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EVELYN OFFSCREEN: AN APPLICATION OF INTERACTIVE PERFORMANCE METHODS IN ALTERNATE REALITY GAMING

by

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B.S. University of Central Florida, 2007

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
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ABSTRACT

For my thesis project for the Masters of Fine Art in Film and Digital Media, I designed and produced Evelyn Offscreen, an alternate reality game (ARG) that was facilitated by interactive performance. The goal was to create an interactive experience that allowed several players to collaboratively create story across numerous media within the field of alternate reality gaming. The approach used in Evelyn Offscreen was intended to provide a degree of creative freedom to the players that has not been demonstrated in other ARG experiences and to use digital media to capture information about the relative effectiveness of the different techniques that were employed.

During the month of October 2009, Evelyn Offscreen invited players to participate in an overarching story as characters. The game existed simultaneously through several media platforms such as Ning, twitter, and blogger as well as scenes located in Central Florida where players could embody their character in a real world setting. The results revealed insights into techniques for massive collaboration of story and player reactions to this hybrid form of alternate reality gaming and interactive performance.

ACKNOWLEDGMENTS

Evelyn Offscreen was created through the support of a 40 person volunteer cast and crew who generously donated their time for the duration of the production. The local community of Orlando, Florida loaned the production the majority of the equipment, locations, and art materials needed to create the environments for live scenes. I would like to specifically recognize the following people and organizations who contributed to the success of Evelyn Offscreen and this thesis:

- Players: Thank you for shaping this journey and for the feedback given afterwards.
- Cast and Crew: Thank you for the time and effort you put into this production. It would have been impossible to create a story at this scale this without you. A full list of production credits can be found in Appendix F.
- Professors Jeff Wirth, Mike Moshell, Phil Peters, Eileen Smith, and Robb Lindgren: Thank you for providing guidance and support for the production and through my thesis.
- Universal Studios: Thank you for creating the world of the Palace Theater to play within.
- A&H Floorcovering, Planet Digital, Nick Howard, and The Team @ Homevest Realty: Thank you for providing locations for the live scenes.
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CHAPTER ONE: INTRODUCTION

Evelyn Offscreen was created to explore the idea of collaborative storytelling via interactive performance within the medium of alternate reality gaming. In October 2009, more than 200 players were given access to a multi-media and real world platform that allowed participants to play characters within a fictional story. This thesis documents the production and explores the question: *how do interactive performance strategies utilized in an alternate reality game affect player interest and participation levels?*

Alternate reality games are by nature collaborative, but that relationship is usually only leveraged when players are required to solve puzzles or piece together story fragments within the game (Szulborski, 2005; Unfiction, 2009). While there was one puzzle within Evelyn Offscreen, the major drivers behind the game were the interactions between characters. These characters were portrayed by both players and *inter-actors*, i.e. actors who have been trained to facilitate without forcing the experience of the players.

The inter-actors and production team worked from a loose script, but the players were given the ability to freely make story choices via their characters. This kind of authority came to full fruition when the players chose to pursue an ending that was unanticipated by the directors and cast. It was reinforced when that choice was fulfilled in story. The script included in Appendix B was the original starting point for all interactions within the story. As players made decisions as their characters, the crew adapted several story elements, character motivations, and events.

Like many other ARGs, the world for Evelyn Offscreen was a cross-media blend between online resources: email, blogs, twitter, Ning, chat, discussion boards, YouTube, and story

websites from characters and real-world experiences: events located in Orlando, mail, and physical items (Micek & Whitlock, 2008; Boyd & Ellison, 2007; Burgess & Green, 2009). Evelyn Offscreen utilized inter-actors for both online and real-world components. For this specific game, inter-actors were heavily trained in improvisation, dramatic acting, interactive performance, online technology, and cinematography. The story lasted throughout the month of October in 2009.

The following chapters will pertain to a survey of the past and current works in the fields of interactive storytelling, interactive performance, and alternate reality gaming, the specific goals of Evelyn Offscreen, a detailed description of the game, analysis of the results, and concluding remarks.

CHAPTER TWO: LITERATURE REVIEW

Interactive performance and alternate reality gaming are both young fields that are developing quickly. Because of the rapid development of these fields, many of the current advancements are occurring within industry – specifically, as an emerging new segment of the entertainment industry – rather than in academia. This literature review is a survey of the history and current innovations in the fields of interactive storytelling, interactive performance, and alternate reality gaming as they relate to Evelyn Offscreen from both academic and commercial sources.

Interactive Storytelling

Chris Crawford defines interactive storytelling as "a form of interactive entertainment in which the player plays the role of the protagonist in a dramatically rich environment" (Crawford, 2004). It can be argued that interactive storytelling can trace its history to ritualistic stories told by prehistoric humans, but for the purpose of this thesis, we will start with interactivity in literature (Miller, 2004).

"Choose your own adventure books" were popular in 1980's and 1990's. These books would take readers to a critical decision point in the plot and then ask them to choose between two or more options. Each option had a corresponding page number for the reader to turn. This structure gave readers a degree of control over the story. Because options sometimes led to the protagonist's death or to continuous loops, reading became more like playing a game. The books asked the reader to navigate through the content until they reached the end. As technology became more available, this style of storytelling moved to CD-ROM based computer games. The

main difference between the book and CD-ROM versions of this form of story was the user interface.

More recently, “choose your own adventure” styles of storytelling have been created for the internet. On YouTube it is possible to embed clickable links within a video. This has given the opportunity for stories such as The Time Machine: An Interactive Adventure! to be created (Chad, Matt, & Robb, 2008). The narrative is similar to the CD-ROM versions, but watchers are overtly given a game-like goal: get the characters to safety by making the correct choices within the plot. The choices are very straightforward: users can choose the correct action that will advance you to the next part of the story or users can choose the incorrect option that usually results in death.

"Choose your own adventure" stories allow readers to navigate through fiction by making choices, but the reader or viewer is limited to choosing between two to three predetermined routes in the fiction. For example, if the choices given are A or B, the form does not support a reader who wanted to choose option X or anything else that is off the branching course of the story provided by the author.

“Paul is Dead” was one of the first interactive narratives for the internet (Sanborn, 2004). Audiences were able to explore web pages for Miasma, a fictional band, and to try to discover the answer to a murder mystery concerning the band through clues. Characters within the fiction were portrayed through Chatbots, i.e. a program that simulates artificial intelligence through chat messages online. Due to the ambiguity of the fiction, some users believed that the story was real and that a band member had died.

Façade is an interactive game drama where players have to work to resolve the conflict between two virtual characters (Knickmeyer & Mateas, 2005). Players can type dialog and respond with limited choices of action for the characters in a cartoon-like 3d world and receive responses from the characters in real time. The principal characters are Grace and Trip, a young couple going through marital difficulties. How the player responds to the couple is open ended. Helping and harming the couple is equally fun because the characters are very responsive to the player's actions and dialog. Unfortunately, it is common for the game to deliver inappropriate responses, which can be frustrating to players.

Interactive Performance

Interactive performance is a form of storytelling that allows an audience member to become the protagonist within an improvised scenario (Kenny & Wirth, 2009). The audience member, also known as *spect-actor* or *spect*, co-creates story with one or more inter-actors by making choices as their character within the situation. The inter-actors facilitate this process by elaborating on the choices made by the spect and encouraging the spect to drive the story by making choices and decisions. The form places the participant in the role of the protagonist rather than as an external observer of a performance by the trained entertainers.

Interactive performance has its roots in both interactive and improvisational theatre. Augusto Boal is considered to be one of the pioneers of interactive theater. His *Theatre of the Oppressed* was the first theatre show where audience members could become one of the characters in the story (Boal, 1974). After viewing a performance of a scene conducted by trained actors, audience members were invited to step on the stage to replace one of the actors.

Once in the role, the scene is replayed, but the audience member on stage is able to make new choices to affect the scene.

Since Boal, other interactive theatre shows, such as *Antics of Romantics* written by Jeff Wirth, have been written and successfully staged (Wirth, 2009). *Antics of Romantics* allowed some of the audience members to step on stage and play roles within the play.

Other early forms of participatory theater include Richard Schechner's production of *Dionysus in 69* (Allain & Harvie, 2006). This production took place in a garage where audience members were surrounded by the show and were coaxed by performers to join them in playing various scenes. Scenes were highly erotic and often performed nude. The script was viewed as a starting point and actors often improvised throughout the performance. Rather than playing a specific role, audience members were swept into the momentum of the story as themselves.

More contemporary forms of interactive theater include Tony and Tina's Wedding and murder mystery shows such as Sleuths Mystery Dinner Show. For Tony and Tina's Wedding, audience members are greeted as guests to the wedding (Cassaro, 1994). Interactions follow a script and happen between guests and actors. Sleuths Mystery Dinner Show invites audience members to play detective and find out who committed the murder that occurs early in the play (Miller, 2010). Both shows do not let the audience members directly affect large plot points for the story. For example, the murderer is predetermined in Sleuths Mystery Dinner Show and will remain as such regardless of what the audience believes at the end.

Developed at the Interactive Performance Lab at UCF, *StoryBox* allows one person at a time to step into a black box to co-create an improvised story with a cast of 5-15 inter-actors. Stories typically last 10 to 20 minutes, are comprised of several scenes, and typically have a full

story arc. The story is highly tailored to the participant. Every physical, verbal, and emotional offer that comes from the spect-actor is built upon by the inter-actors. The experience is captured through four robotic cameras, edited on the fly, and then the live feed is played to an audience in an adjacent room. When the story finishes, the spect-actor is returned to the audience.

StoryBox is augmented by a surround sound system that provides ambient sound to underscore the scenes. All props and environments are imagined to allow for greater flexibility in the story and to unhinder the participant's imagination. Because the majority of the visual cues are from the inter-actors or the imagination, StoryBox is a platform that can allow stories to easily shift time and space. For example, one scene may take place in the character's childhood home while the next could be 50 years later when the character is on the moon.

The Go Game is an interactive scavenger hunt for groups that is used for team building, games at conventions, marketing, and for entertainment (The Go Game, 2008). Players are broken into teams and work with their teams to complete missions. Utilizing smart phones, players complete tasks by sending photos and texts to the game's headquarters. Missions lead to quirky characters and interesting real world locations. All games culminate in a "judgment scene" where all the teams view a presentation of the work they have done. The Go Game is very puzzle oriented and the only way to play the game is to complete missions. Players are given creative freedom in how they complete the tasks.

Other examples of interactive performance can be found in films such as Westworld, The Game, and the Truman Show. We will refer to examples of this genre as Game Films. These movies describe situations in which a character in the film that views themselves as a passive

participant in the scenario within the film becomes the protagonist in a fictional story. It is similar to watching a story within a story.

Westworld is set in a future where people can attend interactive theme parks (Lasarus & Crichton, 1973). Guests choose from three different genres: WesternWorld, MedievalWorld, and RomanWorld. Once inside the park, guests can interact with robots which are engineered to look exactly like humans. The idea is that guests can live out their fantasies, from cowboys to kings, in a safe environment. The robots malfunction part way through the story and it becomes unclear for guests to discern whether or not the robot behavior is part of the experience or actually dangerous.

The Game revolved around Michael Douglass' character, Nicholas, who was given a gift to enter a live action game (Golin &Fincher, 1997). The game unites both his real life and fictional life in a way that blurs the boundaries between the two. Nicholas soon believes he is being "messed with" by the game and distrusts the gaming company's motivations. In the end, it is revealed that the entire experience was part of the game.

The Truman Show is one of the more recent Game Films (Pleshette & Weir, 1998). The story follows the life of Truman, a man who has had his entire life broadcast to the public without his knowledge or permission. Truman discovers that everything he has ever known has been an elaborate deception to produce television that is close to reality. All of the people around him are actors, including his wife, and the city around him is actually a television set. Through an extreme invasion of Truman's life, every second of his life is filmed through hidden cameras. The only one who isn't in on the hoax, is Truman.

UCF's Interactive Performance Lab (IPL) has created a form of interactive performance called *Simu-Life* that bears some resemblance to the "games" in the Game Films. Simu-Life lets one or two people live the life of a protagonist within a fictional story that utilizes real world locations. Stories last three to seven days, are filmed covertly, and then edited into a movie. Characters are created for the participants ahead of time, but how the participants portray those characters is determined on the fly.

The Game was the first full scale Simu-Life project conducted by IPL. It lasted four days and consisted of several real world scenes located across Orlando, Florida (Wirth, Ingraham, & Moshell, 2006). The participant became the hero in a mystery-intrigue story. Major events and characters were scripted, but the entire dialog was improvised by a cast of inter-actors.

IPL made rules to ensure that the participant always knew when he was interacting with someone from the story or with someone who was outside of the story. The participant could only be contacted by someone in the game within a pre-set time frame and if he was ever unsure whether or not he was speaking to a character, he could recite a piece of dialog. If the person responded correctly, then he knew that he was interacting with someone from the cast.

ThE-Voice was the second Simu-Life produced by IPL and was part of the Florida Film Festival's NextArt project. This story involved two participants. Each night, a write up containing images and video clips was posted to the web for a passive audience to view. Unique among all three Simu-Lifes produced by IPL, this production featured a scene where the two spect-actor participants had a scene alone.

The most recent Simu-Life was titled *Framed* and featured one participant. In addition to the real world scenes, the participant also engaged in several virtual world scenes by logging in to a virtual Orlando that was built using the Forterra platform.

IPL is also developing a form called *Multi-Life*. This form is an interactive multi-character story where players become characters and co-create story with each other with the technological support of handheld devices (Wirth & Moshell, 2008). The device is a two way communication channel that would enable players to request props or characters as well as receive information about players within their proximity. While there are few or no inter-actors, the story arc is controlled through a prompting system that sends messages to the handheld devices. The culmination of the Multi-Life is a short film that shows clips of the players during the event.

I was on the team that developed the first iteration of the Multi-Player Story Engine (MPSE) which served as a character registration system for Multi-Life (Balgemann, 2008; Borglund, 2008; McLemore, 2008). Instead of assigning roles to players, each individual signs up for characters at the beginning of the experience. Players start the process by entering their age and gender. Then they choose traits they would like their character to possess. The system then delivers three characters that fit the criteria the players outlined (age, gender, and traits). Based on the characters' names and short descriptions, players can choose one of them or start the process over to find new characters. After players choose a character, they are provided with more details about their character's history and motivations.

Once participants have a character, they are able to participate in the story through interactions with each other. Players soon discover that their characters have relationships and

history with other characters within the story. It is theorized that each individual player will feel like he or she is the protagonist of their own story while they are concurrently playing supporting roles for the other player's stories.

Alternate Reality Games

Alternate reality gaming is known by several names including beasting, immersive gaming, immersive fiction, viral marketing, interactive fiction, chaotic fiction and unfiction (Szulborski, 2005; Unfiction, 2009). It is still debated what the parameters of an ARG are and what should or should not be included under the name.

Jane McGonigal defines alternate reality games as "an interactive drama played out online and in real-world spaces, taking place over several weeks or months, in which dozens, hundreds, or thousands of players come together online, form collaborative social networks, and work together to solve a mystery or problem that would be absolutely impossible to solve alone" (2005). Immersion Unlimited describes ARGs as "chaotic play when they run and produce chaotic fiction as a result." Most ARGs use many forms of online media and real world events in strategic cities to tell a story. Players go deeper in the fiction by solving complex puzzles that often require the collaboration of a massive community of players. It is clear that ARG is an emerging form that is gaining attention and popularity (Alternate Reality Gaming Network, 2008; Unfiction, 2009).

There are rarely rules to an ARG outside of the "This is Not a Game" (TINAG) philosophy used by designers and the mantra repeated by players (Phillips, Thompson, Alexander, Dena & Barlow, 2006). TINAG is emerged during The Beast ARG (Unfiction,

2009). The philosophy is to create an alternate reality that blurs the lines between fiction and actuality by presenting the content as real. For example, there will never be a “555-9090” phone number given in an ARG because it is a fake number. Instead, the phone number given would be callable and would lead to something or someone in the game. This is true for emails, mailing addresses, GPS coordinates, etc.

For the reasons listed above, ARGs are sometimes referred to as hoaxes. However there are key clues that separate them from reality. Christy Dena outlines two clues that are embedded in the content of most ARGs: "unrealistic statements of truth" and they are "set in a known fictional world" (2008). While still using the basic TINAG philosophy, it was important to me as a designer to make sure that players did not actually think the game was real.

ARGs are often funded by commercial entities such as Microsoft or Audi, as viral marketing campaigns, but privately funded or "grass roots" games are also gaining recognition (Immersion Unlimited; Phillips et al, 2006). These kinds of ARGs are known for their high risk of failure because the staff is often comprised of volunteers and the cost of time and financing can be extreme (Phillips et al, 2006).

42 Entertainment is one of the current leaders in the field and has created two of the most successful large scale ARGs: *The Beast* and *I Love Bees*. The Beast is recognized as the first ARG (Phillips et al, 2006). Players pieced together a fragmented story through several web pages and interaction with characters through phone conversations, faxes, and emails (Stewart, 2009). It was designed as a promotion for the film titled *AI,* and was hugely successful, creating over 300 million web hits. I Love Bees was a campaign to promote the video game *Halo 2*. Players collected and interpreted pieces of the story (McGonigal, 2007). The game had 9,000 real-world

players and 600,000 players who interacted online (McGonigal, 2005). Both campaigns utilized pervasive storytelling that spanned across several media. This form of storytelling is also known as transmedia storytelling.

Sean Stewart outlines three strategies for interactivity with ARGs (Stewart, 2009). First is to "give power without control." This allows players to do important things within the fiction, but only within the parameters that have been predetermined by the directors or puppet masters. Second is "voodoo" which means to ask players to create small pieces of material that the designer can include in the overall story. The metaphor is that a voodoo doll is made up of several items such as hair or nail clippings that are molded into a single figure. Last is "jazz" where the designers intentionally leave open places in the story, so the players can "fill in the blanks."

CHAPTER THREE: GOALS OF PROJECT

Based on the current and past work in the fields of interactive storytelling, interactive performance, and alternate reality gaming, I aimed to create a project that was unique to all three fields, but also retained the lessons learned from each. The following is a list of the strategic goals relating to interactive performance as applied to alternate reality gaming as well as a list of tactical goals that were used to accomplish Evelyn Offscreen.

Strategic Goals

Utilize inter-actors. A good inter-actor is an actor, an improviser, a storyteller, an applied psychologist, and understands how to work with the technology used in the show. Depending on the production, technological understanding could range from camera angles to hypersonic sound to motion capture, etc. Most importantly, inter-actors are trained to connect to a participant, recognize the smallest of offers (defined below), empower participants to take control of their own experience, and then fulfill the choices and offers made by participants. After testing Multi-Life without performers, I decided that inter-actors are too valuable to write out of the story because they would heighten the experience of the players in Evelyn Offscreen in ways that traditionally trained actors could not.

In designing Evelyn Offscreen, I also wanted to be able to provide the same kind of real time responses for the online world that can be found in games like Façade or the chatbots in Paul is Dead, but I did not want participants to feel like they were dealing with an inadequate form of artificial intelligence. To avoid this problem, there were no bots used. Instead, several

characters were played by inter-actors and in some circumstances an individual inter-actor played multiple characters.

Treat the players as spect-actors. I wanted to give the players the role of co-creation within Evelyn Offscreen. This meant that they weren't just playing the game; they were creating the story with the crew, the cast of inter-actors, and with each other.

After working on the three Simu-Lifes at the Interactive Performance Lab, I wanted to adjust a few concepts for Evelyn Offscreen: 1. Allow several participants to play in online and live story events instead of catering to one or two people at a time. This adjustment is made possible by the ARG format of Evelyn Offscreen.

2. Participants should choose their own character before they joined the story rather than playing the character that we choose for them. After working on the first phase of MPSE for Multi-Life, I decided to use a similar character selection process for Evelyn Offscreen where players signed up for characters based on their gender and age. Rather than selecting characters based on traits like Multi-Life, players selected characters based on their desired relationship to Evelyn. The options were fan, family, reporter, or Hollywood colleague. A full list of the characters with descriptions can be found in Appendix D.

3. Facilitate more interactions between participants. If given the right amount of support, participants can effectively play strong roles with each other without constant facilitation by inter-actors. This was discovered by the interactions between the two spect-actors in the Simu-Life, ThE-Voice. The spect-actors played strongly with each other even when there were not any inter-actors present.

Part of my job as a developer was to set up the game's premise and story in a way that players knew enough about the world so that they could effectively play within it. At the start of the story, all players had been given a character, motivation, and knew at least a little bit about the story world. The bare minimum back-story was that Evelyn Crane was an actress who died, and that their character knew her in some way.

Once within the game, the group of players was broken up into smaller groups based on their character's relationship to Evelyn. Each of these groups included one to two inter-actors. The characters played by inter-actors all had strong points of view and allowed players to either push against them or side with them. While inter-acting with the players, all of the inter-actors looked for and solicited offers from players that could be built into the story.

Accept players' offers. In improvisation, an offer is defined as anything an actor says or does within a scene (Johnstone, 1979). Each offer can then be accepted or blocked by the other improvisers in the scene. Blocking an offer is doing anything that prevents the scene from developing or negates the offer (1979). Accepting an offer reinforces its truth and builds on the fiction. This is commonly known as “yes and…”

For Evelyn Offscreen, players were given open-ended opportunities to make decisions within the narrative. Unlike the "choose your own adventure" form of storytelling, explicit lists of choices were not overtly provided for players. For example, at a critical story decision, such as whether or not to bring Evelyn back to life, players were never explicitly asked to choose between two decisions. Rather, the choices were made organically through the offers made by the players.

The "how" to implement those choices was also left open to the players. In the above example, players either took action to bring Evelyn back through their own theories (offers) or they tried to keep Evelyn from returning to life. Inter-actors refrained from telling the players how to accomplish their goals and instead aimed to build on the offers made by players.

For story continuity's sake, I knew I couldn't necessarily accept all of the offers made by players. For example, if a player made an offer that Evelyn was abducted by aliens, I couldn't make that statement true because all of the other evidence thus far pointed in a different direction, but I could add to Evelyn's journal that she investigated alien activity as a way to become immortal. This acknowledges that someone important in the story also believes in aliens, but does not lead other players down a false road.

Create a high level of interaction for a large number of people. At the Interactive Performance Lab, I focused on interactions centered around 1-3 participants. For Evelyn Offscreen, I wanted to create an experience for a lot of people, but still provide interactions as intimate as those experienced by single spect-actors or small groups of spects. To accomplish this, Evelyn Offscreen placed players into smaller groups: family of Evelyn, reporters of the Weekly Scandal, Evelyn’s Hollywood colleagues, and fans of Evelyn. This made personal interactions more manageable for the inter-actors. Instead of having to feel responsible for knowing everyone in the community, players only needed to know who was close to them in the group and the main characters of the story.

Evelyn Offscreen followed each of the interactive strategies defined by Sean Stewart for ARGs to varying levels. We placed a stronger emphasis on the power and jazz aspects of Stewart's approaches than the Voodoo tactic. Give Power without Control: Players were in

control of how they interpreted clues and what they did with them. The game was designed to ultimately give the players control over the story. This was most evident in the final scene which is discussed in detail in later sections. Jazz: We placed several open ended gaps for the players to fill in that revolved around relationships between characters and details of the story world. Voodoo was the least prominent aspect of the story. While we did solicit multimedia to be created for Silver Crypt Studios, a fictional studio used in the Evelyn Offscreen story line, it was only a side mission and did not impact the story as a whole.

Tactical Goals

Focus on story more than puzzles. It is very easy for people to get caught up in the story of an ARG, but lose interest in the game as soon as the first puzzle is delivered. I knew that if I was going to create a game, I needed it to focus more on story than on puzzle solving. For Evelyn Offscreen, playing the game meant contributing to the story world. This was one of the key reasons why I wanted to use interactive performance within alternate reality gaming.

Given that we were creating a story, it was incredibly important that all of the players knew that Evelyn Offscreen was a fiction narrative. Some or all of the protagonists in the cited Game Films were unaware of the game going on around them. The difference for players between these fictional works and the nonfictional players in Evelyn Offscreen is that participation in Evelyn Offscreen was voluntary, and with full knowledge of the game's existence. We clearly defined the line between fiction and reality on the landing page of the project's website, in the Terms of Use, and Informed Consent documents posted online. While the above does violate traditional TINAG philosophy, it was more important for the game to

avoid deception than to follow all of the TINAG rules. We also included Christy Dena's outlined reasons for why ARGs are not hoaxes by operating under a fictional world (Palace Theatre from 2009 Halloween Horror Nights Orlando) and had unrealistic statements of truth (people can come back from the dead through magic).

Get at least 50 people to play. In order for this game to be successful, I wanted to have a minimum of 50 players. Ideally most of those players would be people that I had never met before, would come from diverse locations around the United States, and there would be enough dedicated players in the Central Florida area that could attend live scenes.

Make the individual as important as the group. As games and experiences get bigger, it is easy for the individual to get lost in the masses. For example, decisions on whether or not to write a character into the story more usually comes from a group consensus that the character is popular rather than from one person's opinion. In Evelyn Offscreen, I wanted the individual to feel like their opinions and contributions mattered in profound ways.

CHAPTER FOUR: DESCRIPTION OF PROJECT

Evelyn Offscreen was a grass roots game that I personally funded. The team that worked on Evelyn Offscreen generously donated their time while maintaining full time jobs elsewhere. The story for Evelyn Offscreen was developed by Dana Mott and myself in May 2009. The original story included the deaths of several characters (played by inter-actors) during the final live scene. My thesis committee was concerned about the possible psychologically negative impacts this could have on players, so the story was reshaped to remove all murder and any traces of violence. The committee also requested that I submit the proposal for IRB approval[1]. The script in Appendix B is the updated story that was approved by IRB and was the starting point used for interactions. The following synopsis is an overview of the collaboration between the crew, cast, directors, and players.

Story Synopsis

This synopsis describes the story as it played out with participants. Subsequent sections will describe the player participation in more detail.

The story followed film actress, Evelyn Crane, who gained a following for her B-grade horror films at Silver Crypt Studios created in the 1950's. In 1972, she received brutal criticisms stating she was too old to play a lead for her last film. Devastated, she became a recluse and starting researching youth and immortality so she could reenter the film industry. She was last

[1] IRB: Internal Review Board. Research universities such as UCF are required to have a formal process for approving experiments involving human or animal subjects, to assure that nothing potentially harmful to the subjects is designed into the experiments and that the data gathered is treated in appropriate ways to preserve confidentiality.

seen at a special screening of The Dark Chapter, one of her classic horror films, at The Palace Theater.

After being unsuccessful at her quest for immortality, she turned to her fans in October 2009. Together, they believed they had finally found the answer in the Universal Palace Theater. It was rumored that if a film reel was played at this particular theater, it had the ability to bring actors off of the silver screen and into the physical world. Evelyn obtained an old projector and experimented with old reels that had once been played at the theater. She died before finding her only reel that had been played at the theater, The Dark Chapter.

When Evelyn died, a memorial website was created by her fan community and it became the central location for mourning and gossip. Friends, family members, and fans began planning her memorial service and discussed the validity of Evelyn's immortality theories.

A will reading was organized by Evelyn's niece and executer, Meredith Crane, early in the month. Cryptic objects were willed to the attendees and other clues were sent to people who were out of town. Using the memorial site, everyone worked to decipher the message behind the strange objects. This message led them to Terrence Holms, Evelyn's old confidant.

After questioning everyone's loyalty, Terrence revealed the location of The Dark Chapter. Fans and family members retrieved the reel and made plans to show it at the memorial service the next day. When it was shown, Evelyn Crane stepped off of the film and into the real world. She was as young and as beautiful as she was when the film was first created.

What Terrence failed to reveal was that Evelyn would not be able to remain corporal permanently without performing a ritual. Until this ritual could be performed, her life would be tied to the safety of the reel. In other words, if the reel was harmed then Evelyn would also be

injured. To obtain the power needed to remain youthful and alive, Evelyn sapped the energy from several attendees. This process rendered them functional, but vacant.

Throughout the night, attendees were divided: loyal fans defended Evelyn's choices while other attendees worked to stop her from draining anyone else. In an effort to stop Evelyn, several attendees went through her home to find the reel. While rummaging, they found evidence of Evelyn's past experiments, some of which had been done unknowingly to them in the past, and they discovered the identity of Evelyn's biological daughter.

After the reel was found, the daughter and one of Evelyn's ex-husbands destroyed the reel and Evelyn died. The daughter and people who weren't drained, demanded that Terrence return the energy to the people who needed it. When it was clear that Terrence was going to reinstate everyone's energy to the detriment of one of the characters, the daughter double crossed Terrence and turned the spell against him. Her quick thinking saved everyone that night, but forced Terrence into the zombie-like state. The story concluded reflectively as everyone returned to their lives before Evelyn's return to the world.

Time-Line

October 2008 to June 2009: Development

During the development stage, Dana Mott and I focused on designing the experience, writing the script, and outlining the production requirements. After pitching to several local companies, I chose to fund the project myself. At the end of this phase, we formed the production crew and cast the inter-actors for the game.

The production crew was comprised mostly of the people who had worked with the Interactive Performance Lab in some capacity. Most were involved with at least one of the three Simu-Lifes, while others had an even deeper background in interactive performance from working on additional projects.

The cast was comprised of 6 highly trained inter-actors who had 4 or more years experience and 10 others who were skilled at improvisation and/or acting. During the pre-production phase, the entire cast was trained in interactive performance for the game. The cast who worked for The Weekly Scandal also were in charge of capturing the experience through improvised video and camera work.

July 2009 to September 2009: Pre-Production

With the production outlined, IRB approval was the next thing that was secured. The team created everything that was needed for the production during this phase including creating the set's interior and exterior design, making props, producing costumes, and finishing the websites. All venues were secured for scenes and rehearsals for the actors and capture team occurred during this time as well. In the week leading up to October, rabbit holes were released on the web and through mail. Rabbit holes, also known as trailheads, are the first clues, websites, or contact made to players to launch a game. The rabbit holes for Evelyn Offscreen are described in more detail in a later section.

October 2009: Production

During the month of October, the game was live and players were able to join the story as characters. Rehearsals continued through the month as well as production meetings. As players invented story, the team adjusted plot, live scenes, online content used for the game, art, and characters to solidify the choices made by players. Below is a list of dates for the major story events.

- October 5: Evelyn's Death is announced and players are able to create characters.
- October 8: Players begin to receive phone calls from inter-actors.
- October 15th: "Reading of the Will" Scene
- October 25th: "Meeting Terrence" Scene
- October 26th: "Obtaining the Reel" Scene
- October 30th: "Evelyn's Memorial" Scene

November 2009 to March 2010: Post Production

This phase was spent wrapping up production, getting feedback from the players, and analyzing the data collected.

Technology Available to Players

The game utilized several web platforms including Blogger, Twitter, Wordpress, Myspace, YouTube, and Ning to deliver the story. Leading up to Evelyn's death, her twitter and

blog were active. Players could message or comment to Evelyn and she would reply back. When she died, these sites became static archives that told the story of her last few days alive.

After she died, the memorial website on Ning was opened. Most interactions happened on this site. On the site, players could blog, post to the main discussion board, post to group forums, send private messages, upload multimedia, comment on individual profiles, and create events. Outside of the memorial site, there was a Myspace page for Silver Crypt Studios that players could use to access the major characters for the studio and read up on their films and plans.

The Weekly Scandal also had an active presence on Wordpress. At the beginning of the story, players could read fictional news articles about other characters in the game. The characters that were highlighted on the site were a combination of inter-actors and players. As the story progressed, The Weekly Scandal wrote articles, posted video on YouTube, and uploaded photos detailing the events that were happening. The site was one of the major sources for current information.

Outside of the technology that was provided for the story, several players also posted to independent forums (primarily Unfiction) that were not part of the story to speak out of character. Late in the game, players on the forums mentioned that they wished characters would post to Twitter during the live events to keep the non-live players up to date as things were occurring. We fulfilled that wish and had two characters tweeting from mobile phones during the last two live events.

Player Registration and Character Selection Process

The first players (approximately 60) discovered the story through Evelyn's online presence via Twitter and Blogger. These players joined the story days before Evelyn died and were able to communicate with the actress before her death. Other players joined the story after she died through rabbit holes. In Evelyn Offscreen, the rabbit holes were signed postcards from Evelyn's old studio and news paper clippings of Evelyn's obituary that were sent through physical mail and through the web by Silver Crypt Studios.

Independent of the production, there were three other ways players discovered the story: the Orlando Halloween Horror Nights website, The Alternate Reality Gaming Network (ARGN), and three different online message boards. The Halloween Horror Nights website included a few of our key words on a newspaper clipping that was part of one of their videos. There were two articles written on ARGN about Evelyn Offscreen. The three message boards were Unfiction, HHNVault, and Orlando United (HHNVault, 2009 & Orlando United, 2010). Unfiction was the most active throughout the production. All of the above sources were created by people and entities outside of the Evelyn Offscreen production and are discussed in more detail in the Results section of this thesis.

All of the various invitations led to one website: evelynoffscreen.com. The website opened with an out of story explanation that this experience was a game and closed with an invitation to join. After virtually signing informed consent and terms of use forms, players were redirected to a character creation site. Based on the player's input such as age and gender, players were given a number of characters to choose from. The character descriptions were simple, just a name and a couple sentences about their character, perspective on something

related to the story (often Evelyn, their group, or other characters), relationship to Evelyn, and often a relationship to another player's character. The full list of characters that players could choose from is included in Appendix D.

If players were unsatisfied with the options presented to them, they could press a “reroll” button that presented new characters that still fit within the players’ original inputted data. Once a character was chosen, it was removed as an option for other players to choose. In other words, once a character was selected by a player, no one else could play that character. After choosing their character, players were given access to the main site on Ning.

Based on their characters, each player had access to one of four groups: reporters for The Weekly Scandal, family members of Evelyn Crane, fans of Evelyn Crane or Silver Crypt Studios, and Hollywood associates of Evelyn Crane. Each group also had specific goals and motivations that complemented their individual character perspectives. Once logged on, players could further define their own character, meet other characters, start fleshing out their character's relationships to other characters, and get to the business of dealing with Evelyn’s death. One or more inter-actors were a part of each group to facilitate conversation, monitor player decisions, and deliver specific story points.

The Game

Once registered, players could begin fleshing out their character and interacting with other characters online. The story began leaking into the real world for players in the form of phone calls from inter-actors, mail, and invitations to participate in live scenes in Orlando.

The first live scene was reading the will of Evelyn Crane (Scene 1). Upon arriving, the 6 players were able to physicalize the characters they had created online in a real world environment while interacting with other characters. Evelyn willed odd objects to the players who were at the live event and peculiar photos were emailed to a handful of characters who could not attend. Understanding what Evelyn's intentions were with the objects was the only puzzle in the game. While it was important to focus more on story, including a puzzle gave a way to compare the two styles of playing.

Putting clues in both the real world and electronic media meant that the local community had to work with the online community. Solving the puzzle led to the next scene, communicating with Terrence Holmes. Terrence was the only character that could tell the players where to find The Dark Chapter which they needed to bring back Evelyn (Scene 2). 2 players showed up physically for this scene and 1 player was included via phone. In the next scene, 2 players traveled to a collector's home and stole The Dark Chapter (Scene 3). While this was occurring, inter-actors posted updates as their character for the players who were playing exclusively online. They made plans to meet at the memorial service the next day.

The memorial was the largest scene in the entire production (Scene 4). 6 players successfully brought Evelyn Crane back to life, restoring her to her former youth and beauty. However, this was only the beginning of the night and Evelyn had other plans to carry out. To remain alive, Evelyn had to suck the life out of the attendees of her memorial. The process did not kill them, but it did effectively turn them into dumb, lifeless shells that behaved nothing like their former selves. It is important to note that for IRB regulations, only inter-actors became zombies.

Players chose to destroy Evelyn and the evil that came from bringing her back in the world. Evelyn's second death was the conclusion written in the script, but players chose to enact a completely unanticipated ending. Through an improvised procedure, players staged a coup, removed the life force from one of our inter-actors, Evelyn's advisor, and used it to undo the wrongs Evelyn had done throughout that night. The culmination of the story left many of the players emotional and reluctant to leave the event.

After the final video was posted online, a couple of characters played by inter-actors posted their conclusive thoughts in a blog format on the main site. Without prompting, the players that attended the live event and were active online posted their own thoughts on Ning. The final week of October moved very quickly and a lot happened in the final scene especially. Because of these rapid developments, the online closing of Evelyn Offscreen was reflective as characters were left to digest what had occurred.

Following every live scene, video and articles were posted online through The Weekly Scandal, the in-story reporter website. This gave online players a chance to see what happened during the scenes and brought everyone up to date with the story.

As the story progressed, it became more complicated and harder to follow casually. It was planned that the players would mostly focus on The Weekly Scandal as a place for current, pertinent information. However, players needed a way to quickly get up to date with the story. Since it was vital to keep players current as time progressed, a fact sheet was developed a couple of weeks into the game to facilitate a faster understanding of the story. See Appendix C for the fact sheet.

CHAPTER FIVE: RESULTS

At the conclusion of the production a short post survey was given to players to gain insight into their experience of the game. The survey questions can be found in Appendix A. While anecdotal data can be used from the surveys, there was only an n of 10 and I am reluctant to make assumptions about the entire population based exclusively on the survey data. The vast majority of data was collected from independent forums where players actively wrote about Evelyn Offscreen before the story started, as they were playing characters, and after the game concluded. The subheading "In Character Play vs Out of Character Play" explores the relationship that formed between the forums and the game.

Player Demographics

213 people signed up to play as a character for Evelyn Offscreen. Data was collected from the population of players during the character registration process that related to their demographic and preference for interactions outside of online mediums (phone, mail, and live scenes).

- 60% male; 40% female
- 83% were ages 18-35; 10% were ages 36-45; 7% were ages 45+
- 53% signed up for phone calls from characters. All players who signed up for calls and left a working phone number received at least one call
- 55% provided a mailing address. Out of those players, 25% were sent mail.
    - The mail sent out were the rabbit holes leading up to the experience and posters to the players who created multimedia for Silver Crypt Studios.

- 60% were located outside of the Central Florida area
- 60% signed up to be contacted for live scenes. All players who signed up to be contacted for live scenes were invited to events.
    - Note: Players who did not live in Central Florida could still sign up to be contacted for live events if they were willing to travel to the area.

Engagement Levels

After completing character registration, players were given the freedom to participate as little or as often as they chose. Steve Peters from 42Entertainment describes three levels of engagement in alternate reality games: Casual (Level 1), Active (Level 2), or Enthusiastic (Level 3) (Peters, 2008). The Casual level represents the majority of players. These players primarily play online and have the lowest level of interaction. Players in the Active Level are more active and independent and the most engaged players are found in the Enthusiastic Level. The players in the Enthusiastic Level players have a high level of participation both online and offline and are the most immersed in the story.

In Evelyn Offscreen, there was another level where players only watched the experience. This observation based behavior is also known as lurking. Access to the main interactive site, Ning, was restricted to ensure that IRB regulations were met. This meant that to see what was happening on the site, users had agree to the Terms of Use, Informed Consent, and then had to register for characters. After gaining access to the site by registering for a character, 47% of the players did not contribute to the story world and remained passive viewers. The large number of lurkers present online could be due in part to the restricted nature of the Ning website.

Out of the players that were actively contributing to the story, 41% of players remained at a Casual level of interaction. For the purpose of this thesis, I am defining the Casual level for Evelyn Offscreen as players who completed their character profile on Ning, occasionally participated in discussions, and only contributed to the online experience. The bulk of the players remained at this level of engagement.

Active level players had a slightly higher level of involvement in discussions. These players started threads on the forum, responded to more than one post, and also posted images. This level contained 36% of the players.

The players who had the highest level of engagement, the Enthusiastic level, included people who attended live events and/or participated heavily in the online experience. For this ARG, some of the most active players in live scenes were not as active online while most of the active online players were not from the Central Florida area and could not attend live events. The total percentage of players at the Enthusiastic level is 23%. This number reflects the players who were active in live scenes, most engaged in the online stories, and the players who were active in both mediums.

Analysis of Strategic Goals

Utilize inter-actors. There currently is a small pool of highly trained inter-actors in the Orlando area and I cast everyone that was available for Evelyn Offscreen. The rest of the cast was filled out with extremely talented improvisers and actors that received interactive performance training during rehearsals. Because of the limited talent pool, I chose to place most of the cast in live roles and very few in online roles. While the live scenes were very successful, I

believe that the lack of inter-actors hurt the online story delivery. Because there weren't enough inter-actors online, the online players didn't have as much to push against as a character. If I were to produce Evelyn Offscreen again, I would cast a team for the online interactions and a separate team for the live scenes with little overlap.

Treat the players as spect-actors. Evelyn Offscreen asked 200+ people with varying experience in role-playing to remain in character while participating in a game that did not come with a rule book. When interacting with the websites used in the story or during live events, players did not break character. Instead, they used forums that were not a part of the story as ways to communicate with each other as themselves. Most of these threads were used to strategize, discuss theories, share excitement, and/or express frustration.

The live scenes were composed of mostly players and a few inter-actors. Several people who could not attend the scenes assumed that all of the people on camera were actors. This presented an interesting dilemma: do we break the TINAG philosophy to overtly point out that this was an interactive performance piece where the majority of roles were filled by players or do we see if players figure it out before the conclusion? We chose the latter and posted the roles of players and inter-actors in the credits located at www.evelynoffscreen.com.

Players also reported through the forums and in the survey that it was more difficult in this ARG than others to discern which characters were played by the cast, directors, or other players. It means that players were supported enough to play to a capacity that they could be seen as part of the cast. Some players found this ambiguity to be frustrating because they didn't know what information was "right" while others felt it made each player a more integral part of the story. One player wrote in their survey that "it was more than the typical ARG where you have

no idea who the PMs (puppet masters) are and you aren't really a character. So, this one made you more a part of the experience."

In reality, everything that was put forward by a player was looked at by someone on the crew, often discussed by the entire staff during production meetings, and when possible was supported in the story. One player reported that he or she had the “feeling that we were all shaping this story” and found that sense of power to be one of the more engaging aspects of the game.

Accept players' offers. Most of the offers made by players were relationship and character based. For example, Hannah Briggs (player) put forth the offer that she always wanted to be closer to Evelyn (inter-actor) verbally and through her interactions with other characters online, she assumed a care-giver role. We knew we had to place a significant prop in a container, so we chose to place it in a cookie tin that was sent to Evelyn from Hannah years ago. Melinda Norris (player) made the offer that David Bishop (inter-actor) was a snitch and overall jerk, so David became more of a jerk. Until Evelyn came back to life, David had an antagonistic relationship towards most characters. When possible we tried to take the offers that were made and build on them either as the scene was happening, in the case of live scenes, or after team meetings. This was especially true in the final scene when we improvised a new ending based on the offers made by the players.

When designing the experience, I anticipated that there would be a small number of players who would actively try to “break” the story or ruin the experience for the other people participating. In fact, I worked with the inter-actors extensively on how to turn an intended

destructive or unhelpful offer into something that could propel the story forward. Surprisingly, I observed that no one engaged in destructive or griefing behaviors in the online communities or in the real world scenes. Instead, players were actively trying to create a cohesive story and participate within what they perceived to be the game's boundaries.

Create a high level of interaction for a large number of people. Evelyn Offscreen did accomplish this in the live scenes, but it wasn't as tailored to the individual player for the online scenes. I believe this comes back to the same problem highlighted in the inter-actor goal: we did not have enough inter-actors in online roles. We also did not have a large enough team focused on the online interactions. Though the online team was extremely talented, the lack of resources for their department hurt the online experience.

Analysis of Tactical Goals

Focus on story more than puzzles. There was one main puzzle: what was Evelyn trying to say with the objects in her will? Other than that, playing Evelyn Offscreen meant interacting as your character online or in live scenes. Based on the forums, players were extremely excited when they received a character that was unique to them. Players reported through forums and in the survey that their favorite part of the experience was taking on a character and creating story as that character.

The conclusion of the story did not have as strong of an impact for the online community as it did for the players who attended the final scene. I would venture to state that the live scenes were more empowering to players because they had the chance to instantly and physically impact

the world around them while the manifestations from the online world remained in the virtual world for the players who could not attend a live scene.

Get at least 50 people to play. Starting this experience, I wanted at least 50 people to participate, but at the end there were over 200 players registered. The majority of players participated exclusively online and these individuals were located around the globe. Even though live scenes were real-time events in specific locations, information was constantly passed between the real world and online world through Ning and twitter. This allowed players to contribute regardless of their personal location or scheduling constraints.

While I had more than enough Casual players, I would have preferred the Active and Enthusiastic levels to be more robust. If all 200 players were at the Enthusiastic level, it would have pushed the story into a whole new class of collaboration and it would have resulted in a very different story.

There was a smaller participant base in Orlando than expected. During the month of October, we were in major competition with several area and holiday attractions and it was very difficult to get players to commit to live scenes. In retrospect, there should have been a stronger push for Orlando participants from the beginning.

Make the individual as important as the group. This game was very focused on the individual. Several specific players were highlighted in the story through specific props, news reports hosted on character websites, and in key story decisions. The playing style of most of the participants was to put forth individual theories or offers. Group decisions and choices did not really come up in the game. With a larger player base, this might have been different.

In Character Play vs Out of Character Play

For the purpose of this thesis, I am defining “in character” as the choices and manifestations that a character makes within a fictional story. “Out of character” refers to the motivations and decisions made by the person who is playing the character. Let’s say that John is playing Mark Stone, a seedy private eye. “In character,” Mark refuses to meet with a sexy informant because “out of character,” John is married and does not want to risk upsetting his wife even though they both are aware that it's just fiction.

In the above case, the job of the inter-actor is to justify why Mark’s behavior “in character” makes complete sense for the scene and find a way for Mark to still accomplish his goals. One way the story could be adjusted is to incorporate that Mark knows that the informant is setting up a trap and let him bring his friends (inter-actors or other players) along with him to interrogate the informant. This makes Mark right for not going to meet with the informant and John is not seen alone with another woman.

Often this kind of justification and incorporation happens on the fly by the inter-actor or through talk-backs with the inter-actors and directors if it is an event that will take place later in time. In past interactive performance productions, I’ve used participant physical behavior cues and wording to figure out what the participant is thinking and to predict what they are going to do next. Evelyn Offscreen provided a new approach to this kind of work for the online interactions.

Early in the production, a forum that was independent from the production emerged on unfiction.com, a popular ARG forum. Players utilized this forum as a way to speak out of character. This provided me with the unique opportunity to read out of character motivations

from the players during the experience. Feedback ranged from things they were unclear about, frustrations, excitement, theories, to strategies. For example, as mentioned in the Technology Available to Players section, we started integrating Twitter feeds into our live scenes as a response to a forum post on Unfiction. After reading that some players had wrong facts and/or were overwhelmed by the amount of story information, we developed the fact sheet. The out of character feedback gave me a clear barometer for how things were going on the player side during the game.

Brand vs Technique

There were several shared story elements between Evelyn Offscreen and Universal Orlando's Halloween Horror Nights (similar to a fanfiction). Deep in the Halloween Horror Nights website, there was a short video detailing the history of their main story environment, the Universal Palace Theater. Within the video, there was a shot of an old newspaper clipping that included a few of our key words such as Evelyn Crane, Silver Crypt Studios, and The Dark Chapter. For our story, we used the Palace Theater as the solution to bringing Evelyn Crane back to life.

Before our launch date, there was an article published on the Alternate Reality Gaming Network (ARGNet) that described Evelyn Offscreen as Halloween Horror Nights' ARG (Ward, 2009). Considering the similarities between the story content and now an article posted by leading news source for ARGs, it is no surprise that players believed that Evelyn Offscreen was officially linked to Halloween Horror Nights (Unfiction, 2009).

After seeing the article, I contacted ARGNet and explained that Evelyn Offscreen and Halloween Horror Nights were not connected outside of similar story content and that Evelyn Offscreen was an independent ARG. Shortly after, ARGNet published another article that clarified the relationship to Halloween Horror Nights (Ward, 2009).

Before the relationship was completely explained, player registration was at its highest for Evelyn Offscreen. As time progressed and the relationship became clearer to the public, player registration and enthusiasm started to decline. The brand of Halloween Horror Nights seemed to carry more weight with players than the story or technique. Often explicitly endorsed ARGs attract more players and public attention than ARGs that are independently endorsed (Philips et al, 2006).

CHAPTER SIX: PROJECT CONCLUSIONS

This thesis aimed to document the production and explore the question: how do interactive performance techniques utilized in an alternate reality game affect player interest levels? Based on observations and the collected data, I've concluded the following: alternate reality gamers like the role-playing aspects of interactive performance. Evelyn Offscreen is only one step and there is a need for more alternate reality games with infusions of interactive performance to be able to study this hybrid form more extensively.

My Future Applications

I have been practicing interactive performance since 2003 and have started experimenting in alternate reality gaming in the past couple of years. Producing Evelyn Offscreen was the first of many future projects utilizing this blend of fields. For the next experience, I have outlined the following personal goals:

Focus more on the online experience. My personal background and strengths are in creating interactive experiences for a live participant and audience base. This showed in Evelyn Offscreen because this production had a stronger emphasis on the real world scenes than the online experience. By switching focus, I believe I would be able to build a larger participant base and could tell a story that didn't have to be as tied to specific times and locations.

In Evelyn Offscreen, I anticipated that players who attended live scenes would also be active online, but as mentioned in the results section, I found the opposite to be true. Several of the most active live scene players had little to no presence online. I also would like to push the

boundaries with the online and live scene relationships and make the worlds interdependent on each other for story progression.

Use a different social media platform. With the operational budget I had available, Ning was the perfect choice. It accomplished the minimum requirements of character profiles, forums, media uploading, pages, private messaging, group pages, event management and blogging at an incredibly cost effective price.

Unfortunately, the Ning site became very convoluted very quickly. Without reading every post, it was incredibly difficult to follow activity. I spent more time online than not and I still had a difficult time tracking activity. The fact sheet that we developed for Evelyn Offscreen became a critical element to the online presence. If budgetary needs are not as much of a concern for the next game, I would prefer to build a platform from scratch in order to have control over the structure of the online information.

By creating the platform, I would also be able to tie character registration and data collection more efficiently to the platform. For this production, character registration and access permissions to the Ning site were done by hand. From a research perspective, I would have preferred to put more tracking features to be able to better understand how often players log in, what areas of the site they visit more often, and how long they spend on each page. For Evelyn Offscreen, I wasn't able to access as much data and the data that I did find was collected by hand.

Lastly, I would like to use a program that connects to other platforms like Facebook, twitter, and mobile texting to be able to integrate with players' everyday life and uses of the internet. As it was, players had to log on to another website to play the game. Rather than asking

players to make a habit of going to the website, it would have been more effective to better integrate with their current browsing habits.

To summarize, a customizable online platform means a more user-friendly experience, time saved, more data, and possibly more traffic if properly integrated into the right existing platforms. Platforms like Ning are useable, but do not offer the control that is needed to effectively co-create story within a social media platform.

Create live scenes in more than one area. The live scenes were very effective in Evelyn Offscreen, but participation was limited to players in the Central Florida area. Despite the fact that it was clearly stated and repeated that scenes would only take place in Florida, players from other locations were continuously surprised and disappointed when scenes were not in their area. By creating scenes in multiple states or countries, I believe there would be stronger national or international story collaboration.

Scenes were scripted in anticipation that the majority of players for each scene would be different. Because of the limited participant base in the Orlando area, this wasn't as necessary. If the live scenes were expanded to include other cities, states, or countries, it would be very important to design the story with the understanding that all the players would be different for each scene in a new location.

Tie into a larger community or campaign. This goal would ease budgetary concerns as well as open the game to a level that will allow many more players to participate. 200+ players was a manageable sample size for research purposes, but I am interested to see how things would be different with a group of thousands or millions. The script for Evelyn Offscreen could have

been expanded to accommodate more players, but the entire production would have needed a more robust staff.

Lessons to the Field

I understand that Evelyn Offscreen did not have the number of players that other alternate reality games have had in the past, however, I believe that fascinating innovation and insight comes from smaller projects where it is harder to overlook the details.

Keep the story accessible. ARGs are notoriously convoluted and time consuming. Even at a Casual or lurking levels of engagement, players have to log on and sift through a lot of details to know what is happening in the story. On Unfiction, several players have expressed concern about being able to devote enough time to each of the games they were playing. If one day or more is missed, then it becomes almost impossible to catch up on everything that has happened in your absence. I have also heard several people lament that it is too late to join a game, not because registration has closed, but because it would be too difficult to catch up to the story. The idea of having to *catch up* is disheartening and becomes a reason to end involvement. For Evelyn Offscreen, the fact sheet was our way of catching players up on the facts and story as fast as possible.

Give Social Permission to be Fictional with Accountability. ARGs let you have access to a unique world, but you are limited to the choices you personally would make. Giving players a character gives them the permission to make different decisions and approach the game in an unusual way. Having a character does not make the players anonymous because they are tied to

the responsibilities of their characters. The character becomes their new identity. This philosophy is why I believe I had players that were contributing story and not griefing.

People are good storytellers. Let them do it! When I speak to other interactive performance or ARG designers or read through interactive scripts, I'm surprised at how much the designers want to control the story. They want to create the illusion that there is freeform interactivity and story collaboration while maintaining all of the control.

Evelyn Offscreen did have a loose script and plot points that had to be met in order for this particular story to move forward. There was also a considerable amount of backstory and a few general facts that had to remain true for the story to still have cohesion. How things were accomplished, characters traits, interactions, and dialog were all left open to players. We also aimed to leave enough room for innovation so that we could drastically change the story if that was where the players were taking it.

Instead of creating just puzzles, ARG designers can create interesting plot points. At ht plot points, let the players decide *how* and *what* they want to do within the situation or scene. For Evelyn Offscreen, players could explore rich environments that were embedded with story clues, they could interact with other players, and they could work with the inter-actors. Going into each scene, players had goals that were easily measurable such as obtain the reel or make sure someone else doesn't take it. How they got the reel was up to them.

Allow duality between individual and collective play. For Evelyn Offscreen, our way of setting individuals apart from the group was through the characters chosen by each player. The character descriptions were exciting for people and mentioned frequently on discussion boards. The process of selecting a character gave every individual who signed up something that

was meant just for them and that they picked out. What they did with it or how they built upon it was left up to them, but they had a launch point for how they individually could enter the story. We also included every individual within a group that they could belong to. Players could continue from their personal character motivations or take up the motivations of the group.

Applications to other Fields

As it stands, Alternate Reality Gaming exists in a niche market. Aside from being a relatively new field, it does not attract players from the general public; perhaps because of the high level of involvement. Rapid clue-discovery and problem solving are central to most ARGs and both characteristics do not seem to appeal to the general public (The author is unaware of any entertainment genre that has achieved mass appeal, and in which these activities are central). In order for players to feel as though they can make a meaningful contribution to the collective or game, it is essential that they are given a way to excel at playing.

Interactive performance (IP) can be an access point to the general public for alternate reality games. IP allows people to become a character and then to enact that character as they see fit. IP gives them a degree of control and influence over their experience and it doesn't require the participant to possess any specialized skills. Instead, players just need to demonstrate a willingness to suspend disbelief,. Facilitations by inter-actors and a rich interactive scenario will, in many cases, be enough to launch them into the experience.

Alternate reality games are routinely created as a viral marketing campaign or as entertainment, like Evelyn Offscreen. Moving away from pure entertainment and marketing, this kind of massively collaborative game could be utilized in several fields and situations ranging

from education, to professional development, to military training, to cultural awareness projects. Interactive performance is the key to creating a game or story that anyone can play, for a variety of reasons.

The unique blend of interactive performance and alternate reality gaming demonstrated in Evelyn Offscreen has the power to move several fields forward by enabling collaborative storytelling among multiple people, using multiple media. The potential of allowing people to take control of the story is just beginning to be realized.

APPENDIX A: SURVEY QUESTIONS

1. Did you attend a live event?
    a. Yes
    b. No

2. What is your character name?

3. How did you learn about this experience?

4. Why did you choose to participate

5. What, if anything, was scary about this story experience? Tell us about it.

6. What have you done before that is similar to Evelyn Offscreen?

7. How was Evelyn Offscreen different than your answer to question 6?

8. What in Evelyn Offscreen engaged you?

9. What points in the story did you find most interesting?

10. What do you remember most about the experience?

11. What, if anything, do you think you've learned from this experience?

12. How could the experience be made better?

13. Did you make any decisions that surprised you? Tell us about it.

14. Would you want to be contacted if another event happened?

APPENDIX B: EVELYN OFFSCREEN SCRIPT

Cast

Evelyn Crane: Heather Leonardi

Meredith Crane: Dawn Borglund

Terrence Holmes: Jeff Wirth

David Bishop: Kenneth Ingraham

Jack Stocks: Joe Muley

Anne Stocks: Tisse Mallon

Felix/The Servant: Curt del Principe

Harvey Firestone: Matt Wenge

Ace Ryder: Michael Eakins

Melissa Lawson: Dana Mott

Paparazzi for Weekly Scandal – Ken Ingraham, Kate Ingraham, Vincent Conti, Derek Heron-Vanta, Chris Wells, and Ross Dickson

Backstory

Evelyn Crane was a cult actress who starred in several B grade horror films in the 1950's. She began theorizing about how to attain youth and immortality after being criticized for being "old and out of date" in her last film. Evelyn left her career to pursue her quest to be young forever.

Evelyn's Online Presence

Blog: http://evelyncrane.blogspot.com

Twitter: http://twitter.com/EvelynCrane

Players with fan characters are able to discover Evelyn's backstory through her blog and current tweets. Players lead Evelyn to the Palace Theater & reel of the Dark Chapter as a way to make her youthful and immortal. Before she dies, they find a receipt for the sale of the reel. Unfortunately the name on it is gone, but the name of the person who conducted the auction is still there. They discover that the auctioneer died quite a few years ago of old age. Evelyn dies in an accident amid rumors that her film, the Dark Chapter, may be her only link to immortality.

OFFLINE: What really happens to Evelyn.

(Note: This is discovered later by the players.)

Terrence explains to Evelyn that she has to die for the ritual to work. They plan to do it after they have found the reel. It becomes clear to Terrence that she is abandoning him in favor of the players and in a fit of jealousy, he murders her too early. The decision was not rational, but he knows that she will leave him if he isn't the one to bring her back. If he can give her back her life and youth, he believes that she will be his forever.

Fan Site

Launch Date: October 5th

Players have an opportunity to create characters that live in the story world. Inter-actor family members call other spect family members to catch up on family gossip and invite them to

the wake. Some of the other groups also make calls to members. Dates for the memorial service are announced

SC 1. The Reading of the Will
Date: October 15th
Time: 7pm – 8pm
Location: Seedy Lawyer's Office
Cast: Lawyer and Sister
Players: 5 family members & 3 fans
Props: The will and objects willed to family & fans

Everyone gathers to read the will. Relationships are established and tensions come to the surface between the various husbands, brothers and sisters, and step children. Meredith reads the will. The family finds out that there is a real daughter that no one has ever heard of that will receive the majority of Evelyn's assets. They also find out that there is an important reel. Evelyn leaves objects to various players. Some of these players should be "online only" participants. The clues inside the objects all help players to find another object --- something that belonged to the auctioneer.

Online

Date: October 15th – 24th

Players work together to figure out the clues given to them at the auction. One of the clues leads them to the Terrence Holmes and the others lead them to a pair of glasses, the object that belonged to the auctioneer. Players set up a time to meet with Terrence.

SC2. Terrence's Test

Date: October 25th
Time: 7pm – 8pm
Location: Terrence's Office
Cast: Terrence, Meredith, George, Weekly Scandal Staff
Players: Fans
Props: Objects for holding a séance (TBD)

Terrence welcomes the players and tells them to wait in the lobby with Meredith. He interviews each spect in a separate room where he "tests" their loyalty to Evelyn. After testing each player, he invites the most trustworthy players into his office. He conducts a séance to find The Dark Chapter. As Terrence discovers where the reel is currently located, he passes out. When he comes to, he is exhausted. Meredith comes into the room and chastises the players for letting him go too far and tells them to put Terrence in her car so she can take him to the doctor. She promises to keep them updated on his condition. Players are questioned by The Weekly Scandal staff.

OFFLINE: What really happens to Terrence.

(Note: This is discovered later by the players.)

Meredith drugs Terrence and keeps him in her car. She is trying to find the reel before the players can, so she can prevent them from bringing Evelyn back to life.

October 29th she calls two or more players (one online and one likely to attend the next scene). These players are the most sympathetic to her cause or she trusts the most so far.

She confesses that she has captured Terrence and asks for advice. She is very distressed and unsure of her actions.

SC3. The Call from Mystic

Date: October 29th
Time: 6pm
Cast: Terrence and George
Players: Fans

Terrence tricks Meredith and escapes without her noticing. He calls the players and informs them that he is being held captive. He gives a brief description of the area and asks for their help.

SC4. Rescuing Terrence

Date: October 29th
Time: 6:30pm
Location: Van
Cast: Terrence and George
Players: Fans

The players arrive to find Terrence hiding behind a dumpster. He has clearly been drugged, but he is able to tell them where to find the reel. Despite his condition, he insists that he goes with them to get the reel.

SC5. Obtaining the Reel

Date: October 29th
Time: 7:00pm
Location: The Stocks' House
Cast: Jack and Anne
Players: Fans
Props: The Reel, Horror and Serial Killer Memorabilia

Terrence is too weak to get out of the car, so the players leave him there while they enter the Stocks' house. They are greeted by Anne, Jack's wife, who is just happy that her husband has some real friends visiting. She chats with them as she takes them to the shed in the backyard where Jack lives. They enter the Jack's shed where he shows them his horror film collections. The collection also includes The Dark Chapter. Players distract Jack and take the reel. George carries it back to the cars where Terrence demands to see it. When he does, he holds on to the reel and promises to bring it back for the wake the next night. On the ride home, the players and Terrence discover that the reel is locked and that they won't be able to unlock it until they get the key from the Jack at the wake.

Online

Date: October 29th

Jack tells everyone that the reel was stolen from him and that he plans to be at the wake tomorrow.

SC6. Main Event – The Wake

Date: October 30th
Time: 7:00pm – 9:00pm
Location: Evelyn's Home
Cast: Evelyn, Meredith, Ace, The Weekly Scandal, Felix, Terrence, Jack, Anne, George
Players: Family Members, Fans, Reporters, Hollywood Co-Workers
Defined Players: The Daughter, The Turncoat, The Ex-Husband, The Younger Actress

The main event takes place in a private home overlooking a lake. There is a white sheet strung up taut between two trees, forming a makeshift projection screen near the house. Some meager finger foods are spread across long tables, and The Weekly Scandal prowl with cameras rolling – ready to pounce on the nearest story.

Props: Tables for food, Film projector, Screen to show the film, a smaller table that holds a small memorial

Inside the house, there are rooms filled with items that wait to be discovered. These include:

1. Office area where Evelyn worked on her experiments
    a. **Props:** A handwritten journal with photographs, logs, sketches, detailing Evelyn' experiments and what she has done to several of the players, photographs of her flesh & blood daughter, and plans to drain everyone of energy at the wake tonight.
2. Closet that shows obsessive thinking about the younger actress who has taken Evelyn's place since she has died.
    a. **Props:** Photographs, dolls, posters from the younger actress' career
3. Kitchen / Dining Room Area that can be used for interviews
    a. **Props:** Chairs, creepy lights
4. Garage where players can see through windows to the backyard

Events:

SC5.A. Spect-actors arrive

Check in at the registration table and receive name badge

SC5.B. Socializing

Upon entering the grounds, players are welcomed by the Family and may be pulled aside for an on-camera interview. Condolences are exchanged and players are welcomed by their in-story friends, family, and enemies.

Players are divided into loose groups based on their role. The groups mingle and mix throughout this social time.

Family

- Character relationships from the reading of the will are re-enforced
- Some discussion about the daughter and her inheritance – advising everyone to keep an eye out, and to let Meredith know if they should find anything
- Accepting condolences
- Fielding questions from over-eager reporters
- Preparing for the eulogy and funereal events

Hollywood

- Admiring and derisive talk about Evelyn
- Planning future projects, talking about their “art”
- Trying to steal the attention of the reporters away from the family

Reporters

- Interviewing the Hollywood group and the family
- Setting up some equipment to get the best record of events
- Working on what the story should be, debating on whether or not there is a story at all

Fans

- Retrieving the key to unlock the reel from Jack
- Dealing with Jack and the fact that he wants the reel back
- Mingling with the family and Hollywood group, getting to live in that world slightly

SC5.C. The Eulogy

Everyone is assembled for the eulogy and services. Meredith starts off the eulogy. Players and inter-actors are invited to share their memories of Evelyn and to add onto a small memorial that is being constructed out of pictures, notes, little trinkets, etc. At the end of the memorial service, the film will be played.

SC5.D. The Film

The Fans, George, and Mystic help to put the film on the projector and start the film. The film plays. In the film, Evelyn is seen with people who resemble The Guards and Evelyn steps out of the film. Reporters immediately jump on her with questions and she explains again how she came back to life. She says that she will grant one personal interview to a reporter. Before she can leave for the interview, Jack tries to steal the spotlight by taking the reel back – he says

that the reel belongs to him, and so her career now belongs to him. Evelyn yells at Jack and takes back the reel. She walks off to her interview

SC5.E The Interview:

One spect reporter and one inter-actor cameraman go inside to interview Evelyn

SC5.E.1. Inside during the interview

Evelyn collapses on the chair, exhausted. When she has regained her composure, she allows the player to ask questions, but Evelyn does not make this interview easy. Evelyn hints at some of her plans for the evening. Evelyn dismisses the player and asks to finish the interview alone with the inter-actor.

OFFLINE: What really happens while Evelyn is alone with the cameraman.

(Note: This is discovered later by the players.)

Evelyn sucks the energy from the cameraman. His eyes go blank and he becomes unresponsive. Evelyn then gives the reel to The Servant so that he can take care of it/ keep it in a safe place. The Servant hides it.

SC5.E.2. Outside during the interview

The Fans and Terrence confront Meredith and tell the story of how they got the reel. Evelyn comes back outside alone and tells everyone that the camera man will be out shortly.

SC5.F. The Cliques

Evelyn anoints her "guards" – the loyal fans who brought her back. The Guards become her entourage and she immediately pulls them aside. She reveals that she has taken the energy of

the cameraman and tells them that she needs a cover story if someone finds him. She also will need to feed on other people throughout the night and will need their help to do so. They stay close to her. When she chooses someone to feed on, the players bring him/her to a hidden spot where Evelyn can feed. Then they must come up with more cover stories as the night progresses.

Terrence gathers the rest of the loyal fans. He tells them that Evelyn is back – but it is not permanent yet. There are steps that need to be taken to solidify and strengthen the magic that brought her back to life – and as long as she is tied physically to the reel, she is at risk of being killed again. He busies everyone with setting up a ceremony. Terrence tells everyone that the ritual has to be kept secret from the Hollywood and Reporter groups. During the night, he sends them on missions to distract both groups while they work on the ritual.

The Hollywood Group is busy being interviewed by reporters and being bombarded with people from Terrence's group. During this time, their numbers dwindle because Evelyn feeds on their group first.

The Reporters focus on what the "real" story is by interviewing guards, Terrence's group, and the Hollywood group.

SC5.G. Evelyn's Feeding is Discovered

A husband player and Melissa see her feed off the energy of someone. Evelyn and a couple guards quickly remove them before anyone can hear them. They are taken to a separate area.

SC5.H. Discovering the Secrets of the Past

The house is now open for exploration. Terrence's group goes inside to find items for the ritual. Others go inside to hunt down clues, to look for the missing cameraman, or to find the reel

SC5.H.1. Inside the house

Players find the servant hiding somewhere in the house. The servant remembers some of the players who are playing family members, husbands, or even Hollywood figures. Players find her journal, discover that they were experimented on and that Evelyn has done truly horribly things. The young actress finds a closet filled with imagery - it is clear that Evelyn is jealous of her success. In the garage, they can look through a window to see where Evelyn has taken the player & Melissa. They see her feed on Melissa. Players must decide how to save the other player.

SC5.G.1.a. The Daughter

One of the fans finds a picture of herself as a child/ infant. Based on this and some other evidence, she is the daughter. The family turns against the daughter – led by the hatred and fear of Meredith. The servant steps up to protect the daughter. The servant takes the daughter off to speak with her privately. He talks to her about her childhood, telling her that he remembers her and how much her mother loved her. The servant gives the reel to the daughter, saying that he knows that the mother would want her to have it.

SC5.G.2. Behind the house

Evelyn leads Melissa & the player behind the house. She listens to what they have to say, but her and her guards enjoy making them uncomfortable. She asks each of her captives why they should be spared. She feeds on Melissa and the player gets away before she can feed on him too.

SC5.H. The Endgame

Evelyn returns to a crowd that is upset. The reporters have their story and are ecstatic about it – wanting their pound of flesh. Her family is furious and most of her fans have even abandoned her. She takes out her anger by sucking the energy from a few people and then insists that it is time for the ritual to take place.

The daughter comes forward, carrying the reel. She has the ability now to either save or to kill Evelyn, by destroying the reel before Terrence's ritual is complete, or helping Evelyn to complete the ritual. Evelyn is warm towards her, and is glad to see her – but there is a final step to complete the ritual. Evelyn needs one final soul.

SC5.I. A Hard Choice

Evelyn turns on the servant - blaming him for leaking information to the press, and taking her daughter away. She is going to turn the servant into a zombie also, unless the daughter stops her from doing it. It is anticipated that the daughter will save the servant.

The reel is destroyed and Evelyn collapses. The reel turns on again and Evelyn is seen on the screen again. She is in The Dark Chapter, dazed. The film cracks and peels, as Evelyn disappears forever.

Online Media (Epilogue)

Date: November 6

A news report shows up online telling the events of the night.

APPENDIX C: EVELYN OFFSCREEN FACT SHEET

Known Facts about Evelyn Crane

(Updated as time progressed)

- Evelyn Crane was a horror movie actress from 1953-1972.
- She starred in “over 75” films. Most (71) are with silver crypt, but she had a few side parts that didn’t result in her career expanding beyond Silver Crypt Studios.
- On October 13th, 1972 she retired from acting due to criticism regarding her age. She quit the business after a special screening of her classic film, The Dark Chapter, at The Palace Theater.
- After leaving Hollywood, Evelyn Crane began researching immortality. She seemed to be looking into a wide variety of different techniques, but according to her blog nothing worked.
- Evelyn received an anonymous article on her blog about the Palace Theater. This article spurred her to start researching the strange occurrences at the theater.
- Evelyn has been reaching out to her fans in order to find new avenues of research.
- The Dark Chapter was assumed to be lost. Recently, Silver Crypt Studios launched an investigation at the behest of their fans. They discovered that the reel that played at The Palace was sold at an auction in 1994. The name of the buyer has been obscured by an ink explosion, but the name of the auctioneer (Maynard Greaves) is visible. Unfortunately Maynard died recently, so this appears to be a dead end.
- In last week before her death, Evelyn believed that she had finally found a real solution to her problem. She didn’t say exactly what she had discovered, but she spoke with Ginger

Reese about sympathetic image magic. She also seemed to be very interested in the Palace Theater.

- The day before she died, Evelyn said that she finally knew how to achieve immortality, but still needed some components to make it work. She said that she would be in touch with her fans, and would need their help.
- In her will, Evelyn states that she has "left (us) with the tools necessary to continue (her) work."
- In letters written to some of her fans, Evelyn also states that she has left clues with many different people. She says that the clues will lead to something (?) that will help Evelyn to achieve her goals.

Ex-Husbands

- Her first husband's name was Howard Nichols. He accused her of practicing witchcraft and died shortly thereafter, although no charges were filed.
- She was briefly married to Gerald Gates, a Hollywood director who is currently working on "Last Wonderland". Article covering his recent activity: http://www.theweeklyscandal.com/?p=11
- Her other living husbands are: Robert Fletcher, Tobias Granger, Werner Burke, Donald Hastings, Max Bennett and Owen Maddox

Silver Crypt Studios

- Silver Crypt Studios produced B-Grade movies from 1953-1975
- They created 136 of movies, and Evelyn Crane appeared in 71 of them.
- Evelyn Crane's departure from film in 1972 signaled their demise, but they struggled on with a few poorly received movies before finally throwing in the towel.
- Silver Crypt Studios no longer exists as a real production company. They do not have an office or any studio property.
- Many Silver Crypt Movies were either lost or destroyed. Others have fallen out of copyright. Silver Crypt movies have been primarily saved and distributed by fans selling bootleg copies, but many more are lost forever.
- A handful of movies were released in the 80's when VHS was big. Unfortunately the films featured many unusual content and time edits, were poor transfers, and in general were badly produced.
- Recently, Duncan Blackstone, the son of Silver Crypt founder Jacob Blackstone, decided he would try to revitalize the dying/ dead brand.
- Duncan Blackstone's big plan right now is to collect all of the movies that still exist and to package them into a DVD set.
- The DVD set will include special features such as cast interviews, copies of old marketing material, and fan created content.
- Silver Crypt is planning to launch some fan challenges that will generate some of the material for the DVD package.

- Silver Crypt does have a presence online. The following are both official Silver Crypt entities that were created when they decided to launch the DVD package.
    - Myspace page: www.myspace.com/silvercryptstudios
    - Email address: silvercryptstudios@gmail.com.
- The Dark Chapter is one of the Silver Crypt films that was lost. As far as anyone knows, there are no copies left and the film would not have been included on the DVD set.
- Silver Crypt contacted the Palace Theater and found a receipt for the dark chapter, indicated it had been sold in 1994 at an auction by a recently deceased man by the name of Maynard Greaves.
- This has spurred Silver Crypt into their own quest for a copy of the film, to cash in on Evelyn's death with a rarely seen lost film to include with the DVD set.
- The truth: The Palace Theater had a copy of The Dark Chapter, which ran at a special screening on October 13, 1972. This is also the last time that Evelyn Crane was seen in public. After the screening, The Palace kept the film and it sat in their basement for many years until it was sold with a lot of other old movies at an auction to an unknown person. Unfortunately the records of this auction were damaged and the auctioneer died a few years ago.

Selected Filmography of Silver Crypt Studios

The Horror With A Hundred Jaws (1955)

They said it couldn't be done, but nobody told Dr. Gilbert that it shouldn't be done. So many murderous mouths, aching for a taste of flesh. Lurching through the darkness, the thing with a thousand teeth claims victim after victim, and the only one that can stop it is a chef who has nothing to lose. Can he prepare a last supper that will finally end the terror? The first horror movie to feature a culinary professional as the hero, this film is popular as a late night show at cooking schools nationwide.

Murder on the Edge of Night (1956)

A slight departure from traditional Silver Crypt fare, this murder mystery focuses on a death at a wake. Luckily, the famous Detective Arthur Hazel is one of the guests. When the casket of the dearly departed turns up empty, can he make sense of it all before another victim is claimed at sundown? This was the first of a handful of Detective Hazel films, attempting to adapt the late 19th century novel character to a modern setting.

Dark Chapter (1958)

A group of teenagers crash a library, and soon find out that there's some places you just shouldn't go after dark. The librarian at this place has a reputation for being quite strict, and if you're caught out of line, she might just shush you for good. Evelyn Crane starred in several

classic films, but sadly, all copies of this one were lost.

Freudian Ship (1959)

Douglas Black believes he has learned how to project himself into a fantastical alien civilization in a far away star system. There, he rises to the rank of supreme galactic leader. Because of his delusions, he is forcefully subjected to psychotherapy. However, instead of being cured, he constructs a device which allows others to follow him on his journeys. Now Douglas, his girlfriend, and his psychiatrist are all trapped far beyond our stars, will they find a way back? Inspired by the true life case study by Robert Lindner.

It Came From the Skies (1960)

The first in the “It Came From” series. Russian paranoia plays out in a big way, as a response to the recent Sputnik launches. Harrison Thompson, an American returning from the world’s first space flight, comes back changed. At first, he experiences bouts with sleepwalking, but soon the mutations begin. After the Russians send up their own man, only Harrison can stop him, as the world’s first space mutants duke it out in the streets of Moscow. Timed perfectly as a precursor to Yuri Gagarin and Alan Shepard’s 1961 space flights, this picture warned of the unknown dangers of space.

Blood Terror (1961)

When insanity becomes an airborne contagion by way of a mutated strain of smallpox, crazy becomes the norm. Billy Jackman is a young detective trying to solve a series of murders, but an

outbreak of Crazy Pox may just derail his investigation. Will the trail of bodies lead to the cure, or has Detective Jackman already succumbed to the disease?

It Came From Beneath (1962)

Considered to be the best of the "It Came From" series, this thriller detailed the conflict with a race of subterranean lizard men that rose from the earth after an earthquake levels San Francisco. Unusual in its decision to shift gears towards the end, into the waters of political commentary. The plight of the lizard men in modern society, as they faced discrimination, was praised as an allegory for the civil rights movement.

Skeleton of Wolf Manor (1963)

A chilling trip to New England, as a stranded young couple, Janice and Tad, step into a bizarre estate where a twisted cult resides. The butler welcomes them, but soon the couple realizes the staff of the house will not let them leave. The denizens of Wolf Manor all worship the earthly remains of their dead master, the titular skeleton. Can Janice and Tad escape before the ritual to return his spirit to his lupine bones is complete?

It Came From Within (1964)

The unfortunate final chapter in the "It Came From" series, this psychological horror piece explored the fantasy lives of several psychiatric asylum patients. This film was panned for the universally ham-fisted portrayal of down-syndrome suffering patients as ogre like villains. In a very unpopular twist, it is strongly suggested at the end of the picture that the previous two "It

Came From" movies were merely fantasies of the principle cast, who were all Silver Crypt regulars.

Nightmare Trip (1968)

This movie was commissioned by the US government as a tool to help stop the rampant drug use of the late 1960's. The film centered around a Timothy Leary-like figure who would lure college students into his home with the promise of getting high. After being given free samples, the teens all experience a prolonged psychedelic waking nightmare. The film is well known for perpetuating the myth of the babysitter on drugs that inadvertently places an infant in the oven, mistaking it for a turkey.

Orpheus and Eurydice (1970)

Will the power of Orpheus and his guitar triumph over the forces of Hades and his dog general Cerberus? Eurydice lays waiting in the depths for a hero to save her from the horrors of hell. The power of love and rock n' roll are the only things keeping her going. The classic greek tale, retold with a modern setting. Intended to be a rockin' horror opera, this movie was too much ahead of its time.

Blood at the Castle on the Hill (1972)

Teenage Theodore wanted nothing else than the ability to fly, so when he heard the creepy castle at the top of the hill had some new residents that were shy of the sun, he decided to greet his new neighbors with a tasty treat, his neck! Will Teddy get his wish, and get to turn into one? Can

vampires even fly? Do they turn into bats? Are they even vampires? Well something is happening up there, that's for sure, there's a whole lot of screaming!

The Weekly Scandal

- Website for the weekly scandal: www.theweeklyscandal.com
- Many of the people that are on the memorial website are mentioned in the Weekly Scandal.

APPENDIX D: AVAILABLE CHARACTERS FOR PLAYERS

Character Name	Gender	Age	Description	Group
Cassandra Gardner	F	18-35	You are Evelyn's niece. Your mother, Evelyn's Sister, always called Evelyn the black sheep of the Crane Family. Now that Evelyn is dead, your mother works tirelessly to ensure that nasty rumors are nipped in the bud before they get out of control. Your mother has enlisted your help and expects that you will assist her in preserving the family's good name.	Family
Jillian Crane	F	18-35	You are one of Evelyn's many stepchildren. Even though your childhood was strange, you never thought much of it. You loved your mother and your family. Now that Evelyn has died, you want to make sure that her memory is preserved.	Family
Julianne Caldwell	F	18-35	You are one of Evelyn's many step children. You did not get along, and publicly stated to The Weekly Scandal that the only reason you'd want anything more to do with her is if you were in the will.	Family
Lauren Crane	F	18-35	You are one of Evelyn's step children, but you only spent a short time with her. Your step father took care of you, and will not tell you much about your early childhood.	Family
Leah Gray	F	18-35	Your family has been close with the Cranes family for many years. You used to play with Evelyn's stepchildren and you still keep in touch with them today. When you were 8, one of Evelyn's kids showed you a strange mark on his arm. He became very sick for a while after that, but eventually recovered.	Family
Penny Crane	F	18-35	You are one of Evelyn's step children. You only remember bits and pieces of your childhood, and have not seen the rest of the family in years.	Family

Stella Cook	F	18-35	You are Evelyn's niece. She doted on you when you were a young child and you often stayed at her house when your parents were on vacation. All of this changed however, when she discovered you reading her personal diary. Evelyn made you stay out in the rain that night, and she never let you come back to her house again.	Family
Anita Crane	F	18-35	You are one of the actress' many stepchildren. She loved you because you were beautiful but did not value much else in you. She was angry when you went to college for engineering instead of acting, saying it was a waste, and disowned you.	Family
Emily Rollins	F	18-35	You are one of Evelyn's step children. When you were 12, your real parents finally found you and said that you had been kidnapped.	Family
Lawrence Crane	M	18-35	You are one of Evelyn's many step children. As a child, you grew up on a movie set supporting her dreams. You wish that your mother had supported your own ambitions.	Family
Lucas Crane	M	18-35	You are one of Evelyn's step children. You only remember bits and pieces of your childhood, and have not seen the rest of the family in years.	Family
Robert Crane	M	18-35	When you were 7, your parents made a deal with Evelyn. You were adopted by the eccentric actress and never saw your real family again.	Family
Lilly Crane	F	18-35	When you were 7, your parents made a deal with Evelyn. You were adopted by the eccentric actress and never saw your real family again.	Family

Janice Crane	F	18-35	You are Evelyn's niece. Your mother, Evelyn's Sister, always called Evelyn the black sheep of the Crane Family. Now that Evelyn is dead, your mother works tirelessly to ensure that nasty rumors are nipped in the bud before they get out of control. Your mother has enlisted your help and expects that you will assist her in preserving the family's good name.	Family
Lynda Crane	F	18-35	You were raised by Evelyn. You don't remember much about your childhood, it was certainly not the best, but you have the distinct feeling that your family life before she took you in was much less happy.	Family
Brian Crane	M	18-35	You are one of Evelyn's many step children. When you were a child, a neighbor found a strange mark on your arm. You have no idea where the mark came from.	Family
Annabelle Crane	F	18-35	You are one of Evelyn's many step children. When you were a child, a neighbor found a strange mark on your arm. You have no idea where the mark came from.	Family
Nicholas Crane	M	18-35	You are one of Evelyn's many step children. Although you have not seen your step mother in many years, you exchange cards every holiday season. You were shocked to hear about her death.	Family
Barbara Crane	F	18-35	You are one of Evelyn's many step children. Although you have not seen your step mother in many years, you exchange cards every holiday season. You were shocked to hear about her death.	Family
Mark Crane	M	18-35	You are one of Evelyn's many step children. You always wanted to be an actor, but never felt supported by your mother. If Evelyn had helped you get into the industry, you are sure you could have been a star.	Family

Miranda Crane	F	18-35	You are one of Evelyn's many step children. You always wanted to be an actor, but never felt supported by your mother. If Evelyn had helped you get into the industry, you are sure you could have been a star.	Family
Hubert Crane	M	18-35	You were raised by Evelyn. You don't remember much about your childhood, it was certainly not the best, but you have the distinct feeling that your family life before she took you in was much less happy.	Family
Patricia Darden	F	18-35	You are a daughter of one of Evelyn's first cousins. You only met her a few times, and you know you're unlikely to gain any inheritance from her, but you can't seem to resist the urge to eavesdrop on the goings on surrounding her death. There is a strange truth in the growing number of rumors surrounding her that you just can't shake.	Family
Erik Walters	M	18-35	You are one of Evelyn's many stepchildren. When you were five, you were very ill and your father took you to the hospital. After that, you never went back to Evelyn again and you only saw her very rarely on holidays.	Family
Paula Beecher	F	18-35	You are one of Evelyn's many stepchildren. When you were five, you were very ill and your father took you to the hospital. After that, you never went back to Evelyn again and you only saw her very rarely on holidays.	Family
Arthur Crane	M	18-35	You are a son of one of Evelyn's first cousins. You only met her a few times, and you know you're unlikely to gain any inheritance from her, but you can't seem to resist the urge to eavesdrop on the goings on surrounding her death. There is a strange truth in the growing number of rumors surrounding her that you just can't shake.	Family

Hannah Briggs	F	18-35	You are one of Evelyn's many stepchildren. Even though your childhood was strange, you never thought much of it. You loved your mother and your family. Now that Evelyn has died, you want to make sure that her memory is preserved.	Family
Isabelle Crane	F	18-35	You are one of Evelyn's many step children. As a child, you grew up on a movie set supporting her dreams. You wish that your mother had supported your own ambitions.	Family
Janet Crane	F	18-35	You are one of Evelyn's many step children. When you were 15, she kicked you out on the streets and never spoke to you again.	Family
Mary Finnegan	F	18-35	You are Evelyn's niece. She always doted on you, and you remained in correspondence via letters and email even after she retreated from the rest of the family.	Family
Elizabeth Crane	F	46+	You are one of Evelyn's sisters. It has been ten years since you last spoke, and you are surprised to be included in her will.	Family
Max Bennett	M	46+	You are one of Evelyn's many ex-husbands, she was cruel to you, and now that she's dead, you feel her children are better off.	Family
Gloria Crane	F	46+	You are one of the Evelyn's sisters. She lived the life that you wanted to have, and you always envied her.	Family
Dwight Gardner	M	18-35	You are Evelyn's nephew. Your mother, Evelyn's Sister, always called Evelyn the black sheep of the Crane Family. Now that Evelyn is dead, your mother works tirelessly to ensure that nasty rumors are nipped in the bud before they get out of control. Your mother has enlisted your help and expects that you will assist her in preserving the family's good name.	Family

Eric Gray	M	18-35	Your family has been close with the Crane family for many years. You used to play with Evelyn's stepchildren and you still keep in touch with them today. When you were 8, one of Evelyn's kids showed you a strange mark on his arm. He became very sick for a while after that, but eventually recovered.	Family
Gary Cook	M	18-35	You are Evelyn's nephew. She doted on you when you were a young child and you often stayed at her house when your parents were on vacation. All of this changed however, when she discovered you reading her personal diary. Evelyn made you stay out in the rain that night, and she never let you come back to her house again.	Family
Gregory Crane	M	18-35	When you were 9, your parents made a deal with Evelyn. You were adopted by the eccentric actress and never saw your real family again.	Family
Harold Crane	M	18-35	You are one of Evelyn's step children, but you only spent a short time with her. Your step father took care of you, and will not tell you much about your early childhood.	Family
Horacio Crane	M	18-35	You are one of the actress' many stepchildren. She loved you because you were handsome but did not value much else in you. She was angry when you went to college for engineering instead of acting, saying it was a waste, and disowned you.	Family
Jason Crane	M	18-35	You are one of Evelyn's many stepchildren. Even though your childhood was strange, you never thought much of it. You loved your mother and your family. Now that Evelyn has died, you want to make sure that her memory is preserved.	Family

Simon Crane	M	18-35	You are one of Evelyn's step children. You only remember bits and pieces of your childhood, and have not seen the rest of the family in years.	Family
Benjamin Crane	M	18-35	You are one of Evelyn's many step children. When you were 16, she kicked you out on the streets and never spoke to you again.	Family
Blake Crane	M	18-35	You are one of Evelyn's many stepchildren. Even though your childhood was strange, you never thought much of it. You loved your mother and your family. Now that Evelyn has died, you want to make sure that her memory is preserved.	Family
Jacob Crane	M	18-35	You are one of Evelyn's many step children. As a child, you grew up on a movie set supporting her dreams. You wish that your mother had supported your own ambitions.	Family
Jarrett Crane	M	18-35	When you were 7, your parents made a deal with Evelyn. You were adopted by the eccentric actress and never saw your real family again.	Family
Roger White	M	18-35	You are Evelyn's nephew. She brought you in on a couple of movies as an extra, but you chose a different career path. You always liked Evelyn and wish that you had known her better.	Family
Timothy Hampton	M	18-35	Your family has been close with the Crane family for many years. You used to play with Evelyn's stepchildren and you still keep in touch with them today. When you were 10, one of Evelyn's kids showed you a strange mark on his arm. He became very sick for a while after that, but eventually recovered.	Family

Robert Fletcher	M	36-45	You are one of the Evelyn's many ex-husbands. Her family never warmed to you, and you are worried about seeing them again at the wake and will reading.	Family
Tobias Granger	M	36-45	You are one of Evelyn's many ex-husbands. When you divorced, she left you with nothing. You hope that she will fix this in her will.	Family
Werner Burke	M	36-45	You are one of the actress' many ex-husbands. You were too weird, even for her, and all the family is uncomfortable around you. You enjoy that.	Family
Donald Hastings	M	46+	You are one of the Evelyn's many ex-husbands. You loved her and wish that things had turned out differently.	Family
Owen Maddox	M	46+	You are one of the Evelyn's many ex-husbands. The divorce was messy and you aren't sorry to see her go.	Family
Arlene Webster	F	18-35	You used to watch and love horror movies. However, in 1985 you witnessed something terrible at the Palace Theater. Since then, you haven't been able to enjoy these films anymore; it all feels too real. When you heard that people were investigating the Palace Theater, you reluctantly and cautiously signed on board. You feel that it is your responsibility to make sure that nothing bad happens, ever again.	Fans
Ingrid Shaw	F	18-35	You are a self-proclaimed psychic, sensitive to mystical forces. You read Evelyn's palm once, many years ago, and always felt a kinship to her after that experience.	Fans
Jill Holland	F	18-35	You are a biographer specializing in quickly releasing books about recently deceased celebrities. Usually these things write themselves, but Evelyn's life is proving a lot stranger and mysterious than the typical faded starlet.	Fans

Lina Baker	F	18-35	You are a parapsychologist specializing in ghosts and hauntings. Sometimes people will hire you to chase angry spirits out of a house, but usually you just find some leaky pipes. You are looking for a real haunting and a real challenge to put your skills to the test.	Fans
Lynne White	F	18-35	You loved Evelyn Crane's movies so much you've named all your pets after characters that she played, culminating in you convincing your husband to name your firstborn daughter after the actress.	Fans
Rosa Cline	F	18-35	You grew up watching classic horror and sci-fi movies from the 1950s and 60s. Today's films just don't have the same sense of style, and you long for a return to the classic actor. Evelyn Crane represents the pinnacle of what an actress should be, and if she could just be young again maybe studios would begin to make the movies that you loved so much.	Fans
Sally Hayden	F	18-35	When you were a child, you witnessed your parents being killed at the Palace Theater. After that night, you retreated more and more into your own world. You have lived in your home, cut off from the real world for many years, obsessed with the Palace Theater. When you read about Evelyn Crane, you immediately identified with the reclusive actress and wanted to meet her. Unfortunately it looks like that will never happen.	Fans
Susan Blaine	F	18-35	You always loved scary things growing up. From horror movies to haunted houses - you just couldn't get enough of it. When you heard that Evelyn died, you knew that a great era in horror had finally come to an end.	Fans

Abby Rose	F	18-35	You are a parapsychologist specializing in ghosts and hauntings. Sometimes people will hire you to chase angry spirits out of a house, but usually you just find some leaky pipes. You are looking for a real haunting and a real challenge to put your skills to the test.	Fans
Adrianna Hanson	F	18-35	Your brother went missing when you were just a kid. After a lot of investigation you are convinced that Evelyn Crane kidnapped him, but no one will listen to your paranoid suspicions. You joined the fan site to spy on Evelyn's friends and family, and you want to see her name dragged through the dirt.	Fans
Amanda Delgado	F	18-35	You met Evelyn through her twitter. At first, she seemed like a nice older lady, but the more you communicated with her, the stranger she seemed. If not for her celebrity, once you realized how hellbent she was on her quest for eternal youth, you probably wouldn't have wanted to continue speaking to her.	Fans
April Moody	F	18-35	Your father loved horror movies and you started watching them as a little kid. When your dad went to prison for murder, you started to wonder if his fascination with serial killers went a little too far.	Fans
Carolyn Beecher	F	18-35	When you were a kid, your dad showed you one of Evelyn's first movies: The Horror With a Hundred Mouths. Since then you have been obsessed with horror movies and you were dismayed to hear about Evelyn's death.	Fans
Cathleen Robinson	F	18-35	You are a film critic that has always had a soft spot for classic B-movies. You know they're schlocky, but you can't deny the fun of them. Evelyn Crane was one of your favorite stars.	Fans

Cecelia York	F	18-35	You are a graduate student specializing in archaeology. Evelyn tried to hire you a few years ago, but she made you nervous and you declined. Now with strange rumors surfacing about the eccentric actress, you are curious about the last days of her life and why she wanted to hire you.	Fans
Danielle Gordon	F	18-35	After your mother died, you found out that she and Evelyn Crane were good friends for many years. You became interested in Evelyn's movies as a way to reconnect with your mother, and you had always hoped to meet the famous actress.	Fans
Darcy Case	F	18-35	You are a private detective that has been looking into several unsolved cases in your spare time. There are several signs that point towards Evelyn's involvement in some of them, and now that she's dead, you're worried all the leads you have will dry up.	Fans
Diana Murphy	F	18-35	You are an aspiring reporter without a single real credit to your name. You have submitted numerous stories to The Weekly Scandal, but every last one has been rejected outright. If you can just break one critical story, you know that they will give you a chance.	Fans
Ellen Spencer	F	18-35	You provide at home care for your elderly father. When Evelyn Crane was alive, you secretly hoped that she would succeed in her quest for immortality. You thought that maybe the same cure could be given to your father. You would do anything to ensure that Evelyn's quest succeeds.	Fans
Emma Cole	F	18-35	You are a small time musician that writes songs from the points of view of film characters. The majority of your best loved songs originate from the unique parts Evelyn Crane played.	Fans

Emma Hodges	F	18-35	Your family used to live next door to Evelyn, but when you were a child, your whole family moved away and changed their last name. Your parents won't tell you exactly what happened to this day.	Fans
Felicia Sheridan	F	18-35	You met Evelyn through her twitter. She seemed like a nice older lady, but you weren't familiar with her work. After she died, you started watching what films you could find, and became obsessed. Now you really wish you had a second chance to make a first impression.	Fans
Flora Benson	F	18-35	You are a nurse who works with elderly patients. Every day you watch people disappear from this world, due to no disease or ailment other than time itself. You are intrigued by Evelyn's quest for immortality and you would like to see her achieve her goals.	Fans
Ginger Reese	F	18-35	You are a mystic who seeks knowledge about the supernatural. You were drawn to Evelyn's quest for immortality and she spoke with you a few times, asking for advice. Just before she died, you thought that she might be ready to share something more substantial about her life - but unfortunately that never happened.	Fans
Juliet Murray	F	18-35	You are a collector of movie memorabilia. One of your favorite things to hunt down and collect are signed photos of recently dead celebrities, and Evelyn's signature is extremely rare.	Fans
Luka Weaver	F	18-35	you're a veterinarian that was contacted by Evelyn about securing some animal blood samples. When pressed for what they were for, she was not specific, and you had to decline her request.	Fans

Melissa Richards	F	18-35	You are a horror movie aficionado. You love collecting rare memorabilia and you have one of the largest collections of Silver Crypt items in mint condition. You are madly jealous of the person who managed to buy The Dark Chapter and you want to add this extremely rare film to your collection.	Fans
Peg Rogan	F	18-35	In college you were the president of a horror movie club. You spent many late nights watching Silver Crypt movies and you are a huge fan of Evelyn and Silver Crypt Studios.	Fans
Lenora Hart	F	36-45	You are growing older and you know it. It feels like there is another wrinkle or grey hair every time you look in the mirror. Evelyn promised immortality and you want to help her achieve her goals. Maybe someday the same techniques will help you.	Fans
Megan Fogg	F	36-45	You used to be a reporter for a prestigious newspaper, but you once accused Evelyn Crane of kidnapping a child. Without enough evidence, you were disgraced. You resigned shortly after, but you are still certain that Evelyn took that child years ago.	Fans
Sharon Collins	F	36-45	You are an anthropologist specializing in ancient civilizations. Evelyn contacted you several years ago asking about the Minoans. You helped her as best you could and haven't seen or spoken to her since.	Fans
Abigail Jenkins	F	36-45	You own a small clothing boutique. Your taste in fashion was inspired by Evelyn's glamorous attire in her classic movies.	Fans

Karyn Skinner	F	36-45	You are a romantic film student who fell in love long ago, at age 13, with the actress' first husband while watching him in DVD extras of the films he directed for Silver Crypt Studios. You hate the actress for divorcing him (or doing anything to make him unhappy enough to divorce her) and would defend him with all the might and fire of a strong but misplaced infatuation.	Fans
Kimberly Douglas	F	36-45	You are a historian who loves old landmarks. You are currently compiling a book on old movie theaters, and you are looking for exciting stories to round out the narrative. When you heard that actress Evelyn Crane was looking into the Palace Theater before she died, you were intrigued. You now plan to make the Palace the centerpiece in your study, and you hope to discover something completely new that will make your book unique.	Fans
Leticia Huff	F	36-45	You had your first date at a drive-in movie, watching an Evelyn Crane flick. Your date that night is long gone, but your fascination with Evelyn remains.	Fans
Miriam Jacobs	F	36-45	You are a scientist working on extending the human lifespan. Although you have a lot of promising research, the progress is so slow. You admire Evelyn for taking a more radical approach, and you always secretly hoped that she had found a solution.	Fans
Nina Joyner	F	18-35	You are a surgeon specializing in child medicine. You have seen too many lives snuffed out too early, and you wish that someone like Evelyn Crane would discover a way to cheat death and give these kids a second chance.	Fans
Jane Porter	F	46+	You have always loved Evelyn Crane's movies. The day you found out she died, it was like losing a piece of your childhood.	Fans

Molly Knox	F	46+	You used to live next door to Evelyn when she was still acting. The neighborhood always made up stories about her odd behavior, and you have no reason to doubt some of the more outlandish claims in recent years.	Fans
Wilma Knowles	F	46+	You believe Evelyn Crane was evil. A friend of yours made a deal with Evelyn 20 years ago, selling her child to the reclusive actress. Your friend needed the money, but when she did that, you ended your friendship with her in disgust.	Fans
Albert Norman	M	18-35	You provide at home care for your elderly father. When Evelyn Crane was alive, you secretly hoped that she would succeed in her quest for immortality. You thought that maybe the same cure could be given to your father. You would do anything to ensure that Evelyn's quest succeeds.	Fans
Brian Clay	M	18-35	You are a nurse who works with elderly patients. Every day you watch people disappear from this world, due to no disease or ailment other than time itself. You are intrigued by Evelyn's quest for immortality and you would like to see her achieve her goals.	Fans
Don Wiley	M	18-35	You grew up watching classic horror and sci-fi movies from the 1950s and 60s. Today's films just don't have the same sense of style, and you long for a return to the classic actor. Evelyn Crane represents the pinnacle of what an actress should be, and if she could just be young again maybe studios would begin to make the movies that you loved so much.	Fans

Elwood Griffin	M	18-35	You are a nice, average person who knows Crane's movies because your mother, who has since passed away, watched them all the time. Evelyn and her movies make you feel nostalgic about your mom and to see her harmed would be like harming your own mother.	Fans
George Atkinson	M	18-35	You are a graduate student specializing in archaeology. Evelyn tried to hire you a few years ago, but she made you nervous and you declined. Now with strange rumors surfacing about the eccentric actress, you are curious about the last days of her life and why she wanted to hire you.	Fans
Jim Logan	M	18-35	You are a parapsychologist specializing in ghosts and hauntings. Sometimes people will hire you to chase angry spirits out of a house, but usually you just find some leaky pipes. You are looking for a real haunting and a real challenge to put your skills to the test.	Fans
Lawrence Norman	M	18-35	Your sister went missing when you were just a kid. After a lot of investigation you are convinced that Evelyn Crane kidnapped her - but no one will listen to your paranoid suspicions. You joined the fan site to spy on Evelyn's friends and family, and you want to see her name dragged through the dirt.	Fans
Malcolm Byron	M	18-35	When you were a kid, your dad showed you one of Evelyn's first movies: The Horror With a Hundred Mouths. Since then you have been obsessed with horror movies and you were dismayed to hear about Evelyn's death.	Fans
Peter Gregory	M	18-35	Evelyn inspired you to enter the movie business. Unfortunately you never made your big break and settled for a job that you hate. You are always looking for your chance to get into the industry.	Fans

Weston Kirby	M	18-35	You are an aspiring reporter without a single real credit to your name. You have submitted numerous stories to The Weekly Scandal, but every last one has been rejected outright. If you can just break one critical story, you know that they will give you a chance.	Fans
Brandon McCoy	M	18-35	You met Evelyn through her twitter. She seemed like a nice older lady, but you weren't familiar with her work. After she died, you started watching what films you could find, and became obsessed. Now you really wish you had a second chance to make a first impression.	Fans
Clifton Rush	M	18-35	You are a graduate student specializing in archaeology. Evelyn tried to hire you a few years ago, but she made you nervous and you declined. Now with strange rumors surfacing about the eccentric actress, you are curious about the last days of her life and why she wanted to hire you.	Fans
Craig Moody	M	18-35	You loved Evelyn Crane's movies so much you've named all your pets after characters that she played, culminating in you convincing your wife to name your firstborn daughter after the actress.	Fans
Dean Sharp	M	18-35	Evelyn inspired you to enter the movie business. Unfortunately you never made your big break and settled for a job that you hate. You are always looking for your chance to get into the industry.	Fans
Elroy Farley	M	18-35	You provide at home care for your sickly mother. When Evelyn Crane was alive, you secretly hoped that she would succeed in her quest for immortality. You thought that maybe the same cure could be given to your mother. You would do anything to ensure that Evelyn's quest succeeds.	Fans

Elroy Mercer	M	18-35	When you were a child, you witnessed your parents being killed at the Palace Theater. After that night, you retreated more and more into your own world. You have lived in your home, cut off from the real world for many years, obsessed with the Palace Theater. When you read about Evelyn Crane, you immediately identified with the reclusive actress and wanted to meet her. Unfortunately it looks like that will never happen.	Fans
Ethan Hale	M	18-35	You are a biographer specializing in quickly releasing books about recently deceased celebrities. Usually these things write themselves, but Evelyn's life is proving a lot stranger and mysterious than the typical faded starlet.	Fans
Shawn Falstaff	M	18-35	You always loved scary things growing up. From horror movies to haunted houses - you just couldn't get enough of it. When you heard that Evelyn died, you knew that a great era in horror had finally come to an end.	Fans
Lauren Becket	F	18-35	You are a homeless person with a laptop. You live out of your car, and steal wi-fi from any place that offers it. When you're not begging for gas or food money, you sell bootleg Silver Crypt DVDs for spare change. If you could find a viable copy of The Dark Chapter, you might be able to change your life for the better.	Fan
Harrison Chambers	M	18-35	You are a homeless person with a laptop. You live out of your car, and steal wi-fi from any place that offers it. When you're not begging for gas or food money, you sell bootleg Silver Crypt DVDs for spare change. If you could find a viable copy of The Dark Chapter, you might be able to change your life for the better.	Fan

Marcus Donner	M	18-35	You are a mystic who seeks knowledge about the supernatural. You were drawn to Evelyn's quest for immortality and she spoke with you a few times, asking for advice. Just before she died, you thought that she might be ready to share something more substantial about her life, but unfortunately that never happened.	Fan
Kevin Brown	M	18-35	You aspire to be a Hollywood actor, but so far you have only appeared as an extra on daytime sitcoms and crime dramas. Frustrated by your lack of success, you wrote Evelyn Crane a letter asking for inspiration and guidance. She wrote back, and her advice was actually helpful. You were sad to hear that she died, and would like to attend her memorial service if possible.	Fan
Paul Dench	M	18-35	You are a collector of horror movie memorabilia. You always wanted the complete catalog of films by Silver Crypt Studios, but since The Dark Chapter is missing that always seemed impossible. Now that a copy is rumored to exist, you want to be the first person to own it.	Fan
Colleen Mc Clintock	F	18-35	You are a collector of horror movie memorabilia. You always wanted the complete catalog of films by Silver Crypt Studios, but since The Dark Chapter is missing that always seemed impossible. Now that a copy is rumored to exist, you want to be the first person to own it.	Fan
Rob Marsters	M	18-35	As a child you were practically raised by television. One of your first and most vivid memories is watching a Silver Crypt marathon while your parents were away. Evelyn Crane has been a fixture in your life for a very long time and you were very sad to hear that she had died.	Fan

Kate Lane	F	18-35	As a child you were practically raised by television. One of your first and most vivid memories is watching a Silver Crypt marathon while your parents were away. Evelyn Crane has been a fixture in your life for a very long time and you were very sad to hear that she had died.	Fan
William Bane	M	18-35	You are a late night access channel for a local college. Every Friday night you play old Silver Crypt movies to a very small, but loyal audience. You would love to be able to show them a copy of The Dark Chapter, but sadly all copies have been lost.	Fan
Nancy Gavin	F	18-35	You are a late night access channel for a local college. Every Friday night you play old Silver Crypt movies to a very small, but loyal audience. You would love to be able to show them a copy of The Dark Chapter, but sadly all copies have been lost.	Fan
Frederick Russo	M	36-45	You grew up watching Silver Crypt movies. Now, most movies are trash - bad plots, weak acting, cheap tricks. You wish that the old days of classic Hollywood could come back.	Fans
Gavin Jennings	M	36-45	You used to watch and love horror movies. However, in 1985 you witnessed something terrible at the Palace Theater. Since then, you haven't been able to enjoy these films anymore - it all feels too real. When you heard that people were investigating the Palace Theater, you reluctantly and cautiously signed on board. You feel that it is your responsibility to make sure that nothing bad happens, ever again.	Fans

Jarod Neal	M	36-45	You are a doctor specializing in stem cell research. Evelyn contacted you a few months ago, asking for your help. After a few dinners and too many drinks, you agreed to help her with a secretive project. She died before you were able to learn the details and you are still curious about what she wanted.	Fans
Seth Daniels	M	36-45	Your first real date, shortly after you got your first car, was to a drive-in featuring a Silver Crypt double feature. you've long forgotten the girl on the date, but the memory of Evelyn, the actress on the screen, is still vivid.	Fans
Carlos Finch	M	36-45	You are the proud owner of a pizza pie shop. Several years ago, Evelyn came into your restaurant for a pizza. She was so gracious and charismatic, that you became an instant fan.	Fans
Dominic Cain	M	36-45	You are an anthropologist specializing in ancient civilizations. Evelyn contacted you several years ago asking about the Minoans. You helped her as best you could and haven't seen or spoken to her since.	Fans
Harlan Murphy	M	36-45	You are a scientist working on extending the human lifespan. Although you have a lot of promising research, the progress is so slow. You admire Evelyn for taking a more radical approach, and you always secretly hoped that she had found a solution.	Fans
Matthew Brooks	M	36-45	You are a mortician who grew up watching the Evelyn's films. You were always drawn to the macabre and she was a major inspiration.	Fans
Lloyd Harvey	M	46+	Your first real date, shortly after you got your first car, was to a drive-in featuring a Silver Crypt double feature. you've long forgotten the girl on the date, but the memory of Evelyn, the actress on the screen, is still vivid.	Fans

Stephen Pierce	M	46+	You used to work the ticket booth at the Palace theater. One time, many years ago, Evelyn Crane came to a premiere show. She autographed a picture for you, and you still cherish the souvenir.	Fans
Dolores Richards	F	18-35	You are an up and coming actress, finally being cast in some strong roles.	Hollywood
Doreen Wagner	F	18-35	Your father, a Hollywood producer, was married to Evelyn Crane for slightly less than a year. He was always wistful about that relationship, and you wish that you had met the eccentric actress before she died.	Hollywood
Evangeline Hunt	F	18-35	You are an up and coming actress, finally being cast in some strong roles.	Hollywood
Jeanette Coolidge	F	18-35	You are a personal assistant working for an up and coming Hollywood director. He asked you to scope out the Evelyn Crane fan club, to see if it is worth his time to attend her funeral services.	Hollywood
Kristine Bates	F	18-35	You are a Hollywood makeup artist specializing in horror effects. Even though the old Silver Crypt movies were cheesy, you found a lot of creative ideas that inspired your early work.	Hollywood
Madeline Knight	F	18-35	You are an up and coming actress. Evelyn was always your favorite star and inspired you to enter the business.	Hollywood
Melinda Norris	F	18-35	You are an up and coming horror director. Evelyn Crane's movies were a huge inspiration to you and you always wished that she would star in one of your films.	Hollywood

Sonya Jackson	F	18-35	You are a photographer who works with closely with models and Hollywood talent. You are mostly just along for the ride and you enjoy being around influential people. However, something about the Evelyn Crane situation seems intriguing to you and you are worried that it may spell the end to your dilettante days.	Hollywood
Adrienne Palmer	F	18-35	Your uncle manned the ticket booth at the Palace Theater in the 1970s. He often spoke in hushed tones about the things that he saw late at night. After he was committed to a mental institution, you began to wonder if his nightmares might have been real.	Hollywood
Angelique Dean	F	18-35	Your mother was Helen Dean, an actress who started her career at Silver Crypt Studios. Your mother received many anonymous threats throughout her career, and eventually one note scared her so deeply that she stopped acting altogether. She never knew who sent the nasty messages, but you are convinced that it was Evelyn Crane - bitter about being replaced by younger talent.	Hollywood
Bobbie Lane	F	18-35	You were trying to become the Evelyn's agent when she died. You are hoping to use this situation to connect with fresh talent.	Hollywood
Eliza Clemmins	F	18-35	You aspire to be a Hollywood actor, but so far you have only appeared as an extra on daytime sitcoms and crime dramas. Frustrated by your lack of success, you wrote Evelyn Crane a letter asking for inspiration and guidance. She wrote back, and her advice was actually helpful. You were sad to hear that she died, and would like to attend her memorial service if possible.	Hollywood

Georgia Bond	F	18-35	Your parents worked as extras and stagehands on various Silver Crypt movies. They never made much money, but they saved a lot of the old movies. To help keep the old studio alive, you help to make and distribute quality bootlegs to sell at horror conventions.	Hollywood
Irene Taylor	F	18-35	You are an actress who stars in nothing but romantic comedies. you've been wanting to get juicier parts, but everyone tells you that you just can't hack it.	Hollywood
Lila Armstrong	F	18-35	You are an actress that's been trying to make her career in hollywood, but have only had luck being cast in low budget direct to DVD horror movies. You sympathize with Evelyn over the lack of respect that awards and critics show for the genre.	Hollywood
Lucy Decker	F	18-35	You are a sci-fi actress that got her big break in a remake of a Silver Crypt classic film, in the role originated by Evelyn Crane.	Hollywood
Rosalyn Truman	F	18-35	You are an up and coming hollywood starlet that has been rumored by The Weekly Scandal to be dating Evelyn's ex-husband Gerald Gates, the director of your new movie.	Hollywood
Cindy Fowler	F	36-45	You run a small production company in Orlando, specializing in independent and student filmmaking projects. Your movies are avant garde and you believe in supporting the young artist. Many talented people have gotten their start with you.	Hollywood
Florence Lowe	F	36-45	You are an aspiring writer and you have been writing a screenplay for the past 10 years. This is your life's work and you believe that this film is your ticket to fame. Unfortunately, you always pictured Evelyn Crane in the starring role. How can your dream come true when your actress is dead?	Hollywood

Holly Paulston	F	36-45	You were Evelyn's personal assistant for several years. You tried to keep her away from scandals, and you know how to handle reporters.	Hollywood
Cara Dixon	F	36-45	You were a child actor when Evelyn was at the height of her career. Watching her rehearse from the rafters, you mimicked her scenes and practiced becoming her - hoping someday to be as graceful, as elegant, and as loved as your childhood heroine.	Hollywood
Gina Dawson	F	18-35	You are an internet radio talk show host. Your show, "Bloodlust Boulevard" is a horror themed broadcast focusing on the latest slasher movies and local haunted attractions. You have been receiving a lot of questions about Evelyn Crane and the Palace Theater recently, and you want the inside scoop to share with your fans.	Hollywood
Hope Simmons	F	36-45	You are a documentary filmmaker. You care about the small and intimate stories that make life interesting. The Evelyn Crane story is fascinating to you, but not because of the strange supernatural elements. You want to uncover the human story behind the eccentric actress, and to know how her quirks impacted the people closest to her when she was alive.	Hollywood
Maxine Patterson	F	18-35	You are a producer for a well known independent studio, specializing in low budget comedies. You were trying to get Evelyn to star in a B-movie spoof project in development.	Hollywood
Vicki Goodman	F	36-45	You are a playwright. For the past 7 years, you have been trying to turn the movie "Orpheus and Eurydice" into a stage musical. So far, Silver Crypt has been unwilling to relinquish the musical rights to this film.	Hollywood

Helen Dean	F	46+	You were in several pictures with Evelyn. She treated you like a second class performer and you were glad when she finally quit acting.	Hollywood
Rachael Chavez	F	46+	You were Evelyn's favorite costume artist. As she aged, you kept her bodily secrets and worked hard to keep her looking young. You would take her secrets to the grave.	Hollywood
Caleb Dean	M	18-35	Your mother was Helen Dean, an actress who started her career at Silver Crypt Studios. Your mother received many anonymous threats throughout her career, and eventually one note scared her so deeply that she stopped acting altogether. She never knew who sent the nasty messages, but you are convinced that it was Evelyn Crane - bitter about being replaced by younger talent.	Hollywood
Chris Cohen	M	18-35	You were a child actor when Evelyn was at the height of her career. Watching her rehearse from the rafters, you mimicked her scenes and practiced becoming her - hoping someday to be as graceful, as elegant, and as loved as your childhood heroine.	Hollywood
Duncan Blackstone	M	18-35	You are the son of Jacob Blackstone, legendary founder of Silver Crypt studios. Recently you've been working to secure copies of Silver Crypt's catalog for rerelease on DVD, but you have been fighting an uphill battle. Many films are lost, or were not properly copy-written, so legal bootlegs exist nationwide at horror conventions. You hope to change this with special feature laden official DVD releases coming early next year.	Hollywood

Hollis Forester	M	18-35	You are a documentary filmmaker. You care about the small and intimate stories that make life interesting. The Evelyn Crane story is fascinating to you, but not because of the strange supernatural elements. You want to uncover the human story behind the eccentric actress, and to know how her quirks impacted the people closest to her when she was alive.	Hollywood
Omar Baldwin	M	18-35	You are a personal assistant working for an up and coming Hollywood director. He asked you to scope out the Evelyn Crane fan club, to see if it is worth his time to attend her funeral services.	Hollywood
Roger Jensen	M	18-35	You are a photographer who works with closely with models and Hollywood talent. You are mostly just along for the ride and you enjoy being around influential people. However, something about the Evelyn Crane situation seems intriguing to you and you are worried that it may spell the end to your dilettante days.	Hollywood
Shawn Kent	M	18-35	You were trying to become the Evelyn's agent when she died. You are hoping to use this situation to connect with fresh talent	Hollywood
Aaron Wagner	M	18-35	Your father, a Hollywood producer, was married to Evelyn Crane for slightly less than a year. He was always wistful about that relationship, and you wish that you had met the eccentric actress before she died.	Hollywood
Anderson Gould	M	18-35	Your uncle manned the ticket booth at the Palace Theater in the 1970s. He often spoke in hushed tones about the things that he saw late at night. After he was committed to a mental institution, you began to wonder if his nightmares might have been real.	Hollywood

Clinton DeLuca	M	18-35	You are the quintessential bad-boy actor. You live for attention and you understand that being controversial is a great way to keep the public's attention - even if it upsets your agent.	Hollywood
Darrell Marsh	M	18-35	You are an up and coming horror director. Evelyn Crane's movies were a huge inspiration to you and you always wished that she would star in one of your films.	Hollywood
Trent Phearson	M	18-35	You were trying to become the Evelyn's agent when she died. You are hoping to use this situation to connect with fresh talent	Hollywood
Lucy Tremblay	F	18-35	You were trying to become the Evelyn's agent when she died. You are hoping to use this situation to connect with fresh talent	Hollywood
David Clay	M	18-35	You are a hunky aspiring actor, you've recently drawn ire from the Weekly Scandal for suspected arson on the set of "Ladies in London".	Hollywood
Ezra Parker	M	18-35	Your parents worked as extras and stagehands on various Silver Crypt movies. They never made much money, but they saved a lot of the old movies. To help keep the old studio alive, you help to make and distribute quality bootlegs to sell at horror conventions.	Hollywood
Isaac Wilson	M	18-35	You are an aspiring writer and you have been writing a screenplay for the past 10 years. This is your life's work and you believe that this film is your ticket to fame. Unfortunately, you always pictured Evelyn Crane in the starring role. How can your dream come true when your actress is dead?	Hollywood
Jeffery Osborne	M	18-35	You are a Hollywood makeup artist specializing in horror effects. Even though the old Silver Crypt movies were cheesy, you found a lot of creative ideas that inspired your early work.	Hollywood

Melvin Grimes	M	18-35	You are a small time horror novelist. Recently, Silver Crypt Studios contacted you and asked for your involvement in their upcoming DVD project. You are not sure what they want you to do yet, but it sounded intriguing.	Hollywood
Owen Phillips	M	18-35	You are the quintessential substance abusing actor. With money comes parties, and time and time again you find yourself in bad situations.	Hollywood
Richard Coleman	M	18-35	You are a movie director specializing in family films. When you were in school, you always dreamed of producing important work, but the studios want you to stay with safe content, and to not step out on a limb.	Hollywood
Scott Lindsay	M	18-35	You aspire to be a Hollywood actor, but so far you have only appeared as an extra on daytime sitcoms and crime dramas. Frustrated by your lack of success, you wrote Evelyn Crane a letter asking for inspiration and guidance. She wrote back, and her advice was actually helpful. You were sad to hear that she died, and would like to attend her memorial service if possible.	Hollywood
Gerald Gates	M	36-45	You are one of Evelyn's many ex-husbands. You are also a director who has been rumored by The Weekly Scandal to be cavorting with a much younger actress on the set of your latest movie.	Hollywood
Lionel Payne	M	36-45	You run a small production company in Orlando, specializing in independent and student filmmaking projects. Your movies are avant garde and you believe in supporting the young artist. Many talented people have gotten their start with you.	Hollywood

Marvin Duran	M	36-45	You are a radio talk show host. Your show, "The Midnight Howler" is a horror themed broadcast focusing on the latest slasher movies and local haunted attractions. You have been receiving a lot of questions about Evelyn Crane and the Palace Theater recently, and you want the inside scoop to share with your fans.	Hollywood
Quentin Hardy	M	36-45	You are a playwright. For the past 7 years, you have been trying to turn the movie "Orpheus and Eurydice" into a stage musical. So far, Silver Crypt has been unwilling to relinquish the musical rights to this film.	Hollywood
Toni Stevens	M	36-45	You are a part-time male model. you've found more luck getting jobs as a cameraman in recent years, as your looks have faded.	Hollywood
Tom Goldman	M	46+	You were an executive producer at Silver Crypt Studios. You were close friends with Evelyn throughout her career, but were quoted in The Weekly Scandal about not being sorry that you had to break off your relationship with her after she left fame behind.	Hollywood
Trent Iverson	M	46+	You are one of the Evelyn's ex-agents. You left her because she was burning away her career.	Hollywood
Jeremy Graves	M	46+	You were in several pictures with Evelyn. Even though she didn't get along with others, you were always her close friend.	Hollywood
Paul Davidson	M	46+	You were in several pictures with Evelyn. She treated you like a second class performer and you were glad when she finally quit acting.	Hollywood

Rodney Bean	M	46+	You are a professional stage hand, never well known but steadily working in the horror circle. You have watched the actress from the wings for years, unnoticed. you've seen her treat people very differently and do not trust her.	Hollywood
Chelsea Meyer	F	18-35	You are a photographer working for The Weekly Scandal. You are starting to wonder if the paper is ethical, and you know they have doctored your photos.	Reporter
Gina Carter	F	18-35	You are a copy editor at The Weekly Scandal. Although you would like to be a journalist, no one seems to be taking your ambitions seriously. You are always on the look out for an opportunity to prove your actual worth.	Reporter
Gwen Travis	F	18-35	You are a columnist for The Weekly Scandal. Although you would prefer to focus on bigger stories, you are currently stuck writing movie reviews. You hope to catch your "big break" soon.	Reporter
Joni Peterson	F	18-35	You are a chatty celebrity genealogist. Crane's family is famously large and you aim to document the entire family tree from the actress down. You will not stop until you meet them ALL.	Reporter
Naomi Banks	F	18-35	You are a freelance photojournalist who is tongue-tied and easily star-struck. Because of this, your interviews are terrible, but you can't stop yourself from taking lots of pictures. Luckily for your career, some of them turn out good enough to excuse the writing. You are currently contracted by The Weekly Scandal.	Reporter
Ramona Watson	F	18-35	You are a reporter working for The Weekly Scandal. Writing a great story is more important to you than the truth, and you are willing to spin a tale if it means that you will get the promotion.	Reporter

Mia Fitzpatrick	F	18-35	You are a guest columnist for The Weekly Scandal. Your articles normally focus on your local community, but the Scandal keeps pressuring you to find something juicier to write about.	Reporter
Kari Leon	F	36-45	You have been employed by The Weekly Scandal for several years. Recently, your boss discovered that you completely fabricated a major story. You know that you only have one more change to make things right, and you are working hard to recover your good name.	Reporter
Liz Garner	F	36-45	You used to work for a legitimate paper, reporting on meaningful stories. Your credibility was damaged, and now the only papers that will hire you are the Tabloids. When you landed the job at The Weekly Scandal, you knew it was a joke position and you are always looking for a real story to report on.	Reporter
Nancy Sloan	F	36-45	You were a stay at home mom until 6 months ago, when your husband's job was cut and he had to find a lower paying position. You are finally putting your journalism degree to the test as a reporter for The Weekly Scandal.	Reporter
Olive Preston	F	36-45	You are a guest columnist for The Weekly Scandal. Your articles expose the truth behind corrupt corporations and Hollywood affairs. The Scandal is small potatoes for you, but you are doing it as a favor to your friend, David Bishop.	Reporter
Olivia Reed	F	36-45	You are a reporter working for the Weekly Scandal. You believe in the truth and you try to make sure that all of your stories are accurate - even if it means that you don't make the front page.	Reporter

Silvia Meyers	F	36-45	You spent your early career chasing down rock stars and writing about life on the road. Now you have a family and you took an easy job at the Weekly Scandal to pay the bills. Sometimes you miss your more carefree lifestyle.	Reporter
Dora Walker	F	36-45	You are a photographer for The Weekly Scandal who travels all around the country on assignment. Currently you are tracking down celebrities on vacation, hoping to uncover some dirty laundry.	Reporter
Tina Becker	F	46+	You used to work at The Weekly Scandal, but you were unhappy with how they edited your stories and you left. Now they are trying to pull you back in, because you were one of their top reporters. You want to make sure that the integrity of your work is preserved.	Reporter
Carson Page	M	18-35	Your dad is a well known actor, and many people think that you are riding on his coat tails. There may be some truth to this, because even though you don't have much experience as a reporter, you are often assigned to the hottest stories.	Reporter
Damien Barrett	M	18-35	You are an intern working for The Weekly Scandal. You watched all of Evelyn's movies growing up, and you are eager to interview her family.	Reporter
Donovan McIntyre	M	18-35	You are a columnist for The Weekly Scandal. Although you would prefer to focus on bigger stories, you are currently stuck writing movie reviews. You hope to catch your "big break" soon.	Reporter
Oscar Davis	M	18-35	You are a somewhat gullible journalist, having worked for Cryptozoology publications and the National Enquirer in the past. You want to believe that there is something more to life than what meets the eye, and you are always looking for the supernatural angle.	Reporter

Rudy Duffy	M	18-35	You are a creative writing student working for The Weekly Scandal to gain some experience. You don't believe in anything supernatural, but you like writing a good story. The truth is less important to you than entertainment.	Reporter
Darren Shepherd	M	18-35	You are a Hollywood extra who sells inside information to The Weekly Scandal. If anyone ever found out what you are doing, you would never get another job.	Reporter
Blaine Roth	M	36-45	You are a reporter working for The Weekly Scandal. Your wife left you two days ago and you haven't told your coworkers yet.	Reporter
Byron Horne	M	36-45	You are a guest columnist for The Weekly Scandal. Your articles normally focus on your local community, but the Scandal keeps pressuring you to find something juicier to write about.	Reporter
Tanner Pierce	M	36-45	You used to work at The Weekly Scandal, but you were unhappy with how they edited your stories and you left. Now they are trying to pull you back in, because you were one of their top reporters. You want to make sure that the integrity of your work is preserved.	Reporter
Wayne Cherry	M	36-45	You are an editor working for the Weekly Scandal. You are always wary of misinformation and you try to make sure that the reporters don't embellish their stories.	Reporter
Lane Randall	M	36-45	You are a guest columnist for The Weekly Scandal. Your articles expose the truth behind corrupt corporations and Hollywood affairs. The Scandal is small potatoes for you, but you are doing it as a favor to your friend, David Bishop.	Reporter

Miles Lawrence	M	46+	You are a retired nighttime talk show host, who specialized in celebrity gossip. Recently the Weekly Scandal asked if you would write some guest articles regarding the Crane family and Silver Crypt Studios.	Reporter

APPENDIX E: PHOTO DOCUMENTATION

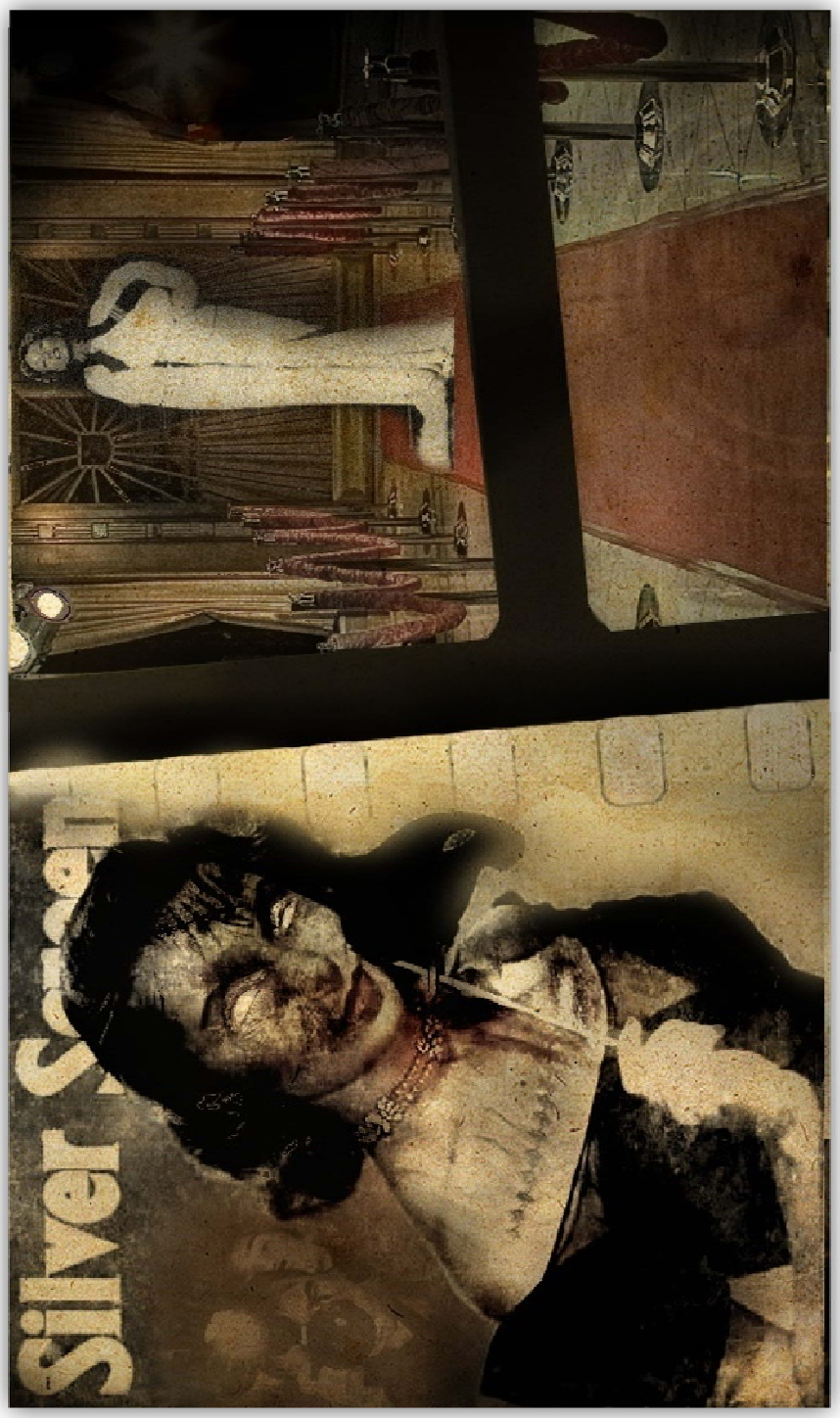


Image 1: Conceptual art design for Evelyn Offscreen.



Image 2: Pre-game landing webpage.



Image 3: Signed copy of Evelyn Crane postcard sent out as rabbit hole.

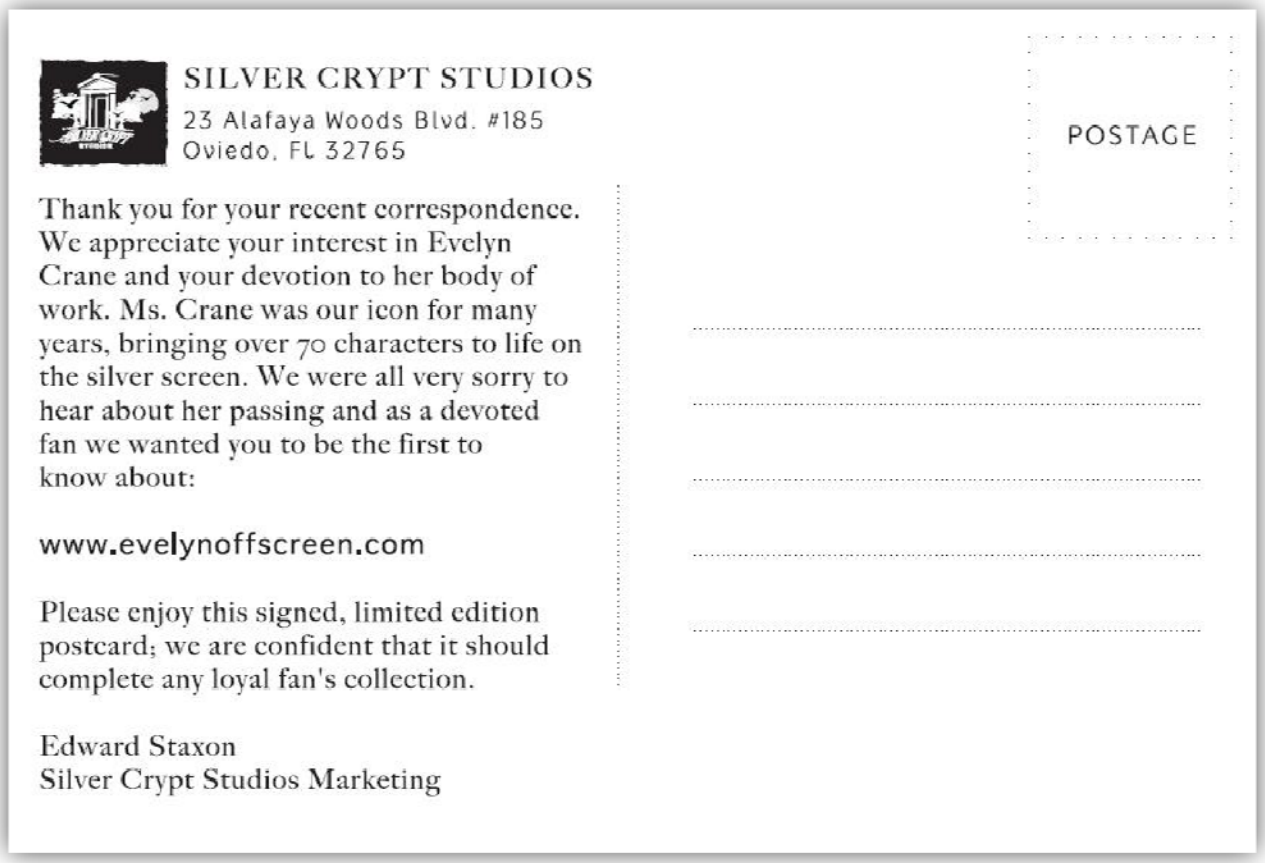


Image 4: Back of postcard sent out as rabbit hole.



October 6th, 2009

RECLUSIVE ACTRESS FOUND DEAD

Evelyn Crane, 76, was found dead in her home late Monday evening. Crane is best remembered for her roles in the cult classic Silver Crypt Studios films of the 50's and 60's.

While she wasn't as well known as some of the other scream queens of the era, she's had a growing and loyal fan following. Despite some of her films being campy, she was praised by critics for elevating the emotional impact of even the goofiest make-up effects. The studio failed to renew the copyright on their films, making modern copies scarce. As a result, her films are often copied and shared at horror conventions through fan-made DVDs.

Evelyn Crane, 1957

In her final released performance, Blood at the Castle on the Hill, she was heavily derided by critics for looking too old to play a romantic female lead. Crane's partially filmed project at the time was stalled, and eventually canceled among rumors of turmoil between the actress and the executives. Since then she's been reclusive, shunning numerous invitations for interviews. The last time she was seen publicly was at a special screening of her classic film "The Dark Chapter" at the Palace Theater.

She was mentioned in passing by the media in 1996, when a former husband, Howard Nichols, publicly accused her of "practicing witchcraft" on a talk show. Evelyn, as usual, declined to appear or comment. Nichols went on to suggest that she may have been involved in a string of unexplained disappearances, echoing claims made by the tabloid The Weekly Scandal. Nichols was found dead of natural causes shortly after the episode aired. No charges were filed.

The withdrawn actress, having married nine times, is survived by six ex-husbands, twenty-seven former step-children, and no biological descendants. A memorial service will be held at her home in Florida, at the end of the month. The delay should allow for family, friends and fans invited to make economical travel arrangements.

Details of her service should be forthcoming via the finsite, www.evelynoffscreen.com which was launched following news of her death. Friends, family, and fans are invited to go there to share memories of Evelyn.

Image 5: Evelyn Crane Obituary.



Image 6: Production still from The Dark Chapter.



Image 7: Photo created and uploaded by player.



Image 8: Player at will reading scene.



Image 9: Inter-actors and player at second live scene.



Image 10 : Evelyn Crane stepping off the film in final scene.

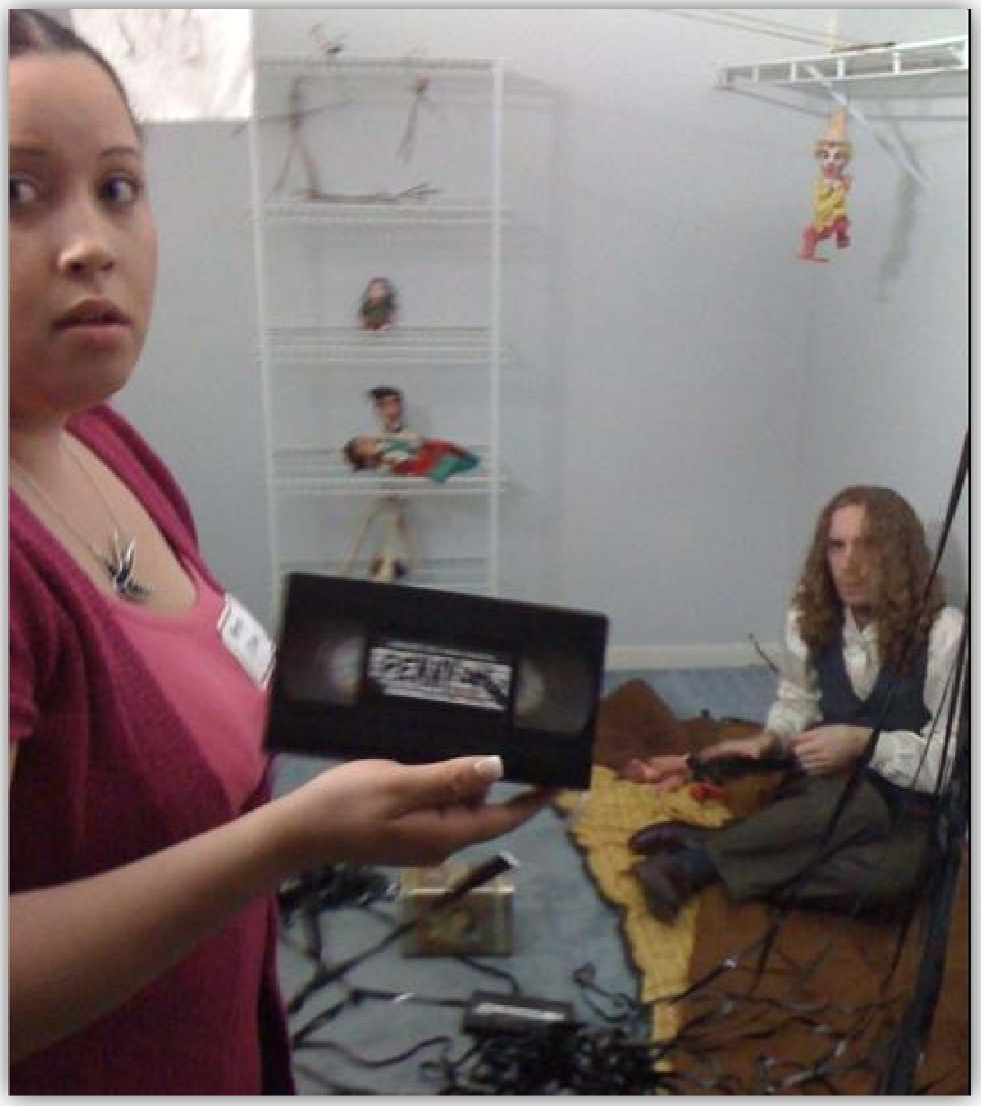


Image 11: Player and inter-actor during final live event

APPENDIX F: PRODUCTION CREDITS

Produced By: Dawn Borglund

Directed By: Dawn Borglund and Dana Mott

Story By: Dawn Borglund and Dana Mott

Cast

Evelyn Crane: Heather Leonardi

Meredith Crane: Dawn Borglund

Terrence Holmes: Jeff Wirth

David Bishop: Kenneth Ingraham

Jack Stocks: Joe Muley

Anne Stocks: Tisse Mallon

Felix/The Servant: Curt del Principe

Harvey Firestone: Matt Wenge

Ace Ryder: Michael Eakins

Jorge Montenegro: A.D. Baca

Art Department

Art Director: Aimee Berger

Assistant Art Director: Curt del Principe

Props: Reuben Rogak

Capture Department / The Weekly Scandal Staff

Unit Director / Greta Spitzer: Kate Ingraham

Unit Producer / David Bishop: Kenneth Ingraham

Covert Camera Operator / Ethan Weathers: Vincent Conti

Cameraman / Ricky Stuber: Ross Dickson

Cameraman / Sean Watson: Derek Heron-Vanta

Cameraman / Maxwell Neary: Chris Wells

Writing

Web and Written Material for Props: Romy Green

Marketing

Marketing Director: Frank Candamil

Web

Producer: Alex Carvallo

Database Programmer: Bethany Morin

Designer: Drew Barontini

Stage Management

Stage Manager: Stephanie Stimmel

The Dark Chapter (Short Film)

Producer: Dawn Borglund

Writer / Director: Vincent Conti

Assistant Director: Alexander Trotsky

Director of Photography / Editor: Jon Deckert

Art Director: Aimee Berger

Production Assistant: A.D. Baca

Production Assistant: Michael Eakins

Cast of The Dark Chapter

Susan / Evelyn Crane: Heather Leonardi

Tanya / Pamela Meyers: Heather Pfeiffer

Garry / Fred Craven: Joseph Crandall

Wayne / Ashley Williams: Matt Moeller

Maria / Nancy Bates: Katie Rath

APPENDIX G: IRB APPROVAL

University of Central Florida

University of Central Florida Institutional Review Board
Office of Research & Commercialization
12201 Research Parkway, Suite 501
Orlando, Florida 32826-3246
Telephone: 407-823-2901 or 407-882-2276
www.research.ucf.edu/compliance/irb.html

Approval of Human Research

From: **UCF Institutional Review Board #1**
FWA00000351, IRB00001138

To: **Dawn A. Borglund**

Date: **October 02, 2009**

Dear Researcher:

On 10/2/2009 the IRB approved the following human participant research until 10/1/2010 inclusive:

Type of Review:	UCF Initial Review Submission Form
Project Title:	MCISE: Multi-Character Interactive Story Event--Evelyn Offscreen
Investigator:	Dawn A. Borglund
IRB Number:	SBE-09-06454
Funding Agency:	
Grant Title:	
Research ID:	N/A

The Continuing Review Progress Report must be submitted 2 - 4 weeks prior to the expiration date for studies that were previously expedited, and 8 weeks prior to the expiration date for research that was previously reviewed at a convened meeting. Do not make changes to the study (i.e., protocol, methodology, consent form, personnel, site, etc.) before obtaining IRB approval. A Modification Form cannot be used to extend the approval period of a study. All forms may be completed and submitted online at https://iris.research.ucf.edu .

If continuing review approval is not granted before the expiration date of 10/1/2010, approval of this research expires on that date.

Use of the approved, stamped consent document(s) is required. The new form supersedes all previous versions, which are now invalid for further use. Only approved investigators (or other approved key study personnel) may solicit consent for research participation. Participants or their representatives must receive a signed copy of the consent form(s).

In the conduct of this research, you are responsible to follow the requirements of the Investigator Manual.

On behalf of Joseph Bielitzki, DVM, UCF IRB Chair, this letter is signed by:

Signature applied by Joanne Muratori on 10/02/2009 03:33:35 PM EDT

Joanne Muratori

IRB Coordinator

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