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# The Truth About Eternity

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# The Truth About Eternity



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## Introduction

When the quality of life after death is determined by how much your descendants are willing to pay, how far will you go to earn a place in their hearts?

In the not too distant future of East Asia, the long-standing tradition of ancestor worship has culminated in one of the modern era's greatest achievements: the digital tomb. The use of digital tombs has spread across the world and given people the miraculous opportunity to hold onto digitized versions of their ancestors so that they may visit them to receive both guidance and comfort.

However, the digital tomb industry has given rise to many new ethical questions society has not had to deal with before. What do we do with ancestors whom nobody visits anymore? What happens when descendants can no longer pay for space on a server for their ancestors? Should ancestors only be awake and functional part of the time, or should they continue to live full lives of their own?

In this scenario, players will wrestle with the challenges that come with aging and caring for the aging, the inevitability of profound loss, and the battle between personal freedom and familial responsibility.

### Scenario Info

**Number of Players:** 5

**Number of Facilitators:** 1

**Time:** 4-5 hours

**Genre:** Semi-live, near-future sci-fi

### Space & Materials

This scenario should be played in a room that has some furniture that can be moved around as set decoration. A few chairs should do. Character sheets should be printed and writing utensils provided.

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## Suggested Timeline

- **Introduction to Setting and Overview of Cultural Notes** (15 Minutes)

- **Casting** (5 Minutes)

- **Ancestors Vs. Descendants Workshop** (10 Minutes)

- **Flashback/Flashforward Repetition Workshop** (10 Minutes)

- **Relationship Building Workshop** (18 Minutes)

- **Safety Mechanics** (5 Minutes)

- **Break** (5 Minutes)

- **Act I** (40 Minutes)

**Opening Scene**

**Jungwoo's Scene**

**Minji's Scene**

**Esther's Scene**

**Helen's Scene**

**Sam's Scene**

- **Act II** (20 Minutes)

**Jungwoo's Scene**

**Minji's Scene**

- **Act III** (60 Minutes)

**Jungwoo's Scene** (Played Twice)

**Minji's Scene** (Played Twice)

**Esther's Scene** (Played Twice)

**Helen's Scene** (Played Twice)

**Sam's Scene** (Played Twice)

- **Act IV** (30 Minutes)

**Esther's Scene**

**Helen's Scene**

**Sam's Scene**

- **Act V** (35 Minutes)

**Opening Scene**

**Jungwoo's Scene**

**Minji's Scene**

**Helen's Scene**

- **Epilogues** (12 Minutes)

- **Break** (5 Minutes)

- **Debrief** (15 Minutes)

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## Game Structure Overview

*Note: This is an overview to aid the facilitator. Players do not need to worry about memorizing this.*

The Truth About Eternity is composed of three workshops, five acts, and an epilogue. Each act, with the exception of the third, has two to six short scenes. The third act has exactly ten scenes.

At the beginning of the first and final acts, a predetermined opening scene is played. The descriptions of those scenes should be read by the facilitator. After that, certain players have the opportunity to choose one of their character's two potential scenes from that act, starting with Jungwoo, the eldest, and ending with Sam, the youngest. In no single playthrough of the scenario will all scenes be played. Once a player has chosen their scene, they should read the description out loud before playing it out.

Scenes should generally be kept short. It's perfectly reasonable for a scene to only be a couple of minutes long.

In **Act I** we are introduced to the world, and relationships between each of the characters are established.

In **Act II** the ancestors try to figure out what they want and discover challenges in their bonds with their descendants.

In **Act III** each character plays out a flashback or flashforward twice. The first time, they depict a scene from their family life as they wish it would have unfolded or would unfold. The second time, they replay the same scene so that it is more grounded in a disappointing reality.

In **Act IV** the characters debate whether Esther should be digitized or not.

In **Act V**, the characters deal with new revelations and the consequences of their decision from the previous act.

In the **Epilogues**, each player narrates what has become of their character ten years in the future.

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## Facilitator's Responsibilities

In this scenario, the facilitator has the following responsibilities:

1. Distributing character sheets and scenes.
2. Reading the setting and cultural information to the players.
3. Casting.
4. Running the workshops.
5. Going over safety mechanics.
6. Reading the opening scene descriptions for Acts I and V.
7. Keeping track of time and making sure the game keeps moving.
8. Ending scenes by calling "Scene" when the tension is still high.
9. Playing a digital servant when called for.
10. Pausing the game to course-correct if a boundary set by the scenario document or a player is crossed.
11. Running the debrief.

## Silent Servant

In scenes that take place inside Jungwoo's tomb, it may make sense at certain times for the facilitator to step in as a silent, almost invisible servant to do things like bring in an additional seat, fetch something that the ancestors or descendants ask for, or make adjustments to the environment. As the tombs are digital, any objects brought by the servant are also purely digital, though everyone will interact with them as if they were physical. Players, especially Jungwoo, should also feel free to complain to the servant about something ("It's too bright in here!" or "Where's that photo album I had on the table?") even if the servant is not currently in the scene.

Nobody should pay much attention to the servant, as it is just a simple program without any real personality other than that it must obey any uncomplicated commands given to it. If a command is given that goes beyond the basics, such as "Hack into the Eternatech servers," then the servant should just reply "I am sorry, I cannot."

The servant should never make eye contact with any of the players. Likewise, if the players want to call for the servant, they should just call out in the general direction of the facilitator without making eye contact.

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# Setting Information

**Note to facilitator: Read the entire setting information section out loud to the players.**

*“On the day of the sacrifice, he enters the room [of the ancestral temple where the rites will take place], and it seems to him that he sees the deceased. After the ceremony is over and he is ready to leave, he is still absorbed in what he thought was the voice of the deceased. And after he has exited the door, he can still hear faintly the sound of the deceased sighing. Thus the filiality taught by the former kings requires that the eyes of the son should never forget his parents’ looks, nor his ears their voices; and that his heart should never forget what they were inclined toward and what they liked. Because he loves them completely, they continue to exist. And because he is true to his devotion, they could still appear to him.”*

- “The Meaning of the Sacrifice” from Confucius’s Book of Rites, a collection of texts from the Zhou dynasty.

For thousands of years, ancestor worship has been an important part of religious practices in East Asia. Temples were built and dedicated to the ancestors of royal families, and sacrifices were made to keep ancestors, both royal and otherwise, content.

Over the past fifty years, the practice of uploading the memories and personalities of deceased family members to digital tombs has grown rapidly, starting in East Asia and spreading across the world. Whereas once descendants could only preserve their beloved ancestors in videos, photographs, and personal memories, now they can visit a virtual world in which they still live on.

While some Asian families still make trips to visit gravesites, leave offerings of food, and perform traditional funerary rites, many forego these rituals in favor of celebrating the digitization of their loved ones now. Those who adhere to these new customs of the digital age sometimes find themselves in contention with those who follow the old rites, as both groups believe they are doing what is best for their families.

The company responsible for this innovation is Eternatech Corporation. Based in Korea and China but providing services all over the globe, Eternatech has taken ancestor veneration to the next level by immortalizing entire families, one generation after another. “Family is Everything,” is their slogan, and everyone has seen their advertisements featuring grand virtual mansions, family reunions, and children first getting to meet their great-great-grandparents.

The truth is a little more complicated. Money determines everything when it comes to the quality of an ancestor’s digital afterlife, and grand digital tombs have become status symbols among the elite. It costs only slightly less to take care of an ancestor than it would to take care of a living person. While it’s common for ancestors to save money for their own tomb, after a time it falls on the living family members to pay for space on a server for them. Wealthy families can afford to keep their ancestors in

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those fabulous mansions as advertised, but ancestors whose families can only manage the minimum payments find themselves in a limited and sparse environment.

Though it's illegal for Eternatech to simply erase an ancestor from one of its servers, they can make the afterlife fairly miserable for someone who's family hasn't kept up with payments. Aesthetic pleasures are erased, access to media and news sources removed, the ability to visit other ancestors or receive visitors, living or dead, is taken away, and eventually even the hours they are allowed to be "awake" or conscious are greatly limited.

Even with full account privileges, there are certain things a digitized ancestor cannot do. Though they may be fully capable, they are not allowed to work jobs or earn money as there are laws in place that outlaw AIs replacing human workers, and technically the ancestors are a form of AI. They cannot experience the physical world by being downloaded to a mechanical body. There are rumors that there are certain emotional depths they are incapable of experiencing for their own safety and the safety of others, but Eternatech has never confirmed this.

Eternatech has done their best at simulating real life within the tombs, and living relatives can bring digital gifts that look and feel like real objects such as books or furniture within the virtual reality. The only sense that cannot be experienced in a tomb is taste. The dead have no need to eat, after all.

Eternatech centers can be found in almost every major city in the world, and all of their tombs can be accessed from any one of them.

## Cultural Notes

The characters in this scenario are Korean and Korean American, but players do not need any prior knowledge of Korean culture before playing. Everything you need to know is written in the character sheets and setting information. Players should not worry about conveying that their characters are Korean, and please don't attempt any accent other than your own or any Korean vocabulary!

Additionally, please do not incorporate bowing as a greeting or a sign of respect, as this is a gesture that is commonly overdone when "playing Korean" and can come off as a parody. When descendants greet and leave ancestors, they can nod their heads in respect as a subtle gesture. This will be covered in one of the workshops.

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# Characters

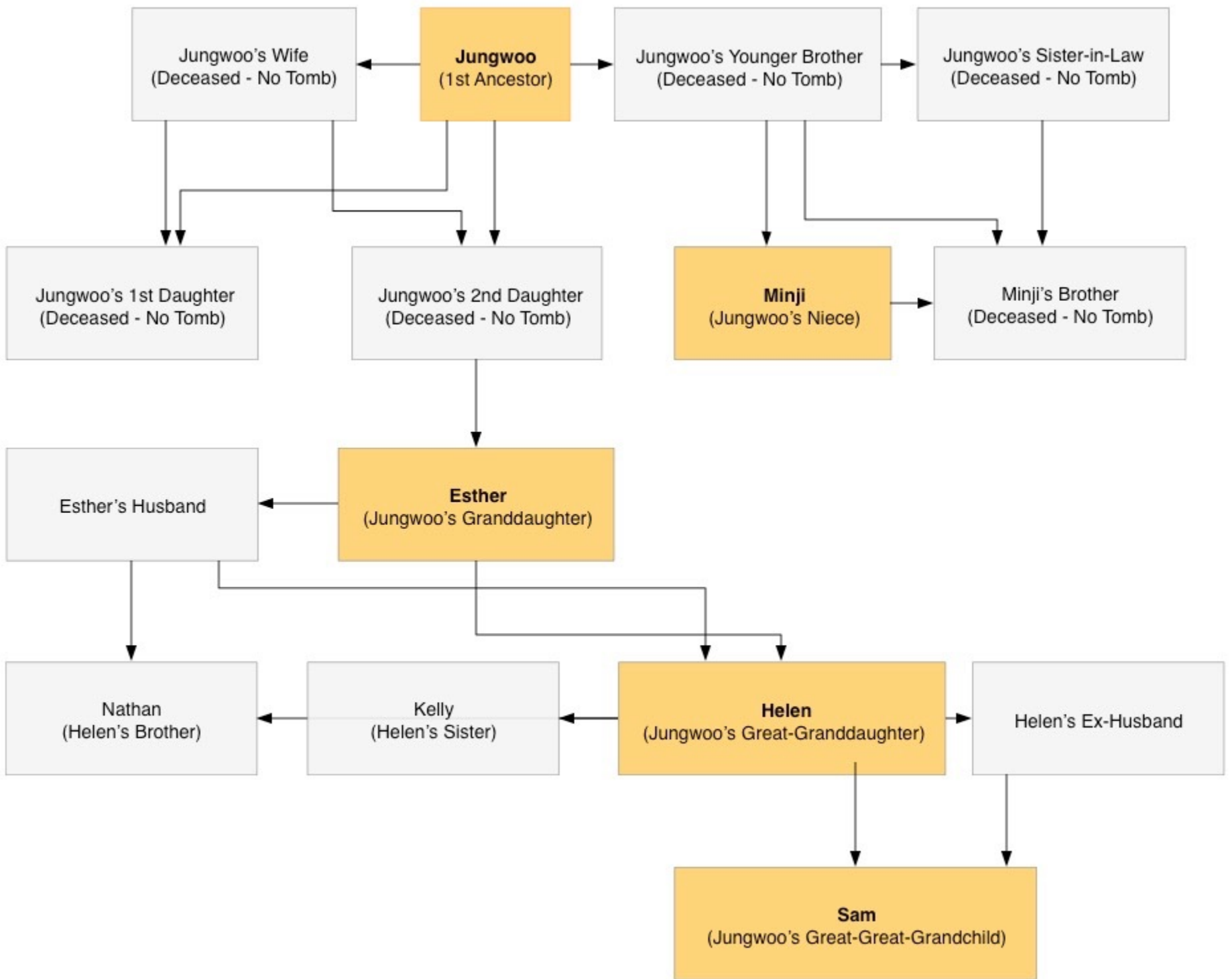
## Casting

Instead of having players choose their own characters, ask them about the kind of experience they would like to have and assign them a character appropriate to their desired experience. Once characters have been assigned, players should read their “To read aloud” sections to each other, but keep their “To keep to yourself” sections secret until the contents come up naturally in play. Some things to keep in mind:

- If a player has a strong desire to specifically play an ancestor or a descendant, the ancestor characters are **Jungwoo** and **Minji** and the descendant characters are Esther, Helen, and Sam. Ancestors get to play heavily on themes of loneliness, while descendants play heavily on guilt.
- If a player prefers to play a character of a specific gender, **Jungwoo** is a man, **Minji**, **Esther**, and **Helen** are women, and **Sam** can be of any or no gender.
- Ancestors and descendants both roughly get the same number of scenes.
- **Jungwoo** should be played by someone who enjoys subtle manipulation and being at the top of a hierarchy. The player should be able to pull off an air of confidence. If there is someone who isn't as comfortable expressing intense emotions, Jungwoo should go to them.
- **Minji** should be played by someone who enjoys playing melancholy characters and exploring themes of existential dread. The player should be okay with exploring themes of abandonment and suicidal ideation.
- **Esther** should be played by someone who enjoys playing a loving character who worries about being a burden to her family. The player should be able to project genuine kindness and unconditional love. They should also be okay with their character dying and taking on a semi-directorial role by using the bird-in-the-ear meta-technique in the final act.
- **Helen** should be played by someone who enjoys suffering and feeling the weight of the world on their shoulders. The player should be capable of both restraint and potential emotional explosions, as well as both deep love and deep resentment. This is probably the most difficult character to play, so she should go to a confident player.
- **Sam** should be played by someone who enjoys playing a character who starts out naïve and optimistic and progressively becomes more depressed and hopeless. If there is someone who would like their role to help drive the story and set up many of the conflicts, this is the character for them.



# Family Tree



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## Jungwoo / “Grandfather”

### Relationships

Uncle to Minji

Grandfather to Esther

Great Grandfather to Helen

Great-Great-Grandfather to Sam

### To read aloud:

In life, Jungwoo was an accomplished businessman who traveled the world and secured a life of affluence and recognition for his family in Korea. As a senior vice president for a consumer electronics company, Jungwoo was often busy. Though at the start of his career he was good about making sure he spent time with his family, as his career grew he missed out on more and more special occasions as well as daily life with his wife, children, and parents.

At the end of his long life, Jungwoo thought that by getting a digital tomb, he would be buying more time to spend with his family. To his surprise, his wife and two daughters chose not to be digitized, as the technology was still young back then and not as well-trusted as it is today.

With no immediate family to spend time with in his afterlife, Jungwoo has long been seen as the head of his extended family. Both the living and deceased seek him out for advice that he is eager to give. Because he was so wealthy in life, he has paid the expenses for his own extravagant tomb. However, everyone knows or at least suspects that he is lonely and desperate for attention and praise.

Regardless of their relationship to Jungwoo, everyone calls him “Grandfather.” He appears as he did at the prime of his career when he was in his fifties.

### To keep to yourself until it comes up in play:

Jungwoo’s tomb is only paid for through the next two years, so all these nice things won’t last forever. He should try to make himself as useful as possible to his living family so they will find it in their hearts to pay for his tomb, or else he might end up like Minji.

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## **Minji / “Auntie”**

### **Relationships**

Niece to Jungwoo

Aunt to Esther

Great-Aunt to Helen

Great-Great-Aunt to Sam

### **To read aloud:**

In life, Minji was a gifted cellist who played in one of Korea’s symphony orchestras, though in her personal life she was shy and introverted. She never married or had children, so when she became terminally ill in her late thirties there was some debate as to whether she should be placed in a digital tomb. After all, what descendants would come to see her?

In the end, Minji decided it would be worth it to enter a digital tomb because then she would be given more time to discover new art, read the books she never got around to, perfect her cello-playing, and maybe even compose new works herself. However, several years after she passed away, her brother lost the family savings after a series of bad investments. This left them with no way to continue to pay for Minji’s tomb, let alone pay to get tombs of their own. Minji’s tomb was downgraded to a space that resembles a sparse room, and over the years she watched as her parents and brother passed away and were unable to afford to be digitized.

These days Minji receives no visitors, in part because her account remains unpaid for so it is not allowed, and in part because there are few living relatives who remember her. She is permitted twelve hours of “awake time” a week while her account is suspended. Once a year she is allowed to attend a celebration of Jungwoo’s birthday in his tomb. Everyone except Jungwoo calls her “Auntie.”

### **To keep to yourself until it comes up in play:**

Minji chose to get a digital tomb in large part because she wanted to compose music, but since she’s been here her mind hasn’t worked the same way as it used to and she is unable to compose anything. She is unsure if this is just because of how the tombs work, or if she is simply uninspired because she is no longer living. The answer to this is the key to whether she will want to continue existing digitally or not.

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## **Esther**

### **Relationships**

Granddaughter to Jungwoo

Niece to Minji

Mother to Helen

Grandmother to Sam

### **To read aloud:**

When Esther was very small, her family was well-off because of the money Jungwoo made, but when her uncle lost the family fortune, life quickly became difficult. Esther's parents' savings went into rescuing her uncle and his family from utter ruin, and Esther found herself working as a delivery person as a teenager to help support her family.

Esther became a nurse and got married at a young age. She married a journalist, and soon after they had their third child he got a job offer in New York City, so they moved to the United States. She eventually got work as a nurse again to help save up for her children to go to college, but her job kept her for long hours so quality time with them was infrequent for some years. Two of those children grew up to resent her for it and moved far away after graduating. The other – Helen – was more understanding and stayed close to home so her parents could have a hand in raising her child.

Esther prioritizes taking care of her family over all else. After her husband broke his hip, Helen and Sam moved in to help out. Having retired many years ago now, Esther spends her days preparing meals, cleaning, reading, and taking care of her husband who has slowed down a lot even after recovering from his injury. She dotes on Sam the same way now as she did twenty years ago, and wants very badly for her children and grandchildren to be happy and successful. She visits Jungwoo once a month to pay respects and bring him a new book.

### **To keep to yourself until it comes into play:**

Esther doesn't think she wants a digital tomb because she doesn't believe the digital personalities really house their original souls. As she grows closer to the end of her own life, however, she is finding that her fear of death is strong enough that she may reconsider the possibility. Esther decides for certain whether she wants to be digitized at the beginning of Act V.

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## **Helen**

### **Relationships**

Great-Granddaughter to Jungwoo

Great-Niece to Minji

Daughter to Esther

Mother to Sam

### **To read aloud:**

Helen was born in Korea but grew up in New York. A hard worker ever since she was young, Helen spent much of her youth taking care of her younger brother and sister while her parents were working. A gifted and responsible student with great potential as a violinist as well, teachers, friends, and family all knew she was destined for success in her life.

While it is true that her career as an executive news producer has been a successful one, her personal life has been a bit bumpy. She married an emotionally abusive college professor who left her and Sam for his former teaching assistant when Sam was ten years old. In the years after, she found herself emotionally and financially supporting everyone in her immediate family at one or several points. Her troublemaker brother's first startup failed badly, and then his second, leaving him in serious debt - a family tradition, apparently. Her father's hip broke, and insurance didn't cover all the resulting expenses. It was one thing after another until almost all of her retirement savings were gone, and every time she considered saying no, someone would remind her that it's a family's responsibility to take care of one another.

Now Helen dreams of traveling the world with Sam, picking up old hobbies like the violin, and having a life of her own without a family member knocking on her door with a new problem every day. If she could save up some money, those things would be possible, but as things are she doesn't even know if she'll ever be able to retire.

Once or twice a year, Esther is able to convince Helen to visit Jungwoo with her. Digital tombs unsettle her and make her sad though, so she tries to stay away.

### **To keep to yourself until it comes into play:**

Helen doesn't know if she believes that the personalities in the digital tombs really have the same souls as they did when they were alive, but she knows Sam deeply wants it to be true. If she could convince Sam that those digital spirits aren't their real ancestors, Sam might not push her to spend money to maintain the tombs.

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## Sam

Note: Sam's gender is up to the player but placeholder pronouns are he/him.

### Relationships

Great-Great-Grandchild to Jungwoo

Great-Great-Grandnephew to Minji

Grandchild to Esther

Child to Helen

### To read aloud:

Sam grew up idolizing his family because they all adored him and made sure he knew he was loved and cared for, especially when his dad left the picture when he was ten. The other kids he grew up with mostly didn't understand why he liked to spend so much time with his family, but that never deterred him from passing up on parties occasionally just to hang out at home with his mom and grandparents. Besides, it makes his grandmother happy when he's around, and as far as he's concerned that's the most important thing.

Growing up, Sam always wished he knew more about his extended family, but the subject seemed to be an uncomfortable one so he eventually learned to stop asking. Now on the verge of starting graduate school in another state, he is anxious about not being able to spend as much time with his family and is struggling with separation anxiety.

Sam often finds himself torn between science and spirituality. He is about to get a degree in artificial intelligence, but also fiercely wants to believe that his family can live forever by being digitized. He has never learned how to process or cope with death. Family and school are everything to Sam. He's never had a romantic partner mostly because he never had the time, but also because he doesn't trust romantic partnerships after what his father did.

Sam is curious about digital tombs, but Helen has discouraged him from visiting more than once or twice a year because she is worried about him forming unhealthy attachments to something they don't fully understand.

### To keep to yourself until it comes up in play:

Sam is terrified of losing anyone in his family and doesn't know how he'd ever be able to recover from such a loss. Even if the digital personalities are only copies of their real-life selves, maybe being able to hold onto them would be better than not being able to hold onto anything. Besides, if he watches his family die off one by one, he is fairly confident he will be completely alone in the world and without a spouse or children.

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## Safety and Settings Boundaries

There are four safety practices for this scenario that the facilitator should go over with the players:

1. **The door is always open.** If a player would like to leave, they can leave without any questions being asked. This will change the course of the game and make it a bit shorter, but it is still playable. The facilitator and players can come up with a narrative reason for the character's absence and tweak scenes as necessary.
2. **X arms.** This is a variation on John Stavropoulos's X card mechanic, except the player forms an X shape with their arms when content comes up that they do not want to play on. If the X arms gesture is made, players backtrack and continue the scene excluding the content that prompted the gesture. No questions asked, and no pushback.
3. **Cut.** If a player or the facilitator needs the scene to stop for emotional or physical safety, they should say "Cut" loudly enough that the group can hear them. Play stops immediately so that adjustments can be made or a player can excuse themselves. If you feel you are about to have a panic attack, please call cut. If you drop your glasses or a contact lens, please call cut. If your hearing aid needs adjusting and loud sounds will interfere, please call cut.
4. **Look down.** A player can raise their hand to partially cover their eyes, look down, and walk away in order to opt out of a scene. The player is allowed to leave without any questions asked in or out of character. If possible, play should continue for the other players if someone steps away using the look down mechanic.

### Touch Boundaries

Typically, there shouldn't be too much physical contact in this scenario - a hug perhaps, or a hand on the shoulder, but not much more. The facilitator should ask the players if they are comfortable with this level of physical contact, and if not, then that's completely fine. This is a scenario that does not rely on physical contact whatsoever. On a narrative level, touch should especially be limited between ancestors and descendants, both because of the surrealness of the digital tombs and because there is some emotional distance between them.

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# Workshops

## Ancestors Vs. Descendants

In this workshop, the players will be playing ancestors and descendants of a different but similar family in order to warm up and learn how these characters should generally interact with each other. Each player is a character of the same generation here as their actual character, so Jungwoo is the eldest and Sam is the youngest.

Have the players run through a brief scene (described below) following these rules:

- When the descendants arrive, they should face the ancestors and nod politely, turning their gaze to the floor as they do so. Ancestors should nod back in return. This should be a subtle and brief gesture, and is only performed when entering or leaving a tomb.
- When the descendants enter, both ancestors must give something up to make their living family more comfortable, like their seat or a book they were just reading. Descendants should try to refuse at first, but accept when the ancestors insist.
- The amount of respect owed to someone is determined by their age, so people should go out of their way the most to please the eldest character, slightly less to please the second eldest, etc. It's not so much that the youngest is disrespected as that they are not prioritized.
- Descendants should strive to never have their back towards their ancestors if they can help it. This may mean walking backwards sometimes.
- Descendants nod to their ancestors just before leaving the tomb.
- Feel free to refuse to nod or face your ancestors if you are actively trying to show disrespect!

## **The Scene**

The descendants are making their monthly visit to their ancestors and have brought pictures from their recent vacation. The ancestors try to find out from their descendants just how nice their friends' ancestors' tombs are by asking subtle and indirect questions. This evolves into trying to subtly guilt the descendants into getting them a nicer tomb. Since the atmosphere is now uncomfortable, the descendants make excuses for why they have to leave.



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## Flashback/Flashforward Repetition

In Act III, everybody plays out a flashback or a flashforward twice. The first time, it is a depiction of the scene as the character wishes it had unfolded or would unfold. The second time, it is a depiction of the scene that is more grounded in a regret-filled reality. When a scene is repeated, players should aim to make it different in a meaningful way that highlights a regret their character has. Maybe their character fails to confess their real feelings as they did in the idealized scene, or perhaps they snap and blame someone for their misfortune.

Each scene in Act III has one description, and it is up to the players to determine how to interpret it so that it is either idealized or full of regret. Some players may be called upon to play different roles.

Have the players run through this flashback twice, playing the idealized version first and the regretful version second. Each time, the description should be read aloud at the start. The players do not need to decide if either version is close to what actually happened. Perhaps neither portray what really transpired accurately, or maybe the truth is somewhere in between. Memories, fantasies, and anxieties get warped the more we play through them over and over again in our minds, just like an old cassette tape. That is the effect we are trying to achieve.

### **The Flashback**

Minji is very sick and knows she will pass away soon, though she is only in her late thirties. While she sits with ten year-old Esther, she tries to entertain her and answer questions about what she expects existence in her digital tomb to be like. Minji's siblings (played by Helen and Sam) enter with their father (played by Jungwoo) to discuss what kind of tomb they can afford for Minji and what her needs are.

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## Relationship Building

For this workshop, have everyone sit in a circle to answer the following questions briefly. Players should start out discussing these in third person, then as the details are worked out, transition to first person to begin taking on the roles of their characters. Each question should only take a couple of minutes.

**For Jungwoo and Minji:** When Minji was little and both she and Jungwoo were alive, he bought her a present to win her affection but it didn't work. What was it?

**For Minji and Esther:** Once when Esther was a child, her mother made Minji babysit her for a day in hopes it would make her want a child of her own. How did they spend the day, and what were Minji's conclusions?

**For Esther and Helen:** Esther and Helen show affection to each other by exchanging books. What genre does Esther pretend to like so that she can connect with her daughter?

**For Helen and Sam:** What new fun rituals did Helen and Sam establish to recover after Sam's dad left?

**For Sam and Esther:** There is a long-standing tradition of Esther relaying tragic stories about acquaintances to Sam while he's doing homework and she's cooking dinner. What is the saddest story Esther has ever told him?

**For Jungwoo and Helen:** Jungwoo's tomb is fairly extravagant. What is the one piece of digital furniture, artwork, or feature of the environment that he loves but Helen hates?

**For Minji and Helen:** There's a whispered rumor about Minji in the family that Helen has always wondered about. What is it, and is it true?

**For Esther and Jungwoo:** There is one matter that Esther seeks guidance from Jungwoo about that she doesn't share with anyone else. What is it, and how has it affected their relationship?

**For Sam and Jungwoo:** When Sam's father left, Esther brought him to visit Jungwoo for the first time. What advice did Jungwoo give Sam, and did Sam follow it?

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# Playing the Game

The following scenes are listed in chronological order for reference. At the end of this document there is a version that divides scenes up according to character that should be used for player handouts.

## Act I

### Opening Scene

Location: Esther's house

Characters: Esther, Helen, and Sam

Esther, Helen, and Sam sit down for a dinner that Sam and Esther prepared together while Sam's grandfather sleeps. He hasn't been feeling well recently. Sam has something to tell the family; after doing a DNA test for fun to see if he could expand on the family tree, he was contacted by Eternatech. They have a family member – his great-great-aunt Minji – whose digital tomb account has been suspended due to lack of funds. They want him or someone else in the family to take responsibility for the account so that Minji can be “awake” for more than twelve hours a week and have visitation rights restored. Sam tries to convince his family they should do it. Esther warns him not to talk about this too much with his grandfather who takes offense to the digital tomb phenomenon.

### Jungwoo's Scene

#### Jungwoo's Scene Option 1

Location: Jungwoo's Tomb

Characters: Jungwoo, Esther, Helen, and Sam

Esther, Helen, and Sam go to Jungwoo's tomb to ask for his advice regarding whether they should reactivate Minji's account. Esther and Helen explain they don't know her well and are worried about the cost. Jungwoo admits he thought she might be happier being awake less frequently since nobody visited her. Sam is horrified at the idea of abandoning her, but Jungwoo encourages Sam to listen to his family, then insists that they stay to keep him company for a while.

#### Jungwoo's Scene Option 2

Location: Jungwoo's Tomb

Characters: Jungwoo and Sam

Sam goes to Jungwoo's tomb to ask for his advice regarding whether they should pay for Minji's account. Sam is insistent that they can't let Minji be alone forever, but knows Helen and Esther are worried about the cost. Jungwoo sees Sam's passion for his family as something that should be nurtured and encourages him to see that Minji is taken care of.

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## **Minji's Scene**

### **Minji's Scene Option 1**

Location: Minji's Tomb

Characters: Minji and Sam

Sam goes to visit Minji by himself after her account is reactivated so as not to overwhelm her with a crowd of people. Minji doesn't quite know how to be around others anymore. Eternatech made it impossible for unpaid for tombs to receive visitors two decades ago. She questions Sam about why he would care enough to make sure her account was reactivated. After all, they've never met.

### **Minji's Scene Option 2**

Location: Minji's Tomb

Characters: Minji and Esther

Esther has volunteered to be the one to visit Minji because she used to know her when she was little. Minji is disoriented at seeing Esther so old. It's been two decades since Eternatech made it so unpaid for tombs could not receive visitors. Esther tries to catch Minji up on how the family is doing and learn about what Minji has been doing all this time.

## **Esther's Scene**

### **Esther's Scene Option 1**

Location: Esther's Garden

Characters: Esther and Sam

Esther is gardening while Sam pulls out weeds. She tells him he shouldn't hesitate to come home if he needs to while he's away at school. Though she lists reasons why it would be helpful for her – he can help with the gardening, for instance – they both know she's just giving him an excuse to come home if he gets homesick.

### **Esther's Scene Option 2**

Location: Esther's House

Characters: Esther and Helen

Esther and Helen go through old family photos so they can choose some to bring to Minji. Esther feels sorry for the long-abandoned ancestor, but Helen is a little creeped out by the whole digital tomb thing. Helen asks her mother whether she thinks she'll want a digital tomb, but Esther isn't sure yet.

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## **Helen's Scene**

### **Helen's Scene Option 1**

Location: Helen's Car

Characters: Helen and Esther

Helen is driving Esther to the doctor's office for a check-up and talks about possible future vacations the family could go on. It's been a long time since they've gone anywhere. Helen hasn't been this excited about anything for years, but Esther doesn't know how it's possible to go anywhere when her husband still isn't well. Besides, vacations cost a lot of money.

### **Helen's Scene Option 2**

Location: Jungwoo's Tomb

Characters: Helen and Jungwoo

Jungwoo has called Helen over for something urgent, though he hasn't said what. When Helen arrives, he informs her that he has discovered through cyberstalking that her ex-husband is getting a divorce. He encourages her to get back in touch in case he wants to take her back, because he seems to have a lot of money now. Helen is mortified and offended and tells him never to mention this to Sam because it would make him hate Jungwoo.

## **Sam's Scene**

### **Sam's Scene Option 1**

Location: Jungwoo's Tomb

Characters: Sam and Jungwoo

Sam goes to Jungwoo to learn more about the family's history, but is treated to a lecture about how important it is to take care of the older people in your family because they took care of you. Sam humors him because he knows Jungwoo doesn't have many people to talk to.

### **Sam's Scene Option 2**

Location: Minji's Tomb

Characters: Sam, Jungwoo, and Minji

Sam asks Jungwoo to visit Minji's tomb with him because he's worried she's lonely. Sam tries to make plans for the future with them, but gets stumped because they are unable to leave their tombs except to visit other tombs. Minji reminds him that the point of ancestors isn't that they have a future, it's so they can help shape his. Jungwoo suggests if there were more money, he could get a nicer tomb and that would help.

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## Act II

### Jungwoo's Scene

#### Jungwoo's Scene Option 1

Location: Jungwoo's Tomb

Characters: Jungwoo and Esther

Esther comes to visit Jungwoo to bring a new book and update him on how the family is doing. Jungwoo reminisces about his time as a senior vice president and boasts about how proud his family was of him. Esther is distracted and worn out, but Jungwoo carries on about how he wishes he could have purpose again. He thinks they should have a big party soon in his tomb for the entire family, just like in the old days.

#### Jungwoo's Scene Option 2

Location: Minji's Tomb

Characters: Jungwoo, Minji, and Helen

Jungwoo and Helen go to visit Minji's tomb to see if there is anything small that can be added to make it nicer for her. Jungwoo is appalled at the state of her tomb and recommends additions – maybe windows and a scenic view. Helen is dubious about what they can afford, but is willing to pitch in. Minji starts to get excited about the potential additions, but then declines after seeing Helen's worried face.

### Minji's Scene

#### Minji's Scene Option 1

Location: Minji's Tomb

Characters: Minji and Esther

Esther goes to visit Minji and is surprised to find that Minji wants to have a very frank discussion about the cost of her tomb. Minji feels guilty that money is being spent on her at all and isn't sure if she's worth it. Esther is torn between comforting her and sharing her own concerns. It's unclear who is truly the elder in this situation.

#### Minji's Scene Option 2

Location: Minji's Tomb

Characters: Minji, Helen, and Sam

Sam drags Helen to visit Minji and tries to push them to bond over their shared interest in music. Sam tries to stay enthusiastic and optimistic, but both Minji and Helen have some disheartening things to say about their relationships with their instruments.

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## **Act III**

Reminder: All scenes in Act III are played twice, once as the idealized version of what happened and once as a realistic and perhaps regretful version of what happened.

### **Jungwoo's Scene**

#### **Jungwoo's Scene Option 1 (Flashback)**

Location: Jungwoo's House

Characters: Jungwoo, Jungwoo's wife (played by Esther), Jungwoo's daughters (played by Helen and Minji)

Jungwoo comes home from a successful business trip overseas and is greeted by his family. He has spent a lot of time away, but is determined to spend more quality time with his family from now on. He has even brought gifts.

#### **Jungwoo's Scene Option 2 (Flashforward)**

Location: Jungwoo's Tomb

Characters: Jungwoo, Minji, Esther, Helen, and Sam

Jungwoo is throwing a big party for his birthday and has invited everyone – family and friends both living and digital. As people begin to show up, he tries not to show that he is nervous about how many guests will actually come and how happy they really are to see him.

### **Minji's Scene**

#### **Minji's Scene Option 1 (Flashback)**

Location: Concert Hall

Characters: Minji, Minji's Father (played by Jungwoo), Minji's Mother (played by Esther), and Minji's Brother (played by Sam)

Minji meets her family in the concert hall's lobby after an important performance for her orchestra. It is her hope that they will recognize the great things she has achieved for herself rather than focusing on when she'll get married and have children.

#### **Minji's Scene Option 2 (Flashforward)**

Location: Minji's Tomb

Characters: Minji, Jungwoo, Esther, Helen, and Sam

Minji has finally composed a piece of music for a string quartet and has invited everyone over to listen to it. This is a great act of vulnerability for her as she is uncertain if the piece is any good and is eager to hear opinions.

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## **Esther's Scene**

### **Esther's Scene Option 1 (Flashback)**

Location: Esther's House

Characters: Esther, Helen, Sam, Esther's son Nathan (played by Jungwoo), Esther's daughter Kelly (played by Minji)

It's Christmas night, and the family is in the process of getting dinner on the table. Helen and Sam are worried that Nathan is going to ask Esther for more money that he'll spend irresponsibly, and that Kelly will fight with him about it as usual because she also needs help. Esther works hard to keep things peaceful.

### **Esther's Scene Option 2 (Flashforward)**

Location: Esther's Tomb

Characters: Esther, Helen, and Sam

Esther has just been set up in her new digital tomb, and Helen and Sam are there to help her make it feel like home. Both Helen and Sam are awkward and unsure of whether this Esther is the same as their Esther, but Esther does her best to persuade them that she is.

## **Helen's Scene**

### **Helen's Scene Option 1 (Flashback)**

Location: The Beach

Characters: Helen, Esther, and Sam

Helen, Esther, and Sam are enjoying a week-long vacation at the beach during Sam's summer break from high school. She is worried that the trip will make Sam sad because it will remind him of when he was a kid and they used to go with his father, but Esther thinks he's moved on.

### **Helen's Scene Option 2 (Flashforward)**

Location: Sam's Graduation

Characters: Helen, Esther, and Sam

Sam is graduating from grad school and Helen and Esther want to take him to a nice dinner. Jungwoo has also extended an invitation to celebrate in his digital tomb, but Helen hopes that Sam will focus on the present and the real world so he can live his own life.



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## **Sam's Scene**

### **Sam's Scene Option 1 (Flashback)**

Location: Esther's House

Characters: Sam, Esther, and Helen

Sam is ten years old, and he and Helen are staying with his grandparents while Helen recovers from the shock of her husband leaving her for his former teaching assistant. While Helen tosses and turns in her sleep in an armchair, Esther and Sam speak quietly about whether they think his dad will come back and if his mom will be okay. He admits that he's glad his dad is gone.

### **Sam's Scene Option 2 (Flashforward)**

Location: Minji's Tomb

Characters: Sam, Minji, Helen

Sam has a respectable job that pays well, and it just so happens to be with Eternatech. He has worked hard to both earn enough money and pull some strings so that Minji's Tomb can be upgraded. He's hoping that the big reveal of Minji's new tomb will renew her enthusiasm about existence and make his mother reconsider eventually getting a tomb herself.

## **Act IV**

### **Esther's Scene**

#### **Esther's Scene Option 1**

Location: Jungwoo's Tomb

Characters: Esther and Jungwoo

Esther seeks out Jungwoo for advice and makes him swear to secrecy. She has found out from her doctor that she is potentially very sick and needs to make a decision about whether to get a digital tomb. She needs to know whether Jungwoo truly believes he is the real Jungwoo and has the same soul and consciousness as when he lived. He insists that since he has all the memories, feelings, and sense of self as he did before, how could he not be Jungwoo? If Esther wants to continue existing and being there for her family, she needs to have a digital tomb as well.

#### **Esther Scene Option 2**

Location: Minji's Tomb

Characters: Esther and Minji

Esther goes to Minji to ask for her help. She has learned from her doctor that she is very sick and needs to know that someone will look out for Helen and Sam when she's gone. Minji insists that she cannot do as good a job of it as Esther, but Esther is worried that if Helen has to pay for her tomb, it will ruin the rest of her life.

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## **Helen's Scene**

### **Helen's Scene Option 1**

Location: Hospital Hallway

Characters: Helen and Sam

Esther is not doing well, and Helen and Sam argue over whether they should have her digitized or not. Helen is convinced they should steer her away from it because it isn't natural and won't make anyone happy really. Sam says he isn't ready to say goodbye.

### **Helen's Scene Option 2**

Location: Jungwoo's Tomb

Characters: Helen and Jungwoo

Helen begs Jungwoo to convince Esther not to be digitized. She claims it's because she won't be able to stand seeing someone who thinks she's her mother when she really isn't. Jungwoo claims it's because she's being cheap and selfish.

## **Sam's Scene**

### **Sam's Scene Option 1**

Location: Hospital Room

Characters: Sam and Esther

Esther lays in her hospital bed, doing her best to seem well. She frets over him, telling him to remember to eat well and not work so hard that he makes himself sick. She may not be around much longer to remind him. Esther confesses to Sam that she is terrified to die, but says not to tell Helen that because it will make her sad. She might not recover if she breaks down.

### **Sam's Scene Option 2**

Location: Minji's Tomb

Characters: Sam and Minji

Minji is surprised to find that Sam is visiting while Esther is in the hospital. He is intensely anxious and heartbroken and has come to Minji hoping she can say something that will comfort him. Maybe the process of dying and crossing over into digital form isn't so bad. What Minji has to say isn't all that comforting.

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## Act V

**Reminder:** If Esther is not explicitly in a scene, she is encouraged to whisper into the ears of the other players during their scenes. She might echo her sentiments from previous conversations, plant seeds of doubts in her family members' minds, ask questions she knows they do not want to answer, and walk the line between the real Esther and the version that haunts her loved ones' guilt-ridden nightmares.

### Opening Scene

Location: Jungwoo's Tomb

Characters: Jungwoo, Minji, Esther, Helen, and Sam

Esther has passed away. Jungwoo, Minji, Helen, and Sam watch a recording of Esther describing what her last wishes are. She announces whether or not she wants to be digitized. Helen and Sam are acutely aware that they are hoping for different outcomes.

### Jungwoo's Scene

#### Jungwoo's Scene Option 1

Location: Jungwoo's Tomb

Characters: Jungwoo and Sam

Sam is melancholy when he visits, but Jungwoo has an important matter that needs to be discussed. In a little less than two years, Jungwoo's account will be empty and somebody else will need to start paying for it. Jungwoo knows Sam cares fiercely about protecting his family and begs him for help even though the family is already financially strained.

#### Jungwoo's Scene Option 2

Location: Minji's Tomb

Characters: Jungwoo and Minji

Jungwoo visits Minji to ask a simple question: does she really want to keep existing? Jungwoo has learned that it's possible for an ancestor to be erased so long as both they and two family members agree to it. When Minji presses him about his reasons for inquiring, he admits that in less than two years he will have no money left in his account and he doesn't want to be abandoned. He suspects their descendants don't like him enough to pay for his account as well as Minji's.

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## **Minji's Scene**

### **Minji's Scene Option 1**

Location: Minji's Tomb

Characters: Minji and Sam

Minji requests that Sam visit her so they can talk. She tells him that she's realized she's not fully herself because the real Minji would want to die if this was her existence now, and this Minji doesn't want to die. She wishes she did though. Minji believes Eternatech has made it impossible for her to want to die. She wonders if the real Minji is sad because her grave went unvisited while this Minji received visitors and gifts. Sam tries to convince her that either way, her existence matters.

### **Minji's Scene Option 2**

Location: Jungwoo's Tomb

Characters: Minji and Jungwoo

Minji tries to convince Jungwoo that neither of them are really who they think they are. They are nothing more than code, and Eternatech is a scam, if perhaps ones that provides comfort to people. They argue about whether they should exist or not – and whether they even truly enjoy existing or are just scared of dying.

## **Helen's Scene**

### **Helen's Scene Option 1 (Choose if Esther is not digitized)**

Location: Esther's House

Characters: Helen and Sam

Sam is depressed and unable to eat dinner. Helen promises him she'll never make him take care of a digital tomb for her. He snaps and argues that he wants her to have a tomb so he doesn't have to lose her too.

### **Helen's Scene Option 2 (Choose if Esther has been digitized)**

Location: Esther's Tomb

Characters: Helen and Esther

Helen interrogates the digitized Esther to determine whether it really is her. She asks her questions about their life together, but no amount of information is enough to fully convince her one way or the other.

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## Epilogues

Starting with Jungwoo and ending with Sam, each player should narrate in the third person what has become of their character five years in the future. Each epilogue should only take somewhere between thirty and ninety seconds.

## Debrief

The debrief is optional but players are encouraged to participate. There are three steps to the debrief:

1. **De-roleing Part I:** Players go around in a circle stating their character name and then their real name, and sharing a fun real life fact about themselves.
2. **Reflecting:** Players share the moment that was most meaningful to them, a piece of advice they think their character would give them, and a piece of advice they would give their character.
3. **De-roleing Part II:** Players share something they're looking forward to doing in the next few days.

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## Jungwoo / ”Bedstefar”

### Relationer

Minjis onkel

Esthers bedstefar

Helens oldefar

Sams tipoldefar

### Læs højt:

I levende live var Jungwoo en succesrig forretningsmand, der rejste verden rundt og sikrede, at familien i Korea kunne leve et liv med rigdom og respekt. Som senior vice president i et elektronikfirma havde Jungwoo ofte meget travlt. I starten af hans karriere var han god til at sørge for at komme hjem og bruge tid med familien, men efterhånden som hans karriere tog fart, havde han mindre tid og gik glip af flere og flere mærkedage og højtider med sin kone, børn og forældre.

Da hans lange liv var ved at rinde ud, tænkte Jungwoo, at et digitalt gravsted ville give ham mere tid med familien. Til hans forbløffelse valgte hans kone og to døtre ikke at blive digitaliserede, fordi teknologien stadig var ny og ikke blev opfattet som nær så sikker, som den gør i dag.

Eftersom han ikke havde nogen nær familie at tilbringe efterlivet med, er Jungwoo længe blevet set som lederen af sin udvidede familie. Både levende og døde opsøger ham for at få råd, som han hellere end gerne giver. Med sin enorme velstand fra sin tid i live har han betalt alle udgifter for sin egen ekstravagante grav. Til trods for dette er alle klar over, eller mistænker i det mindste, at han er ensom og desperat ønsker sig opmærksomhed og ros.

Uanset folks faktiske relation til Jungwoo kalder de ham for ”Bedstefar”. Han fremstår, som han så ud på højden af sin karriere, da han var i halvtredserne.

### Hold dette for dig selv, indtil det bliver relevant i spil:

Jungwoos gravsted er kun betalt på forhånd til og med de næste to år, så alle de dejlige ting, han har lige nu, kommer ikke til at vare evigt. Han må hellere gøre sig så nyttig som overhovedet mulig for sin levende familie, så han ikke risikerer at ende som Minji.

### Jungwoos scener

#### Akt I

#### Jungwoos scene – valgmulighed 1

Sted: Jungwoos gravsted

Karakterer: Jungwoo, Esther, Helen og Sam

Esther, Helen og Sam besøger Jungwoos gravsted for at søge hans råd om, hvorvidt de skal reaktivere Minjis konto. Esther og Helen forklarer, at de ikke kendte hende ret godt og er bekymrede for omkostningerne. Jungwoo indrømmer, at han troede, hun ville have det bedre med at være vågen sjældnere, fordi ingen besøgte hende. Sam er forfærdet over ideen om at overlade hende til sig selv, men Jungwoo opmuntrer Sam til at lytte til sin familie og insisterer så på, at de bliver og holder ham lidt ved selskab.

#### Jungwoos scene – valgmulighed 2

Sted: Jungwoos gravsted

Karakterer: Jungwoo, Esther, Helen og Sam

Esther, Helen og Sam besøger Jungwoos gravsted for at søge hans råd om, hvorvidt de skal reaktivere Minjis konto. Sam insisterer på, at de ikke kan lade Minji være alene for evigt, men ved, at Esther og Helen er bekymrede for omkostningerne. Jungwoo ser, at Sam brænder for sin familie, og ser det som noget, der bør opelskes. Han opfordrer Sam til at sørge for, at der bliver sørget for Minji.

## **Akt II**

### **Jungwoos scene – valgmulighed 1**

Sted: Jungwoos gravsted

Karakterer: Jungwoo og Esther

Esther besøger Jungwoo og har en ny bog med. Hun opdaterer ham om familien. Jungwoo tænker tilbage på sin tid som senior vice president og praler med, hvor stolt hans familie var af ham. Esther er fraværende og nedslidt, men Jungwoo fortsætter med at snakke om, hvordan han ønsker, han kunne gøre nytte igen. Han synes, de skal holde en stor fest for hele familien i hans gravsted, ligesom i de gode gamle dage.

### **Jungwoos scene – valgmulighed 2**

Sted: Minjis gravsted

Karakterer: Jungwoo, Minji og Helen

Jungwoo og Helen besøger Minjis gravsted for at se, om de kan tilføje en lille ting, der kan gøre det rarere for hende. Jungwoo er oprørt over den stand, hendes grav er i, og foreslår tilføjelser – måske vinduer og en smuk udsigt. Helen tvivler på, at de har råd til det, men er villig til at yde et bidrag. Minji begynder at glæde sig til de mulige tilføjelser, men afslår så, da hun ser Helens bekymrede udtryk.

## **Akt III**

### **Jungwoos scene – valgmulighed 1 (Flashback)**

Sted: Jungwoos hus

Karakterer: Jungwoo, Jungwoos kone (spillet af Esther), Jungwoos døtre (spillet af Helen og Minji)

Jungwoo kommer hjem fra en vellykket forretningsrejse til udlandet og bliver mødt af sin familie. Han har været væk længe, men er fast besluttet på at tilbringe mere kvalitetstid med dem fra nu af. Han har endda taget gaver med hjem.

### **Jungwoos scene – valgmulighed 2 (flashforward)**

Sted: Jungwoos grav

Karakterer: Jungwoo, Minji, Esther, Helen og Sam

Jungwoo holder en stor fest i anledningen af sin fødselsdag, og alle er inviteret – familie og venner, både levende og digitale. Efterhånden som folk begynder at dukke op, forsøger han at skjule sin nervøsitet over hvor mange gæster, der faktisk vil dukke op, og om de mon reelt er glade for at se ham.

## **Akt V**

### **Jungwoos scene – valgmulighed 1**

Sted: Jungwoos grav

Karakterer: Jungwoo og Sam

Sam er melankolsk, da han kommer på besøg, men Jungwoo har noget vigtigt, der må og skal diskuteres. Om lidt under to år løber Jungwoos konto tør, og det er livsvigtigt, at en anden begynder at betale. Jungwoo ved, at Sam er meget beskyttende over for sin familie, og han beder ham inderligt om hjælp, til trods for at familien allerede er spændt hårdt for økonomisk.

### **Jungwoos scene – valgmulighed 2**

Sted: Minjis grav

Karakterer: Jungwoo og Minji

Jungwoo besøger Minji for at stille et enkelt spørgsmål: Har hun virkelig lyst til at blive ved med at eksistere? Jungwoo har fundet ud af, at det er muligt for en ane at blive slettet, så længe både vedkommende og to familiemedlemmer er enige om det. Da Minji presser på for at finde ud af, hvorfor han spørger, indrømmer han, at han løber tør for penge om lidt under to år, og han vil ikke lades i stikken. Han mistænker, at familien ikke er glade nok for ham til at betale for både hans og Minjis konti.

## Minji / “Tante”

### Relationer

Jungwoos niece

Esthers tante

Helens grandtante

Sams fjerne grandtante

### Læs højt:

I levende live var Minji en dygtig cellist, der spillede i et af Koreas symfoniorkestre, men som person var hun genert og introvert. Hun blev aldrig gift og fik ingen børn, så da hun blev dødeligt syg af kræft sidst i 30'erne, var der en del debat omkring, hvorvidt hun skulle have et digitalt gravsted. For hvilke efterkommere ville komme og besøge hende?

Til slut besluttede Minji, at det ville være det værd at have en digital grav, for så ville hun have mere tid til at opdage og opleve ny kunst, læse de bøger, hun aldrig fik læst og blive virtuos på sin cello – og måske endda komponere værker selv. Desværre skete der det, at flere år efter hun gik bort, mistede hendes bror familiens opsparring i en række dårlige investeringer. Det betød, at de ikke længere havde mulighed for at blive ved med at betale for Minjis grav, for slet ikke at tale om gravsteder til dem selv. Minjis grav blev nedgraderet til et sted, der minder om et skrabet værelse, og hen over årene har hun set sine forældre og bror dø uden at have råd til at blive digitaliserede.

Nu om dage er der ingen, der besøger Minji, delvist fordi hendes konto stadig er i restance, så det er ikke tilladt at besøge hende, og delvist fordi der er meget få levende familiemedlemmer, der kan huske hende. Sålænge hendes konto er suspenderet, har hun kun tilladelse til 12 ”vågne” timer om ugen. En gang om året får hun lov at deltage i Jungwoos fødselsdagsfest i hans gravsted. Alle undtagen Jungwoo kalder hende ”tante”.

## Hold dette for dig selv, indtil det bliver relevant i spil:

Det var i høj grad, fordi hun ville komponere musik, at Minji valgte at få en digital grav, men siden hun kom til det her sted, har hendes hjerne ikke virket som den plejede, og hun har ikke været i stand til at komponere noget. Hun er ikke sikker på, om det simpelthen er, fordi gravene virker sådan, eller fordi hun ikke er inspireret, nu hun ikke længere er i live. Svaret på dette spørgsmål er nøglen til, hvorvidt hun ønsker at fortsætte med at eksistere digitalt eller ej.

### Akt I

#### Minjis Scene – valgmulighed 1

Sted: Minjis grav

Karakterer: Minji og Sam

Sam besøger Minji alene, efter hendes konto er blevet genaktiveret. Han kommer alene for ikke at overvælde hende med en større flok mennesker. Minji ved ikke helt, hvordan man omgås andre mennesker længere. Eternatech lukkede for muligheden for at besøge ubetalte gravsteder for 20 år siden. Hun spørger Sam, hvorfor han bekymrer sig nok om hende til at sørge for, at hendes konto blev genaktiveret. De har jo aldrig mødt hinanden før.

#### Minjis Scene – valgmulighed 2

Sted: Minjis grav

Karakterer: Minji og Esther

Esther har meldt sig frivilligt til at besøge Minji, fordi hun kendte hende, da hun var lille. Minji bliver forvirret over at se Esther være så meget ældre. Det er 20 år siden, Eternatech lukkede ubetalte grave for besøgende. Esther forsøger at opdatere Minji om, hvordan det går med familien, og spørger ind til, hvad Minji har lavet i al den mellemliggende tid.



## **Akt II**

### **Minjis Scene – valgmulighed 1**

Sted: Minjis grav

Karakterer: Minji og Esther

Esther besøger Minji, og det kommer bag på hende, at Minji vil have en åbenhjertig snak om prisen for hendes gravsted. Minji har dårlig samvittighed over, at der overhovedet bliver brugt penge på hende og er ikke sikker på, at hun er det værd. Esther er splittet mellem at trøste hende og dele sine egne bekymringer. Det er ikke helt klart, hvem der egentlig er den ældre og vise person her.

### **Minjis Scene – valgmulighed 2**

Sted: Minjis grav

Karakterer: Minji, Helen og Sam

Sam tvinger Helen til at komme med på besøg hos Minji og forsøger at få dem til at finde en forbindelse med hinden gennem deres fælles interesse for musik. Sam forsøger at være entusiastisk og optimistisk, men både Minji og Helen har nogle svære ting at sige om deres forhold til deres instrumenter.

## **Akt III**

### **Minjis Scene – valgmulighed 1 (flashback)**

Sted: Koncertsalen

Karakterer: Minji, Minjis far (spillet af Jungwoo), Minjis mor (spillet af Esther) og Minjis bror (spillet af Sam)

Minji møder sin familie i koncertsalens foyer efter en vigtig optræden med orkesteret. Det er hendes håb, at de vil kunne se de store og vigtige ting, hun har udrettet i sit liv, i stedet for at fokusere på, hvornår hun bliver gift og får børn.

### **Minjis Scene – valgmulighed 2 (flashforward)**

Sted: Minjis grav

Karakterer: Minji, Jungwoo, Esther, Helen og Sam

Minji har endelig komponeret et stykke musik for en strygerkvartet og har inviteret alle over for at høre det. Det er en utroligt sårbar handling, for hun er ikke sikker på, om værket er godt, og hun er ivrig efter at høre, hvad folk synes.

## **Akt V**

### **Minjis Scene – valgmulighed 1**

Sted: Minjis grav

Karakterer: Minji og Sam

Minji beder Sam om at komme på besøg, så de kan snakke. Hun fortæller ham, at hun har indset, at hun ikke helt er sig selv, for den rigtige Minji ville ønske at dø, hvis det her var hendes eksistens, og denne Minji ønsker ikke at dø. Men hun ville ønske, at hun ønskede det. Minji er sikker på, at Eternatech har gjort det umuligt for hende at ønske sig at dø. Hun spekulerer på, om den virkelige Minji er ked af, at hendes gravsted ikke bliver besøgt, mens denne Minji får gæster og gaver. Sam forsøger at overbevise hende om, at hendes eksistens har betydning – uanset hvad.

### **Minjis Scene – valgmulighed 2**

Sted: Jungwoos grav

Karakterer: Minji og Jungwoo

Minji forsøger at overbevise Jungwoo om, at ingen af de to i virkeligheden er, hvem de tror. De er ikke andet end kode, og Eternatech er svindlere, selvom de måske trods alt bringer trøst til de efterladte. De diskuterer, hvorvidt de bør eksistere eller ej – og om de i virkeligheden kan lide at eksistere eller bare er bange for at dø.

## Esther

### Relationer

Jungwoos barnebarn

Minjis niece

Helens mor

Sams bedstemor

### Læs højt:

Da Esther var helt lille, var hendes familie rige pga. de penge, Jungwoo tjente, men da hendes onkel formøblede familieformuen, blev livet hurtigt svært. Esthers forældres opsparing gik til at redde hendes onkel og hans familie fra den rene ruin, og Esther fandt sig et job som bud allerede som teenager, så hun kunne hjælpe sin familie.

Esther uddannede sig til sygeplejerske og blev gift i en ung alder. Hun giftede sig med en journalist, og kort efter at de fik deres tredje barn, fik han tilbudt et job i New York, så de flyttede til USA. Efter noget tid fik hun igen et job som sygeplejerske for at spare op til børnenes uddannelse, men hendes arbejde bestod af lange vagter, og det gjorde kraftigt indhug i hendes kvalitetstid med dem. To af børnene bebrejdede hende det valg og valgte at flytte langt væk efter at have færdiggjort deres uddannelser. Den tredje – Helen – var mere forstående og blev boende tæt på hjemmet, så hendes forældre kunne være en del af hendes barns – deres barnebarns – opvækst.

Esther prioriterer ansvaret for sin familie over alt andet. Efter at hendes mand brækkede hoften, flyttede Helen og Sam ind for at hjælpe til. Nu hvor hun har været pensionist i mange år, bruger Esther sin tid på at lave mad, gøre rent, læse og passe sin mand, der på alle områder er noget svækket, selv efter han er kommet sig efter sin ulykke. Hun forkæler Sam lige så meget nu, som hun gjorde for 20 år siden, og hendes højeste ønske er, at hendes børn og børnebørn skal være lykkelige og

succesfulde. Hun besøger Jungwoo en gang om måneden for at ære ham og give ham en ny bog.

### Hold dette for dig selv, indtil det bliver relevant i spil:

Esther er slet ikke sikker på, at hun vil have en digital grav, for hun tror ikke på, at de digitale personer virkelig har den oprindelige persons sjæl i sig. Men efterhånden som hun nærmer sig afslutningen på sit liv, indser hun, at frygten for døden er stærk nok til, at hun nu overvejer muligheden. Esther besluttet sig endeligt for, om hun vil digitaliseres, ved begyndelsen af Akt V.

## Akt I

### Esthers scene – valgmulighed 1

Sted: Esthers have

Karakterer: Esther og Sam

Esther passer sin have, mens Sam luger ukrudt. Hun fortæller ham, at han endelig skal komme hjem, hvis han har brug for det, mens han går på college. Selvom hun giver ham flere grunde til, at det ville være rart for hende, at han var der – han kan f.eks. hjælpe hende i haven – ved de godt begge to, at hun bare giver ham en grund til at komme hjem, hvis han får hjemve.

### Esthers scene – valgmulighed 2

Sted: Esthers hus

Karakterer: Esther og Helen

Esther og Helen kigger gamle familiealbum igennem, så de kan vælge nogle billeder ud, de kan tage med til Minji. Esther har medlidenhed med sin formoder, der har været ensom og forladt så længe, og Helen synes, at hele konceptet med digitale grave er creepy. Helen spørger sin mor, om hun vil have et digitalt gravsted, men Esther er ikke sikker.

### **Akt III**

#### **Esthers scene – valgmulighed 1 (flashback)**

Sted: Esthers hus

Karakterer: Esther, Helen, Sam, Esthers søn Nathan (spillet af Jungwoo), Esthers datter Kelly (spillet af Minji)

Det er juleaften, og familien er i færd med at sætte middagen på bordet. Helen og Sam er bekymrede for, om Nathan vil bede Esther om flere penge, som han så vil bruge ufornuftigt, og at Kelly vil skændes med ham over det som sædvanlig, fordi hun også har brug for penge. Esther kæmper for at bevare husfreden.

#### **Esthers scene – valgmulighed 2 (flashforward)**

Sted: Esthers grav

Karakterer: Esther, Helen og Sam

Esther er lige blevet installeret i sin nye digitale grav, og Helen og Sam er der for at hjælpe hende med at få det til at føles hjemligt. Både Helen og Sam finder det akavet og er usikre på, hvorvidt denne Esther, virkelig er deres Esther, men Esther gør sit bedste for at overbevise dem om, at hun er sig selv.

### **Akt IV**

#### **Esthers scene – valgmulighed 1**

Sted: Jungwoos grav

Karakterer: Esther og Jungwoo

Esther opsøger Jungwoo og spørger ham til råds – og får ham til at sværge at holde det mellem dem. Hendes læge har fortalt hende, at hun muligvis er meget syg, og at hun er nødt til at tage en beslutning om, hvorvidt hun vil have en digital grav. Hun er nødt til at høre, om Jungwoo virkelig tror, han er den virkelige Jungwoo og besidder den samme sjæl og bevidsthed som i levende live. Han insisterer på, at han har alle sine minder, følelser og

selvbevidsthed, så hvordan kunne han være nogen anden end Jungwoo? Hvis Esther ønsker at fortsætte sin eksistens og at være der for sin familie, så er hun nødt til at få sit eget digitale gravsted.

#### **Esthers scene – valgmulighed 2**

Sted: Minjis grav

Karakterer: Esther og Minji

Esther opsøger Minji for at få hjælp. Hendes læge har fortalt hende, at hun er meget syg, og hun er nødt til at være sikker på, at der er nogen, der vil sørge for Helen og Sam, når hun er væk. Minji insisterer på, at hun ikke kan gøre det nær så godt som Esther selv, men Esther er bange for, at det vil ruinere Helen, hvis hun skal betale for Esthers gravsted resten af sit liv.

### **Akt V**

#### **Husk:**

Hvis Esther ikke er med i en scene, kan hun (og opfordres til) at hviske til de andre spillere i deres scener. Hun kan minde dem om deres følelser og udtalelser fra tidligere samtaler, plante tvivl hos sine familiemedlemmer, spørge ind til ting, hun ved, de ikke ønsker at svare på, og i det hele taget være et sted mellem den rigtige Esther og den version af Esther, der hjemsøger de efterlattedes skyldplagede mareridt.

## Helen

### Relationer

Jungwoos oldebarn

Minjis grandniece

Esthers datter

Sams mor

### Læs højt:

Helen blev født i Korea og voksede op i New York. Hun har altid været hårdtarbejdende, og Helen brugte en stor del af sin ungdom på at passe sine yngre søskende (bror og søster), mens deres forældre arbejdede. Hun var en dygtig og ansvarlig studerende, der samtidig havde et stort talent og potentiale som violinist. Lærere, venner og familie vidste alle, at hun var på vej mod success i livet.

Hendes karriere som nyhedsproducer har også ganske rigtigt været succesfuld, men hendes privatliv har været lidt af en bølgegang. Hun giftede sig med en collegeprofessor, der udsatte hende for psykisk vold og forlod hende og Sam, da Sam var 10, til fordel for sin tidligere undervisningsassistent. I de følgende år var Helen den, der flere gange trådte til med både følelsesmæssig og økonomisk støtte for sine familiemedlemmer. Hendes bror, der altid kom ud i problemer, gik konkurs med sin første start-up – og så med sin anden – det var åbenbart en familietradition nu. Hendes far brækkede hoften, og forsikringen dækkede ikke alle udgifterne. Det var først det ene, så det andet, indtil næsten hele hendes pensionsopsparing var væk, og hver gang hun overvejede at sige nej, var der nogen, der mindede hende om vigtigheden af, at en familie tager sig af hinanden.

Helen drømmer om at rejse med Sam, om at gå i gang med sine hobbyer igen – så som violionen – og om at kunne leve et liv, hvor hendes familie ikke hele tiden kommer rendende med nye problemer. Hvis bare hun kunne spare lidt op, ville

det være muligt for hende, men som tingene ser ud lige nu, er det ikke sikkert, hun nogensinde kan gå på pension.

En eller to gange om året får Esther overtalt hende til at tage med på besøg hos Jungwoo. Digitale gravsteder gør hende nervøs og trist til mode, så hun forsøger at undgå det.

### Hold dette for dig selv, indtil det bliver relevant i spil:

Helen er ikke sikker på, om hun faktisk tror, at de digitale personligheder i gravstederne er de samme, som de levende personers var, men hun ved, at Sam inderligt ønsker, at det er sådan. Hvis hun kunne overbevise Sam om, at de digitale personer ikke er deres virkelige forfædre, ville han måske ikke presse sådan på for at de skal bruge penge på gravstederne.

### Akt I

#### Helens Scene – valgmulighed 1

Sted: Helens bil

Karakterer: Helen og Esther

Helen kører Esther til lægen til et helbredstjek, og de snakker om mulige ferier, familien kan tage på i fremtiden. Helen har ikke glædet sig så meget til noget i årevis, men Esther ved ikke, om det er muligt for hende at tage nogen steder hen, når hendes mand stadig ikke er helt rask. Desuden er ferier jo dyre.

#### Helens Scene – valgmulighed 2

Sted: Jungwoos grav

Karakterer: Helen og Jungwoo

Jungwoo har bedt Helen om at komme på besøg. Han har sagt, det haster, men har ikke sagt hvad, det drejer sig om. Da Helen ankommer, fortæller han hende, at han har cyberstalket hendes eksmand og fundet ud af, at han skal skilles fra sin nye kone.

Han opfordrer hende til at tage kontakt til manden for at høre, om han vil finde sammen med hende igen, for han ser ud til at have mange penge nu. Helen er forfærdet og skamfuld og beder Jungwoo om aldrig at sige det her til Sam, for det vil få Sam til at hade Jungwoo.

### **Akt III**

#### **Helens scene – valgmulighed 1 (flashback)**

Sted: Stranden

Karakterer: Helen, Esther og Sam

Helen, Esther og Sam er på en uges dejlig ferie ved stranden i Sams sommerferie fra high school. Hun er bekymret for, om turen vil minde Sam om de ting, de plejede at lave med hans far, da han var lille, og at det vil gøre ham ked af det, men Esther mener ikke, han tænker på det længere.

#### **Helens scene – valgmulighed 2 (flashforward)**

Sted: Sams dimission

Karakterer: Helen, Esther og Sam

Sam dimitterer fra universitetet, og Helen og Esther inviterer ham ud at spise. Jungwoo har inviteret dem til at fejre det hos ham i hans gravsted, men Helen håber, at Sam vil fokusere på nuet og virkeligheden, så han kan leve sit eget liv.

### **Akt IV**

#### **Helens scene – valgmulighed 1**

Sted: Hospitalet, på en gang

Karakterer: Helen og Sam

Esther har det ikke godt, og Helen og Sam diskuterer, om de skal få hende digitaliseret eller ej. Helen er overbevist om, at de skal styre hende væk fra den mulighed, fordi det ikke er naturligt og alligevel ikke rigtigt vil gøre nogen glade. Sam siger, han ikke er klar til at sige farvel.

#### **Helens scene – valgmulighed 2**

Sted: Jungwoos grav

Karakterer: Helen og Jungwoo

Helen trygler Jungwoo om at overbevise Esther om, at hun ikke skal digitaliseres. Hun påstår, det er, fordi hun ikke kan holde ud at se på en, der tror, hun er Helens mor, men som reelt set ikke er det. Jungwoo påstår, det er, fordi hun er nærig og egoistisk.

### **Akt V**

#### **Helens scene – valgmulighed 1 (spilles hvis Esther ikke er digitaliseret)**

Sted: Esthers hus

Karakterer: Helen og Sam

Sam er nedtrykt og kan ikke spise sin aftensmad. Helen lover ham, at hun aldrig vil bede ham om at sørge for et digitalt gravsted til hende. Han bider ad hende og siger, at han vil have, hun skal have en grav, så han ikke også skal miste hende.

#### **Helens scene – valgmulighed 2 (spilles hvis Esther er blevet digitaliseret)**

Sted: Esthers grav

Karakterer: Helen og Esther

Helen udspørger den digitale Esther for at finde ud af, om hun virkelig er sig selv. Hun stiller borende spørgsmål om deres liv sammen, men uanset hvor meget information, hun får ud af det, er det ikke nok til at stille hende tilfreds og give hende et sikkert svar – hverken for eller imod.

## Sam

Note: Sams køn er op til spilleren, men i teksten benyttes "han"/"ham". Dette kan frit ændres.

### Relationer

Jungwoos tipoldebarn

Minjis fjerne grandnevø/-niece

Esthers barnebarn

Helens barn

### Læs højt:

Gennem sin opvækst forgudede Sam sin familie, fordi de alle var vilde med ham og gjorde det klart, at der var sørget for hans behov, og at han følte sig elsket – især da hans far forlod familien, da Sam var 10. De andre børn i hans omgangskreds forstod ikke rigtig, hvorfor han havde lyst til at bruge så meget tid med sin familie, men det afholdt ham aldrig fra at sige nej til fester ind i mellem for at hænge ud derhjemme med mor og bedsteforældre. Desuden gør det hans bedstemor glad, når han er der, og det er i hans øjne det vigtigste.

Som barn ønskede Sam, at han vidste mere om sin storfamilie, men emnet så ud til at gøre hans nærmeste utilpasse, så han holdt op med at spørge. Nu hvor han skal til at flytte til en anden stat for at tage overbygningen på sin universitetsuddannelse, er han nervøs ved udsigten til ikke længere at kunne se sin familie så tit, og han kæmper med separationsangst.

Sam er ofte delt mellem sin spiritualitet og sin tro på videnskaben. Hans uddannelse, som han skal til at færdiggøre, er i kunstig intelligens, men samtidig ønsker han brændende, at hans familie kan leve evigt gennem digitalisering. Han har aldrig lært at håndtere eller bearbejde døden. Familie og uddannelse er Sams et og alt. Han har aldrig haft et romantisk forhold, mest fordi han aldrig har haft

tid, men også fordi han ikke stoler på romantiske forhold, efter det hans far gjorde.

Sam er meget nysgerrig angående de digitale gravsteder, men Helen har talt ham fra at besøge dem mere end et par gange om året ud af frygt for, at han vil knytte sig til noget, de ikke helt forstår.

### Hold dette for dig selv, til det bliver relevant i spil:

Sam er rædselsslagen for at miste nogen af sine familiemedlemmer, og han ved ikke, om han nogensinde ville kunne komme sig over sådan et tab. Selv hvis de digitale personligheder kun er kopier af deres levende jeg'er, er de noget at holde fast i – måske vil det være bedre end ikke at have noget at støtte sig til overhovedet. Desuden er Sam ret sikker på, at han, hvis han skal se sine familiemedlemmer dø og forsvinde én ad gangen, vil ende med at være helt alene i verden uden børn eller ægtefælle.

### Akt I

#### Sams scene – valgmulighed 1

Sted: Jungwoos grav

Karakterer: Sam og Jungwoo

Sam opsøger Jungwoo for at finde ud af mere om familiens historie, men får i stedet et foredrag om, hvor vigtigt det er at tage sig af sine ældre familiemedlemmer, for de tog sig af dig førhen. Sam snakker ham efter munden, fordi han ved, at Jungwoo ikke har så mange at snakke med.

#### Sams scene – valgmulighed 2

Sted: Minjis grav

Karakterer: Sam, Jungwoo og Minji

Sam beder Jungwoo om at komme med på besøg hos Minji, fordi han er bekymret for, om hun er ensom. Sam forsøger at lægge fremtidsplaner med dem, men det, at de ikke kan forlade deres grave andet end for at besøge andre gravsteder, stikker en pind i hjulet på hans planer. Minji minder ham om,

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at pointen med aner ikke er, at de skal have en fremtid – det er, at de kan hjælpe ham med at forme hans. Jungwoo foreslår, at han kunne få et bedre gravsted – hvis der er penge til det – og at det ville hjælpe.

### **Akt III**

#### **Sams scene – valgmulighed 1 (flashback)**

Sted: Esthers hus

Karakterer: Sam, Esther og Helen

Sam er 10 år gammel, og han og Helen er hos hans bedsteforældre, mens Helen kommer sig over chokket over, at hendes mand har forladt hende for hans tidligere undervisningsassistent. Mens Helen vender og drejer sig i søvne i en lænestol, taler Esther og Sam lavmælt sammen om, hvorvidt de tror, hans far vil komme tilbage til dem, og om hans mor bliver okay igen. Sam indrømmer, at han er glad for, hans far er væk.

#### **Sams scene – valgmulighed 2 (flashforward)**

Sted: Minjis grav

Karakterer: Sam, Minji og Helen

Sam har et godt, vellønnet job, og det er tilfældigvis hos Eternatech. Han har arbejdet hårdt for at tjene penge nok til at opgradere Minjis gravsted. Han håber, at den store afsløring af Minjis nye gravsted vil give hende fornyet glæde ved sin eksistens, og at hans mor måske kan overtales til selv at få en digital grav.

### **Akt IV**

#### **Sams scene – valgmulighed 1**

Sted: Hospitalsstue

Karakterer: Sam og Esther

Esther ligger i sin hospitalsseng og forsøger, så godt hun kan, at se ud, som om hun har det fint. Hun er bekymret for Sam og minder ham om, at han skal spise ordentligt og ikke arbejde så hårdt, at han

bliver syg af det. Hun vil måske ikke være der til at minde ham om det så meget længere. Esther betror sig til Sam og fortæller, at hun er rædselsslagen for at dø, men beder ham om ikke at fortælle det til Helen, fordi det vil gøre hende ked af det. Hun vil måske ikke komme sig over et sammenbrud.

#### **Sams scene – valgmulighed 2**

Sted: Minjis grav

Karakterer: Sam og Minji

Minji er overrasket over, at Sam besøger hende, mens Esther er indlagt. Han er ekstremt bange og ulykkelig og er kommet, fordi han håber, at Minji kan fortælle ham noget, der til være en trøst. Måske er det at dø og gå videre til det digitale efterliv ikke så slemt? Hvad Minji har at sige er ikke specielt beroligende.