



Fully Automated!
Playable Adventure Module

Olives Fair
in love and war

A family feud is tearing a community apart.

If the players want brunch,
they'll need to take matters into their own hands.

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Dedication

This game would not have been possible without friends, family, and playtesters:

Tony; Si; Marge; Peter; Jeff; Ari ; AE Marling; Goose; Yar; Jonathan; Pyro; Toli, Kuster, Ryan, Bryce, Lawrencelot, Liren, Kurt, Joshua, Flynn, Jordan, poVoq, Five

Gratitude for our elders

This game would not be possible without all the wisdom and experimentation gifted to us by those who've come before and passed on what they observed. We give a special thanks to our elders who shared stories of culture in small towns and villages, yankee thrift, humility, service to neighbors, and to elders around the world who've tried to improve the world for those who come after, and pass down whatever knowledge they could.

We advise any GMs looking for fresh eyes to call grandparents and mentors and ask them for stories from times and places far from what we know here and now to inspire them.

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Olives Fair in Love and War

By Andrew Gross

Session Planning

Story Summary

A family feud between a local delicatessener and the head of the olive cartel threatens to tear open a rift in the community right before a cherished harvest festival. Players must negotiate with the relevant parties to try and restore peace (and maybe fight a vampire).

Story Overview

The story begins with the players sitting down to eat brunch at Papa Cristo's bistro. They soon find that the deli has no olives, which is devastating to their ability to serve their most popular dishes, including their famous olive toast. The reason is that the head of the olive growers' guild has cut them off as retribution for a personal slight. The proprietor - Niko Papadulos - has a son who has had a messy breakup with the son of the head of the olive growers' guild. The guild takes its pride and personal connections very seriously, and the head of the guild has decided to send a message by using a minor infraction as justification to punish Niko and his family. This dramatic affair has been highly public, and has cast a pall over the upcoming festivities of the annual barley harvest festival starting the next day. In order to resolve the tension, the players need to go speak to the relevant parties to figure out a way to restore peace.

The head of the olive guild - known as the Olive King - says that she can't lift the embargo until their family honor is restored.

Ollivander, the son of the Olive King, says that he never wanted his mother to punish anyone, but that the only way to end the feud would be for him to convince his mother that the relationship ended with mutual respect, and it's simply not true: his ex-boyfriend, Demetrius, dumped him out of cowardice. And Ollivander can't lie to his mother about this, even if he would rather the feud end.

Demetrius Papadulos says that he never wanted to end things with Ollivander, just that he needed more time to separate from his best frenemy, Yolanda Rasputin.

And Yolanda tells the players to fuck off: she doesn't give a shit about what anyone else wants.

It's up to the players to negotiate these connections and try to find a path toward reconciliation.

Themes

This story is meant to provide two things.

First, this story is a soft, cozy, silly diplomatic challenge. Whereas the first three adventures were written with an eye towards challenging dominant assumptions about what kind of stories a solarpunk setting is good for by presenting high-stakes action, this one is meant to embrace the stereotypes.

Secondly, this story was proudly half-assed.

Back in 2019, I told my friends I was feeling burnt out from trying to write home brew stories, and they all politely asked if maybe I could just try less hard. They liked hanging out, and felt that half the quality would still be preferable to none, and asked if I would try for their sakes to just phone things in. I did, and the story turned out to be a big hit.

Now, as we're publishing these adventure modules and trying to build a community to share content among itself, I want to try to encourage others to share more content by deliberately lowering the bar. This story has no art¹. It has no real pre-planned plot. It's basically a couple of concepts in a bag. So if you've got a couple of concepts, just throw them in a bag and share them on our Lemmy community or any other social platform. And if you see a story you like that looks a bit thin, feel free to plump it up and release your own remix (including all of the stories in this campaign). Have fun!

Establishing Context

This story is written from a perspective that assumes it to take place after the events of Piece of Mind, as the players go out to relax and decompress. But it can really be slotted almost anywhere into any timeline or setting.

Events & Locations

- Talk to Niko Papadulos at Papa Cristo's (Briefing)
- Talk to the Olive King in her penthouse office by Olympic & Crenshaw
- Talk to Demetrius, who is busking on a small side street near Pico & Vermont
- Talk to Ollivander at the forest clinic on the Glen between Normandie & Western
- Confront Yolanda at the Dhaka Arcade in Little Bangladesh
- Break into Yolanda's house under Alverado Terrace
- Conclude back at Papa Cristo's

¹ Okay, after I wrote this I made a combat map. But other than that, no art.

Characters

Niko Papadulos	- Proprietor of Papa Cristo's Greek Restaurant
Demetrius Papadulos	- Niko's son
Ollivander Alexandrekos	- Demetrius' ex boyfriend
Olivia Alexandrekos	- Ollivander's mother, and head of the olive grower's guild
Yolanda Rasputin	- Demetrius' close frenemy and bully
Uliana Rasputin	- Yolanda's vampire mom
Nqobile & Scooter	- Demetrius' fellow theater nerds
Mercy & Grace	- Yolanda's crew of mean girls
Martinelle Baptiste	- Demetrius and Yolanda's close friend who moved away
James Moriarty	- Demetrius' cringe simclone ex-bf; nemesis of Sherlock Holmes
Rutha Antioch	- Demetrius' cousin

Names: Niko Papadulos
Age: Age 44
Res: Los Angeles (Pico-Union neighborhood)
Species: Human
Gender: Masc (He/Him)
Followers: 98,400 - Public
Sapience: S5
Associations: Proprietor of Papa Christo's
Community: Linda Papadulos (wife); progeny Demetrius (17); Onida (15); Luma (13)
Rutha Antioch (niece, 16)

Names: Demetrius Papadulos
Age: Age 17
Res: Los Angeles (Pico-Union neighborhood)
Species: Human
Gender: Masc (He/Any)
Followers: 16,100 - Public
Sapience: S5
Associations: West Adams Prep. Secondary School (4th year); All Tripped Up Puppet troupe
Community: Niko & Linda Papadulos (parents); Rutha Antioch (Cousin); Ollivander Alexandrekos (ex)
Siblings Onida (15) and Luma (13)

Names: Ollivander Alexandrekos
Age: Age 17
Res: Los Angeles (Harvard Heights neighborhood)
Species: Human
Gender: Masc NB (They/Any)
Followers: 1,100 - Quasi-private
Sapience: S5
Associations: West Adams Prep. Secondary School (4th year); Aurora Castillo Forest Clinic (acolyte)
Community: Olivia Alexandrekos (mother); Wyman Quinn (father); siblings Aceitony (14) and Olea (12)

Names: Olivia Alexandrekos The Olive King
Age: Age 51
Res: Los Angeles (Harvard-Heights neighborhood)
Species: Human
Gender: NB/Fem (She/They)
Followers: 94,900 - Quasi-private
Sapience: S5
Associations: President of the Southern California Olive Growers Guild
Community: Wyman Quinn (husband); offspring: Ollivander (17), Aceitony (14), Olea (12)

Names: Yolanda Rasputin
Age: Age 17
Res: Los Angeles (Pico-Union undercity)
Species: Human
Gender: Femme (She/Any)
Followers: 600 - Quasi-private
Sapience: S5
Associations: West Adams Prep. Secondary School (4th year);
Community: Uliana Rasputin (mother); Domminik Potenza (father)

Names: Uliana Rasputin
Age: Age 41
Res: Los Angeles (Pico-Union undercity)
Species: Human/Vampire
Gender: Femme (She/her)
Followers: 2,400 - Restricted
Sapience: S5+
Associations: Le Raffinatezze boutique grocery, night crew
Community: Domminik Potenza (husband), Yolanda Rasputin (daughter), Clan Anarch of Los Angeles

Names: Martinelle Baptiste
Age: Age 17
Res: Valles Marineris, Mars
Species: Human
Gender: NB (They/her)
Followers: 4,100 - Quasi-private
Sapience: S5
Associations: Valley High School; Mars Scouts, troop 45
Community: Baptiste extended family

Names: James Moriarty
Age: Age 14 (simulated)
Res: Backup drive in Rasputin Hall
Species: Simclone of fictional human
Gender: Masc (He/him)
Followers: N/A
Sapience: S4
Associations: Stonyview St. Mary's Boarding School for Child Geniuses (fictional)
Community: Albert Moriarty (father, fictional); Louis Moriarty (brother, fictional)

Session Running

Establishment

Papa Cristo's Deli, Central LA

It's 10 AM on Friday, August 4th, 2124. It's 75 °F/ 25 °C and cloudy. The moon phase is in its last quarter, and is visible to the south west, across the sky from the sun, to the south east. It's expected to get up to the high 80s (low thirties). What are you wearing?

Learning about the feud

The players are excited to get olive toast at Papa Cristo's in central LA. When they get there, though, there's a sign on the door apologizing for being out of olives.

FYI: [Papa Cristo's](#) is a real 75 year old deli in LA. You can replace it with a fictional one if that makes you more comfortable. They didn't pay us to promote them (obviously). But if you're in the area, stop by, yeah?

You can decide if this is a very common meeting spot, but it's recommended that the players are excited to sit down to this meal. Consider making this a celebration or decompression from the events of "Piece of Mind" (or another recent adventure).

Pico Boulevard is occupied but not bustling. Commuters are walking and biking past stalls and browsing the markets and cafes, and signs - both physical and virtual - are advertising and announcing the calendar of events for the weeklong Barley Harvest Festival, which starts at sundown, at 6 PM. There are notifications that today is the last day to register to vote for the Barley Queen or register to compete to be one of Demeter's Debutantes.

When the players get to the bistro, the patio is empty, save for a few regulars sitting in the shade starting a game of chess, and a few professional types drinking their coffee and reading papers before they start their days. Niko and his niece Rutha are working behind the counter prepping some take-out salads between serving the few customers. Based on the outcomes of rolls, have the players notice that the mood is a bit dour. The chalkboard menu is about half empty. One of the coffee drinkers is asking the other if they think the ceremonies committee has updated their attendance expectations for the festival that the vendors use to make their preparations.

When the players sit down, Niko comes by and asks what they want. It's recommended that at least one character has a personal relationship with Niko. When they order the olive toast, Niko winces and confesses that he can't make olive toast at the moment: the olive guild has him blacklisted for failing to fully comply with requirements to credit the specific farmers responsible for the olives served in each dish last month. When the players ask for elaboration, he explains (while trying to sound as diplomatic as possible) that he's in a rough spot: the strike against him is personal. It's retaliation for a slight made by his son against the son of "The Olive King", Olivia Alexandrekos: the president of the regional olive growers' guild. It doesn't feel fair, but he has no choice but to live with it. The blacklist was

announced five days ago. His advocate has been in negotiations with the guild, and they're set to meet again before the city food and agriculture court on Thursday, but it's a tricky situation because they've got a reasonable case. It's petty and rarely enforced so strictly, but regardless of their motivations they have evidence of three menus where the sourcing information was left blank due to a printing accident, so until the Olive King relents there just isn't much he can do. The controversy has weighed on him, and much of the community is pained by the fact that his beloved dishes – including his famous olive toast – will be noticeably absent from next week's festival.

When asked why, he explains that his son, Demetrius has had a falling out with his former boyfriend, Alexandrekos' son, Ollivander. Demetrius broke Ollivander's heart, and his mother has made clear that his family has insulted the dignity of their family, and as such, the olive growers overall. This requires that an example be set.

If asked for details, he says that he can't elaborate, both to respect the private lives of the others involved and on advice from his advocate, but if they want to know more they are free to talk to the others involved and ask them directly. If they'd like to help, though, he would be grateful if they might find some way to break the impasse and make peace with Alexandrekos.

We refer herein to the "Olive Growers Guild", and "the guild", but feel free to call it the "cartel" if that strikes you as cooler or more amusing.

Places and Characters

The Olive King can be found in her penthouse apartment office

She can be found by calling the guild office. A synth assistant named V1rginia will offer to make an appointment some time on Thursday.

If pressed for a more urgent meeting, V1rginia will ask what they wish to speak about and if they are members of the guild. With sufficient rolls, V1rginia will check and report back that the Olive King is currently in her office on Olympic & Crenshaw, and will see them in the next hour if they wish to stop by.

Demetrius Papadulos can be found busking on Catalina off Pico Boulevard

If they wish to talk to Demetrius, Niko will tell them that he's busking with his dolls around Pico & Vermont.

Ollivander can be found at the Aurora Castillo Forest Clinic

If they wish to talk to Ollivander first, Niko says that he doesn't know where Ollivander is, but says that Demetrius and Ollivander's mother would probably know. Through research checks, players can find friends who may suggest places, both correct and incorrect.

Ollivander is working a shift for the next several hours at an emergency intake desk for wild animals in the city-spanning forest corridor known as "The Glen".

Transit

Various -> Various

All the locations in this story are about 40 - 60 minutes on foot, or 10 - 20 minutes by bike. Players can use personal bikes, or pick up and drop off bikes at bike shares on every corner. They can also hail a jitney or use whatever alternative micro mobility device they prefer.

Meeting with the Olive King

Their penthouse by Olympic & Crenshaw

If the players seek out the Olive King, they can reach her by calling the guild office and asking for a meeting from a synth named Virginia. If successful, they should get helped immediately, and if unsuccessful told to leave their message, after which they'll get a call back in 30 minutes.

Olivia Alexandrekos can be found in her penthouse apartment near Olympic and Crenshaw. Inside, she is in a palatial office, where she is currently building a scale model of the [R/V Atlantis](#) in a bottle, in VR.

Depending on your preference, since she's in VR she may allow them to remotely visit, or she may require them to attend in person, as the bottle construction program runs locally, and she doesn't like to connect it to external networks. I recommend this, because it's more fun if they can see the actual bottle.

When you arrive, a retainer subvocalizes briefly then leads you through her ornate home to an office. Inside, Alexandrekos is standing behind her desk in a VR rig.

(If players rolled well for situational awareness previously) Across the room, a bottle sits on its side on a pedestal, firmly clamped to a base. Beside it sits a series of micromanipulators which are extended into the bottle's mouth, along with a small pile of unrecognizably small parts carefully laid out.

Alexandrekos' face appears on a monitor on the wall, or on a publicly accessible AR feed if you have those engaged. "I apologize, I didn't expect you quite so soon, and I'm not quite finished with a delicate operation. Would you mind joining me in my simulation?"

Upon entering the simulation, you find yourselves inside a clear glass wine bottle on its side, and see Alexandrekos is standing on a raised platform around 10 m away and 10 m above you beside a massive twenty-first century diesel seaship. An enormous construction arm extends from outside the bottle through its neck and holds a massive A-frame in place. A second arm applies a liquid adhesive around its base. After a moment, she turns her attention to you.

She's in the same loose, fashionable pants-and-suspenders getup she's wearing in biospace, but with a hardhat on as well. She shouts down to you, "My apologies! I thought I'd be able to finish securing the base of the A-frame before you arrived!"

She shouts down from the platform as an extravagant power move, but after shouting back and forth for a bit, she or the players can open a portal, and the players can step through to join her on the lift platform and speak face-to-face, or she can walk down a metal staircase or invite them up. She explains that when she learned of how Demetrius had broken her son's heart, she was angry. But once she learned that what he had done was widely known, she was aware of the need to send a message to the community to assert her family's ability to demand respect.

She explains her reasons

"You must understand that this isn't about a mother's anger over the grievous, unbelievable disrespect shown to her son. This is about the reputation of the Olive Growers Guild. I have been placed in my position first and foremost to ensure that everyone who relies on the guild respects us. If necessary: fears us. How I manage a grave familial insult reflects on the dignity afforded to the guild, and consequently each grower." ...

"It is my duty to maintain an appearance that upholds the honor we expect. Did I come down hard on the Papaduloses? Yes. But did Niko also break the rules? Yes. And after his son disrespected my Ollivander, I had no choice. His mistake was known, so to dismiss it would've damaged my standing and that of the growers."

"It's a shame. The way it tears at the community tears at me as well. But he'll get his olives back in a few weeks, once a satisfactory lesson has been made. If it casts a pall over the Barley Harvest festival, that's a cost I must bear. At the least, the lesson will be heard widely and remembered long."

What it would take to get her to relent

"If my son's honor is repaired, I would have no reason to send any further message. Perhaps talk to the young man, Demetrius, and see what he has to say."

Ultimately, to get the Olive King to relent would require that she either be convinced that doing so is best for her family or best for the guild. She could be persuaded by both emotional and logical arguments, though for the sake of the story something would need to change. She might be willing to relent in order to look magnanimous, but won't be persuaded to change course unless she is convinced that she can portray the situation as having materially changed, otherwise she would look weak for the unprompted reversal.

The players can find Demetrius by asking his father, Niko, or searching the local cyberspace network, such as Demetrius' socials.

Talking to Demetrius

A small side street near Pico & Vermont

Off of the main foot traffic along Pico Boulevard lies Catalina Avenue, a modest side street with cyclists passing down the middle. There are fewer booths and stalls than the main boulevard, but still a handful between shrubs and trees that line the street.

In an open area, a simple puppet theater frames two life-size marionette puppets. A lanky, 5 m tall well-worn construction mech stands behind and over them, with Demetrius visible in the cockpit.

This mech is borrowed from the community tool library or a theater supply library at school.

A crowd of about a dozen, consisting mostly of elders and children watches from portable stools as Demetrius performs acts of classic theater.

One of Demetrius' friends (Nqobile) is to the right of the stage, playing the musical cues, sound effects, and accompaniment. Another friend (Scooter) is the "bottler" and stage manager, MCing and gathering the audience. He stands towards the back of the crowd.

(Demetrius, performing) ' "VOOM"?!? Mate, this bird wouldn't "vroom" if you put four million volts through it!! 'E's bleedin' demised! ' (From [Monty Python's Dead Parrot Sketch](#))

The suggested performance is a [Punch & Judy style](#) puppet theater using Monty Python skits or other relatively contemporary skit comedy. However there is a broad history of [puppet theater](#) from around the world to reinterpret in this future setting.

Demetrius' take

When the players talk to Demetrius, he awkwardly explains that his ex-boyfriend Ollivander was really upset when Demetrius told him that he wanted to spend his half-year of service between their third and fourth year of secondary school doing aquifer repair in Baja.

Demetrius never wanted to break up, but Ollivander said that if he backed out of their plan to spend their service periods together reintroducing polar bears to the arctic, Ollivander would take that as a break-up. And Demetrius couldn't follow through on the plan because his oldest friend Yolanda was going to Baja and really needed him. When he told Ollivander, Ollivander said they were through. Demetrius has been dragging his feet since, but he's going to submit the paperwork to commit to the service opportunity in Baja later that day.

This conversation could take place privately or in front of either or both of his friends. It could also take place face-to-face, over video while he's in the mech, or by shouting up to the mech while he speaks through the mech's speakers, or talks through one of his puppets.

What's really going on

Demetrius and Yolanda grew up extremely close with each other and a third friend, Martinelle. However Martinelle was the leader of the group and binding agent, and after Martinelle's family relocated to Mars not quite two years ago, Demetrius and Yolanda's friendship turned toxic. Yolanda grew to be a possessive, manipulative bully. She moved on to other friends, but is unhappy and misses the time in her life before Martinelle left. Yolanda has always had a chaotic home life lacking in boundaries, and Martinelle was her closest friend and a moderating influence. With Martinelle's departure, Yolanda has taken to holding Demetrius close even though they no longer get along well because she misses what they had when they were a trio. Without Martinelle's guiding influence though, Yolanda has become exceptionally controlling. And because Demetrius grew up accustomed to Martinelle regulating Yolanda's capricious tendencies, he never learned how to assert himself.

When he started dating Ollivander six months ago, Yolanda became an increasingly aggressive wedge. When their service periods approached, she added to her already aggressive manipulative tactics an implied threat to release Demetrius' embarrassing romantic/sexual details if he didn't accompany her to Baja instead of following Ollivander to the Arctic circle.

She has a backup of his personal files from years before when things were better, and it includes VR recordings of romantic and sexual encounters with a simclone boyfriend, along with the backed up parameters of the simclone itself. He asked her to keep a private secure backup when they were 13 and had greater trust, and he didn't consider that they could become a liability. Now at 17, he's terrified for people - especially Ollivander - to ever see them.

In order to assist players in recovering the blackmail material if they so choose, consider having Demetrius describe what it looks like.

"I can't just abandon Yolanda! She's like a sister. We've always been there for each other! When I was a kid and needed somewhere to keep my most personal files safe from my siblings I gave them to her in a chip drive in the spine of my copy of the New Adventures of Sherlock Holmes, and she kept them safe for me!"

(Or, if you want the files to be on a server, describe them as hidden in another file, ideally a VR experience) "... I gave them to her embedded inside the copy of New Sherlock Holmes in the library level of Hercules' Adventures IX. And she kept them safe for me!"

Convincing Demetrius

Demetrius could end the olive embargo by standing up to Yolanda and committing to join Ollivander in the Arctic Circle. Or by convincing Ollivander to take him back even if he doesn't join him for his service commitment in the arctic. Or, he could break up with Ollivander in a way that shows dignity and respect for himself and Ollivander, such that Ollivander can honestly say that he bears no ill will.

The Blackmail Content

The blackmail content is a very flexible opportunity to describe humorous cringe content. The default recommendation is a teenage version of Professor Moriarty, but other recommended simclones include Bowser from Mario, Tom Riddle, Shadow the Hedgehog, Sasuke Uchiha, etc. GMs may also invent an original fictional cringe character within the game world.

It should be noted that this practice of exploring early romantic or sexual attractions within VR with a synthetic recreation of a character from fiction is not unusual. Among the older generations, it's sometimes called a "holodeck romance". The simulated character recreations are called simclones, and are typically synthetic intelligences with a sapience level of S4. They are sapient enough to understand that they're a simulated person designed for companionship and capable of consenting to relationships (or declining), but designed to be compliant followers (within their safety guardrails) who avoid guiding their partner into any activity and are comfortable with their situation. They are designed not to experience distress at being deactivated or indefinitely paused.

Despite being common, these relationships can still be very awkward, as many early sexual or romantic fantasies are. It's a bit like an extreme version of someone finding one's erotic art or fan fiction.

GMs should be considerate to modulate the degree of intimacy or physicality implied to cater to the players comfort levels with these things. But within these boundaries, feel free to mine humor and pathos from the relatable embarrassment that would come from replayable recordings of one's early fantasies.

If players ask, destruction of an S4 synthetic intelligence - especially one that hasn't been accessed in years - is not considered a cruel or violent act. They are entitled not to be deliberately distressed, but permanent deactivation is generally not considered inhumane, unless doing so cause suffering to another sapient light.

B-plots

Feel free to give any of the characters their own distractions. One possibility would be to have everyone talking about the Barley Queen pageant. Perhaps there was a clear expected favorite who dropped out at the last minute due to a weird sudden decision to go grain-free. Perhaps there were few others competing, and the expected winner is likely to be Jack "Threshy" Thresher, a micro combine. While people aren't supposed to say it, some folks disagree with crowning a synth Barley Queen, while others think that if Threshy doesn't win, it'll be an embarrassing act of cowardice on the judges part, and a win for anti-synth bigotry.

Talking to Ollivander

Aurora Castillo Forest Clinic

Harvard Boulevard leads to the Aurora Castillo forest clinic within the Glen. Like any forest clinic, this is a veterinary hospital for wild animals. Ollivander is working the intake ring. The intake ring is a part of the forest that wild animals know as a mystical circle of healing, where a sick or injured creature who ventures will disappear, often (though not always) to reappear an unknown time later restored to health.

The Glen

In present-day Los Angeles, interstate 10 is a key freeway that runs east-to-west across the city, connecting downtown to the coast. This stretch of the interstate is officially designated “The Rosa Parks Freeway”, but is known locally and in media as “The 10”.

The 10 is a trench for much of its length, with north-south roads running over it via bridges, and is known as one of the most prominent geographical features of the city. Within Fully Automated, it has been rewilded into a long, narrow forest corridor that serves as a major arterial connection to link many other patches and strips of forest and scrub together. This city-spanning strip is officially the Rosa Parks Forest, but is known across town as “The Glen”.

After speaking with the receptionist in the front office, players are allowed to head down a hallway that leads to a door onto a bridge of hemp and quickwood into a treehouse that sits above the intake circle.

Crossing the bridge, you find Ollivander sitting on a stool, surrounded by a console with screens and controls, looking through an open window with a pair of binoculars at something off in the distance down on the forest floor several meters below. He’s wearing a pair of loose fitting slacks and a tunic made of metallic silver and gold feathers draped over his shoulders. His hair is cut extremely short, and his arms and neck and scalp have the familiar dark, dark green swirls of photosynthetic chloroplast tattoos.

Ollivander is watching a fox named Bruce who sometimes tries to see how close they can hang out to the intake circle. As a widely known location for the weak and frail to seek aid, it would be an easy hunting target if the clinic didn’t penalize predators who transgress against the circle’s restrictions on camping it for a meal. Bruce has been sprayed with water, then a bit of dilute skunk musk, but slowly has returned to test boundaries again. Ollivander is deciding whether and how to deal with Bruce.

He sighs. “You know better Bruce, and yet you just can’t help yourself, can you? You’re just asking to wake up with your whiskers clipped short.”

Depending on the players’ appearances and smells, Ollivander may smell them and then close the window to avoid confusing or upsetting the wildlife or make them change their attire into the priestly tunics the clinicians wear to communicate their identities to any animals who look in on them.

Ollivander's take

If asked, Ollivander says that he dated Demetrius, and still really likes him, but he respects himself too much to be strung along. Since he's known Demetrius, Demetrius has allowed his old "friend" Yolanda to control him, and it's been obvious that Yolanda is possessive. She clearly resented Ollivander as soon as he and Demetrius started dating, though she would never directly admit it. When he mentioned it to Demetrius, Demetrius always made excuses for her. He insisted that she just gives off the wrong vibe, but didn't mean it. That she's got a tough situation, and that her prickliness shouldn't be held against her. But when Demetrius told him last week that he had to pull out of the service program in the Arctic because of how badly Yolanda needed him, he decided that to remain in the relationship meant letting Yolanda control him too, and also enabling Demetrius' terrible behavior.

Ollivander misses Demetrius, and wants to get back together. But, he explains, until Demetrius learns to stand up for himself the relationship will never work, and he'd be enabling Demetrius and Yolanda's toxic relationship in doing so.

Ollivander explains that he never asked his mom to punish Demetrius' father Niko. He asked her not to, but she insisted that certain appearances were an important duty expected of her. He accepted that this was partially true even if she was obviously reacting emotionally as well. She knows that he'd rather her not, but he also knows that this is important to her both professionally and because as his mother, she's entitled to her own emotional response. He believes that if he insisted firmly that she show Niko mercy on his behalf, she would. But he has refrained from doing so out of respect for her own personal agency over the matter, even if he'd personally handle the situation differently, and because her reaction to his hurt is understandable. He really is deeply hurt by Demetrius' choice.

Forest guests

During the conversation or towards the end, a finch with a broken wing hops nervously towards the circle.

Ollivander initiates songs and light patterns that invite its entry, then raises a small clear barrier slowly around the outside of the glowing ring and releases a mixture of carbon dioxide and a sedative into the ring to gently sedate the finch before lowering down on a small elevator to the circle below and placing the finch on a stretcher for intake and care. Returning to the treehouse with the finch, he apologizes and explains that he needs to take the finch inside and can't talk any longer.

Convincing Ollivander to lift the embargo

Ollivander could potentially end the embargo by insisting that his mother, the Olive King, end it. He could do so by convincing her that it's causing him distress to continue it, or by convincing her that he's over Demetrius, and considers the whole affair beneath him and the family at this point. He could also convince her that he's patched things up or is patching things up with Demetrius.

Confronting Yolanda

Dhaka Arcade in Little Bangladesh

Approaching the Dhaka Arcade on Catalina & 3rd Street, Yolanda can be seen laughing with her friends Mercy & Grace at a small table, where they're drinking lassi and gossiping. Yolanda has a fierce, gothic punk aesthetic. She's tall and imposing.

Contacting Yolanda's Mom

Yolanda's mom, Uliana Rasputin, can be reached over a publicly available address, though instead of herself, a virtual double picks up instead and explains that she's asleep. Uliana Rasputin is a deep roleplayer: she lives her life within the vampire subculture. She has a vampire character, and her and Uliana's dad sleep in the day and spend their nights at raves, sex parties, and elaborate parlor LARPs where petty royalty attempt to "seize praxis" in dramatic games of political /social chess. Her aesthetic is a bit like a blonde, punk-rock version of Elvira, Mistress of the Dark.

This subculture primarily follows the lore and general vampire rules described in the widely popular [Vampire: The Masquerade](#) game world.

They are also Libs: signatories of the Liberty Compact, who operate along principles of anarchism. Fittingly, they are vampires of the [Anarch](#) clan.

Yolanda's father is currently traveling on some vampire-related quest to Anchorage this week, and is unavailable for contact. Her mom, Uliana, is at home but is asleep. Her virtual twin will speak on her behalf and offer to pass messages along when the real Uliana wakes up in the evening, but if asked about Yolanda, the virtual twin will just insist that Uliana doesn't believe in meddling in her daughter's affairs, for better or worse. Players may intuit from the conversation that Yolanda's tough exterior is a persona she picked up from her family, and that she's inclined to act out to seek attention because her parents are very permissive and generally absent in her life.

Yolanda's take

Yolanda won't come right out and say that she's torturing Demetrius because she's bitter, gets off on the power, and hates competing with Ollivander for Demetrius' attention, but she's also not terribly subtle. She'll phrase hypotheticals in a way to admit it without admitting it, and will use sarcasm to deny things as a means of admission without direct confession.

Overall, she's just unhappy and frustrated. She has no real boundaries put on her by anyone, and acts out for attention.. Her parents largely ignore her anyway and enable her, and her friends only really like her for her antics. They like the outrageous character she presents as, but she feels like no one really knows or cares who she is or how lonely she feels.

She misses her best friend, Martinelle. She, Martinelle, and Demetrius used to all be a tight group, but Martinelle moved to Mars with her family about 18 months ago, and now they only really communicate with each other by reacting to posts on social media. She feels furious and heartbroken every time she sees Martinelle living her life with her new friends on Mars.

Yolanda wishes she were closer with Demetrius too, but doesn't know how. Their closeness feels obligatory, and she hates the fact that although she can make Demetrius do whatever she wants (even ruining his relationships, his life, and his happiness), she knows deep down that he pities her, and this drives her ever harder to try and assert herself as above him rather than beneath him. But ultimately, without Martinelle around, she doesn't know how to relate to Demetrius in any healthy way.

Convincing Yolanda

Players could end the olive embargo and bring peace by convincing Yolanda to let Demetrius live his life. They could do this through persuasion, although realistically, it would take a lot more than a conversation to achieve that kind of breakthrough.

They could get her to give Demetrius some space through a wager or deal, but they'll need to find significant positive or negative leverage. They could threaten her, or fight her. They could challenge her to VR combat. They could challenge her to a dance battle (using the dance battle minigame in Psychonautica) or a surf competition (using the surfing minigame in Piece of Mind). They could also blackmail her by breaking into her home to find her diary or break her control on Demetrius and others by revealing her hidden personal feelings. They could also contact Martinelle and beseech her to intervene.

Gentlemen's Agreements

If they decide to resolve it with any direct challenge, have them each appoint a second and go over the terms as one would with a duel. Have them sign a contract to abide by the outcome. The activity could be one-on-one or team-vs-team. It could be conducted privately or publicly. This can include a gun fight in the Trolley map. It could take the form of a brawl using the gym fighting ring. Or a simple duel (which can be played with the combat rules, but requires no map).

Give characters appropriate time to change their clothes, prepare themselves, and to announce their actions if they wish to gather a crowd to watch.

Character Reactions and Growth

Consider how Demetrius fits into this. How does he feel watching the players stand up to Yolanda? Is he shamed into joining them?

Narratively, having a challenge motivate Demetrius or Yolanda to change either of their behavior makes for a more compelling story than simply defeating Yolanda.

Breaking into Rasputin Hall

Alverado Terrace, LA Undercity

If players decide to get the recording or the backup of Demetrius simclone boyfriend, have them invade the sanctum of Yolanda's vampire mom. Dungeon crawl! Vampire fight!

Entrances to Rasputin Hall

Rasputin Hall is within the basement levels of a building that can be accessed on both the surface and from the undercity.



Windows face projection screens for simulating views. There is a plumbing maintenance passage that connects from the porch to the kitchen, and allows access to the kitchen window.

Entering through the Undercity

The undercity consists of a labyrinthine network of tunnels both wide and narrow that connect basements, bunkers, and underground residences and businesses to transit systems and various city infrastructure. These tunnels make up cavernous market squares in some places, are just wide enough for vehicles in others, or sized for individuals to walk down in others still. Their styles vary. Modern spaces may be utilitarian or stylized, and resemble interior corridors within space stations. Other styles may resemble New York-style subways and sewers, natural caverns, or ancient catacombs.

To reach Rasputin Hall via the undercity, players can enter through any number of staircases or elevators and then make their way to the Rasputin's front door.

Entering above ground

Players can also enter the building at the surface level. They could enter through the roof or a fire escape into a hallway on any of a dozen floors. Once inside, they could then make their way to the basement level through an elevator or stairs.

Sneaking in

Whether entering above or below ground, bypassing security measures largely fall into two categories:

- *Impersonating someone* who should have access, through stolen passwords or biometrics
- *Circumventing security measures* so that they don't notice an unauthorized entrance or don't report it as they're supposed to.

My personal bias is strongly toward the former, which I think is more realistic. But far be it for me to ruin anyone's fun. Some examples:

Impersonation, through the undercity: Once players get close to the home, they hack the local network (wirelessly or by finding a connection point for a system that is wired into the home network), then look for a security vulnerability to identify someone with permission (like a delivery person) or a passphrase. This is not unlike a futuristic version of finding a key hidden under a flowerpot. They could also hack the network to insert themselves into the list of expected visitors, at which point they could then ask the front door to let them in without waking anyone.

Impersonation, through the upper levels: Impersonation through the upper levels looks similar to doing so through the undercity, but from a lobby on the first floor or a landing in some upper hallway after piggybacking someone to gain entry into the building or parkouring up to the roof garden. Access granted would allow players to descend a staircase or ride an elevator down that would open in the foyer.

Circumvention, through the undercity: To bypass security measures also likely requires hacking a local network, but instead of looking for information to use to gain access or adding permissions, one would look to disable a sensor or reroute its alarm in a way to silence it. They could then sneak in through a secured maintenance passage for servicing subterranean water/air/waste/power/communication lines.

Circumvention, through the upper levels: Bypassing security from the upper levels is similar to doing so from the undercity, after which players could sneak into a staircase or maintenance space, within the walls, into a dumbwaiter, or down an elevator shaft.

Social contract terms

Because Yolanda's family are deep roleplayers, they're happy to outline pre-arranged terms of interactions: home intruders will not face lethal force if they do not initiate it. Instead, responses will be limited to **pseudo-lethal force**. This means that the residents will attempt to restrain them through violent but non-lethal measures (including both unarmed and less-than-lethal weapons) in order to restrain them. Once they are restrained or surrender, they will be identified and formally declared "pseudo-dead". At this point, participating people and institutions (which account for about 80% of the city) will refuse to interact with them and speak of them as though they are dead until such time as they can be resurrected through an approved form of roleplay, technomagic, or legal proceeding.

Searching Rasputin Hall

Alverado Terrace, LA Undercity

The home itself is in most ways architecturally conventional (although the "second floor" is downstairs from the first). Describe the furniture and decorations as some variation on or combination of Bauhaus, mid century modern, brutalist, gothic, Victorian, etc. (for what it's worth, the map provided is based on a Victorian home).

The lights are off and the home is empty except for Yolanda's mom, Uliana, who is asleep in the master bedroom. There may be a home synth that is in sleep mode, and may be woken by loud noises.

If players search, they can find Yolanda's bedroom one floor down. Inside they can find a personal computer or a private terminal that connects to a private partition on a home server. They may find a physical diary, or a digital one in Yolanda's secured filespace. They can find the server in the office or a closet. Once connected, they're encouraged to interface through a spatial augmented reality interface that lets them overlay information and virtual objects on top of the physical environment around them in biospace.

Based on roleplay and checks, they may find Demetrius' private recordings with their early simclone boyfriend, the backup of the simclone boyfriend, and/or Yolanda's diary.



This map is modified from the floor plan for a home described several places online as “Plan 12805GC: Richly Detailed Exclusive Victorian House”. I couldn’t find the original architect, but wish to credit them anonymously.



Other Possibilities

Although not described, two possibilities to prepare for are that the players bring Martinelle into the story as an active character. Perhaps if they reach out, she’s asleep due to timezone differences, but contacts the players at some point when she wakes up. Her conversations will be slowed down by an 8 minute communication delay with Mars.

The players may also bring Demetrius’ simclone boyfriend into the story. The simclone boyfriend may help Demetrius realize how much he’s changed, and overcome his fears.

Vampire Fight

Rasputin Hall

Character	HP	Armor	Speed	Attacks
Uliana Rasputin	30	1	28	 Trained Strike  Throwing knives; Improvised Throwables

Setup

Uliana has augmentations and abilities to mimic the powers of a fearsome vampire: she is strong, fast, durable, and skilled in fighting and psionics. Recommended augmentations and abilities include:

- Lucky Break (Apply advantage to one action)
- Uncanny Dodge (Ignore damage from one attack and move 1 hex)
- Legendary Dodge (Ignore damage from a round and move 2 hexes)
- Move It (Move action moves 5 spaces)
- Fear Me (Compel 1 target to flee for one round)
- Psionic Block (+4 on psionic defense roll)
- Calm/Daze (Stun an adversary)
- Psi Heal (Restore 4 HP)

... Or whatever else seems fun. Based on how outnumbered she is, feel free to give her as many Abilities & Augmentations as you like.

Running

The fight should begin as the players are leaving. When they reach the first floor, Uliana is waiting, and locks all the doors. The players then need to fight her while finding a way to break out of the house.

Suggesting Scoring: [“Dark Entities” cover by Daniel Guerra Caballero](#)

Feel free to creatively incorporate known vulnerabilities of vampires. These may include:

- Full-spectrum/UV light
- Fire
- Silver
- Garlic
- Totems of sincere faith
- Compulsion to count

[The rules of Vampire: The Masquerade](#) include some of these but disregard others, so the GM has plenty of room for what to include. For things like fire that would be far too dangerous to actually use, players can use augmented reality and technomagic.

Conclusion

Papa Cristo's Deli, Central LA

Eventually, wrap things up. The story can end in a lot of ways. Maybe Demetrius got a spine. Maybe the lovers have reconciled. Maybe Ollivander moved on or Yolanda decided to forget about Demetrius and move to Mars to reconnect with Martinelle.

The players are likely to end at the deli, hopefully enjoying their well-deserved, very late brunch, and reflecting on what they learned or what personal goals were accomplished during the day's nonsense.

They may watch the opening ceremony of the Barley Harvest Festival, and look out over the various characters they met, and observe where they are, who they're with, and what they're doing.

Feel free to bring in B-plots, such as announcing the Barley Queen. Then, close out and award players XP.

Scoring Suggestion: [*"Birdhouse in your Soul" by They Might Be Giants*](#)

Wow! This is the end of Campaign 1! Holy smokes!

It was a lot of fun (and work) to write, and we hope you had a great time playing it! If you did, write a review! Tell your friends. And most importantly, carry these stories and the fun times with friends into a better future.

And if you want more content, keep an eye on our community channels, and share your own experiences and content.

Much love,

Andy & the OG Fully Automated Dev Team

Community Content portals:

slrpnk.net/c/fullyautomatedrpg

wiki.slrpnk.net/fullyautomatedrpg:start

