

Domestic tension
Shia, Maronite, Druze
Left/Right

Palestinian tension
Refugee camps
PLO headquarters
Militant groups

International tension
Syria, Israel
U.S, U.S.S.R.
Saudi Arabia, Iraq

Militia combat, civic breakdown
Maronite vs. Palestinian
Lebanese National Movement

1975-1977

Divisions
Maronite consolidation
East vs. West Beirut
The South

Local invasions
Syria 1977
Israel 1978

1978-1981

War and transformation
Israeli invasion and occupation
UN and Multi-National Forces
PLO withdrawal from Lebanon
Domestic political fragmentation
The founding of Hezbollah

1982-1985

Transition
Economic collapse
Partial Israeli withdrawal
Syrian occupation and influence
War of the Camps, war in the South

1986-1988

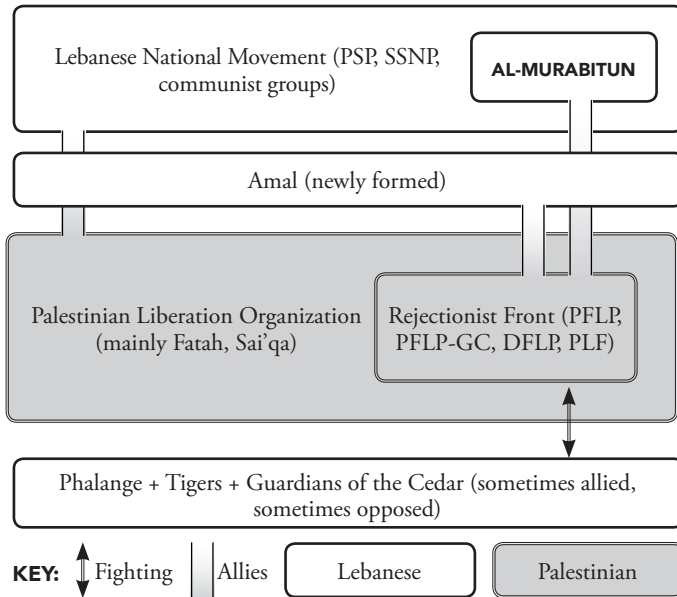
Conclusion
Israeli withdrawal
Syrian political takeover
Intra-Maronite war
Ta'if Agreement

1989-1991

CHAPTER 5

points, Battle of the Hotels in October and November 1975, Army tanks used for civilian evacuations, the presence and arming of the Lebanese National Movement, the horrendous winter in November 1976, the disappearance of effective police and courts, publically posted death notices, burials delayed by lack of access to the right religion, and the ongoing construction of the Pierre Gemayel International Airport south of Tripoli.

1975 - 1977: Lebanese activists + radical Palestinians vs. independent Christian militias



1977-1981

Syrian troops and tanks blanket all of Lebanon but the far south, subordinating all political and governmental efforts to foreign agendas. Syrian funding and intelligence becomes a key resource for several militias, particularly Amal. Other nations begin to participate covertly as well, such that militias now sport fancy uniforms.

Israeli harassment by air frequently generates sonic booms over Beirut. Israeli forces also carry out multiple strikes in the South and up the coast, including one large-scale invasion of the South which establishes the Southern Liberation Army, a proxy force led by the Lebanese Christian Major Haddad. Open war begins between the PLO and Haddad's forces in the South, which is one euphemism away from straightforward war with Israel.

AL-HAWADESS

Downtown Beirut is ripped apart by militia street battles, often with heavy ordnance, for control of such profitable areas as the docks and the hotels. These often have little to do with any large-scale political or sectarian goal, but are more like gang fights taken to a new level of destruction. Impromptu checkpoints, snipers, brutal neighborhood “patrols,” cross-town shelling, and car bombs are daily facts of life in the new West Beirut. The most famous gathering-place in Beirut, Martyrs’ Square, is a blasted no-man’s-land at this time, dominated by a PLO machine-gun nest.

The Christian militias are consolidated under the power of the Phalange, which is to say, the Gemayel family, in part by killing competitors, and formed into a paramilitary coalition called the Lebanese Forces, with Israeli backing and advisement.

PHASE THREE: 1977-1978

Syrians establish a severely controlling presence, ending most militia violence but not restoring the rule of law or a functioning government. Ordinary police action is absent, such that snipers, muggings, and other violent personal crime goes unpunished, and traffic becomes notoriously dangerous.

Events to include: the assassination of Walid Jumblatt, Musa al-Sadr disappears from flight to Libya, Lebanese Forces founded, UN resolution 425, and the indefinite postponement of Lebanese elections.

Elements to include: constantly-announced cease-fires and celebrations, the withdrawal of Druze to the mountains overlooking southeast Beirut, swarms of Syrian soldiers, the appearance of Lebanese Forces uniforms, multiple international news teams, pitched battles among Christian militias, militia bank robberies, and the new business in hash export via Damascus and East Berlin. The Syrian occupation also brings censorship, such that newspapers are sold with multiple little holes cut out, and a Syrian-backed Phalangist censorship office is established in East Beirut; mentioning this office in the media is worth five years in prison.

PHASE FOUR: 1978-1981

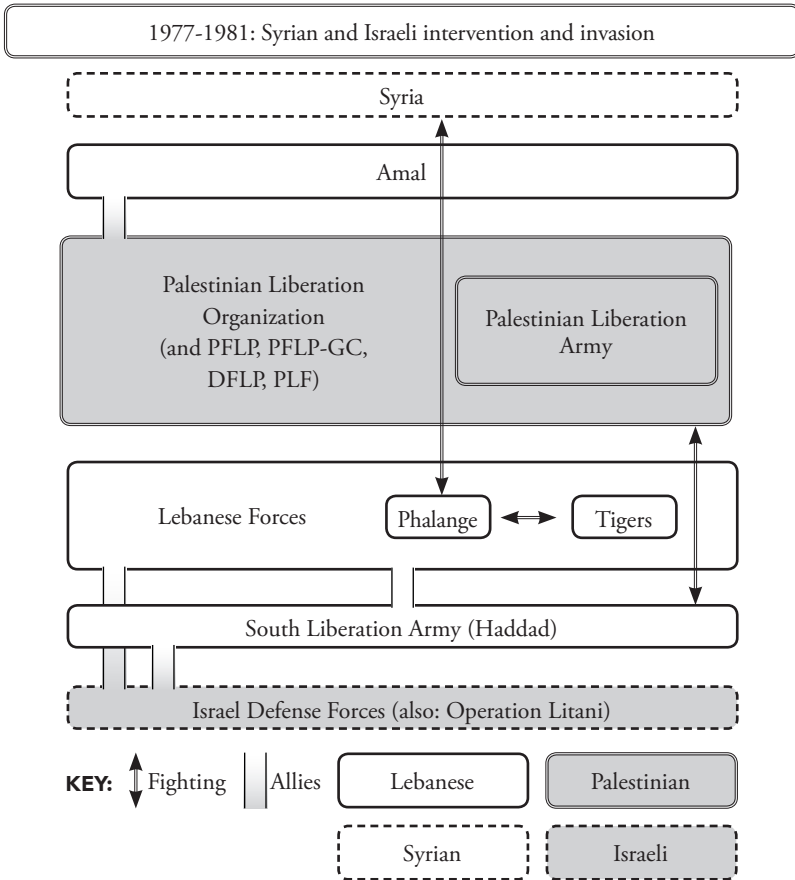
The militias’ activity is limited to harassment and deadlock; Israeli Defense Forces invade south Lebanon in Operation Litani.

Events to include: Haddad-land is established in the South (technically the Free Republic of Lebanon defended by the anti-Palestinian proxy, the Free Army of Lebanon), the Camp David Accord, the Iranian

CHAPTER 5

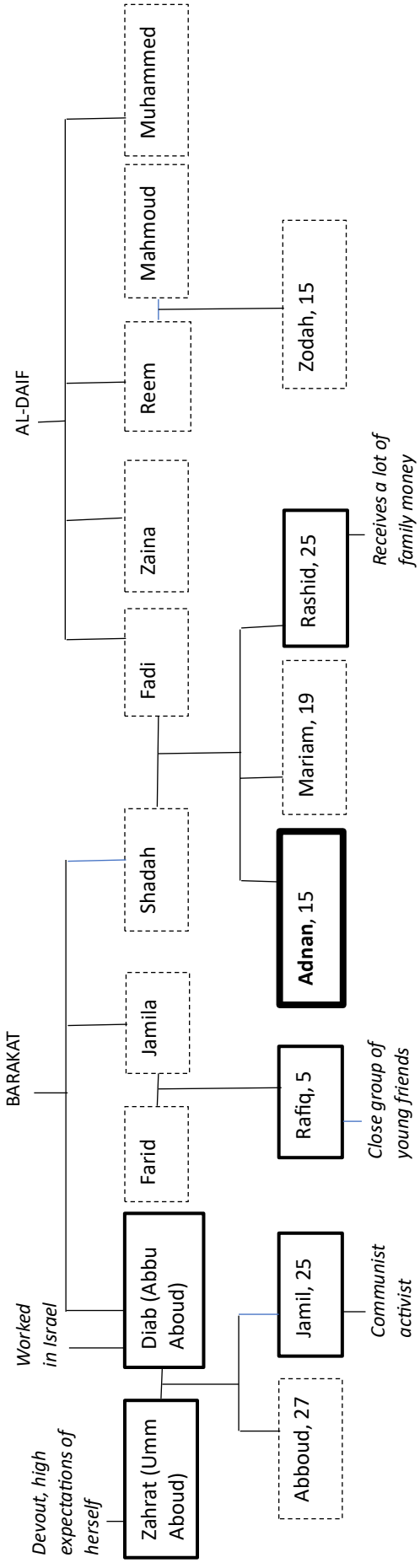
Revolution (a source of Shi'i pride in Lebanon), the election of Ronald Reagan to president of the U.S.

Elements to look up: a massive public relations campaign to popularize Bashir Gemayel, international activism focused on humanitarian relief in Beirut, wide-ranging debate within PLO politics (e.g. their northward withdrawal before IDF invasion), the presence and arrogance of the newly-uniformed Lebanese Forces, the continuing activity of mercenary snipers, and the presence in Beirut of refugees from the South.



1982-1983

The Begin-Sharon administration launches all-out war on Lebanon, in collusion with the Kata'ib, which grades through ever-increasing operations into a full-scale siege and occupation of Beirut and the destruction of Syrian positions throughout all but the far north. UN



Two families connected by marriage, nominally Sunni, middle-class. The al-Daif family business concerns the distribution and sales of glass, overseen mainly by Diab and Fadi. They live in urban, coastal Ras Beirut, in a relatively affluent neighborhood that has been badly disrupted by militia disputes and Christian-Muslim flight.

The top line of names includes the adult siblings of the two families, ranging in age from their early 30s to the late 40s. Of the lower line, Abboud and Rashid are married (spouses not pictured) with no children.

This is Phase 3 of the war, the first overt internationalist events: the Syrian occupation 1977, grading into the Israeli invasion 1978, as recalled or recorded in some way by Adnan, age 15 at the start of play.

STORY NOW

PLAY BEGINS

Place some useful materials in easy reach: a map of Beirut, the faction diagram and summary for this phase of the war, and any relevant books with lots of photographs. One person is sure to be the local enthusiast about the setting, and he or she should be designated the official Setting person, available for clarification and coloring in the details at request. However, and here I speak from experience, be sure to keep such help brief, as he or she is certain to get over-enthusiastic at one point or another.

Shuffle a standard playing card deck, including Jokers. Deal out two cards to everyone, which are placed in a row, face up, in front of each person; then deal four additional cards to the Witness, which are held in a hand. Play proceeds around the circle, and each turn begins by drawing and laying down a card.

Two people play the War for each phase, using the listed elements as background. One begins the phase, before turns begin, by narrating recent events as the family has experienced them. The other War player then describes how the Witness comes to experience them. Card play, i.e. the first turn, begins with the Family player closest to the left of the second War player to speak. Play proceeds to the left from that player. No specific seating arrangement is mandated for War and Family players.

Each turn begins by drawing a single card from the deck and placing it face up with the others, in the array. When a new card is laid down, it pulls in all cards of the same rank from all other arrays, drawing them to it and creating a layered stack. This effect is mandatory. It also applies to cards that begin play in the starting arrays.

During the first round of turns, a player may find that his or her array includes cards with the same ranks as cards in other players' array. Those cards are pulled to the active player's array all at once, just as if his or her cards had been drawn.

CHAPTER 6

CARDS AND TALKING

The player adds content to the ongoing narration, based on the stack of cards, or array, generated by the card he or she has laid down. The player's narration speaks of the active characters in the family, using "faded" characters occasionally for emphasis.

These statements express what is happening to the characters and what they are trying to do. The tension of the situation is influenced by how many cards end up in front of that player.

War player narrations are about bad things happening to people due to the conditions of the war: kidnappings, ultimatums or attacks from militias, the abuses of occupying armies, snipers, crises at checkpoints, and similar things.

A War player increases the tension of a family character's situation based on how many cards of that rank are in the new array, as follows:

- One card: the character is in trouble, having been recognized or targeted by hostile people
- Two or three cards: the character is in genuine danger from either previously-established circumstances, or new ones if necessary
- Four cards: an endangered character's situation must be resolved through a Crisis match

Family players' narrations concern relationships, goals in life, disputes, and essentially any sort of family soap opera. They describe how family characters cope with the conditions of the war, but not defeating or solving such problems.

- One card: a family dispute begins centered on at least one of the active Family characters, or a current dispute is escalated
- Two cards or three cards: the family conducts normal, day-to-day activities and deals with their external troubles to some extent; if a dispute is current, it merely simmers
- Four cards: arguments and confrontations are resolved through love and compromise; if no dispute is currently occurring, then the family celebrates a holiday or special event

STORY NOW

On a person's turn, he or she has a great deal of authority over characters' decisions and actions. However, narrating for the Witness character is subject to veto by the Witness player.

Very little information regarding the characters is available at the outset of play. Therefore the first few turns of a phase should focus on characterization, adding details and depth to what is already present without trying to drive toward consequences. War players can do this as well as Family players, often by inventing and developing new characters who are instrumental in bringing the war deeper into the family's lives.

New characters, not associated with cards, may be introduced through narrated introductions. They are not necessarily minor or powerless, and sometimes take on a great deal of interest for the players. If so, they may be added to the Map later, in preparing for the next phase.

CRISES WITHIN A PHASE

Crises arise when a War player gains a stack of four cards. By definition, a Family character is now in extreme danger, whether previously established or newly-narrated as necessary. The War player should punch the chosen listed element as hard as possible, placing a family member in severe danger. This is ugly, brutal work – and whatever that player says, it does in fact happen. The crisis flatly concerns only the character's life or death, so at this point, any injury, any horror, anything imaginable in the context of this war short of death can be simply said to occur.

To resolve the crisis, the turn owner and one of the opposing-group players each draw two cards from the deck. Each may look at the cards drawn but keeps them secret in a hand. Then each draws a single card and adds it to his or her hand. At that point, the War player may say "show," or if he or she does not, then the opposing play may say, "show." If neither does, then they draw again. Ultimately, unless someone calls to show, they must show when each holds five cards.

To show, each person reveals the highest two cards drawn and their sum. Aces are valued at 1 and Jokers are valued at 0. The higher value wins, and the crisis proceeds as narrated by that player:

STORY NOW

- War player wins: the endangered Family member is killed
- Family player wins: the endangered Family member survives the danger, but the family as a whole suffers a reduction in circumstances (whether related to the particular character's crisis or not is left up to the narrator)

All cards drawn are discarded; the values of cards that were not used are not revealed.

When the four-card stack is made, if the remaining deck has three or less cards in it, then the character is simply killed and the current phase ends.

SPECIAL WITNESS RULES

The Witness player is considered a Family player with a few exceptional rules.

1. The Witness player draws a card into his or her hand rather than directly to his or her array, and then chooses which single card to lay down.
2. A Joker drawn by any other player goes directly to the Witness' hand; the other player draws a new card to use instead. Note that this permits the Witness' hand to vary from four to six cards.
3. During the Witness' turn, he or she may use a Joker as a wild card to capture cards from a War player's array to the Witness' array. This action cancels any danger from the War which a Family character is facing. When doing so, the Witness player narrates crazy private behavior for any family character: hallucinations, conversations with dead people, sex with someone really inappropriate, safety rituals, resolutely behaving absolutely normally, and similar. The Joker is then discarded.
4. At the end of the Witness' turn, he or she may choose to discard any or all of the current hand, re-drawing up to the current hand size.
5. The Witness player has a specific participatory role in the Judgment option of play, and the Witness character has a specific role in the narration of those events.
6. The Witness character has a specific narrative role as the ultimate chronicler of the family during the civil war.

CHAPTER 6

THE JUDGMENT

Any Family player, including the Witness, also holds the judgment option, which may be exercised only once per phase. It is entirely voluntary and independent of card play or turn order.

The judging player states that a given active Family character has had enough and takes some extreme, highly consequential action.

1. The judging player identifies the character's target as a group: a religion or sect; a party or militia; a nation or army; note that the character's own group memberships are permitted as targets. He or she also briefly describes the character's intended strike at this group.
2. The Witness player states whether he or she thinks the action is right or wrong. This statement does not affect any aspect of play and is not subject to criticism.
3. Any single Family member may die, as identified and decreed either by the judging player, or if he or she does not, by the Witness player, if the Witness player so decrees.
4. The Witness player says how the Witness character participates in the action or observes it. At this point, the event is fictionally established.
5. The threat posed by the target group must, through the judging character's action, be annihilated or its local structure so badly damaged that it must stop whatever it is doing. The judging player narrates these outcomes.
6. The event is followed by a single round of turns beginning to the left of the Witness player. This round excludes the Witness and War players, and no crises may be initiated; then the current phase ends.

At the end of the phase, the usual comparison of arrays between War and Family players is not held.

Narrations during Judgment cannot negate or pre-empt any already-narrated content of play. Announcing the Judgment, however, can pre-empt and cancel a Crisis match at any point prior to the Call.

The Judgment presents a critical choice for that character and for the story being created. It may introduce pure horror, pure heroism, both, or any combination of the two. A character may perpetuate the state of war by utterly internalizing it, losing oneself and all nuances of judgment in a conceivably "pure" but inhuman act. Or he or she may reject the war, embracing a community and – given no alternative – finding a way for violence to do what only violence can, but no more.

STORY NOW

ENDING THE PHASE

The phase ends under one of two circumstances.

1. If the deck is run out of cards, the phase ends after the current turn. The remaining cards in the Witness player's hand, if any, are discarded. Compare the arrays of all Family players vs. all War players and find the stacks with four cards. Among those stacks, find the one which itself holds the highest-ranked card value (Ace = 1).
 - » If a War player holds this stack, then an active family member currently in danger dies, as chosen and narrated by the War players in an off-screen fashion. If no active family member is currently in danger, then one of the "faded" family characters is chosen by them to die.
 - » If a Family player holds this stack, then the Family players decide upon a single active family member whose situation becomes decidedly more grim due to the events of the phase just played.
2. If the phase included the Judgment, then play proceeds with a single round of turns excepting the Witness and War players, during which no crises may be initiated. Then the current phase ends. In this case, no comparison of arrays is held.

Some family characters may have ended the phase in danger and were not killed through the final mechanics. In this case, the next phase should begin with the presumption that they survived through some lucky circumstance, and the details should be left vague. The idea here is that the Witness character did not see or learn exactly why they survived so the information does not enter the concrete content of the developing story.