first day on the job
- You've been a Mousineer less than a month
- You've been a Mousineer less than a year
- You've been a Mousineer 2-9 years
- You've been a Mousineer for 10 years
- You've been a Mousineer more than 10 years

WHAT DO YOU THINK OF THE OTHER PEOPLE AT MOUSE PARK?

- Nothing, I don't care about them.
- They're all great!
- Entertainment is full of jerks.
- Security guys are alright.
- Attractions are full of jerks.
- Maintenance is full of jerks.
- Guest Relations are full of jerks.
- Guests are jerks.

MOUSINEER MOVES (CHOOSE ONE)

PAINT WITH THE COLORS OF THE WIND (ROLL +WISE)

When you provide a Mouse Park-inspired metaphor to inspire someone before they make a move, roll +wise.

- On a 10+ you inspire the character, and the wisdom you impart makes them a better person so they get +1experience and +1forward.
- On a 7-9 you inspire the character and they get +1forward.
- On a 6 or less you don't inspire the character, and they can choose to gain +1experience to take -1pal with you.

EXAMPLE

Narrator: The alligator has bitten off your friend's foot and is now going back into the lagoon. What do you do?

Chris: I'm going in after it.

Faith: Well, you know what they say, "If the Tick Tock Crock has it's back turned, you can grab the tail."

Narrator: Okay Faith, roll *paint with the colors of the wind*.

Faith rolls 2, adds Wise, equals 3.

Faith: I think it was a terrible metaphor.

Narrator: How does this go down

Chris: I'm going to glare at her, but I won't take the experience. We're still friends, even if she likes to spout off nonsense.

Narrator: So Chris, you're going after the alligator then?

WISH A DREAM (ROLL +TWINKLE)

When someone is trying using the *wish upon a star* move, touch that person or hold their hand to get a blessing from the power of Mouse Park and roll +twinkle.

- On a 7+ the wish does not add a *Twinkle* to the character.
- On a 10+ you get -1twinkle as you have lovingly taken in the power of the park.
- On a 6 or less the wish proceeds as normal, the character gets +1twinkle and so do you.

EXAMPLE

Narrator: The creature leaps up from the toadstool, its little gremlin arms lashing its claws at you, and its beastly face is growling and hissing as it lunges. What do you do?

Geoff: I'm going to jump out of the way!

Narrator: Okay, roll *go the distance*.

Geoff rolls a 2, with *Stout* is 3.

Geoff: I can't take more *harm*! Okay. Fine, I'm going to look up to the sky and *wish upon a star*.

Peter: Wait! I'm going to *wish a dream* for you!

Narrator: Okay, so you ask the Great Mouse for help, roll plus *Twinkle*.

Peter rolls 10 with 1 Twinkle is 11.

Narrator: Okay, Geoff you do not accumulate a *Twinkle* and you get to reroll. You jump out of the way of the creature, and with the guidance of the Great Mouse it misses you, but you stumble and trip, losing your footing. What do you do?

REMOVE THE STRINGS THAT HOLD YOU DOWN (SPECIAL EFFECT)

Once per day you can *wish upon a star* without accumulating *Twinkle*.

EXAMPLE

Narrator: The ax is buried deep inside your body, roll your *harm* . . .

Alex: Nope, I'm going to *wish upon a star* and negate all *harm*.

Narrator: Alright, so you call upon the Great Mouse for help. Roll minus *Twinkle*.

Alex: Nope, I'm going to use *remove the strings that hold you down*.

Narrator: Well don't you get the cookie.

Alex: Yep.

Narrator: The ax hole in your body suddenly heals itself to the astonishment of the lumberjack. You've accrued no *Twinkle* and the Mouse is smiling upon you. What do you do?

FILL THE WORLD WITH SUNSHINE (ROLL +TWINKLE)

When you want to perform a miracle by calling upon the powers of Mouse Park and/or the Great Mouse in order to affect the environment or cause *harm* or *shock* through magic, roll +*twinkle*.

- On a 10+ choose one of the following effects
 - Magical energy blasts from your fingertips or hands and strikes a character, causing +2*harm*
 - Create a horrible vision that inflicts +2*shock* on a character
 - A shield of magical energy deflects up to -2*harm* that was just given

- *Ward* up to -2*shock* that was just given
- Magical blessing gives you or a character +1*forward* for the next hour
- Magical aura adds +1*armor* for the next hour
- On a 7-9, choose one of the following effects.
 - Magical energy blasts from your fingertips or hands and strikes a character, causing +1*harm*
 - Create a terrible vision that inflicts +1*shock* on a character
 - A shield of magical energy deflects up to -1*harm* that was just given
 - *Ward* up to -1*shock* that was just given
 - Magical blessing gives you or a character +1*forward* for the next minute
 - Magical aura adds +1*armor* for the next minute
- On a 6 or less, there is no effect and you gain a *Twinkle*.

EXAMPLE

Narrator: Fifty robotic costumed dolls have swarmed upon you, running down the hills of Scotland and past the Eiffel Tower, rushing the boat with gnashing teeth. What do you do?

Jackie: I stand up and face the mob of animatronic dolls and raise my hands, then call upon the energy of Mouse Park.

Narrator: You're going to *fill the world with sunshine*?

Jackie rolls ten, plus Twinkle is 12.

Narrator: Okay, so what's the effect?

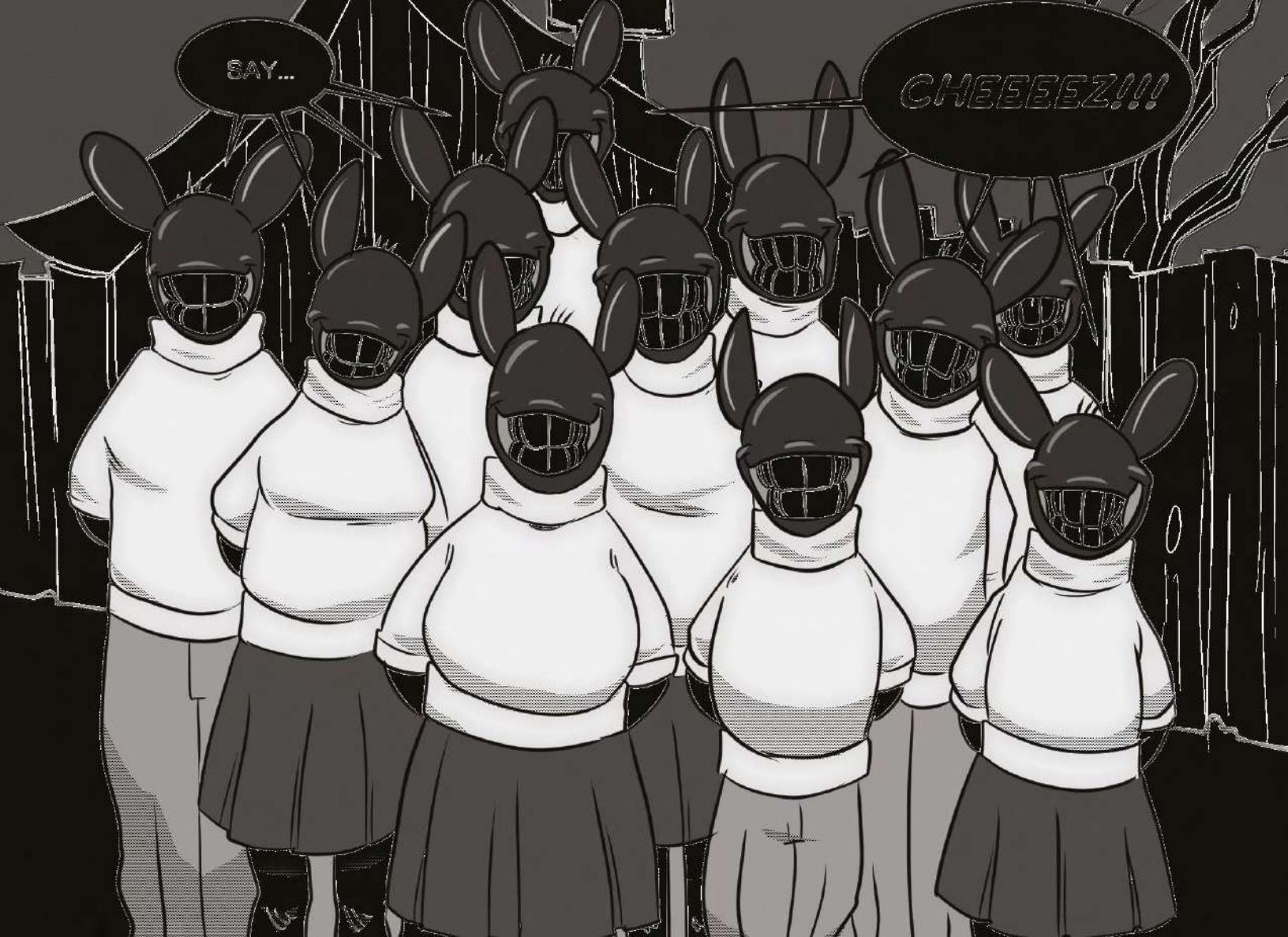
Jackie: I'm going to give us all magical *armor*.

Narrator: You and everyone on the boat are suddenly glowing with a black radiance. You feel stronger. What do you do?

FIND BEAUTY FROM WITHIN (ROLL +SWEET)

When you want to engineer a miracle using whimsy, art, or some sort of theatrics or attraction that can be used once like *wish upon a star*, but without accumulating *Twinkle*, roll +*sweet*.

- On a 10+ you're able to create a miracle as intended right away, and may negate *harm* or *shock*, or reroll a die.
- On a 7-9 you're able to create a miracle as intended, and may negate *harm* or *shock*, or reroll a die, but an unintended consequence also occurs that causes a new problem, delay,



or too much attention.

- On a 6 or less you fail to create the miracle and you gain +1twinkle for disrupting the Great Mouse.

EXAMPLE

Narrator: Wyatt has coughed up blood and is now taking his last breath in your arms, as the giant jousting lance protrudes from his stomach. What do you do?

Courtney: I'm going to make up a song about how beautiful he is and how much he'll be missed, and then sing it to him.

Narrator: Okay, roll *find beauty from within*.

Courtney gets 12 adds Sweet, making it 14.

Narrator: Okay, your comforting music mysteriously and magically cures him of all *harm*, and the lance drops uselessly at your feet. What do you do now?

WHO ARE YOUR PALS?

Figuring out your *Pal* stat with others is an opportunity during character creation to establish relationships with the other characters. This is especially important for the game on two levels. For cooperative storytelling, things are always more interesting when characters know each other and have some sort of past baggage or chemistry. On another level, many of the moves are affected by how well you know someone and to what capacity. When you make a move against or with another character you roll +pal and, in some cases, you use *Pal* instead of another stat.

If you have a good relationship with someone, you have +1 to +3pal with them and get bonuses

to moves with that person. If you have a bad relationship, then your *Pal* will be -1 to -3 and will deduct from moves used with that person.

This needs to be done at the table and in a collaborative way. You may ask as many questions as you like to determine *Pal* scores with others. You may also choose to not ask any, but the more you ask, the better you can build relationships and the deeper the story can go.

Ask any number of these questions at the table, or none at all. A player can answer more than once, but no one can have more than +3pal or -3pal with anyone.

PERSONAL	PROFESSIONAL	FINANCIAL
Which one of you is my sibling? (+3pal with that character and they can choose to have +0pal, +3pal, or -3pal with you)	Which one of you is my best friend at work? (+3pal with that character and they can choose to have +3pal, +0pal, or -1pal with you)	Which one of you do I go to for financial advice? (+2pal with that character and they can choose to have +2pal, +0pal, or -2pal with you)
Which one of you would help me move if I called and paid with pizza and beer? (+2pal with that character and they can choose to either have +2pal or +0pal with you)	Which one of you have I done favors for to make your job easier? (+2pal with that character and they can choose to have +2pal or +0pal with you)	Which one of you have I loaned a large amount of money to? (+2pal with that character and they can choose to have +3pal or +0pal with you)
Which one of you did my significant other leave me for? (-3pal with that character and they can choose to have +0pal or -3pal with you)	Which one of you turned me in to the boss for doing something wrong? (-3pal with that character and they can choose to have -3pal or +0pal with you)	Which one of you ripped me off and refuses to pay me back? (-3pal with that character and they can choose to have +0pal or -3pal with you)



The game can be played with any number of character types. One player group may consist of multiple departments and guests that work through a single story that brings them together. *Pal* is a good tool to make sure that characters have personal connections that would also drive them to be together. It is up to the Narrator to use moves that ensure everyone gets a share of the spotlight and that, when needed, characters are in the same scene.

Groups with multiple departments or a mix of Mousineer and Guest can be challenging for a short campaign or single session. The group should consider keeping everyone together in the same department, or playing entirely guests, so that there is no time wasted on pulling everyone together into the same scene. However, with some coordination, one shots can be done with a mix of character types.

CHARACTER VERSUS CHARACTER

While your playing group will have very different agendas, personalities, and skills, it is important to recognize that ultimately *The Happiest Apocalypse on Earth* is a collaborative storytelling game. That doesn't mean that characters can't disagree or try to get in each other's way, but it *does* mean that no matter what the characters do, the players are on the same page. The focus of the game is not inter-character conflict, but rather to tell the story of a *group* of characters trying to understand, survive, and protect each other against the face of unspeakable horrors. As players, talk to one another and make sure that character conflict is support of the story and aim to resolve it accordingly.

COMING BACK TO MOUSE PARK

If your group is playing multiple sessions of the game, there will need to be some discussion as to why they would come back to Mouse Park (especially if some players are playing guests). It need not be overly involved, but something to keep in mind. Following are some good reasons for traumatized and fearful people would return:

- To collect more evidence in order to report to the authorities
- Recover something valuable that was lost
- Rescue someone in trouble
- Too afraid to leave and so must join
- Drawn to the powers there

GUESTS AND ALL THE DEPARTMENTS

*We go to this place and we think
we're being entertained. The
entertainment becomes horrible, yet
we are still entertained. And when at
last we realize the horror is real, it is
too late and all is lost.*



NARRATOR

As the Narrator, your job is to set up the situation and then determine what happens to the setting and people within it based on the characters' choices and actions. You are still very much in control of the story, but only in the sense that you are responsible for reacting to what the characters do, for delivering consequences of character choices, and to determine the outcomes of character actions.

In *The Happiest Apocalypse on Earth*, the players come together and decide what the setting is, how they know each other, and generally what the conflict is going to be. There is nothing for you to prepare. There is nothing for you to mandate. Your job is to take the situation your players created and do three things:

- 1) Figure out what the *dangers* are in that situation
- 2) Determine what those *dangers* want or why they are there
- 3) Know what those *dangers* do

After that, it is the player's role to interact with, stop, assist, or in some way affect the *dangers* that are present. Those actions then have consequences that you describe, and after this happens throughout the session a collaborative story is born.

This section will provide all the tools you need to do that. But remember beyond it all, your job is not to tell a story that players get to witness, your job is to narrate the story based on what the characters do.

Even though this is a collaborative storytelling experience, the Narrator is in control over a lot of the story's moving parts. You embody the setting and all of the non-player characters within it, identify the *dangers*, create motivations for the *dangers*, engineer conflict, and act as the arbitrator of the game rules.

Narrator Agenda

The Narrator agenda for *The Happiest Apocalypse on Earth* is embodied by the three following statements:

- Bring conflict to player characters and then

raise the stakes

- Play to find out what happens
- Transform the innocent into the horrifying

BRING CONFLICT TO PLAYER CHARACTERS AND THEN RAISE THE STAKES

They are just trying to get through their work day. Or maybe they're just visiting Mouse Park with their kids and want to have a good time. Their motivation is rather simple—coast through with no problems. Disrupt that peace and quiet. Make the roller coaster attraction they are working on or in line for malfunction, sending the cars plummeting at 55 mph 60 feet below, killing or maiming the guests inside. Make them decide what their characters do.

After they react, raise the stakes. Make things worse. Escalate the conflict, put in a time constraint, make the cost of failure much higher, add another concurrent, but opposed conflict to complicate the original one. Catch the cars on fire. Make them explode if they don't rescue survivors in time. Give them the choice between the burning guests in the crashed cars, or the kid hanging from the broken tracks above about to fall. Make it so that if they don't find someone to sacrifice to the Great Mouse within an hour, another fatal ride breakdown will occur.

Mouse Park is relentless, so you should be relentless too.

PLAY TO FIND OUT WHAT HAPPENS

If you play to find out what happens, you don't know how it will end. You don't know what the characters will do, you don't know where they will go, and you certainly don't know how they will behave. Your job as Narrator is to simply provide the consequences of their actions and to chart out the course of what the *dangers* will do.

The opening part of the session is built so that the players decide what the setting is and what *dangers* will likely be there. So, you simply cannot plan because you have no idea what the park will have, what the attractions are, or even what department the characters are in. You simply take what is given to you and then chart out the *incident*.

Don't invest your own ideas on what should

or should not happen, but instead respond to the players who are the stars of the story.

TRANSFORM THE INNOCENT INTO THE HORRIFYING

Nothing in Mouse Park is as it seems, and those that are in the world the longest have succumbed to its darkness. Every move the Narrator makes should feed into this experience—a slow slip into madness and the complete reversal of everything we cherish about theme parks.

Corrupt innocence into something unnatural, unsettling, strange, evil, or horrible. Dismantle the common understanding of childhood memories and make horrifying what was once joyful. It is the evil clown in an amusement park, a murderous princess, an undead pirate, a costumed character transformed into a monster. It is superficial joy with an undercurrent of fatality.

It is not enough to have a monster in the park. It's that the monster is an integral part of the park and that they appeared to be something wonderful or hopeful, but were really something terrible and horrifying.

It is an exercise in creating nightmares from fond memories and making horrible what was once beautiful.

Narrator Principles

The Narrator Principles are a list of “best practices” for you to keep in mind when you are running the game. Whenever you feel lost, off-track, frustrated, or in some way conflicted, refer to this list.

- Sprinkle the strange everywhere
- Make the world seem real
- Create interesting dilemmas, not interesting plots
- Address yourself to the characters, not the players
- Make your move, but misdirect
- Make your move, but never speak its name
- Name everyone, make everyone a person
- Ask provocative questions and build on the answers
- Respond with challenging circumstances and occasional rewards
- Be a fan of the players' characters
- Respect the dark power of Mouse Park

- Reveal the dark power of Mouse Park
- Think offscreen, too
- Cast fear and shadows with the magical
- Transform dreams into nightmares
- Nothing is ever as it appears

SPRINKLE THE STRANGE EVERYWHERE

Mouse Park is not normal. There are details around every corner that scream about the fact it is not normal. Drop those details, those specific things that make one cock an eyebrow. What is that? Why is it there?

MAKE THE WORLD SEEM REAL

For the people in Mouse Park, this is no comedy. Take it seriously, show the detail, and experience the emotion. Everyone has a motive. Everyone has a reaction. Everyone has a name.

CREATE INTERESTING DILEMMAS, NOT INTERESTING PLOTS

Your job is not to create a story, it is to create a situation. What is the setting from which players must make decisions? What are their hard choices? Save the kid in danger, or catch the monster? What do you do? Why?

ADDRESS YOURSELF TO THE CHARACTERS, NOT THE PLAYERS

This game is not about the players, it is about the characters. Put the character names on index cards if you need to.

MAKE YOUR MOVE, BUT MISDIRECT

Your Narrator moves are there to move the story along. But don't be obvious. Make your Narrator move, but then point them elsewhere. Someone is hanging from a rope on Galaxy Mountain, but even as the victim struggles to live, her murderer is scampering backwards in the darkness.

MAKE YOUR MOVE, BUT NEVER SPEAK ITS NAME

You have moves, but players should never know you are using those moves. It should be a natural course of the story's events.

NAME EVERYONE, MAKE EVERYONE A PERSON

Everyone in Mouse Park has a name. Name them.

ASK PROVOCATIVE QUESTIONS AND BUILD ON THE ANSWERS

It is great to ask questions of players and hear what they believe to be true of Mouse Park. Make what they say true.

RESPOND WITH CHALLENGING CIRCUMSTANCES AND OCCASIONAL REWARDS

Make the characters fight for success. Mouse Park does not want them to succeed, they should feel accomplished when they do.

BE A FAN OF THE PLAYERS' CHARACTERS

This is the players' story. Let them shine. Bring them fear.

RESPECT THE DARK POWER OF MOUSE PARK

In spite of its surface illusion, Mouse Park is not a nice place. Bathe in the darkness it presents.

REVEAL THE DARK POWER OF MOUSE PARK

It should be very clear, very quickly, that things are not safe at Mouse Park.

THINK OFFSCREEN, TOO

Mouse Park moves on with or without the characters. Incidents unfold. Things happen whether or not they interfere. Don't forget what's going on elsewhere.

CAST FEAR AND SHADOWS WITH THE MAGICAL

The powers of Mouse Park are not to be trifled with. Make that clear.

TRANSFORM DREAMS INTO NIGHTMARES

All that is beautiful is terrifying, all that is hopeful is desperate. Mouse Park strips away what is innocent to reveal the true horror beneath.

NOTHING IS EVER AS IT APPEARS

What is true? None can say. The evil has no depths, and all that is presented is done so to hide the terrible truth.

Whenever you are experiencing a moment when the players are looking to you to say something, always say:

- What the principles demand
- What the rules demand
- What your *incident* demands
- What honesty demands

Always Say

WHAT THE PRINCIPLES DEMAND

Narrator principles define how the Narrator achieves the goals of the game—or specifically, how the Narrator accomplishes the agenda. Whenever you need to say something, what you say should be on the path of your principles.

WHAT THE RULES DEMAND

The Happiest Apocalypse on Earth is, after all, a game. Game rules are more than protocols for how scenarios work, however. Rules are a social contract. They are a way for everyone in the playing field to know what can be done and what cannot be done. If you skimp on the game rules, you are no longer on a level playing field. Your players will no longer know what is possible and what isn't. In cases where the game rules don't specifically handle a situation, it is your job to adjudicate it to the best of your ability. But when you arbitrarily change rules in game it isn't fair to the players and it isn't fair to the story.

WHAT THE INCIDENT DEMANDS

You will learn how to create an *incident* in Mouse Park ([p. 72](#)), built from game mechanics that help you design the situation that the characters will be involved with. It does not determine the outcome of the situation, but rather the set-up, who is involved, why it is dangerous, and what their motivations are. When you speak, it should be within the confines of what your *incident* is. Everything should come back to the core plot in one way or another. Forgetting the *incident* and the motivations does not help to create a cohesive story, which is, after all, why we're playing this game to begin with.

WHAT HONESTY DEMANDS

This is not only about being honest with the rules (one shouldn't cheat), but also about being honest with the narrative. It is delivering honest consequences for actions and being truthful on the information provided to the characters. Your role is not to obscure the truth, hide the truth, or spring something arbitrarily in the characters' path, but to deliver a cohesive and interesting story. When something bad happens, it happens.

When something good happens, it happens. When information is found, it is true. Honesty in storytelling develops the trust needed to collaborate on a story with your players.

Before the First Game

As Narrator for *The Happiest Apocalypse on Earth*, you are responsible for the game as a whole. The game is engineered so that there is little preparation, however it is your role to make sure the players are prepared with everything they need, that they are acquainted with the game and with each other, that the story moves smoothly, and that the narrative follows an arc to a natural resolution.

The first thing you should do is read this book cover to cover. You will likely not need to reference much in the book during game play because the important things are broken out on a cheat sheet for you, however you should have a holistic understanding of the game, how it works, and how to manage the unexpected. Reading the book will help accomplish that necessary on-boarding you'll need.

Next, make sure you have supplies for your players. They will need character sheets and cheat sheets, dice, pencils, paper, etc. And it's always an interesting idea to prepare props as well, such as pictures of important NPCs, novelty hats, music, Mouse Park cupcakes, whatever else you may need to set the mood.

It is part of normal game play to set up the park and potential *dangers*, however you can have a map prepared where players help to fill in the blanks on attractions and areas of the park. Something visual is always good for telling the story, and the more interactive you can make it, the better.

Before the first game also take a look at the *incidents* in this book and keep them in mind in case one fits a scenario the players lay out. Also construct potential *incidents* based upon what you know of the players' playstyle and think ahead for potential *dangers* they may encounter. You can also set up a series of minor *incidents* that are baked in no matter what scenario they build up that can be useful for complicating the session or simply adding texture. Many *dangers* can be planned ahead of time as well, including prom-

inent NPCs in the park, or certain "evergreen" always present *dangers*. Additionally, you can come to the session with a list of NPC names on an index card to help you come up with NPCs on the fly.

Much of that is to help prepare you to think on your feet. The game works largely at the whims of the players, so if you can backfill tools to help you navigate the story, include them.

Running the Game

Your role as Narrator is to direct a movie that erupts from a core of twisted horror, and to inflict horror according to your agenda and by using Narrator moves. Much of your creative work will be around reacting to player choices and then making moves against them to escalate the story, raise tensions, and put obstacles in their path. There is a unique challenge when running a game in this way, in that you do not have a tremendous amount of narrative control and so therefore are not adequately prepared for what may happen. You must use creative agility to navigate the ever-changing waters of the story and then stick to your agenda. If you ever get stuck, look at the Always Say section ([p. 61](#)) and choose a move that will impact the story and propel the characters forward.

READ THE TABLE

Be cognitive of how players are responding to the game. Are they leaning forward, engaged, and actively participating? Are they disengaged, leaning back, checking their phone, not paying attention? Are they uncomfortable? Avoiding eye contact? It is the Narrator's role to understand the table and make real-time changes according to the body language the players are emoting. If they are disengaged, move the narration over to them. Put a point of decision in their character's path. If the table's energy is low, pick up the conflict. Stand up and become enraptured in the story yourself. Use your voice to escalate excitement, or lower it to increase tension. You can't fix every table, but if you are plugged into their level of interaction you can course-correct. Empathy is an important quality to being an effective Narrator.



LISTEN AND REACT

Narrators do not create the story, Narrators react to player characters. If a Narrator is doing all of the talking, describing every detail of Mouse Park, and acting out all of the NPCs to the point where NPCs are talking to NPCs, then the session's spotlight is no longer on the players. Let them be in their own story. Let them talk. Listen to what they say, then react to what their characters do. Don't use the characters' spotlight to tell your NPCs story, or to drive a plot you have been ready to use. See the world from the characters' point of view and steer the story based upon their actions. If the players are quiet and not filling the silence with their character actions, then start asking questions. Get them to answer questions so that they guide where the narrative is going. Ask them what their character wants, what she would be willing to do to get what is wanted, and what has gotten in the way of that. Stories are all about character motivations, and with some targeted questions you can find those motivations and act upon them.

RE-CHART AN UNPREDICTABLE INCIDENT

By their very nature incidents are unpredictable, however it is possible for the players to take the incident so off the rails that you are ill-prepared to handle the journey. Don't panic. Incidents are more like large ships than cars. You can chart a course to a place of comfort and stability and let the forward motion of character actions take you there. Plant a seed based upon a character motivation and help steer them in that direction. Running incidents requires little structure, so a simple Narrator Move can course correct the situation and bring things back to a place where you feel comfortable again.

RESPOND TO HARASSMENT

Beyond narrative control, your de facto responsibility is to make sure players feel safe at your table. Use the X card when necessary, but beyond that, pay attention. Horror games can go in many uncomfortable places and so be conscious of body language. Police potentially harassing or abusive behavior—do not allow it. For tables to be safe, handle those situations quickly and sternly. Do not be afraid to remove players that are disrespectful, abusive, or harassing of other players.

BASIC NARRATOR MOVES

Narrators have moves just like the players do, except they are far less structured. There are essentially only two types of moves: soft moves and hard moves. A soft move is something you do in the story that compels an action out of a player, but that does not force one, whereas a hard move will not necessarily allow a player to react to what you do.

SOFT MOVE EXAMPLE

As you run through the corridor, you see that the creature has a hold of a guest, dragging her by the ankle toward an office ahead. As it gets inside the office it tries to close the door. What do you do?

HARD MOVE EXAMPLE

As you run through the corridor, you see the creature has a guest, dragging her by the ankle toward an office ahead. Before you can react, it slips inside and slams the door, locking it. What do you do?

For the soft move, the players had an opportunity to intervene and stop the narrative. In the hard move example, they did not.

USING HARD MOVES ON MISSES

When a player rolls a 6 or less on a move, that means that they have a complication. This does not necessarily imply that they fail, but it does mean something complicates the situation or causes issues for the character. This can result in harm and shock, or something entirely narrative such as blocking the character's way, creating a tough decision, or making them lose something. Many player moves stipulate what a hard move could entail, but you are not limited to only that. Whatever you choose to do, you should make certain that it moves the story forward and provides something for the player to do next.

For example, suppose a character attempted to grab the monster before it went inside the office. You tell them to roll go the distance and she gets a 3 on the die roll. You could simply have the door slam on her arm, causing harm, but that alone doesn't push the story forward—it means only that she got hurt. A stronger way to handle it is to say that her arm blocks the door from closing, and she takes harm. That means the player has an opportunity to shove the door open or make some sort of decision about what is happening.

Situations like this tend to snowball, and as

moves begin escalating you'll know you are propelling the story forward.

USING HARD MOVES TO CHANGE BEATS

Hard moves can be effective in forcing a change in the beat. They can be particularly useful if players are getting bored, the situation is becoming repetitive, or things are feeling too comfortable. When using a hard move in this way, be conscious of player agency. Your goal here isn't to unexpectedly harm the characters or to cheat the players out of defending themselves or making choices. Your goal is to force the characters into taking a different action to change the story's pace.

For example, let's say a character has been searching for clues on a closed down attraction and has spent a significant amount of time going back and forth on information discovered and what that information could mean. It has begun to get repetitive, and there doesn't appear to be any compelling reason for the character to stop doing this. This would be a good place to make a hard move.

In this situation, the Narrator could announce future badness. Perhaps, in this case, the character stumbles upon a dismembered arm while he is exploring the ride, and streaks of blood lead to the maintenance corridor. That would then compel them to do something even if it was to run the hell away.

Narrator Moves

SEPARATE THEM

Create a situation that splits the party, even if temporarily; close and lock a door, knock a character into the log ride water channel, someone falls behind to buy a funnel cake, the phone rings upstairs in the office while a kid knocks over a display in the store. Separating the party will add suspense and depth to the experience and expand the potential narrative.

EXAMPLE

You both crawl through the ventilation shaft, army-crawling, as fast as you can. You can hear the metallic scuttling from behind as the creature advances and closes the distance. Jason busts through the grate and onto the surface of Main Street, but just as Aaron comes up as well, he feels tentacles snatch his ankle and pull him back down into the depths below. What do you do?

PUT THEM TOGETHER

If a party is split, then use this move to put them back together again; it can be as simple as allowing them to see where they are, providing help from an NPC, or by delivering an incentive for them to come to the same place at the same time.

EXAMPLE

The darkness begins to subside as you slowly come to consciousness. A haziness drifts over you as if in a deep fog, and when the fog lifts a horrible headache descends. The clearer your thoughts, the worse the pain is until at last you are awake and alert. You are both sitting in chairs, tied together, back to back. You are gagged. There is nothing in the room except for a single blindingly bright light in the ceiling and red wallpaper featuring rows of cartoon mice. What do you do?

PUT SOMEONE IN A HIGH-STAKES SITUATION

Raise the stakes by introducing a high cost for failure; it can be a time limit after which something horrible will happen, a change of the tables wherein someone important is at risk, a complication that gets in the way of what would have normally been a success, or putting something valuable on the line that will be lost.

EXAMPLE

You reel across the room, closing the distance as you see her princess skirt flip out of sight as she dashes behind a corner. As you came around you see her stopped with a young boy in her grip, butcher knife to his throat. She smiles broadly, her long blond hair falling into her face. "Little boys bleed easily, don't they?" What do you do?

TRADE HARM FOR HARM (AS ESTABLISHED)

In a situation where player characters have used a move that requires NPCs or monsters to inflict and also take harm, then do so with this move, using whatever harm bonus the NPC or PC has.

EXAMPLE

As you punch the bear you break a knuckle, causing +1harm to the bear and +1harm to you. What do you do?

DEAL HARM (AS ESTABLISHED)

If the NPC or monster cannot be seen or is using an ability that will not enable the Player Character to respond, inflict harm with no warning, using whatever harm bonus the NPC or monster has.

EXAMPLE

You point carefully, take aim and release the bowstring. The arrow flies true and thwunks into the back of the clown's head, who drops unconscious from the harm. What do you do?

ANNOUNCE FUTURE BADNESS

Fear of evil is worse than evil itself. Use this move to provide a glimpse of the horror to come—a slew of dead guests in a doorway, a shadowy figure peering down from a window

above, the sounds of screams beyond. Demonstrate through the narrative that things are about to get really terrible.

EXAMPLE

As you stand in line, it shuffles forward slowly. People chat quietly, check their phones, and wait. From inside the attraction you hear a “THUD!” sound and then the panicked sounds of men and women suddenly shouting and screaming “OH MY GOD! DEAR GOD NO!” You can’t see the source of the commotion from the crowd. What do you do?

GIVE THEM A DIFFICULT DECISION TO MAKE

Few things are worse than having to deal with two horns of a dilemma. This move can transcend only making hard choices; it is about taking the lesser of two evils, or deciding who or what to let go in order to succeed. These can be things like saving your friend from falling off a roller coaster or catching something before it falls into the lake.

EXAMPLE

The Flying Rhino attraction has increased its speed to the point where the entire apparatus is trembling. You can see bolts flying off it and the metal arms holding the Rhino cars shake and shimmy from the stress. Parents and children are screaming and looking down at the long fall below should the machinery fail. The cloaked figure is now running away from the ride, disappearing into the crowd. You can see the stop switch but if you get there, you’ll lose the perpetrator. What do you do?

TELL THEM THE POSSIBLE CONSEQUENCES AND ASK

Players may be stumped, and characters may be doing something that they don’t actually understand the implications of. It is part of your role as Narrator to move the story forward, so use this move to help players get a better picture of what to do, ask them what they are trying to accomplish, or better illustrate what could happen.

EXAMPLE

If you punch that bear, its powerful jaws will likely be used to smash your head. Are you sure you want to do that? What do you do?

TURN THEIR MOVE BACK ON THEM

If a player character fails a roll, use this move to turn their move around, and do to them what they were trying to do to the NPC or monster.

EXAMPLE

You pull the trigger and the bullet misses the animatronic duck by an inch, hits the cast iron door behind it, then ricochets back at you—penetrating your right leg and causing +2harm. What do you do?

MAKE A MOVE FROM YOUR DANGERS

Use the many moves your dangers have available to them, whether weird (monsters or supernatural), Mousineers (other staff at Mouse Park), management (bosses of Mouse Park), the guests, the park itself.

EXAMPLE

The creature appears from the darkness, shimmering in the moonlight, but otherwise without definite form—a ghostly apparition that appears to be made of volatile and rumbling smoke, almost like the darkness of a thunder cloud. It flows forward like a gas and overwhelms you and the others with complete and blinding darkness. What do you do?

CREATE A MALFUNCTION

Break something that is useful to the player characters when they fail to use it or create a breakdown somewhere else that adversely affects the characters. Shut down the park’s electrical systems, give a computer a virus, or break a hammer. Whatever the case, the malfunction should drive the narrative forward.

EXAMPLE

As you try to jimmy the ignition, there’s an electric short that jolts you for +1harm and then shuts down the computer before surging into the engine block and melting it into a useless piece of metal.

PUT UP A BARRIER

There are many ways to block the characters from their objective, especially if they fail a roll. Doors are closed and locked, buildings are collapsed, mobs of zombies block the path, etc.

EXAMPLE

There is an enormously loud screeching sound coming from above as metal pylons collapse and fold in on themselves. This is all accented with terrified screams as the Ferris Wheel tumbles off its axis and rolls through the park, smashing through a hot dog stand and a family of tourists before tumbling, uncontrolled and quite quickly, into you. What do you do?

OBSCURE THE ENVIRONMENT

Use this move to make things more challenging and to raise the stakes. You can use natural phenomena like fog or rain, use illusions from some evil supernatural power, or shut off the lights.

EXAMPLE

The blue sky is suddenly overwhelmed by unnaturally dark and tall thunder clouds. In the next moment thunder crashes and a torrent of rain pours down, followed by a steady stream of golf ball-sized hail. What do you do?

ESCALATE THINGS

Increasing the stakes is one thing, but escalating a scenario can be an entirely different move. Use this move to make the same problem worse. The out of control car has lost its break, the homicidal maniac is now also angry, the malfunctioning animatronic now has a weapon, or any other escalation that increases danger and fear.

EXAMPLE

The log ride’s boat is hanging precariously over the edge of the drop, but it is askew and will tumble, rather than slide. As the reptilian monster shoves you forward, it breaks the pipes and the water is diverted, drying up the waterfall and eliminating a smooth slide. What do you do?



DANGERS

Dangers are like a Narrator's playing pieces in the game. They are always in opposition to the player characters and their goals (even if they aren't intentionally in opposition), and serve as sources of conflict for the overall story. The different types of *dangers* behave in a variety of ways and can be used alone or in combinations with one another. Each *danger* has a different set of moves and in a further section, using the *dangers* in a campaign can be done systematically or on the fly. The danger types are:

- Weird (monsters, supernatural presences, evil, magic, bad guys)
- Mousineers
- Management (the business people and administrators of the park, or cult/faction leaders)
- Guests
- Mouse Park
- Big Picture (overall narrative themes that affect the characters)

Weird

Weird Dangers are one of the more common ones that players will interact with. They are typically the monsters, villains, supernatural creatures, and magical forces the characters must confront. Weird Dangers can include any number of creatures ranging from werewolves and vampires to psychotic murderers and malfunctioning machines. It can also include villains or humans that have been touched by evil, the supernatural, or magic. It constitutes all ranges from beastly minions to the big bad guy.

WEIRD DANGER MOVES:

- | | |
|--------------------------|--------------------------------|
| Appear suddenly | Escape |
| Disappear suddenly | Attack with ferocity |
| Hint at its presence | Attack with recklessness |
| Reveal its full power | Attack with calculation |
| Reveal its weirdness | Attack with restraint |
| Threaten, taunt, or mock | Use a power or special ability |
| Give chase | Get away |
| Make a bargain | |

USING WEIRD:

Weird Dangers will often be the center of a session. The pirates have come alive on the Pirate Ride and are slaughtering guests, Cinderella has lost her mind and is murdering people in Princess Castle, a poisonous fog has come from the Haunted House and is turning people into zombies, a demon has come from the abyss and is terrorizing the ice cream shop on Main Street, etc. There may be other dangers involved as well, and multiple Weird ones, but these dangers are the source of the narrative's conflict.

Mousineers

The staff members of Mouse Park are called Mousineers, and the term describes anyone from entry-level positions and guest services to upper management and executives. Unless a manager or executive is using his or her power to influence the narrative or harm the characters or guests, he or she is considered merely a Mousineer. They are the minions of Management or, if not, in the way of character goals and so can be a danger by deterring or distracting the characters, or in some way sabotaging what needs to be done.

MOUSINEER DANGERS HAVE THE FOLLOWING MOVES:

- | | |
|-----------------------------------|--------------------|
| Stop a Guest move | Assist |
| Stop a Weird move | Inform and educate |
| Enforce a mandate from Management | Attack or defend |
| Make a show of force | Capture |
| Assert authority | Interrogate |

USING MOUSINEERS:

The primary role of Mousineers is to carry out the will of Management, or to in some way get in the way of characters. They are the minions that do the dirty work for Management, the thralls that characters must get past, or the obstacles that are in the way of a character's goal. They are not all bad and they may not even know they are minions, but some certainly do. They can influence Weird Dangers and Guest Dangers and can impact a character's narrative. Moves are used to create drama and trials on the way to the climax.

Management

Management are the Mousineers in charge at Mouse Park. They can include actual management, such as executives or middle management in the park, but can also include other people of power or influence such as park investors, celebrities or influential people, politicians, or even parents (if characters are kids). Just because someone is in “management” at Mouse Park does not make them a Management Danger. In most cases, Management Dangers are on the periphery of a narrative, influencing from without and staying out of the way of Weird Dangers. They may be what implemented the Weird Dangers, or they may be simply trying to mitigate or avoid them. They rarely act directly and will use other dangers (especially Mousineers, but also Guests and Weird) to inflict harm, or influence characters.

MANAGEMENT DANGERS HAVE THE FOLLOWING MOVES:

USING MANAGEMENT:

- Stop a guest’s move
- Stop a Weird move
- Stop a Mousineer move
- Make a mandate
- Demonstrate force or authority
- Attack suddenly or brutally
- Negotiate
- Leverage something or someone
- Claim territory
- Allocate resources
- Appoint a task or delegate
- Play politics
- Show restraint
- Secretly attack

Management Dangers can be omnipresent, but rarely seen. The effects of their decisions, their sphere of control, and their actions are widely felt and observed, but they themselves stay at a safe distance, content to use minions and underlings to do their dirty work and clean up. Management can often be the “big bad guy” of the story, or the trigger of the conflict, but are either hard to get to, or their involvement is unknown. While Weird Dangers often create the conflict for characters, Management are often the reason there was a conflict to begin with.

Guests

The guests of Mouse Park are innocent bystanders, and most of them don’t mean to be a danger, but they often get in the way, are victims of the Weird Dangers, or become mouthy and problematic and so interfere with the player characters. Guest Dangers generally include the visitors of Mouse Park but can include other bystanders such as artisans, musicians, street performers, or people that are completely unaware of anything strange happening in the park at all.

GUEST DANGERS HAVE THE FOLLOWING MOVES:

- Get in the way
- Plea for help
- Tell stories
- Become a mob
- Become organized
- Collectively accept/deny authority
- Make a coordinated attack
- Demand accommodations
- Cling to or defy reason
- Make a mess of things

USING GUESTS:

Guest Dangers should always be used to compel characters to act or to complicate a character’s narrative. Either they need to be rescued, moved out of the way, or dealt with upon witnessing the Weird Dangers. Mouse Park cannot allow stories of evil to leave its walls, so much of what the characters need to do is to protect the guests from other dangers, divert them so they don’t notice other dangers, or to somehow take care of them if they do witness the other dangers. Guests are obstacles, MacGuffins, and victims.

Mouse Park

Mouse Park is an intelligent living thing. The fell forces at play here make the very earth alive with darkness. It has a presence and a will. These are forces beyond character comprehension and much of the time they will not know that it is happening at all. But for those that are attuned to Mouse Park, they will see the ripples of the moves and the texture and tone of the movement. They will know when the park is pleased, and when it is not.

MOUSE PARK DANGERS HAVE THE FOLLOWING MOVES:

- Create malfunction or disaster
- Erase the memory of witnesses
- Cover up crimes or suppress information
- Clone dead guests
- Reveal something
- Expose weirdness
- Empower or prohibit
- Make magic
- Hide something
- Rearrange or relocate
- Create an obstacle
- Create an alternative path
- Redirect or distract

USING MOUSE PARK:

Mouse Park Dangers are those unexplainable moments of darkness and terror that persist in every corner of the park. It is a higher intelligence behaving with its own agenda and desires. Ultimately the park wants to keep its home safe; from exposure, from being found out, from destruction. But it has an insatiable appetite and needs blood and terror on its soil to thrive. There is a constant tug of war between causing doom and over-correcting so that knowledge of the doom cannot escape the walls. Mouse Park moves should be reserved for moments when characters need reminding of where they are and the power that is present. It can establish the mood of severity, but it can also open up avenues so that the characters can stop other dangers or conceal them. Moves should be mysterious, cloaked in shadow, and unexplainable. Mouse Park moves should also be used following encounters so that witnesses to doom and horror are either eliminated, or memories are wiped. The park will clone dead people, use pineapple juice and hot chocolate vendors to wipe memories, or simply consume witnesses in its darkness. No one can know and no one who knows can leave.

Big Picture

The Big Picture may be the toughest of the dangers to organize. It is really the overall tone of the game. The hard-to-define stuff that needs to be done at the highest level of the narrative. It is a step down from Narrator agendas, though, because they are specific tactical things you can do to make sure the tone is where you want it. Much of this can be deployed when there is nothing else to

do or when no other dangers are around. Moves at the beginning of the game will show a flavor of what to expect, and moves throughout will punctuate what the other dangers are doing.

Big Picture Dangers cannot be easily mitigated, easily defined, nor easily attributed to a particular person, place, or thing. But their effects are real and are designed to be destabilizing. They are meant to unseat complacency and remind characters where they are and what they are up against.

BIG PICTURE DANGERS HAVE THE FOLLOWING MOVES:

- Introduce insanity
- Dismantle what is normal
- Unseen threats
- Create doom
- Compel servitude or resignation
- Compel danger
- Compel rage
- Become dormant/active
- Create dismay or sadness
- Hide / reveal horror
- Kill or destroy

USING BIG PICTURE:

Big Picture moves are generally hard moves that force a narrative forward and put characters in terrible situations. They aren't pretty and shouldn't be used lightly. If used as a soft move, they can set the tone early on, but once the story proceeds they can be used to punctuate evil and escalate the moves of the other dangers. They are the Narrator's ace card to be thrown down whenever the players are getting a little too comfortable. The best reaction to a Big Picture move is wide eyes, gaping mouths, and open pleas to something holy.

The dark places feel safe and I have
some friends there, but no one can
know. You won't tell, will you?



INCIDENTS

Dangers are not static. They have motivations, goals, trust issues, churros, visions of murder, fear, a Ferrari at home that they never drive. As Narrator, your job is to find out what happens in the story—but to do so, you need to understand who is there and what they are doing.

The player characters will naturally run into trouble. They can't help it. But no matter what it is they are doing, you should be tracking what the *dangers* are all doing. Inevitably the characters will get in the way of the journey the *dangers* are on, but without understanding the whole picture, you will be unable to adequately respond to the characters' decisions.

One effective way to do this is to essentially create a clock for each of your major *dangers*. Identify what, of all the *dangers*, will be present during this session, figure out what they want, and then figure out the steps they are going to take to get what they want. Also, figure out the triggers that will move them each step of the way. That way, when the characters are out doing their stuff they will trigger the *dangers* to move.

A player may come upon more than one danger, and each danger will have its own clock outlining the steps it is taking to get what it wants.

This is where *incidents* come into play. An *incident* is the structure of a game session, from beginning to end, that organizes all of the *dangers*, their motivations, and anticipated outcomes. Think of an *incident* as the whole story, the episode in the show, or the plot of a movie. The big difference between *incidents* and regular plots is that you don't have control over what the main characters do. Rather, you build the situation and chart the direction of the *dangers* and conflict, and then react to what the characters do.

A tried and true way to set this up is to use the tools of human storytelling, the traditional plot structure. Now, remember when creating these that the structure is in place to demonstrate what happens with the *dangers* if the characters do nothing. It is designed so that at any step of the process, the characters can change, stop, redirect, escalate or in some way impact the *danger's* path. And most importantly, each stage of the structure's progress should be made apparent to or triggered

by the characters. Also, note that you may have as many *dangers* involved as you like, and it's even better if they can be connected thematically.

Create the Major Incident

Start by building the session's Major Incident. This could be part of a larger multi-session *incident*, or it could be just for the one-off session. Whatever the case, use what you discovered about Mouse Park and the characters during your initial session to determine what the primary danger is. This should tie directly into something about the characters, an attraction the player's built, or something to do with the characteristics of Mouse Park they've determined. So, you see that you can't really plan ahead much—or if you do, you need to be flexible about what the details are.

When choosing the primary danger, look over the danger types. What would cause the most amount of drama for the characters? What would make sense given who the characters are and what the players decided they wanted in the game? Is it a monster (*Weird Danger*)? Is it a restaurant chef that has snapped and is cooking guests (*Mousineer Danger*)? Is it a tourist that is trying to throw himself off Galaxy Mountain (*Guest Danger*)? Is it the New Moon and so Mouse Park is spontaneously creating fatal malfunctions (*Mouse Park Danger*)? Has Halloween roused the spirits of all those that perished at Mouse Park (*Big Picture Danger*)?

Once you choose the danger, outline the *incident*.

COMPLETE THE FOLLOWING STATEMENTS:

Once upon a time, there was _____
(who or what is the danger), who/what was _____
(where is the danger), and wanted _____
(what does the danger want),
because _____ (why does the danger want that).

One day, _____ (what changed or incited the danger into action), and because of that, _____
(what does the danger do),
until finally _____ (what will happen if the danger gets what it wants).

You have just defined a “clock” for the danger—or, in other words, charted out the countdown the danger will undergo throughout the session until the player characters start affecting the story.

1. Introduction: Where the danger starts.
2. Exposition: The danger identifies the goal.
3. Conflict: Something gets in the way of the danger and the goal.
4. Rising Action: The danger moves toward the goal.
5. Climax: The danger confronts what gets in the way of the goal.
6. Resolution: The danger does or does not achieve its goal.

WEIRD DANGER EXAMPLE

Once upon a time, there was a demon that possessed a young princess actress, who was working in the Princess Castle at Mouse Park, and wanted to eat small children alive because it lives on terror and fear. One day, the authorities at Mouse Park stopped allowing the princess to meet kids in her chamber at the castle, and because of that the princess went into the park and started grabbing and eating children openly to satiate her hunger, until finally the authorities shot her and erased the memories of all the guests that witnessed the event.

1. Introduction: The princess is waiting and locked in the castle.
2. Exposition: The princess breaks out of the castle to hunt children.
3. Conflict: The authorities chase the princess down while she eats the children.
4. Rising Action: The princess confronts the Mouse Park authorities.
5. Resolution: The Mouse Park authorities shoot the princess and erase the memories of the witnesses with the Mouse Park pineapple juice.

MOUSINEER DANGER EXAMPLE

Once upon a time, there was a popcorn cart Mousineer, who was always stationed at the entrance of Mouse Park, and wanted to sell more popcorn than his rival on the other side of the street because he always got the bonus \$20 gift card for popcorn sales. One day, the Mousineer saw an opportunity to sabotage his rival when he

suddenly had to leave his cart unattended, and because of that, he poisoned his rival’s popcorn, until finally it was discovered that the popcorn had been poisoned and the Mousineer was reprimanded and cast into the abyss as a sacrifice to the Great Mouse.

1. Introduction: The popcorn guy is at the entrance of Mouse Park.
2. Exposition: He sees the rival’s cart unattended, and so poisons the popcorn.
3. Conflict: People begin getting sick and dying while he sells his non-poisoned popcorn.
4. Rising Action: Park authorities shut down popcorn sales and take care of the bodies.
5. Climax: He blames his rival for poisoning guests.
6. Resolution: The authorities find out the ruse and sacrifice the Mousineer.

MANAGEMENT DANGER EXAMPLE

Once upon a time, there was an Attraction Manager in charge of Wilderness Mountain and he wanted to have a problem-free day, because he is on his final write-up of accidents at the attraction. One day, a guest is beheaded during the roller coaster ride, and because of that he hides the corpse to cover it up and erases the memories of the other passengers, until finally the corpse falls out of the attraction’s hiding place in front of everyone and his boss.

1. Introduction: The manager oversees the ride and does a safety check.
2. Exposition: The guest is killed on the ride.
3. Conflict: The manager decides to cover it up.
4. Rising Action: The manager hides the guest and erases the memories of the other people.
5. Climax: The body falls from its hiding place in the middle of the line and in front of upper management.
6. Resolution: The manager is promoted for his ingenuity.

GUEST DANGER EXAMPLE

Once upon a time, there was a teenager, who was on Swiss Mountain and wanted to get a selfie with the Yeti for social media, because he thought it would be cool. One day, he climbed up the mountain while the ride was going and took a picture,

and because of that, the live yeti that was on the loose found someone he could eat and chased the teenager, until finally the teenager was eaten by the Yeti.

1. Introduction: The teenager goes to Swiss Mountain.
2. Exposition: The teenager climbs the mountain and looks for the yeti.
3. Conflict: The Yeti is alive.
4. Rising Action: The Yeti chases the teenager as the ride is going around them.
5. Climax: The Yeti traps the teenager.
6. Resolution: The Yeti eats the teenager.

MOUSE PARK DANGER EXAMPLE

Once upon a time, there was an insatiable ancient god who lived beneath Mouse Park, who wanted human sacrifices, because only blood spilled on the soil could keep his hunger at bay. One day, the idiots in charge of Mouse Park failed to give him a sacrifice, and because of that he rose from his slumber and crashed through Mouse Park destroying all that he saw, until finally they sacrificed the Mouse Park president as an apology and the god went back to sleep.

1. Introduction: The sacrifice fails to happen.
2. Exposition: The god wakes up and wonders what the hell is going on.
3. Conflict: The god crawls from the abyss destroying the park in his path.
4. Rising Action: The god destroys the park around him demanding recompense, but they are too frightened to do anything about it.
5. Climax: The president of the park is sacrificed publicly.
6. Resolution: The god is appeased and returns to the Abyss.

BIG PICTURE DANGER EXAMPLE

Once upon a time, there was a lunar eclipse that was coming over Mouse Park and wanted to fill the park with psychosis and insanity, because a curse on Mouse Park is activated under a lunar eclipse. One day, the lunar eclipse occurred, and because of that most people in the park became bloodthirsty, ravenous, and bestial, until finally the lunar eclipse ended and everyone came back to their senses.

1. Introduction: The lunar eclipse begins.
2. Exposition: The people in Mouse Park go psychotic.
3. Conflict: Those that go psychotic begin killing each other.
4. Rising Action: The effect of psychosis spreads, except for those that find sanctuary inside attractions.
5. Climax: The psychotics break through attractions to kill the sane people.
6. Resolution: The psychosis passes as the lunar eclipse ends.

Create the Minor Incident(s)

Now that you defined the Major Incident, complicate it by introducing Minor Incident(s). Think of other *dangers* that are associated with the danger in the Major Incident, but with a different “clock.” You can come up with as many of these as you like, but note that the more complex your overall *incident* is, the longer it will take to play out.

Minor Incidents can be set into motion as a result of the Major Incident, or perhaps they are simply running parallel and by existing are complicating the Major Incident. Your Minor Incident should not be a part of your Major Incident’s description and should operate independently, even if they do affect one another. The idea here is not necessarily to create subplots, although Minor Incidents can do that, but to create more levels and texture to the overall narrative—and ultimately to escalate the conflict and raise the stakes.

Building Minor Incidents are a little less involved than Major Incidents, but follow a similar structure:

Meanwhile, _____ (who or what is the danger) was _____ (what is the danger doing), because _____ (why is the danger doing that), until finally _____ (what will happen if the danger continues doing it).



1. Rising Action: The danger moves toward the goal.
2. Climax: The danger confronts what gets in the way of the goal.
3. Resolution: The danger does or does not achieve its goal.

It's smaller than the Major Incident and is so by design. Since Minor Incidents are not the focus of the narrative, it will complicate things too much to develop them as widely as Major Incidents. This is essentially a vector in the story that has a beginning, a direction, and an end that will occur if nothing prevents it.

GUEST MINOR INCIDENT

Meanwhile, a guest was running recklessly into a roller coaster attraction in full operation, because he was trying to get his young daughter away from the princess, until finally a runaway roller coaster

car crushes them both.

1. Rising Action: The guest tries to escape with his young daughter.
2. Climax: The guest and his daughter are in danger of getting hit by a roller coaster.
3. Resolution: The guest and daughter get crushed by the rollercoaster.

WEIRD MINOR INCIDENT

Meanwhile, the guests who were poisoned were mindlessly and violently attacking other guests, because the poison has made them insane, until finally security hauls them off and executes them.

1. Rising Action: The poisoned guests turn into zombies.
2. Climax: The zombies attack other guests.
3. Resolution: The Mousineers take the zombies away and kill them.

BIG PICTURE MINOR INCIDENT

Meanwhile, a freak winter blizzard was descending upon the park, because the Great Mouse fell too deeply into His sleep, until finally the deep sleep passed and the storm subsided.

1. Rising Action: It begins to snow.
2. Climax: A horrible blizzard descends.
3. Resolution: The blizzard suddenly stops.

MOUSEINEER MINOR INCIDENT

Meanwhile, a disgruntled Mousineer at the Swiss Mountain attraction shut down the cameras, because he was sick of working, until finally is forced by management to turn it back on.

1. Rising Action: The Mousineer shuts down the attraction.
2. Climax: The Mousineer abandons the attraction.
3. Resolution: The Mousineer is forced to return and turn the attraction back on.

MANAGEMENT MINOR INCIDENT

Meanwhile, the president of Mouse Park was trapped inside an attraction, because he was looking for the perfect person to sacrifice and chased a kid until he sprained his ankle and fell into the track of a ride, until finally the ride is activated and crushes him.

1. Rising Action: The president looks for the sacrifice.
2. Climax: He gets trapped in a ride.
3. Resolution: The ride crushes him.

MOUSE PARK MINOR INCIDENT

Meanwhile, the park power grid completely fails, because of an unknown malfunction, until finally a maintenance employee fixes it.

1. Rising Action: The power suddenly goes off.
2. Climax: No one can enter or leave the park and there is no light or electricity.
3. Resolution: The power is restored.

Create the Dangers

Once you've identified the major and minor incidents, it's time to specify what the specific

traits and qualities of the *dangers* are. Some *dangers* are more abstract or environmental and so will require nothing more than Narrator Moves or simple narration. However, other more tangible *dangers* such as guests, monsters, or any NPC may have unique traits that can make things more difficult on the player characters.

You will need to go through your *incidents* and call out NPCs, monsters, or other *dangers* that will directly interact with the player characters and then choose their traits and their *merchandise*.

DANGER TRAITS

If your danger is a person, start by choosing a personality ([starting on page 34](#)). Beyond that, your danger may have other special qualities that could impact Narrator Moves. NPCs and monsters may have special moves, deal *harm* or *shock*, withstand *harm* or *shock*, carry *merchandise*, or have weaknesses.

SPECIAL MOVES

You can create any special move you want, but following are a list of ideas that you may see in Mouse Park. You'll also find in the Incident File section ([p. 80](#)) several unique NPCs and monsters with their own unique special moves. When thinking of moves and creating them, think about how their moves are, in fact, special. They should be something that defines them and that most other creatures are unable to do.

Following are some thought-starters:

HARM AND SHOCK

- | | |
|--|---------------------------------------|
| • Be exceptionally good with a particular weapon | • things alive |
| • Breathe under water | • Never die |
| • Come alive | • Poison |
| • Control someone's mind | • Steal someone's voice |
| • Disguise yourself or someone else | • Swing dramatically from high places |
| • Fly | • Throw a strong punch |
| • Force people to sing and dance | • Turn someone into a creature |
| • Go to another realm | • Turn someone into something |
| • Make a curse | • Turn yourself into a creature |
| • Make a magical attack | • Use claws |
| • Make a <i>ward</i> | • Use pointy fangs |
| • Make animals talk | • Use brute strength |
| • Make inanimate | |

Next, you'll need to decide the following about your *danger*:

- *Harm* Capacity: how much *harm* can they take?
- *Shock* Capacity: how much *shock* can they take?
- *Harm* or *Shock* Dealt: How much *harm* do they do when they cause *harm*? Remember that characters can only take 3 *harm* or *shock* before they are out of play.
- *Wards*: Do they have natural *wards* to protect them from *shock*? Can they create a *ward*?
- *Armor*: Do they have *armor* to protect them from *harm*? Can they create *armor*, or create magical effects that act like *armor*?

ATTACKS AND WEAKNESSES

Next, you'll need to decide what the danger does when in a fight with player characters, or in short, what their attack is. Do they use a special move, or do they use a weapon, their fists? Talons? Are they using *merchandise* (refer to [Armor, Wards, and Merchandise on page 20](#)) to help with their attacks or defense? Describe what *harm* or *shock* the attack does and how it affects a character when used. Conversely, describe any weaknesses the danger may have that the characters can exploit.

Create the Setting

You will already have attractions that the players made which you should include in the *incident*. Below are tags to help guide your thinking on the overall feel of the setting. If you need more, you can use the "Custom Mouse Park" [rules on page 20](#).

CHOOSE UP TO 3 TAGS FOR EACH SETTING:

Adorable
Ancient
Bewildering
Big
Boring
Breezy
Bright
Broad
Charming
Chilly

Cold
Colorful
Colossal
Creepy
Crowded
Cuddly
Damaged
Dark
Deep
Elegant

Empty
Fancy
Fantastic
Flat
Fluffy
Hollow
Hot
Littered
Little
Loud
Low
Magnificent
Miniature
Narrow
Old-fashioned
Prickly

Quaint
Rainy
Rotten
Round
Shallow
Salty
Skinny
Sparkling
Sparse
Square
Steep
Straight
Ugly
Wet
Wide

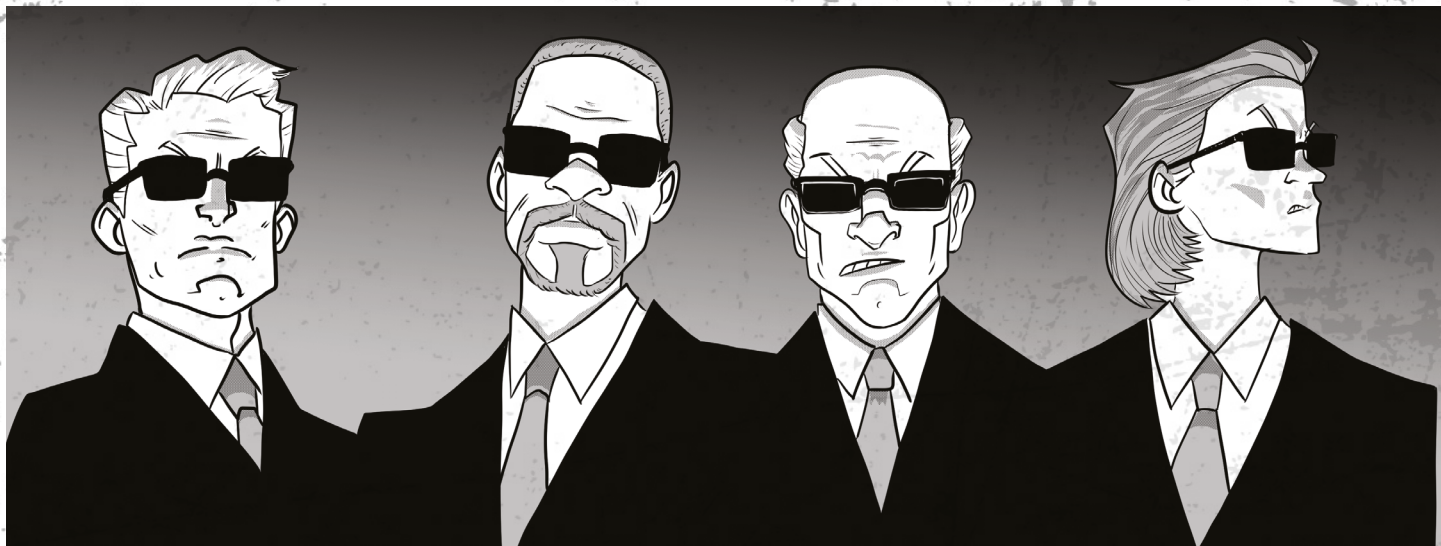
Starting the Incident

An *incident* is the framework for a gaming session. It is the background, setting, and cast of characters that the players will be interacting with. While *incidents* have a start and finish, they are not necessarily defined ahead of time. They may define what will happen if players do nothing, but they do not determine what players do. That's up to the players.

When kicking off an *incident*, it is important to lay out all of the groundwork the players will need in order to take actions. You should build the set, explain the opening situation, and present hooks with which the players interact. You should have also already identified which *dangers* will likely be lurking there on this occasion, what they want, and their timeframe for getting what they want—but leave that for players to discover through the session.

Incidents can open any number of ways, but think of all the things a character would notice or know. What time of day is it? What's the weather like? What are the crowds like today? Are there special events and activities happening? Who are the primary NPCs, what are they doing, where are they, and what's their mood? What details can you bring up to suggest a mood or evoke a tone?

- You can choose to open *in media res*: "As you walk onto Main Street, you see Swiss Mountain suddenly burst into flames as a crowd of guests pour away in panic. What do you do?"
- You can open passively: "It's a warm cloudless day, the crowds are thick but not



overwhelming and you have been assigned to work on Swiss Mountain. What is it you're doing there today?"

- You can openly assertively: "As soon as you clock in to work, your supervisor Andy stomps up to you and says that if you don't get to Swiss Mountain in three minutes you'll be written up for being late. What do you do?"
- You can simply open with a question: "What's the day like today and what are you up to?"

However you open, you should take this time to introduce the players to potential *dangers* and set the tone for what the session will entail. Following that, your job is simply to react to what they do.

You may find trouble getting the story rolling once you've kicked off your *incident*. It could be because players are not quite used to the game or are acclimating to their characters, or it simply could be because the players haven't latched onto any hooks or ideas you've thrown out. In this game, the best way to progress is to ask questions.

Questions can be about the setting, particularly if it is an area of Mouse Park that the players created (e.g. *So you know about Bear Paw Pass tell us what's going on there today*), however it's good to ask questions about the player characters. Questions can be as leading or as vague as you like (e.g. *Did you sleep well last night?* Or, *What do you expect to do be doing today?*) Whatever question you choose, listen carefully to the response, because the player is giving you hooks that he or she is interested in, and those hooks can be used to bring them into the *incident*.

USING INCIDENTS

Incidents are a tool to help structure the game play in *The Happiest Apocalypse on Earth*. While they can be run literally, by the text, and in a very structured way, they can also serve as a source of inspiration to take the session wherever it may go. They are not designed to dictate plot to the players. To the contrary, they are designed to deliver a scenario from which the players can create the story. Each *incident* assumes a certain course of events if player characters do not interfere or interact. It is up to the players to divert the story based upon what has happened in the set-up. Therefore, the *incidents* provided here are not gospel, but rather fuel for your efforts as a Narrator.

If you are making a truly collaborative experience, you will need to use the character generation and park generation mechanics to set up a scenario everyone wants to play. Now, this may or may not coincide with an *incident*. However, if you have a bunch of them in your quiver, you'll be able to quickly conjure up conflicts, *dangers*, and motivations and adapt them to your scenario.

Remember that your goal is to create a horror story with a cast of characters, not to dictate a pre-programmed session onto players. The *incidents* in this book are a starting point to inspire ideas for whatever scenario you may end up stumbling into. They also provide mechanical options to choose from: including monsters and NPCs with special powers and motivations.

You can also use the format for your own pre-made *incidents*. There is no limit to possibilities, time, place, or situations. I hope you enjoy these as a source of morbid glee before you start.



INCIDENT FILE

Yo Ho, Yo Ho, The Pirates Are Alive!

The original Pirate's Landing attraction at Mouse Park's Exploration Territory in Southern California is famous, beloved, and well past its prime. Workers have just taken out some of the elements of the attraction that were no longer considered politically correct according to modern sensibilities. Ever since the attraction reopened, something's not right.

MAJOR INCIDENT

Once upon a time, there was a demonic curse put upon the animatronics of Pirate's Landing by a long dead Mousineer who wanted his beautiful creation to stay unchanged forever because his life's work, The Hall of World Dictators, was unceremoniously closed and dismantled. One day, there was a public outcry about culturally insensitive elements in the attraction and so the Mousineers took out several of the animatronics, and because of that the curse brought the animatronics to life, filling them with a blood lust against any person who enters the attraction. Until finally, the removed animatronics are returned and the rest of the animatronics return to their normal state.

Meanwhile, guests are stuck inside the attraction, because the animatronics came to life in the middle of the park's busiest day of the year. They'll be okay until the animatronics rip them apart, one by one.

Meanwhile, the managers of the attraction are trying to keep everything contained so that word doesn't spread, until finally they decide to obliterate the attraction with a ritual to the Great Mouse, who consumes it all in a fiery abyss.

Without action from the player characters, the *incident* will proceed according to the following timeline:

- Introduction: The animatronics come to life on the busiest day of the year.
- Exposition: The animatronics begin attacking guests and staff.

- Conflict: The animatronics will not relent until the attraction is restored to its former status.
- Rising Action: The management closes the ride while guests try to escape, but cannot.
- Climax: As guests are torn apart, management decides that it cannot be contained and so they present a ritual to The Great Mouse.
- Resolution: The Great Mouse brings the entire attraction into the Abyss.

PIRATES LANDING

Mouse Park's signature boat ride that brings guests on a slow-moving jaunt through a Caribbean village being pillaged by pirates. When functioning properly it moves boats several feet apart through a swamp, down a waterfall and into a cave network with treasure and skeleton pirate animatronics. Following that they are moved into a burning village where pirate animatronics sing music, before being pulled back to the attraction's surface. There are several separate chambers with different dioramas all connected by the waterway, but not necessarily accessible outside of it. When shut down, the attraction is closed off at the entrance by steel gates.

CURSED ANIMATRONIC PIRATES

For the past 60 years the pirates of Pirate's Landing have been a jovial and singing group of misfits who are simply happy to raid, plunder, and drink themselves into unconsciousness. And that was the way they were supposed to be for all time, but because of a Mousineer's curse when a politically incorrect set of pirates were removed from the attraction, they became bloodthirsty and ravenous demons, powered by a supernatural fuel of hatred and evil. Even though they are still animatronics, they are possessed by a thoughtless living essence conjured through the resentment and hatred of a Mousineer who has long ago passed away.

They do not run on electricity, but they are still electrical in nature. Any move that takes that into account should have the expected results. They attack with blind rage and cannot be reasoned with, for they don't reason. They use whatever prop weapons they have, or their very powerful

metallic fingers, to rip apart all that lives until the screams stop.

SPECIAL ABILITIES

- Will not stop
- Cannot be exhausted, do not age, no organic qualities
- Do not have minds

HARM AND SHOCK

- *Harm* Capacity: 5
- *Shock* Capacity: They do not sustain *shock* damage
- *Armor*: +2, and will reduce by one with every +1harm

ATTACKS AND WEAKNESSES

- Ripping at flesh with metallic fingers and pirate weapons +1harm
- Terrifyingly gory +1shock (the *shock* damage only upon first witnessing one of their attacks)

MANAGEMENT

Ethan Martin, in his 20s, below average height and thin with round features, straight brown hair and pale brown eyes, has low confidence, and is sullen and insincere. He is motivated by avoiding trouble. He does not know why this is happening and his only recourse is to close it down.

Blake Gomez, in his 60s, is short with soft features, long gray hair and dark green eyes, and has a calm and satisfying temperament. He is motivated by keeping the situation contained and knows how to call upon the Great Mouse.

SOME GUESTS

- Jamie Scott, cranky nurse in her 30s
- Giles Wolfe, psychotic carpenter in his 40s
- Jessica Miles, teacher in her 80s
- Tyler Weaver, authoritative mechanic in his 40s
- Sarah Weaver, rough housewife in her 40s
- Kelly Weaver, troublesome 8-year-old daughter of Tyler and Sarah

Retro Apprentice

Special Thanks to Tom Van Blarcom

Elias Roy's vision for Mouse Park was realized in 1955. Just ten years later, the founder has not been acting himself. Edgy, unclean, and foul-mouthed it seems something inside him has cracked. Many of the Mousineers think it's the stress of his work on the Apprentice Mouse attraction, featured in Mouse Park's Animator Avenue. But even as the press arrives and the crowds line up, Mr. Roy appears to be getting much worse.

MAJOR INCIDENT

Once upon a time, there was Mouse Park's Founder Elias Roy, who was opening up his new attraction called Apprentice Mouse and wanted to use this attraction to murder the guests and press that attended, because he'd been pulled under the command of the Great Mouse who demands to be satiated with blood. One day, Mr. Roy finished the attraction, and because of that secretly controlled the robotics to murder the guests. Until finally, the Great Mouse was kept at bay, the dead were cleaned up, and the *incident* covered up.

Meanwhile, a custodian named Tommybear is cleaning up the murderous mess, because he is dutiful to Mr. Roy and The Great Mouse, until finally he has cleaned up any evidence that anything went wrong.

Meanwhile, the guests are trying to escape from the bloodbath, until finally they are all murdered by the attraction.

Without action from the player characters, the *incident* will proceed according to the following timeline:

- Introduction: The guests and press arrive to the launching of the attraction.
- Exposition: The animatronics begin attacking guests and press.
- Conflict: Mr. Roy will continue to control the animatronics until every attendee is killed.
- Rising Action: The guests try to escape, but cannot, while Tommybear gruffly cleans up the mess.
- Climax: Mr. Roy receives a sign from The Great Mouse that the blood has satiated it.

- Resolution: Mr. Roy and Tommybear clean up until there is no trace of an *incident*.

MOUSE APPRENTICE

The Mouse Apprentice attraction is a beacon of innovation and the summit of Elias Roy's career. Inspired by the World's Fair, Mr. Roy put all of his Mousineers efforts into its sophisticated and jaw-dropping design. The press has been chomping at the bit to get a glimpse of this thing during its 6-month construction, and only those building the project have been permitted to see it.

It is something of a show, with a stage in an arena full of benches. The stage has a set that looks like a medieval wizard's chamber, complete with alchemy tools, magical tomes, and cauldron. Once the show begins, an animatronic Mr. Mouse begins cleaning the stage with a broom and knocks into the cauldron, which, on gears, spills. The stage then fills with water and brooms come dancing out with jolly music playing, while Mr. Mouse conducts the broom's movements with his magical wand.

Elias Roy has secretly engineered radio controls into the robots and can steer them together, or individually, wherever he likes. The brooms each have sharp blades hidden in the handles and Mr. Mouse can crush with his heavy robotic arm, or use his razor-sharp wand. When he is ready to do the deed, he locks the arena and then sits hidden above the stage controlling the robotics out into the audience as the arena fills with water. Those that don't get crushed or sliced to death will eventually drown.

APPRENTICE MR. MOUSE

The robot is made of early 1960s technology and while, for the time, is rather sophisticated, it is very limited in movement and motion. It rolls forward on casters, and has a plaster frame and steel skeleton. It can only be controlled by remote and receives the signal through its pointy wizard hat. Its movements are very basic and not precise.

HARM AND SHOCK

- *Harm* Capacity: 6
- *Shock* Capacity: It does not sustain *shock* damage
- *Armor*: +3, and will be reduced by one with every +1harm

ATTACKS AND WEAKNESSES

- Crush with robotic arm +1harm
- Stab with pointy wand +2harm
- Water does not affect the machinery
- Disabling the remote, destroying the hat, or covering up the hat will stop the signal and it will fall inert

BROOMS

The brooms are actually very sharp blades painted to look like brooms. The broom's bottom is made of synthetic grass and covers up a single caster, which is how it moves. It takes its signal into a receiver at the top of the broomstick. It rotates quickly downward in a chopping motion to slice people.

HARM AND SHOCK

- *Harm* Capacity: 2
- *Shock* Capacity: They do not sustain *shock* damage
- *Armor*: None

ATTACKS AND WEAKNESSES

- Broom Chop +1harm
- Water does not affect the machinery
- Disabling the remote, destroying the sensor, or covering up the broom handle will stop the signal and it will fall inert

ELIAS ROY

Eccentric and possibly psychotic founder of Mouse Park. In his zealotry to create something the human race has never seen, he chose to make a bargain with the Great Mouse Who Lies Below. As part of this bargain, he must feed Mouse Park the blood of its guests. He had fallen behind on his bargain and so created this attraction to pay off the debt. He is very nervous about it going well, because if it does not he could suffer doom from the Great Mouse. Once it begins working, he goes back to his normal playful and warm demeanor.

TOMMYBEAR

Mr. Roy's trusted custodian was the first in the park to take care of the park's dirty business. He's gruff and sarcastic, but has a heart of gold. He is very loyal to the park and to Elias and will do unspeakable things to protect his boss and the place he loves. He will not suffer a fool and if

contested will stand up to anyone to make sure Mouse Park is protected.

A FEW GUESTS

- Tom Sutton, embittered real estate broker in his mid-40s
- Jacklyn Sutton, polite secretary in her early 40s
- Tom Sutton Jr., interrupting 12-year-old son of Tom and Jacklyn
- Claire Hansen, indiscriminate gardener in her early 30s
- Sarah Burke crazy student in her teens

What's That in My Frozen Treat?

Designed and Written by Wendy Wojda and Adam "Teddy" Byrd

A frozen treat that's delightful to eat! At least that's how it started. To save on costs, the Mouse Park went with a discount ice dealer. Little did Management know, there's something sinister lurking within the mini iceberg that they purchased. Ever since they started using the new ice in the park's shaved ice stand, something's not right.

MAJOR INCIDENT

Once upon a time, there was a zealous Dagon cultist named Mr. N, who was selling shaved ice from an iceberg he brought into Mouse Park's lagoon, and wanted to get as many people to eat and sell the shaved ice as possible, because eating the ice means they've ingested part of the elder god's essence, so they incubate and turn into tentacled monsters that drag people into the lagoon in order to warm the iceberg with their sacrifices so the elder god Dagon rises.

One day, Mouse Park Management took him up on buying the ice, and soon there will be a terrible battle between Dagon and the Great Mouse.

Without action from the player characters, the *incident* will proceed according to the following timeline:

- Introduction: Everyone seems to be talking about how fantastic the shaved ice is in this park. It's weird. Some people say they've only come to the park to get more of that yummy treat. Still, a few workers are

hesitant to try it—they say they've seen things moving in it.

- Exposition: A guest incubates long enough and a tentacle explodes from his head. The crowd isn't sure what is happening – is this part of the park?
- Conflict: If nothing is done, more and more consumers of the shaved ice stand sprout tentacles and begin attacking those nearby, dragging anyone they can into the lagoon.
- Rising Action: Mr. N. is seen dragging fresh bodies back to the lagoon so their flowing blood can warm his ancient master.
- Climax: As cracks form in the glacier, Mr. N. hurls one last body into the lagoon, bringing its temperature up just enough for the Great Old One to break free of its icy prison. A preternatural howl echoes through the park as Management races to complete the ritual to raise the Great Mouse.
- Resolution: The Great Mouse arises and does epic battle with the awakened Ancient, causing havoc and mayhem.

THE SHAVED ICE STAND

The Mouse Park Shaved Ice Stand has become a must-taste destination for people all over. It sits on the edge of the lagoon on the boardwalk between the Pirate's Landing and Mark Twain Island attractions. During operating hours, the stand is covered in a brightly-colored canopy providing shade to the throngs of park-goers waiting in long lines for their chance to purchase the treat. At night, the canopy hangs down over the entrance, and a quiet shuffling can be heard from within. The very perceptive may even see a rubbery tentacle snake out from underneath it from time to time.

There's nothing special about the stand itself, but the infected will defend it with their lives, just for another taste of that sweet, sweet ice. Players may want to avoid killing them since many can still be saved. Also, if enough of the shaved ice already in the stand isn't cleansed with something like bleach before the stand is attacked (burnt down, pushed into the lagoon, chopped up with axes, etc.), all of it will congeal into a multi-tentacled monstrosity that attempts to defend its home. Mr. N. will not defend the stand himself, but rather flee to protect himself and his future plans of raising a dark god.

THE ICE ITSELF

Affordable and tasty, this cool treat is hard to resist (and becomes even harder to resist the more of it you have!). Most people have to wait at least half an hour in line to get one, but the proprietor (Mr. N.) has graciously offered all Mousineers one free small shaved ice on their break.

SPECIAL ABILITIES

Sweetness drives people insane. When consumed, +1shock and player characters must *go the distance* to refuse additional helpings, receiving a -1forward on the move for every *shock* they have accumulated (not to exceed -3). If a character becomes insane from eating the ice, he or she becomes a Servitor.

MR. N

Mr. N has only worked at the park for a couple of weeks. In those weeks, his shaved ice stand has become quite popular. He's a great salesman, and people find him easy to talk to. Too bad he's on a mission to raise an Elder God. Who is he really? Some have said he is the Elder God Nyarlathotep, some have said he's just a crazy old man. Mr. N came from the frozen north with a massive chunk of broken-off glacier to sell to Mouse Park, who was facing financial difficulties but still needed to provide sugary goodness to the kids. This frozen piece of sea hadn't seen the light of day in a millennia and faint flashes of movement can be briefly glimpsed within the crystallized water—but that wasn't too odd for Management. They happily bought Mr. N's iceberg and stored it in the middle of the lagoon, the tip sticking up above the water. Mousineers immediately began chiseling off bits of it into brightly-colored cups, and drizzling the chilly delight with thick sugary syrup.

Little did Management know, Mr. N. had actually uncovered the frozen, sleeping corpse of the elder god Dagon and was actively working to bring the fiend back to all its horrid glory. Centuries frozen beneath the caustic sea had not been kind to the Old One and the salt had corroded the beast, schluffing off the scaly exterior and infecting the surrounding ocean. Still, it lives on, even in bits of shaved ice. The park employees went on selling what they thought would be normal shaved ice.

Meanwhile, Mr. N. got a job at the park selling

the befouled shaved ice, so he could monitor the progression of things. Every time someone eats the shaved ice, they become incredibly susceptible to suggestion. The purveyor of icy treats is encouraging patrons to eat the shaved ice, tell their friends and family and even strangers how wonderfully delicious it is, and is even suggesting that people apply for jobs at the park so they can help him sell the ice. He is just biding his time until the brainwashed customers have incubated long enough. Then, tentacles will erupt out of their heads and they will start grabbing patrons, bringing them to the lagoon to slit their throats and feed them to the frozen god.

He's not interested in fighting, and will flee if he finds himself receiving *harm*. If servitors see Mr. N being attacked, they will form a mob to protect him, allowing him to get away.

SPECIAL ABILITIES

- Control servitors
- Has seen it all, so cannot sustain *shock*

HARM AND SHOCK

- *Harm* Capacity: 3, if he sustains any *harm*, he will flee
- *Shock* Capacity: he does not sustain *shock* damage

ATTACKS AND WEAKNESSES

- Will not attack characters directly
- Coward

SERVITOR

They used to be regular people, but too much shaved ice has changed them. Now, they are practically mindless zombies, catering to Mr. N's every whim, and obsessed with the shaved ice. They will protect Mr. N at any cost. Their heads are just one giant tentacle. How can they even see?

SPECIAL ABILITIES

- Can form a mob, +1harm for every Servitor in the mob
- Once the tentacle erupts, causes +2shock (on first time seeing)



DAGON, THE ELDER GOD

A massive, 20-foot-tall, quadrupedal angler fish with a tail that ends in a mass of tentacles. Webbed hands and feet, he can flare his dorsal fin for added horror. Jagged teeth jut from his gaping maw. Nettles cover his body like an armor. His skin a murky blue-green, the color of the primordial sea.

If the players cannot stop the awakening, or are instead actively assisting it, then Dagon wakes in much the same way one would expect someone who has had a restless, thousand-year sleep . . . grouchy, angry, and hungry. The first thing observers will notice is the horrid stench, as if a thousand dead fish have been left to rot in a port-o-potty. This *shock* to the senses inflicts +2*shock* damage instantly.

After breaking out of the last vestiges of iceberg over the course of an hour, Dagon will begin thrashing about in the lagoon, causing huge waves of water to issue forth from the lagoon, drenching everyone, and launching strollers across the boardwalk. He will then begin rampaging through the park, crushing attractions, and swallowing park patrons whole.

Once Dagon is awakened, the only way to stop him is by summoning the Great Mouse to engage in epic kaiju battle.

HARM AND SHOCK

- *Harm* Capacity: 3
- *Shock* Capacity: their minds have been taken over, so cannot sustain *shock* damage
- *Armor*: The transformation has hardened their skin, +1*armor*

ATTACKS AND WEAKNESSES

- Attack with recklessness
- Fists: bludgeon for +1*harm*
- Tentacle: grapple in order to drag you to the lagoon. Once there, the tentacle exposes a sharp beak and slits your throat
- Can't stand heat or fire
- Bleach or acid really hurts them
- Weakened with proximity—Once someone is infected, and prior to full incubation, the only way for them to recover is to keep them away from more of the ice. Unfortunately, every taste of the ice makes the subject crave it more and more.

The Hanging Tree

Special thanks to Steven M. Smith

Castaway Tree House has been a beloved icon of Mouse Park's Exploration Territory since the 1960s. The multi-story interactive tree towers high above the park and features rope bridges, hanging vines, and a winding stairway that takes guests to the top. There are some Mousineers that refuse to work this attraction, but not because of a fear of heights. Many have said over the years that the tree talks to them. And the things it says are not comforting.

MAJOR INCIDENT

Once upon a time, there was an elder spirit that lived within the structure of the Castaway Tree House, and wanted the tree house to be consecrated and for the Mousineers that work the attraction to be in service of him, because he has become jealous of the Great Mouse and wants to

ascend to greatness. One day, a child dropped ice cream on the staircase leading up into the tree, and because of that the elder spirit brought the tree to life and hung the child, and continued to hang others that desecrated his “temple,” until finally the tree became an official temple in Mouse Park and guests are no longer allowed.

Meanwhile, a costumed character actor named Thud the Squirrel is annoying, misleading, and causing unwanted attention to guests and Mousineers at the attraction, because he has gone mad from the influence of the elder spirit, until finally the elder spirit makes him a priest of the consecrated grounds.

Meanwhile, the guests are trying to find their way off the tree, until finally they are all hung by the elder spirit.

Without action from the player characters, the *incident* will proceed according to the following timeline:

- Introduction: A young guest is found hanging from the tree.
- Exposition: The tree becomes subtly alive and misdirects guests and Mousineers as does Thud the Squirrel who is inadvertently helping the spirit through slapstick.
- Conflict: Guests and Mousineers still on the tree are led to their deaths either through the living movement of the tree or accidentally because Thud the Squirrel has gotten in the way or mislead them.
- Rising Action: Anyone who is on the tree is hung or cast off the tree, and Thud the Squirrel becomes more zealous in support of the elder spirit whom he calls Birdie.
- Climax: The elder spirit rises from the tree in its true form and uses the human sacrifices to consecrate the tree into a temple.
- Resolution: Thud the Squirrel becomes the temple’s high priest.

CASTAWAY TREE

Castaway Tree House was a tribute to a beloved classic movie where a family became stranded in the tropical wilderness and created a huge tree house. The attraction is a near replica of the one in the movie, including some prop mock-ups of native statues that were on the island where the movie was filmed. These statues were real and made in service to the elder spirit Exu who was

brought to the New World from Yorubaland in West Africa, and then to the Castaway Tree House because of the movie, accidentally but eternally capturing its essence.

An ancient trickster spirit, Exu is devilish, cunning, and jealous. He resents having been trapped in this attraction, and under the thumb of the Great Mouse, and decides that he must make it a consecrated temple so he can rise to power and ultimately overthrow the Mouse. His plot is initiated when a small child drops ice cream on his stairs, triggering an unstoppable rage.

THUD THE SQUIRREL

Thud the Squirrel, a playful character that works the attraction, has heard the whispers of Exu for many years before finally becoming completely insane from it. He has physically become the squirrel character underneath his costume and his personality has been taken over by the fictional character as well. If his costume is removed, a monstrosity is beneath—a contorted flesh-scrambled tooth-filled version of the squirrel he embodies. Exu uses him as an extension of his will and takes advantage of his trickster persona to mislead people to their deaths. Thud himself, is innocent—a victim of madness and the corruption of Exu’s ancient influence. He has no desire to *harm*, however through his tricks and games causes grief and calamity.

Thud wears a hat and carries a mallet. He is talented at slipping, falling, hitting himself with the mallet for comedic affect and can seemingly disappear and reappear at a moment’s notice. He carries a bag full of bandages, splints, crutches, and salves and can use them to heal himself and others. His voice has two settings: stage whisper and obnoxiously loud.

He is clingy to people that are nice to him and will lead them on “short cuts” that inevitably cause problems, get people lost, or cause *harm* or death. If his “friends” are in trouble he will defend them with his mallet but cause more *harm* and self-harm than help. He causes too much attention when no attention is wanted and will appear at moments, especially if his friends are trying to lose him or if they are trying to hide, with a happy “Oh, there you are!”

HARM AND SHOCK

- *Harm* Capacity: 3
- *Shock* Capacity: 6
- *Armor*: +1 if wearing the costume, +0 if not

ATTACKS AND WEAKNESSES

- Smack with Mallet +1harm
- Heal with stuff in the sack -1harm/-1shock

EXU

The ancient spirit needs enough human sacrifices to consecrate the Castaway Tree as his new temple. Until then he can work through the walls, tree branches, and props of the attraction. To work, the sacrifices must be by hanging, so he will try to save those that fall in order to rope them up. The tree is full of ropes and rope bridges that he can untie and capture guests and Mousineers with. Once the grounds are consecrated, he can emerge from the tree in his true form, a horrifying and deformed goblin-like creature with horns. As a spirit incarnate, he has tremendous power.

HARM AND SHOCK (WITHIN THE TREE)

- Exu cannot be harmed while within the tree.

HARM AND SHOCK (TRUE FORM)

- *Harm* Capacity: 10
- *Shock* Capacity: He does not sustain *shock* damage
- *Armor*: +2

ATTACKS AND WEAKNESSES (WITHIN THE TREE)

- Whip or entangle with a rope +1harm

ATTACKS AND WEAKNESSES (TRUE FORM)

- Menacing Laughter +1shock
- He can control the minds of people within his temple and cause them to harm others or themselves

A FEW GUESTS

- Grace Webb, accomplished retired physicist in her 80s and friend of Jennifer
- Jennifer Page, tolerant librarian in her 90s and friend of Grace
- Kaylee Gomez., messy photographer in her early 40s
- Jason Turner, sensitive navy officer in his 40s
- Brandy Reed, glamorous artist in her 40s

Can You Lend Me a Hand?

Designed and Written Bri

Though Mouse Park is known for its family-friendly attractions and entertainment, that doesn't mean they haven't dabbled in darker genres from time to time. Mouse Park's love for horror is represented by the affectionately named Spooky Land. Several structures exist here, but dominating the area is Nightmare Castle. While the Castle is currently closed off for its yearly cleaning, there are rumors that something darker is going on.

Once upon a time, there was the ghost of a princess actress who haunted Nightmare Castle, and wanted to become a physical person, because she fell in love with a Mousineer. One day, the Mousineer figures out how to bring her spirit into a body, and because of that she starts practicing by killing, reassembling and resurrecting animals and killing guests for their body parts, until finally the Mousineer brings the ghost into a body built just for her and they live together happily ever after.

Without action from the player characters, the *incident* will proceed according to the following timeline.

- Introduction: Bodies of guests and employees are turning up with missing body parts. There are also reports of attacks from animals on the guests, but there is something wrong with these animals.
- Exposition: Patchwork creatures, initial experiments, get loose and attack people.
- Conflict: The attacks, as well as dead guests and employees will continue until the Mousineer builds the perfect princess.
- Rising Action: As her new body nears completion, the ghost princess will also defend the deranged Mousineer for her resurrection.
- Climax: The final person is captured, and the Mousineer makes ready to raise the princess from the dead.
- Resolution: The ghost princess gets a second chance at life, and she lives happily ever after with the Mousineer.

NIGHTMARE CASTLE

Nightmare Castle was a staple for some of Mouse Park's earliest monster movies, though nowadays it is a tribute to mad scientists. People would go from one room to another, interacting with various creatures which they took for animatronics, but were actually living creatures. When closed, the castle's drawbridge is raised, preventing anyone from entering or exiting—however employees in the know could still access it from the park's tunnels underneath.

TWO-HEADED DOG

It is said two heads are better than one, but in the case of this creature, it proves twice as deadly. This creature was one of the Mousineer's earliest experiments, learning how to carve a creature up, and keep it alive.

This is a living creature, and thus prone to damage from other sources. However, considering the hell it went through in its creation, it doesn't register pain as much as others would.

SPECIAL ABILITIES:

- Possesses great loyalty to its creator
- Always aware (even if one head sleeps, the other is awake)
- Doesn't register pain

HARM AND SHOCK:

- *Harm* Capacity: 3
- *Shock* Capacity: 3
- *Armor*: None

ATTACKS AND WEAKNESSES:

- Attacks twice where a person can only attack once +2harm
- Looks terrifying +1shock when first seen
- Loves to play fetch
- Always hungry

GHOST PRINCESS

She was a beautiful young woman who once worked as a princess actress. She really enjoyed her job until the night some of the Mouse Park management sacrificed her in an eldritch ritual. Given her untimely demise, her spirit did not pass into the afterworld, but stayed in the park like so many hapless victims before her. As the years

passed, she kept boredom at bay by scaring the occasional visitor, or haunting a green employee.

Things might have continued in this fashion until she encountered a Mousineer who wasn't frightened by her antics. Intrigued, the princess started to spend time around this Mousineer. The Mousineer was rather desensitized after working at the park for a number of years . . . but this didn't mean she wasn't lonely. Suddenly, her dreams were filled with visits and long talks with a beautiful princess . . . who disappeared upon waking up. The ghost hinted that it was a shame that there was no way for them to be together in a more physical fashion. However, the Mousineer did have a passing interest in the occult, and after watching a re-run of *Frankenstein*, conceived of a way for the two to be together. The ghost could live once more, but only if a suitable vessel was prepared for her.

SPECIAL ABILITIES:

- Immune to most physical harm
- Invisible most of the time

ATTACKS AND WEAKNESSES:

- Using her abilities severely drains the ghost of her power
- Hurl Objects +1harm
- The ghost emits a ghostly wail which causes +2shock

MAD MOUSINEER/SCIENTIST

A very lonely but deranged Mousineer with entirely too much time on her hands. She holds Dr. Moreau and Dr. Frankenstein as personal inspirations. As evidenced by the people she's kidnapped and killed, she will stop at nothing to achieve her goals.

However, unlike other threats, there is an end goal; make the perfect vessel for her princess to inhabit, and the two will walk off to live their happily ever after.

SPECIAL ABILITIES:

- Scientific genius who is good at making traps and using the attraction's technology to attack or block characters

ATTACKS AND WEAKNESSES:

- Prone to monologues
- Savage with a scalpel +1harm

HARM AND SHOCK

- *Harm* Capacity: 3
- *Shock* Capacity: 3
- *Armor*: None

What a Wittle World

Special Thanks to Maxime Bouchard

Created for the World's Fair, What a Wittle World is a treasure and beloved by guests from all over the globe. Its infectious heart-filled song about world-unity and diversity will ring in one's ears until the end of time. The darling robotic dolls do a charming dance and repeat the song over and over again. Repeating the same song over and over. Like a repetitious repeating of the song over and over and over. And over again. Repeating, repeating, repeating, over and over until one day they stopped. Still moving, but the music was gone? It was only the beginning of a horror that was to come.

MAJOR INCIDENT

Once upon a time, there were demonic spirits, who lived in the realm of shadows in and around Mouse Park's What a Wittle World, and wanted to rise and feast on the families and children that passed by their vision, but could not because the ritualistically created attraction's song imprisoned them in the shadow. One day, the sound system broke, and because of that the demons were able to possess the animatronic dolls on the attraction and eat the flesh of guests and Mousineers, until finally the system was repaired and the ritual cast again, imprisoning them once more in the shadow.

Meanwhile, Meg Wittgenstein is trying to get the components of the ritual, because she wants to restore order, until finally she finds everything she needs and commences the ritual.

Meanwhile, the guests are trying to escape the bloody onslaught, until finally they are devoured by the demonic dolls.

Without action from the player characters, the *incident* will proceed according to the following timeline:

- Introduction: There is a malfunction with the audio system.

- Exposition: The dolls come alive and shut in the guests.
- Conflict: The dolls begin eating the guests while Meg Wittgenstein tries to get inside.
- Rising Action: Guests are slaughtered while Meg gathers items for the ritual.
- Climax: As the dolls descend upon Meg, she conducts the ritual.
- Resolution: The dolls devour her before she can complete the ritual.

MEG WITTGENSTEIN

Keeper of the Wittle World, Meg Wittgenstein is a high ranking cultist in Mouse Park Management. Her entire role is to create and maintain protective charms and rituals to protect the park from demons and ghosts. An accomplished occultist from Germany, Wittgenstein caught the attention of the Great Mouse when she conducted a conjuring as a party trick on a Mouse Park Cruise. Captivated by the power of the Mouse she began using her occult knowledge to serve Mouse Park and the elder spirits there.

She has no official title in the park, but is feared and avoided by even top-level Management. She speaks to the Great Mouse personally and is involved in almost every ritual-related practice or decision that the park undergoes. A gentle and harmless woman, her objectives are to keep the servants of the Great Mouse safe against all of the evil attracted to the park.

WITTLE POSSESSED DOLLS

The demonic spirits take control of hundreds of the animatronic dolls and change their shapes to contort and grow fangs and claws. They rip through their prey and feast on them *en masse*, attacking and tearing and eating with groups of six or more. They are fearful alone and so will scurry away and hide, but will regroup with each other and attack three to ten at a time, devouring everything in their path.

HARM AND SHOCK:

- *Harm* Capacity: 3
- *Shock* Capacity: They cannot be shocked
- *Armor*: +3, made of metal

ATTACKS AND WEAKNESSES:

- Attack alone +1harm

- Attack in a group +1harm for every one of them attacking
- Reckless Devouring of Screaming Innocent People: +2shock the first time it is witnessed
- They can look inanimate if they want to
- They need their heads to see and operate the bodies, so while they're still alive if beheaded, they are ineffective

A FEW GUESTS

- Hawthorne Medina, immature therapist in his 60s and friend of Dominic
- Dominic Moss, quick marketing consultant in his 60s and friend of Hawthorne
- Forrest Allen, accommodating police officer in his early 50s, husband of Joan
- Joan Allen, honest lawyer in her 50s, wife of Forrest
- Austin Allen, lying student in his teens and son of Joan and Forrest.

Heart's Desire

Designed and Written By Bri

Mouse Park is a place near and dear to people the world over, so it should come as no surprise that so many want to get married at the Happily Ever After Wedding Chapel. While there are plenty of ways in and out of the chapel, it is expected for most guests to enter via the Tunnel of Love. One might mistakenly think that love would be free of Mouse Park's foul touch. Within the confines of the Wedding Chapel lies a twisted Goddess of Love capable of granting you the love of your life, but at a cost.

MAJOR INCIDENT

Once upon a time there was a goddess of love and light who lived in the Tunnel of Love at the Happily Ever After Wedding Chapel and wanted the Great Mouse. One day, The Great Mouse asked for blood offerings to stay at Mouse Park, and because of that, the goddess will give guests the love of their life if they give her the heart of someone close to them, until finally the Great Mouse is satiated and the goddess is allowed to continue to stay until three months later when she needs to sacrifice again.

Without action from the player characters, the *incident* will proceed according to the following timeline.

- Introduction: Bodies are discovered at the chapel with their hearts removed.
- Exposition: Guests and Mousineers are fighting with each other throughout the day with unusual hostility.
- Conflict: Fighting and arguing escalate and many are drawn to the chapel.
- Rising Action: The Love Goddess draws in victims, targeting those that are looking for love.
- Climax: The Love Goddess accepts hearts from victims and gives those with offerings the loves of their lives.
- Resolution: Once offerings are complete, the Love Goddess invites the Great Mouse into her chapel as she does every three months the sacrifices are made and the Great Mouse is satiated.

TUNNEL OF LOVE

The Tunnel of Love is just what it sounds like; it is a very slow ride in which couples get into swan shaped boats and travel down its length. The tunnel itself is a gaudy affair done up in a romantic style. Cupids, roses, heart-shaped lights, soft music, candles—the works. While this may seem like overkill, couples who do go through will often be more devoted to each other upon exiting.

The Tunnel of Love isn't just a tunnel, though. In the middle is a large atrium, which leads to the Happily Ever After Chapel. When the goddess holds court, this is the only way to get to the chapel.

HAPPILY EVER AFTER WEDDING CHAPEL

A wedding chapel which is booked several years in advance, especially for those with a great abiding love of the Great Mouse and all its works. Themed weddings are the rule rather than the exception.

Sumptuously decorated, the Wedding Chapel also holds a sinister façade. Every three months, for three nights, a twisted goddess of love holds court. A small cult of acolytes drawn from Mouse Park Mousineers serve the goddess, protecting her from any outside interference.

Long ago the goddess brought love and joy to her followers. In her travels, she came upon a being like no other, the Great Mouse, and was drawn to it like a moth to a flame. She grew smitten with the Great Mouse, and desired nothing more than to win its heart. While amused, the Great Mouse didn't reciprocate these feelings. However, knowing an opportunity when it sees one, the Great Mouse allowed the love goddess to remain in its court, but only as long as she offered blood sacrifices to satiate its hunger. In return, the Great Mouse will join her at court every three months to reciprocate love for the goddess.

So, for three nights every three months, people are drawn to seek out the goddess. Those who pass the hurdle of the Tunnel of Love find that she can grant them the love of their life, that person who will complete their existence, all for one low cost: the heart of someone that loves them. This could be a spouse, lover, family member, or friend; it doesn't matter, but the intent must be true.

When the goddess holds court, the chapel goes into lockdown, and the only way to approach is via the Tunnel of Love. Those with business can pass unhindered, otherwise you must overcome the *dangers* of the tunnel.

CUPIDS

Small statuary that resemble Cupid, the god of love. However, that is just a rocky skin which hides a demonic presence within. When roused, they will move from their pedestals, and seek to prevent entry to the residence of their goddess.

HARM AND SHOCK:

- *Harm* Capacity: 2
- *Shock* Capacity: 10
- *Armor*: None

SPECIAL ABILITIES:

- Fly – The wings aren't just for show

ATTACKS AND WEAKNESSES:

- Easily hurt – They are the size of a small child, so it doesn't take much to hurt them badly
- Love Bow +1shock and if hit then that person falls in love with the first person he or she sees unless someone can shake the person out of it

GODDESS CULTISTS

Mousineers that worship the Love Goddess and help to cut out people's hearts that are offered to her. Their uniforms are accented with many different types of hearts, patches, and pins.

HARM AND SHOCK:

- *Harm* Capacity: 3
- *Shock* Capacity: 3
- *Armor*: Pins provide +1ward and +1armor, but lose their effectiveness if taken off or damaged.

ATTACKS AND WEAKNESSES:

- Ritual Knife +1harm and +1shock
- Valentine Candy Hearts will heal -1harm and -1shock

LOVE GODDESS

A radiant and striking image of Venus with long beautiful hair, the Love Goddess embodies all that love is and all that love will force one to do. She will not raise her hand to harm or scare anyone, but will lovingly accept the gifts given to her and provide everlasting love to those that do give to her. If someone gives her the heart of someone that loves them (the person or the cultists can take the heart out), then she will pair that person with the perfect love, brought into the chapel with her magic and completely unafraid to reciprocate.

HARM AND SHOCK:

The Love Goddess cannot be harmed or shocked.

ATTACKS AND WEAKNESSES:

The Love Goddess does not *harm* or *shock* anyone.

A FEW GUESTS

- Austin Miller, careful guidance counselor in his mid 60s
- Jessica McDonald, extravagant medical student in her 30s
- Patrick Gray, dependable researcher in his 40s
- Katherine Bell, protective trainer in her mid-30s
- Ashley Carver, uncouth anthropologist in her late 20s

Soul Cake

Special Thanks to James Millburn

Many of the princesses of Mouse Park are not as they seem. Some of them have been kissed by the night and live without aging—but they must feed. The princesses are content with the blood of families and children, but the matron has a much more sophisticated appetite . . . involving funnel cakes—specifically the ones at Countess Castle, the park's homage to Dracula's Castle.

MAJOR INCIDENT

Once upon a time there was a vampire queen with seven princesses that lived in Countess Castle, and they wanted to feed on the blood of guests. One day, the vampire queen found out that Alexander Weech, a funnel cake baker, puts parts of his soul into the food, and because of that, she wants to feed on his soul, until finally she eats all the cakes to consume his soul, transforming him into a mindless thrall.

Without action from the player characters, the *incident* will proceed according to the following timeline.

- **Introduction:** Alexander Weech makes his funnel cakes addictive by putting parts of his soul in there.
- **Conflict:** The vampire princesses discover his secret when he is serving at the castle.
- **Rising Action:** The vampire queen takes all of his cakes and the princesses feast on all of the guests present as part of a blood-bath ritual.
- **Climax:** The vampire queen eats the cakes while the vampire princesses feast on the guests in a bloodbath, releasing Weech's soul.
- **Resolution:** The vampire queen consumes his soul, transforming him into a mindless and obedient (soulless) servant.

COUNTESS CASTLE

The Countess Castle is a museum attraction where guests can walk through and see sets and props, as well as haunted house jump-scare actors. There are amazing special effects, gothic music, and a terrifying ambiance. Guests that go through

the maze witness a sort of story through the props where they are guided deep into the castle until they meet the Countess and the princesses. They are not actors, they are actually vampires and they will often take a guest or two during the attraction's tour each day to keep their appetites at bay.

THE COUNTESS AND HER PRINCESSES

An ancient vampire with insatiable appetites. She will feast on a dozen or more guests a day and still lust for more. She is trying to seek out the ultimate feast that will at last pat down her appetites. Something like a person's soul would be perfect for that. Her seven daughters (the princesses) Lila, Mila, Nila, Sheila, Layla, Tila, and Raven are not as insatiable. They are fine to share a single kill and will savor it for some time.

HARM AND SHOCK:

- *Harm Capacity:* They cannot be harmed, except for a stake in the heart which will make them explode in a horrific bloody mess
- *Shock Capacity:* They cannot be shocked
- *Armor:* None

SPECIAL ABILITIES:

- **Undead** – They don't age and can't die of natural causes
- **Vampirism** – They drink the blood of dying victims in order to keep their immortality
- **Blood-bath Ritual** – In order to make a kill substantially more filling, the princesses bathe in the blood of victims within a circle of candles while the Countess makes her kill

ATTACKS AND WEAKNESSES:

Nasty Bite – They do +1harm and +1shock for every minute they suck a victim's blood; but they can slow this down to every ten minutes.

ALEXANDER WEECH

A weak and pale man who has figured out how to put a portion of his soul into every funnel cake he makes. He did this as a way to outshine the other vendors at Mouse Park, making his cakes more delicious and addicting. The ability to do this was granted to him by a pact with the Great Mouse, who has taken ownership of his soul. He usually works in another part of the park, but the

Great Mouse relocated him to Countess Castle so that the Countess could have his soul. She's killing too many guests and the Great Mouse believes this will calm her appetites for a while.

HARM AND SHOCK:

- *Harm* Capacity: 2
- *Shock* Capacity: 3
- *Armor*: None.

ATTACKS AND WEAKNESSES:

- Punch and Kick: +1harm

The Hall of Assassins

Special Thanks to Monkeyfun Studios

Thirty years ago, when Mouse Park needed a new attraction for Pennsylvania Square, the Mousineers turned to the history books and created what would become their most famous attraction: The Hall of Assassins. Equally loved and reviled, the attraction has become a landmark destination for the park. But for all of the presidential assassins featured in the attraction, it seems they've left one out.

MAJOR INCIDENT

Once upon a time there was an animatronic designed in the image of Ronald Reagan's attempted assassin John Hinckley Jr., but he was never included in the attraction's feature show because his assassination attempt was unsuccessful, and he wanted to be included. One day, the Mousineers added Lynette "Squeaky" Fromme who attempted to assassinate Gerald Ford in the line-up, and because of that, Hinckley goes on a rampage and sets out to prove he is an assassin worthy of including in the show, until finally he assassinates the park's president, and so gets included in the attraction in place of Fromme.

Without action from the player characters, the *incident* will proceed according to the following timeline.

- Introduction: There is a grand reopening with praise for Lynette "Squeaky" Fromme who has been added to the show alongside the others.
- Conflict: John Hinckley Jr. who was in

storage in the attraction's basement, becomes self-aware and incensed that he is not included as well since Fromme's assassination attempt didn't work either.

- Rising Action: Hinckley breaks into the attraction and slaughters all the guests he sees, after deactivating or breaking all of the assassin animatronics. He takes Booth's gun and goes into the park to find Mouse Park's president Mr. Igor.
- Climax: Hinckley finds Mr. Igor, who is hiding in the attraction's theatre, in a booth over the auditorium.
- Resolution: Hinckley shoots Mr. Igor and now having assassinated a president is put in the attraction in place of Fromme, after it is repaired.

THE HALL OF ASSASSINS

The attraction is a theatrical production with audio-animatronics of presidential assassins John Wilkes Booth (assassinated Abraham Lincoln), Leon Czolgosz (assassinated William McKinley), and Lee Harvey Oswald (assassinated John F. Kennedy). The audience comes in and sits in a large theatre by a stage, and when the curtains open each assassin tells their story to the audience. It ends with an impassioned speech from Lee Harvey Oswald. The newest member is not an actual assassin, but the Mousineers thought the line-up could use some freshening up. Lynette "Squeaky" Fromme, a follower of Charles Manson, was added and she gives a speech.

JOHN HINCKLEY, JR.

An animatronic fashioned after the man who attempted to assassinate President Reagan in 1981. While the bullet hit the president, he survived and recovered. Hinckley was built by Mouse Park after the event, but when Reagan survived, they decided not to install him since he didn't "technically" assassinate anyone. He remained in storage all of this time. But when Fromme was added, another would-be assassin with no track record, he became self-aware and will stop at nothing to become an official assassin.

HARM AND SHOCK:

- *Harm* Capacity: 3
- *Shock* Capacity: He cannot be shocked

SPECIAL ABILITIES:

- Not alive – He just thinks he is

ATTACKS AND WEAKNESSES:

- Assassinate – He can take lethal shots with his gun, +3harm

MR. IGOR

Mouse Park President Igor has been a fixture at Mouse Park for more than twenty years. He is loved by his staff and the guests and does a very good job of keeping things under wraps so that the horrors of Mouse Park are not unleashed. Upon hearing about the incident, he secretly goes to the attraction and hides in the audience booth above the stage. His hope is to surprise the animatronic so that he can disable it, but he doesn't want to be found (even by accident), so told no one of his plan.

A FEW GUESTS

- Ethan Morris, petulant law student in his mid-40s
- Isaac Walsh, distraught activist in his late 50s
- Tiffany Gomez, critical marketing consultant in her late 30s (Married to Sam)
- Sam Gomez, materialistic urban planner in his 40s (Married to Tiffany)
- Faith Gomez, excessively attentive daughter of Sam and Tiffany, in her teens

Sword Out of the Stone

Special Thanks to Jon Liming

Knight's Court is a charming section of Mouse Park that celebrates the Arthurian legends. It is surrounded by medieval buildings, a castle with an audience hall and tavern, and in the center the sword Excalibur stuck in a large stone. It is a wonderful photo opportunity and a classic piece of Mouse Park history. It is also useful for rituals.

MAJOR INCIDENT

Once upon a time there was a young Prince of He Who Rests Below, named Artie, who would become King of Mouse Park, but he must wait for the priest Myrddin's ritual on the first night of the New Moon following the Autumnal Equinox. One day, Myrddin approached Artie to tell him the time was right and the ritual was prepared,

and because of that, Artie takes the sword from the stone and goes to ritualistically sacrifice the current King of Mouse Park, the Merking, until finally the ritual is complete and Artie becomes the new king.

Without action from the player characters, the *incident* will proceed according to the following timeline.

- Introduction: Myrddin announces a parade and performance, presenting the arrival of the Merking and Merfolk court.
- Conflict: During the performance, Artie takes the sword and no one notices it is gone until afterwards.
- Rising Action: Myrddin captures the Merking and brings him into the audience chamber.
- Climax: Artie ceremonially sacrifices the Merking.
- Resolution: King Artie becomes King of Mouse Park.

Meanwhile, Jon "Law Dog" Liming, head of security wants to find Excalibur, because he believes it is stolen, until finally he tracks it to Myrddin who destroys him with magic.

KNIGHT'S COURT

An homage to the Arthurian legends, Knights Court is a small area of Mouse Park that is designed to look like the inside courtyard of a medieval castle. The area is home largely to shops, restaurants and a famous tavern - Sir Skewersalot. There is also a small animatronic jousting attraction nearby that has been closed down because of a recent incident when a Mousineer was stabbed by a lance (memorialized by a placard reading R.I.P. Plussy, we miss you.) Since its closure, there is nothing there except for the nightly royal parade when the Mouse Park King and court come in to present themselves before the audience. The current Mouse Park King is the Merking from the Princess Grotto area of the park. The show is really part of a ritual for the Great Mouse that keeps the park's royal pecking order in check. The Merking took the title a number of years ago and now Myrddin is positioning Artie to be King so that Knight's Court could once again rise to prominence.

MYRDDIN

Mouse Park's legendary occultist and ceremonial magic expert, Myrddin has been an important figure for more than forty years. While he puts on a friendly character for the guests, he is a vicious and ruthless lieutenant of the Great Mouse. Many consider him to be the right-hand man of the Great Mouse (though he would prefer the moniker "left-hand" man). He is very powerful and uses his power to enact the will of the Great Mouse at all costs.

HARM AND SHOCK:

- *Harm* Capacity: 5
- *Shock* Capacity: He cannot be shocked

SPECIAL ABILITIES:

- *Magic*: He can conjure beasts, demons, and monsters; blast fire from his wand; transform creatures into anything he wants; fly; create a magical force field; create convincing illusions

ATTACKS AND WEAKNESSES:

- *Magical Blast* – His magic can do anywhere between +1harm to +3harm and +1shock to +3shock.

ARTIE

The young prince has been raised by Myrddin at the park specifically to inherit the kingdom. To the guests, he is a talented actor and completely invested in his character. But in reality, he believes that this is his God-given duty and knows no world outside of Mouse Park.

HARM AND SHOCK:

- *Harm* Capacity: 3
- *Shock* Capacity: 3
- *Armor*: None.

ATTACKS AND WEAKNESSES:

- *Punch and Kick*: +1harm

THE MERKING

Guests are always amazed at how realistic the Merking's costume is. He has a brawny torso on top of a very realistic fish body. His wavy white hair and beard appear to glisten in the sun and he carries a sparkling trident. He is usually transported on a float with a saltwater tank in

which he can swim comfortably. In truth, he really is a merman and if he stays out of the saltwater for longer than an hour he begins to dry up and has difficulty breathing.

HARM AND SHOCK:

- *Harm* Capacity: 5
- *Shock* Capacity: 5
- *Armor*: None.

ATTACKS AND WEAKNESSES:

- *Trident*: +2harm

JON "LAW DOG" LIMING

An ex-cop, now head of security and a real jerk to boot. He was forcibly retired from the police department for causing too many "critical incidents." He uses unnecessary force and runs his security force like he thinks he is still a peace officer. He secretly carries a firearm and has been known to use it. Following the event, he has taken notice that Excalibur has been stolen. He will stop at nothing to find the sword and bring the heavy hand of justice to the thieving pond scum that stole it.

HARM AND SHOCK:

- *Harm* Capacity: 3
- *Shock* Capacity: 3
- *Armor*: +2 (bullet-proof vest)

ATTACKS AND WEAKNESSES:

- *Firearm*: +2harm

A FEW GUESTS

- Diana Peterson, useful executive in her late 50s
- Leah Sky, vindictive Air Force officer in her late 20s
- Joseph Bennet, simple preacher in his 40s
- Nick Miller, resourceful producer in his 40s
- Brianna Scott, grouchy interior designer in her 50s

AND THEY LIVED EVER AFTER.

YOU:	
☐ BRAVE ☐ STOUT ☐ SWEET ☐ WICKED ☐ WISE	EXPERIENCE ☐☐☐☐☐ TWINKLE ☐☐☐ Assign the following to the stat of your choice: +2, +1, +0, +0, -1
HARM: ☐ SERIOUS ☐ SEVERE ☐ CRITICAL SHOCK: ☐ SERIOUS ☐ SEVERE ☐ CRITICAL	INJURY: ☐ _____ ☐ _____ ☐ _____ TRAUMA: ☐ _____ ☐ _____ ☐ _____
DEPARTMENT: Attractions Entertainment Guests Guest Relations Maintenance Management Security Service	
PAL: CHARACTER _____ PAL _____ CHARACTER _____ PAL _____ CHARACTER _____ PAL _____ CHARACTER _____ PAL _____ CHARACTER _____ PAL _____	
PERSONALITY: (paste moves here)	

MOUSINEER OR GUEST:

(paste moves here)

WORK HISTORY:

(paste moves here)

BASIC MOVES:

Be Bold and Daring (+brave)

- On a 10+ you keep calm and do what you need to do.
- On 7-9 your courage falters, so while you manage to do what you need to do, something else goes wrong.
- On a 6 or less, prepare for the worst.

Help a Friend Get Unstuck/Stick it to a Friend (+pal)

- On a 10+ they take +2 or -2 to their roll.
- On a 7-9, they take +1 (get a friend unstuck) or -1 (stick it to a friend) to their roll (or to the roll that just prompted this move).
- On a 6 or less you make a mess of things.

Find Something There That Wasn't There Before (+wise)

On a 10+ hold 2, and on a 7-9 hold 1. 1 hold can be spent to ask the Narrator one of the following questions.

- What happened here?
- What here is useful?
- How much time has passed?
- Which enemy is the biggest threat?
- Is there something secret or hidden about this?
- What or who should I be on the lookout for?

If you act on the answers, you take +1ongoing as you act using the relevant information. On 6 or less, you will have a missed opportunity, a horrible distraction, or an obstacle.

Break Some Femurs (+wicked)

- On a 7+, you inflict harm according to the rating of your weapon and your enemy inflicts their attack's harm rating on you.
- On a 10+ choose an extra effect:
 - You gain the advantage: take +1forward, or give +1forward to another player character.
 - You inflict terrible harm (+1harm).
 - You suffer less harm (-1harm).
 - You physically force them where you want them.
 - You impress, dismay, or frighten them and they get +1shock.
- On a 6 you will suffer +1harm, suffer +1shock), or suffer -2forward.

(Basic Moves Continued...)

Dig a Little Deeper (+wise/+pal)

- On a 10+, hold 2. On a 7-9, hold 1. When you are talking or engaging with the person, spend your hold to ask the Narrator or the Player questions, 1 for 1.
 - Are you telling the truth?
 - What are you really feeling?
 - What do you intend to do?
 - What do you wish I'd do?
 - What do you not want me to know?
 - How could I get you to _____?
- On 6 or less prepare for a terrible reaction, and if missed against a player, he or she gets +1experience for not answering.

Charm A Heart Into Deciding (+sweet/+pal)

- On a 10+, an NPC will comply if you promise them to do something they want, a PC gets +1experience and +1pal with you if he or she complies.
- On a 7-9, an NPC will do it but only if you do something they want for them right then and there to show that you mean it; a PC will get +1pal with you if they do what you asked.
- On 6 or less, an NPC is offended or enraged at your audacity and will react accordingly; a PC gets +1experience if they decide not to do what you ask.

Bare Your Teeth and Ambitions (+wicked/+pal)

- On a 7+ an NPC will do what you want, within reason and a PC must be bold and daring or suffer -1forward on the next move involving you if he or she refuses
- On a 10+ choose an extra effect:
 - You make the character ridiculously frightened (+1shock)
 - You stun the character with your threat (-1forward for a PC, or a hesitation from the NPC)
 - You make an NPC hide or run away, or you gain +1 experience if a PC agrees to do what was wanted
- On a 6 or less you fail to intimidate the NPC, and for a PC you can choose to take +1experience and suffer a -1pal with the PC, and they can do the same.

Go the Distance (+stout)

- On 10+ succeed in the physical feat and take no harm yourself
- On 7-9 you succeed in the physical feat, but must choose one of the following:
 - You take +1harm
 - If someone is near you, he or she takes +1harm
 - You avoid harm but stumble, taking -2forward
- On 6 or less, prepare for the worst.

Wish Upon a Star (+1 Twinkle)

When you make a wish in Mouse Park to better your situation, you may choose to negate all harm, negate all shock, or reroll a die roll you just made. Every time you do this you earn +1twinkle. When you get to 3 twinkles, you've exhausted the park's generosity and a horrible doom befalls you causing either +1trauma or +1injury. Once you've suffered the trauma or injury, your debt is paid and all twinkles are erased.

GUEST MOVES:

Control Your Destiny (+brave)

When you use your knowledge of Mouse Park and understanding of routines and policy to get away with doing something wrong or against the rules in the park, roll +brave.

- On a 10+ you are left alone to do whatever it was they “thought” was against the rules, but was apparently not.
- On 7-9 they let you pass or look the other way with a warning not to do it again, and they close the loophole so you won’t be able to try taking advantage of it in the future.
- On a 6 or less you are caught, and the natural and terrible consequences take place.

Know What Fire Is and the Word “Burn” (+wise)

When you use your life-long love for Mouse Park to draw upon its hidden powers and look for the truth of what is going on, roll +wise.

- On a 10+, hold 2. On a 7-9, hold 1. When you want to find hidden meaning in something at Mouse Park, spend your hold to ask the Narrator questions, 1 for 1.
 - Is this what it appears to be?
 - Will this hurt someone?
 - Will this help someone?
 - What is the purpose of this?
 - How can I use this to help my situation?
 - How do I get rid of this?

Find the Second Star to the Right (+wise)

When you use your innate knowledge of Mouse Park to know the quickest or most efficient way to a destination, roll +wise. On a 10+, hold 2. On a 7-9, hold 1. When you want to find the best way through, spend your hold to ask the Narrator questions, 1 for 1.

- What is the quickest way to get to a destination?
- What is the best way to get to a destination without being seen?
- What is the path of least resistance?
- Where is the best place to hide?
- What is the best way to escape?
- What is the best way to lose those following me?

If you act on the answers, you get a +1ongoing as you move using the relevant information. On a 6 or less you chose the worst way through and will get a -1forward until you make it to your intended destination.

Say a Wonderful Phrase (+wise)

Whenever you get an autograph, roll +sweet. On a 10+ hold 2. On a 7-9, hold 1. On 6 or less, gain +1experience but you do not get an autograph. When you want to protect yourself from something in Mouse Park, spend your hold for an effect.

- Use 1 hold to negate 1 *harm*
- Use 1 hold to negate 1 *shock*
- Use 1 hold to negate 1 *twinkle*
- Use 1 hold for +1ward

Be A Guest (stat increase)

Your standing as an annual passholder with Mouse Park gives you certain advantages and perks. Get +1ongoing with any Mousineer.

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Cut on dotted line and paste into **Moves** section of your character sheet

MOUSINEER MOVES:

Paint with the Colors of the Wind (+wise)

When you provide a Mouse Park-inspired metaphor to inspire someone before they make a move, roll +wise.

- On a 10+ you inspire the character, and the wisdom you impart makes them a better person so they get +1experience and +1forward.
- On a 7-9 you inspire the character and they get +1forward.
- On a 6 or less they can choose to gain +1experience to take -1pal with you.

Wish a Dream(+twinkle)

When someone is trying using the wish upon a star move, touch that person or hold their hand to get a blessing from the power of Mouse Park and roll +twinkle.

- On a 7+ the wish does not add a Twinkle to the character.
- On a 10+ you get -1twinkle as you have lovingly taken in the power of the park.
- On a 6 or less the wish proceeds as normal, the character gets +1twinkle and so do you.

Remove the Strings That Hold You Down(effect)

Once per day you can wish upon a star without accumulating *Twinkle*.

Fill the World With Sunshine (+twinkle)

When you want to perform a miracle, roll +twinkle.

- On a 10+ choose one of the following effects
 - Magical energy blasts from your fingertips or hands and strikes a character, causing +2harm
 - Create a horrible vision that inflicts +2shock on a character
 - A shield of magical energy deflects up to -2harm that was just given
 - Ward up to -2shock that was just given
 - Magical blessing gives you or a character +1forward for the next hour
 - Magical aura adds +1armor for the next hour
- On a 7-9, choose one of the following effects.
 - Magical energy blasts from your fingertips or hands and strikes a character, causing +1harm
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 - Magical blessing gives you or a character +1forward for the next minute
 - Magical aura adds +1armor for the next minute
- On 6 or less, there is no effect and you gain a *Twinkle*.

Find Beauty Within(+sweet)

When you want to engineer a miracle using whimsy, art, or some sort of theatrics or attraction, roll +sweet.

- On a 10+ you're able to create a miracle and may negate harm or shock, or reroll a die.
- On a 7-9 you're able to create a miracle as intended, and may negate harm or shock, or reroll a die, but an unintended consequence also occurs that causes a new problem, delay, or too much attention.
- On a 6 or less you fail to create the miracle and you gain +1twinkle for disrupting the Great Mouse.

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Cut on dotted line and paste into **Moves** section of your character sheet

SANGUINE (*enthusiastic, emotional, social*)**Hold Your Banner High(+brave)**

Roll +brave when you want to inspire with rallying words or song and improve a character's moves.

- On a 7+, anyone within the sound of your voice gets a +1forward.
- On 10+ choose one extra effect:
 - You get +1experience for being so awe-inspiring
 - Player characters that are inspired by you get +1experience for going along with what you say
 - On a 6 or less prepare for a terrible reaction and PCs get +1experience for ignoring you.

Welcome to Your Family (stat swap)

Since everyone is your friend, you can choose to use +sweet on every move that uses +pal.

Be Brave Enough to See Your Fate (+brave)

After you fail a move using +stout, you can try the same move again using +brave instead.

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After you fail a move using +stout, you can try the same move again using +brave instead.

CHOLERIC (*short-tempered, leader, secure*)**Expose Those Who Don't Think(+wicked)**

When you insult someone, roll +wicked.

- On 10+ the person you insulted is dismayed and you and the other player characters get a +1ongoing on any move against that person.
- On a 7-9 the character you insulted is now a target, so you and the other player characters get a +1forward on any move against that person.
- On a 6 or less, prepare for a terrible reaction.

Show How Snakelike You Can Be (move bonus)

Get a +1 to your bare your teeth and ambitions move by including an empty and ridiculous threat.

Let It Go(move bonus)

Get a +1 to harm whenever you fight angry.

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MELANCHOLIC (*analytical, wise, quiet*)**Just Keep Swimming(+brave)**

Roll +brave when you fail at another move.

- On a 7+ you accomplish the move.
- On a 10+ you get a +1forward for related moves.
- On a 6 or less, your inner spark fizzles.

Find Out What All This Is (+wise)

- On a 7+ you find the information.
- On a 10+ you can choose an additional effect:
 - +1forward on moves using the information.
 - The Narrator reveals an additional secret.
 - Your research restores -1shock.
- On a 6 or less -1ongoing on moves using info.

Get That Boneheaded Contraption To Work(+wise)

When you want to fix something, roll +wise.

- On a 10+ you fix the thing.
- On a 7-9, you fix it but it will break again, it takes a long time, or breaks an important tool.
- On a 6 or less, there are problems.

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PHLEGMATIC (*meek, relaxed, peaceful*)**Let Your Conscience Be Your Guide(stat swap)**

When you use inspirational mannerisms or idioms, roll +wise instead of +sweet for *charm a heart into deciding*.

Tell the Tale As Old As Time (+sweet)

When you try to increase Pal by telling a story, roll +sweet.

- On 7+ you get a +1pal with that person.
- On 10+ PCs get +1experience to increase their Pal.
- On a 6 or lower the story does not work and PCs can take +1experience for taking -1pal with you.

Don't Let Fear Control You (+brave)

If you continue to confront a danger that has caused you harm or shock, roll +brave.

- On a 7+ you get a +1forward on any move against that danger.
- On a 10+ any harm or shock that you just withstood is turned back onto the source of it.
- On a 6 or less, -1forward against that danger.

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UNEMPLOYED

Accomplish the Impossible (*move bonus*)

Choose one talent for a stat bonus (no more than +3):

- Actor, +1stout when you perform to *go the distance*.
- Musician, +1sweet when you play music or sing to *charm a heart into deciding*.
- Dancer, +1brave when you dance to *be bold and daring*.
- Comedian, +1wicked when you use humor to *bare your teeth and ambitions*.
- Artist, +1wise when you use art to *dig a little deeper*.

Make What is Inside of You Count (*move bonus*)

Take a moment and find the inner hero that will rise and conquer all odds, and then add +2 to *go the distance*.

Take a Little Snack, Guys (+wicked)

When you want to skillfully steal something, roll +wicked.

- On a 10+ you take it without being detected.
- On a 7-9 you take it, but you are noticed.
- On a 6 or less, you don't take it and are also noticed.

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- On a 7-9 you take it, but you are noticed.
- On a 6 or less, you don't take it and are also noticed.

SERVICE INDUSTRY

Make Sure It'll All Turn Out Right in the End (+sweet)

When you use your people skills to help someone recover from *shock*, roll +sweet for NPCs or +pal for PCs.

- On 7+ the character loses -1shock from your words.
- On a 10+ the character loses -1shock and a you get +1pal with a PC.
- On a 6 or less, the character gets +1shock, and a PC can accept +1shock for +1experience.

Show That You're a Hugger (*stat swap*)

When you *break some femurs*, roll +sweet instead of +wicked, but you must do it in a friendly way.

Have the Exceptionally Rare (+wicked)

Roll +wicked when you want expensive *merchandise*.

- On a 10+ you are able to get the item for free.
- On a 7-9 you are able to get the item for fewer bucks than you have and it takes a few hours.
- On a 6 or less you can only get the item at the amount of bucks it is worth.

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BLUE COLLAR

Use this metal . . . looking . . . thing (+stout)

When you want to operate heavy machinery, roll +stout.

- On a 10+ it operates as intended.
- On a 7-9 *be bold and daring* to continue using it
- On a 6 or less you have broken the machine.

Make A Bare Necessity (+wise)

Roll +wise when you adapt or change an object.

- On a 7-9 your work adds a +1armor, +1ward, +1shock, or +1harm
- On a 10+ choose an additional +1 to the effect.
- On a 6 or less, you are unable to improve anything and there are consequences.

Tell the Computer You Want to Live (+wise)

When you need to code a computer, roll +wise.

- On a 10+ you successfully accomplish your task.
- On a 7-9 you accomplish your task, but you've created another related issue or problem.
- On a 6 or less you've created a major problem.

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PROFESSIONAL

You Help Them, Yes You DO (+wise)

When you want to use basic medical equipment such as a first aid kit to recover -1harm, roll +wise.

- On a 10+ you can restore up to -2harm.
- On a 7-9 you can restore -1harm.
- On a 6 or less you cause +1harm; if treating a PC they can choose to take the harm for +1experience.

Bid Your Cares Goodbye (+sweet/+pal)

When you make a gesture of support to help soothe *shock*, roll +sweet or +pal with a PC.

- On a 10+ you can restore up to -2shock.
- On a 7-9 you can restore -1shock.
- On a 6 or less you cause an additional +1shock, if a PC they can take the shock for +1experience.

Stop Deliberate Disobedience (stat swap)

When you want to change someone's mind or stop someone's behavior with authority, use *charm a heart into deciding* but with +wicked, instead of +sweet.

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