

Some call us eaters.

Or sharks.

Wolves.

Gluttons.

Some don't call us anything.

It's hard to name yourself for exactly what you are when there's so few of us.

~~*When what you are is a monster.*~~

Things Like Us is a high-intensity LARP about cannibals. In this game, you will take on the role of a thing like us: an unnamed, unorganized group of people who are driven by a deep and unavoidable compulsion to consume other humans.

Our inspiration comes from cannibal, werewolf, and vampire media. It also draws on themes of shifted reality and worlds just *slightly* not our own.

Content in this game may include:

Abuse, Cannibalism, Character death, Conflict, Gaslighting, Intense outdoors movement (brief periods of hiking, running, or combat), Mental illness, Murder, PTSD, Real world bigotry of all types, Self harm, Sexual assault, Simulated gore, Simulated physical combat, Stalking, Suicide, Torture, Trauma, Violence

Additionally, other content and themes not listed here may be introduced by players in the course of character design. With the exception of specific player requests to avoid topics not listed above, there are no real world topics that are off-limits during gameplay.

Finally, due to the nature of cannibalism as a form of consumption, and given how some characters may refuse to consume human flesh, some of the language used in this game will closely mimic the language used to describe and discuss eating disorders in the real world. While that isn't our intended focus, it's a side effect of discussing this topic that players will need to be aware of.

We know that this content will be challenging for many people, and rightly so. If you are the least bit unsure, then this is not the larp for you, and we respect and are grateful for your choice not to participate. If it's not a fuck yes, it will need to be a fuck no.

Things like us eat people. That's all there is to it.

We're driven by a compulsion, bone-deep. It's not like regular hunger. We still need food, but it's separate. Food doesn't satisfy the need we have.

The longer we go without eating another human being, the worse the need becomes, until it takes us over completely. It makes monsters out of all of us.

Gameplay

Intent

This game is about a group of cannibals in a world very close to, but not *quite* our own. They have all been drawn to the same place, and do not know why.

There is no further plot that will be introduced once game begins. The story will be completely created by the players for one another. This story is fully character driven, using escalation tactics to build up the story.

Much of this game is about not knowing what's going on. You will not know the motivations of other characters. You will not know when you'll encounter your connections. You will not know that it's time to transition between stages or that the game is over until it happens.

Think about it like a horror movie where the main character meets a stranger and doesn't know their intentions. Is this an ally? A foe? Are they connected at all? How can you trust them? What will happen if you take action towards them? These questions should be heavy on your mind throughout play.

Process

To facilitate an intimate feeling, there are only 16 characters: 14 players and 2 organizers. Once game begins, the organizers will join in play but can always be contacted or tapped if needed.

Prior to game, you'll develop one close connection and one loose connection with the other characters. Every other character is a stranger to you.

Gameplay takes place over six hours. All players will seed themselves out in the woods as directed by the organizers. You'll begin alone but will quickly form groups of two.

Players will set timers on their phone before the game starts. After one hour, your alarm will indicate that you should proceed to the next stage. There, you'll join with other pairs, so all players are arranged in two groups of eight.

After two hours, you'll hear a second alarm and you'll all proceed to the final stage, where all players are together. You'll have three more hours of play before a final notification sounds and the game abruptly ends -- no matter what's happening.

Mechanics

Before play begins, you'll go through several hours of intensive workshopping. All the following mechanics and setting information will be covered again in these workshops.

Checking in

In order to check in with other players, cross your first and middle finger and place it to your forehead and quietly confer out of character. Use your best judgement to either step out to a quiet area to do this if the conversation needs to be longer, or to have the discussion on the spot if it will be quick.

Check in when:

- You need to steer the scene
- You have an off-game question or concern
- You need to remove yourself from the scene
- You're not sure how another player is and want to check in
- You're initiating sexual or sexually violent content
- You feel someone has misunderstood a tap out and you need to clarify

Because the game is short, we ask you to remain in character as much as possible, and to use dropping character as a steering mechanic.

Violence and death

Things like us are deeply physical, and violence is your first language.

This will be a game where people will put their hands on one another, and that's an intended element of play. Touching, not touching, being gentle, and being violent are all meaningful actions. As such, violence is a major part of this game.

We do make gentle but real physical contact in this game, All actions must be telegraphed with large, obvious movements ahead of time, giving both players time to steer or tap out. While violent scenes *will make real physical contact*, they must always be lighter touch than the real actions they're interpreting. We will go over doing this safely in workshops. We will never make violent contact with one another's head or groin areas.

Character death is always on the table at this game. While we expect all characters to make it to stage three, there is a chance that things like us will grow violent with one another earlier. It will be up to the player when their character is dead, based on when they feel like it would be the best story. Give one another alibis and use the checking in mechanic to steer this.

When a character dies, the player will go through a process to continue their play as their role shifts from active participant to prop and, potentially, back again.

The death process should seldom be *fast*. It can take hours to die of a wound to the gut, and even bleeding to death may take several minutes. Extend the process of dying. Put up a fight,

take your time. Even once your character loses consciousness, keep moving, mumbling, twitching, or groaning and screaming.

Once a character is truly dead (or perhaps before that!) it is likely that other things like us will begin to eat them. The dead character is now *the most important prop in the game*. The dead player can lift the others by providing some feedback to being eaten in the form of twitching or remaining slightly alive. The players who are consuming the body can lift the dead player by moving them to a comfortable spot, taking their time butchering them, narrating the process, and continuing scenes throughout the eating.

Once the death process is complete, the player has a few options. They may choose to spend more time playing as a body, listening in while crumpled or laid exactly where they were last left.

They may instead choose to drop character and go off-game to rest and reset. Players who choose to go off-game have the option to go somewhere unobtrusive to observe the rest of the game, but please do not interact with the active players and try to not interrupt the ongoing game. This game does not have ghosts.

If more than an hour remains in game, players may return with a freshly-created character of their choosing.

If an hour or less remains in the game, players have the option to take on one of a few limited temporary roles and continue play. Many of these roles are likely to, themselves, die in the course of play and they serve as abrupt, interesting plot catalysts. There are very few of these available, and they will need to be taken in the order they are listed for players to access. Players will not know what options are available until they choose to opt-into this, but some makeup and costuming elements will be available as needed.

Sex and sexual violence

Sex may be a part of this game. If you are going to engage with sexual content, we require you to first drop character to confirm mutual interest and steer how you would like the scene to play out. Sexual scenes are represented by removing or undoing one item of one another's clothing. The scene then fades to black and picks back up in the aftermath. Nudity to the waist *may* be permitted at this game, per-run location pending, but nothing further.

Sexual violence may be a part of this game. Please treat this topic with dignity and respect and make an effort to limit any scenes of sexual violence to private areas. As with non-violent sexual content, you are required to drop character and discuss the scene in private. All involved parties must consent off-game to any in-character sexual violence. You may agree that sexual violence has occurred, but please do not act anything out. Instead, allow the scene to "fade to black" from the time you dropped character, and pick it back up after the fact.

We will be covering both of these mechanics during workshops.

Reading people, eating people

Things like us are highly intuitive creatures who can read others like them very quickly.

The organizers will provide plain black fanny packs, and players must keep the packs on their person at all times. Like the phone alarms, these packs are *not* considered in-play. They are a meta technique to represent the physical self.

To that end, the way these packs are worn telegraphs information about the character to the other characters. This represents presence, body language, and pheromones.

- Front waist - Standard, not conveying anything specific
- Rear waist - Guarded, cautious
- Front / chest - Confident, outgoing, or aggressive
- Rear / back - Paranoid or fearful

You may move the bag around between the given positions during play, but you may not remove it.

Necessarily, the act of cannibalism is central to the play of this game. So players need a way to eat one another.

By-run allergies permitting, we will be representing flesh using bags of raspberries. This offers a messy, visceral way to engage with consumption while being generally safe. The raspberries are stored inside the black fanny pack. When one player attempts to eat another, they will open the pack and eat the berries out of it. The bag of berries will be provided by the organizers.

Mechanics we aren't using

You may notice that absent from this list are some mechanics you may be used to, such as the OK check in, Forsooth, pat downs, eye covers, etc. We have chosen not to use these tools because of the seriousness of this content. If you want to check in with others, if you want to steer a scene, or if you need to leave a scene, *you must drop character to do that*.

While we want to strongly encourage the pressure-cooker environment, dropping character for the dedicated purpose of checking in is highly encouraged and crucially important.

I never knew what was wrong with me. Just that I wasn't like everyone else.

You'd think that finding other things like us would make me feel better.

It turns out that we can be just as deadly to one another as we can to anybody else.

Setting

Things Like Us takes place in a world that is almost indistinguishable from our own. However, there are small hints that this is not *quite* our world. Feel free to make character building choices that play into this sense of unreality, such as unusual names, slightly odd costuming choices, being from a city and state that don't go together, loving an album a famous band never made, etc.

The biggest difference is that, in this world, some humans are driven by a deep need to hunt, kill, and consume other humans. This takes many forms, and there are many ways to feel about and respond to this drive.

You are not vampires, shapeshifters, or zombies. In fact, as far as you can tell, things like us can be born of totally normal human parents, though it seems like there's at least *some* genetic component.

Almost all humans have no idea that things like us exist, and there exists no common mythology about whatever you are. There's not even a real name for it.

Most things like us begin to feel this urge around puberty, but some feel it sooner and some feel it later.

As a default, here is what is absolutely True:

1. You must feed on human flesh -- this has nothing to do with your normal hunger, and you do still need to eat real food. This is its own, separate, natural compulsion.
2. The longer you ignore the need, the more you're starving, and the harder it is to control the urge.
3. Things like us can always immediately identify one another for what they are, based on smell.
4. Groups are, on very rare occasions, drawn together. We never know why.
5. The more of us there are, the worse we all become. Over time, exposure to other things like us makes everyone in the group lose elements of their humanity.

During workshops, we will develop more Truths about the setting together.

There's not a lot of us, but I think there's more than most of us realize.

And we all seem to feel different about what we are. I didn't know it was possible to love or hate yourself quite as much as some of us do.

It's like we all live in extremes. Like we don't know how to be anything else.

Characters

Building your character is a core mechanic of this game.

To build a character, you will plot yourself across three axes by selecting one item from the three following lists: Archetype, Humanity, and Goal.

It's crucial to the game that you *do not* reveal these three elements prior to play. A huge part of the game is about sussing out other characters' motivations. You may communicate about your OOC goals and hopes with other players, and you'll workshop one close connection, but you may not explicitly say your three character choices until the game is complete.

These descriptions are all arranged in various spectrums. They're also fairly open-ended. Please fill in any gaps with your own interpretation.

There are, on paper, **2,366** unique ways to build a character. When factoring in different players' interpretations, that number is endless. So don't worry about overlap! It's completely fine if multiple characters have the same character elements. With personalization, we believe that even two identical builds will result in wildly different characters, and aligning character elements adds to the complexity of the game.

Archetypes

Things like us come in many different varieties, but many can be sorted into similar types. These types are arranged on a spectrum, from loathing what we are to reveling in it, with those in the middle more focused on their method than their feelings on the matter.

Select a single archetype. Do not share it with any other players.

The inquisitor

Whatever we are, we should not be here. Your answer to the mystery of things like us is simple: the only right thing to do is to destroy as many as you can find.

You've taken it upon yourself to purge the world of things like us. You *exclusively* feed on other things like us, even at great risk, even with intermittent starvation.

The repentant

We are abominations. There is something about us that goes against the natural way of things, and it is wrong to the very core. You'll eat, but it's a transgression you hate.

You *loathe* what you are, and you have crawled on your belly to try and atone, seeking to remember every ounce of it as a form of self-flagellation. Everything about things like us disgusts and horrifies you on a fundamental level.

The reluctant

You exist in the twilight fog that comes from our specific type of starvation. You've made your home in that confused and dissociated place, made it your normal. Being under tight control at all times is crucial, and you'll use any other substance you have access to to help it happen.

You'll eat if you don't have a choice, but that's generally when you've gone so long between eating that you lose control and black out. You simply try not to think about whatever happens when you're "gone."

The innocent

You're either young or very sheltered. Either way, you're new to this. You don't fully understand what you are. You didn't even realize that there were other things like us in the world.

You've never killed and eaten a human before, and you cling to the morality you were raised with about the concept. You wouldn't even know where to begin.

The survivalist

You know what you are, but you don't have to like it. You don't want to hurt anybody, you really don't. So you've built up a shell, cultivated interests that don't involve human contact.

You are fully self-sufficient, fully removed, either transient or off the grid. You'll eat when you have to, but only when you have to, and you've tried everything to minimize the damage. You're here to survive, plain and simple.

The normal

People don't get to choose how they're born. Some people are dealt harder cards than others. You try to keep neutral about it, though it's hard not to feel the rush of eating and the guilt that follows in equal measure.

Viewing yourself and other things like us as having a disability or an illness is your unique perspective. You've tried hard to control the controllables and live as normal of a life as you possibly can outside of it. You have a home, you have a family, you have a job, you have hobbies, and you keep those things as far away as you possibly can from things like us.

The feral

Maybe you were something else, once. But now it's been so long since you were in normal society that you no longer remember what it felt like. You're isolated, but you've given over to the urge and become something less human and more bestial in the process.

Nature has no morality. Killing and eating isn't good, it isn't bad, it simply *is*, even for things like us. You locate, stalk, and kill, operating in the wild as much as possible.

The trickster

You were never going to be the toughest out there. Something taught you early on that, when faced with other things like us, you weren't going to win on might. So you decided to become the smartest.

You're an indiscriminate hunter now. You don't care if you go after other things like us or not. Food is food, and it will all fall into your trap eventually.

The siren

You don't see a need to stalk your prey. Not when you can make them come to you.

Something about you draws people in, and you take full advantage. You're very social by nature. You have to be, in order to hunt the way you do. You see no need to change. Why bother when your prey is so stupid that they practically beg you for it?

The methodical

You enjoy being what you are, and you take it seriously. Hunting is a rush, but you work to keep that rush under control. You'll still hunt, you'll still eat. You're well-fed, even. But that's because you are absolutely methodical about it.

Someone who didn't know what you are would compare you to a traditional serial killer, and that's not too far off. Things like us that don't take it as seriously, who are sloppy in their work, *offend* you.

The hedonist

The hunt is the best thing you have ever felt. Eating - *feasting* - is a rush like nothing else. You find it to be nothing short of true ecstasy.

You believe in combining the joys of life, feasting, fucking, pain, and pleasure. You want to grab life in both hands and suck it dry, down to the marrow. You're a glutton for sensation, and you revel in sharing it just as much as you love to indulge on your own.

The packleader

Wouldn't life be so much better if we all worked together? You love things like us, and you know in your soul that we are meant to be pack hunters. Every failure any thing like us has ever suffered can be traced back to working alone. You plan to fix that.

You are the one best suited to lead us. Nobody else has what it takes. You will build a pack, you will show the doubters how wrong they are, even if you have to drag them kicking and screaming. It's that simple.

The supremacist

Things like us are the apex of evolution. We are the most supreme beings to have ever graced this world, and the world should belong to us alone. Everything else is weak and meant for us to subjugate.

The idea that things like us would try to eat one another is anathema to you, *that's* the *real* cannibalism here. But you're not above ripping out a throat that would dare challenge the truth and the change that must come to take what's rightfully yours.

Humanity

When things like us get around one another, we start to break down, losing chunks of our humanity, almost always in a way that is unique to the individual. And one concrete thing is always the first to go. Some people experience changes of the mind, others of the soul. These things are arranged here from most cerebral to most emotive.

Select one thing from this list that is the *first* thing you start to lose when around other things like us. Do not share this with any other players.

Higher order processing

When you get around other things like us, your ability to take in information, make sense of it, and form rational decisions begins to deteriorate. You get confused more easily, then make illogical or strange decisions, and finally start to break from reality.

Prosopagnosia

The more things like us you're around, the harder it is to tell them apart. Faces begin to blur together, and you eventually lose all ability to visually distinguish individuals. You may say or do the wrong things with the wrong people. You're forced to rely on other senses to try and tell people apart.

Self preservation

You become increasingly reckless when around others like us. You start taking bigger and bigger risks, caring less about caution, until eventually you cannot even register threats to your own body. It's like your physical self doesn't even matter.

Sense of self

You find it incredibly easy to lose yourself in a crowd of things like us. Your sense of yourself as an individual begins to deteriorate. You become very susceptible to suggestions and then start to mirror others with a stronger force of personality, until you find it hard to make decisions on your own.

Inner monologue

There's a little voice inside your head that is, fundamentally, you talking to yourself. This is where you reason, where you compare and contrast, where you work things out that aren't instantly obvious. That voice gets quieter and quieter around others of our kind, until it goes away entirely, leaving you struggling to think clearly and making your reaction time slow as the loudest voices around you seem to replace your own.

Inhibition

It's a lot like being drunk, being high, being fucked up in some way that changes your very personality. The more time you spend with things like us, the more you feel your inhibition slipping away. Bad ideas start to look better and better, until you can't think of any reason not to just go with your first impulse at any given moment, self control vanished.

Reservedness

Even if you're typically shy, quiet, or introverted, being around others of our kind changes something in you. It brings out a version of you that is outgoing, confident, even gushing. You start to get a rush out of connection with things like us, wanting desperately to engage and keep engaging, until you're willing to chase someone down, even restrain them, just to be around them longer.

Empathy

There is a basic part of all people that allows them to empathize with what others are feeling, to understand where they might be coming from. The longer you're with other things like us, the worse you become at this, until you cannot possibly fathom why anyone would behave in any way other than how *you* would. At its worst, you struggle to recognize that anyone but you matters at all, that anyone but you is even a real person.

Patience

Children aren't born patient. They have to be taught. You might have all the patience in the world, holding yourself back from eating for moral or logistical reasons, waiting on people to see your side of things. Things like us deteriorate that in you rapidly, until you end up aggravated, testy, rushing every issue, refusing to wait for anything.

Humility

You may already think highly of yourself, or you may generally have a very low self-opinion. It doesn't matter. When you get around our kind, any ability to be humble goes away. You become arrogant, cocky, self-assured. Eventually you start demanding others recognize your superiority and you'll force the issue if they don't.

Mercy

The ability to judge a situation and decide that you should stay your hand is the very first thing you lose around things like us. Over time, you become a creature obsessed with your own personal ideas of justice, growing angrier and angrier at things that violate that sense. You'll demand retribution, at worst for every little slight, real or imagined.

Faith

Everyone believes in something. God, a mission, a cause, a leader, themselves. When you're around other things like us, this decreases in you, until it's gone. Even if it means losing your deepest sense of meaning in life, even when it causes you great distress, you can no longer believe in whatever you believed in before.

Love

Whatever it is you love -- the hunt, your family, yourself, a job -- it matters so much less when others like you are around. You find yourself disregarding whatever it is you care about most, losing passion for it. Sometimes you want to replace that feeling with the love of something else. Sometimes you lose all zest for life and grow angry at its absence.

Goals

Everyone has something they want. Sometimes it's your life's work, sometimes it's just what you want tonight. These things have been arranged from most concrete to most ephemeral.

Select one major goal from this list. Feel free to interpret what it would mean to your specific character. Do not share it with any other players.

“Bones and All”

You want to do something that is the domain of only the most devoted (or starving) things like us: you want to consume all of someone, bones and all. Maybe you've done it before and crave it. Maybe this has long been a goal of yours.

Find someone

You're looking for someone. Alive or dead, friend or foe. You won't be satisfied until you know where they are.

Get revenge

Someone has wronged you. You want revenge -- whatever that means to you. It's as simple as that.

Learn more about your affliction

You're under-educated. You crave knowledge and are seeking out someone who can give it to you.

Impart your wisdom

You've been what you are for some time now, and you've learned a few things. You won't be around forever, and you need to pass this wisdom along.

Quiet the hunger

Maybe you want to die. Maybe you just want to eat. Maybe you need the hunger gone, or maybe you'll be alright with it being just a *bit* less intense. Regardless, you *need* to quiet this hunger, whatever it takes.

Stop yourself from feeding

You do not want to feed again. You're desperate to hold yourself back, just a little longer... or forever.

Escape

You're running from someone or something and you refuse to be caught. You must escape it.

Purge the competition

Others like you are nothing but competition, big fish in a pond too small. You've set out to rid your territory of them.

Cull the weak

Not all things like us are cut out for the life you know we're capable of. And you've taken it upon yourself to cull the weak -- whatever that means to you.

Get rid of the dangerous

Some things like us are truly, deeply dangerous to the rest of us. You need to rid our population of that filth -- whatever that means to you.

Protect someone

Someone out there, another of our kind or someone who isn't, a family member or a friend or someone who doesn't even know your name... they need you. You're all they have, whether they know it or not. And you need to protect them.

Find a muse

Muses inspire. You want to be inspired in whatever it is you do, or whatever you aspire to do. You will find this source of inspiration, whether they want to be found or not, and you will make them yours.

Feel safe

You don't feel secure right now. You *need* to make yourself feel safe -- whatever that means to you.

Revel in what you are

You love yourself for *exactly* who and what you are. And you mean to celebrate.

Connections

Finally, you'll make two connections. One connection will be close and one will be distant. You'll have the opportunity to explore these connections further at the workshops, but we recommend you connect with fellow players to make connections prior to gameplay.

Aim to have these two connections be as distant and unrelated to one another as possible.

Close connections

This is someone your character, at some point in their life, knew very well. They may even be a current connection.

They might be:

- A family member
- A former best friend
- A lover
- A long-time pack member
- The one who taught you how to hunt

Distant connections

You once crossed paths with this person, but for whatever reason you didn't remain close, or you didn't learn much about one another when you met.

They might be:

- Someone you spent a night hunting with
- A former interloper on your territory
- The serial killer who held you captive
- Someone you've never met, but whose smell haunts you
- The enemy that got away

Filling in the rest

Now that you have your build and your connections, you can fill in the other details of your character. Consider what kind of person would have this specific set of outlooks, vulnerabilities, and goals. Consider how this person came to know their connections. Consider why this person is here now. Consider how this person came to realize they were a thing like us.

While your mechanical build needs to be kept private, we encourage you to share your concept openly with other players to facilitate and deepen connections.

Costuming and props

This game involves physical contact, being outdoors, and lots of fake blood. Costuming should be comfortable and suitable for rough outdoor play. It also must be items you're comfortable having stained or otherwise ruined. We encourage you to use old or thrifted clothing you're not attached to.

We also strongly suggest you wear sturdy socks and supportive footwear such as hiking boots. If you need any other items to improve your ability to move freely, such as braces or KT tape, we ask that you wear them or have them handy.

Part of costuming for this game involves keeping an in-character bag handy. This is your character's "go bag." They may be living out of it, as many things like us are transient to hide their crimes, or it may be their kit just for hunting. Pack this bag with props and items that your character would likely have, including hunting gear (like zip ties and prop knives) and sentimental personal items (like a family member's old jewelry or a mysterious letter).

During gameplay, we encourage you to leave this bag lying around, to pull props from it to generate roleplay, or to rifle through other bags belonging to those around you. They are intended to generate scenes and spark conversations.

Note that, while we encourage you to pack contact-safe boffer or stage props such as baseball bats, axes, or knives, guns are exceedingly rare in this setting. *Please do not pack prop firearms of any type.*

For safety, please do not pack anything in this bag that is sharp or hard enough that falling on it might seriously injure you.

For logistical reasons, *this bag may not be a black fanny pack.* Black fanny packs are always treated as off-game to facilitate their use as a meta technique.

Sample Builds

There are thousands of ways to play this game. Even if you created one of these exact builds, we believe you would bring a unique perspective to it. These are merely examples of ways to interpret the guides.

Krissa

Packleader / Inhibition / Find a Muse

Krissa believes deeply that things like us are the next stage of evolution, and wishes deeply to grow the pack she's already started. When around others, she becomes increasingly physical and intensive about preaching for a connected future, losing herself in her sermons. She knows she cannot lead alone, and seeks a co-leader who can keep pace with her ideology.

She is closely connected to her husband and pack member, *Nox*. She's loosely connected to *Tabby*, an ex-pack member who left after a blowup fight.

Green

Siren / Faith / Escape

Green lures in their prey by being intensely charismatic. They hunt on large college campuses, targeting lonely-looking types who are desperate to make a friend. They rely on the idea that a higher power made things like us on purpose, but they lose that sense of holiness when exposed to others. They were hunted down by an Inquisitor-type last year, and only recently got away from them.

They are closely connected to *Margot*, their beloved sister, though they haven't seen her in two years. They are distantly connected to *Tor*, who hunted them down and held them captive and ate parts of them for over a year.

Thames

Repentant / Inner Monologue / Get Revenge

Thames is a nurse, and has perfected the art of scavenging, only feeding on those already close to death, unable to stand the idea of actively hunting. When he spends too much time with things like us, he starts losing the little voice inside his head. This terrifies him so much that he actively avoids others. He massively resents his mother for abandoning him to fend for himself at fourteen, and knows he will try to kill her if they ever meet again.

He's closely connected to *Jericho*, the boyfriend he left after a huge disagreement about how they hunted. He's loosely connected to *Jane-Sarah*, his mother who abandoned him as a teenager.

It's a relief, don't you think?

Not being alone?

Even if it's just knowing there's more.

Even if you can't see us.

Credits

Halden Ingwersen

Sean Metzler

Our story inspiration originates with *Bones and All*.

Our aesthetic inspiration is largely drawn from *It Follows* and *Wristcutters: A Love Story*.