

KULT

♦ divinity lost ♦

LA CELA

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LA CENA

III

IAMI, 1967. RAFAEL AND ANA CRUZ HAVEN'T seen their eldest son, Eduardo since the beginning of the Cuban Revolution. With the news of his booking on the last Freedom Flight of the month, they have planned an extravagant dinner to welcome him home. All of his immediate family will be there – his parents, his aunt, his younger siblings. Everyone. All in one dining room, for seven courses, the fans lazily turning in the oppressive humidity of the Florida night. Close. Too close.

Hope they don't find out, mijo.

La Cena is a one-night scenario, presented in three Acts. Up to five players take on the roles of members of the Cruz family, all trying to make it through this emotional reunion.

PLAYER CHARACTERS

In the summer of 1967, the temperature and tensions are simmering in Little Havana. America hasn't yet forgotten how close she came to nuclear annihilation at the hands of Fidel Castro. Two years ago, the Cuban government declared that its citizenry would be allowed to leave – but that they would have to find their own way out. The small stream of pro-capitalist elite has swelled to a river of immigrants, all desperately trying to escape the embargo-induced famine on Cuba. The US Coast Guard is overwhelmed by fishing boats, makeshift rafts, and other vessels all making their way north through the stormy Florida Straits. Sometimes, all they find is a derelict of corpses, their eyes empty, forever turned towards the capitalist dream of the United States.

To solve this problem, the US government created the Freedom Flights. Two times daily, morning and evening, a flight leaves Havana for Miami International Airport, packed with *cubanos* seeking a new home among the *norteamericanos*. Passengers on the Freedom Flights are given preferential immigration treatment, due to the nuances of Cold War politics, and many become American citizens within three years. The Cuban government refers to these refugees as *gusanos* – the lowest of worms – and harasses them, imprisons them, and occasionally strips them of all of their valuables (including the clothing on their back) if they seek to leave the country. This has not stopped Cuban citizens from taking advantage of the Freedom Flights – there is a waitlist of over five hundred thousand people already.

Rafael Cruz was a Batista supporter who left the country in 1958, a half-step ahead of the revolution. The majority of his family came with him, including his wife's sister, Novia. His eldest son, Eduardo, stayed behind. Eduardo had gone to university in Havana to study finance, but discovered communism instead. He dropped out and joined Castro's revolutionaries. Rafael did not make any attempt to bring his wayward eldest along when he arranged his family's departure.

The Cruzes have done well for themselves. Rafael has found his niche in Little Havana and built a tidy fortune on the backs of immigrants looking for a home. His second son, Anton, has taken Eduardo's place as favored eldest, and is studying medicine. His children are in private schools. His mistress is not known outside of the family. By all appearances, the Cruzes are doing well for themselves in this new *norteamericano* life.

Or they were, until Eduardo called from a payphone and let his mother know he was coming in on a Freedom Flight in July. The family has been scrambling to get everything ready for him since then – all except Rafael, who refuses to acknowledge that his son exists. His coldness has been a strain on the family – but love means never having to say you're sorry, right?

The sad thing is, Rafael is right. The real Eduardo is either dead or disappeared. The creature in Eduardo's place is a dream simulacrum, formed from the resentments and wishes of his family members and comrades, as well as from bits of his human self. It plans to make the rest of the family its slaves, feeding upon their dreams and thoughts – but it will have dinner first. Why waste the seven-course meal, and the feast of the emotions of homecoming and safety?

La Cena runs best with between three and five players, though one could theoretically run for up to seven people. Players can pick from any of the following cast of characters. Any player character (PC) not in play should be used as a non-player character (NPC) by the gamemaster (GM). If possible, the children should be picked first, with Rafael, Ana, and Novia to be used as NPCs by the GM.

Rafael Cruz: The patriarch. A true Cubano machismo, and landlord for Little Havana. Married, with a woman on the side.

Ana Prieto y Cruz: Rafael's wife. Fully aware of her husband's affairs, and is stretched to her breaking point. Deeply attached to her children as a result – except Sol.

Eduardo Cruz: The eldest son, to be played by the GM.

Anton Cruz: The middle child. Studying to be a doctor. Has been having nightmares of an urban hellscape since he was small. Lately, they've been getting worse.

Ramira and Learco Cruz: Twins, still in high school. Deeply emotionally and psychically enmeshed. Their mother's unwilling favorites.

Sol Cruz: The youngest. Quiet, polite, with the exception of an occasional (psychic) outburst. Ana's scapegoat child.

Novia Prieto: Ana's sister, living in one of Rafael's tenements in Little Havana. In order to keep her house, she slept with Rafael – then later gave up her child, Sol, to avoid blackmail.

STATS FOR NPCs

The dream creature, Eduardo Cruz, has its own stats (see below), but if the GM also plays one of the human family members he can make Moves for them as usual. If Sol is a NPC, the GM can use the options in her **Telepathy** Advantage as Moves (without rolling as usual). Each human family member can take **3 Wounds** and have the Harm Moves:

- ◆ Subdued.
- ◆ Unconscious.
- ◆ Dead.

SCENARIO THEMES

Family Strife

For all of their outward-facing wealth and charm, the Cruzes are not a model family internally. There is no healthy flow of information or erection of boundaries between any of them. Screaming fights between Rafael and Ana are common, often with dishware being smashed and one or both of them being slapped or shoved against a wall. Children and servants (the Cruz family has a cook, two maids, and a driver) try their hardest to be out of the room as fast as possible if Ana is drinking or Rafael has gotten quiet. The only reason Anton still lives in the house any more is that his medical residency stipend will not pay for a living situation in the style he's used to. Sol buries her head in her pillows at night. The twins are the only ones who seem relatively unaffected by their parents' enmity – though they are never seen out of each other's sight.

This is where the real horror of *La Cena* comes from. People harm each other all the time, no magic or demonic pacts are necessary. Some build their own hells with tortures that would make a nepharite blush. Some just have their hells bonded to them through blood and birth.

Eduardo is not the monster in this story. Not really.

Claustrophobia

The problem with family is, of course, that one cannot get away from them easily or well. In mainstream US society, forgiving the sins of one's blood is expected. Reasons may range from "it's so hard to be a parent and they didn't know better" to "love means never having to say you're sorry." This norm is exacerbated among southerners and *cubanos*, and taken to its logical extreme within Rafael Cruz's household. Your family is something to kill and die for. Any parental infraction or assault within the bounds of the home is treated like a weather condition: you hit your wife because she's uppity, you hit your children because you love them but you lost your temper once, or you throw a plate at your husband because he's bigger than you and he can take it. The unforgivable sin is leaving the "safe" chains of the family and putting others first. Boundaries are unacceptable. Anything but obeying the absolute will of the parent is anathema.

In a way, the Cruz household is a microcosm of the Illusion. Every servant and family member is trapped under the watchful eye of Rafael and Ana Cruz, all playing out their roles and kept from their true selves by seemingly unbreakable bonds of blood, guilt, and love. Once you fall into the Cruz household, you cannot get back out without heroic effort.

This should be reflected in the choice of scenery and aesthetic throughout the game. From the jangly mix of Johnny Pacheco and Bill Haley and the Comets on the cabbie's stereo, to the fans lazily turning in the dining room but never providing enough of a breeze, there should always be a sense of being slowly crushed and melted beneath the hot Miami skies. See the *Tips for the Game Master* section below for more information.

Assimilation

Much to the Cruz's chagrin, however, their norms are not universal outside of their pleasant Mediterranean Revival home on Coral Way. A well-beeled landlord attacking his wife or

vice-versa outside of the confines of their home would be the stuff of society gossip for weeks. The Cruz family, for all of their wealth, is still only on the outskirts of *norteamericano* society. For all that they can pass as white Miamians, at the very least their accents betray them. Cubans are regarded with a certain amount of suspicion in Miami at this time; while the US government prioritizes their immigration and repeatedly refers to Castro's *gusanos* as important and valuable allies in the fight against global communism, the American public aren't so sure. *Cubanos* are regarded with the same level of respect as *puertoricanos*, which is to say, not very much at all. Little Havana is regarded by much of Middle America as a chaotic slum in the center of an otherwise pristine beach city. Speaking Spanish as one's first language is a sign that you're an immigrant, and therefore dangerous. *Cubanos* are blamed for all sorts of crimes and accused of bringing down property values.

The Cruzes strive to fit in. Rafael half-regards himself as a *norteamericano* and did so even before he and his family left for Miami. His children are enrolled in the best schools and have private tutors. He rarely attends directly to his tenants and is chauffeured around in a Lincoln. Anything he can do to turn his family into model *norteamericanos*, he will do.

On a more supernatural note, it is deeply important for the Eduardo doppelganger to fit into the social dynamic of the family and pretend to be the black sheep of the Cruz family long enough for his parents to accept him. In that sense, it will be assimilating into several different cultures at once. To not be seen as strange or out-of-place anywhere is of paramount importance.

TIPS FOR THE GAMEMASTER

Setting the Scene

La Cena is an atmosphere-heavy game set in Miami during the late 1960s. As such, a GM should not skimp on description. The players should feel like they are choking on fumes in the back of a taxi with no air conditioning, taking shelter from their family in their room in the afternoon with a window open to the busy street, or bound to a wicker chair by their own obligations at dinner. Some easy ways to do this:

Describe the smells. The cab smells like old cigarette smoke and hot gasoline. Anton's room might smell like air freshener with a faint hint of antiseptic, whereas Sol's room probably smells like warm sunshine and lilacs. Especially important are the heavy smells at dinner. Smell adds a dimension to a game that might otherwise go unnoticed.

Describe the scene in terms of captivity. You can't leave a cab until your destination once you're in it, unless you want to get run over. You can't leave a family dinner without causing a scene. All three parts of the scenario should be a microcosm of our imprisonment under the Demiurge. Make the characters feel as claustrophobic and closed-off as possible. The rest of the world should be viewed through a window or a door.

Describe touch – or lack thereof. Healthy touch is rare in the Cruz family. Every touch should be sudden, desperate, violent, unexpected, or alarming. Any touch could be a slap or a caress. Similarly, characters like Anton and Sol might be suffering from an extreme lack of touch.

Describe tastes, especially during dinner. Does the beef wellington taste coppery and hot on the tongue? Did the garlic soup burn Novia earlier in the dinner? Taste can be a quick way to emotion, especially in a game with some magical realism elements.

Scene prompts. Each central scene comes with italicized prompts that suggest something for the GM to describe to move the scene along. Feel free to use these or not as you see fit.

Music. Each scene comes with a series of songs to build theme and mood. Feel free to use these as appropriate. Experiment and find your own!

Pushing Conversations and Tensions

While the family might have a lively conversation, for a given value of lively, the players may have difficulty doing so. Should this arise, the GM can feel free to make use of both the family's own weirdness and the presence of a dream creature in the house. Feel free to ask open-ended questions when roleplay gets slow. What do the twins notice their mother doing out of the corner of their eyes? What is the unknown voice whispering to Sol during the soup course? Why can't Anton seem to choke down his lemon sorbet? Avoid steering the conversation too much – give the players enough rope to hang themselves, in true *KULT* fashion.

Eduardo

As stated repeatedly above, Eduardo is not the true villain of this piece. Rather, he is a sort of karmic punishment for the seething, hidden violence (both physical and emotional) and sins of the Cruz household. He is a ravenous dream creature who wishes to steal the energy generated by the familial strife to make himself more real. Character's worst fears may be brought to light, or some of their secrets may be dragged screaming into the public eye.

The GM should only use Eduardo's *Dream Field* when play is slow and at appropriate moments; not as an engine for a rail-roaded plot. The focus of the story is the family dynamic, not a dream beast taking a Cuban family on a gonzo, gaslighting adventure. Visions should always relate to things that happened in the game or that were established as character history. The walls should not just bleed because it's creepy. Instead, the *Dream Field* should reflect the insecurities, hatreds, and fears of the family member in question. Eduardo is not creating their familial torture. He's just reflecting it.

IC Secrets versus OOC Safety

Some groups who play horror games aren't interested in "spoiling" the adventure before they play through. Others are more interested in knowing everything beforehand so that, while they might be terrified in-character (IC), they can enjoy the experience out-of-character (OOO). Both are valid playstyles, but for some

groups, they might be incompatible. Be sure to talk to your players beforehand to establish what they want to know and what they want to find out, both IC and OOC, so that there are no unpleasant surprises for anyone at the table.

Family drama can be intense in a deeply unpleasant way, especially for players who have unhealthy family dynamics in real life. *La Cena* deals with sexual coercion, gaslighting, alcoholism, and child abuse, among other things. These themes can be traumatic and should be handled carefully. The GM should be sure to have a safety mechanic in place for when the play gets too much. Whether it's an X card, a spotlight system, or some other method of the players calling a brief halt to the action for a breather, the GM needs to make sure all players (including the GM themselves) feels safe at the table.

THE SCENARIO

It's July, 1967. Miami is 90 degrees Fahrenheit. The heat ripples off the tarmac of the airport and shimmers on the waves off of Biscayne Bay. The city seems to slow down during the hottest parts of the day, like flies buzzing on a beautiful corpse. At night, though, the city comes alive as the neon shines off of the Art Deco buildings and the air sings with Caribbean music, making the whole thing seem like a massive beating heart.

It is into this hot, breathless city that Eduardo Cruz, black sheep of the Cruz family, enters to reunite with his mother, father, and siblings. Play begins with members of the family meeting Eduardo at the Miami International Airport and progresses throughout the evening.

An important thing to remember is that Miami is hot, both literally and figuratively. Lazily turning fans, broken air conditioners, and sulking breezes combined with brightly-colored buildings and light clothing can either seem claustrophobic or sensual, depending on who you ask. When Eduardo returns, Miami is in a mild drought, and the cooling winds are fickle at best. Feel free to play this up as much or as little as suits your game.

CENTRAL SCENES

La Cena has three major scenes, or acts, in which several smaller scenes are contained. These should be run in chronological order.

Miami International Airport

It is July of 1967, and Eduardo Cruz is coming home after supporting Castro's revolution. There was no warning. Three days before the flight came in, the family received a phone call. The Cruz household has been in an uproar ever since.

Before anyone goes to the airport, players should establish how their characters feel about this. Who is looking forward to Eduardo coming home?

Who wishes he'd stayed on the island? Why? If desired, the GM can run the scene where Eduardo Cruz reveals he's coming home to establish further feelings.

This scene begins in the car on the way to Miami International. The ride to the airport is fairly short and smooth. The family will find Eduardo waiting outside of the terminal for them. How do they react?

Rafael: *This is the first time you've seen your son since the screaming fight years ago. He only looks a little older and a little more worn. Do you wish he was dead? Do you embrace him?*

Ana: *Your eldest son is finally home. Why do you feel tears in your eyes? Shouldn't you be happy?*

Novia: *This is the first time you've ever laid eyes on Eduardo, except for the photos you've spied carefully tucked away in Ana's bureau. How do you feel? Why do you catch your breath?*

Anton: *Something is wrong. Your brother was your age now, when you left Cuba. Why does he not look a year older?*

Learco and Ramira: *Your joy at seeing your older brother melts away into panic when you realize you can't hear each other thinking.*

Sol: *You're curious about this new older brother of yours. He seems different from everyone else, somehow.*

On the way back home, the Cruzes' car gets stuck in Miami afternoon traffic. The family members are now stuck in a small box in the heat, and the air conditioner is broken. The family driver has what might be called an eclectic taste in music, ranging from Frank Sinatra to the Box Tops to Los Compadres. He seems to prefer it loud and jangly, whatever it is.

The GM should run this act until the silence outlasts the conversation, and then move on to the next scene.

Music

- ◆ "Something Stupid" by Frank and Nancy Sinatra
- ◆ "Letter" by the Box Tops
- ◆ "Cuban Pete and Sally Sweet" by Desi Arnaz and Lucille Ball
- ◆ "Apple Peaches Pumpkin Pie" by Jay and the Techniques
- ◆ "Higher and Higher" by Jackie Wilson
- ◆ "You Can't Hurry Love" by The Supremes
- ◆ "We Can Work It Out" by the Beatles
- ◆ "Guantanamera" by Los Compadres
- ◆ "Y Sabes Bien" by Los Zafiros
- ◆ "Guarachi Guaro" by Dizzie Gillespie and His Orchestra
- ◆ "Bossa Cubana" by Los Zafiros

Coral Way

This act begins when the car finally arrives at the house on Coral Way. Eduardo unceremoniously throws the half-empty duffel bag out of the trunk, and looks around as though expecting something to happen. Family members might notice that this is nowhere near the amount of luggage they might have expected him to have.

There are tearful greetings and not-so-tearful introductions. Throughout all of this Eduardo appears slightly dazed, as though he's not quite sure where he's found himself.

Though siestas are not customary in Cuba, the Cruzes are wealthy and are taking an hour or two to freshen up before dinner. The GM should use this time to explore the house. It's a beautiful, airy, Mediterranean revival, painted and decorated to Ana's obsessively perfectionist standards. Every room is bleach white or a bright pastel, with brass and earthenware fixtures everywhere. The back yard has just a few too many palms on the tiled patio, and fans turn lazily in every room, stopping just short of an actually useful breeze. The entire house is a little too warm and stifling, but very pretty.

The thing in Eduardo's skin might take this time to get used to its new surroundings. Other family members can take this time to have scenes with each other and establish relationships. Some suggestions:

Learco and Ramira are tormenting Sol. When she cries and yells at them to stop, one of them says "well you're not our real sister!"

Rafael corners Novia in the kitchen. The other servants try not to watch as her protests turn into desperate shrieks.

Eduardo runs into Sol on his way to the bathroom. If she's fleeing the twins, she's crying. He has no basis for how to interact with her. Their conversation is odd and robotic.

Ana and Novia get into a fight, ostensibly over the quality over the meal, really over Rafael and Sol.

Anton finds Eduardo or Sol or both in Limbo. Where Eduardo has a black hole for a face, Sol has suns for eyes.

Sol takes a nap and has dreams about a man with no head and Anton falling into hell.

Eduardo gets to know different members of his family.

Music

- ◆ "Downtown" by Petula Clark
- ◆ "Fever" by La Lupe
- ◆ "Cuando Calienta El Sol" by Hermanos Rigual
- ◆ "Tanga" by Machito
- ◆ "Call of the Jungle Birds" by Tiro Puento
- ◆ "Recuerdos de Ipacarai" by Orquesta Aragon
- ◆ "Puro Teatro" by La Lupe

The Dinner

The Dinner, or *La Cena*, is a little different than the rest of this scenario. There are seven courses, and each is rigidly defined. Each course has a question attached, and a result depending on the answer to that question. Limbo begins to bleed into the dining room as the courses go on, and polite conversation is forced to its limit.

Establish who is sitting where at the long dining room table before playing out the courses. Novia is the only exception, as she is serving.

This section includes a question to be asked at the beginning of each course. Each question is also associated with one of the seven deadly sins. If answering the questions prompts the character to act out the appropriate sin, the players may roll to [See Through the Illusion](#). Each character description (see *Player Characters*)

also includes a series of action or conversation prompts during the dinner. The players should all look at the questions at the bottom of their character sheets for inspiration, if conversation slows to a lull. Rearrange the game table to look like a dining room table, if that would lend more verisimilitude to your players' experience.

If conflict occurs, Eduardo's dreamy nature gets stronger, preying on the energy generated by the resentment, anger, etc. Those **Seeing Through the Illusion** will notice small things amiss with their meal – blood where it shouldn't be, shrimp coming alive and skittering away, the screams of dying calves, etc. This is Limbo leaking in. If someone sees through the Illusion, they are halfway between Elysium and Limbo, and may not leave the table. To those not **Seeing Through the Illusion**, those who appear to be carrying on the conversation/argument. As the family fights, the Limbo visions get stronger and more violent.

If the family works out their differences, he subsides. Eduardo's presence becomes wispier with every apology and may fade away completely. It is entirely likely (though not probable) that the dream creature will starve during this dinner, if the family resolves their conflicts. Should this happen, those who were stuck in Eduardo's dream realm are struck with an agonizing migraine as they tumble back into Elysium. They suffer nightmares for a week thereafter.

Shrimp Cocktail. *What do you resent most about those around you? Envy.*

Sopa de Ajo. *What do you feel most pressured by? Sloth.*

Caesar Salad. *What makes you an exception to the rest of your family? Pride.*

Lemon Sorbet. *What can you not get enough of that another family member has too much of? Gluttony.*

Pollo de Coco. *What do you hate most about Eduardo? Wrath.*

Beef Wellington with Truffles. *What punishment is worth those at the table? Lust.*

Diplomatic Bread Pudding. *What do you want most now? Greed.*

Music

- ◆ "La Luna in tu Mirada" by Los Zafiros
- ◆ "Mis Anhelos" by Celia Cruz
- ◆ "Obsesión" by Rolando Laserie
- ◆ "Tiene Sabor" by Sensacion
- ◆ "Todos Locos" by Herbie Mann
- ◆ "Cubano Chant" by Martin Denny

Ending

The dinner ends, but the family lives on. How does this change them? Are there new alliances made and forgiveness doled out? Or does the night end with bruises and broken plates? Consider how the family might go down the paths towards Enlightenment and Awakening after this.

Eduardo visibly changes during the dinner. He grows stronger the longer a conflict is prolonged, and weaker if resolutions are made. If the family continues arguing all the way to the end of the dessert course, he becomes fully solid, but filled with

anger, resentment, and confusion. He is cemented in the world as a dream of rage and pain, and he will take that out on those he can reach. This might be his family – or, due to the seed of love and expectation planted by those arguments, might be other people in Miami. Eduardo will rack up a truly massive body count if he is not killed – likely starting with his own family.

Either way, he is a vicious force of destruction, and the only way to stop him is to go into Limbo and cut his connection to the real world; otherwise, he just manifests again in his bedroom if hurt or trapped or killed. Should a family member or other character manage to make it into Limbo, they will find a dream of Eduardo's agonizing dying moments in a Cuban prison. They will need to cut out his heart to sever the connection to the dream creature.

If the family *successfully and genuinely* resolves *all* of their differences at dinner, however, the dream creature disappears in wisps of smoke. The family are temporarily put into shock, then the phone rings and it is a friend who is still in Cuba, letting them know that Eduardo's body was found, mutilated and burnt. It looks like he was heavily tortured with clubs and electricity before being put to death. He was tossed on top of a mass grave and covered with a thin layer of soil. Removal of his body might mean death for the doppelganger. Now the family can mourn or take action as they see fit.

CHARACTERS

Show this list to the players.

- ◆ **Rafael Cruz:** The patriarch. A true Cubano machismo, and landlord for Little Havana. Married, with a woman on the side. Late 50s. His sin is *Lust*.
- ◆ **Ana Prieto y Cruz:** Rafael's wife. Fully aware of her husband's affairs, and is stretched to her breaking point. Deeply attached to her children as a result – except Sol. Mid-to-late 50s. Her sin is *Gluttony*.
- ◆ **Eduardo Cruz:** The eldest son, who has been missing in Cuba for quite some time. His sin is *Wrath*.
- ◆ **Anton Cruz:** The middle child. Studying to be a doctor. Has been having nightmares of an urban hellscape since he was small. Lately, they've been getting worse. Mid-20s. His sin is *Envy*.
- ◆ **Ramira and Learco Cruz:** Twins, still in high school. Deeply emotionally and psychically enmeshed. Their mother's unwilling favorites. Mid-teens. Their sin is *Pride*.
- ◆ **Sol Cruz:** The youngest. Quiet, polite, with the exception of an occasional (psychic) outburst. Ana's scapegoat child. 7 years old. Her sin is *Greed*.
- ◆ **Novia Prieto:** Ana's sister, living in one of Rafael's tenements in Little Havana. In order to keep her house, she slept with Rafael – then later gave up her child, Sol, to avoid blackmail. Early 30s. Her sin is *Sloth*.

EDUARDO CRUZ

Eduardo Cruz was the firstborn son of the family. He was talented, clever, and always interested in the newest "thing." He graduated just short of valedictorian in his high school and went on to study finance at the university of Havana. Instead, he discovered communism. The last time the family saw him, he was being thrown out by Rafael, whose screams shook the windows. He went on to fight for Castro, and as expected, died a torturous death after being captured in the guerilla battles.

The creature who came over on the freedom flight is not Eduardo Cruz. All of the dying dreams and visions of the communists, and Eduardo's own dying dreams of his family, pulled a creature into the Illusion from Limbo. It has gathered what it can from Eduardo's effects, but it hungers. It hungers for the heartbreak in his dying dreams, and it wants more. It decided the Cruz family would be the best place to get it.

Where Eduardo was vivacious, this creature is dazed and flighty. Where Eduardo was compassionate and fiery, this creature is robotic and cunning. It tries its best to present how it thinks Eduardo would to each person, but it just can't quite manage it. It is looking for love and conflict to sustain it, and it is desperate to get it from Eduardo's dysfunctional family.

LA CENA

Shrimp Cocktail

- ◆ Respond to all inquiries politely. Ask someone if this is a "new American thing." Innocently ask your parents how they feel about the new regime.

Sopa de Ajo

- ◆ Engineer a fight between two people. Pour your mother more wine. Treat Novia coldly.

Caesar Salad

- ◆ Shut down anything Sol has to say. Agree with Anton. Be frightened that Sol can see you for what you are. Exacerbate an existing conflict.

Lemon Sorbet

- ◆ Denounce Anton. Agree with the twins. Drink water when alcohol is offered to you. Spit at someone and deny that you did.

Pollo de Coco

- ◆ Act confused when someone tells you this is your favorite dish. Demand something else. Prevent an apology. Drink.

Beef Wellington with Truffles

- ◆ Prevent another apology. Make a toast to Novia. Try to make the twins fight each other. Make sure your parents don't apologize to each other.

Diplomatic Bread Pudding

- ◆ Prevent another apology. Desperately try to make any conflicts last. If you fail, fade into hateful wisps. Blame Sol and Anton.

Eduardo Cruz

Home: Dream.

Creature Type: Dream creature.

Abilities

- ◆ *Dream Creature:* Can only be killed by cutting the bond to Eduardo's dying dream-self in Limbo. Otherwise, the creature manifests again.
- ◆ *Emotional Feeder:* As emotional conflicts in the Cruz family grow, the dream creature gets stronger. Treat this as letting the creature be more dominant and aggressive the more the conflicts escalate between the family members.

Combat [2], Influence [4], Magic [3].

Combat [Novice]

- ◆ Grab hold of someone and pin them down.
- ◆ Give up and beg for mercy.

Influence [Powerful]

- ◆ Act as a mediator and then escalate things.
- ◆ Know someone's dirty secrets.
- ◆ Tell a convincing lie.
- ◆ Play out Rafael and Ana against their children.

Magic [Considerable]

- ◆ Inflict a tear between Elysium and Limbo.
- ◆ Feed on the emotions of the living [**Stability -1**].
- ◆ Enhance someone's emotions [**Keep it Together**].

Attacks

Eduardo only uses physical force to inflict strong emotions in others and defend himself. His end goal in the beginning is not to critically harm someone of his family members, but may change if the creature gets powerful enough.

Unarmed: **Grapple and pin down [-]** [Distance: arm, the victim must **Act Under Pressure** to get away]; **Twist arm [1]** [Distance: arm]; **Defile* [Stability -2]** [Distance: arm, the victim must be pinned down].

* For example kiss or touch a brother or sister in a disgusting way.

Edged weapon: **Cut up [2]** [Distance: arm].

Magic: **Feed on emotion [Stability -1]** [Distance: room, the victim must **Keep it Together**]; **Enhance someone's emotions [-]** [Distance: room, the victim must **Keep it Together** to control himself].

Wounds & Harm Moves

Wounds: ○○○○ ☠

- ◆ It's only a scratch.
- ◆ The creature plays subdued and begs for mercy.
- ◆ The eyes darken with wrath and the creature tries to kill the victim [**Keep it Together** to not get struck by fear].
- ◆ The creature ignores a serious wound.
- ◆ The creature cries for help.
- ◆ The creature is killed (but will return if the connection to Eduardo's dream-self aren't returned).

RAFAEL CRUZ

• Attributes



• Wounds

Serious Wounds (-1 ongoing)

Stabilized

	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>

Critical Wound (-1 ongoing)

Stabilized

	<input type="checkbox"/>
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• Stability

<input type="checkbox"/> Composed	
<input type="checkbox"/> Uneasy	Moderate stress:
<input type="checkbox"/> Unfocused	-1 to Disadvantage rolls
<input type="checkbox"/> Shaken	Serious stress:
<input type="checkbox"/> Distressed	-1 Keep it Together
<input type="checkbox"/> Neurotic	-2 to Disadvantage rolls
<input type="checkbox"/> Anxious	Critical stress:
<input type="checkbox"/> Irrational	-2 Keep it Together
<input type="checkbox"/> Unhinged	-3 to Disadvantage rolls
	+1 See Through the Illusion
<input type="checkbox"/> Broken	The GM makes a Move

• Who you are

Rafael Cruz is the patriarch of the Cruz family, and he makes no effort to hide or excuse that. Approaching his sixties, he is only just now starting to salt-and-pepper in both his hair and mustache. He is tall, broad-shouldered, and bellows like a bull.

Rafael was raised to provide for the family. He views this as his only mission, even to the exclusion of loving and caring about his wife and children. This causes a great deal of tension in the household, as any "gift" (including food or clothes) that is not met with sufficient gratitude will send him off on a torrent of roared emotional abuse. He swears he's never hit a woman, and he hasn't hit anyone since Eduardo left. Everyone inside the household knows how laughably untrue this is.

Rafael is deeply unapologetic for any of his behavior, including his ongoing sexual coercion of his wife's sister, the rent squeeze on his tenants, and his bastard daughter's continued existence in his household. If Castro could point to a more egregious example of capitalism than Batista, it might be Rafael Cruz. His purpose in life is to be rich and make sure his family is rich. Nothing else matters.

Not since he had to throw out Eduardo, anyway. Rafael would never admit it, but telling his eldest son he was no longer welcome in the family broke his heart. He has become less physical, but louder and crueller, since that night.

• La Cena

Shrimp Cocktail

- Tell someone they're dressed improperly. Say how nice someone looks while undercutting someone else. Ask a child about their schoolwork – it's never good enough. Praise Sol. Harass Novia.

Sopa de Ajo

- Taunt Ana. Harass Novia. Drink. Scold a child for slurping their soup.

Caesar Salad

- Complain about "rabbit food", eat it noisily anyway. Demand more dressing. Demand more wine. Demand a whiskey. Speak with an exaggerated American accent.

Lemon Sorbet

- Threaten to slap a child for misbehavior. Harass Novia. Harass Ana. Make it clear you think the children are your property. Get louder as you drink more.

Pollo de Coco

- Argue with someone. Do not let up until they agree you're right – even if they've convinced you. Drink. Consider crying. Tell your wife you love her. Tell Novia you love her. Tell Sol her actual parentage.

Beef Wellington with Truffles

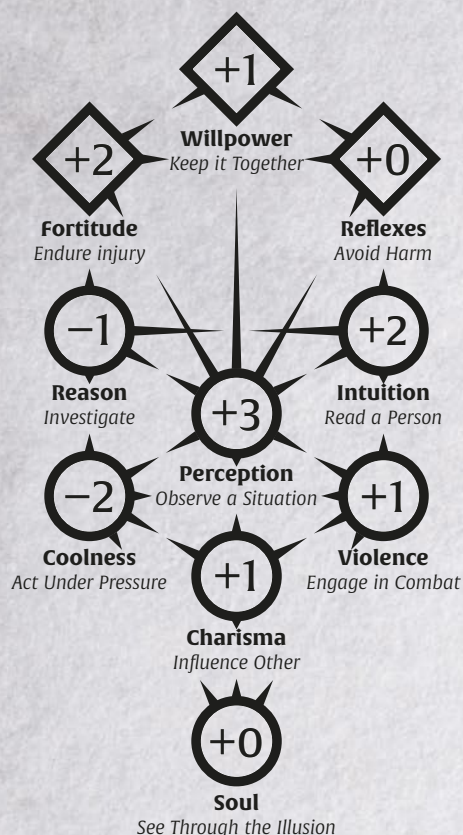
- If you feel it's appropriate, apologize to someone. Consider crying. Actually cry. Tell your family you love them. Tell your family they're a huge disappointment. Drink.

Diplomatic Bread Pudding

- Propose a toast, angry or no. Storm out. Prevent someone else from storming out. Kiss someone.

ANA PRIETO Y CRUZ

• Attributes



• Wounds

Serious Wounds (–1 ongoing) Stabilized

	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>

Critical Wound (–1 ongoing) Stabilized

	<input type="checkbox"/>
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• Stability

<input type="checkbox"/> Composed	
<input type="checkbox"/> Uneasy	Moderate stress:
<input type="checkbox"/> Unfocused	–1 to Disadvantage rolls
<input type="checkbox"/> Shaken	Serious stress:
<input type="checkbox"/> Distressed	–1 Keep it Together
<input type="checkbox"/> Neurotic	–2 to Disadvantage rolls
<input type="checkbox"/> Anxious	Critical stress:
<input type="checkbox"/> Irrational	–2 Keep it Together
<input type="checkbox"/> Unhinged	–3 to Disadvantage rolls
	+1 See Through the Illusion
<input type="checkbox"/> Broken	The GM makes a Move

• Who you are

Ana was raised in the classic Catholic style. Be a good wife, be a good mother, be a good housekeeper, and you will be rewarded in Heaven. If your husband is a bastard, turn the other cheek. Our Savior will kiss your bruises.

They said nothing about emotional scars, but Ana figures she has enough kisses from Jesus at this point to make a priest raise his eyebrows. She makes no secret that she hates her husband. Her children are her everything, and she's traded what little love she may have had for him for obsessive attention to them. She protects them from Rafael and gives them every advantage she can, to the point of smothering them. When Eduardo left, it completely broke her heart.

That's when she started drinking. Ana, once a beautiful matriarch, is now a haggard alcoholic with a constant wine flush. She miscarried several times due to her drinking habit, and her husband got so fed up that he stole her sister's baby for her to raise instead. Ana has no clear idea that Rafael is sleeping with Novia, but she has some strong suspicions, and that's enough for her to hate her sister too. She treats Sol coldly and clings to Anton and the twins with what little strength is left in her alcohol-soaked body.

• La Cena

Shrimp Cocktail

- Drink. Scold someone for being underdressed. Ignore Rafael. Snipe at Novia. Snipe at Sol. Talk sweetly to the twins.

Sopa de Ajo

- Drink. Drink more. Ignore the problems around you. Wipe off a twin's face.

Caesar Salad

- Drink. Ask Anton about his residency. Ask Eduardo an awkward question. Insinuate that Rafael can no longer perform his marital duties. Burp and don't excuse yourself. Commit another act of rebellion. Have an outburst at Eduardo.

Lemon Sorbet

- Drink heavily. Demand more wine. No, the better wine. Refuse to acknowledge Novia's questions until someone else asks them. Consider crying. Actually cry noisily into your sorbet.

Pollo de Coco

- Drink. Demand another napkin. Tell Eduardo how much you love him. Tell Sol what you think her parentage is. Scold the twins. Slap your husband. Cry. Pray in Spanish for something.

Beef Wellington with Truffles

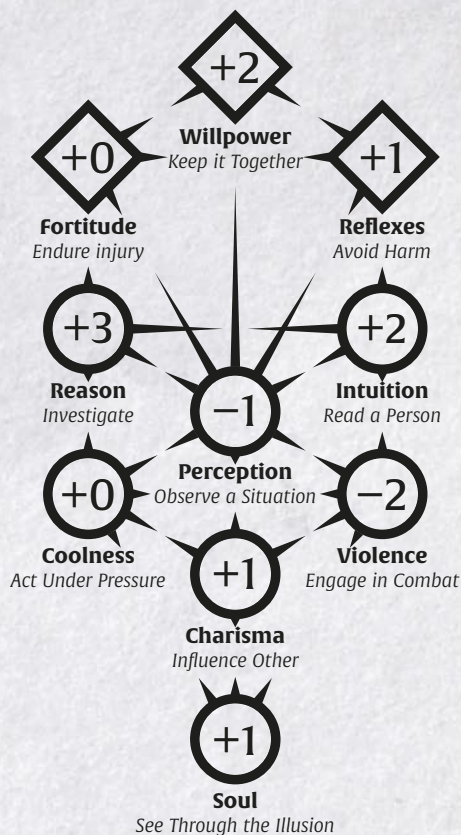
- Drink. Demand more wine. Steal your husband's whiskey. Propose a toast. If you feel it appropriate, apologize to someone. Possibly apologize to Novia. Break a dish.

Diplomatic Bread Pudding

- Drink. Pass out. Demand a bucket and more wine. Apologize to someone else. Tell someone you love them.

ANTON CRUZ

• Attributes



• Wounds

Serious Wounds (-1 ongoing)

Stabilized

	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>

Critical Wound (-1 ongoing)

Stabilized

	<input type="checkbox"/>
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• Stability

<input type="checkbox"/> Composed	
<input type="checkbox"/> Uneasy	Moderate stress:
<input type="checkbox"/> Unfocused	-1 to Disadvantage rolls
<input type="checkbox"/> Shaken	Serious stress:
<input type="checkbox"/> Distressed	-1 Keep it Together
<input type="checkbox"/> Neurotic	-2 to Disadvantage rolls
<input type="checkbox"/> Anxious	Critical stress:
<input type="checkbox"/> Irrational	-2 Keep it Together
<input type="checkbox"/> Unhinged	-3 to Disadvantage rolls
	+1 See Through the Illusion
<input type="checkbox"/> Broken	The GM makes a Move

• Who you are

Anton was always second-best to Eduardo. It is difficult to say whether or not he was upset when his elder brother was thrown out of the house, but he's certainly upset now. Because Eduardo is gone, all of Rafael's scrutiny has fallen onto his second eldest. He is his father's last chance.

Anton isn't interested in medicine, but he enjoys helping people, so he agreed to study to be a doctor. He's currently in his residential rotations at Mercy Hospital, and hates seeing children in pain. He will never work in pediatrics – but then again, maybe that's where he's best suited. He protects his sister, Sol, from the worst of the family abuse as best as he can, and he hopes to move out with her once he gets a house or an apartment. He has no idea of her real parentage.

Part of Anton's desperate need to care for other people is his terrifying visions. They started when he was a child as occasional nightmares. Now they happen at random. They haven't happened in the middle of surgery or care, thankfully, but it's only a matter of time. His visions are always the same: visions of a ruined city with a burning skyline and corpses littering the streets. He could explain it away as seizures, but he wonders if he's possessed.

• La Cena

Shrimp Cocktail

- Try to prevent someone else from being insulted. Talk kindly to Sol. Compliment Novia. Pour your mother some wine. Be cowed by your father.

Sopa de Ajo

- Keep any bitter or hateful thoughts to yourself. Let them leak out anyway. Drink. Be passive-aggressive to Eduardo. Ask Sol what she is doing in school. Talk to the twins about their interests.

Caesar Salad

- Pet and sooth Sol. Protect her from everyone else at the table. Be firm about this. Be nervous and stressed.

Lemon Sorbet

- Experience Limbo. Be shaken. Respond to questions as though you are being attacked. Respond with confusion. Choke on your sorbet to avoid talking to someone.

Pollo de Coco

- Resent Eduardo. Protect Sol. Argue with the twins. Yell at your father. Yell at your mother. Yell at Novia. Let all your negative feelings loose.

Beef Wellington with Truffles

- Apologize, if you feel it's appropriate. Tell Sol you'll take her away soon. Drink. Get drunk. Roll Falling, if necessary. Have an outburst at Eduardo.

Diplomatic Bread Pudding

- Leave early. Take Sol. Mean everything you say.

• Disadvantage

Falling

Sometimes you get terrible visions of a nightmarish city. *When you get stressed, roll +0:*

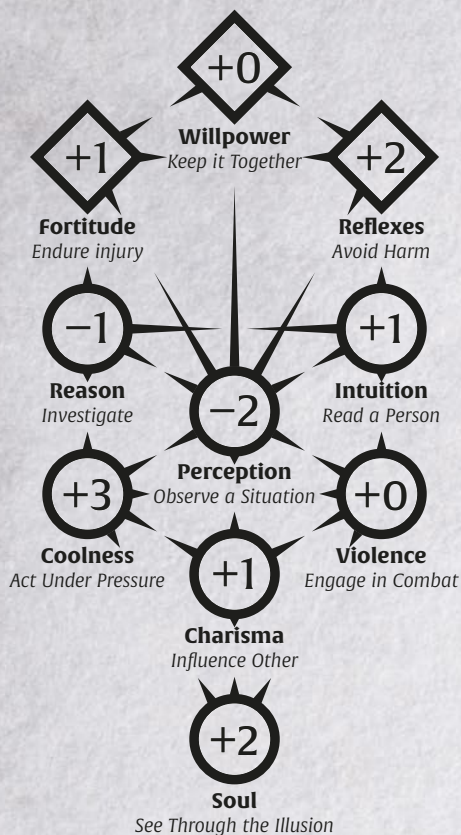
(15+) You resist the vision.

(10–14) The vision overpower you.

(–9) You get stuck in the vision until you find a door back. Sometimes other people follow with you.

LEARCO CRUZ

• Attributes



• Wounds

Serious Wounds (-1 ongoing) Stabilized

	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>

Critical Wound (-1 ongoing) Stabilized

	<input type="checkbox"/>
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• Stability

<input type="checkbox"/> Composed	
<input type="checkbox"/> Uneasy	Moderate stress:
<input type="checkbox"/> Unfocused	-1 to Disadvantage rolls
<input type="checkbox"/> Shaken	Serious stress:
<input type="checkbox"/> Distressed	-1 Keep it Together
<input type="checkbox"/> Neurotic	-2 to Disadvantage rolls
<input type="checkbox"/> Anxious	Critical stress:
<input type="checkbox"/> Irrational	-2 Keep it Together
<input type="checkbox"/> Unhinged	-3 to Disadvantage rolls
	+1 See Through the Illusion
<input type="checkbox"/> Broken	The GM makes a Move

• Who you are

Learco and Ramira Cruz were born thirty second apart. Ramira is the eldest, but to hear them tell it, they were born at the same time. They are both freshmen in high school, taking the same classes and participating in the same activities. Rafael tried to send Ramira to a girl's school, initially, but half a shelf of broken crockery later, and both of them are riding the same bus.

Ramira and Learco are each other's shields in the madness of the Cruz household. They may seem cruel, but that's because they both decided long ago that only the other matters. It's the only way to survive an abusive father and an alcoholic mother. They both plan on attending the University of Miami together, and probably getting married together as well. If they could get married to each other, they would, but no one understands.

They know Sol isn't their sister, and to see her be doted on by their father upsets them. While they know it's wrong, they torment her anyway. They too need their releases after all. Both wish their mother would stop clinging onto them so, but they deal with it. It's how they got new bikes last Christmas.

Learco and Ramira always know what's going on in the other's head without a roll and can communicate telepathically, unless this power is disrupted by an outside power.

• La Cena

Shrimp Cocktail

- Bully Sol. Talk nicely to Anton and Eduardo. Ask a lot of questions. Look knowingly at each other. Brush off your mother's concerns.

Sopa de Ajo

- Complain when your mother wipes off your or the other twin's face. Make faces. Ask about dessert.

Caesar Salad

- Fidget and complain when your mother gets drunker. Sneak some booze from someone else at the table. Defend each other from your father. Make fun of Sol.

Lemon Sorbet

- Complain about the ice cream. Fidget. Poke each other. Tug Novia's hair. Talk about school. Make fun of Anton.

Pollo de Coco

- Devour your food greedily. Tell your mother to stop drinking. "Accidentally" spill her wine. React to Eduardo's dream fields.

Beef Wellington with Truffles

- Apologize to someone, if you mean it and if your twin agrees. Yell at your mother. Talk about plans for the University of Miami.

Diplomatic Bread Pudding

- Fake sick so you can leave the table. Get drunk. Apologize to someone else if you mean it.

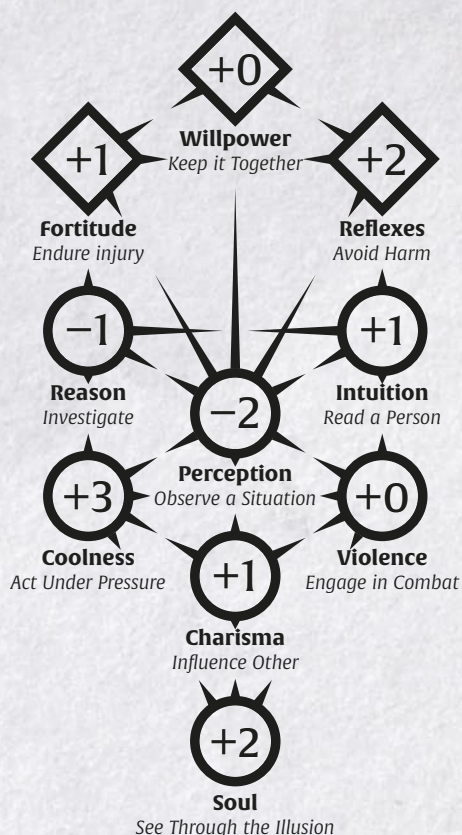
• Advantage

Mental Bond

You and your twin can talk to each other telepathically and know each other's thoughts. No rolls needed.

RAMIRA CRUZ

• Attributes



• Wounds

Serious Wounds (-1 ongoing) Stabilized

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	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>

Critical Wound (-1 ongoing) Stabilized

	<input type="checkbox"/>
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• Stability

<input type="checkbox"/> Composed	
<input type="checkbox"/> Uneasy	Moderate stress:
<input type="checkbox"/> Unfocused	-1 to Disadvantage rolls
<input type="checkbox"/> Shaken	Serious stress:
<input type="checkbox"/> Distressed	-1 Keep it Together
<input type="checkbox"/> Neurotic	-2 to Disadvantage rolls
<input type="checkbox"/> Anxious	Critical stress:
<input type="checkbox"/> Irrational	-2 Keep it Together
<input type="checkbox"/> Unhinged	-3 to Disadvantage rolls
	+1 See Through the Illusion
<input type="checkbox"/> Broken	The GM makes a Move

• Who you are

Learco and Ramira Cruz were born thirty second apart. Ramira is the eldest, but to hear them tell it, they were born at the same time. They are both freshmen in high school, taking the same classes and participating in the same activities. Rafael tried to send Ramira to a girl's school, initially, but half a shelf of broken crockery later, and both of them are riding the same bus.

Ramira and Learco are each other's shields in the madness of the Cruz household. They may seem cruel, but that's because they both decided long ago that only the other matters. It's the only way to survive an abusive father and an alcoholic mother. They both plan on attending the University of Miami together, and probably getting married together as well. If they could get married to each other, they would, but no one understands.

They know Sol isn't their sister, and to see her be doted on by their father upsets them. While they know it's wrong, they torment her anyway. They too need their releases after all. Both wish their mother would stop clinging onto them so, but they deal with it. It's how they got new bikes last Christmas.

Learco and Ramira always know what's going on in the other's head without a roll and can communicate telepathically, unless this power is disrupted by an outside power.

• La Cena

Shrimp Cocktail

- Bully Sol. Talk nicely to Anton and Eduardo. Ask a lot of questions. Look knowingly at each other. Brush off your mother's concerns.

Sopa de Ajo

- Complain when your mother wipes off your or the other twin's face. Make faces. Ask about dessert.

Caesar Salad

- Fidget and complain when your mother gets drunker. Sneak some booze from someone else at the table. Defend each other from your father. Make fun of Sol.

Lemon Sorbet

- Complain about the ice cream. Fidget. Poke each other. Tug Novia's hair. Talk about school. Make fun of Anton.

Pollo de Coco

- Devour your food greedily. Tell your mother to stop drinking. "Accidentally" spill her wine. React to Eduardo's dream fields.

Beef Wellington with Truffles

- Apologize to someone, if you mean it and if your twin agrees. Yell at your mother. Talk about plans for the University of Miami.

Diplomatic Bread Pudding

- Fake sick so you can leave the table. Get drunk. Apologize to someone else if you mean it.

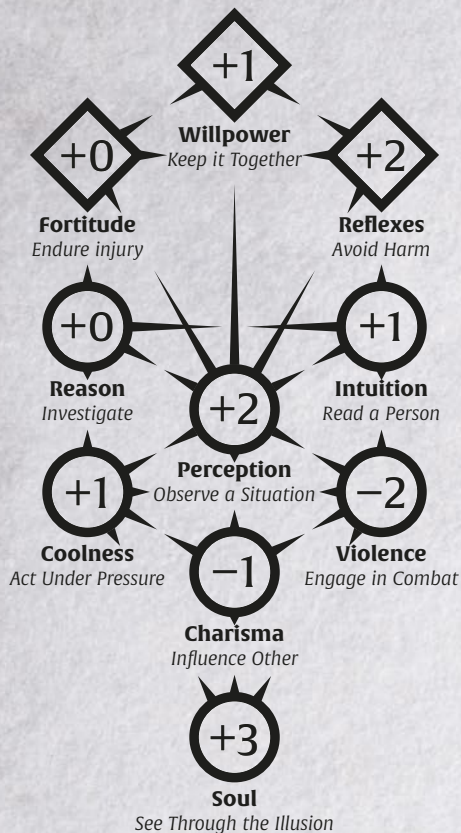
• Advantage

Mental Bond

You and your twin can talk to each other telepathically and know each other's thoughts. No rolls needed.

SOL CRUZ

• Attributes



• Wounds

Serious Wounds (–1 ongoing) Stabilized

	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>

Critical Wound (–1 ongoing) Stabilized

	<input type="checkbox"/>
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• Stability

<input type="checkbox"/> Composed	
<input type="checkbox"/> Uneasy	Moderate stress:
<input type="checkbox"/> Unfocused	–1 to Disadvantage rolls
<input type="checkbox"/> Shaken	Serious stress:
<input type="checkbox"/> Distressed	–1 Keep it Together
<input type="checkbox"/> Neurotic	–2 to Disadvantage rolls
<input type="checkbox"/> Anxious	Critical stress:
<input type="checkbox"/> Irrational	–2 Keep it Together
<input type="checkbox"/> Unhinged	–3 to Disadvantage rolls
	+1 See Through the Illusion
<input type="checkbox"/> Broken	The GM makes a Move

• Who you are

Sol is the youngest of the Cruz children, and the second girl. Born in 1960, she is also the only one to have spent her entire life on American soil. She is currently attending a private elementary school, plays piano, and always colors inside the lines.

Sol is extremely quiet and polite for a seven-year-old girl, to the point where her teachers have expressed concern. At home, she is rarely seen out of her room except for her tutoring sessions, piano lessons, and meals. Neither Rafael nor Ana finds this to be anything but a good trait. Her art teacher, after repeated attempts at parent-teacher conferences, gave up and wrote in her file that she has “a rich inner life.”

This is true, though not quite in the way her teacher suggests. Sol has been able to hear the thoughts of others since she could talk. She cannot focus this power, nor does she get to decide when it happens, so it's no wonder she stays in her room most of the time. It used to give her nightmares, and it still does, from time to time, but she has discovered that making art of the thoughts she hears makes her feel better.

Sol is closest to her brother Anton, and doesn't understand why her mother hates her. The maid, Novia, has always been nice to her, though, and she appreciates that – though she doesn't know why all of Novia's thoughts are so sad all the time. She wishes she could help.

• La Cena

Shrimp Cocktail

- Refuse the shrimp because they look like bugs. Incur punishment. Cry at your father.

Sopa de Ajo

- Drink your soup loudly. Tell Anton what you're playing on the piano now. Get mad at the twins. Try to interrupt the twins' thoughts. Fail.

Caesar Salad

- Sneak a sip of someone's drink. Avoid answering questions. Get fussy at all of this adult food, but try to hide it.

Lemon Sorbet

- Get really excited about ice cream. Sneak another sip from someone's drink. Say something nice to Novia.

Pollo de Coco

- Ask Eduardo an awkward question. Try to listen to his thoughts. Offer to play piano. Complain that you're bored.

Beef Wellington with Truffles

- Refuse to eat the weird beefcake. Try it anyway. Love it. Say something nice to Anton. Be confused as to why people are crying. Drink more wine.

Diplomatic Bread Pudding

- Throw up from the wine. Leave, with either Anton or Novia.

• Advantage

Telepathy

You can intrude upon people's minds, in order to find information there. *When you force yourself into someone's head,* **roll +Soul:**

(15+) Choose up to 3 options.

(10–14) Choose up to 2 options.

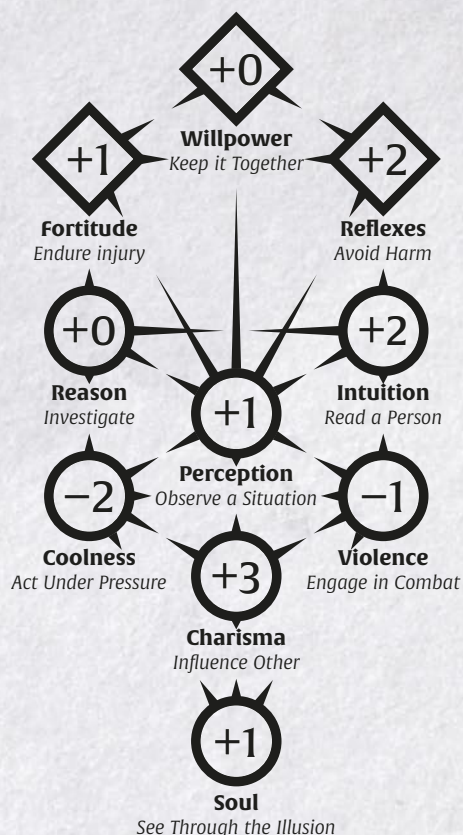
(–9) Choose 1 option, but you also open your mind to the person you're reading. They pick one option to use against you as well.

Options

- Search their memories for a specific event. You experience this memory as if it was your own.
- Ask the person what their surface thoughts are at the moment.
- Search for specific information the person should know.

NOVIA PRIETO

• Attributes



• Wounds

Serious Wounds (-1 ongoing) Stabilized

	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>

Critical Wound (-1 ongoing) Stabilized

	<input type="checkbox"/>
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• Stability

<input type="checkbox"/> Composed	
<input type="checkbox"/> Uneasy	Moderate stress:
<input type="checkbox"/> Unfocused	-1 to Disadvantage rolls
<input type="checkbox"/> Shaken	Serious stress:
<input type="checkbox"/> Distressed	-1 Keep it Together
<input type="checkbox"/> Neurotic	-2 to Disadvantage rolls
<input type="checkbox"/> Anxious	Critical stress:
<input type="checkbox"/> Irrational	-2 Keep it Together
<input type="checkbox"/> Unhinged	-3 to Disadvantage rolls
	+1 See Through the Illusion
<input type="checkbox"/> Broken	The GM makes a Move

• Who you are

Technically, Novia is not a Cruz at all, but Ana's younger sister. Born two decades after Ana, she's closer to Eduardo in age than any of the "adults" of the family. She is unmarried and holds a degree – a rarity among women in pre-Castro Cuba. She came over to the US as part of the "freedom flotilla" on one of the many thousands of boats and makeshift rafts that made their way north after the revolution. Novia hoped to be taken in by her sister and her husband – but that was not the case.

Instead, Rafael put her in one of his tenements and slowly raised the rent. She had known for some time that he had his eye on her – Novia had always been prettier and less of an alcoholic than her older sister. She agreed to fuck him when he came to her and offered her the choice between an eviction notice and his bed.

That was not the end of her torment. The rent went down, but her stomach got bigger, and she delivered Sol alone on Christmas Eve, 1959. Sol was her own for three days before Rafael showed up and demanded her child. Ana had a miscarriage, and Novia couldn't care for his child anyway. If Novia gave up the child, he promised, Sol would be raised in the best of care and never know hunger. If she didn't, he would have Novia arrested for prostitution and Sol taken into foster care.

Novia gave the child up, but never forgave Rafael, even as she continued to sleep with him. She moved into the big house on Coral Way and began to work for the family as a maid, enduring the taunts of her sister and the hard domestic work just to be close to her daughter. Some days, she wonders if the indignity is worth it.

• La Cena

Shrimp Cocktail

- Serve the course. Try to ignore the taunts.

Sopa de Ajo

- Serve the course. Grit your teeth. Try to ignore the taunts. Start to fail.

Caesar Salad

- Serve the course. Notice Sol's distress. Try to comfort her. Pour your sister more wine. Flirt with Anton. Flirt with Eduardo.

Lemon Sorbet

- Serve the course. Desperately flirt with the younger men to get back at Rafael. Give Sol extra sorbet.

Pollo de Coco

- Serve the course. Tell Eduardo he can't have another portion. Let your control slip. Sneak some wine.

Beef Wellington with Truffles

- Unleash your resentment and anger. Cry. Apologize, if you feel it. Serve the course.

Diplomatic Bread Pudding

- Serve the course. Leave: either through escape or suicide, with or without Sol.