

Keep it in the Family

All families have secrets. Some families are very good at keeping them... But when one comes out, others may follow. What will happen when you're dragged out into the light? Will you ***Keep it in the Family?***

This is a tightly-structured and emotionally-intense larp set in the contemporary real world. It's about family secrets and the tensions that they put upon relationships. Will contain angst!

Recommended for people who are interested in tabletop storygaming and in Nordic-style chamber larp.

(This larp was heavily inspired by Ashley Griffiths' tabletop RPG ***A Family Affair***, which I strongly recommend.)

Dedicated to: my own family. (*Of course.*)

Introduction

All families have secrets. Some families are very good at keeping them... But when one comes out, others may follow. What will happen when you're dragged out into the light? Will you ***Keep it in the Family?***

Six characters meet at a family dinner. Each has a secret. Each is torn between love, loyalty, and fear of exposure. During the course of the larp, all these secrets will come out – this is not about whether secrets can be kept or not. It's about what happens when they emerge.

The larp plays out during a succession of scenes that prelude, make up, and epilogue the dinner party.

The characters are designed skeletally, and players flesh them out together during a preparatory workshop preceding the larp. There is a debrief afterwards, to help process the emotional effects of play.

Characters

The larp is for (exactly) six players. The characters are two parents, their two children (one adult daughter and one teen), the boyfriend of the daughter, and the friend of the younger child. This script is written on the basis that the parents and the daughter are in hetero relationships, but the game works just as well if you want to change one or both to homo (it'll just need a bit of rewriting of the characters and of the pregnancy plot).

The characters are referred to in this script as Father (male), Mother (female), Daughter (female), Child (any or no gender), Boyfriend (male), Friend (any or no gender).

Each character has been given an initial, by which they are referred to on the other characters' sheets. The players will choose the forenames that these initials stand for.

GM/Facilitator

This script has been written with the assumption that you will not take part in the game yourself: that you will facilitate it by following these instructions, while six other people play. However, you can actually play one of the six characters yourself, if you're short of players¹. If you decide to do that, just make sure you're familiar with the sequence of events as outlined in this script, because you'll still have to explain them to everyone else.

¹ Or just if you really want to.

Space

The ideal space for the larp is a living-room, with a kitchen- or dining-space leading off from it. If you've got that available, then you can set up a 360° illusion.

Otherwise though it would work fine in a black box (with different areas designated by tape and lighting), or in an ordinary classroom if that's what's available.

Secrets

Each character has a **Secret**, which is known about by only one other person at the start of the larp. During Act 1, they may only discuss their Secret with that other person. (During Act 2, they must discuss their Secret publicly.)

- Father: he is in deep financial trouble, can only discuss with Daughter.
- Mother: she has a serious illness, can only discuss with Father.
- Daughter: she is pregnant, can only discuss with Child.
- Boyfriend: he is having an affair with Mother, can only discuss with Mother.
- Child: is of a different gender/sexuality, can only discuss with Friend.
- Friend: has a crush on Child, can only discuss with Boyfriend.

(See the character sheets for more details of these Secrets.)

In general, people aren't allowed to release another character's Secret: it is for that character themselves to do so when they feel it's right. And players should not try to guess other characters' Secrets, either.

Players can have their characters accidentally or subconsciously drop hints and clues, if they wish to foreshadow the release of their Secrets: but if so, then the other characters should not pick up on them.

Music

There are three important musical elements to the game:

Theme song

Demis Roussos's 'Forever and Ever' is the theme song, which plays during the prelude vignettes, during the dinner vignettes, and at the end of each Act's soundtrack. It lasts 3 minutes 40 seconds – tell the players this, so that they know that when they hear it they have that length of time remaining until the end of the vignette/Act.

Act 1 soundtrack

A collection of easy-listening classics, intended to provide a smooth and mellow backdrop to the building tensions within the group during the first Act. Also, an opportunity for the younger characters to comment upon the parents' old-fashioned musical taste. It finishes with 'Forever and Ever', which on finishing marks the end of the Act.

Act 2 soundtrack

A brooding and menacing instrumental sequence, intended to serve as underpinning for the explosive releases of **Secrets** during the second Act. It also finishes with 'Forever and Ever', which should by that point sound relieving.

Timetable

- Workshop (80 minutes)
- Prelude vignettes (10 minutes)
- Act 1 – before dinner (60 minutes)
- Dinner vignettes (10 minutes)
- Act 2 – after dinner (60 minutes)
- Debrief and epilogue (20 minutes)

Workshop

The purpose of this workshop is to prepare the players for the larp, and also for them to mutually establish some facts about the setting in which it's taking place.

Introduction

Gather everyone into a circle. Introduce yourself, giving your name and your preferred pronouns, and say a sentence or two about your background in larp (*if any!*) and what you are hoping for from this session today.

Invite the players, going around the circle, to do the same.

Practicalities

Tell the players how long the workshop and the larp as a whole are going to last, and if they're allowed to eat or drink etc (this will probably depend on your venue's rules), where the toilets are, and anything else of practical significance.

Vision

Read out the intro paragraph that describes this larp. Explain that the workshop is intended to prepare the players for it, and outline the workshop activities that are going to be taking place.

Warmup

If the players seem like they need warming up, use your exercise of choice. I like 'Shake Hands' [\[details\]](#).

Impro basics

If the players are inexperienced at larping, storygaming, etc, then you might need to go over some of the basics of improvisation – not blocking, not wimping, yes... and, and so on [\[details\]](#).

Game structure

Talk the players through the game structure: the sequence of phases, what will happen in each phase, how long it will last.

Theme song

Play the theme song, and while it's playing explain that it will be used to time the vignette scenes, and to mark the end of the two Acts. In all cases, when it finishes, they should stop role-playing. Let them listen quietly to the end of the song, so they can recognize it when it comes round during play.

Safety

Cut, Brake, The door is open

Choose characters

Spread the six character badges on the table, and invite the players to choose between the six roles. Say a sentence or two about each role, if people want to know more about them – but don't reveal their Secrets. Although in principle this is a transparent game design, it'll be more fun for the players if they voluntarily keep themselves in the dark.

Once everyone's chosen a character, give them their character sheet, and give them a few minutes to read it and to start thinking about the questions.

Names

In this phase the characters will choose their names. If anyone seriously objects to any suggested name (perhaps because it has real-world family associations for them – but they don't have to explain that if they don't want to) then the suggesting player should change it to something different.

- First ask Father to suggest what the family's surname is. Then he should suggest his own forename (which must begin with the letter D).
- Ask Mother if she uses the family surname, or if she has her own (and if so, what is it). Then she should suggest her own forename (which must begin with J).
- Ask Father to decide Daughter's forename (which must begin with S).
- Ask Child what apparent gender they are. Then ask Mother to decide Child's forename (which must begin with K).
- Ask Boyfriend what his forename is (which must begin with T). If he also wants to suggest a surname, he can.
- Ask Friend what apparent gender they are, and what is their forename (which must begin with A). If they also want to suggest a surname, they can.

Tell everyone to complete their forename on their badge.

Calibration

This phase is to help the players agree on a common background to the game setting. Get them sitting in a circle, if they aren't already.

Go around the circle, asking each player in turn to make a statement that they would like to be true about the town where they live. This can be anything: geographical, sociological, political, aesthetic... for example, the town is a small fishing port; the town contains a second-rate university; the town has a high level of employment; on spring days the town is covered by the smell of manure from neighbouring farms; the town council are socialists; a famous artist was born here and there's a small museum to them; the local football team are on a run of success at the moment; and so on.

If any of the other players don't like the statement suggested – for any reason, they don't have to explain – the player should change it to something different, with a discussion if necessary.

Then go round the circle again and ask each person to make a second statement about the town.

Note: it's not important that people remember the exact details of all these statements. The main purpose is to give everyone a shared general impression of what sort of place it is.

Ask Boyfriend where in the town he lives: and ask Daughter if she lives with him, or somewhere else (if so, where). Ask Friend where they live.

Next, go round again, in a different order, asking people to make a similar sort of statement about the neighbourhood in which the family live. How wealthy is it? – what are the roads like? – what's a notable feature? – what style are the houses built in? – etc. Go round again to get a second statement from everyone.

Finally, in a different order again, ask the players each to make a statement about the family home. For example, is it a house, apartment, or what? What decade does the décor date from? How many rooms are there? Is there a garden? – and so on. Go round again for a second statement from each of them.

You are now ready to start play! Take a comfort break and make sure everyone's ready.

Prelude vignettes

These are three short flashback scenes which run in parallel, each involving two of the six characters. Each character has an individual briefing telling them what to do in their vignette. They last 3 minutes 40 seconds: the length of the **theme song**.

The vignettes are intended to establish the bond between pairs of characters: so players can mutually settle the parameters of their pair-relationships. They take place outside the main reality of the rest of the larp. You will need to divide the players up into pairs and send them to separated corners of your space, so that the three vignettes don't impinge on each other.

Secrets should not be discussed as such during the prelude vignettes, but should be accepted as an extant part of the relationship.

- Mother with Boyfriend (a quiet drink which they both know is going to end up in bed).
- Child with Friend (gossip about mutual friends and what to do after school).
- Daughter with Father (talking about the other guests).

Set the players up in pairs and give them their individual briefings. Tell them to start playing the vignette when you start the **theme song**, and to stop when it stops.

Act 1 – before dinner

In Act 1 – one continuous scene which contains the arrival of the guests and preparation for dinner – characters are not allowed to talk about their **Secrets**, other than with the one designated person who already knows it. (And they **must** talk about it with that person at some point during the Act.)

Start with Father and Mother inside the game space, preparing for their guests: have the other four players waiting outside the scene. Start the **Act 1 soundtrack**. After a minute or so, admit Daughter and Boyfriend to the scene, as they arrive at the house: then a minute or so later, admit Child and Friend.

Bowl of Nibbles

During Act 1 you should make available on a table the **Bowl of Nibbles**. This is a set of slips of paper with suggested actions to do (tell a joke, knock something over, etc). Players can help themselves to a Nibble whenever they feel a prompt might be interesting for the scene or for their own play. They are free to enact it, ignore it, put it back, change it to something different, etc: these are supposed to be suggestive rather than prescriptive.

(It's nice to have some actual nibbles as well, if you can: that way, players can go to the table and help themselves to something to eat, and take a Nibble at the same time.)

Dinner vignettes

During dinner there are three further pair conversations in parallel – Father and Mother, Daughter and Child, Friend and Boyfriend. These work just like the **Prelude vignettes** described above: separate the players out physically within the

space, as before, and give each of them their individual briefing. Time the vignettes to 3:40 by playing the **theme song**.

(Don't worry about the reality of how the characters managed to fit in these private words while eating dinner together – it can be assumed that they found a few minutes to be excused from the table at the same time, or to talk quietly across its corner while the others were talking about something else, etc.)

Act 2

In Act 2, another group scene which portrays the family and guests relaxing together after dinner, at some point each character must talk about their Secret publicly. Secrets should always be received as a surprise, although people may feel they were evident in hindsight.

Advise the players not to spend too much time separated in one-on-one conversations: this Act should mostly be the whole group together (so the revelation of Secrets has the most impact).

Start with all the players in positions of post-dinner relaxation. Start the **Act 2 soundtrack**.

After Eights

During Act 2 you should make available a bowl containing the **After Eights**². As with the Bowl of Nibbles earlier, players are free to help themselves to slips of paper whenever they feel that might be helpful: and to obey them, discard them, tweak them, etc, as they prefer. Unlike the Bowl of Nibbles, the After Eights contain mood suggestions rather than actions.

Ending the larp

The larp finishes when the theme song plays for the last time, at the end of the Act 2 soundtrack.

Debrief

Once Act 2 has finished, let the players process the ending for a moment or two, then get them to sit and relax. Tell them that you're going to lead them through a de-roling, to bring them back to the real world.

Guided de-roling

Read this out to the players:

² If you don't have After Eights in your country: they're an after-dinner British chocolate, often seen at middle-class evening events.

Close your eyes, and get as comfortable and relaxed as your body will let you. Be still. Feel your breath moving in and out – your lungs expanding and contracting. Feel the air passing through your mouth and nose. Take three slow deep breaths – in – out – in – out – in – out. Keep breathing in a gentle, comfortable rhythm.

Feel the solidity of the floor [or of the chair] under you. Feel the weight of your body pressing down through your feet, your legs, your back. Feel yourself being very real and present here in this room.

You aren't your character any more – let them go. The larp is over. You are yourself again. Let yourself come back in. You will move as yourself, talk as yourself, feel as yourself. We will all be together in this room.

Move your fingers gently, then your hands. Tilt your head from side to side. Then, when you're ready to rejoin us, open your eyes.

Rounds and epilogue

Go around the players, asking each to speak briefly about how they personally feel at the moment. Just a few words, no more than a minute or so: no interruptions or questions. If someone doesn't want to answer, that's fine, skip over them.

(If a player starts on a critique or providing structural feedback about the larp, ask them to please hold off on that until later: this phase is for their personal feelings.)

Go around again, asking for a couple of sentences: how do you feel about the character you played, the sort of person they were?

And finally go around again, a couple of sentences about: how do you see your character's future, after the events of this evening? – will they stay together? – will they speak of these things again? – will they remain loving and happy? – and so on. These future outcomes are not to be judged or evaluated: they are just for the players as individuals to satisfy themselves about their character's journey.

Acknowledgements

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Prelude vignette – J

Your prelude vignette is a quiet drink with your lover T. You both know that this will almost certainly be followed by going to bed together. Decide together where it takes place, and the other circumstances of the setting.

You should not talk about the rights or wrongs of your affair, or its implications, etc – for this scene, just accept it as a given. (Your character may be thinking about these things internally during the scene, but if so then she does not express them.) Also, you should not talk about your own Secret.

The purpose of the scene is to establish what you are like together as a couple – what your relationship dynamic is like, and what brought you together.

Prelude vignette – T

Your prelude vignette is a quiet drink with your lover J. You both know that this will almost certainly be followed by going to bed together. Decide together where it takes place, and the other circumstances of the setting.

You should not talk about the rights or wrongs of your affair, or its implications, etc – for this scene, just accept it as a given. (Your character may be thinking about these things internally during the scene, but if so then he does not express them.)

The purpose of the scene is to establish what you are like together as a couple – what your relationship dynamic is like, and what brought you together.

Prelude vignette – D

Your prelude vignette is a private conversation with your daughter S. You should talk about the upcoming dinner, and the other people who are going to be present at it. Decide together where the conversation takes place, and the other circumstances of the setting.

You should not talk about the money you've lost – for this scene, just accept it as a given in the background. (Your character may be thinking about it internally during the scene, but if so then he does not express it.)

The purpose of the scene is to establish what you are like together as a father-daughter pair – what your relationship dynamic is like.

Prelude vignette – S

Your prelude vignette is a private conversation with your father D. You should talk about the upcoming dinner, and the other people who are going to be present at it. Decide together where the conversation takes place, and the other circumstances of the setting.

You should not talk about the money D has lost – for this scene, just accept it as a given in the background. (Your character may be thinking about it internally during the scene, but if so then she does not express it.)

The purpose of the scene is to establish what you are like together as a father-daughter pair – what your relationship dynamic is like.

Prelude vignette – K

Your prelude vignette is a private conversation with your friend A. You should talk about recent events at school, gossip, and what A can expect on meeting your family. Decide together where the conversation takes place, and the other circumstances of the setting.

You should not talk about your gender/sexuality issue – for this scene, just accept it as a given in the background. (Your characters may be thinking about it internally during the scene, but if so then they do not express it.)

The purpose of the scene is to establish what you are like together as friends – what your relationship dynamic is like.

Prelude vignette – A

Your prelude vignette is a private conversation with your friend K. You should talk about recent events at school, gossip, and what you can expect on meeting K's family. Decide together where the conversation takes place, and the other circumstances of the setting.

You should not talk about K's gender/sexuality issue – for this scene, just accept it as a given in the background. (Your characters may be thinking about it internally during the scene, but if so then they do not express it.)

The purpose of the scene is to establish what you are like together as friends – what your relationship dynamic is like.

Dinner vignette – D

Your dinner vignette is a quiet conversation with your wife J. You should talk about your children: any concerns that you have about them.

Don't talk about your own Secret, although you can allude to J's illness (inasmuch as it relates to your children).

Dinner vignette – J

Your dinner vignette is a quiet conversation with your husband D. You should talk about your children: any concerns that you have about them.

You can talk about your illness in relation to that, although it shouldn't be the main topic.

Dinner vignette – S

Your dinner vignette is a quiet conversation with your sibling K. You should talk about your parents: any concerns that you have about them and their marriage (although without breaching D's Secret).

You can talk about your pregnancy in relation to these concerns, although it shouldn't be the main topic.

Dinner vignette – K

Your dinner vignette is a quiet conversation with your sister S. You should talk about your parents: any concerns that you have about them and their marriage.

You can talk about S's pregnancy in relation to these concerns, although it shouldn't be the main topic.

Dinner vignette – T

Your dinner vignette is a quiet conversation with your neighbour A. You should talk about this weird family you're visiting: what does A make of them?

You can talk about A's crush on K, but it shouldn't be the main topic. (And of course don't mention your affair with J.)

Dinner vignette – A

Your dinner vignette is a quiet conversation with your neighbour T. You should talk about this weird family you're visiting: what does T make of them?

You can talk about your crush on K, but it shouldn't be the main topic.

Name badges

(Or you can just use sticky labels or masking tape, if you prefer.)

T Boyfriend	D Father
J Mother	A Friend
S Daughter	K Child

Bowl of Nibbles

Tell a joke, quite badly	Accidentally knock something over
Make an embarrassing noise	Talk about the weather
Mention how expensive, or cheap, something you recently bought was	Talk about a road accident whose aftermath you saw
Absent-mindedly sing along to the music	Get out your phone and start playing with it
Ask someone if they've lost, or gained, weight recently	Describe something funny that your pet did
Talk about something you saw on TV or at the cinema	Comment (favourably or unfavourably) on the decor
Ask where people are going / have been on their holidays	Comment (favourably or unfavourably) on someone's clothes
Spill something on yourself	Make a disparaging or admiring reference to religion

After Eights

Become more aggressive (for a while)	Become sadder (for a while)
Become more sarcastic (for a while)	Become more disagreeable (for a while)
Become more conciliatory (for a while)	Become more forgiving (for a while)
Become calmer (for a while)	Become more irritable (for a while)
Become more demanding (for a while)	Become more sentimental (for a while)
Become more easily amused (for a while)	Become rather sleepy (for a while)
Become more affectionate (for a while)	Become more demanding (for a while)
Become more apologetic (for a while)	Become more defiant (for a while)

D _____, the Father

Your Secret: you invested most of the family's money in a friend's startup company, which just now went bust. You fear that your wife will lose all respect for you if she finds out.

In the first Act, you can only talk about this Secret with your daughter S (and you *must* talk about it with her at some point in the first Act). In the second Act, you *must* at some point talk about this Secret publicly.

The others:

J: you feel things have cooled between you during your long marriage, but especially so recently. You don't spend much time together. She has recently been diagnosed with a serious illness [*she'll tell you what it is*] but that seems to have only made her even more distant. (No-one else in the family knows about this illness: *this is J's Secret.*)

S: a sensible and thoughtful young woman, who you have spoken to about your financial worries. Maybe she'll have some new ideas?

T: seems an arrogant and cocky type, not really good enough for your daughter.

K: a strange child who you're not sure you really understand. You feel a big generation gap.

A: it's nice to see that K has a friend! Although A seems a little intense.

Questions

Answer these to yourself. Some of them you might not have good answers to yet: they should emerge during play.

- What was the nature of the startup business in which you invested, and what was the friend's name?
- What were you hoping to do with the money, if the investment had come good?
- How do you feel about your wife these days? – and about your marriage?
- How can you bond more closely with K?
- Should you do anything to try and break up S and T?

J _____, the Mother

Your Secret: you have a serious and potentially life-threatening illness [*you can decide what it is*]. You fear that your husband and children will fall to pieces if they find out, and that this may kill any hopes you might have of independence.

In the first Act, you can only talk about this Secret with your husband D (and you *must* talk about it with him at some point in the first Act). In the second Act, you *must* at some point talk about this Secret publicly.

The others:

D: you feel things have cooled between you during your long marriage, but especially so recently. You don't spend much time together. You've told him about your illness, although you played down the life-threatening aspects. But that seems to have only made him even more distant.

S: you have never been as close as some mother/daughters seem to be. She lives her life very differently to yours, which you can't help but feel as a kind of rejection.

T: your secret lover. Your attraction was at first simply physical, but by now there might be more to it. (*Your affair is T's Secret.*)

K: you still think of them as the baby of the family. You would love for them to grow up happy and settled.

A: you are not sure if they are really a good friend for K. They might even be a bad influence.

Questions

Answer these to yourself. Some of them you might not have good answers to yet: they should emerge during play.

- Do you want to try and sort things out with D, in case you don't make it through the illness? – or to leave him while you still have the chance?
- How do you feel about T: could you and he make things work together?
- What can you do to put K on a positive path towards adulthood?
- What might make S appreciate you more?
- In general, how can the family be calmed and settled for the future?

S _____, the Daughter

Your Secret: you are 10 weeks (accidentally) pregnant. Your partner T is the father, but you don't know how he feels (or even how you yourself feel) about the idea of a child; or the idea of an abortion. You fear that he may leave you, and that your parents will think you are an irresponsible fool, if they find out.

In the first Act, you can only talk about this Secret with your sibling K (and you **must** talk about it with them at some point in the first Act). In the second Act, you **must** at some point talk about this Secret publicly.

The others:

D: you are close to your father, and feel sorry for him: your parents' marriage doesn't seem to be happy. He recently confided in you that he lost a large amount of money investing in a friend's failed startup. (*This is his Secret.*)

J: you have not felt close to your mother since you were quite small. She seems to disapprove of your life, and she doesn't make your father happy. You feel though that she is a good person underneath.

T: you've been together for a while, but you aren't sure if he's The One. You hadn't really been planning to get tied down early...

K: you are fiercely protective and loving of your younger sibling, who was a delicate child and who is still quite sensitive.

A: you are glad that K has a good friend, who seems very close. Although you are not 100% sure if A is really reliable.

Questions

Answer these to yourself. Some of them you might not have good answers to yet: they should emerge during play.

- Do you want to keep the baby? And do you want to stay with T?
- How can you help your father restore his pride?
- Do you want to be closer to your mother? How might you achieve that?
- What can you do to help K deal with the world better?
- How might K be able to help you with your own problems?

T _____, the Boyfriend

Your Secret: you have for six months been having an affair with your partner's mother, J. You know how wrong it is, but you're addicted! You fear that S will kick you out, and her father may beat you up, if they find out.

In the first Act, you can only talk about this Secret with your lover J (and you *must* talk about it with her at some point in the first Act). In the second Act, you *must* at some point talk about this Secret publicly.

The others:

D: seems like a weak character. You're not sure how he managed to attract a spicy woman like J, or father a sensible one like S.

J: a remarkable woman, and so much more mature than S. Your affair is desperately exciting, but also desperately dangerous.

S: you've been together for a while, but you aren't sure if she's The One. She'll do fine to be getting on with, though.

K: S's younger sibling seems a bit of a freak. To be honest, K creeps you out rather. You try to be pleasant, though.

A: coincidentally, this kid was a neighbour of yours when you were younger, and has always looked up to you: you try to respond by being supportive and giving good advice. A has confided in you that they have a massive crush on K, which you find hard to understand. (*This is A's Secret.*)

Questions

Answer these to yourself. Some of them you might not have good answers to yet: they should emerge during play.

- What do you want to happen with your affair with J? Might you both leave your partners to be together?
- Should you aim to dominate D so as to impress the women, or defer to him so as to avoid making him suspicious? Or something else?
- What are you going to say to A about their crush on K?
- What are the things about you that make you feel somewhat superior to this family? Do you show this feeling, or conceal it?

K _____, the Child

Your Secret: you have recently realized that you are of a different *[gender/lack of gender/sexuality/lack of sexuality – you can choose which/what]* to how you are generally perceived. You fear that you will be rejected and treated with disgust by your loved ones, if they find out.

In the first Act, you can only talk about this Secret with your friend A (and you **must** talk about it with them at some point in the first Act). In the second Act, you **must** at some point talk about this Secret publicly. (As you are a teenager, your Secret is heavy on your mind and you want to burst out with it – so as Act 2 starts, you feel you won't be able to hold onto it much longer.)

The others:

D: your father is a kind and gentle sort who seems not to have been very happy lately.

J: your mother is firmer and generally a bigger personality. You wonder if their marriage is really still working.

S: you love your big sister and have always looked up to her. As you've got older, though, you have started to wonder if she is really as sensible as you thought. This has been thrown into focus by her recently telling you that she's accidentally fallen pregnant. (*This is her Secret.*)

T: has always been pleasant to you, but you don't think he understands you very well. You're not at all sure if he's the right person for S.

A: your dear and trusted best friend, who you have told about your questioning of your gender/sexuality. You're relying on A to support you through what may be a difficult process.

Questions

Answer these to yourself. Some of them you might not have good answers to yet: they should emerge during play.

- What would really make your parents happy? How can you help them achieve that?
- Are your sister and T really meant to be together? If so, how can you help with this; or if not, how can you hinder it?
- What do you think S should do about her pregnancy?
- What sort of support are you hoping for from A?

A _____, the Friend

Your Secret: you have a massive and unbearable crush on your best friend, K. You fear that they might completely freak out, and it might destroy your friendship, if they find out.

In the first Act, you can only talk about this Secret with T (and you *must* talk about it with him at some point in the first Act). In the second Act, you *must* at some point talk about this Secret publicly. (As you are a teenager, your Secret is heavy on your mind and you want to burst out with it – so as Act 2 starts, you feel you won't be able to hold onto it much longer.)

The others:

D: he seems like a nice gentle sort of guy, and he's evidently fond of his children.

J: she is a bit more scary. But might be nice underneath.

S: you know she and K are very fond of each other. She seems worried about something, though.

T: coincidentally, T lived next door to you when he was younger, and you have always looked up to him. You shared your feelings about K with him, but so far he's not been able to give you much help with the problem.

K: your best friend recently told you that they are questioning their gender/sexuality [*ask them for details*]. You are glad to be able to share in and help with what must be a very difficult time for K, but hopelessly confused about what this means for your crush on them. (*This is K's Secret.*)

Questions

Answer these to yourself. Some of them you might not have good answers to yet: they should emerge during play.

- Are K's parents a stable pair? Would it be good or bad for K if they were to stay together, or to drift apart? How can you help with that?
- Is S really supportive of K? Might she be a route to K's heart?
- Do S and T make a good couple? If so, or if not, what would you like to do about that?
- (You really don't care what the rest of the family think of you, apart from K: so you don't at all mind disrupting them and annoying them, if it helps your friend.)