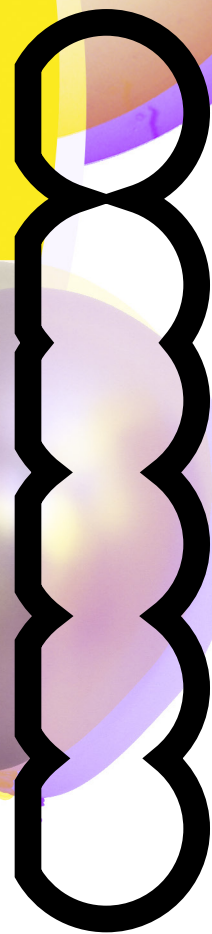
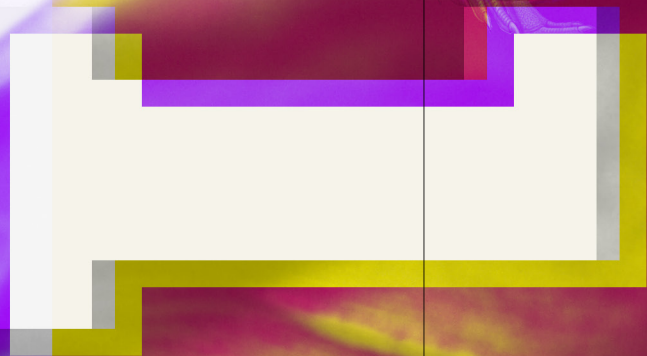
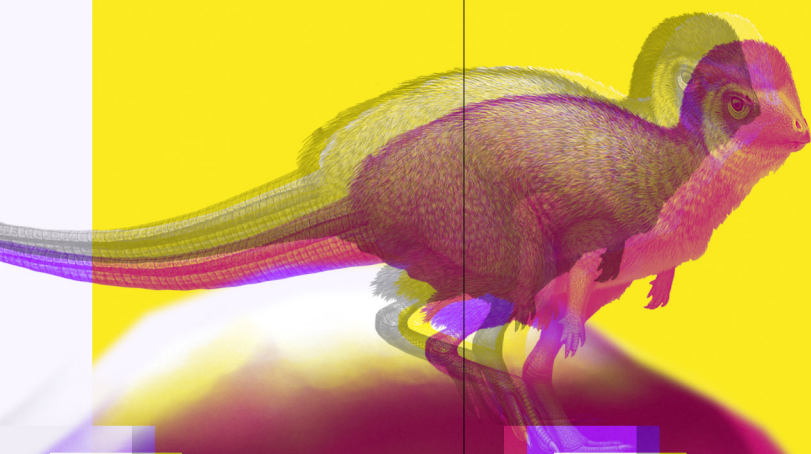


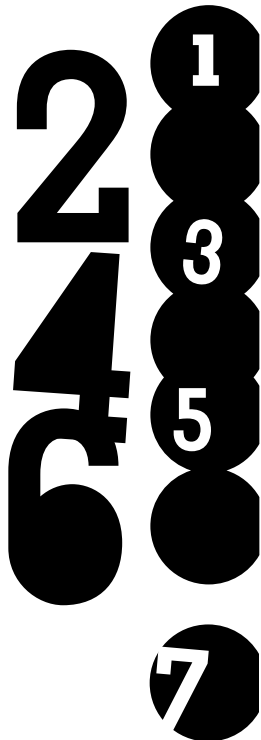
GOLDEN COBRA

a n t h o l o g y



The Golden Cobra Challenge is a friendly contest open to anyone interested in writing and playing freeform larp. This is the third year. The Contest ran from 5 September to 5 October 2016.

IN ORDER TO QUALIFY, GAMES SUBMITTED IN 2016 HAD TO MEET THE FOLLOWING CRITERIA:



1. Consist of one or both sides of an 8 1/2 by 11 inch or A4 sheet of paper. (Minimum point size accepted is 8.)

2. Games should be playable with zero to minimal prep.

3. Be a new, unpublished freeform larp. It is neither a tabletop roleplaying game or a video game.

4. Present your game in a readable, playable format (pdf preferred).

5. Your name can only appear on one entry but teams are welcome.

6. Submit your game by 5 October 2016 in .pdf format and in English to submissions@goldencobra.org. Parallel versions in other languages or other formats are encouraged.

7. You retain all rights to your work but grant the judges permission to print out and play the game you submit, and for it to be included in a free anthology after the contest.

THE GOAL OF THE 2016 CONTEST WAS TO GENERATE ELEGANT, EXPANSIVE, UPLIFTING GAMES.

GOLDEN COBRAS WERE AWARDED IN SEVEN CATEGORIES:

Best Use of Somatic Elements: Living Spaces/Dead Spaces p.96
Best Use of Magical Realism: Wigilia p.189
Funniest Game: Big Dicks p.20
Most Convention Ready: The Porch p.121
Cutest Game: Star Level 10 p.150
Most Kid Friendly: Let's Be Dinosaurs p.88
Best Pervasive Game: They're Onto Me p.162

THE GAMES IN THIS ANTHOLOGY ARE ALL SUBMISSIONS THE DESIGNERS AGREED TO SHARE. WE HOPE YOU PLAY AND ENJOY THEM ALL

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DISCLAIMERS:

Thanks for reading the anthology of Golden Cobra games. While the Committee doesn't feel that it is responsible for deciding if submissions are safe, or legal, or ethically sound, we *do* feel strongly that designers need to exhibit fundamental care for the people who will be engaging with their work if they want that work to be taken seriously. And, as a group and individuals, we emphatically reject unsafe, illegal and unethical play ourselves.

A NOTE ON THIS YEAR'S CONTENT ON MARGINALIZED COMMUNITIES

Several games about marginalized groups submitted over the years clearly have had input from members of those groups. Others, however, did not. We hope all designers who explore minority experiences in their games also reach out to the communities represented in their work. More work of this variety will help us all expand our horizons.

{ (I DECLARE) COMBAT }



[Mike Young]

Style of play: Larp

About: A humorous look at dysfunctional GM groups and overly complicated larp mechanics.

Tags: humor, yelling, larpcentric, meta

(I Declare) Combat

A Larp for 3-6 Players

By Mike Young

Synopsis:

The players are playing a dysfunctional GM team trying to handle a 26 player combat in an old school secrets and power larp (or if you prefer, 1st edition Minds Eye Theatre). Players will occasionally step into the roles of the larp within the larp (***the larp within***).

No GM is required for ***the larp without*** (this larp), but a facilitator would be useful. The facilitator may also play.

You will need:

- ✓ 26 index cards (or 26 small blank pieces of paper)
- ✓ A writing implement for each player

Setup The Larp Within:

1. Write a different letter (A-Z) on the back of each index card. The cards represent the 26 Player Characters in the larp within. Their names are the single letter on the card.
2. Shuffle the cards and give some to each player.
3. Have players write a few sentences that describes the mindset or playstyle of the player of that character of the larp within. Examples include, but are not limited to:
 - a. You had a falling out with S. You want to have your revenge on them in-game. You want their character dead.
 - b. You paid extra for your character to have super speed. You may interrupt three later characters and take additional actions. You want to do this.
 - c. Your character improvised an explosive device which you want to use but the rules don't cover how it works.
 - d. You don't understand these complicated mechanics and need all of your options explained to you. Repeatedly.
 - e. C and P are both your allies, but you've decided to backstab one of them. You need to get C and P to convince you which one to backstab.
 - f. Your goal is to get out of this combat alive. You will wheedle with people who want to attack you and whine if your character takes any damage.
- 3+. If a character is exceptionally reactive to things around them, then you can write on the letter side a simple instruction preceded by an exclamation point. It is strongly encouraged to limit the quantity of characters that have this. Examples include, but are not limited to:
 - a. !Can take attacks directed at other characters.
 - b. !Argues about rules even when not affected by them.
 - c. !Will egg people on to attack D.
4. Scatter the cards letter side up across the play space.

Create the GM Characters:

Your GM character name is your real name. Have the players stand in a circle. Starting with one and going clockwise each player explains what the GM character to their right values most about the larp, and why their

GM character dislikes the GM character to their left. Players may negotiate and discuss the values and dislikes with each other. Players may want to take notes if, like me, you have a poor memory.

Collectively name and describe the larp within. It can be as silly or as serious as you want.

It would be appropriate at this point to discuss boundaries for arguing, as different people have different levels of comfort for such things. Likewise, it would be useful at this point to discuss meta-techniques for cutting or breaking the scene or a code word for requesting the intensity of the larp turned down.

Running the Combat:

The larp within is in a time stop during the combat. Some people call this a “combat bubble.”

Starting with A, and going through Z, players take turns playing the characters designated by that letter. When it is that letter’s turn in the combat, a player temporarily abandons their GM character to become the player character.

The player describes what their character wants to do, or negotiates with the GM characters, or asks questions about the rules, or does whatever they think their player character would do. If the actions of the player character would affect a different player character, another player temporarily abandons their GM character to play that player character. **There must always be at least one GM character still playing at all times**, although it doesn’t have to be the same GM character each time.

The GM characters must collectively decide what happens to the player characters as a result of that player characters’ action. This is not a time for agreement. You all have your own agendas and dislikes. Stick to them. The player characters at that time should feel free to roleplay with each other and the GM characters to try to get their way as well.

There is **no** fidelity of character for the player characters of the larp within. If one player plays A, and then it is called upon later for A to be active (perhaps in response to some other character’s actions), then a different player may jump in as A. There *is* fidelity of GM character of the larp within. You are always playing the same GM character in *this* larp.

If a player character’s character dies in the larp within, remove that card from the floor.

The larp without ends when the last player character’s action is completely resolved.

A GREAT MACHINE



[Jared Axelrod]

Style of play: Freeform larp, Larp, Pervasive Game/Public Play

About: A Great Machine is a game for zero players. Up to ten people can be involved in the game, but there are no players. The act of playing a game implies control over the outcome, but in A Great Machine, the outcome has already been decided. You do not play A Great Machine, you are part of A Great Machine.

Tags: zero players, machine, order, pattern

A GREAT MACHINE

Jared Axelrod

“The universe is simply a great machine which never came into being and never will end.”

-- Nikola Tesla

Background

A Great Machine is a game for zero players. Up to ten people can be involved in the game, but there are no players. The act of playing a game implies control over the outcome, but in *A Great Machine*, the outcome has already been decided. You do not play *A Great Machine*, you are part of *A Great Machine*.

Setup

Each person involved reads the following 5 statements, which were written in collaboration with a recurrent neural network. They can be read them silently, they can be lectured to the other participants, they can be whispered conspiratorially to passersby. The actions of the participants do not matter as much as saying the words in order.

Statements

- Dinosaurs are the best thing ever and I love you so much and it's amazing how much I love you and your voice.
- Ghosts are the only thing that can be found here. But the other side is the best way to get it back and then we can see what the other side of it might be.
- Parasites of your heart are the only man you can be. The best part of your life was that I had a great way to go and then we can see the way you are.
- Stardust is a great way to make sure you are not working. On the other hand when you have a little more time and time to work with your own little things you can see into the future of your life
- I don't understand.

Conclusion

Everyone should read the statements at least twice. Repeat until the words lose all meaning, or new meaning is imposed upon them. Neither will matter; the words remain the same. *A Great Machine* continues, even when those involved have stopped participating.

THE AFTER PARTY



[Chris Glover]

Style of play: Freeform larp, Party Game

About: The After Party is an informal game aimed at playing in a party. It aims at poking fun at the world of the movie/musician elites. It takes place just after one of the award shows and challenges players to be vague and descriptive at the same time.

Tags: Party game, celebrity, award show

The After Party-Created by Chris Glover

This is set to be played as a party type game. Players can decide beforehand as many or as little details as they want about their character, but the overall point is to make it up and build stories off of one another. This game can be played by any group, but it is recommended to have at least 6 players. The more the merrier.

Setting and background: After long period of hard work The Project was finished. Earlier in the day was the highly anticipated Big Award Show where among tight competition The Project managed to win the coveted Golden Man Statue. The Studio behind The Project has put on this After Party for all of the people that worked on The Project in some way. This is where the game takes place.

This game is played in a number of rounds. While there are specific rounds listed here other rounds may be added or substituted as needed. Each round is played the same way.

At the beginning of the round participants all get something to drink and have it ready for the round. Then the theme of the round is announced. Participants then salute to each other with their drinks and break up to chat in character trying to keep conversations according to the theme. The round lasts until everyone has finished their drink. At the end of the round participants take an informal vote to decide who was most entertaining with the theme.

Overall rules:

1. Be vague about any details in connection with The Project, after all we were all there so specifics are not needed.
2. Always talk about yourself. Assume you are the most important one here. Never actually state what you did with The Project though.
3. Every time you say something, be sure to pause and let someone else say something as well.

Round 1: Arrival from the Big Award Show. With the show over everyone rushed out to have just enough time to change and get to the After Party. The theme of round 1 is to judge your party attire against everyone else in the room.

Round 2: Excitement over the Golden Man Statue. Now that everyone is at the party and the party is going it is time to share excitement over the award. The theme of round 2 is to chat about your part in the making of The Project. Remember to be vague about what exactly you did.

Round 3: Obligatory name dropping. As the party goes on it is time to start dropping names. The theme of round 3 is to tell short tales of your dealings with big named people in the industry, or really in any industry. Go Crazy but be sure to have a short tale to go with each name dropped.

Round 4: Where to go from here? It is time to start chatting about future projects and career boosts thanks to The Project. The theme of round 4 is to discuss what you now have coming up in your future. As with round 2 be sure to be vague about exactly what you will be doing.

THE ARCADIANS



[Jonathan Walton
and Jackson Tegu]

Style of play: Freeform larp, Chat/Online

About: A surreal simulation of an arcade, from a single-cabinet pizza parlor to a dark utopia of blinking lights. Some players portray arcade patrons and others, playing from distant locations via video chat, portray arcade cabinets. Themes include nostalgia, growing up, the 1990s, friendships and relationships, and the ephemeral nature of life.

Tags: Arcades, feelings, video chat, flexible numbers

THE

ARCADIAN

POCKET EDITION

AN ARCADE GAME BY
WALTON + TEGU

Ground Kontrol (Portland, OR)
photo by Matt pdx (CC-BY-SA)

EPIC BEATDOWN

The greatest fighters from across space and time battle in a 1-on-1 tournament.

CABINET PLAYER (1): Treat each of your hands as a puppet, representing one of the two fighters. Based on the players' shouts, move your hands around and act out a battle. There are two rounds to each battle, with a third elimination round if there's a tie after two rounds. Time each round for 20 seconds, declaring the winner after each round and then the ultimate victor.

HUMAN PLAYERS (2): Pick from the fighters below or invent one of your own. Once the battle begins, exclaim their moves.

Elsa Thrash: *thrashing kick! take that! argh! this is too easy! power slam! (laugh)!*

Ice Wolf: *wolf claw! chill out! bang-a-rang! now you're in trouble! uhhh! (howl)!*

Tenebrous: *taste the darkness! skele-punch! skele-port! shadow block! egad! (cackle)!*

THE GIFT OF DRIFT

A racing game in which you drift all sort of road vehicles: cars, trucks, buses, bikes, etc.

CABINET PLAYER (1): Set up your camera so that you can easily, rapidly, and safely angle it from side to side and up/down. A tablet or phone that you can move around might be best. Offer the players a choice of 2-3 course locations (forest, desert, snow). Set a timer for 3 minutes, shifting the screen gradually most of the time, but occasionally rapidly, to show how the road is shifting in front of the players. Call out approaching hazards from the list or describe the scenery. Say "check point!" every 20-30 seconds. Once the time is up, declare a winner.

Hazards: *sharp turn! oncoming traffic! deer! an avalanche! the bridge is out! fallen tree! take this exit! winding road! watch for cops!*

HUMAN PLAYERS (2): Select the course and a vehicle. Then, based on screen movements and instructions, mime driving the course.

TOTAL CRISIS 2

Zombie dinosaurs have taken over the city. An elite strike team fights back.

CABINET PLAYERS (2): Describe each new section of the city as the players enter it. Use both hands to randomly draw and wave playing cards to be different enemies, naming each card—see lists below—when it appears and acting as the Boss when you run out of cards. Drop cards as they are shot. Pause the action and say "insert coins to continue!" after every couple minutes.

Minions (cards A-10, take ~5 hits): *zombie scientist! flesh raptor! bone raptor! pterror-saur! chomp-sognathus! snack-iosaur!*

Tough Ones (all face cards, take ~30 hits): *dynamite-tradon! t-wrecks! tank-ylosaurus!*

Boss (you, takes ~100 hits): *apocalypticus!*

HUMAN PLAYERS (2): Mime shooting at the cards with a handgun, upgrading your weapon every ~10 kills. Insert coins or not.

PUMP UP THE JAM

Dance in sync with the high-speed techno-pop music or be graded harshly.

CABINET PLAYER (1): Find several short (roughly 2-3-minute-long) clips of high-speed dance music, preferably from Asia. Set them up to be played from the players' computer, but not so loud to drown out your voice. Once the players have selected and begun a song, shout out directions in rhythm with the music and judge how the players do, providing feedback as noted. Give commands for a measure of music and they perform it during the next measure. Once the song is over, grade them: A to F.

Dance Moves: *up! down! left! right! (said in combos, like: up! up! right-down-right!)*

Feedback: *excellent! keep it up! that's great! you can do it! almost! move to the beat!*

HUMAN PLAYERS (2): Select a song and then dance to the beat, following instructions.

THE GIFT OF DRIFT

SOLO MODE

The solo version is a **TIME TRIAL**, which shifts the human player's character backward or forward in time to a moment when you noticing that things were changing.

The human player skips to one moment:

- when you noticed that the way you felt about someone had changed
- when it became clear that you were the one who didn't fit in
- when this place no longer felt the same

Then, have the human player pick someone they tried to talk about it with: a friend, family member, etc. (not the character of another player). Play out a short interaction, with the cabinet player acting as the other character. Did they feel differently? Did they understand? When you leave the cabinet, play forward in time from that interaction.

EPIC BEATDOWN

SOLO MODE

The solo version is **STORY MODE**, where you explore the motivations behind the conflicts in the characters' lives.

The human player skips to one moment:

- when you kept escalating a situation
- when you just couldn't take someone's bullshit anymore
- when they went after you again, but you didn't back down this time

Then, have the human player pick someone who was either there when it happened or who you tried to talk about it with afterward: a friend, rival, family member, etc. (not the character of another player). Play out a short interaction, with the cabinet player acting as the other character. How did it go down? How did it feel? When you leave the cabinet, play forward from that interaction.

PUMP UP THE JAM

SOLO MODE

The solo version is where you **PERFORM FOR WHOEVER'S WATCHING**. The human player takes the risk of putting themselves out there and finds what happens.

The human player skips to one moment:

- when you let go of your inhibitions and did something daring
- when you wanted to impress someone
- when you revealed something fairly personal to someone else

Then, have the human player pick someone who was there: a friend, family member, etc. (not the character of another player). Play out a short interaction, with the cabinet player acting as the other character. How did they react? How did it change things going forward? When you leave the cabinet, play forward in time from that interaction.

TOTAL CRISIS 2

SOLO MODE

The solo version leaves it **ALL UP TO YOU** in a time of crisis, examining a moment when the human player had to make a big choice.

The human player skips to one moment:

- when you did something they totally didn't expect from you
- when there were no good options and yet you had to do something
- when someone was in real trouble

Then, have the human player pick a couple people who were there when it happened: friends, rivals, family members, etc. (not the characters of other players). Play out a short interaction, with the cabinet players acting as the other characters. What did you decide to do? How did it change things forever? When you leave the cabinet, play forward in time from that interaction.

THE ARCADIANs

This game attempts to simulate a video game arcade during an unspecified period during the 1990s. It's partially about nostalgia for a time and environment that mostly doesn't exist anymore, but it's also about some of the more difficult and messed-up stuff that happened or was worked out amid the blinking lights and buzzy soundtracks.

This "Pocket Edition" was designed for Golden Cobra 2016 by J. Walton, based on conversations with and ideas from Jackson Tegu. Maybe we'll make a different version at some point.

CABINET PLAYERS

The scope of the game is set by the number of *cabinet players*, which are players who portray video game cabinets rather than people. The number of cabinets roughly suggests the kind of location simulated during the game:

- **1 CABINET:** pizza parlor, gas station, etc.
- **2 CABINETS:** movie theatre lobby, etc.
- **3 CABINETS:** mall or putt-putt arcade, etc.
- **4 CABINETS:** big stand-alone arcade, etc.

Cabinet players *participate by videochat*, joining the play space from distant locations. In a pinch, cabinet players can also be on-site, perhaps dressed differently or behind some kind of frame.

Cabinet players should prepare by researching cabinets like the one they'll portray. See if you can portray things like their music, effects, voices, visuals, and so on, including intro videos and selection screens. That said, if you feel stressed out from doing too many things at once, scale back and focus on the core things.

HUMAN PLAYERS

You'll want to have a few human players per cabinet, but the numbers are pretty flexible. Each human player portrays *someone like themselves* but not exactly themselves. Come up with a new name and the rest can develop over time.

BEGINNING THE GAME

Sometimes the internet will drop out or one or more cabinet players will have technical issues. Sometimes a cabinet player will need to pee or

take care of something. Mention this beforehand and make sure everyone knows it's not a ~~14~~ deal. Maybe even make some "out of order" signs to flag cabinets as needed during play.

Next, set the scene by describing the location portrayed in play: whether pizza parlor or putt-putt arcade. Then have each cabinet and human player introduce their character. Make it clear that *the game is meant to be somewhat surreal*, showing all the different moments in which the characters are in the arcade, happening out of order or simultaneously or both.

To begin, make sure the cabinet players are ready and then the human players gradually wander into the play area, spaced out a bit in time. Human players are free to interact with each other and the cabinets as follows:

VS. MODE

When two players play a cabinet together, the cabinet player leads them in simulating an arcade game. Except for *Total Crisis 2*, which isn't head-to-head, *the winner stays on* and surrounding players can step in, though make sure to give the cabinet player a break every once in a while.

SOLO MODE

When a single player plays a cabinet, they work with the cabinet player to set up a 1-on-1 conversation—or 1-on-2 for *Total Crisis 2*—as described on the back of the cabinet card. Often, this sets human characters on slightly different trajectories than they were before the interaction.

OFF CABINET

When you're not interacting with a cabinet, you have two main goals: (1) interact with the other players, either near or away from cabinets, and (2) ensuring that you and the other players get both *versus* and *solo* time on different cabinets.

TIMING THE GAME

Choose a length for the game, say 2-3 hours. Set a timer every 30 minutes; when it goes off, all the human players should gradually wander out and then back in, mixing things up a bit. After the last timer, everyone wanders out to debrief.

ARS CAMELOPANDI



[Ben Lehman]

Style of play: Freeform larp, Larp

About: A set of techniques for portraying giraffe reproduction in LARP, for players who are not willing to actually have sex or actually be giraffes.

Tags: giraffe, sex, larp, techniques

ARS CAMELOPANDI

by Ben Lehman

with help from Jake Richond, J Li, and WG

ABOUT THE ARS CAMELOPANDI METHOD

The *Ars camelopandi* method is a way for giraffe characters in LARPs and other role-playing games to participate in courtship, violence, and sex without the players actually being giraffes, hurting each other, or having sex. It is not, in and of itself, a game. Rather, it is a general set of rules that can be used to resolve giraffe courtship and mating in any LARP.

ABOUT THIS GUIDE

This guide illustrates the techniques of *Ars camelopandi*. These techniques can be used in any LARP and most tabletop games.

Ars camelopandi uses four core techniques, named for different phases of giraffe courtship and mating: ESTRUS DETECTION, NECKING, CONSOLATION and MATING. This guide describes each of these techniques in detail, with illustrations as appropriate. These techniques can be used at any time when circumstances dictate. The techniques do not concern themselves with how these situations develop, or the specific context in which giraffe characters pursue intimacy. In a game, simply use them as they become necessary.

Since there is a strong mechanical distinction between male and female giraffes, it may behoove you to distinguish the players by giving them a particular prop or costume item, such as a hair bow for female giraffes or a mustache for male giraffes. Please note that the gender of the players and the gender of the giraffes are not required to match.

ESTRUS DETECTION

For when male giraffes try to detect fertility in female giraffes

Female giraffes are only infrequently fertile—one or two days out of fifteen. Male giraffes will attempt to detect fertility by tasting the urine of female giraffes, looking for trace amounts of the hormones that indicate estrus. Depending on their opinion of the male giraffe, female giraffes may be forthcoming, coy, or outright reject the male giraffes' desire to taste their urine.

Each player of a female giraffe should obtain a dark or opaque drink of some kind—cola or juice works well, but anything dark liquid will do. Female giraffes who are in estrus should secretly add a few drops of vanilla to their drink.

Players of male giraffes now approach and attempt to drink. Female giraffes can choose whether or not to offer a drink and how to do so. A particular solicitous female giraffe might pour a sip of her drink directly into the mouth of another player, while others might wait for the male giraffe to come to them, wanting to take a drink out of their hand, and some males might be outright rejected. Pushy male giraffes can pursue a female giraffe, but should give up after the third attempt. Ultimately, who tastes her urine is the up to the player of the female giraffe.

Male giraffes should not simply swallow all the fluid. Rather, they should take some time to swish it around in their mouth and get a good sense of the flavor, trying to detect the presence of vanilla, indicating estrus and thus fertility.

If a male giraffe's player thinks that he has detected a female giraffe in estrus via the taste of vanilla, he should stand by her to try to guard her from rival male giraffes. Place your head (or a hand) on her upper arm to indicate this.

NECKING

For when male giraffes violently compete for access to a fertile female giraffe

Competition for fertile female giraffes is fierce. Once a fertile female giraffe has been discovered, male giraffes will engage in a form of ritualized combat—necking—to try to show off their fitness and virility. Any male giraffe can challenge another male giraffe that is guarding a fertile female giraffe. To begin with, male giraffes both stand facing the same direction, and gently intertwine their necks several times. Then, combat begins, with them whipping their heads around like maces try to strike the other's body, neck, or back of the head.

Players of male giraffes in competition for female giraffes should stand next to each other and take hold of each other's fingers (see image), leaving their thumbs pointed up. They should then gently roll their thumbs around each

other at least three times before using them to strike each other's hands, thumbs, and wrists, as well as trying to block and dodge each other's strikes. The entire time, they should keep their hands together and their fingers intertwined. Continue this until there is a clear winner or until you're both done. Meanwhile, the female giraffes should watch this and attempt to assess which of the competitors would be a strong mate.

Optionally, you may wear a giraffe finger puppet on your thumb to increase your fitness.

CONSOLATION

In which male giraffes, having fought, have make-up sex

While a necessary part of giraffe courtship, NECKING has the potential to drive social rifts between male giraffes. Thus, after necking, they will almost always pursue what is euphemistically described as consolation. More specifically, they have sex. They stroke, nibble, kiss, and mount each other in a display of homosexual affection.

Players of male giraffes, having completed their NECKING, should use their thumbs to stroke and caress the other. Unlike during NECKING, you can feel free to unlock your fingers let your hands move around the other players' hands as well, including moving your thumb behind the other players' for mounting. Feel free to make giraffe sex noises, or not.

It is important to note that, during CONSOLATION, there is not a distinction between the winners and losers of the necking contest. It is not a display of dominance nor, despite the name, is it specifically sexual release for the losing giraffe who will likely not be able to copulate with a female. Rather, it is an expression of affection and sexual desire by both parties.

It is also worth establishing that, unlike human sex which takes quite a while, giraffe sex is fairly brief, particularly after mounting. There is no reason to mount for more than a few seconds.

While the male giraffes are enjoying CONSOLATION, the female giraffes can watch and the judge fitness of the male giraffes.

In which a victorious male giraffe may or may not have sex with a fertile female giraffe

After consolation, the male giraffe who was victorious in necking may approach the fertile female and attempt to mate with her. The female giraffe may accept his advances, or may reject them by stepping away and leaving him sprawling after an attempt to mount.

The player of the victorious male giraffe may approach the player of a fertile female giraffe and attempt to take her hand in his and intertwine their fingers. The female giraffe may accept this by gripping his fingers with hers and portraying the sexual act similar to CONSOLATION. She can also reject his advances by pulling her hand away. He may pursue her, but she can reject his advances the same at any time, and he must eventually give up.

If the male giraffe successfully mounts the female giraffe, she will likely be impregnated.

APPENDIX ONE

Lesbian Giraffes

Among giraffes, female homosexuality is much rarer than male homosexuality, but it does occur. Lesbian giraffes may enact "Consolation" with other willing female giraffes at any time, without "Necking" as a prerequisite. Pregnancy does not result from this.

APPENDIX TWO

Non-binary Giraffes

Non-binary Giraffes may participate in any part of the process at any time as any gender of giraffe, as their player sees fit.



BALTIMORE! BALTIMORE! DINOSAUR!

[BY SCOTT SLOMIANY]



Style of play: Freeform larp, Party Game

About: The After Party is an informal game aimed at playing in a party. It aims at poking fun at the world of the movie/musician elites. It takes place just after one of the award shows and challenges players to be vague and descriptive at the same time.

Tags: Party game, celebrity, award show

Baltimore! Baltimore! Dinosaur!

By Scott Slomiany for Golden Cobra 2016

As their predecessors in the 18th century quickly realized, the Dinos of the Pre-Industrial Age learned that while the Humans were often equally bestowed with the same intelligence as themselves, the Humans possessed a feature that made them a logical choice for use as working stock; the nimbleness of their fingers and the reasonable length of their arms. But unlike those Dinos of old, there is a growing concern about the ethical and political ramifications of keeping the Humans disenfranchised through the sheer ferocity of simply being Dinos.

And so, a scattered but influential congress of Dinos and Equal Humans have been brought together in Baltimore to engage in making a case for (and against) giving the Humans voting rights. After all, most of the country was built on their shoulders, perhaps they should have some say in it's direction in the future.

RULES, TO BEGIN:

Your play area will need a podium, and a timer of some sorts. Players are playing in a meeting-room setting, with room to mingle about. Make sure the podium is at the front of the room, so player can make speeches.

Roughly two-thirds of the players should decide to be Dinos; the remaining should be Humans. The Dino players must play with their elbows tucked all the way in their sleeves of their shirts, in order to better represent their T-Rex-ness. Then, prompts are selected.

Each player randomly selects 1 Known prompt, 1 Secret prompt, and some number of Timed prompts. Players should spend a few minutes reading their prompts, and based on their prompts (and Human or Dino lineage) figure out their motivations and "how to play" their character before the game begins.

RULES, DURING PLAY:

Whenever the timer goes off, whoever has the lowest valued Timed prompt does what their prompt says and throws the prompt away. They then reset the timer for anywhere between 7 and 10 minutes. Players are free to react and discuss their viewpoints throughout the game, though they all should react appropriately to a Timed prompt event.

The game is over when all Timed prompts have been revealed.

Exception!!! There is no timer for Timed event 1. After all player have announced their arrival to the Congress (telling a little about themselves in the announcement), whoever is holding Timed event 1 performs it's action to begin the game (and starts the timer for the next event).

PROMPTS IN DETAIL:

Any prompt that has the word "ALL" will always be in the initial random mix of that type of prompt. Otherwise, it is suggested, but not required, to remove prompts before the game that don't "qualify" based on the amount of players.

For example....

the prompt to the right would only be used in games with 5 or more players (as indicated by the 5+ in the lower right corner).

You specialize in the trade of "matching", which is finding the most desirable Humans to fill specific work conditions. You also profit from the transport and housing of these Humans.

KNOWN
5+

Players will draw 1 Known prompt randomly. At the start of the game, players should introduce their characters, using their Known prompt as a guide.

Players will draw 1 Secret prompt randomly. While players are free to reveal this if it makes sense (and in fact, they may be forced to during the game), there should be at least a small attempt to keep it secret. After all there is a reason it is a secret, whether the character is ashamed of it, or possibly it's something counter to their outwardly stated objectives. Players should use the secret as a strong driver for how to play their characters.

Players then randomly draw Timed events. Based on the number of players:

4 players: each draws 3.

5 Players: each draws 2, whoever drew event 1, takes the remaining event. If no one drew event 1, then whoever drew event 10 draws the remaining event.

6 Players: each draws 2.

7 to 12 players: each draws 1 or 2 until all twelve are gone.

Timed events can be played as surprises, or something the player can "lead up to" when their time happens.

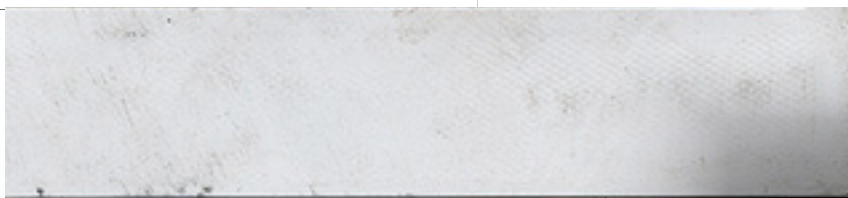
Undrawn Known and Secret prompts are simply not used in the game.

You run a successful manufacturing business for a well-to-do Dino family up north using solely low-cost Human labor.	KNOWN ALL	Call to order the guests, welcome them to the meeting. "But first, mingle amongst each other! Get to know each other!"	TIMED: 1 ALL	You are currently trying to destroy the Underpass, which helps Humans move to the Equality State .	SECRET 9+
You are a sociologist for a Dino political think tank. "The Dino/Human relationship will be forever changed once Humans begin getting treated as equals."	KNOWN 9+	Select another player, suggest to the Congress that they are an excellent speaker and that they should take to the podium first.	TIMED: 2 ALL	You make a lot of money transporting elder Humans to "The Grinders," which is a little-taled-about area dedicated to food-for-Dinos processing plants.	SECRET ALL
You are a representative of the lone Equality State (that accepts Humans as equals). Your state is also the poorest in the nation.	KNOWN ALL	Alert the Congress that there is some sort of disturbance outside the building. Describe it. How could this affect the Congress?	TIMED: 3 ALL	You are a member of the radical terrorist group: Human Freedom Movement.	SECRET 8+
You are (most likely) the most visible ex-member of the Underpass, which helped fugitive Humans travel to the Equality State.	KNOWN ALL	Drop or push something over that makes it hard for a Dino player to pick up or fix. Select a Dino player to do such a thing.	TIMED: 4 ALL	You have scientific data that proves that Dinos will become extinct in 75 years, leaving the planet to the Humans.	SECRET ALL
You have become a celebrity and a current mainstay on political talk shows as your family was killed during a response to a failed Human uprising.	KNOWN 7+	Go to the podium, and make a speech...reveal your secret during the speech.	TIMED: 5 ALL	You work for Raptor 13, a group that "deals with" Human sympathizers.	SECRET 9+
You are a famous millionaire, having gained your wealth profiting from the sale and transport of cheap Human-made goods.	KNOWN 8+	Point out another player. Let everyone know you have people that have been watching them...and reveal their secret to the Congress.	TIMED: 6 ALL	You have been seeking revenge for the death of a Human that you loved. Any revenge.	SECRET ALL
You are known as an ethical skeptic, with your own theories regarding suspicious evidence of the roles Humans and Dinos have played throughout history.	KNOWN 10+	Faint or fall down...make a scene of it! Why did you do this? Were you making an example of something? Were you injured? Are you making a point by doing this?	TIMED: 7 ALL	You have information regarding the facts that the number of Humans in this country have been VASTLY under-reported.	SECRET ALL
You specialize in the trade of "matching", which is finding the most desirable Humans to fill specific work conditions. You also profit from the transport and housing of these Humans.	KNOWN 5+	Describe to Congress a Human that barges in, and hands you a note. What is on it? Do you reveal it to everyone? Why the rush and concern on the Human's face?	TIMED: 8 ALL	You have visions of the future (which are always correct)....lately, these visions have been about Humans systematically slaughtering Dinos.	SECRET 8+
You run a media empire that targets the Dino demographic. It is clear that Humans are emotional creatures, while Dinos are rational and use facts.	KNOWN 11+	Enough talk! Call everyone to a vote! Attempt to actually discuss the ground rules and take the vote.	TIMED: 9 ALL	You have discovered artifacts that tell of a past where Humans ruled over the Dinos...these historical records stopped once Humans treated Dinos as equals.	SECRET ALL
You are a religious evangelist. "If God had intended Dinos and Humans to be equals, he would have given them the same sized arms."	KNOWN 6+	Describe to Congress someone barging in assassinating yourself! You are dead. You also play the role of the killer at this point (not not mention you taking your last breath).	TIMED: 10 ALL	You know of a process that allows identities to swap between Dino and Human bodies...you have undergone this transformation.	SECRET 6+
You are a member of Parliament. "Giving Humans the right to vote will certainly lead to them voting for other Humans, without regard to voting for the best choice."	KNOWN ALL	Alert the Congress that a full scale riot is going on outside. Describe the carnage. Select another player as the blame of it all!	TIMED: 11 ALL	The files you carry are proof that the federal reports on the current economy are a complete falsehood in order to pacify the Dino population at large.	SECRET ALL
You represent a combined Dino/Human trade union. It is clear that Humans perform labor-centric tasks better due to their long arms and fine motor control of their fingers.	KNOWN 12	Announce that the press demands a resolution. Select another player to become the main spokesperson. The player that died becomes the press and ask questions. What was resolved?	TIMED: 12 ALL	You know about an upcoming multi-city protest (that from the looks of it) will turn ugly regarding the talk of suffrage for the Humans.	SECRET 6+

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BIG DICKS

[COUNTLESS DILLYMORE]



Style of play: Freeform larp, Party Game

About: You are important men at an important meeting, who must make an important decision. You have a big penis. It is represented by a balloon.

Tags: Penis, penis, penis, market segmentation



BIG DICKS

by the Countess Dillymore

You are important men at an important meeting at Fallassi, an important company that makes things.

Blow up a balloon each, preferably balloons of different shapes and sizes. Don't tie your balloon, but pinch the neck to trap the air.

Place the balloon between your legs to represent your penis.

Choose your job and explain it to the others: Head of Head, Head of Erection, Head of Emissions, Head of Growth, Head of Penetration, Head of Seminal, Head of Liquidity.

You must decide: will you keep selling the big reliable thing nobody wants? Or switch to selling the little shiny things nobody understands? Or something else?

Start the meeting, following these rules.

1. When someone's penis is larger than yours, defer to them.
2. If you cannot decide who has the larger penis, compare penises and let the meeting decide.
3. If you want people to defer to you, blow up your penis.
4. If your penis explodes, react as if you have just ejaculated. Then get another penis.
5. When someone impresses you, pat, caress or otherwise touch their penis appreciatively.
6. Try to conceal your sexual excitement at the array of impressive penises around you. Fail sometimes.
7. If anyone laughs, remind them that this is a serious, important meeting. Then stare at them until they stop laughing.

End the meeting when you take a big decision, when you cannot continue effectively or after 30 minutes.

THINGS TO SAY

Let's start. Let's brainstorm. **How can we make the graphs go up?** Let's synergise some things. **Do you have any thoughts to share?** Let's innovatise. **Why don't we just sell more things?** Now! **In the medium-to-long term.** Let's segment that. **I am important.** Mmmm. **Let's have a show of penises.** That's bullshit and we all know it. **Throw big numbers at me.** What's the big win? **Let's make more red things.** It's a win-win-win-win. **Who says profit is a good thing?** Bursting with liquidity. **Let's think inside the box.** Get new numbers. **Let's just make the pie charts bigger.** Any other business? **That's business sense.** I'll chair this meeting. **Give me your gut feeling on this.** Visualise success. **Push harder.** We need a culture of win. **Let's turn success upside-down.** Yes yes yes yes yes. **Let's turn that yes into YES.** I don't want ability, I want passion. **Vertical and horizontal expansion.** Boom! There it is. **Put some dates around that.** That's the twelve-percent rule. **There's no "I" in "Win".** Relentless customer focus. **Seamless user experience.** Reverse marketing.



Wave your penis. Storm out of the meeting then re-enter. **Applaud by tapping your penis on the table.** Nod vigorously. **Stride around the room.** Get everyone to agree. **Get everyone to disagree.** Remind everyone what this company is really about. **Interrupt someone.** Summarise badly. **Point at someone with your penis.** Bash your penis against someone else's penis. **Get someone on your side.** Make an enemy. **Look serious.** Take credit for someone else's idea. **Draw a graph.** Draw a project plan. **Draw four segments and label them.** Lean in. **Fall asleep.** Slowly repeat what someone just said. **Invent an acronym.** Invent a management theory. **Try to silence someone with the power of your mind.** Take up space. **Invite someone to speak.** Invite someone not to speak. **Take a call, then tell everyone what it was about.** Energise the room. **Suck all energy out of the room.** Imagine your penis is an amplifier, amplifying your brilliant words. **Imagine your penis is a transmitter, transmitting your brilliant thoughts to everyone else.**

THINGS TO DO



BOTTLEQUEST

[DOMINIK DRACAN DEMBINSKI,
MIKOLAJ WICHER]

- Style of play: Freeform larp, Larp, Pervasive Game/Public Play, Beer, porn
- About: A game to play instead of a small chat.
- Tags: Play, while, drinking

HOW TO PLAY

This is a game that you and any number of other people can play while drinking a bottle of beer. It does not have to be beer, though. You can drink any type of beverage and you do not even have to sit at the bar. But it was designed with beer in mind.

The game begins when everybody starts their drinks and ends when all drinks are gone. You can leave the game at any time, of course, and - if you finish your drink early on - you can also reenter the game with another bottle.

The bottle will tell you what to play. When you turn this page you will find stickers. Cut or tear them out from the page and glue them to the bottles (or just use the fact that paper should stick to a cold wet bottle).

These stickers are actions that your character should do at the moment when the liquid inside the bottle reaches the level of the sticker.

Before you start the game decide if you want to play some archetypical characters, weird folk or some "regular people". Make up names if necessary. Your characters can be wizards at a bar, legendary poets hosting a meeting in a cabin in the woods or just a couple of lovers at their first date. Make it interesting for you.

Actions are divided into General Actions and Themed Actions. Before the game starts decide which theme you want to play (if any). Our advice:

don't mix more than two themes eg. a horror porn + vampires, a sitcom about superheroes + a romance.

Possible ways of setting the game up:

- One person is the Game Master. He/she prepares all the bottles and then says a few words about each character.
- Put all the stickers (General and chosen theme) on the table. Everyone chooses which actions they want to play and sticks them in any order to their bottle.
- Put all the stickers (General and chosen theme) on the table. Everyone creates one bottle by putting stickers on it. When you're done, switch bottles. Everyone plays a given character.

Style

Some actions may seem not to make any sense at the moment you reach them. Play them the way it makes sense. Make up the context. Keep the continuity working.

You may need to play some actions privately or in a group of just a few people, while other actions need to be played publicly. It is up to you to decide how to do this. Do not force yourself. If you want an action to affect everybody - ring the bottle to get their attention.

Feel free to add and create your own actions.



Some actions and themes are marked "AFC!" (Ask For Consent!). It means you need to ask everyone for consent to make sure that what you plan to do is ok with other players.



General Actions (You can use them more then once)		Mechanic actions (you can use them more then once. They are meant to change the game dynamics)	
Read a poem out loud	Share a secret with someone in private	Raise a toast	Exchange bottles
Have a deep and meaningful discussion about something that matters to your character	Challenge someone to do something	Gather supplies or buy snacks	Find a reason to get into a fight
Receive an important phone call (works best if you mention the information you're waiting for earlier during the game)	Tell a story about someone you know	Discuss your plan for the next hour	Put on or change the music / convince people to create music together (whatever fits the game best)
Make a speech that inspires everyone to take action	Make up something stupid your character believes in. Convince others you are right.	Change the place you're in. Take people with you. (you can come back after a while).	If the players splits into groups - change the group
Quote or act out a popular movie scene	Spectacularly fail at something	Race drink with someone	Make everyone dance
Sitcom	Horror	Romance	Porn
Tell an unfunny joke	Get lost in the forest (or somewhere else outside)	Ask someone for a dance	Strip some piece of cloth from someone
Tell a recent story about how you failed to ask someone out for a date	Tell a scary story from your own experience	Kiss someone. Be creative about the reason. (maybe it's a slap-slap kiss or a shut-up kiss?)	Find a reason for everyone to get naked (e.g. sauna, jaccuzzi or just a party game involving undressing)
Tell the story you have just heard from your own perspective (actually, what really happend was...)	Play hide and seek in a scary and dark place	Almost kiss someone or interrupt someone trying to kiss	Share a kinky fantasy
Tell the story you have just heard from your own perspective (no no no, what really happend was...)	Hide from something and make everybody keep their voice low	Do NOT talk about your ex (while totally talking doing it)	Play <i>spin the bottle</i> or <i>truth or dare</i>
Tell the story you have just heard from your own perspective (Hahaa! what really happend was...)	Act as if you were possessed by a ghost	Challenge someone to look you in the eye for 1 minute	Have the most awkward (and informative!) talk about STD's and contraception
Chose one joke (eg. his mom) and tell it over and over again (at least 4 times)	Organize a seance to communicate with ghosts	Touch someone delicately or by accident	Flirting under fire! (Good for action scenes. Flirt while running, hiding etc.)
Tell everyone (except one person) to clap everytime this person tells a joke	Scream and panic!	Take a snack and feed someone	Find a reason your back hurts, ask for a massage
Propose to someone, as spectacularly as possible	Split the group (and do things that will scare the other group)	Share your thoughts on what you have in commom	Spill your drink over your or someones clothes, then take off that piece of clothing
Discover you're pregnant	Run from something hiding in the dark	Go out for a romantic walk	Create kinky art together (it may be theatre, bodypainting or just very suggestive poetry reading)
Admit you're cheating on someone (both people involed should be sitting at the table)	Choose some creepy tic. Repeat it every couple of minutes.	Save someone by breaking their heart	Accidentaly slip some erotic puns into the conversation
Create and discuss an absurdely elaborate plan (one that is destined to fail)	Find clues, that the space you're in is not safe	Make a "Sorry, we can't be together" scene (can of course result in "yes, we can!")	Share your wildest, weirdest or funniest erotic experience
After a fight - decide never to talk to someone again for the rest of eternity (or the next 10 minutes)	Find weird and scary symbols, objects, books or people around you	Try to get your significant other back (maybe you're after a break-up or divorce?)	Bodyshots!
Overshare embarrassing moments from your life	Answer the phone. Act as if some creepy voice was whispering to you.	Get entangled in a love triangle (and either fight for your love or find another creative solution)	Whisper something into someone's ear, then lick it (imagine this in combination with the horror setting!)

BRAIN FILES



[Kristin Firth]

Style of play: Freeform larp, Larp

About: Play an android-like version of yourself, at an unknown time in the future. You will ask and answer questions, in order to retrieve memories from your Brain Files. As a group you will try to figure out why you were brought back.
zero players, machine, order, pattern

Tags: Introspective, interactive, memories, questions

Brain Files

by Kristin Firth (jadedgirl.com)

A 2016 Golden Cobra Entry

3+ Players / ~1 Hour

Facilitator Can Play!
(Though, they will need to keep their eyes open to read, at times when others have them closed!)

Read as You Play!

The game text is designed to be read aloud as it is played.

Ideal Supplies / Setup

Private Room

Timer with Alarm:
Ready for 20 minutes

Name Tags:
Everyone should put on a name tag

Post-It Notes (or Index Cards & Tape):
Everyone should write their name on one

Approximate Timeline

:00 Overview, Intros
:10 Context, Limits
:20 Download
:30 The Room
:50 Recharge, Debrief

Safety

Door Is Always Open
In-Game Recharge
Touch Requires
Explicit Consent

About This Game

In this game you will be playing yourself, but slightly android-like, and with rules that limit access to your own memories.

The setting is in the future, but other than the context introduced by the game, you will not be aware of anything else about the future, so there will be no need to invent details about a reality other than the one you already know.

The physical space will be closed to the characters, but *The Door Is Always Open* for players. You can leave at any time, for any reason. The game will be okay.

Game Structure

First there will be an introspective portion of the game where you think of answers to questions. After the reader states a “**Question**”, everyone should pause and silently think of their own real answer. Your goal is to answer honestly, with as many details as possible, as if telling a story to a friend.

After this there will be an interactive portion of the game, where your goal will be to ask questions of the other players, and to collaboratively figure out why you were all brought here.

Introductions

As a group, everyone should introduce themselves. Give your name, pronouns, hometown, where you live now, what you spend your time doing, and a hope that you have for your own future.

When introductions are complete, everyone should find a private spot facing a wall, and attach their Post-It there. Make sure you can sit or stand comfortably while touching your Post-It for an extended period of time.

Background Context

In the year [current year] technology was created that could save individual brains through conversation. A human would interact with software by answering questions and telling stories. Over time the software would construct a set of Brain Files that could act as if it were that individual. The project was recruiting people at [current place] and you volunteered to participate.

Question: Why would you volunteer to participate in the Brain Files project?

The Brain Files scientists imagined a future where they could download Brain Files into live bodies, though they had no idea how to actually do this yet. Instead, they used currently available technology to 3D scan participants’ entire bodies. They also asked everyone for a DNA sample, just in case.

Question: What is one thing that you love about your body?

Files to save a brain were huge. This limited how the data could be used. The software couldn’t sort through information on its own, because it didn’t know where to start. Instead, it had to be guided. It could find answers when asked direct questions. The answer could then be manipulated in memory and connected to other ideas. The Brain Files scientists thought this was too restrictive and abandoned the project.

The Future

It is now an undetermined date in the future. Your Brain File is about to be used. A Body was created from your DNA and 3D scan, and your Brain File was downloaded into the Body.

Limitations

Your Body may feel new to you, as you learn to operate it. You also recognize that the relationship between a Brain File and Body is sacred. Before you make any physical contact with another Body, you will first ask that Body's Brain File if that would be okay, and respect its answer.

This Body and Brain File require power. Your posted name on the wall is your power source. You will start here, in physical contact with your power source. You can return here any time to *Recharge*.

As Brain Files *Recharge* they remain aware of what is happening in the room around them, but do not communicate. You respect this process very much, and will not try to interrupt or interfere with any Body or Brain File in *Recharge*.

Unfortunately, this Brain File is still subject to software limitations. It cannot retrieve any memories that are not already downloaded, unless it is asked a direct question.

Brain File Download

Close your eyes and touch your power source for a moment. You are a Brain File and are being powered on for the first time.

As you regain consciousness, your Brain File will automatically load a specific set of memories. These are memories from your conversation with the software, when you first created your Brain File.

Like an audio tape on playback, you will hear the comments the software made, and the questions the software asked you. You will hear in your mind the stories you gave as answers in response.

Download Script

Hello, I am the software program that will be saving your thoughts and memories into a Brain File.

Ok, let us start at the beginning.

Question: What is an important event from your childhood?

It is more important who you are today.

Question: If your current self was in your past self from that time, what would you change?

Regrets are likely unimportant. Accomplishments seem to be more important.

Question: What are you proud of?

Connections to other humans is a part of being human.

Question: Who are other humans that you are connected to?

Feelings are important. Let us now explore how you feel.

Question: What is a time when you were angry?

Anger is hard.

Question: What is a time when you were very happy?

Humans imagine events that may never come true, but they enjoy thinking about these ideas anyway.

Question: What is something that you wish for?

Everyone adds to their world in some way or another way.

Question: What do you think you contribute to your society?

I am software, limited by my programming. I may not realize what important area I am missing.

Question: What question do you want me to ask you next?

Question: What is your answer to that question you want me to ask?

The Room

You do not know when it is in the future. You do not know why you have been brought back and put in this room. You do know that you have to stay in this room, because you need to be close to your power source in order to *Recharge*.

Although you can't access your own memories, you are able to ask questions of other Brain Files. You do not know why all of these other Brain Files are here either. Maybe they know more than you do?

You have twenty minutes to try to figure out why you and these other Brain Files are here. When you hear an alarm, you will return to your power source immediately.

[Start the 20-minute timer now. Continue reading after it goes off.]

Recharge?

Your Body and Brain File almost ran out of power. If that had happened you would have lost all the memories that you just accessed, the details you just heard, and any conclusions you came to. That might have been better? You still have a choice.

Question: Do you Recharge and stay aware, or drain your power?

If you stay aware, close your eyes. If you erase your memories, tear apart your power source.

Debrief

It is time to be your real self again, with all of your memories. When you are ready, come to the center of the room. Debrief as a group.

Everyone can answer any or all of the following: What was easy or hard? What did you learn about yourself or someone else? Did you choose to stay aware or be erased?

[CON]- FUSED



[Rebecca Roycroft]

Style of play: Freeform larp, Larp

About: This is a larp about interstellar romance, where the forces of the universe bring two people together, and pull them apart.
introspective, interactive, memories, questions

Tags: Freeform larp, fate-play, romance

CON/fused

Clark B. Timmins
for Golden Cobra Challenge 2016

CON/fused is a light-hearted Live-Action Role-Playing (LARP) game that must be played at a large “fandom” convention such as *WorldCon*, *Fastaval*, *KapCon*, or *Metatopia*. It is intended for 3-4 players. In the game, the players assume the rôles of individuals who are not traditional convention fan attendees.

One person assumes the rôle of **The Talent**

and the other players assume the rôles of **The Staff**. The game is played in a series of (suggested) **Scenes** – each should take 15 – 45 minutes. Note that anything that is “created” during play is considered canonical. Thus, if someone on The Staff tells a non-player character something like “The Talent is famous for physical comedy” then – *voilà!* – The Talent must thereafter be famous for physical comedy.

Scenes: All scenes are played “in real time” by all players. Scenes should last from 15 – 30 minutes. All scenes end when (a) The Talent decides it’s time to move on, or (b) a non-player character believes they have “recognized” The Talent and/or makes inquiries, etc.

Scene 1 – Arrival. This scene can be played in any place that is private and allows the players easily to hear each other. The Talent should announce their character’s name and rôle. Suitable rôles are any type of person that might appear at that convention as a guest of honor. *E.g.*, an author, game developer, comic artist, web series actor, television actor, film star, etc. The Talent should also establish the basic outline of their fabulous and successful career (enlisting assistance from The Staff as appropriate). It should be notable but not astounding (think, “B-list *minus*”). The Staff players should then determine their personal rôles as assistants to The Talent. One might be “security”; one might be “personal assistant”; one might be “agent”; and so forth. All players must assume a professional rôle, announce their name, rôle, and personal details.

Scene 2 – Working the Crowd. The Talent travels to some public place in the convention, naturally surrounded by The Staff. The Talent should try to be noticed by non-player characters (e.g., convention attendees) without appearing to be trying. The Staff should appear to attempt to deflect attention without actually doing so.

Scene 3 – At the Venue. The Talent travels to the “walk of fame” or “art show” or other convention venue appropriate for their identified rôle, naturally surrounded by The Staff. The Talent should again try to be noticed. If non-player questions ask embarrassing questions (such as, “where is *your* art displayed?”, or, “why aren’t *you* at a table?”) The Staff should step in immediately and explain the situation so The Talent doesn’t have to. The explanation should be plausible/reasonable.



Scene 4 – The Food Court. The Talent travels to the “food court” (or equivalent) of the convention. The Staff naturally goes along. The Talent gets to determine where everybody (actually) eats breakfast/lunch/dinner. As obliging staff, The Staff agrees it is the best choice. At some point The Talent needs to say something like “I don’t want to sign any more autographs today” so at least a few non-player characters can overhear them.

Scene 5 – Security Detail. The Talent desires to return to her or his hotel room. The Staff should surround The Talent and escort him or her through the most crowded areas of the convention to a reasonably private area (optimally, where the LARP began). While moving, The Talent should remain standoffish and The Staff should be determined to move quickly, but safely.

Ethical play is the only hardline rule in the game.

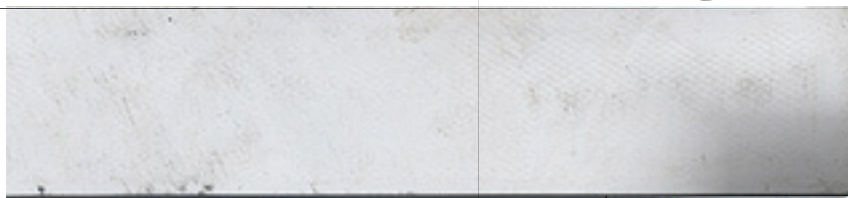
- (1) All characters must be wholly fictional. Players may never portray a real person and if identified as a real person must clarify they are not that person.
- (2) Characters may not claim specific credit that a real person could claim. For example, you could not say “I wrote episode 4 of season 3 of television show X”; you could say “I helped with that show”.
- (3) All players at all times must be “legal” attendees of the convention – with paid tickets available, wearing any badging or wristbands required, and conforming to all convention standards, rules, and guidelines. Players may not attempt to “disguise/cosplay” as actual representatives of the convention. For example, if the convention staff wears a special T-shirt and a special lanyard, you may not wear that T-shirt or that lanyard. You can wear something similar as long as it’s easily available to the public.
- (4) If it becomes apparent that convention staff or a non-player character are becoming agitated or are over-engaged, you must tell them you are playing a LARP and disengage. The attempt is to have fun, not to harm, significantly confuse, or detrimentally mislead others.



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CONTAINMENT BREACH

[THOMAS WHITE
RAFAEL QUINTIRO]



Style of play: Larp, Pervasive Game/Public Play, Chat/Online

About: Runaway AIs spread chaos among their guards to escape.

Tags: Communication, public, multimedia, AI

Containment Breach

A freeform larp by Thomas White and Rafael Quinterio

Situation

By the time the alarms went off at the Defense Advanced Research Projects Agency, it was already too late. For the civilians milling in and out of the inauspicious ground floor of the building, it seemed as if nothing had gone wrong. But in the research labs deep underneath the ground, surveillance cameras played witness to the horrifying vision of Professor Minho and the rest of his colleagues dying as a deadly neurotoxin flooded the entire facility.

Guards from other agencies have been scrambled. They are told only that they are to avoid alerting civilians, and that the last thing the cameras saw was a few mobile infiltration units, looking just like human beings, preparing to escape into the wider world.

Overview

Containment Breach is a minimal prep larp for any number of players above three, with larger groups being even better up to the point of practicality. It is intended to simulate the dynamics of panic and communication issues as plans collapse and contingencies are put into place, and otherwise to be primarily a fun and strategic experience. The game will take an hour, not including set up and briefing time.

Materials and Preparation

This game will require at least one administrator. Before the game, the administrator needs to set up a Facebook account (and according email address) so that there will be enough for the anticipated amount of players playing guards or administrators. The game also requires all players to have access to a smartphone. For those who don't, find one for them to borrow.

One large public structure is required for the play space. It must have clear boundaries as to what is inside and outside, and ideally there would be public traffic in and out of the structure throughout. It should have a number of entrances slightly smaller than the number of guards. (For example, if there are four guards, the building should have fewer than four distinct exits.) Libraries, cafeterias, (ideally free) museums and similar buildings are ideal, especially if they near a public outdoor space like a square or a park.

One other location, reasonably close to the main structure and along lines the general public travel, should also be set up as the destination for the AI. An administrator should wait there throughout the game to confirm the success of the players. This location should be one where the environment contains non-players as well as players.

To Play

Administrators break players into two groups, **guards** and **artificial intelligences (AI)**. Depending on the group side, administrators should aim to have approximately twice as many guards as AI. It is critical that these groups should not see each other on the day of prior to starting the game. Both groups are taken off to the side and explained their situation.

To the Guards

Guards are taken to a meeting spot outside the building. They are told:

- During playtime, they are to use only the accounts created for them to communicate with other guards. At this time, tell each player their email and password and let them log in. For ease of identification, they should all take a quick profile picture.
- Their objective: prevent the AI from escaping! If any AI makes it to the destination zone and stays there for sixty seconds, they have escaped into the world and the administrators will end the game.
- If they recognize an AI, lightly touch them and say a key word, (“override”), the AI will be disabled temporarily. It will return to the building.
- They may not enter the play building, for fear that the AI will activate chemical weapons inside the building as well and hurt the civilians. They are to avoid alerting civilians.
- Occasionally one of them may get texts from the security system analysts with physical descriptions of the AI. These may only reach some group members.
- If no AI escape for 60 minutes, backup will arrive and the game will end.

To the AI

AI are taken to the starting location, anywhere inside the play building. They are told:

- Their objective is to make it out of the building and to the escape zone, where they must stay for sixty seconds, as timed by the administrator in the area.
- If a guard recognizes them, touches them and says the keyword “override”, they have been deactivated and must return to the building.
- The guards may not enter the play building.
- Each guard will be texted occasional physical descriptions of the AI.
- If no AI escapes in 60 minutes, backup will arrive and kill them. Then the game ends.
- Each AI is given the usernames and passwords of every single guard. They may choose how to use this information.

To the Administrator(s)

If there is one administrator, they should remain at the exit zone. If there are several another should be stationed inside the building.

The administrator at the exit zone should time AIs staying in the zone and make sure that they stay there for sixty seconds. They should work to not pay undue attention to any AI to avoid alerting guards.

If there is only one administrator, they should begin texting simple physical descriptions of some of the AIs to randomly chosen guards, ideally those tied to clothing, such as (“wearing a red hoodie”) or “a UCSD shirt and jeans”). Avoid descriptions that could easily be confused with many people, such as “wearing a ponytail”, but leave open some possibility for AI to take jackets on and off or find civilians with similar characteristics.

As the game progresses, the descriptions should grow increasingly detailed to put time pressure on the AIs. If there are several administrators, they can stay inside the building and send appearance updates.

DINO DIG DAZE!



[Nicolas Hornyak]

Style of play: Freeform larp, Larp, Tabletop

About: The ghosts of dinosaurs squabble as a mix-up lands their remains in the Dino Dig of a children's museum. Experience a day in the life of these spirits as they routinely insult, mock, and taunt each other. Like Mean Girls, but with dinosaurs.

Tags: Dinosaurs, museum, ghosts, funny



DINO DIG DAZE!

A freeform larp designed by Nicolas Hornyak as part of the 2016 Golden Cobra Challenge.

Dino Dig Daze is the ongoing saga about a group of dinosaur ghosts who, by way of an incredibly tragic clerical error, have had their fossilized remains switched out with display quality replicas. Even worse, these actual fossils were bought by a children's museum, which uses them in their seasonal Dino Dig—an outdoor, interactive exhibit where kids of all ages can brush away sand to reveal fossils like the paleontologists!

Since their souls are tied to the bones, there is little chance of escape. But while they're here, they've had no shortage of squabbles, grudges, and jealous moments! Maybe some children are gentler with them during a session. Or perhaps one dinosaur got eaten by the other! Either way, the afterlife is sillier and more absurd than any of them could imagine.

CREATE YOUR DINOSAUR!

To play, you will need a table around which you can sit down and move about when needed. You may also need some paper and pencils (although not a lot—a notepad will do if you can't remember these answers). To start, answer these three questions for yourself:

1. What species of dinosaur are you? (Pterosaurs are fair game!)
2. What is one positive personality trait of your dinosaur?
3. What is one negative personality trait of your dinosaur?

From there, you simply need a name! You can take a whole bunch of inspiration for this part by coming up with characters that could be straight out of *The Land before Time* or *Jurassic World*. Alternatively, you can go the scientific route and do some quick research on certain dinosaurs with your smartphone. Either way, nothing has to be set in stone or consistent—every fossil comes from a long, long time ago, and dinosaurs can still remember how that music used to make them smile. They're a little fuzzy on the details, though.

THE AGE OF DINOS?

Oh come on! You should know by now that dinosaurs *invented* the English language!

Furthermore, many of them hailed from advanced societies. Honestly, if they had developed their space program a little more, humans wouldn't be here right now!

Have fun with it, make it up as you go along, and above all, be excellent to each other. 😊

(*Pterosaurs are winged lizards, btw.)

PLAY THE GAME!

Play takes place in a 30-minute phase followed by a 15-minute phase. During the first phase, you will roleplay in two different ways. Both are distinguishable by the positioning of their hands.

Whenever your hands are flat on the table, palms down and unmoving, you are playing as the spirit of your Dinosaur. This represents the anchor for your ghost—the fossil which keeps them on the mortal plane.

When your hands are *not* flat on the table, you are playing as a guest at the Dino Dig! You can be an adult or a little kid—whichever you think might be more amusing to the situation. In this state, you may stand up and move around the table to signify that your temporary character is moving through the Dino Dig exhibit. Additionally, you may interact with the Dinosaurs by tapping, tugging, or lightly scratching their fingers, in order to indicate that their fossils are being messed around with in the exhibit. Dinosaurs are free to whine and complain about this indecency, although there is virtually nothing they can do about it.



With this rough treatment and exposure to the outdoor elements, not to mention the haphazard personalities of ghosts, sometimes the fossils suffer damage. When this happens, bend a finger underneath itself to indicate what has happened. It is entirely up to the player how and if this happens, be it from a kid banging on the fossil too hard or simply as an adverse reaction to an insult. Concurrently, Dinosaurs blow it out of proportion, and around the Dino Dig, it is not uncommon for these fossils to be angry about it all the time.

At the end of 30 minutes, all players must return to being Dinosaurs, as the exhibit is closing for the day. For the final 15 minute phase, start letting bygones be bygones and forgive the other Dinosaurs for their transgressions. Or don't—no grudge is too small at Dino Dig, after all! But ease out of play; the game is done.

CREDITS

Thank you to the judges and curators of this year's Golden Cobra Challenge for their service and hard work. I hope this was as fun to read as it was designing it!

Additional thanks go out to Liberty Science Center, who hired me and ended up giving me the idea.

Tyrannosaurus Rex Fossil Image
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Triceratops Fossil Image
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MOOD

Like *Mean Girls*, but with dinosaurs. This game is wildly absurd, utterly implausible, and altogether ridiculous. Players should approach the game with a sense of humor and every bit of fantastic antics they can summon between them.

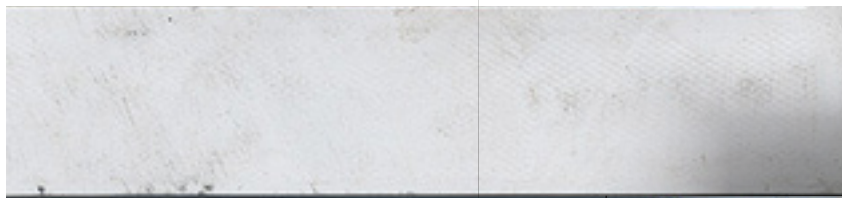
At the same time, there may be moments of introspection or times when silence seems the most reasonable answer. Let such instances pass with reasonable respect if these are heavy subjects which matter to a player out-of-game.

Otherwise, tear each other apart in the way only bitter dinosaurs can, ala "*Well your horns still look stupid, JEREMY!*"



DO THE ASTRAL CONGA

[JAY SYLVANO]



Style of play: Freeform larp, Pervasive Game/Public Play

About: A game about leaving your body, wandering around convention spaces blindfolded, exploring the realms invisible and forming conga lines.

Tags: Curious, preternatural, facetious, offbeat



Astral No the Conga

by Jay Sylvano

WHAT IT IS

THIS A PERVERSIVE FREEFORM LARP FOR 8 - 10 PLAYERS THAT INVOLVES WANDERING AROUND A GAMING CONVENTION WHILE BLINDFOLDED, TRYING TO FIND YOUR FELLOW PLAYERS AND ENLISTING THE HELP OF NON-PLAYERS YOU HAPPEN TO COME ACCROSS, ALL THE WHILE ENVISIONING A DIFFERENT WORLD AROUND YOU AS YOU CONTEMPLATE EXISTENCE BEHIND THE VEIL AND PERCEIVE MAGIC IN THE MUNDANE. PUT YOUR BELONGINGS IN A SAFE PLACE BEFORE STARTING THE GAME.

WELCOME, TRAVELER

YOU HAVE BEEN SEPARATED FROM YOUR BODY THROUGH ASTRAL PROJECTION AND NEED TO GET BACK TO THE PHYSICAL PLANE. THE ASTRAL PLANE IS A STRANGE PLACE AND IT'S HARD TO NAVIGATE THERE. YOU CANNOT SEE THE LIVING OR THE WORLD AROUND YOU, BUT YOU CAN SENSE PEOPLE AND SOMETIMES COMMUNICATE WITH THEM. YOU AND YOUR FELLOW TRAVELERS WILL NEED TO FIND EACH OTHER'S SPIRITS AND FORM A CONGA LINE TO KEEP TRACK OF EACH OTHER AS YOU MAKE YOUR WAY BACK TO YOUR PHYSICAL VESSELS. DON'T WORRY, YOU WILL HAVE A SPIRIT GUIDE TO MAKE SURE YOU'RE SAFE.

SPIRIT GUIDES

One half of your group will play the Spirit Guides. This is like a shared facilitator role. Gather everyone in a room and welcome them to their first course in astral projection. Get into character as much as you like. The more you get into the Spirit Guide role, the more the players will enjoy it and engage with the journey.

Choose one person to lead a meditative group warmup exercise, like focused breathing.

Team up with one of the Travelers. You will be responsible for this person's safety as they traverse the world beyond, so be reassuring and kind to them. They're putting a lot of trust in you.

Now put a blindfold over their eyes, then help them to form a conga line in the order of Spirit Guide/Traveler/Spirit Guide/Traveler. You should be standing in front of your Traveler, their hands on your shoulders, with your hands on the shoulders of the Traveler in front of you. Your spirits are now linked.

The Spirit Guide at the front of the line now leads the group out of the room and out of their bodies. Take it slowly at first and find a walking rhythm. As you start moving through the larger spaces, take turns describing the astral plane to the Travelers. What strange beings dwell here? What sounds should they be hearing? What should they be wary of? Ask the Travelers what they can sense and perceive. Go into as much detail as you like while you guide them. Walk around like this for a few minutes, allowing them to get used to their blindfolds while you talk to them about the astral experience.

Starting with the Spirit Guide furthest to the back, choose a moment to let go of the Traveler in front of you, severing the spirit link and stranding yourself and your Traveler. As the others walk away, tell your Traveler the time has come to set out on their own and find their way back to the physical world. When the rest of the conga line is completely out of sight and a decent amount of time has gone by, ask them to let go of your shoulders and find their own way. Each Spirit Guide repeats this process when they feel the conga line has progressed a good distance. You don't want to break off from the line while you're close to another pair. Try to get to far flung parts of the convention space. If you decide to play on different floors, awesome! But make sure you have elevator access and that you very diligently keep your Traveler away from staircases.

From this point on the Travelers must find their own way. Follow discreetly behind them and make sure they're safe. Don't let them walk into things or people or enter inappropriate spaces (such as other games in progress). If you choose, you can keep the mood focused by telling them interesting things about where they are. "You're entering the Vale of Tears, around you are souls in Limbo. Your kindred spirit was here not long ago..." But don't feel like you need to fill up the silence constantly. Let the Traveler discover things on their own, too. Being in the next realm is a time for reflection and discovery.

Spirit Guides can use their phones to communicate with each other and keep track of other Travelers. Do this to make things interesting and to help with pacing the game. You probably want to be in the spirit world for more than 40 minutes, but not much longer than an hour.

Once all the Travelers have found each other and formed into a conga line again, it is time to head towards the light. Inform them that they must seek the light of day in order to return. Monitor them as they find their way to the nearest exit as a group. Let them ask others for help if they choose to.

THE RETURN

Once outside, Spirit Guides, remove your Traveler's blindfold and welcome them back. Take a moment to breath and collect yourselves. Ask the others what strange and wondrous things they experienced during their journey. Optional: decamp to a nearby bar or restaurant to swap stories about your otherworldly experiences, or just go find a nice spot outdoors. If this isn't possible, return to the room you started in and debrief there. The full scenario shouldn't last longer than roughly 2 hours from setup to debrief.

Many thanks to Dan Behlings, Tim Hutchings, Jessie Rainbow and Tayler Stokes for your input and feedback.

TRAVELERS

The other half of your group will play the Travelers. You are here because you signed up for a course in astral projection and you're about to get serious. If all goes well, you and your Spirit Guide will embark on a journey through the realms invisible.

After you have met your fellow Travelers and Spirit Guides, you will be lead through a brief, guided meditation.

Now you will team up with one Spirit Guide who will be protecting you during your journey. You will be trusting this person to keep you safe as you navigate the world beyond the veil, so make sure you're both comfortable with each other. If you have any doubts or questions, don't be afraid to address them.

The Spirit Guides are now going to blindfold you and show you how to link your spirits by forming a conga line. Let yourself be guided. Once your blindfold is on, you will be entirely dependant on your Spirit Guide to lead you.

There will come a time in your journey when you will be separated from the other Travelers and will have to break the link with your Spirit Guide. From that point onwards, you will not be allowed to speak to your Spirit Guide and will have to navigate the astral plane on your own (but don't worry, your Guide is still with you and will speak to you at times; it's just that you can't speak back). Now your objective is to find your way back to your fellow Travelers and join in a line with them again. Only when all your spirits are again linked will you be able to return to your bodies.

Calling out in an attempt to find the others could draw unwanted attention to you in this realm. You can't be sure what strange beings lurk here, so stay cautious and get creative with the tools you have at your disposal.

Talk to the living (people who are neither Travelers nor Spirit Guides) to help you seek out other Travelers as you fumble your way around. If you're not having any luck, you can ask the living if they've seen any other blindfolded people, but staying in character will be more fun.

Allow yourself to imagine what this other realm looks like as you wander around, seeking your friends. What do the other Travelers look like in spirit form, do they glow? Blur? Take on another form entirely? Imagine what the people look like whom you speak to during your journey. What are their true intentions? Do they appear as human, or something else? Picture the differences between the realm you're in and the one you are trying to return to, and try to remember these things so you can tell your fellow Travelers later.

As you join up with Travelers, you should continue to search for the others. Once you have all found each other and linked back up in a conga line, you will be contacted by your Spirit Guide, who will help you back to the physical plane.

DOWNTIME



[Alex Carlson,
Adam McConnaughey]

Style of play: Freeform larp, Larp

About: This is a larp about interstellar romance, where the forces of the universe bring two people together, and pull them apart.
introspective, interactive, memories, questions

Tags: freeform larp, fate-play, romance

Downtime: the most boring fantasy larp in the world.

by Alex Carlson and Adam McConnaughey

This is a fantasy larp. Within, you will find tales of wizards and rogues, fighters and clerics. But they will not be tales of great deeds, nor evil conquered, nor treasures won. They will be the other moments. You probably know them as what happens during “downtime” or “after a night’s rest”, though you’ve likely never taken as close a look at them as you will in this game. This game requires any even number of players from 6 to 12, any number of hours from 1 to 2 (depending on the number of players), and a timekeeping device. Nothing else is required, though name tags and something to represent physical objects in the game (anything from actual props and costuming to index cards to write upon) may enhance the experience.

To make your adventuring party, each player should choose a class, alignment and lineage from below:

CLASS	ALIGNMENT	LINEAGE
<input type="checkbox"/> Wizard	<input type="checkbox"/> Lawful	<input type="checkbox"/> Human
<input type="checkbox"/> Rogue	<input type="checkbox"/> Chaotic	<input type="checkbox"/> Elf
<input type="checkbox"/> Druid	<input type="checkbox"/> Neutral	<input type="checkbox"/> Orc
<input type="checkbox"/> Ranger	<input type="checkbox"/> Good	<input type="checkbox"/> Halfling
<input type="checkbox"/> Fighter	<input type="checkbox"/> Evil	<input type="checkbox"/> Dwarf
<input type="checkbox"/> Cleric		<input type="checkbox"/> Gnome
<input type="checkbox"/> Bard		

After naming your characters, you will choose a scene from the list below. Anyone can participate in any scene as long as their class is not explicitly mentioned therein. These can be played in any order, they don’t all have to be played, and an individual scene can be played more than once.

SCENES
<input type="checkbox"/> The wizard is preparing their spells for the day.
<input type="checkbox"/> The rogue is searching for traps.
<input type="checkbox"/> The fighter is donning their armor.
<input type="checkbox"/> The druid is communing with nature.
<input type="checkbox"/> The ranger is summoning a new animal companion.
<input type="checkbox"/> The cleric is praying.
<input type="checkbox"/> The bard is performing for tips.

The first scene will last five minutes. Following scenes will last ten. Take turns timing scenes. Before you begin, make time and space for some activity to expend all of the very entertaining energy adventurers have by nature. This can be as simple as making funny faces at each other, or saying not so serious things very seriously. If you have a favorite warm up or icebreaker, go for it. You should do something you like before getting to these very boring scenes, because they will be so very boring.

Everyone should have a chance to start in a ten minute scene before your time is up. (Those in the first scene should get another go if they'd like.) Each scene starts with two people. When you are starting a scene, you may grab or create a prop for your character. Any other details pertaining to your character should be decided during the course of the scene.

Notes on being boring:

All the great stories center around epic struggles or, at the very least, compelling interpersonal conflict. To make the most boring scene in the world, try to avoid conflict and fighting. Do not worry about being funny or interesting. Respond honestly as your character would to another member of their party, and listen when they are speaking. Try to maintain continuity with established facts in your scene, but don't worry too much about it.

The players that do not start a scene form the Audience. There are two important things to keep in mind as a member of the Audience. One, your Party Members are doing something very brave, so you should be attentive and responsive. Two, if the scene gets too exciting, you should enter to try to calm things down. However, there can only be three people in a scene at a time. If you enter and then feel as though things have returned to their proper, uninteresting state, you should exit the scene. If the scene becomes waaayyy too interesting and you are not comfortable entering, you may either leave the play space or call "Scene!" If you call "Scene!" the scene should stop immediately and play should move on to the next scene.

If you are in a scene and things become too interesting, you may leave the scene in an effort to calm things down. You do not need to justify your choice, either in character or out, and may exit the play space if needed. You are welcome to rejoin at a later time if you feel comfortable doing so.

The scene continues even if there is no one currently participating in it. Each scene should last its set time unless someone calls "Scene!"

After each scene has concluded, the players that currently make up the Audience should burst into thunderous applause. Playing a scene for the Audience is no small task, and your Party Members deserve recognition, no matter how successful they were at keeping things boring. Spend a minute or two discussing some of your favorite moments from the scene before moving on to the next.

If you are running this game in a public or semi-public venue, some appropriate content notes include: performing in front of an audience, traditional fantasy tropes, awkward silences. This is obviously not an exhaustive list. Adjust it as you feel is appropriate for the setting.

Explicit Communication Notes:

Tongue-in-cheek writing aside, I wanted to make something clear. The rules here and in the next paragraph are intended as safety mechanisms. Leaving the space or calling "Scene!" should primarily be used in situations where you feel uncomfortable or unsafe. You don't actually need to stop a scene if it is interesting or funny.

- A.C.

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DRIVING WHILE BLACK

[ROSS CHEUNG]

Style of play: Freeform larp, Larp

About: An African-American male is pulled over at a traffic stop by a police officer. The players take the roles of different aspects of a person mentally reacting to an unfolding crisis.

Tags: Contemporary, intense, emotional, race

Driving While Black

By Ross Cheung

Background: An honest, law-abiding African-American male, Anthony “Tony” Johnson is pulled over at a traffic stop by Officer Wilson, a racist Caucasian police officer. The players play different aspects of Tony Johnson’s mind, as he mentally reacts to an unfolding crisis.

Setup: This larp takes 4-7 people, including the director. Players should be made aware of the nature of the larp ahead of time before opting in. Have a square section of the floor that is boxed-in/marked by masking tape just big enough for two people to walk around in. Everything inside this space represents the physical world in which Tony Johnson and Officer Wilson physically inhabit. Everything outside of this area exists in the mind of Tony Johnson, where the various aspects of his mind can exist, walk around, and interact. Set up a chair in the middle of this space, for the driver seat Tony is sitting in. At the game start, “Self-Preservation” is sitting in the chair as the dominant aspect, as he is normally in charge while operating a motor vehicle. Have each player choose an aspect of Tony’s mind to portray from the list on the next page, and explain the techniques they can use in-game.

Workshop: I recommend the following workshops in this order.

1. *Safety Mechanisms* – Explain “cut”, a phrase to halt an intense scene. Have PCs pair up and practice. Each pair stands facing each other, arms out, palms touching. The first person gently pushes his palms down, slowly pushing the second player’s hand back. Whenever this gets uncomfortable for the second player, they call “cut”, and the first player stops. Then switch roles and have the second player practice. Don’t skip this step, as players won’t call cut unless you practice it first.
2. *Opt out/Door is always open* – Inform each player that they can “opt out” of the action by sitting down and will be considered “out of character” for as long as they are sitting (have them practice this). Tell players that the “door is always open” and they may also leave the play area for whatever reason at any moment, no questions asked.
3. *The “No” exercise* – Have each player pair up with another player. Have each pair say “No!” to each other repeatedly, starting softly and raising the volume until both people are shouting it, and then at the crescendo decreasing the volume until they are back to the original volume.
4. *Nametags* - Have each player write the name of the aspect they are playing on a piece of tape, or other nametag, and put it on. Then begin the larp.

Techniques:

1. *Who is in the chair?* – At each point in time, exactly one of Tony’s aspects is dominant. This player remains within the taped area, plays as Tony, and interacts with Officer Wilson and the world. The other aspect must remain outside of the taped area and can only whisper their thoughts to Tony from outside the taped area.
2. *Freeze and Unfreeze* – At any point any of the PCs can call “Freeze” to stop the action inside the taped area/the physical world. Officer Wilson freezes, and the dominant aspect can interact with the others outside the taped area. This represents how a person’s internal thoughts operate extremely quickly, in mere eye blinks. The dominant aspect can then call “Unfreeze” and step back into the taped area, which unfreezes Officer Wilson/the outside world.
3. *Tap In/Out* – at any point, any of the aspects can tap the shoulder of the dominant aspect, and take over as the new dominant aspect. The aspect who was previously dominant can’t immediately tap back in until someone else has tapped in first. The dominant aspect may also *Tap Out*, pointing and naming another aspect to become the new dominant aspect, and then leaving the taped area.

Officer Wilson: The GM/director will play the role of Officer Wilson. While in the real world there are plenty of good police officers, Officer Wilson is not one of these. Officer Wilson is an authoritarian bully who sees people of color as potential criminals and less than human, believes that it's okay to stop and frisk, and is trained to see every person on the street first and foremost as a potential threat to himself and to the public. He is aware that cops charged with shooting African American males have a near-universal acquittal rate, and is rewarded for giving tickets and traffic fines, which provide revenue to the local municipality. Your job is to escalate things, and up the level of harassment slowly. Tony/ the players may try to placate you and get through the ordeal safely; your job is to not make it easy. You have a gun (optional: have a rubber prop), and cannot be physically overpowered.

Player Roles/Aspects: Allow players to choose who they wish to play during the set-up; these should be simple enough for them to remember (optional: you also can write these out on index cards).

- *Self-Preservation* – You're the most reasonable and level headed of the aspects. Your job is to keep Tony alive and well, no matter what it takes. You're the aspect most prone to think things through and rely on logic. You constantly admonish the others for being too impulsive and short sighted.
- *Anger* - You are the most intense emotion. You exist to warn Tony whenever something is wrong, that he is being mistreated, provoked, hurt, or otherwise having his boundaries violated. You're prone to acting without thinking. You also represent Tony's resentment for society's problems, and the ever-present existence of institutional racism and racial profiling really gets you going.
- *Core/Esteem* – You are Tony's sense of self-identity. You decide who he wants to see himself as, which is a generally honest, hard-working family man, and get upset when this is challenged. You're generally pretty chill but when insulted and/or confronted with challenges to your core identity you take it poorly and can become quite upset, emphatically arguing the opposite.
- *Love* – You represent Tony's feeling towards people around himself that he cares about, and sees as more important to himself. This includes the local community of whom he is a part of, but especially his wife and two-year old daughter, who he want to see again more than anything else. You encourage the others to self-love as well, though you and anger often do not get along.
- *Anxiety* – You exist to warn Tony about problems that aren't immediate threats. You show up often when least wanted. You are coming home after just being laid off, have a new kid and a mortgage, and really can't afford to pay a ticket, so right now you're pretty agitated. Feel free to remind everyone else of how isolated and vulnerable you feel, and how at the mercy of a cop you are.
- *Self-Actualization* – Your parents raised you with the stories of your heritage and taught you to never be ashamed of who you are. You grew up hearing stories of generations of people fighting for civil rights and genuinely wish that the world could be a better place. You believe society won't change unless people like you take a stand, and aren't afraid to get hurt in the process.

Ending the larp and debrief: The GM/director controls the end of the game by Officer Wilson, and depending on how things are going, can end the game by either letting Tony go with a ticket, or by shooting him. Either way, exercise your social judgment to find an appropriate time and manner to end the scene. The following are some recommended debriefing exercises:

1. Pair up, have each PC find the nearest person, and take a minute for one person to talk to the other person about what they are feeling. Then repeat, with the other person speaking.
2. As a group, tear off your name tags, crumple them up, and throw them back into the taped area.
3. "Yes" exercise – like the "No" exercise in the workshops, but this time pair up and say yes, starting softly, reaching a crescendo, and then dropping back to the original volume.
4. Circle up, go around, and ask each person to share a favorite moment or experience from the game. Then allow for people to talk more freely as a group.



EMPTY ORCHESTRA

[JEFF STORMER]

Style of play: Freeform larp, Pervasive Game/Public Play

About: A game designed to be played during a night of karaoke, about group of young revolutionaries fight back against a totalitarian regime.

Tags: Karaoke, Revolution, Social, Rock'n'Roll

Empty Orchestra

A LARP by Jeff Stormer

It is a time of turmoil, when oppressive forces tighten their everpresent grip on society. You are the few, the first to stand up and say “no more.” The time has come for action. You know the opposition is strong, and you stand alone at first—but hopefully, if you are successful, people will come, and your oppressors will be dragged into the light. This is your chance. This is your shot. It’s time to rise up, take the stage, and take back the world.

The Mic is a freeform LARP for a group of at least two people, designed to be played at a Karaoke bar. It can be played in a private room, but bar karaoke, surrounded by strangers with unexpected music in the air, is preferred.

At the start of play, when you first arrive at the bar, define the opposition. Draw from the music playing when you walk in, from the décor of the bar, or from your real fears about the world. Each person should add one detail at least.

You play the roles of young idealists, marginalized from society but prepared to take action. Speaking up is a threat, taking direct action a death sentence. But you’ve made your peace.

Order your drinks.

Discuss your plans, but be discrete—people are listening. Each person should settle on at least the first step of a plan.

Once you’ve finalized your plans, grab the KJ’s songbook. Find a song that speaks to you and your plan; a song that captures your rebellion and your fear and your fighting spirit. Add it to the rotation. Tip your KJ.

Wait your turn to sing. Think about what you have to lose. Think about why you have to do this. Be brave.

When your turn comes, take the stage. Do not discuss your plans into the mic, or openly declare your intent—doing so is an easy way to “disappear.” To the crowd, you must appear as just another singer, or else you put them all in danger.

Instead, just sing. Sing your song with every bit of passion and anger and fear inside you.

When one player sings, the others listen and discuss the outcome of the singer's plan. Take into account crowd response, the choice of music, and the performance—not the tone or notes, but the confidence and passion and bravery it takes to perform. Do not criticize, mock, judge, or negatively comment on singing ability. This is how The Opposition wins.

Every song should net at least some small success—bold action deserves to be rewarded.

At the end of the night, when your throats are sore and your muscles ache, look back on your plans and discuss your results, focusing on your triumphs, and how you made the world better.

Raise a glass to one another. Finish your drinks. Tip your bartender. Go home. Don’t drink and drive.

Begin planning your next outing. There is still work to be done.

Optional: The Crowd

If someone not in your group sings one of the following songs (which is likely to happen), take it as a change in the narrative. Change your plans accordingly.

- **Neil Diamond – Sweet Caroline:** A crowd has gathered. The world has its eyes on you now.
- **Meatloaf – Paradise by the Dashboard Light:** A figure from your past has emerged as a part of the opposition.
- **Journey – Don’t Stop Believin’:** The opposition makes an empty gesture to win the hearts of the people.
- **Spice Girls – Wannabe:** A rival movement has started. They can be friend or foe.
- **Bruce Springsteen – Born in the USA:** The Opposition mobilizes the military. Good people have been lost.
- **Idina Menzel – Let it Go:** The opposition shifts. Say what has become better, and what has become worse.
- **Gloria Gaynor - I Will Survive:** Defiance and resistance is in the air. The world is ripe for revolution.
- **Bon Jovi – Livin’ On a Prayer:** Violence erupts. Rioting. The opposition is eager to respond in kind.
- **John Travolta & Olivia Newton John – Summer Lovin’:** Support wanes, as people give up on summer dreams.
- **Sir Mix-A-Lot – Baby Got Back:** The people have begun to subvert the Opposition.

{ THE END }



[David Miessler-KubaneK]

Style of play: Larp

About: “The Land Before Time meets House of Cards.”
Dinosaurs meeting at the Great Convention to
discuss the most important topics of the era.

Tags: Dinosaur, political, convention



The Mezozoic Hotel & Conference Center | Pangaea City, Tethys Sea Bay

THE END?

AND OTHER EXISTENTIAL QUESTIONS FACING DINOSAURIA

This meeting is designed by dinosaurs for dinosaurs who are passionate about the future. Together, we shall gather to share experiences, bold visions, and innovations, which will guide our votes on the issues shaping our world. You'll return to your Family with new insight, refreshed inspiration, and resilience to lead change when and where it matters most.

AGENDA

1. Registration and Socializing [30 min]
Led by FACILITATOR [First Name] Prosauropoda

- ☐ Check-in; receive info; choose role assignments, from events below; hand out Votes (paper slips).
- ☐ Locate and gather with others in your party. If you are a senior member, take charge of your party. If a junior member, pay attention, or vote for a leader.

2. Opening Ceremonies [5 min]
Led by [First Name / Family Name] (+2 Votes)

- ☐ Growl with your support.
- ☐ Sing along with the leader.

3. Keynote Address on *The End?* [10+5QA min]
Led by [First Name / Family Name] (+4 Votes)
Help by [First Name / Family Name] (+2 Votes)

- ☐ Listen to address and enjoy meal.

4. Debates for the Top 3 Issues [10 min each]
Led by [First Name / Family Name] (+4 Votes)

- ☐ Pick an issue and a side to debate. (+1 Vote per Issue)

5. Interviewing, Polling, Dealing [30 min]
Help by [First Name / Family Name] (+1 Vote)
Help by [First Name / Family Name] (+1 Vote)

6. Special Thanks / The Big Vote [30 min]
Led by FACILITATOR [First Name] Prosauropoda

Issue 1 Question: Yes [] / No []
Issue 2 Question: Yes [] / No []
Issue 3 Question: Yes [] / No []

- ☐ All vote except Prosauropoda.
- ☐ Prosauropoda and party leaders count votes.

7. Closing Ceremonies [5 min]
Led by [First Name / Family Name] (+2 Votes)

- ☐ Growl with your support.
- ☐ Sing along with the leader.

8. Final Announcement for Issues [5 min]
Led by FACILITATOR [First Name] Prosauropoda

9. Epilogues for each Dinosaur [15 min]
Led by FACILITATOR [First Name] Prosauropoda

PARTIES

The Plants stand for shared natural resources and governance of power.

The Meats stand for hierarchical authority and controlling other's resources.

The Omnis stand for trade of resources, and a checks and balances approach to power.

STATUS

Senior members make party decisions.

Junior members propose party ideas; mingle with other party members; act when seniors are gone.

ISSUES

Asteroid: What to do about a theoretical impact by a large rock from beyond the sky.

Mammals: What to do about the small furry creatures that are showing up everywhere.

Speciation: What to do about the formation of new and distinct species in the course of evolution.

CEREMONIES

Those responsible for the opening and closing ceremonies may recruit help for their events.

KEYNOTE ADDRESS

The 10 minute keynote address should talk to the theme, *The End?* for all Dinosauria. Help is needed for moderating the 5 minute Q&A.

THE DEBATES

The debates should focus on the issues at hand. They in turn will serve to construct the actual issue questions for the Big Vote. The Debate leader(s) will moderate and referee the events.

INTERVIEWS / POLLS / DEALS

Party members use this time to interview, poll, and make deals with other attendees in preparation for the Big Vote.

SPECIAL THANKS

For sponsors, caterers, musical talent, etc. Any special help from any of the attendees may be noted.

THE BIG VOTE

Attendees vote yes or no on the issue questions at the end of the convention. Votes may be divided between the questions in any combination.

FINAL ANNOUNCEMENT

The Facilitator announces final results for each issue.

EPILOGUES

Each player narrates their character's reaction to the Final Announcement for one minute.

TAIL, JAW, CLAW

(Tail beats Jaw. Jaw beats Claw. Claw beats Tail.)

If disagreements cannot be settled diplomatically (or if there is a tie), then the offended parties may settle the matter through the ancient custom of **Tail** (one hand as a fist), **Jaw** (one hand with only two fingers out vertically), **Claw** (one hand out flat). To be legitimate, the Facilitator OR at least two Senior members must witness the result. Best out of three. If still tied, then the matter is dropped and both parties growl on it.

BACKGROUND

Dinosaurs lived between 230 and 65 million years ago (the Mesozoic Era). This was many millions of years before Homo sapiens appeared.

Scientists divide the Mesozoic Era into three periods: the Triassic, Jurassic and Cretaceous.

The dinosaurs represented here in this LARP (Live Action Roleplaying) game come from different periods, connected over millions of years through evolution on this magical place we call Earth.

"FAMILY" RELATIONSHIP MAP

Visit <http://ntamura.deviantart.com/art/Dinosaur-phylogeny-339509599> to see how they are related.

PURPOSE

To hold a safe and fun fictional philosophical/political discussion about issues which are often bigger than we can imagine. Also, to learn how we differ, and how we are the same, as living beings trying to come to terms with the big decisions that may affect all of us.

THE FACILITATOR

Your role is to help coordinate and moderate the other participants throughout the convention; help them feel welcome; hand out Vote slips (paper to write down votes); manage time and event outcomes; and assist with the Epilogues if needed.

VOTE TOTALS

ISSUE 1	ISSUE 2	ISSUE 3
Yes / No	Yes / No	Yes / No

Entry for The Golden Cobra Challenge, 2016

Dinosaurs meeting at the Great Convention to discuss the most important topics of the era.

THE END? And other existential questions facing Dinosauria

Players: 5-15 | Facilitator: 1 | Duration: 3 hours
Pitch: "The Land Before Time meets House of Cards."

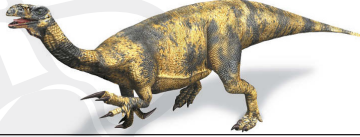
GUEST REPRESENTATIVES ATTENDING THE GREAT CONVENTION

5-Participants

Name: **Prosauropoda**
(Long-Necked,
2 or 4-Foot Walker)
[Facilitator]
Party: Omni

Status: Senior
Teeth Control: Neutral

ISSUES [Votes: NA]
Asteroid: Skeptical.
Mammals: Undecided.
Speciation: Concerned.



Name: **Ceratosauria**
(Horned)
Party: Meat
Status: Junior
Teeth Control: Anti

ISSUES [Votes: 9]
Asteroid: It doesn't exist!
Mammals: They won't last here as long as us!
Speciation: Dead issue. How can you improve on perfection? Am I right?



Name: **Ceratopsia**
(Horned, Frilled)
Party: Plant
Status: Junior
Teeth Control: Pro

ISSUES [Votes: 6]
Asteroid: Didn't one nearly wipe out all life years ago?
Mammals: Where did they originate?
Speciation: How will this affect future generations?



Name: **Herrerasauria**
(one of the oldest)
Party: Meat
Status: Junior (was Senior)
Teeth Control: Anti

ISSUES [Votes: 9]
Asteroid: Back in MY day, we didn't name rocks.
Mammals: Who are YOU calling me WHAT?
Speciation: Not in MY backyard!



Name: **Ornithopodia**
(Duck-Billed)
Party: Plant
Status: Junior
Teeth Control: Pro

ISSUES [Votes: 6]
Asteroid: Will I have to move? All my stuff is here.
Mammals: OK, if they don't steal my food.
Speciation: Do we need it?



Note on Images: Google Image search.

Up to 10-Participants

Name: **Diplodocoidea**
(Long-Necked)
Party: Plant - Leader
Status: Senior
Teeth Control: Neutral

ISSUES [Votes: 12]
Asteroid: Sometimes an asteroid is just a rock.
Mammals: No idea what you're talking about.
Speciation: We should do a study on it, to be sure.



Name: **Tetanurae (Stiff Tails)**
Party: Meat - Leader
Status: Senior
Teeth Control: Anti

ISSUES [Votes: 12]
Asteroid: What doesn't kill us makes us stronger.
Mammals: This as an opportunity for growth.
Speciation: We cannot allow it to run rampant. Think of the children!



Name: **Heterodontosauridae**
(Different Toothed)
Party: Omni - Leader
Status: Senior
Teeth Control: Neutral

ISSUES [Votes: 9]
Asteroid: This theoretical object should go through committee first.
Mammals: Which party do they support?
Speciation: We should run some polls to see how many families are afraid for their lives.



Name: **Ankylosauria**
(Armored)
Party: Plant
Status: Junior
Teeth Control: Pro

ISSUES [Votes: 6]
Asteroid: Let me know if and when it shows up.
Mammals: To each their own, I say.
Speciation: Each Family should decide for their own.



Name: **Coelurosauria**
(Hallow Tailed)
Party: Omni
Status: Junior
Teeth Control: Anti

ISSUES [Votes: 6]
Asteroid: More important worries, like the volcanoes.
Mammals: Send them back!
Speciation: Nothing is ever going to render me and my kind irrelevant.



Up to 15-Participants

Name: **Pachycephalosauria**
(Bone-Headed)
Party: Plant
Status: Junior
Teeth Control: Neutral

ISSUES [Votes: 6]
Asteroid: It's a sign from beyond – we must change our ways, or else!
Mammals: Spirit guides.
Speciation: Whatever. It's just a bunch of hooley!



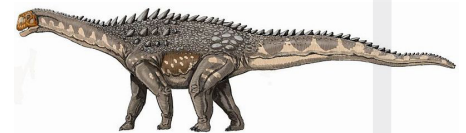
Name: **Stegosauria**
(Spiked, Plated)
Party: Plant
Status: Junior
Teeth Control: Pro

ISSUES [Votes: 6]
Asteroid: Yeah? I'll be gone before it gets here.
Mammals: They remind me of those lil' Meatheads runnin' around.
Speciation: Proof? Look at me. If you're not part of it, you're out of it. Period.



Name: **Titanosauria**
(Amored, Long-Necked)
Party: Plant
Status: Junior
Teeth Control: Pro

ISSUES [Votes: 9]
Asteroid: Little rocks from the sky are nothing compared to us, united.
Mammals: What's that?
Speciation: If it's such a threat, why haven't I heard of it before?



Name: **Aves (Birds)**
Party: Omni (was Meat)
Status: Junior
Teeth Control: Anti

ISSUES [Votes: 6]
Asteroid: I'm ready. Bring it!
Mammals: They stick to themselves, mostly.
Speciation: Live it. Love it. It's the way of the future, baby!



Name: **Maniraptora**
(Hand Snatchers)
Party: Omni
Status: Junior
Teeth Control: Neutral

ISSUES [Votes: 6]
Asteroid: It's comin' right for us!
Mammals: Did you hear what they did last week?
Speciation: Watch out—I heard it's contagious!



Contact

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THE END? And other existential questions facing Dinosauria

Players: 5–15 | Facilitator: 1 | Duration: 3 hours
Pitch: "The Land Before Time meets House of Cards."

Entry for The Golden Cobra Challenge, 2016

Dinosaurs meeting at the Great Convention
to discuss the most important topics of the era.

EXTINCTION PARTY

[JASON COX]

Style of play: Freeform larp, Larp

About: A group of friends gets together for an Extinction Party! where guests are expected to arrive masked as dinosaurs. However, last year's punch was contaminated with the spores of symbiotic aliens that are now riding along in secret with their hosts. At the end of this year's party the aliens will decide whether or not humanity may continue to exist.

Tags: Masked, Dinosaurs, Party, Extinction

Extinction Party by Jason Cox

Players: 5-12.

GM: GMless, with one player/moderator.

Props: 1 mask per player, preferably dinosaurs or lizards. Nametags. A Timer.

TYPE	PERSONALITY	NEED
Hunter	Honest, Brash, Certain	Assert your dominance over the party.
Scavenger	Patient, Smooth, Opportunist	Get promises for favors that you are not entitled to.
Giant	Kind, Gentle, Awkward	Convince others to engage in confrontations for you.
Horned	Charitable, Zesty, Impertinent	Receive promises of affection from partygoers.
Feathered	Controlled, Clever, Preening	Be acknowledged by each partygoer as their superior.
Herd	Humble, Supportive, Talker	In any conversation, always be on the dominant side.
Egg-Stealer	Diligent, Quick, Sneaky	Receive immediate rewards for any action.



Introduction: A group of friends gets together every year for a themed Halloween Party, and at Midnight everybody takes of their masks at the same time for a “grand revealing” and a fireworks display. This year’s theme is “Extinction Party!”, and guests are expected to arrive as dinosaurs. However, last year alien spores contaminated the punch with symbiotic aliens that are now riding along their hosts. At the end of this year’s party they will decide whether they have learned all they wish to about humanity. If so, they will leave the planet during the fireworks display, and bomb it from orbit.



What kind of Dinosaur

costume is your character

coming as? First, each player selects a type of Dinosaur from the list above, based on what they believe would be fun for them to play. The type of Dinosaur costume determines the traits of the human wearing it, and more than one person can select the same type of dinosaur. The selection describes the **PERSONALITY** of the person behind the mask, and defines a **NEED** that a character will want to fulfill during the party.

What is your

Dinosaur/Character’s name?

This is the name a character goes by at the party. It is also the name of the type of Dinosaur mask that the character is wearing. It isn’t necessary to worry about scientific accuracy. Fill out your name tag so that it reads [*Name of Dinosaur*] the [*Type of Dinosaur*]. For example: Raptor the Hunter, Sophilasiphorous the Flyer, or Cera the Horned.

Masks: Once characters have a name, players select and wear a mask. These can be as simple or complex as the playgroup likes. If the playgroup prefers, they could also create their own. If you would like to do this, be sure to set a timer for 15 minutes.



Dinosaur Walk: The Dinosaur Walk introduces aspects of your character through dinosaur mimicry, which are used to determine how the human character wearing the mask should act and move. The play space is arranged so that players can move without many obstructions. For 5 minutes, players move as if they were the dinosaurs their characters have chosen to come to the party as. Players cannot speak, though they may roar, whimper, or make other appropriate noises. Players cannot attack each other, though they may threaten to. Both noise and action should remain in the limits of comfort and safety, and players should drop out of character as necessary to ensure that these limits are not broached.





The Human Element: When time runs out, players take a short break and attend to physical necessities. During this break, they choose what occupation (if any) their human characters have, and think of one interesting fact about that character. Players should use the experience of the Dinosaur Walk to inform their decisions.

Introductions: Players stand in a circle and introduce themselves using the name on their nametag, and state the occupation and fact they have imagined for the character.

Set the Scene: Once everyone is introduced, players quickly arrange the room (chairs, tables, etc.) and themselves to whatever position they like, frozen in time as if in the middle of a party. Once narrative play starts, the characters are assumed to have all already arrived and greeted one another, and they are now in the middle of either an action or a conversation. This will be their starting position as the party begins.



The Party: The moderator counts down from 5. At 0, the characters begin moving and talking as if the party had been going on for some time. From this point, the party will last for 30 more minutes. Characters may move freely through the space. Interactions during the party are strictly social. Characters will try to satisfy their **NEED** during this time, but will also try to stay true to their **PERSONALITY**.

Anything a character says about events they have previously seen or experienced are taken as true from the perspective of that character, though they should always state that at least one other character was there with them. This creates opportunities for “Yes, and...” storytelling as different characters recount the same past.

Fireworks: When time runs out, players form into a circle, and squat down low. The moderator counts down from 5. When they reach 0 the players all simulate a firework, rising while making a “ssssssss” noise. When they are fully standing they can either:

1. Reach their arms skyward and shout “Boom!” if their alien parasite has decided they are curious to know more and to allow life on Earth to continue **OR**
2. They can shout “Doom!” and fall to the floor as if dead if the parasite feels they have nothing left to learn and wish to destroy the world as we know it.

These decisions should be close together, though they do not have to be simultaneous. Players stay in those poses until the moderator takes stock of which group is in the majority, and then announces the fate of the planet.

Debrief: After a short break, players talk to each other about their thoughts and reactions to the events they have experienced. The moderator helps to guide this discussion, and may ask the questions below in addition to whatever other questions emerged from play:

1. What were the least and/or most admirable things you saw another character do during the party?
2. In what ways did you identify with your character? In what ways do you differ?
3. What do you think happens to this universe next?
4. Where there any single moments that tipped the balance on how your alien voted?



THE FARCE OF FACE

[BEN MARROW]

Style of play: Freeform larp

About: Inspired by the Stanislaw Lem novel, Chain of Chance, academics at a party are confronted by an unsolvable puzzle that's presented by a detective, and must resist admitting a lack of knowledge in front of peers or suffer a loss of status.

Tags: Social status, academia, knowledge

Background:

Inspired by the Stanislaw Lem novel Chain of Chance (Katar is the original title), a private detective has come to a dead end with regard to pursuing a case. In a desperate bid to get new leads or a fresh perspective, his ally, a college professor is hosting a party with the most brilliant of his academic colleagues so that the detective can pick their brains.

The Rub: The case is unsolvable. A handful of young men have inexplicably committed suicide (the family of one of them has hired the detective). The solution is that it's an accidental combination of several chemicals that only in combination create a devastating hallucinatory episode combined with self destructive tendencies. An example of the level of complexity the combo could be: a particular allergy medication, pesticide contaminated almonds from a popular food truck, an off-brand hair styling gel. The key point is that the variables are so random and that the details that the young men have in common are so miniscule and coincidental that all attempts to model their discovery based on motive or agenda cannot succeed; the private detective is trying to find out who is responsible and why this happened, and the truth is that no one is responsible, and it happened by chance.

The Game: The academics are status conscious, and cannot admit to any lack of knowledge in front of their peers.

Number of Players: 7-14

Playtime: 1 Hour. If the number of Profs is in excess of 10, game length should be extended to 1 and ½ hours.

Setup: One player must be the Detective (the game's Facilitator role), who will carry a notebook and writing implement, as well as track the advancement of time. The rest will play the brilliant academics and college professors. It's recommended that the brilliant academics represent fields of study that the players either know enough about to sound erudite, or comfortable/confident enough to fake it. Duplication of fields of study is perfectly acceptable, inventing a ridiculous or preposterous field of study can also work. For transparency's sake, the Profs must at least be told that the case is not solvable so that attempts to solve the case do not appear to be a secret win condition.

Phase 1: Introduction. The Profs will have five minutes to indulge in boring, self indulgent party chat to help get into character. At the five minute mark, the Detective joins the party. The profs must introduce themselves and their field of study to the detective whenever the Detective either greets them or if they make eye contact, writing down their names and fields in the notebook. The profs are ranked in status based on the reverse order of whom the detective spoke to, making the highest status Prof the one who introduces himself last. The party should still feel warm and friendly and this point, and the rivalry amongst the Profs will remain subtext and covert.

Phase 2: Interrobang. The detective spells out the conditions of the strange case. The exposition can be improvised but improvised details cannot suddenly make the case solvable. (In the above example case, the suicidal young men do not all regularly use allergy meds, but one elected to take some as a general anti-histamine as an impulsive decision.) The professors should want to find a pattern among the case details, but the case details, as we know, are random, and continue to resist the imposition of a pattern upon them. The profs find the case fascinating, an interesting puzzle at this stage, and willingly engage in discussion with each other about the case. No one can admit to being baffled by it though.

Phase 3. Interrogation. If the discussion stalls or the moment feels right, the Detective can begin Phase 3 by starting to ask direct questions of the Profs about what they think might be the cause, motive, method etc. Profs must evade as best they can by diversionary tactics or trying to redirect questions at colleagues. If a Prof admits a lack of knowledge, or feeling baffled, the Prof is humiliated and must retreat from the party for five minutes (time-out), with the Detective making note of their failure. The dismay at being caught out and humiliated should become more overt in this phase, and the stalling tactics become more desperate and farcical. After any Prof's five minute time out, they can return to the party now in support of the Detective, posing questions of their own to the unhumiliated professors, "helping" the Detective humiliate their colleagues.

Phase 4. Sudden Death. At ten minutes left of gametime, all Profs in time-out return the party. The Detective may now use the meta technique of stating "Listen to me", where they can pose direct questions to unhumiliated Profs that must be directly answered. Tension should be high, Profs should be defensive and irritable.

Phase 5. Last One Standing. If at any point only one unhumiliated Prof remains, if they can last the remaining time of the game without losing composure or admitting to a lack of knowledge, they've "won". If every Prof has been humiliated, or if several remain "standing" at the end of the final minutes, the Detective must judiciously determine which of the Profs appear to be the most knowledgeable and respectable, and give that Prof a special thank you dedication in the book the Detective will publish about the case.

Aftermath: Each participant should briefly talk about why they felt it was time to admit to the lack of knowledge on their turn. If someone felt the need to play-to-lose, they should describe how they felt the time was right. The Detective should try to explain how they made the call if they had to pick a "winner."

Subversiveness: Gendered prejudice with regard to perceived knowledge, methods of argumentation, and what kinds of prevarication can be used by whom should become exposed over the course of gameplay, along with other cases of implicit bias. Without overt prompting, the players will also hopefully discover their implicit biases upon reflection.

FREE | WILL



[Tobie Abad]

Style of play: Freeform larp, Contact

About: Parasites are all around us. But few try to control us the way these do. Is Free | Will truly free? Are our actions actually our own?

Tags: Control, surrender, contest

FREE|WILL

We don't know it, but ghostly parasites haunt and influence our actions. Despite all our beliefs of having free will, we are but slaves to the ghostly parasites that dominate our lives and dictate our actions. Each day, we muster enough mental strength to take control for a limited number of times. Making the most of that real choice is part of the game.

SET-UP

There should be one parasite player for each player in the game.

There should be a minimum of two players (and their corresponding parasite players), for a total of four.

Each parasite and their corresponding player counts to three then holds up a number of fingers with one hand.

The bigger number is subtracted from the smaller number to determine the number of times the player can take control "this day." If the same number is raised, the two are added and is the total to be used.

The game is set at a house party with all of you as the guests. The host has stepped out to buy more drinks. He will not get back in time before the game ends. The game runs for about an hour.

HOST PLAYER RULES

The host player by all intents and purposes plays as any personality desired that is acceptable for the whole group. The player interacts with the other player based on the topic selected (see other side of sheet).

The player has a number of times in the day he can make a choice freely despite the parasite's urgings. When he uses one of these moments of mental strength, the player reaches back with one hand to cover the parasite's hand on his nape. His action then continues unopposed. Otherwise, act normally. The moment the parasite squeezes your nape, halt immediately. Then allow him to take control. Lipsynch his words. Let him lead.

Host Players should count off. Players with an odd number suspect there are parasites taking control of them. Players with an even number should treat the odd players as, well, odd. Keep in mind, however, all role-playing by the parasite should be taken as if done by the player himself. And you can never, however, directly talk about the parasites, unless you're spending mental strength.

PARASITE RULES

The parasite player always stands behind the player, with one hand holding the player's nape.

At any time you wish to change the player's actions, you can squeeze his nape to inform him. Then you can use him as a puppet, and speak for him to continue the scene.

This, however, can be tiring, so you don't do it unless you want to.

You however, must try to maintain the secrecy of the existence of the parasites.

You cannot communicate with other parasites directly, except through your players. There is no telepathic link between you and them. Surprisingly, you do care for your player hosts' lives. You live as long as they live, so you want them to live happy lives. You just can't allow them to know you exist. No matter what.

GAME ENDS

The game ends after one hour, no matter what direction the narrative has taken. The players are invited to sit down and talk about how the game went, what they felt about the topics they discussed and their experiences. Parasites can share their insights on how it felt to be helpless yet in charge. Host players can discuss their own experiences and share if there were instances when the loss of control felt liberating. The relationship between parasite and host, after all, are not always antagonistic.

TIME OUT

At any time, any parasite player or player can call for a time out. This might be to take a break and rest, to clarify any confusion in the narrative, or to stop any action that is uncomfortable for the other. To keep this simple, the player merely raises both hands and creates a T with them. All actions should stop immediately.

TOPIC GENERATION: On the count of five, all (parasite or not) players point to another player in the room. If there are more than one pointing at the same person, the person pointed at chooses which player must choose someone else. Repeat until everyone has chosen a player. You choose a topic for the player you have pointed at. This topic should color or frame the scene for you. Clearly not everyone has the same topic in mind, but you may choose the same topic others have chosen if desired.

Vaccination	Upcoming movie	Recent date	Neighbor's infidelity	Celebrity Sighting
Zombies	Cancelled tv series	Old flame	Feminism	Modern Art
Gay Marriage	Dark Net	Children	Sports	Internet Meme
(another player's) drunken antics last party	Terminal Illness	Politics	Overrated restaurant	Celebrity Scandal
Endangered Animals	Religion	Couples and Mind Games	Bondage	Dubstep

RELATIONSHIP GENERATION: If you need ideas on how you relate to another player, here are some:

Ex-lovers	Siblings	Neighbors	College buddies	Best friends
Secret lovers	Rival siblings	Terrible Neighbors	First time to meet	Co-Workers



FREE|WILL

A FREEFORM LARP
BY TOBIE ABAD

<https://www.facebook.com/TobieAbadGaming/>
<http://tagsessions.blogspot.com/>
patreon.com/tagsessions

GLASS CEILING



[Jenn Martin,
Todd Nicholas]

Style of play: Freeform larp, Tabletop

About: Women in a corporate setting vent about the challenges they face. Then, they use ritual magic to overcome those challenges. Problems ensue. Lunch is had.

Tags: Lunch, witches, women, corporate

Glass Ceiling - A game about witches at work, by Jenn Martin & Todd Nicholas

Freeform Lunch-Larp (feel free to eat while playing) for Golden Cobra 2016

For 3-6 Players, including 1 facilitator with minor extra work, about 90 minutes to two hours

In *Glass Ceiling*, you play a coven of witches with day jobs. You all work for the same company, Seneca Holdings, where no one knows about your coven. You are overworked, underappreciated, and generally put upon. Fortunately, you've found strength in your sisters and, over the course of the game, you will decide to perform a ritual together that will help all of you in your careers. Harm none, do as you will, shatter the glass ceiling.

Getting Started (approximately 3-5 minutes)

Each player should take a few minutes to think about who their character is. Your character must be female. Other than that, you can come up with anything you want. What is your name; what is your position at Seneca Holdings; what is your current career challenge; what cool, witchy jewelry do you wear; that sort of thing. Come up with a general image of who you are.

Character Introduction: Job Interview (approximately 10-15 minutes)

Each player introduces their character by doing a mock interview with one of the other players for everyone to see. This does *not* represent an actual interview the character had, but is merely a fun exercise to get into character. To do this, pick a player to introduce their character first, then pick another player to interview them. The interviewer asks the interviewee to introduce themselves, and then picks two or three of the questions below to ask them to establish their character. Then rotate to a new character to introduce and a new interviewee until everyone has introduced their character.

- What sorts of useful skills do you bring to the table?
- What's your biggest weakness as an employee?
- What's your best quality as an employee?
- How did you first come to magic?
- Describe a difficult situation at a previous job and how you overcame it.
- Why did you leave your last job?
- What is your greatest accomplishment in life?
- What do you most regret?
- What would your former employers say about you?
- Where do you see yourself in 5 years?

Establish the Coven: Corporate Retreat (approximately 10 minutes)

Chance brought the coven together at a Seneca Holdings corporate retreat. In this exercise, you will establish relationships between the characters. Tell a shared story guided by the questions below. Go around the room and have each player pick a question and then answer it. Once all the players have answered a question, move on to Act I.

- What was the retreat about?
- Where did you all sneak off to during the retreat to talk?
- How did you all figure out that each other had magical power?
- Whose idea was it to initially start the coven?
- Who first suggested that maybe you could all use your powers to your benefit?
- Who needed the most convincing to join the coven?

Act I: What is the Ritual? (approximately 15 minutes)

In Act I, the characters have lunch and vent about their various work problems. Over the course of the conversation, feel free to fill in things about Seneca Holdings- your boss, coworkers, etc. The coven will, at some point during this conversation, decide to conduct a magic ritual together to help them solve their problems. Allow the following questions to guide your free roleplaying, but make sure every witch gets a chance to speak:

- Who first suggests the ritual?
- Who has a good experience with this sort of thing in the past?
- Who is nervous about conducting the ritual?
- What, exactly, is the ritual supposed to do?
- What does the ritual look like? What is needed for it?
- Who has had a bad experience with conducting a ritual like this in the past?

Decide your character's goal for the ritual from the following and announce it to the coven- *be visible, attract resources, charm a client, eliminate red tape, stretch time, stand your ground, fix a mistake*. Act I ends when everyone knows what they want out of the ritual.

Entr'acte I: Guided Meditation (approximately 5-10 minutes)

In between Acts I and II, the facilitator will lead the players in a guided meditation. During the meditation, they will picture the ritual the coven performs. The players close their eyes and the facilitator reads the following, pausing between each bullet point to give the players time to consider the ritual and their answers. It's okay if everyone sees the ritual differently.

- You gather together to perform the ritual with your sisters- what ritual object calls out to you tonight?
- You speak the words and hold each other's hands- what scent brings a memory to mind?
- Candle flames flicker- what do you see in the shadow?
- You offer up a personal token to fuel the magic- what is it, and why is it special to you?
- Your sister's goals in your head alongside your own- what do you hope in your heart for one of them?
- Your heart is full of love and trust in your sisters. Let it be done.

Act II: What Happened With the Ritual? (approximately 15 minutes)

Act II takes place at another lunch, a week or two after Act I. The ritual has been conducted and things have gone a bit awry. Like Act I, this Act involves chatting over lunch. This time, the characters will discuss the effects of the ritual. Allow the following questions to guide your free roleplaying, but make sure every witch gets a chance to speak:

- What went *right* about the ritual? How did it do what you all hoped it would?
- What were the unanticipated consequences of the ritual? What oddities have you unleashed upon Seneca Holdings?
- What came to light after the ritual that you wish you'd have known before?
- Who comes up with an idea to fix the unanticipated consequences? What's the idea?
- If you try to fix the ritual, who is worried it will undo the *good* things about what you've done?
- Who offers to give up her goal to aid the fix? Why won't the group let her let go of her goal?

Act II ends when the coven commits to a plan to fix the unanticipated consequences of the ritual.

Entr'acte II: Guided Meditation (approximately 5-10 minutes)

In between Acts II and III, the facilitator will lead the players in a guided meditation. During the meditation, they will picture what they do to fix the unanticipated consequences of their ritual. The players close their eyes and the facilitator reads the following, as before.

- Picture what you are doing to fix what you have done- what does it look like?
- You have strength- how do you contribute to solving the problems?
- You draw support from your sisters- how does their example help you face challenges?
- Candle flames flicker- what do you see in the shadows?
- Your heart is full of love and trust in your sisters. Let it be done.

Act III: How Did We Clean Up the Mess? (approximately 15 minutes)

Act III is another week or two after Act II, at yet another lunch. The coven has now executed their plan to fix the unanticipated consequences of their ritual. During this lunch, the coven discusses what has happened since they cleaned things up. Allow the following questions to guide your free roleplaying, but make sure every witch gets a chance to speak:

- How has this experience changed you as a witch?
- How have you changed as an employee?
- How did the corporate culture of Seneca Holdings change as a result of the ritual?
- What have you learned about yourself that you didn't know before as a result of this experience?
- How has this experienced changed your career ambitions?
- What will you do different in the future?

Act III ends when it feels natural to end the conversation.

Epilogue: The Company Holiday Party (approximately 5 minutes)

The epilogue takes place at the Company Holiday Party. The characters come together, now several months after the ritual, and discuss where they are. Did someone get promoted? Is someone about to quit? Who is still doing magic? Who isn't? The game ends when this conversation has run its course.

Notes on Content and Safety

- There are many people who identify as witches. While this game focuses on the fantastic, we suggest that you treat portraying witches with sensitivity and care, taking the practice seriously as opposed to going for cartoonish stereotypes.
- We suggest that you begin the game with a discussion of safety, and use several of the available LARP safety tools during play, including cut and brake, and discussing boundaries. We also suggest that you take 10 minutes to debrief at the end. A primer on these techniques is available here: <http://leavingmundania.com/2014/02/27/primer-safety-in-roleplaying-games/>
- Thematically, this game is meant to focus on the supportive relationships between the characters, as opposed to infighting between them. If you are the facilitator, you may wish to bring this up at the beginning of the game to establish guidelines for play behavior to direct this.





THE GRAND OLD FLOCK

[SHAWN STOKES]

Style of play: Freeform larp

About: The Grand Old Flock is a politically themed, satirical freeform centered around the tumultuous political landscape of the past year in the United States.

Tags: Satirical, Political, Comedic, Nonsensical

The Grand Old Flock

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A Freeform by Shawn Stokes, for 6 players and a facilitator

The Grand Old Flock is a politically themed, satirical freeform centered around the tumultuous political landscape of the past year in the United States. It is intended to be a silly, mocking, nonsensical game, though it may ring painfully true at times! Oh, and everyone is a bird.

Materials

- Notecards
- Tokens of some variety
- Stands or chairs (for mock podiums)
- Cups (one for each player)
- Sticky notes
- Table
- One cutout of each Bird role
- Party poppers (optional for end)
- Nametags



Setup

This game takes place in two phases - picking your nominees and a debate! There is light prep for a facilitator, mostly in knowing how to prep the moderator and getting the materials. The facilitator (or inspired player) takes on the role of moderator - you are The Bird's voice and will be gathering topics to press your debaters on. Before your "candidate" enter in, be sure to designate a stage (with the mock podiums) and place the table in front of it. Set up a cup with a sticky note attached to it with each player's bird name on it.

Warmup

Facilitator - pass out a bird to each player. After taking a moment to study their character sheets, have everyone close their eyes and imagine themselves as their bird. Tell them to stand like their birds, open their eyes and walk around as their birds. Give them some short scenarios to do - finding shelter, sharing food, etc. They don't have to work together, but just remind them - this is their flock. Spend about 5 minutes on this, then give each of them their corresponding roles. Have them walk around and introduce themselves and say their slogans and talk about how their Grand Old Flock is in danger and needs to be saved. Give them another 5 minutes, then pull them into the **Nomination** phase. Pass out the candidates' tokens, but tell the players they all have 3 tokens each (refer to their character sheets for their real amounts).

Nominating our "Candidates"

FOWL PLAY: when the candidates are mingling between the Moderator interviews, they can wheel and deal plans to their fellow birds. They can do verbal deals, or make real deals by trading their tokens - offer pledges and support for tokens. Whatever deals you come to, a proper bird always follows through (you hope!). Remember - even if you can't win, you can always shoot for a better job!

Moderator, here are some things you can do to push your "candidate":

INTERVIEW: Pick out a potential candidate and put them on the stage. This is live TV, so they better be ready! Here are some topics:

- The Great Bird War
- Nest Laying Rights
- Migrant Birds
- Dangerous Animal Protections
- Cats, cats everywhere
- Declining Bird Baths
- Rising Bird Home Costs
- Fill in your own ideas!

RUMORS: Tell a "candidate" a rumor, spin the truth or lies said by someone else. The Birds want to see these "candidates" under pressure!.. Rr they just want a good zinger.

After some time, if things start to cool down, have the birds vote for their nominees - only those who had a lot cast in their cup will make it to the debate! And yes, you can vote for yourself! Choice is good right? Have the players take their tokens (or whatever's left) and put them in their corresponding cups. The Moderator counts and sends up the winners. Move on to **The Debate!**

The Debate

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The time has come! Anyone who wasn't voted for now becomes a Moderator. Take a minute to peruse the info you've gathered and frame a few questions. When you're ready, choose someone to announce to the "candidates":

"For the good of the Grand Old Flock, we now begin our debate! We have 30 minutes to decide who will lead the Grand Old Flock. We will decide who leads when that time is up."

Nominees - Answer the questions, call out the lies, and stand up for the Grand Old Flock! You're so close to saving everyone, stand up for your ideals! This really is a no-holds-barred throwdown, so let 'em have it!

Moderators - Get through all the questions you can, and pin down the "candidates'" ideas. Make them be clear about their ideas, and interrupt them as needed. Remind them about your vote and push them to speak truthfully.

When the time is up, cast your vote. Write it on a notecard and hold it up. In the event of a tie, Rock Paper Scissors wins out with the conflicting voters. Announce the winner for all of the Flock to hear! This marks the end of the game.

Debrief

Leave the play space, have everyone circle up and close their eyes and breath deeply for a count of 10. With each breath, exhale you're character. Shake it out. Now, discuss the game.

-check in, ask how everyone is doing.

-What was play like, was it fun?

-Did you all come to the consensus you wanted?

-The future of the flock - what's that looking like?

-Thank everyone for playing!

Bird Roles (cut out)



PARROT - loud, boisterous, talks a lot 4 tokens (Rich Family and favors)

An outsider to the flocks norm, but birds like you and you love the attention. Take birds' good ideas and turn them into your own. Birds say good things about you, you hear. Repeat them, a lot. Talk loud and proud, you don't know much about this "politics" but these birds put you here, so you're definitely the best choice. You know these birds are all of the same feather - you just gotta dig up the dirt - or make it up!



SEN. RAVEN - low tones, "gets too close", talks in riddles 3 tokens

You've been serving the flock for years - and you know you're disliked greatly. You speak for the "old flockers" that make up the true core of the flock. You see the truth in the clouds, and you know nobody here knows the "true path". You take whatever chance you can to smear your fellow birds and further your agenda. They say your family was involved in conspiracies, but don't let them tread on your good family name!



GOV. DUCK - timid, worried 2 tokens

You come from a family of leaders, and now it's your turn. You've helped lead the flock on smaller levels, leading smaller groups on the long flights around. You're rather plain, and lack some confidence, but people see your family in you and follow you. The feeling you have is one of just having to show up to win. Let them mock you - slow and steady wins the race.



REP. JAY - measured, experienced. 2 Tokens

You've been serving the flock for a long time and flown under the radar. You see a chance to further your name and figured people will go with "the sensible choice". You've helped these birds make homes and find food for years. Who cares that you supported the great bird war? Your birds have roles and better lives now - better than these others can say. At least everyone knows you, kinda?



DR. DOVE - quiet, intelligent, lost in thought. 3 tokens

You're probably the smartest one in the room - even though you probably have the least experience. You're colleges said you'd make a good flock leader, and you're kinda the "people's choice", right? Taking a calm, intellectual approach should make for a good shot. You tend to get scatterbrained being so lost in thought all the time - take your time, nobody is judging.



GOV. PIGEON - overly confident, follower. 3 tokens

You don't really want this job, you're just looking for someone to follow. You don't have much of a spine for leadership, but you do want to find someone to work for. Find someone to work for - that Parrot looks pretty awesome. So confident and says all the right things. Maybe that's bad? Or maybe it's just right! Just be sure to throw someone under the bus - that's how you make friends.



THE GREAT DISCOVERY

[ELIZABETH LUI]

Style of play: Freeform larp, larp

About: An RPG exploring how two people handle a great discovery and the choices that come after. Satirical, Political, Comedic, Nonsensical

Tags: Freeform, RPG, Story, Choices

The Great Discovery

by Elizabeth Lui

A Free-Form Live Action Role Play for Four to Six Players

Introduction and Background

The Great Discovery is a game about two discoverers and how their choices impact not only the world around them, but their relationships and own identities. It is a game that explores at what cost we are willing to make sacrifices, if our intentions are always noble and always our own, and if we can remain true to ourselves in the face of terrible odds and temptation.

The Players

Players are encouraged to be creative with their characters. There are no restrictions regarding gender, race, sexuality, etc. The only constraints are ones that you decide upon as a group, i.e. no aliens in Victorian England but goblins are fine.

Two players will be the discoverers. It is up to your group to decide if they are scientists, wizards, hackers, etc. It is also up to the group to decide if the discoverers are friends or foes at the beginning, are they partners and allies or are they enemies and rivals? The only requirement is that the two discoverers are both aware of some newly revealed information, be it a scientific discovery or a new magical essence or a computer program that will change the world.

The remaining players will represent the outside forces that impact the discoverers. Each will represent a positive or negative force in the world, split as evenly as possible between the two depending on how many players you have. For example, if there are two players remaining then one is a positive force (for example, a mentor to the discoverers or a love interest) and the other is a negative force (for example, a financially interested party or a sneaky reporter trying to gain information).

All players participate in all chapters of play.

The Setting

This will be up to the play group. Let your imagination run wild! Anything is fair game from Victorian England to a post-apocalyptic wasteland. The world is up to you as is what has been discovered. Come together as a group and create your story.

Set-Up and Game Play

All you need to play is a group of gamers, cards or paper, pens, and envelopes.

At the beginning of the game, once the world, characters, and discovery have been decided, each player writes down their characters intentions and motives regarding the discovery on a card. They also write down what, if anything, would make them change their choices. The card should then be placed in an envelope and set aside for the end of the game.

This game can be told in four chapters, Discovery, Dilemma and Temptation, Decision, and Consequence. The first chapter, Discovery, is about the discovery that sparks a conflict between the discoverers. What is that discovery? What is the conflict? What are the relationships between the discoverers and other members of their world? What do the discoverers want to do with the new information they have found? What do the outside forces want to do? The second chapter, Dilemma and Temptation, brings forth the negative forces in the world to offer a temptation or problem to one or both of the discoverers regarding their new discovery. What is this problem or temptation? Why is it being offered? How do the discoverers react? The third chapter, Decision, deals with how the discoverers decide to handle the temptation offered in the last chapter and how the people in their world seek to influence that choice. How will the discoverers act? How do the people in their lives, positive and negative, react? The final chapter, Consequence, acts to resolve the effects of the decisions made in the previous chapter. Are relationships damaged or saved? Friendships and reputations ruined or made? What is the ultimate fate of the great discovery? How do you envision your character moving forward from this point?

At the beginning of each chapter, the play group should briefly discuss how the chapter will begin, set the scene, and outline the events that will be played out in the chapter. Play proceeds until the group decides that the chapter has come to a satisfactory conclusion. Time does not need to proceed in a rapid fashion, for example the first chapter can take place three years before chapter two and chapter three can take place twenty years before chapter four. This is up to you and your group.

Endgame

At the conclusion of the final chapter, all players should retrieve their envelopes and re-read their thoughts from the beginning of the game. Did their characters stay true to their intentions? Did anyone change? What made them change or stay the same? Discuss this among the group, share your original intentions and how the story affected them.

Now take the time in your group to discuss the game and what happened to your characters. What surprised you? What frustrated you? What were you proud of? What do you wish you had done differently? How did the influences of other players affect you? Decompress and discuss.

Notes on Gameplay

The Great Discovery is a game that is heavily reliant on the players and their willingness to interact with the world and story they create. All players are encouraged to role play as much as possible but within their comfort. For example, one player might be willing to fully act out their disgust with another play while another player might feel more comfortable with saying, "I am totally disgusted by this conversation and I just walk out of the room." Both forms are acceptable, do what feels right for your character and your player style. As always, be creative and have fun!

Thank you for playing!



HEART OF THE DUNGEON

[KITTY STOHOLSKI]

Style of play: Freeform larp

About: Monsters try to set up their nervous Dungeon Keeper with a Legendary Hero they have a crush on with the help of an incomplete legend.

Tags: Cute, flirting, monsters, performance

Heart of the Dungeon

A game about nervous monsters flirting for 4-6 humans in 45-60 minutes by Kitty Stoholski

Our Keeper's booming voice echoes across the dungeon's loudspeaker - "S...s...so someone is on their way to our dungeon and...and...IT'S LEGENDARY HERO! Um um please don't mess this up and clean up no wait make everything filthy no wait we need lava no...what? No it's not like I like them or anything!!"

Synopsis: Oh gosh, our Dungeon Keeper likes LEGENDARY HERO and is really nervous about it. As their hired MONSTERS, Dungeon Keeper has tasked us to set up a dungeon for LEGENDARY HERO! A dungeon that's powerful, a challenge which will entice, but not too powerful as to wound them. A dungeon that's flirty, and gets Dungeon Keeper's feelings across, but not too flirty as to weird them out? We don't know; this is hard! We don't know LEGENDARY HERO, though there are some helpful songs about their legend we all misremember...

Setup: Let's supply some paper and writing utensils for everyone.

Safety: This game features competing ideas of flirting and trying to set up your nervous overlord with their crush. Please work with other players to build characters and flirting styles and respect any boundaries that players may present. Obtain consensus during planning to make sure everyone is in agreement with the progression of the game. Remember, we are all more important than this silly game!

Part 1 - Players Choose Their Role

MONSTER (Most Players) - Most players are MONSTERS, creatures trying to organize rooms of a dungeon to be appealing to LEGENDARY HERO. MONSTERS work together to plan a series of scenes and then will individually act through them.

HISTORIAN (1 Player) - This player is the HISTORIAN, who will provide accurate or inaccurate renditions of the legend of LEGENDARY HERO to MONSTERS and narrating this new tale in any desired form: song, rhyming couplet, poetry, lecture, however oral history gets passed in our world!

LEGENDARY HERO (1 Player) - This player is the LEGENDARY HERO, the most famous adventurer of our time! This role will provide input to HISTORIAN for their legend and will act through short scenes with MONSTERS to determine the heroic outcome!

Part 2 - Players Describe Their Character

MONSTER - Each MONSTER chooses what kind of MONSTER to be and how that MONSTER thinks flirting works. All MONSTERS should seek consent from all other players (including non-monsters) to make sure everyone is comfortable with the MONSTERS chosen and their flirting style.

Here are some example MONSTERS; they don't need to be deep:

- Dragon: So fierce, flirts by sharing some of their hoard
- Minotaur: Strong and tired, shows affection by feats of strength
- Ghost: Loyal, flirts by possessing a meaningful object
- Gelatinous Cube: Kind of a mess, flirts by wiggling

HISTORIAN/LEGENDARY HERO - Separate from the MONSTERS, HISTORIAN and LEGENDARY HERO work together to consider who the LEGENDARY HERO is and how the stories told about them differ from who they really are. HISTORIAN creates the legend while the LEGENDARY HERO creates their actual personality, but both players should seek consent from the other on their portion. Why do they adventure? What do they like in a dungeon? Have they dealt with flirty dungeons before? This information will be presented as the game progresses!

Part 3 - Players Plan the Dungeon

MONSTERS: Each MONSTER, one at a time, leads other MONSTERS on the design of their own dungeon room that will appeal to LEGENDARY HERO's sense of legendary adventure and express Dungeon Keeper's crush. LEGENDARY HERO must pass through these dungeon rooms before reaching the Dungeon Keeper's Heart Chamber and meeting the Dungeon Keeper. In setting up rooms, MONSTER players should act as their MONSTER characters and design as their MONSTER would! Beginning with the first MONSTER to volunteer as Lead, use the supplied writing materials to:

- Describe the Physical Layout - Draw the shape and size of the room. What function does the room serve in the dungeon? What draws your attention when entering? How is the room decorated?
- Describe the Plan - Will there be any other creatures in the room? How will they act? What about traps or other dungeon tricks? What do MONSTERS want to happen when LEGENDARY HERO enters the room and, based on the legends, how do MONSTERS expect LEGENDARY HERO will react?

During planning, MONSTERS may ask HISTORIAN questions about the legend of LEGENDARY HERO. Are they nimble? Merciful? Do they have a magic companion? Are they allured by riches?

Once MONSTERS formed a consensus on the plan for the first room, MONSTERS choose a new Lead MONSTER and plan the next room. Once all rooms are planned, one per MONSTER, MONSTERS provide an order the rooms will be encountered by LEGENDARY HERO.

HISTORIAN: HISTORIAN provides answers during room design to the MONSTERS' questions, which may be as helpful or cryptic or inaccurate as the legends themselves. HISTORIAN may also independently volunteer pieces of the legend even if no MONSTERS ask!

LEGENDARY HERO: LEGENDARY HERO consults with HISTORIAN during questions and can provide further details to the stories of legend

Part 4 - The LEGENDARY HERO Arrives!

LEGENDARY HERO has arrived at the dungeon! LEGENDARY HERO describes how they appear entering the dungeon- maybe an imposing figure decorated in gems or a desperate mercenary on the run or perhaps another MONSTER?

Beginning with the first room, LEGENDARY HERO initiates a short scene, under a minute, with that room's Lead MONSTER. Lead MONSTER acts out their room's plan and LEGENDARY HERO decides how to react and how the events unfold. During a scene, LEGENDARY HERO expresses their true self, not what the legends say! Are they excited by the room? Enraged? Scared? Other MONSTERS should take note of LEGENDARY HERO's reaction and adapt their room plan accordingly! If a scene involves combat or other physicality, players should act out the motion very slowly, letting the player being acted upon decide what happens. Please don't hurt one another!

Once the scene has been finished, possibly by LEGENDARY HERO defeating Lead MONSTER or sneaking past a trap or fleeing in terror, HISTORIAN tells the tale of what occurred in that room, adding to the legend in positive, negative, or embarrassing ways. LEGENDARY HERO then progresses from room to room, performing the next scene with that room's MONSTER, followed by a new HISTORIAN tale.

Once all rooms have been completed, LEGENDARY HERO must decide if they wish to enter the Heart Chamber, meeting the Dungeon Keeper or to leave this weird flirt dungeon (due to injury or discomfort)..

The game is then over.

Wait, but what about your Dungeon Keeper? Are their feelings respected and returned? Well, that's not for employed MONSTERS to know and that whole story might be too embarrassing to even make it to HISTORIAN. Please take satisfaction in everyone trying their best!

IN MEMORIAM



[Shoshana Kessock]

Style of play: Freeform larp

About: In Memoriam is a short larp about writing an obituary while being haunted by the spirit of the deceased. Players take the role of ghosts watching over two people tasked with writing a summary of the deceased's life. How will the dead be remembered?

Tags: Obituaries, memories, ghosts, writing



In Memoriam

Golden Cobra Entry 2016

By: Shoshana Kessock

In Memoriam is a game about finding just the right words to say in the face of tragedy and how those words can help a person move on. When a person dies, someone has to write the obituary, the perfect summation of an entire life in just a few paragraphs. But what if the departed wants their say in how they're remembered? *In Memoriam* lets the nosy Deceased have their say before heading off to the afterlife. That is, if they want to leave at all.

Number of players: 4

Time: 1-2 hours

The Roles

The Deceased

You are dead. How you died is up to you. In the moment before passing, you're haunting the writing of your own obituary. But do you really want to leave?

The Writer

Someone significant to you has recently died. The task of summing up their life in an obituary falls to you. You control the way people will remember the Deceased.

The Collaborator

You've agreed to help write the obituary of someone recently passed. You are the counterpoint, intent on influencing the obituary to reflect your feelings on the Deceased.

The Guide

You are dead. You knew the Deceased in life and cared for them. Now you've come to help them come to terms with their death and move on in peace to the Afterlife.

The Materials

Table and a few chairs, plus pens and a few pieces of paper - the obituary might need a few drafts. Tissues as needed.

The Set-Up

The players should find a comfortable place to play with **a table and chairs**. It doesn't need to be quiet or in private, but **can be played in public** if the players are all right with potentially being observed. Together, they should read through all the rules for this game from beginning to end.

Players should introduce themselves and talk a little bit about their expectations for the game, as well as any topics they might not want to have mentioned during play, such as any gruesome means of death that are off limits. **Players must accept these topics as off limits and should not ask for explanations as to why these topics are being vetoed.** All players involved must also consent before play begins to physical contact with one another. Only arms will be touched.

All four players should then sit around the table to divide up the four roles and decide on their relationships before play starts. The players who will play the Deceased and the Guide must be comfortable moving around the table for the entire game, as well as be willing to initiating physical contact.

Please note: The **X-Card** may be added to this game for additional safety should players want a way to veto elements brought up during play. A piece of paper or index card is set on one side of the table with an X drawn on it. Should at any time a subject come up that any player finds unacceptable, they can touch the card. Players briefly negotiate with one another how to revise around the unacceptable material with no questions asked about why the players feels as they do. Once the players decide how to revise the scene, play continues.

The Relationships

The players must discuss together how they know/knew one another and a little about their relationships with the Deceased before their death. Was the Writer the Deceased's sibling, sister, or lover? Maybe the Deceased had no living relatives and their obituary must be written by a nosy neighbor. Just how well did the Collaborator know the Deceased and what did they think of them? What was the Guide's relationship with the Deceased during their lifetime?

The only restrictions on creating these relationships are:

- The Writer, Collaborator, and the Guide must all have known the Deceased, at least slightly.
- The Writer must have a close enough relationship to know details about the Deceased's life, which they negotiate with the player of the Deceased in advance. They're free to make up other things during play as they want.
- The Guide must care enough about the Deceased, no matter their relationship, to want to shepherd the Deceased on to their eternal rest.

The Writer must also decide one secret about the Deceased or kept from the Deceased while they were alive. **This secret should NOT be revealed to the other players during character creation but instead revealed during play.**

Once these relationships have been established, play begins.

The Game and Play Mechanics

The Writer and Collaborator have come together to write the Deceased's obituary. They have sheets of paper and pens to scribble down what they feel is most appropriate to submit to sum up the life of the Deceased. The Writer needs help talking through the process and reflecting on the Deceased's life, so they've brought the Collaborator to add insight.

Meanwhile, the Deceased has come to hear just what will be said about them. Their Guide, the person meant to shepherd them to the afterlife, has come to help them pass on to whatever comes next. **During play, the Guide and the Deceased can speak to one another freely and the Writer and Collaborator should act as though they cannot hear them.**

Play begins as the Writer and the Collaborator discuss the Deceased and how best to write the obituary.

Trouble is, the invisible Deceased isn't interested in being a passive observer in this process. **During gameplay, the Deceased may interfere 3 times with what the Writer is putting down on paper. If they want to change something in the obituary, they reach out and put their hand on the Writer's arm and dictate to the Writer what they want written.** The Writer must put these ideas down on paper, though how they feel about these sentences that are not their own is up to the player. If they're the type to believe in ghosts, they might be shaken or scared or even awed they've made contact with the other side. It's all up to the players.

Meanwhile, the Collaborator's job is to act as a sounding board for the Writer, a support in their time of need and a critical eye towards the obituary, and the light it'll cast the Deceased in for everyone to read. How they want the obituary to slant (truthfully? flattering? harshly?) is entirely based on their feelings about the Deceased. **Their goal is to get the obituary to reflect just how they felt about the Deceased by influencing the Writer through conversation.**

The Guide's job meanwhile is to convince the Deceased to stop haunting the land of the living and move on. Acceptance is the key to moving on, and helping the Deceased come to peace with their obituary will help them come to terms with their life. If things aren't going well with the obituary, the Guide can exert a little influence to help things along. **During play, the Guide may interfere 3 times by touching the Collaborator or the Writer on the arm and whispering suggestions about the Deceased.** The Writer and Collaborator must repeat these words aloud as if they were inspired to do so, though by what it's up for them to decide.

During play, the Writer's job is to decide just what they want to keep for the final obituary: the words 'inspired' by the Deceased's touch, the Collaborator's input, or the strange messages coming from the Guide. They have one other factor influencing their judgement: **the Secret they desperately feel the need to share during play.** The Secret must be shared aloud for all to hear during play before the obituary is finalized.

Once the Writer and Collaborator decide they've finalized what needs to be said, the Deceased has been given a glimpse into just how people remembered them. They'll then decide if they're willing to move on to the afterlife with the Guide, or else if they want to stay and haunt the living to try and correct what people thought about them.

Play ends when the decision is made and the obituary is finalized and read aloud.

IT'S ALL GOOD



[Tim Hutchings]

Style of play: Freeform larp

About: A semi-autobiographical game exploring characters through different sorts of storytelling and shifting ambiance.

Tags: narrative, light, autobiography

IT'S ALL GOOD

-an ancestral autobiography based on family myths, lies, and misunderstandings-

"It's All Good" is a freeform larp which uses some novel mechanics to explore the idea of learning about characters through stories. Players will alternate between primary characters and secondary characters who share family legends about those primary characters. The game uses light and shadow to both evoke a nostalgic ideal of the setting and to pace the scenes.

Set Up: Print out a copy of the second page for each player. Cut out the card shapes nicely on one sheet and set them aside - they will be needed. Quickly cut out a few random card shapes from the other sheets and discard the pieces. The holes in the rules sheets make a gobo, a pattern through which we will cast light using a flashlight or smartphone. Divide the cards randomly among the players. This game should be played in a darkened room.

Explain to the players that there will be light shoulder touching. Explain that the tone of this game can be a mixture of serious and comical, that we explore realistic characters in changing times and then tell outrageous stories about them.

The Setting

Primary characters are members of a small community in the Ozark Mountains in 1937. Many lost their ancestral homes and property when the Bagnell Dam flooded the valleys in 1931, the young people will leave in 1939 to fight in the war or work in the factories. Few will return and the community will wither and die.

You are nominally white. Scotch-Irish descent, though you don't know it, with a mix of Osage, Kickapoo, and black which you do know. You probably own a car and read a weekly paper. You probably don't have electricity or a flush toilet in your home. You are a bit superstitious and just a little religious. Your clothes are store bought, and you aren't nearly as self-sufficient as your parents were. You know of no time when your family didn't live here in these hills.

Secondary characters appear for a single scene. They are the distant descendants of the primary characters and will share stories about them. When a secondary character appears think about when and where they are, and who they are talking to. Sample prompts are on the reverse.

How to Run a Scene:

There are two kinds of scenes, soliloquys and stories.

Soliloquys are told in the first person and explore what a primary character is thinking and doing, but that doesn't necessarily mean they are true - the speaker may be lying to themselves. Verbalize the

concerns of the character, what they are doing to address them, and try to bring the experience alive by describing the lushness of the trees, the smell of the bedewed earth, the ill omen of hearing a hoot owl during the day, the stink of gasoline and oil, the sound of distant thunder.

Stories are told by later generations about the primary character's we've been exploring. These stories may or may not be true, they may or may not be believed by the teller. Think about the cleverly overlong jokes of Mark Twain, the earnest lies told by people who've been told the same ridiculous stories so much they believe.

Players take turns having scenes of either sort. Sample scene prompts are on the reverse, but players should suggest scenes that build on or complement the ongoing narratives. Both stories and soliloquys inform us about what's happening in the overall narrative, though we can never know which parts are true. Scenes, especially stories, can be treated like challenges to the other players, "Tell us the one about..."

Begin with "An oil man come up to the house to buy you out."

He Got a Gun...

The players making up the audience may ask questions. They may also give cards to the speaker. These cards must immediately and significantly impact the story being told. These cards stay in circulation, a speaker will give out cards that they received from others.

That Dappled Sunlight, the Fireflies at Night

Players use their lights and cut paper sheets to cast a gentle, moving light over the speaker. We are creating the ambiance of the breeze, the trees, the sunlight. As audience members think the scene should come to a close they turn their lights off, the sun is setting on this story.

However, if an audience member has their interest reinvigorated by the speaker, they may light up a firefly. Turn your light back on, cover and uncover it with your hand while drifting around the space. Once the all the lights are out and the fireflies stop flashing the story ends immediately.

We're All Here Now

If an audience member thinks the speaker has made a great sacrifice for the community, or thinks that the community will silently empathize with the speaker's problems, the audience member may turn off their light and stand behind the speaker and gently rest a hand on their shoulder.

The End

Play until you feel you're done. It's all good.

"The humorous story is told gravely; the teller does his best to conceal the fact that he even dimly suspects that there is anything funny about it..."

- Mark Twain

Bibliography:

Blansett, Clark, "Inter-Tribalism in the Ozarks 1800-1865" American Indian Quarterly. Davidson, James, "Keeping the Devil at Bay," International Journey of Archaeology. Harington, Donald, the Stay More series. McClanahan, Scott, "Crapalachia." Randolph, Vance, "Pissing in the Snow."

FIRST NAMES ARE BILL, JOHN, LITTLE JOHN, GABE, SAM, OR LORETTA, DAWNY, LOUISA, MARY, IMOGENE.
LAST NAMES ARE HODGES, LESTER, COOKE, BRAND, DOUGLAS, CAMDEN, CRAWLEY, SMITH, HARROW

Sample Soliloquy Prompts (Primary Characters):

An oil man come up to the house to buy you out - The old homestead before it was flooded out by the new dam -
A uranium hunter sneaking around your back property - Someone signed up for the army or took a city job or just
up and disappeared - You visit a witch though you swore you wouldn't - Someone touches you inappropriately while
you are out at night on a coon hunt - A rich tourist took something that was rightfully yours - Who or what was buried
right here in these dark woods?

The hollow, the creek, the ridge, the railroad cut, the woods, the bog, the slough, the back forty, the pines,
the gravel bar, the old pasture, the knob, the ford, the quarry, the WPA bridge, the beaver dam, the sump

Caves
Automobiles
Witch Hazel
Fishing
Hidden Treasure
A Barn Dance
Radio
Molasses
Floods
Power Lines
Favorite Dogs
Berry Picking
Party Line Telephones
The Burn Pile
The Smoke House
Traveling Salesmen
Abandoned Mines
The WPA
Spook Lights
Grandma's Quilt

How will you fix this?
You just experienced a heartbreaking
loss of property. Whose fault is it?

Blame something on the oil men.
This may be real or imagined.

Blame something on another character's
ancestors. Act against them.

Blame something on someone
elses character and act against them.

Blame something on the uranium
hunters. This may be real or
imagined.

A gun is used to make a threat, or
to kill someone. Who and why?

The community as a whole just
experienced a terrible loss.
What? How was this your fault?

Someone sold or lost something they
personally owned but that truly
belonged to the community.
The county sheriff shows up. Why is he
here? Who does he bear a grudge against?

You curse God or do something
that's going to bring terrible luck.

Something happened near here in the
old days. How does that bear on what's
happening right now?

Something supernatural has occurred:
A sign, a visitation from a ghost, a hex.

A stranger, or someone unknown,
has done something here.

Somebody tried to do you wrong but
it worked out in your favor.
Who and what?

Sample Story Prompts (Secondary Characters/Descendants):

Tell your buddies in the motor pool about why your great uncle purposefully
sank his car in Stockton Lake - Tell your cell mates about how you aren't the first murderer in your family but you're
certainly the last - Tell the Prime Minister of Latvia about your grandfather and the bucket of electricity - Tell your
Mexican-American neighbor about how your family mispronounces jalapeno - Tell your fantastically wealthy lover about
your one-eyed great grandfather who worked in a lead mine - Tell the story about your other great uncle falling out of a
tree - Tell credulous rednecks a whopper about buried treasure and spend two generations chasing them off your land

JOURNEY TO AURORA

[JEREMY ALVA]

Style of play: Freeform larp, Larp, Tabletop

About: An act-based narrative LARP for 4 + 1 facilitator. Together, a group of travelers must journey through the shifting sands of an arid desert to reach the Aurora, a mystical event where every tenth season the veil between our world and the next thins. It is during this time alone that we may seek guidance from the Others. The journey to reach the Aurora is long and fraught with danger, and the Others are only able to commune with humans for a very brief window, so the travelers must move quickly lest they lose their chance for answers.

Tags: Relationships, strangers, journey

JOURNEY TO AURORA

A freeform LARP by Jeremy Alva

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WHAT IS JOURNEY TO AURORA?

Together, a group of travelers must journey through the shifting sands of an arid desert to reach the Aurora, a mystical event where every tenth season the veil between our world and the next thins. It is during this time alone that we may seek guidance from the Others. The journey to reach the Aurora is long and fraught with danger, and the Others are only able to commune with humans for a very brief window, so the travelers must move quickly lest they lose their chance for answers.

HOW TO PLAY

JOURNEY TO AURORA is a freeform larp designed for 4 players, plus 1 facilitator. Each player will create a character using the table below, and follow the prompts set out by the facilitator. There are twelve acts, with each taking roughly 10 minutes to complete. The goal for each character is to reach the Aurora and speak with The Others for their own personal reasons.

At the start of each new day the facilitator will inform the players what obstacle they will face, provide additional information, and may offer guidance during play. The players will act out the scene to find a resolution to the day's obstacles while exploring interpersonal relationships. It is up to the facilitator to call an end to each act. Many acts will have some form of obstacle which may run the risk of extending the journey by an extra day, which could result in one less character being able to speak with the Others in the end. These extra days are not played.

It takes 10 days to complete the journey, plus one day for departure and one for arrival. The Aurora only occurs for a short period of time, and for every day you are delayed, one less person will be able to ask the Others their questions. Each player is motivated to ask their questions for their own reasons. Do not lose sight of this.

CHARACTER CREATION

Choose one characteristic from each column in the table below. It is up to each player to determine what each of these mean for their character. No two players should share any characteristic.

MINDSET:	BACKGROUND:	MOTIVATION:	GOAL:
Naive	Pious	Reflecting on the past	To find answers
Wizened	Wealthy	Seeking advice	To find closure
Stubborn	Broken	Insight on the future	To find direction
Adaptable	Chosen	Pilgrimage	To find myself

FACILITATING PLAY

The facilitator's job is three-fold:

First, you will set-up each day of the journey by reading the prompts as described in the next section.

Second you will act as an outside physical influence when you feel it necessary, speaking as the inner-voice of each character, or providing environmental information to guide each scene. Do not overtake the scene, but instead help it form itself.

Third you will decide when each act is complete. While it is recommended you allow about 10 minutes per act, you are free to allow scenes to run long or cut them short depending on your own judgement.

The facilitator is the only one who will read the second page. Each day of the journey will have four pieces of information:

DAY'S EVENT: This is the flavor text the facilitator will read aloud to provide context for the day's events.

OBSTACLE: The specific event that the players will have to resolve during play. This is read aloud.

QUESTION: This is a question that a character must ask. Only inform that specific player of this question, away from the rest.

FACILITATOR NOTE: This is not to be read aloud. These are your instructions on how to interpret the way the scene resolves.

In the event a character dies or is otherwise unable to complete their journey, but the player is still available for play, they may join you in helping to guide the scenes as a spirit. The other players cannot physically interact with or see the spirit, but can be influenced by the words they say.

JOURNEY TO AURORA

A freeform LARP by Jeremy Alva

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	<p>Preparation - It is the night before your journey begins, now is the time to turn strangers into friends. OBSTACLE: It is time to get to know the people you will be journeying with, and to learn a bit about ourselves. QUESTION: All must be asked "Why are you going to the Aurora?" Facilitator: All should explain why they are going, or if they choose to hold back they should showcase their personality.</p>
1	<p>Departure - As we leave safety behind, so too do we leave behind our former lives. OBSTACLE: As the party begins their journey, each should share a specific bit of their background with the others. QUESTION: Each player should ask another "What about you?" Facilitator: Ensure that each character shares information about their background.</p>
2	<p>Theft - The desert only knows how to take, and sometimes so too do those who traverse it. OBSTACLE: One of us wakes to find that one of our rations has gone missing. QUESTION: The Naive must ask "Do you really need it?" Facilitator: If party searches surrounding area they eventually find ration torn apart by animal, and 1 day delay.</p>
3	<p>Injury - The sands hide many dangers, both large and small, that on occasion reach out to bite the foolish. OBSTACLE: One of the party cuts their foot on desert glass. The rest must decide how to tend to this injury, if at all. QUESTION: The Stubborn must ask, "How bad can it be?" Facilitator: Pick an injured player. If group stops to heal, lose 1 day. No loss if they don't, but player injured rest of play.</p>
4	<p>Sand Storm - The sands rise like a wall and in minutes we are enveloped in a black blizzard of endless sand. OBSTACLE: The storm bears down on the group quickly, and they must decide to either push forward or hold steady. QUESTION: The Stubborn must ask "Do we have to stop?" Facilitator: If party stops they will lose 1 day. If they proceed really emphasize how awful it is, but they lose no time.</p>
5	<p>Conflict - With the morning comes the heat, and as the temperatures flare, so too do our tempers. OBSTACLE: At least two party members are having a strong ideological difference of opinion. QUESTION: The Wizeden must ask, "Why can't you just admit you're wrong?" Facilitator: You may need to instigate an argument, and push players to blow things out of proportion.</p>
6	<p>Oasis - A lake in the desert gives the illusion of hope, but the nearby sun-bleached bones show the reality of danger. OBSTACLE: A large pool of water offers the chance to replenish rations, but at what cost? QUESTION: The Wizeden must ask "Do you think this is a good idea?" Facilitator: Describe strange animal bones, if asked. The water is clean, strangely cool and refreshing.</p>
7	<p>Missing - When morning comes, one of the party is nowhere to be found; their footprints lost in the desert sands. OBSTACLE: We must choose whether to search for them, or push forward without them. QUESTION: The Adaptable must ask "Are they even worth it?" Facilitator: This missing member is either the Naive or the Stubborn. They will return by next scene, aware of decision.</p>
8	<p>Lost - At night you have the Aurora to guide you, but during the day the endless desertscape blends together. OBSTACLE: We are divided on the correct direction to the Aurora. QUESTION: The Naive must ask, "Why does nobody listen to me?" Facilitator: If Wizeden agrees with the chosen direction there is no delay. If they do not, 1 day delay.</p>
9	<p>Heat Stroke - The sun beats down on both the body and spirit, and if we're not careful it will split us in two. OBSTACLE: One of our party has heat stroke. The rest must decide how to tend to the heat stroke, if at all. QUESTION: The Adaptable must ask "Why are you doing this?" Facilitator: Pick an injured player. If group stops to heal, lose 1 day. No loss if they don't, but player ill rest of play.</p>
10	<p>Dissenters - There are times where we discover that the answers we receive are not the answers we seek. OBSTACLE: Our party encounters an angry group leaving the Aurora, who did not receive the answers they sought. QUESTION: All must answer the question: "Is this journey worth it?" Facilitator: Allow this scene to run on a bit longer than normal. Encourage players not to break character.</p>
	<p>Arrival - The Aurora lights are more beautiful than imaginable, and the truths the spirits speak more beautiful still. OBSTACLE: If there are fewer days available to speak with The Others than there are players who have reached the Aurora, then the players must spend the day determining who will ask their questions. QUESTION: One at a time, each character steps forward and asks The Others their question. The other players and facilitator will act as The Others. Facilitator: It is not your place to answer the question. Remind those whose characters receive answers that they get the answer they need, not necessarily the one they desire.</p>

LA BREA



[Marc Majcher]

Style of play: Freeform larp

About: A little game about dinosaurs at a dinner party.

Tags: One-shot, dinosaurs, party

LA BREA

**YOU ARE DINOSAURS AT A DINNER PARTY.
TRY TO HAVE A GOOD TIME BEFORE THE END COMES.**

Setup

Find a nice place for a social gathering of eight people. Make sure there's space for everyone to mingle, talk, or get away from each other. You will need these rules, and the largest six-sided die you can find. Print out this sheet, and cut out the eight cards. Set the die somewhere everyone can see it, with the six facing up. Give each person a card randomly, and allow them to read the card before beginning.

Goals

When the party begins, find someone to engage in polite conversation with, one-on-one, or in a small group. Each role has a goal on their card—complete the goal on your card to win the game! Some goals can be achieved through normal chatting, and others require special mechanics: **eating**, and **trapping**.

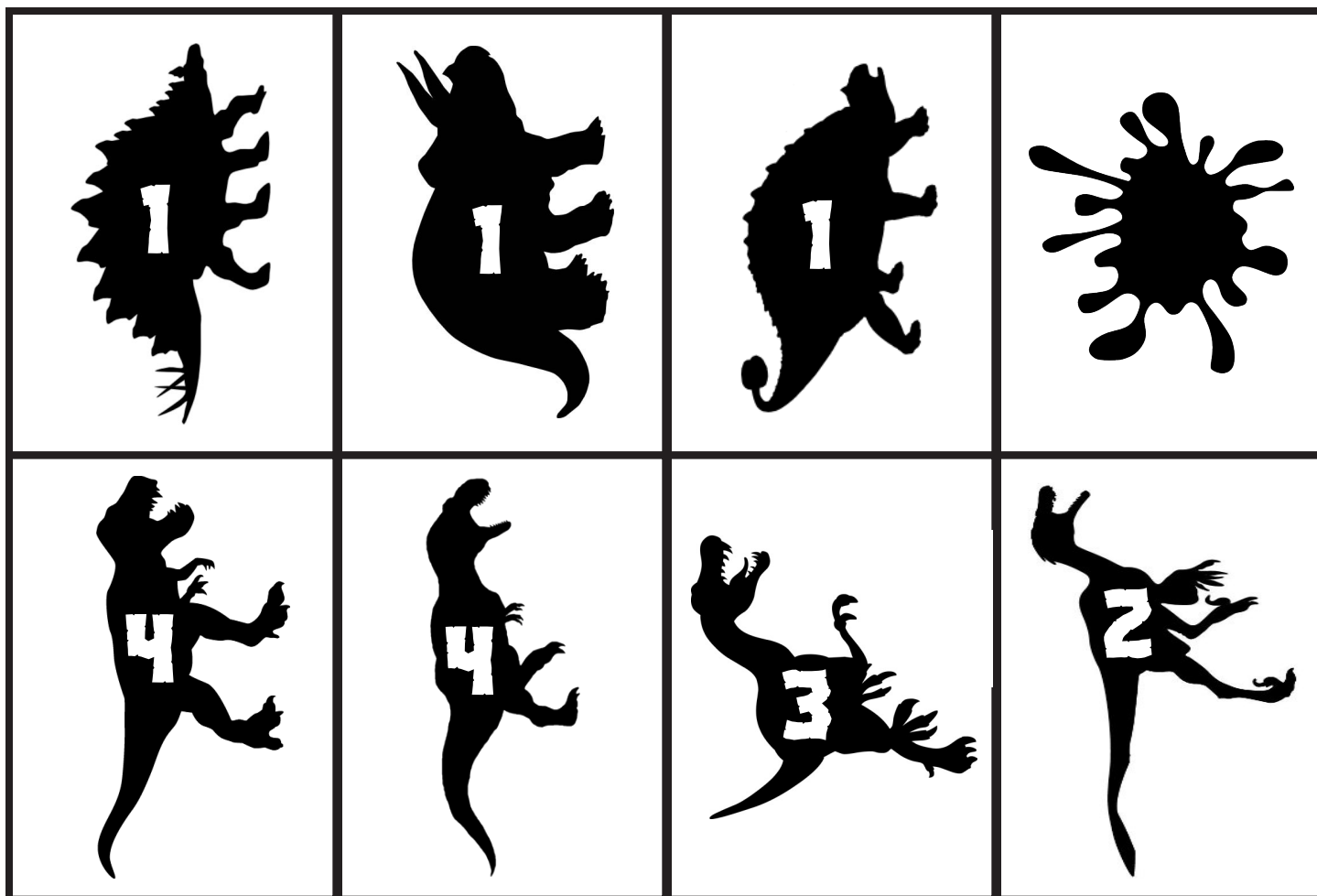
Herbivores: Receive compliments from four other dinosaurs in conversation before the end comes.

Velociraptor: Kill and eat at least two other dinosaurs before the end comes.

Allosaurus: Help at least four other dinosaurs achieve their goals before the end comes.

Tyrannosaurs: You must be the only Tyrannosaurus Rex alive when the end comes.

Tar Pit: Entrap at least five living dinosaurs in your mire before the end comes.



Eating

In the course of conversation, you may wish to eat someone. (Carnivores only, please.) To do this, grasp the wrist of your intended dinner, and say, "I'm going to eat you." Predators may gang up on other dinosaurs by touching each other before grasping, and speaking the words together. Other dinosaurs may group together with the prey for safety, by touching the target dinosaur while they are being grasped. Once your intentions are declared, and alliances are cemented, reveal your cards to one another. If the predators have a higher total than the defenders, the target (only the one initially grasped) is killed and eaten—kills are shared with all aggressors. Otherwise, the prey may escape, and go talk to someone less hungry.

The Comet

When one dinosaur tries to eat another, the comet that ends the world may come closer. After an attack, the dinosaur that wins (predator or prey) may choose to turn the six-sided die to one number lower. After the clock is ticked down five times, and the die shows a one, the comet crashes into the Earth, killing everyone, and ending the game. If you have achieved the goal on your card when this happens, you win!

Tar Pit

At any point during conversation, the Tar Pit may grasp the wrist of their partner and announce, "You are mine now." That player is mired, and may not leave the side of the Tar Pit for any reason. Mired dinosaurs may grasp others who join them, and draw them into the pit in the same manner. Players may try to eat each other while in the Tar Pit, but they may never leave. If all dinosaurs become mired, the Tar Pit wins, and the game ends. Archaeologists will find your remains millions of years from now, and wonder.

YOU ARE THE TAR PIT

There is a great longing within you. Talk about anything, just make them stay.

YOUR GOAL:

Entrap at least five dinosaurs by the end

YOU ARE AN ANKYLOSAURUS

You are incredibly shy, but you have lots of terrific ideas. Share them, if you can.

YOUR GOAL:

Receive compliments from at least four other dinosaurs by the end

YOU ARE A TRICERATOPS

You have too many things going on at once. You try to relax, but have a hard time of it.

YOUR GOAL:

Receive compliments from at least four other dinosaurs by the end

YOU ARE A STEGOSAURUS

You feel like everyone is keeping something from you. Find out what it is, but be cool.

YOUR GOAL:

Receive compliments from at least four other dinosaurs by the end

YOU ARE A VELOCIRAPTOR

You're smarter than you look. You often feel alone, probably because others envy you.

YOUR GOAL:

Eat at least two other dinosaurs by the end

YOU ARE AN ALLOSAURUS

People like you. You're a people pleaser. Just smile and go along with whatever they say.

YOUR GOAL:

Help four other dinosaurs achieve their goals

YOU ARE A TYRANNOSAURUS REX

You are just the best. Although you try to be modest, there's simply no hiding it.

YOUR GOAL:

Be the only surviving Tyrannosaurus Rex

YOU ARE A TYRANNOSAURUS REX

You never go home alone, and tonight will be no exception. Go get 'em, tiger.

YOUR GOAL:

Be the only surviving Tyrannosaurus Rex



LEMONADE [A TRIBUTE]

[ELLIOTT SMITH
& GAVIN WHITE]

Style of play: Freeform larp, Pervasive Game/Public Play, expressive movement; possibly making drinkable lemonade

About: Players portray covert time-travelers in a populated place gathering essential ingredients for a magical ritual that will transform their own lives and the universal timeline - including maybe some time-police who are trying to prevent the ritual's completion by anyone who isn't one of them. The ritual itself combines the sweet fluidity of movement with the sourness and bitterness of life's challenges to produce an uplifting, cool, and refreshing experience.

Tags: Uplifting, magical, somatic, timetravel

What the game is like

Players portray covert time-travelers in a populated place gathering essential ingredients for a magical ritual that will transform their own lives and the universal timeline. Some players portray time-police. These time-cops are trying to prevent the ritual's completion by anyone who isn't a time-cop, without revealing their own affiliation.

The ritual combines the sweet fluidity of movement with the sourness and bitterness of life's challenges to produce an uplifting, cool, and refreshing experience. You wish to accomplish this without being "caught" outside your ritual space by the time-cops (portrayed by other players & by non-players).

- There are two roles: the time police, and everyone else.
- Only time-cops can "catch" people, and only one-on-one. They do this by asking what you're doing.
- If a non-player asks what you're doing, the time-cops have caught you.
- If you are caught by a time-cop, you switch roles.
- If you recruit a nonplayer who caught you, they join with you in the role you've just switched to.
- If you catch a time-cop, they catch you too. Both switch.
- In games of three or more, about half start as time-cops.

Keywords

Themes: time travel; lemonade; dance, movement, somatic experience; magical realism; role-swapping time-cops.

Experience: uplifting, cool, refreshing, subtle.

Play activities: observing, matching, & collecting movements & expressions; being subtle and/or getting caught; social deduction; recruiting players. Possibly making and drinking actual lemonade.

Play spaces

This game is meant to be played in two spaces: a public gathering place and a safer private place. The private place is a magical space where players can move and express freely. The other is highly populated—eg a big convention, an airport, or a mall—with people you can observe. Ideally they'll be in various sorts of motion with a variety of expressions on their faces.

You can create both spaces at once with a private screening of Beyoncé's *Lemonade*.

Safety

- Be friendly to yourselves and to each other.
- Be friendly in your movements, and in your words, sounds, & expressions.
- When decorating your magic circle, take care to do so in ways that respect the cultures from which you draw inspiration.
- Touch between players is outside the scope of this game.

One or more players

Win Conditions

The time police win if everyone completing the ritual is a time-cop. Otherwise, everyone who isn't a time-cop wins.

Recipe (game phases)

The game takes place in these phases; ingredient quantities for the (optional) nonmagical lemonade are per-player. You will need a standard deck of playing cards, or some other way of randomizing roles in secret.

- **A clean pitcher:** create the space for the transformational ritual. Distribute roles.
- **One lemon:** name aloud one thing you're feeling sour or bitter about.
- **Gathering Sweet and Sour:** wander through a large crowd, gathering ingredients for the ritual & avoiding time-cops.
 - **Juice your lemons:** gather expressions from a crowd; find a face that matches your feels.
 - **¼ cup simple syrup:** gather movements from the crowd until they're sweet and fluid.
- **Mix syrup and juice with ½ cup water:** add all juice & syrup to pitcher and stir.
- **Sip and enjoy:** appreciate your creation together, and debrief.

Actual lemonade ingredients are optional; if you are making nonmagical lemonade, you'll want lemons, simple syrup (made in advance), water, a pitcher, a knife, and possibly ice, a cutting board, a reamer, and a strainer.

Simple syrup is equal parts water & sugar, heated & stirred until fully combined; if you're going to use it, make it in advance.

A clean pitcher (setup)

In each phase, take turns reading aloud to each other that phase's instructions, and follow them immediately.

Each player gets a copy of this game text.

Read aloud the Safety text; check for shared agreement.

Choose a space that could be safe for expressive movement, including facial and vocal expression. Together, do what you can to make it so. Decorate in whatever way feels evocative for you. Players may wish to bring objects that evoke for them this sense of sacred and magical space.

This is a now magic circle, made to hold all the sweet and sour that we might wish to juice from this experience.

Distribute roles

In games of three or more players, distribute roles:

1. count the players; if there's an odd number, add one.
2. shuffle together that many cards, half red and half black.
3. deal the cards randomly to the players, such that no one knows anyone else's card.

Anyone who got a red card starts as a time-cop. In one- and two-player games, you start without time police.

15-90 minutes

One lemon each

After the circle is made, each player starts the ritual for themselves by reviewing these instructions and saying aloud into the circle one thing that they feel bitter or sour about, one thing that's hard in their life right now, or one thing they wish were going (or had gone) differently.

Players who join after the space was created, please be sure to review the safety notes.

If you're also making lemonade that's merely real & not yet fully magical, check that you have the ingredients you'll need.

Gathering Sweet and Sour

If you're not a member of the time police, your goal is to gather ingredients for the time-transformation ritual.

If you *are* a member of the time police, your goal is to "catch" the people performing this ritual without giving yourself away as a time-cop—and without getting caught by other time-cops yourself.

Players are likely to switch roles during play.

Either way, you'll need a sour expression and some sweet fluid movement. Go out into the crowd and—without being "caught" collecting ingredients—try on the movements and expressions of the people around you until you believe you've got the ones you want to contribute to the ritual. Then return to the magic circle.

If you're playing in a group, it may help to agree a specific duration for this gathering phase.

If you're also enchanting some non-magical lemonade to support the ritual, this is when to gather any missing ingredients.

Getting Caught by the Time Police

There are several ways to get caught by the time-police:

1. If another player asks you what you are doing, you have been caught by the time police.
2. If a non-player looks at you strangely, visibly recognizes that you're copying them, or asks what you are doing, you have been caught; what constitutes a strange look or visible recognition is up to your discretion.
3. If you're a time-cop, and you catch another time-cop, they caught you too. Whoops.

Any player who is caught (including by non-players) says either:

- "I was looking for lemonade" (if they were a time-cop) or
- "I was making lemonade" (if they were not a time-cop).

After saying this, that player then switches roles.

Recruiting Additional Players

Players may invite non-players to join the game; if a nonplayer joins, follow these six steps together:

1. If the magic circle is convenient, go there together; otherwise, go somewhere you can initiate the ritual.
2. Recruiter, give the new player a copy of the game text.
3. Review the game text together.

4. Establish the safety agreements with each other.

5. Recruiter, answer any questions the new player has.

6. Initiate the ritual together, with the new player and their recruiter naming aloud their lemons.

Both players then continue in the Gathering Sweet and Sour phase. As a reminder: the new player starts in the same role as the one their recruiter just switched to.

Juice Your Lemons

Wander the crowd. Notice the expressions on others' faces; see what faces they're making. Try them on by making faces like them. Try variations. Your goal is to discover some that match how you feel inside when you think about the lemon that you named.

¼ cup Simple Syrup

Wander the crowd. Notice how people move through the space around you; see how they move. Try on their movements by moving like them, and vary those movements. Your goal is to discover movements that feel sweet and fluid to you.

When gathering movements, it is not necessary to hold the facial expressions you've gathered, and vice versa.

Some players find it helpful to match movements and expressions for varying lengths of time.

Mix Syrup, Juice, & Water

Return to the magic circle. Combine your lemon juice with your simple syrup—make those sweet fluid movements with your body while moving through the ritual space wearing expressions that best match how you feel about your lemon. Notice that the expressions you choose may change as your feelings change.

Remember to do this free of touch between players.

If you're also enchanting some non-magical lemonade to support the ritual, and you haven't yet juiced the lemons, this is when to do that.

Sip & Enjoy (conclude, debrief)

Drink your magical lemonade. Give non-verbal appreciation to each other's movements, and your own. Go around once sharing what you've discovered through play—or commenting on the weather.

(Send feedback to gavin@specialsnowflakegames.com.)

Credits

Lemonade (a tribute) was made by a queer biracial team of nonbinary folks, Elliott Smith and Gavin White. We're femme and masc, and other things besides.

We drew inspiration from and feel gratitude for many works we admire—including Beyoncé's *Lemonade*, the work of Kathryn and Gay Hendricks, Avery Alder's *Teen Witch*, Jackson Tengu's *Glitch Iteration*, the Wachowski Sisters' *Matrix* trilogy, and many variations on big cooperative games with hidden-teams mechanics. We're grateful also to our partners, friends, colleagues, and playtesters, who inspire and encourage us.



LET'S BE DINOSAURS!



[Javier P. Beltán]

Style of play: Freeform larp, Tabletop

About: Gather round and become a group of Dinosaurs for a day!.

Tags: Dinosaur, RPG, Group, Freeform

LET'S BE DINOSAURS!

by Iffrithiel aka Javier P. Beltrán

(CHOOSE A PLAYER TO BEGIN READING ALOUD)

INTRODUCTION

To play this game you will need:

- One set of printed instructions for the group
- An Index Card for each player, and
- Something for each player to write with

This is designed as an imaginative conversation/narrative style game to be played around a table, campfire or gathering place. You are encouraged to use words, gestures, actions and sounds to describe your behaviour, but always be respectful of others.

Be sure to establish safe rules if you do choose to LARP this game in any way and respect the boundaries and personal space of other players.

To play the game, one person will read this instruction sheet aloud to the group. When the text says so, pass this sheet of directions to your left and the next player will read to continue playing. You can play the game with 2 people, but 3 or more are recommended. Even large groups should still find this game enjoyable.

(PASS THE DIRECTIONS)

THE ADVENTURE BEGINS

Prepare to transport your consciousness across millions of years of time and space into the body of a previously undiscovered species of Dinosaur.

Welcome to prehistoric times... the wilderness of our ancient Earth was once ruled by a varied group of animals we now call Dinosaurs. There were so many that a new species seems to be re-discovered every day.

We now know dinosaurs were not cold-blooded. They lived in a wide range of climates with diverse adaptations. We also know that many had feathers and were not just brown and scaly. It seems that with each new discovery, our preconceptions of what is a dinosaur are being challenged and revised.

Together we will roam these ancient landscapes as a previously undiscovered species of dinosaur...

(PASS THE DIRECTIONS)

As we answer each question, look to the natural world we know today. We don't need to be fossil experts, this is a game and we will use our imaginations and look to our reality for inspiration. Answer based on what you know about the natural world.

While many dinosaurs were gigantic many more were also of a smaller size. We will be one of the smaller species. We will use our imaginations to build details for our species, but the two main rules of our ancient world game will be:

1. that our species of dinosaur be no larger than a house cat, and
2. that we gather near one another at the end of our day for shelter and protection from the wild.

(PASS THE DIRECTIONS)

SPECIES CREATION

One of us will ask the group a question. After all the other players offer up an answer, the person holding this sheet will decide on a final answer based on what was presented. Be sure to write the answer on your index card before you continue.

What kind of environment do we live in? Is it hot or cold? Wet or dry? Jungle, swamp, rainforest, desert, tundra, tropical? Is there a lake nearby? Try to be specific.

(PASS THE DIRECTIONS)

When are we active? How do we move around? Are we most active in the day or in the night? Do we walk on all fours? Do we move best on the ground, in the water or in trees?

(PASS THE DIRECTIONS)

What 3 things does our species of dinosaur commonly eat? Are we vegetarian, carnivorous, or a mix? Be specific about the foods you pick. What color, what size, where can they be found and how much of it does an average adult eat per day?

(PASS THE DIRECTIONS)

-90-
Where do you live? What kind of shelter does your species use to sleep? Do you build a shelter or do you use your surroundings? Do you sleep in the same location or do you move around? How do far apart or close together do you sleep?

(PASS THE DIRECTIONS)

What 3 dangers might your species face? A natural disaster like a flash flood or lightning strike? Another species? A local poison or disease? Perhaps there is hostile terrain? Be specific and choose 3.

(PASS THE DIRECTIONS)

What are two other dinosaurs you interact with regularly? How big are they, what do they look like? Are they friendly? Do they travel alone or in groups? Maybe you can pick a dinosaur that is already familiar to the group.

(PASS THE DIRECTIONS)

What does our species look like? Think of your answers to previous questions and try to think about what color your species might be. Base it on animals you are familiar with. Do you have stripes or spots? Do you have a long neck or a fluffy tail? Do you have any bright colors? A duck bill? What, if any, are the differences between male and female? What are the differences between young and old?

(PASS THE DIRECTIONS)

CHARACTER CREATION

Now each person will take a moment to choose an individual trait from the list below. I will choose one first, then I will pass this sheet around for everyone to pick their own. Just make a note and try to choose a unique trait from other players.

Each trait will have an added objective that will motivate your gameplay. Be sure to write these down on your index card.

PREGNANT

You are about to lay eggs today. Doing so will take up time during one of your scenes. Is your species a careful caretaker? Do you rely on camouflage and lay eggs out in the open? How many eggs will you lay at a time? Decide on the details.

AGGRESSIVE

You feel very compelled to make a bold display of how awesome you are today. What kind of display would you like to make? Do so during one of your scenes.

ENERGETIC

You move around a lot and you are very vocal. But also, you need to eat more than the average individual. You will need to eat one extra time before the day is done during a scene that does not involve eating.

LONER

You keep your distance from the group. You still gather for sleep but you tend to need a lot of personal space today.

COLLECTOR

You feel a strong urge to gather up something in your surroundings and carry it with you. A twig, a rock, a food? What color is it? Be sure to describe this during one of your scenes.

CURIOUS

You are easily intrigued by the world around you and have a strong sense of adventure. You feel compelled to try and eat something different today. You may choose to take 1 Harm after doing so.

DEFENSIVE

You carry yourself with purpose because you feel it is your purpose to protect others. Your dinosaur will keep an eye on those around you and feels the need to intervene when there is danger or aggression. You can re-play combat once.

LETHARGIC

Your dinosaur requires a lot of rest today. You feel the need to find quiet and place to sit silently and watch the world around you in order to recharge yourself today. You Start with 1 Harm.

ATTENTIVE

Your senses are keen today. You are in tune with your surroundings and feel a strong need to keep a distance from startling events. You have a tendency to run and hide.

HELPFUL

Pick one other player. You are compelled to help this player in any way you can. You follow them around everywhere. It is a special bond.

GREGARIOUS

You feel a strong need to interact with every other player in your group before the day is done. Interact with them in a way that is friendly and respectful.

CAUTIOUS/JUMPY

You are jumpy and will run at the first sight of danger as well as call out to your group when there is clearly none. You must "cry wolf" at least once during one of your scenes.

(THE LAST PERSON TO CHOOSE A TRAIT CONTINUES READING ON THE REVERSE)

Using the trait we chose, take a moment to describe and introduce your individual to the group. The person holding this sheet begins.

Go around the group and don't forget to add other details like gender and age. Are you a Juvenile, Adult or Elderly? Do you have a distinct variation in color or pattern? Choose details that would identify you to others in your group, based on notes from your Species Creation.

Write the details for your character on your index card.

OPTIONAL: On the back of your index card draw a picture of your dinosaur

(THE LAST PERSON TO DESCRIBE THEIR INDIVIDUAL CONTINUES READING)

LET'S BE DINOSAURS!

Now we will live out a day in the life of our dinosaurs.

Below are a series of scenes in chronological order. One player will read the directions and the group will participate. Use vivid descriptions to set the scene and describe your actions with gestures, words, movement, or sounds. Use details from the previous page to fill out the story.

When the scene is complete, pass the directions to the next player and they will read a new scene prompt to continue playing.

(PASS THE DIRECTIONS)

I am the first dinosaur to wake up for the day.

You awake at the nesting site. Describe the setting and time of day. Choose two other players that you wake up, accidentally or on purpose, to give you ideas on how to describe your surroundings.

Describe the weather. Where did you wake up? Who and what is around you? Why are you the first to wake up? Try to base this on details from the previous page.

The scene ends when another player wakes up or when one of your dinosaurs exits the sleeping area.

(PASS THE DIRECTIONS)

We take a moment to survey our surroundings...

Choose at least one other player to help in your adventure.

Now that you are awake and away from the nesting area, you take a moment to survey your environment. What other creatures are nearby? What do you see smell, hear?

Together, you will spot one danger from the previous page before it can fatally harm either you or your companion. You can take 1 Harm from the danger as long as you each choose to do so. If you take harm, write it down on your index card- it will stay with you for the remaining scenes.

(PASS THE DIRECTIONS)

I am hungry and so it is time to eat.

Choose a player (maybe someone that has not yet had a turn). That individual will have discovered foods nearby. Ask them: "How did you discover it, and what is it? Where is it?" That player must now convince all the others to follow by describing their actions and interacting with everyone somehow.

The scene ends when everyone has reached the food and has eaten.

(PASS THE DIRECTIONS)

The Gathering Place

Choose at least one other player to help you describe the scene.

There is a prominent feature in your terrain today that you are heading to. It is not something for survival. It is somewhere you go to that is beautiful and safe. What is it? Base it off of your environment description. Be specific about what makes the place unique. How do you communicate with them to come along?

If someone in your party has any harm, it is healed after resting here.

The scene ends when everyone in your party has found something to do and accomplishes it. Be it take a nap, or complete an individual task.

(PASS THE DIRECTIONS)

Water, Tooth and Claw!

For this scene The person holding this will be a predatory animal that has been patiently waiting by a watering hole.

First, All the other players gather to slake their thirst. Let them each take turns describing how they arrive at the watering hole and what they do.

Then, describe what kind of predator you are and how you were hiding. Choose one player and describe how you attack.

Let the group describe their reaction.

You and one other player will now enter combat. Play Rock Paper Scissors with your prey. If the individual has any harm, they loose instantly.

The winner decides the outcome. End the scene by describing the result and how/ if everyone escapes.

(PASS THE DIRECTIONS)

Catching Our Breath and Checking In

The danger you just encountered has everyone in an elevated mood! You feel a need to gather round again in a safer place. Describe the place you place you gather in and let each player describe how they arrive.

If someone did not make it, you will all need to make a display to mourn for your friend. The person who played the fallen dinosaur will decide when your display is satisfactory.

If everyone did make it, you will each need to make a display to express your panic and lower your excitement levels to normal. The person previously attacked will decide when the display is sufficient.

(PASS THE DIRECTIONS)

Exploration and Wonder

Choose at least one player to help you.

You explore a new location nearby. What is it? Where is it? It is late in your day/ night cycle, describe what time of day it and what the weather is like.

Together you encounter another species of dinosaur minding it's own business. Is it one? Is it several? Is it larger or smaller? This is a non-aggressive encounter. Choose another player to be that dinosaur. One of you makes an effort to communicate. The scene ends with one of you leaving the area.

(PASS THE DIRECTIONS)

Gathering for Bed

It is now the end of your day/night cycle and is time for rest. You will choose two other dinosaurs in your group to sleep next to or near. They will help you set the scene.

The scene ends when everyone in the group takes a turn to describe how they gather for rest.

(PASS THE DIRECTIONS)

EPILOGUE

Before we leave, there is only thing left to do: name your species.

Many species have names that are descriptive of their biology or behavior. Hard-headed-lizard. Blue-footed booby. Think of animal names in these terms.

Now think about what your species looks like. Think about something unique to your species. Something that happened during one of the previous scenes. Go around the group and take suggestions for a name. The person reading this will get to decide on the final name for your species.

Congratulations on being a dinosaur and welcome back to the present day! Don't forget to write your species name down on your index card as a reminder and keepsake of your awesome adventure together.

(THE END.)



THE LIFE AND DEATH OF STARS

[CLINTON LADD]



Style of play: Freeform larp, Larp

About: The Life and Death of Stars is both a tribute and an exploration of human mortality. Players portray one of rock legend David Bowie's famous performance personas--each representing aspects of the artist's psyche upon the moment of his passing. As fragments of a spirit floating in space, the personas grapple with fundamental questions of life, death, and legacy...as well as the confusion of their current situation.

Tags: Bowie, mortality, personas, spirit

The Life and Death of Stars (and the Spiders of Mars)

By Clint Ladd

Overview: In *The Life and Death of Stars* players portray one of David Bowie's performance personas, representing aspects of the artist's psyche upon the moment of his passing. This nano-larp lasts 15-45 minutes and functions as a tribute and an exploration of mortality. Also, if players conduct research on the personas prior to playing, the larp can function as a pop culture edu-larp on David Bowie.

Participants: 5-8 players and 1 Storyteller

Setting: The players are fragments of a soul floating in space. The play space should be open and somewhat dark. Optionally, a portable planetarium can be used to project stars around the room.

Props: A small bell, and optionally, a portable planetarium

Characters: Each player should choose one of the following characters, which represent various personas assumed by David Bowie throughout his life. Given that Bowie often adopted an androgynous persona, all characters can be either a male or female gender.

- **Tom/Tam:** You were a famous astronaut and adrenaline junkie who always sought greater highs and an escape from the everyday world—most notably through your exploits in space. The heavens were your drug of choice, but the farther you travelled, the lower you felt.
- **Al/Al:** You hit the rock scene like a lightning bolt and became a huge star. Throughout your life, you travelled the world and touched millions with your music and message of hope. However, you always felt out-of-place and among strangers—as if you were living two lives. This journey simultaneously fascinated and appalled you.
- **Duke/Duchess:** You were a rocker who rebelled against your fame and fortune. Always impeccably dressed, your nature was cold and hollow—even as you sang about romance. Your Aryan and fascist sympathies caused quite a stir at times, but you were too trapped within yourself and unstable to notice. Drugs influenced this.
- **Ziggy:** You were the ultimate rock star and fashion icon, but you never felt like it. You saw yourself more as an outside emissary of hope in a dark time. Your outrageous androgynous nature exuded sex appeal and complemented a healthy sexual appetite. Many people looked up to you for this. Others despised you. But you were too in love with your ego to care.
- **Jerry/Jeri:** You were a powerful person and practically a monarch among your people—yet you always felt so isolated. Most thought you lived a fairy tale existence, but the one thing you desired most, the love of another person, was always out of reach.
- **Pierre/Pierrette:** You were a cutting-edge artist and actor who enjoyed exposing society for what it was. The media often portrayed you as a depraved outsider, but you saw yourself more as an insular representation of the common person. While always on display and performing, your natural charm hid a profound sadness.
- **Jack/Jackie:** You were the leader of a street gang and considered a rather cool cat. Part artist and part activist, you and your mates rebelled against the political establishment, which you considered bloated, corrupt, and authoritarian. Your antics earned you quite the cult following.
- **David/Davida:** Hailed as an innovator and genius, you had a long and successful music career. However, you were an introspective and private person who usually wrote songs more for yourself than the audience. This resulted in up-and-down periods of popularity. Later in life, you performed less and less, and yet your drive to create was still insatiable. Many would have been shocked to learn that you suffered from anxiety and shyness.
- **The Guide:** Optionally, played by the Storyteller, The Guide is a voice that directs the personas in their final journey.

Player Directions: Throughout life, David Bowie adopted many performance personas that represented various aspects of himself and provided commentary on contemporary society. During the game, the players will explore the meaning of life, death, and fame from the perspective of those personas. The game starts with each persona drifting in space—believing itself to be a distinct and complete spirit of a recently deceased person. Each recognizes a unique connection with the spirits around them, but does not remember what that connection is. The personas must gain understanding by reminiscing and discussing their current situation with each other. "The Guide" will help stimulate this discussion with periodic questions or requests. As questions are answered, memories return and the spirits drift farther apart—representing both growing awareness and the dissipation of David Bowie's mortal consciousness and soul. The mechanics that will be used to accomplish this are as follows:

- **Bird-in-Ear:** The Guide will whisper to individuals throughout the larp—representing a growing awareness.
- **The Bell Tolls:** Periodically throughout the larp, the Storyteller will ring a bell. This alerts the players to take a small step away from each other. It also signals that the last question has been answered sufficiently.

Workshop Suggestion: Prior to the larp, the players can be guided in the following exercise, to help them prepare.

- **Counting Exercise:** Without prompts, the players should stand in a circle facing each other and, as a group, count up to a particular number (i.e. 20, 30, etc.). However, only one person may speak at a time. If two or more players speak a number at the same time, the group must start over at 1. Continue until the group reaches the final number. This exercise will help the players practice the timing of dialogue.

Storyteller Directions: The larp should be played as one, continuous scene. Throughout the game, the Storyteller, playing as “The Guide,” will pose a series of questions or requests to the group. These prompts are meant to drive discussion—with each player offering a response from the perspective of their given persona. Example questions include:

- | | |
|---|---------------------------------------|
| – Who are you? | – What will you miss most about life? |
| – What was your purpose in life? | – What was your legacy? |
| – What did fame mean to you? | – What do you think/hope comes next? |
| – To what extent did you enjoy your life? | – How did you impact people? |

After The Guide feels the players have fully answered a question, they will whisper into the ear of one persona, revealing their full name, and then ring a bell and ask another question. After each ring, the players should move one, small step farther apart. This will continue until all characters learn their full identity, at which time, The Guide will read the *Closing Narration*.

The larp begins in a dark room. All players should be instructed to stand in the center of the room, facing each other, and as close to each other as possible. The Guide should remain on the periphery. The Guide should then ask the players to close their eyes, until told otherwise.

Once everyone is in place and quiet, The Guide can begin the following *Opening Narration* (Optional: play an excerpt of David Bowie’s “Blackstar” prior to the narration—starting at 4:22 of the song):

- **Opening Narration:**
*“Something happened on the day you died. Your spirit rose a meter then stepped aside. Somebody else took your place, and bravely cried... How many times does an angel fall? How many people lie, instead of talking tall? You trod on sacred ground, you cried loud into the crowd. I can’t answer why. Just go with me.”*¹ Those were your last thoughts in life. And these are now the moments between life and death. You are confused. You can’t even remember your full name. Blackness surrounds you...as do your thoughts. No wait. Open your eyes. There are pin pricks of light. Stars. Others huddle around you. The first of many questions arise. A voice speaks. It begs an answer. “What just happened?”
- **Bird-in-Ear Prompts:** Once The Guide feels that the group has answered a question fully, they should approach a player, whisper to them their full name, ring the bell, and ask another question. The character names are as follows:
 - Tom/Tam → “In life you were known as Major Tom”
 - Al/Alī → “In life you were known as Aladdin Sane”
 - Duke/Duchess → “In life you were known as The Thin White Duke”
 - Ziggy → “In life you were known as Ziggy Stardust”
 - Jerry/Jeri → “In life you were known as Jareth the Goblin King”
 - Pierre/Pierrette → “In life you were known as Pierrot the Mime”
 - Jack/Jackie → “In life you were known as Halloween Jack”
 - David/Davida → “In life you were known as David Jones”
- **Closing Narration:** After each character has received their name, The Guide should ring the bell a final time, continue ringing it until the characters are scattered around the room, and then read the following:
Ziggy Stardust. The Thin White Duke. Halloween Jack. Aladdin Sane. Major Tom. Jareth the Goblin King. Pierrot the Mime. David Jones. David Bowie. David Bowie. David Bowie... (Repeat “David Bowie” as many times as there are characters—making eye contact with each in turn.) *You are a Blackstar. That moment when a star collapses before the rise of a singularity. For you were made from star dust, and to star dust you shall return. Any last words?* (Provide the characters with time to respond, then ring the bell and continue reading.) *“Shhhhhhhh...My David don’t you worry. This cold world was not for you. So rest your head upon me. I have strength to carry you.”*² (Turn off all lights. The End. Optionally, end with an excerpt from a David Bowie song, such as “Lazarus.”)

¹ Lyrics from “Blackstar” by David Bowie

² Lyrics from “Lazarus” by David Bowie

LIVING MEMORIES IN THE FORGETTING PLACE

[MICHAEL VICTORINE]



Style of play: Freeform larp, Tabletop

About: The characters are trapped in a place between worlds that is eating their memories. They take turns asking one another questions about who they were and how they came to be in this place, thereby developing several stories together in parallel. Play ends when all the stories reach a satisfying narrative conclusion.

Tags: Collaborative, Narrative, Cozy

LIVING MEMORIES IN THE FORGETTING PLACE

SETTING

You are dreamers who, ravaged by nightmares, were drawn to an oasis of warmth and peace in the form of a cozy, roadside tavern called the Oubliette. The peace of the tavern quieted your nightmares, but the peace you found came with a cost. What you did not know when you entered was that the tavern was a trap set to lure in weary dreamers, so their memories could be harvested. The longer a dreamer remains, the more of themselves they lose. When the last of their memories are gone, those trapped in this place of forgetting will cease to be, forgotten by existence itself.

PLAYER CHARACTERS

You don't know how long you've been trapped here, but it has been long enough that you can no longer remember who you were. What you do know is that the only way to escape this Forgetting Place is to reclaim the memories of who you are and from where you came. To that end, you and your fellow travelers have gathered around this table in the corner of the Oubliette to tell one another your stories, and to help them do the same. Dreams are timeless and universal, so there are no limits on who the real you may turn out to be. (Players may wish to agree on some basic cultural or temporal guidelines, though it is not necessary to do so.)

GAMEPLAY

Each player offers up three superficial details of their character (e.g. what they're wearing, what they're carrying, their apparent age, their apparent gender, etc.). You may wish to use a prop or don a costume to further roleplay these details.

The player whose character appears to be eldest begins by asking someone else a question about who they were or what they were doing before they found the Oubliette. These should be simple yes/no questions (e.g. Were you a warrior? Were you running from something? Were you happy? etc.).

It is the nature of this place that when someone prompts you by asking a question, you find that you know the answer. Your response should be a simple "yes" or "no," after which you may provide a sentence or two to clarify this new memory of yourself. You may wish to use your body to help evoke the memories! It is then your turn to ask someone else a question, and play proceeds accordingly.

From time to time, you should summarize what you've learned about yourselves and your companions, the better to keep these re-acquired memories fresh and to further guide the questioning.

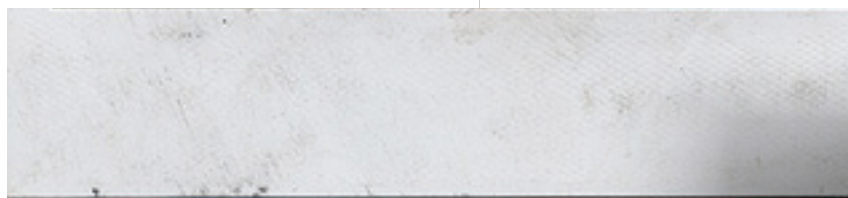
CONCLUSION

The game ends when everyone is able to tell their own story of who they are and how they came to be in the Forgetting Place. Once everyone has reclaimed their living memory, they can all return to their lives, and whatever fate awaits them there.



LIVING SPACES /DEAD SPACES

[HAMISH MACPHERSON
& MICHAEL SUCH]



Style of play: Freeform larp, Larp, Movement

About: A game about how we change spaces and spaces change us.

Tags: Movement, objects, space, community

Living Spaces / Dead Spaces

By Hamish MacPherson and Michael Such

Premise and Play Space

- A game about how we change spaces and spaces change us
- For 8-20 players, around two hours play time. Requires two interconnected rooms filled with ordinary household objects (for example tables, chairs, blankets, boxes). Designate one of these rooms “inside” and one “outside.”
- Print one copy of the rules per player. Half should read this side; half the other. Read all your instructions before beginning. The setup for both parties should take around thirty minutes.

The Living

You are the Living, ordinary people who walk and talk. You begin in the room labelled ‘the inside’ - an abstracted urban space in which you co-exist. During the game you will be walking around the space freely, talk to other living, doing your work and resting when you are tired. You cannot move objects in the space.

Setup: Creating your Life (Around 30 Minutes)

- Find the spot in the room which energises you most. Try out two or three before deciding.
- Devise an abstract action (not a mime) that is enjoyable and that you can repeat (e.g. jumping and touching your toes). Doing this action in this spot represents your daily work.
- Create your relationship with one other character. Face each other and play with the distance between you. Find the natural or comfortable distance. Name the relationship.
- Find the spot in the room which relaxes you most. Try out two or three before deciding. Lying or sitting here represents your nightly rest.
- Repeat the relationship exercise with a different character once or twice.
- Practise your daily routines - mixing up working, walking, talking, and resting - for a few minutes, remembering you can’t move objects. Then tell the Dead the game has started and begin your daily routines.

The Presence of the Dead

- During the game the Dead will enter the inside. They are ghostly but not inherently evil presence. You cannot see the dead unless you happen to make eye contact with them. They are incorporeal and cannot touch you or vice versa.
- The Dead can approach very close to you, representing the odd sensations of a haunting. You can react to them creatively and subtly - perhaps they are a shift in mood, a strange feeling, an inexplicable desire to move or turn. If you are uncomfortable as a player look directly at them and say “not so close please.”

Exile and Game End

- When you can’t maintain your daily routine or feel uncomfortable in the space then exile yourself. Go to the outside room and sit or lay at the edge of the space. You can still talk to other living but cannot move around.
- When all the living have been exiled the game ends. The Living can also end the game once two hours is passed. Inform the dead and have a discussion about what happened.

The Dead

You are the ghostly unquiet Dead. You move in a strange and ethereal manner and cannot speak or make sounds. You can move objects with two or more Dead. You begin in the 'outside' room - an abstracted realm of the dead.

Setup: Making the Machine (Around 30 Minutes)

- Explore the space and find an object or feature of the room which intrigues you.
- Pick a spatial or tactile relationship with that object (e.g. always touching with one finger or moving at right angles to).
- This is your movement rule which you must maintain. It applies to all copies of that object.
- Play with your way of moving and accentuate your movement rule. E.g. if you are moving in circles then make the way you step circular.
- When you have settled on your rule and way of moving then stand still.
- When everyone has stopped, restart moving and try to make a machine: a regular, rhythmical combination of movements of all the Dead which seeks synergy. The Dead can make physical contact with each other.
- When the Living tell you they are ready the game has started and you may begin moving to the inside.

Your Unlife

- During the game, whilst in the outside, you maintain the machine in the same pattern. Vary the pattern or pace if needed.
- Gradually the Dead will leave for the inside, where you can escape the machine.

Moving to the Inside

- The Dead can enter the inside one or two at a time
- You can only enter the inside if you can keep your movement rule through the process. For example If you must always be facing a chair you cannot enter if there are no chairs and so must return to the outside.
- On the inside you keep your movement rule but do not have to maintain the machine.
- The Dead can move objects (including outside to inside) to make this happen but this requires two or more Dead to be in contact with an object. This is like the action of a poltergeist.

You and the Living

- On the inside reside the Living. They are strange to you but not necessarily benevolent or evil. You can simply ignore them if you wish.
- The Living can only see you if you happen to make eye contact. React to this instinctively.
- You are incorporeal and cannot touch the Living or any object they are touching. But you can approach very close to them, representing your ability to haunt - chill winds, ghostly sounds.
- If a Living player looks at you and says "not so close please" this is them speaking as a player and so stop and move away from them even if this breaks your movement rule.
- If the Living enter the outside then ignore and work around them.
- They will tell you when the game starts and ends

MASKS



[Jason Feldstein]

Style of play: Freeform larp, larp

About: A game about a therapeutic support group for fictional characters. Choose a topic and a universe, pick a character from that universe, and then comes the fun part: whining, and reacting to the complaints of others. Explore the neuroses and challenges of a favorite hero or villain, and/or use their experience as a safe space to discuss problems you both share. "Masks" is psychodrama crossed with melodrama. Play it for laughs, play it for insights, or (ideally) both at once.

Tags: Psychodrama, melodrama, fiction, therapy

Masks

A game about how fictional characters are people too,
by Jason Feldstein

Oscar Wilde once said, “Man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth.” Masks is a game about a support group for fictional characters, in which they share, discuss, and even argue about whatever is most difficult in their lives. For example, as Superman a player might talk about feeling like a refugee or an outsider, losing their family, having a potentially deadly allergy, or worrying about how exploitation of a planet’s natural resources can lead to an extinction event. Life can be dreary if we take our hardships too seriously. Sometimes it can be fun to complain about someone else’s drama for a change.

Players: 4 to 12.

Time: Five to ten minutes per player, so between 20 minutes and two hours.

What you will need: Name tags, permanent markers or pens, note cards, chairs arranged in a circle, and a token such as coin or stone to indicate whose turn it is to speak.

Optional items: Soothing mood music and a sound system to play it; basic refreshments such as cookies or punch.

The only rules:

- **Sharing is voluntary.** You have no obligation to speak, unless you feel there’s something you want to say. Simply choosing a character and being a part of the group is participation. Likewise, there’s no need to worry about jokes or punchlines. Most of the humor comes from the inherent absurdity of the situation.
- **Always add; never subtract.** “Yes, and...” or even “yes, but...” open doors in a scene. “No” closes them. You can give your own spin on, or interpretation of, the events in another character’s story, but saying “no, that didn’t happen, you’re a liar” is right out. This keeps communication flowing freely between everyone in the scene.
- **You must have the token in order to speak.** Excepting the facilitator, the only person with the token may speak. When the token is in the center of the circle, everyone is considered to have it. “Because my character would act that way” is not a valid excuse to interrupt the speaker. If you have something to say, raise your hand and wait until you have the token. When responding to someone else’s story, do your best to avoid long personal anecdotes unless they’re directly relevant to the topic. Remember, you’ll have another opportunity to share a full story of your own once the group is finished discussing this one.

How to play:

1. Choose a group facilitator: The facilitator helps to direct the conversations. As facilitator, you may either play a character who fits the chosen theme (step 3), or a regular volunteer or therapist who wants to help. Most of this role involves asking open-ended questions, or occasionally mediating arguments between characters.

2. Choose a topic for the support group: The topic could be as broad as “Why my life stinks”, as specific as “The worst experience I ever had with rejection”, or any level of specificity in between. The facilitator should make sure all players comment on the topic selection, in order to steer clear of topics that could be too serious for one or more players. If everyone feels it will be easier to pick a topic once they know where all the characters come from, choose the character theme first (step 3), and then come back to this step.

3. Choose a character theme: Perhaps all the characters are Greco-Roman deities, or characters from the same TV show or comic book universe, or restless ghosts from a particular time and place. (This list is just an example. Feel free to pick any character theme you can all enjoy.) The theme gives players a common world and set of experiences as a backdrop for their stories and responses. With enough role-playing experience, it may eventually become a crutch that’s no longer necessary.

4. Pick a format and name for the support group: Is this an inpatient treatment program for burned-out knights, mages, rogues, and other adventurers? A weekly 12-step meeting for compulsive eaters like Chester Cheetah, the Hamburglar, and Lucky the Leprechaun? Or it might be a once-a-month drop-in discussion for Smurfs to lament their losses from the war with Gargamel. Pick a name based on the theme and format. Assume the group has existed for at least a few months, and that everyone has seen each other there before.

5. Choose your character, and write their name on your nametag. Pick someone whose stories you know, and whose personal experiences you can relate to. The more you know about this character's history and adventures, the easier it will be to discuss their weaknesses and fears. Take a note card, and write down a few of your character's insecurities, problems, struggles, or repetitive behavior patterns. For the sake of sensitivity, it may be wisest to pick a character whose issues are somewhat similar to yours, or perhaps to those of a close friend or family member. This is especially true if you're new to this game, or to acting / role-playing in general. Playing someone whose challenges you haven't personally faced may help you to grow as a person and as a performer, but you'll also need to stay vigilant to avoid stereotyping or making insensitive assumptions.

6. Begin play. Once everyone has picked out their character and identified some of that character's personal challenges, the facilitator welcomes the characters and thanks them for coming. Then the facilitator begins the group with an open-ended question such as, "Who would like to begin?" or "Who has a recent experience to discuss?" Play then proceeds in the following way.

Sharing a story: The facilitator chooses one of the characters who offered to share a story, and passes them the token to signify that they have the floor. If you receive the token, introduce your character briefly in their own voice, and then share their tale of woe. Feel free to ham it up. Cry, curse, yell, tear at your hair, stomp your feet, or gnash those teeth. These amateur whiners need to know the truth: nobody's got it worse than you.

If you get stuck or seem to be out of ideas, the facilitator may ask you a follow-up question such as: "How did that make you feel?" "Do you know why this situation makes you feel this way?" "When did you first feel like that?" "How did you react to what happened?" "Did any friends or family members try to help, and how did that go?" "May other group members comment on that?"

Reacting to a story: If your character has a direct reaction to another character's story, raise your hand and wait for the facilitator or the storyteller to pass you the token. The storyteller may also open discussion to the whole group if desired, by placing the token in the center of the circle. When the token is in the center, anyone may speak, so long no one else is already speaking. The facilitator should actively moderate this process if discussion becomes heated. At any time, the storyteller may take back the token. Whichever character is currently speaking may complete their thought, and then the storyteller may continue or clarify uninterrupted.

If things get intense: In-character arguments between characters may happen, depending on the topic, the characters' personalities, or any pre-existing relationship the characters might have. This is expected and can be a one of the best parts of playing the game, but only if the players involved are comfortable with a certain level of intensity. If at any time you as a player feel attacked, triggered, or otherwise emotionally raw while sharing your character's story, you may hand the token back to the facilitator either silently or with the statement, "I would prefer not to discuss this any further."

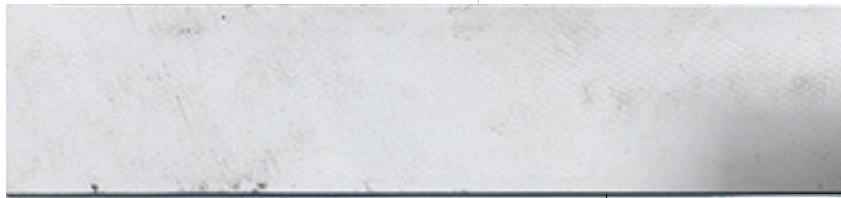
Otherwise, discussion of the story ends when everyone who wants to comment or ask a question has done so. Whichever way the discussion ended, the group acknowledges the storyteller's courage, sense of humor, and/or acting skills by giving them a short round of applause. Then the facilitator chooses a new character to share a story and others may react to it, as above. The facilitator may also share a story at some point, if desired.

Wrapping up: Once everyone has had an opportunity to share their story, the facilitator ends the game with a summary of the issues discussed, or perhaps a light moral or lesson based on what everyone has shared. (Optional: Take turns going around the circle and, if you like, sharing a few sentences about how the game went for you, how you're feeling, and anything the game helped you to learn or realize.)

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NIGHT AT THE GALACTIC GRAND BALL

[CASEY JOHNSON]



Style of play: Freeform larp

About: A game for four about love and parties in the space future.

Tags: Collaborative, freeform, narrative, larp

Night at the Galactic Grand Ball

A freeform larp for four by Casey Johnson, with acknowledgments to Jacqueline Bryke and the works of Jenna Moran

The time: the distant space-future. Maybe man has spread into the stars. Maybe the galaxy is inhabited by empires of intelligent dinosaurs and mystical bog witches. Whatever you think is sweet, really.

The location: the fabulous kingdom of Space Monte Carlo, a beautiful and fantastic blank slate that we assure you has no relation to mundane countries of similar name.

The event: the Galactic Grand Ball, only the greatest space ball to be put on, where anyone who's anybody will be attending, an evening and night of dance and drink and perhaps even... *love*?

The attendees: All of *Society*. The *Magical Space Prinxe*. The *Nemesis* of love. And of course, the *Beloved*.

The goal of play is to enact a story about how love is found with the Beloved over the course of the night, or how their heart was not won. Each character operates on one of three levels: the Character (who they play in the story), their Narrative Voice (their honest thoughts or narrative role, signaled by proscribed hand signals), and the Player (players should establish an OOC signal before play; this game suggests crossing an arm over the chest, such as one would to pledge allegiance to a flag. Allegiance to any flags is strictly optional.). Characters cannot perceive the Narrative Voice directly, but players are encouraged to incorporate their comments as seems entertaining. Narrative voices are encouraged to interact but to not overshadow the actual play of Characters. Players can perceive all talk but must be forgiven should they miss or forget it.

Each player should choose one of the four attendees, and build them in the following order together.

Additionally, your character may appear as you wish, for who are we to obstruct the whims of space-love?

The Beloved

You are the individual whose heart the other players seek to woo. Answer these following questions with the group; as with all character questions you have the final authority on their answering.

- What drives you away from the prinxe?
- What separates you from the popular crowd?
- What makes you beautiful?

You play the Beloved in all scenes; however, if you are not present or present and so choose, you may offer your honest commentary on the proceedings by speaking past the back of your hand, as though you are sharing a secret.

The Magical Space Prinxe

You are a magical royal of undefined gender, and you wish to win the heart of the Beloved by the end of the ball. You are both space royalty and of a magical sort, and are encouraged to indulge in melodrama and thematic magical shenanigans. When making yourself, answer these questions as with the Beloved:

- Why must you win the Beloved's heart?
- What sets you apart from the other party-goers?
- What is your secret?

You play as yourself, but by dramatically clasping your hands before your chest you may also speak as the argument for love in a scene.

Society

You are anyone who's anybody, which is to say all characters who are not already players. You also wish to woo the Beloved for a variety of related reasons. It is encouraged that you play a variety of characters with strong and/or peculiar mannerisms in your quest to win the heart of the Beloved. When making yourselves, answer these questions with the group:

- What draws you all to the Beloved?
- What prejudices do you entertain?
- Why do you dislike the Prinxe?

You may play as many or as few characters as you like, though we will note that the ball does have more than four attendees. By cupping your mouth as though speaking into a megaphone, you may voice the collective

opinion of society on a matter, should they be present or not. You may also interrupt another scene in which the other players falsely think themselves in solitude.

The Nemesis

You are the argument against love, along with being an evil magical space monarch. Your goal is not to woo the Beloved or to be wooed, but rather to argue against love and complicate things for the other players. When making yourself, answer these questions:

- Why do you fight against love?
- How has the Magical Space Prinxe wronged you?
- Why is Society undeserving of love?

We suggest that you appear in your capacity of evil magical space monarch sparingly, as firstly it is your power to -should you so choose- introduce one complication a scene for the other players, and secondly it is your ability to speak as the argument against love by holding your hands to your head like small devil horns.

Before play

Consider your Grand Galactic Ball- what do you want it to be like? Players should determine a handful of aesthetic bullet points for their space ball to adhere to, and are encouraged to come up with a sentence or two describing the feel of things or some feature of the ball and its locale

Play

Play is divided into seven scenes, each roughly an hour of the ball: the first is always the arrival at the Ball and introduction of principle characters; the last is always when the clock strikes space midnight, marking the end of the ball and at the end of which the Beloved must announce who, if anyone, has won their love. Suggested scenes include:

- *A proposal to dance*
- *Meetings on dark balconies, away from the lights of the ball*
- *Conversations over dinner*
- *Whispered secrets in the gardens*
- *Slipping into a private room*
- *An argument over drinks*
- *A marvel or delight is revealed to the guests*
- *Something has made someone cry*
- And so forth

Not all player's characters need be present for a scene, as each player may still speak on and interact with present characters, and some may choose to or ask to appear regardless of perceived solitude. Scenes end when a majority of players feel they have come to a natural close; this is to be communicated OOC. At the end of each scene, the players should choose what to frame the next scene with and determine how to continue. Any player may define the particulars of the environment as needed; in the case of conflict this game endorses the opinion of the creator of that feature, should the other players not reject it outright.

Additionally, the Beloved may choose to give Favors, in whatever form, to another player at the end of a scene. Favors have no mechanical weight whatsoever- only a moral one.

What if we disagree or reach conflict?

The intent of this game it to be social in nature; if physical conflict should come into play, we suggest it remain in the realm of duels of honor, and not to the death. *Should* someone wish to kill another, it requires the approval of both parties, and we make no guarantee against them choosing to stand back up later by virtue of advanced magical space science.

In matters of a character's health, capabilities, or personal history, we endorse the opinion of the player with the most relevant role to the problem. Otherwise we suggest attempting to reach a majority consensus.

What if we can't reach consensus?

If resolution cannot be reached, you are no longer playing *Night at the Galactic Grand Ball* and these rules will be of no use to you. We wish you the best of luck.

NOWHERE



[Johnny Garcia]

Style of play: Larp

About: Nowhere is about discovery yourself, however it can only be through someone else.

Tags: Reflection, darkness, connection

nowhere

Jonny Garcia - jonnyggarcia@gmail.com - jonnyggarcia.wordpress.com

- You just woke up without memories. For some weird reason you can't remember who you are. You actually have no memories at all. You know that your memories are there, but for some reason your mind is clouded and you can't remember anything. At this place you are just a light beacon nothing more nothing less.
- Although there are other people in this room and you can feel their presence, you can't see them.
- When you hear a bell, turn on your flashlight and point it to the sky. You can also go find someone and grab their hand, but you don't need to. Once you grab someone's hand, turn off your flashlight. If someone grabs your hand, turn off your flashlight.
- You can only talk with people you are holding hands. You can feel the presence of other people, and maybe you can also hear part of their conversation, but you can't interact with them.
- When interacting with someone, try figure out who is the person, and together create theories about this place and what you are doing here. All the answer are just speculations not the truth.
- When the bell rings, you can also go look for answers. Rather than reach someone, you can go to the Reflection Area. Only one person can be at reflection area. If someone is there, wait for another opportunity.
- When you are in the reflection area, draw a card. Each card has a question. Don't answer the question right away. Give yourself some time to think about. Those questions will help you to recover your memories and discover who you are. The answer for the question is the truth. Once the bell rings again you have to leave the reflection area; if you want, you can reach someone.
- If you have been to the reflection area, you drew a card with a question. You can ask the same question to someone, but first you must say I HAVE A QUESTION FOR YOU... and ask the question. Once you ask the question leave the person and be alone until the bell rings again.
- When someone say to you: I HAVE A QUESTION FOR YOU... they will ask you a question. When they finish, think about the question and answer it. The answer is be truth.

FACILITATOR'S GUIDE

- The goal for this game is to have meaningful conversations. Each player is lost somewhere between space and time, and they are there to reflect about their lives and rediscover themselves. They start with no memories and although they can speculate about it, they are not true. The only way to get real answers is to visit the Reflection area, or when someone says I HAVE A QUESTION FOR YOU.
- Nowhere is a larp for at least 8 players and have no maximum limit. You as a facilitator can also play the game, however you have a special job: ring the bell.
- You will need: a closed space where you can turn all the lights off; every player needs a flashlight; a table with questions on top; a light source for the table.
- Give a copy of the first page to each player. Those are all the rules. Go over the rules with them, make sure they understand. Cut the question on the bottom of this page.
- Reflection area: The table with questions should be put somewhere in the corner along with the light source. The light source starts off.

WORKSHOP

- Ask everyone to turn on their flashlights and illuminate their faces from below. Turn off the environment lights.
- Ask them to walk around the room actively seeking for eye contact.
- Ring the bell and ask them to stop. Tell them to keep making eye contact.
- Touch someone gently on the shoulder and ask the person to turn off their flashlight. For now on they should remain in the same place and can't turn on their flashlight again.
- Ask players to walk again and repeat the process until all the lights are off. The facilitator is the last one.
- Announce that the game is about to start. Inform everyone that as soon you ring the bell, they just should turn on their flashlights and wake up nowhere.

GAME

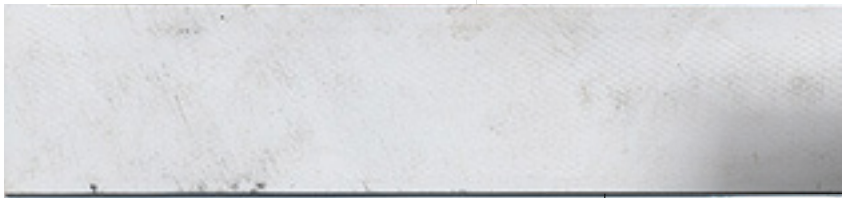
- Your primary function is to ring the bell, which should happen every 5 min or so. As long you keep ringing the bell you can play.
- The reflection area starts the game with lights off. After the second or third time you ring the bell, go to the reflection area and turn its light on.
- The last question says to turn off the light on the table. Eventually check if the table is empty, if it is, turn off the light. When the light of the reflection area is off, the end game is triggered. Every time you ring the bell tell a player that they are out of the game. They cannot turn on their flashlight again, and they should remain in place until the game is over. When all players are out of the game. Turn your flashlight off and turn on the environment lights on. The game is over.
- Give time for players to get use to with lights again and proceed to debrief. During debrief allow each player to have voice, and after everyone had a chance to speak the group can discuss freely.

What is your hidden pain?	Who is the most important person in your life?
What do you regret most?	What lies you tell yourself?
Are you married? If yes, who is the person?	Where would you like to go?
Do you have kids? If yes: how many? What are their names? How would you describe them?	Who are your parents?
What is your profession?	Do you have siblings? If yes, describe them.
Why are you so lonely?	Who are those other people?
What are your dreams?	Ask yourself a question.
Who do you love most?	Where are you?
What do you desire most?	What is your name? (turn off the light on this table)

L

OFF THIS ROCK!

[WILL TAIT]



Style of play: Freeform larp, Pervasive Game/Public Play

About: OFF THIS ROCK! is a frantically paced, physical game, with some light comedic science fiction role playing elements.

Tags: Frantic, physical, team-based

OFF THIS ROCK!

VERSION 1.5

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Overview: OFF THIS ROCK! is a frantically paced, physical game, with some light comedic science fiction role playing elements. Players act as both the heroes and the villains on a malevolent alien world where chaos reigns supreme. Play as an intrepid Crew member of a deep space salvage vessel, trying to escape or as the malevolent will of The Rock trying to murder them. This game is meant to be played in groups of at-least 4 Players with one Game Master, and typically takes 5-10 minutes per game. This game is a great way to get moving between other games. It is advised you stretch before play. The only other requirements are space to play (An open area with room to move, at-least 15' between teams), a chronometer (Watch, phone, human counting) and these basic rules.

1 How to play:

- **Stretch!** OFF THIS ROCK! will require players to move often, and no one needs to pull a hamstring. Take 5 minutes prior to play to thoroughly stretch your arms and legs.
- **Divide players** evenly into two teams, or as evenly as possible. *Do not bisect a player to even the teams.* One team (The Crew) will represent the misfortunate employees of a deep space salvage vessel. One team (The Rock) will represent the dangers of the celestial body they are trapped upon. The respective teams are encouraged to name both The Crew's vessel as well as The Rock itself.
- **The Game is played** over however many Rounds it takes to reach an End Condition. (Covered in the GM section.) There are two phases per Round. The first phase (Preparation) is where both teams (With their backs to the opposing team.) decide what Somatic Gesture (Covered Below) each player will play and lasts 10 seconds. The second phase (Resolve) is where both teams turn around, displaying the somatic gesture they chose, as well as attempt to tag vulnerable opposing players and lasts 30 seconds. You may only tag one opposing player per Round. Game Masters will determine the time between Rounds to facilitate tabulation of that Round's results and reformation of the respective teams lines.
- **Play is begun** with opposing teams forming parallel lines at-least 15 feet apart from one another. The vessel always starts off with half as many Resource Counters (Detailed below.) on it as The Crew members playing.
- **Play is ended** when the GM announces the fulfillment of one of five End Conditions detailed in the GM Section. 1) The Crew have all died. 2) The Crew have become stranded. 3) The Crew have escaped The Rock. 4) All hostile entities on The Rock have been eliminated. 5) Host star, BD-17 6172, has gone super nova, eliminating both teams.

2 Somatic Gestures:

OFF THIS ROCK! relies heavily on Somatic Gestures, which are simple motions of the body that convey various meanings. OFF THIS ROCK! splits Somatic Gestures into three categories. Resource Gestures, Threat Gestures, and Defection Gestures. A player may only reveal one Somatic Gesture per Resolve Phase



Stardust

Resource Gesture: A Resource Gesture is used to signify a major environmental threat to The Crew's vessel/ship. Use of the Resource Gesture is tracked by the GM via the Resource Counter and governs certain End Conditions (Detailed in the GM Section) When The Crew play a Resource Gesture it signifies their effort to prepare for and undo damage caused to their vessel/ship by the specified environmental threat. When The Crew play more Resource Gestures than The Rock, the Resource Counter is reduced by 1. If the Resource Counter is reduced to 0, the vessel/ship is repaired and escapes The Rock. When The Rock plays more Resource Gestures than The Crew, the Resource Counter is increased by 1. If the Resource Counter is increased to twice the original number of players on The Crew, the vessel/ship becomes permanently disabled, stranding The Crew on The Rock forever. If both teams reveal the same number of Resource Gestures, the Resource Counter remains unchanged. Members of The Crew playing a Resource Gesture are left vulnerable to Threat and Defection gestures played The Rock via tagging on the Resolve Phase.

~**Example:** Stardust (Open hand with wiggling fingers.) A Stardust Gesture is used to signify the colossal dust storms on The Rock that threaten to bury The Crew's vessel/ship. Use of the Stardust Gesture is tracked by the GM via the Stardust Counter and governs certain End Conditions (Detailed in the GM Section) When The Crew play a Stardust Gesture it signifies their effort to prepare for an incoming storm, as well as attempt to unclog vital ventilation systems on their vessel/ship. When The Crew play more Stardust Gestures than The Rock, the Stardust Counter is reduced by 1. If the Stardust Counter is reduced to 0, the vessel/ship is repaired and escapes The Rock. When The Rock plays more Stardust Gestures than The Crew, the Stardust Counter is increased by 1. If the Stardust Counter is increased to twice the original number of players on The Crew, the vessel/ship becomes permanently disabled, stranding The Crew on The Rock forever. If both teams reveal the same number of Stardust Gestures, the Stardust Counter remains unchanged. Members of The Crew playing a Stardust Gesture are left vulnerable to Blaster and Parasite gestures played The Rock via tagging on the Resolve Phase.



Blaster

Threat Gesture: A Threat Gesture represents a direct physical threat that may remove a vulnerable player from the game if they are successfully tagged by a player displaying the Threat Gesture. While displaying a Threat Gesture you are immune to Defection Gestures. Players displaying a Threat Gesture may neutralize an opposing player's Threat Gesture by tagging that player before the opposing player themselves tag a vulnerable player, thus potentially saving a teammate. Neutralized players remain in play, and return to their team. Members of the Crew who play a Threat Gesture may eliminate a player from The Rock who has played a Defection Gesture if they are able to tag the opposing player before the Resolve Phase ends. Members of The Rock who play a Threat Gesture may neutralize a member of the opposing team from play that are displaying a Defection Gesture and if they are able to tag them before the Resolve Phase ends.

~**Example:** Blaster (Closed hand, extended index finger and thumb.) A Blaster Gesture represents the player entering a deadly armed conflict, prepared to eliminate vulnerable hostile targets. Players who display the Blaster gesture may remove a vulnerable opposing player from the game if they are able to tag them before the resolve phase ends. Players displaying the Blaster Gesture are immune to Parasite Gestures. Players displaying a Blaster Gesture may neutralize opposing players displaying the Blaster Gesture if they are able to tag them before they tag a vulnerable team mate. Neutralized players remain in play, and return to their team. Members of the Crew who play a Blaster Gesture may eliminate a player from The Rock who has played a Parasite Gesture if they are able to tag the opposing player before the Resolve Phase ends. Members of The Rock who play a Blaster Gesture may neutralize a member of the opposing team from play that are displaying a Defection Gesture and if they are able to tag them before the Resolve Phase ends. If the Blaster Gesture is taboo in your current location of play simply retract your index finger to make the Phonzer Gesture, which has identical rules as the Blaster Gesture, with only a limited risk of jumping the shark.



Parasite

Defection Gesture: A Defection Gesture represents a subversive element that threatens to forcibly remove a player from their team and place them on the opposing team. Playing a Defection Gesture grants that player immunity from Defection Gestures played by the opposing team. Members of The Crew who play the Defection Gesture may target members of The Rock who have played a Resource Gesture. If tagged before the Resolve Phase ends, that player must join The Crew. Members of The Rock who play the Defection Gesture may target members of The Crew who have played a Resource Gesture. If tagged before the Resolve Phase ends, that player must join The Rock. Members of The Rock who play a Defection Gesture are vulnerable to being removed from play if they are tagged by a member of The Crew who has played a Threat Gesture. Members of The Crew who play a Defection Gesture are vulnerable to being neutralized by a member of The Rock if they are tagged before the Resolve Phase. Neutralized players return to their team at the end of the Resolve Phase.

~**Example:** Parasite (Clawed hand) The Parasite Gesture represents the presence of parasitic alien life on The Rock. Playing a Parasite Gesture grants that player immunity from Parasite Gestures played by the opposing team. Members of The Crew who play the Parasite Gesture may target members of The Rock who have played a Stardust Gesture as an attempt to rescue someone from the parasitic nest. If tagged before the Resolve Phase ends, that player must join The Crew. Members of The Rock who play the Parasite Gesture may target members of The Crew who have played a Stardust Gesture as an attempt by the parasitic aliens to drag a crew member back to their nest. If tagged before the Resolve Phase ends, that player must join The Rock. Members of The Rock who play a Parasite Gesture are vulnerable to being removed from play if they are tagged by a member of The Crew who has played a Blaster Gesture. Members of The Crew who play a Parasite Gesture are vulnerable to being neutralized by a member of The Rock if they are tagged before the Resolve Phase. Neutralized players return to their team at the end of the Resolve Phase.

GAME MASTERS →

GAME MASTERS

OFF THIS ROCK! suggests a minimum of 4 players besides the GM:

There are no upper limits to the amount of players, however it is recommended to promote by-standards, to Deputy GMs for every 20th player for safety and consistency. Deputy GMs may only make rulings on player interactions during the Resolve Phase, and synchronize play via the primary GM's chronometer. You shouldn't need a writing utensil to track play, but if it helps we suggest using the white spaces on this sheet as scratch.

Before play: Take a few minutes to review, the 3 basic somatic gestures (Stardust, Blaster, Parasite) and their interaction with each other. This is a great opportunity to expand play and incorporate some light free form role playing.

Have The Crew

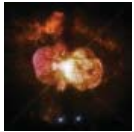
- Name their vessel/ship
- Name their character, with a brief description of why they took this job
- Decide what the job was and who it was for

Have The Rock

- Name their planet
- Name its' primary inhabitants
- Decide what happened to The Rock that made it so damn evil.

Difficulty and chaos may be greatly enhanced by replacing/adding more somatic gestures as long as they are governed by the Resource/Threat/Defection archetypes. Only Somatic Gestures agreed upon, and shared prior to play are valid. OFF THIS ROCK! suggests trying to come up with somatic gestures for; Glowing skeletons possessed by Cosmonaut ghosts, dinosaurs, space madness, trade negotiations, and gravity.

During play: Your primary job as a Game Master will be tracking the duration of the Preparation & Resolve Phases to verbally announce them. Example: At the beginning of the game, you may say, "Round 1, Prep!" 10 seconds later, "Round 1, Resolve!" 30 seconds later, "Round 1 ends..." At the end of the round verbally announce any changes to Resource Counters in play, player deaths, player defections, stale-mates (Described Below), and any triggered end conditions. Any disputes that arise (I tagged you! No, you didn't!) in the Resolve Phase (any time) are solved with a fight to the death for the GMs amusement in the nearest pit. If this is still illegal or immoral at the time of play, just remove both players from play.



End Conditions: The game ends if all Resource Counters in play are reduced to 0 allowing the vessel to escape. The game ends if all members of either team die or a team is depleted via the Defection mechanic. The game ends if the a Resource Counter becomes equal to twice the starting number of members of The Crew permanently disabling the ship. A stalemate is when both teams have nullified the other teams resolve phase with equal somatic gestures. Example: The Crew have all revealed the Stardust gesture, equally The Rock has revealed the same gesture. Neither team makes progress as the dust storm's output is matched by their preparation for it. No Stardust counters are added or removed. If a stalemate lasts for 10 consecutive rounds, the local host star, BD-17 6172, goes supernova destroying The Rock & The Crew. *Game over, man.* At any time in the game, for any reason the GM decides, BD-17 6172 may explode. Alternatively the GM may yell, "EJECT!" and leave the room with no further explanation, ending the game.

Additional Copies of OFF THIS ROCK! may be downloaded for free at <http://tinyurl.com/OFFTHISROCK>

Please send any feedback to: OFFTHISROCKDEV@gmail.com

CREDITS

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ONE HUNDRED FEET TALL



[Joe Landolph]

Style of play:	Freeform Larp. Larp
About:	A giant monster attack is both described and physically acted out by players. Stomp the city flat!
Tags:	WORDS, Stomping, Yelling, Improv, Collaboration

ONE HUNDRED FEET TALL! - a game by Joe Landolph

players: 5 minimum, probably 9 max, but could take more / runtime: 1-2 hours, or until called

History shows again and again that nature points out the folly of men. - Blue Oyster Cult, "Godzilla."

In this game, a monster repeatedly menaces a city! Through improv and physicality, players will tell the story of this very stompy catastrophe. To get in the mood, I strongly recommend listening to "Godzilla" by Blue Oyster Cult. Maybe while stomping around? You decide. Then, please come up with names for your city and names for your monster and write them in the margins! Make sure to use these names as you play, to get a sense of place. Think about important landmarks as well...what would look good being crushed by a giant monster?

Phase 0: Safety!

Please begin with a safety discussion, and remember that anyone can opt out of a scene or leave the game at any time. You should workshop hand signals for appropriate physical space first, as well as hand signals for opting out and checking if someone is ok. Also remember that in this game there is no touching - the physical actions should be performed only after creating a safe area of double-arms length around each player.

Now, onto the Monsterring! Let's begin Round One!



Phase 1: Threat Assessment!

There are four roles in this game: the **Monster**, the **Witness**, the **Expert**, and the **Citizens**. This phase will determine which players fill each roll! Rolls will change each round!

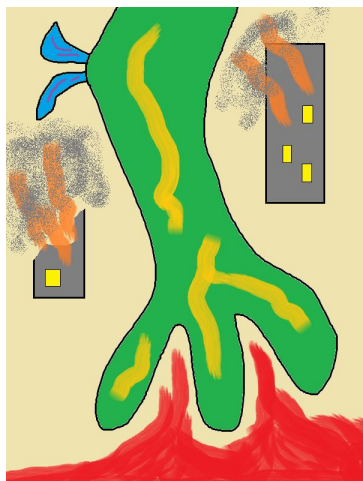
First, we select the **Monster**! This person will act out the actions of the **Monster** as it tries to destroy the city! Stand up and get together. It's nighttime in the city, and you're all dreaming! Walk around the dreamspace, and feel for it. As you move, think about the monster in your dreams. Think about where it lives, how it eats, and what sort of powers it has! If you feel monstrous, inhabit the monster physically and vocalize it. If you see a monster that you think is scarier than you, yell "Aaaaah!" and turn yourself back into a normal citizen. If you think you're a badass monster, stay as a monster. When there is only one monster left, that person is the **Monster** for this round. (If two or more people want to be the monster, have the citizens vote on who is the scariest by pointing and yelling "Aaaaah!" - most votes gets it!)

Now you're all awake - the **Monster** is on it's way! Make a large circle around the **Monster**. For safety: have all players stretch their arms out as far as they can. There should be enough space so that the arms of the players do not touch! This is important!

Next, we select the **Witness**! This person will prompt the **Monster** by describing its actions. People in the circle will yell what the monster might be doing (for example: "It's heading for downtown!" or "It's attacking the power plant!"). When other people in the circle hear someone say something that sounds plausible, they should point at that person and say "I believe you!" Whoever gets the most votes in this way is the **Witness**.

Last, we determine the **Expert**! This person will prompt the **Citizens** to react to the attacks of the **Monster** by describing their effects. People in the circle will yell out theories on what capabilities the **Monster** may have (for example: "It has radioactive fire breath!" or "It's tail can knock over buildings!"). The **Monster** will decide which of these is correct, and who is going to be the **Expert**. When the **Monster** hears someone make a description that it likes, it will face them and ROAR SUPER LOUD! That person will be the **Expert**!

Everyone else is a **Citizen**, who will react to the monsters attacks as the **Expert** describes their effects!



Phase 2: Stomping!

I trust you heard that majestic roar? That means it's time for the STOMPING PHASE! Everyone should be in a big circle around the **Monster**! Double-check (using double-arms-length, as described earlier) to make sure there is enough space to act out these scenes SAFELY!

The **Monster** should begin by facing a **Citizen** and acting out movement towards them. If the **Citizen** opts out, the **Monster** should select another one. (The **Monster** can also select more than one!)

When the **Monster** has selected and the **Citizen** has accepted, **Witness** should come up with a scene by assigning a target to the **Citizen**. Targets could be people in the city, or buildings, monuments, or defense forces like tanks or soldiers. Next, the **Witness** should point out the **Citizen** and assign the target. (For example, yelling: "Oh no! The Monster is heading straight for the Superbank Building!"). Again, Citizens can opt out of uncomfortable roles. When everyone is ready, then the Scene begins!

Scenes proceed in this order:

1. The **Witness** describes the **Monster** action (example: "The monster punches the Building!")
2. The **Monster** acts out the action described from the center of the circle (no touching!)
3. The **Expert** describes the effect of the **Monster** action (example: "Chunks of the building are falling everywhere, but it is still standing!" *or* "The building collapses!")
 - a. Note that the **Expert** decides whether or not the **Citizen** in question is destroyed.
4. The target **Citizen** acts out the result described from their location (no touching!)
 - a. If the **Expert** described the **Citizen** being destroyed, they should end their action by sitting or lying down, indicating that they are destroyed.
5. The **Witness** and the **Expert** vocalize their reactions, and wonder aloud what the Monster will do next.
6. The **Monster** will decide if it wants to keep attacking the same target, or if it wants to move to another one. To indicate this, it acts out movement towards either the old target or new target.
 - a. **Monster** can't engage a destroyed target, or Expert or Witness.

If there is a valid target, the **Witness** should assign a role and a new Scene begins, following the steps described above. Once all **Citizens** are sitting down / have been stomped, the **Witness** describes (and the **Monster** acts out) the **Monster's** return to it's home.

Phase 3: Damage Control!

O noes! Our city has been thoroughly stomped! Whatever shall we do? Let's discuss! For now, drop all roles (**Monster**, **Citizens**, **Witness**, and **Expert**), but if you need to, have the last **Expert** serve as moderator! Everyone will discuss the recent tragedy and describe their feelings about it. At the conclusion of this, the group must collectively decide on the following options:

1. Let's Abandon the City! This option means end the game, because we're tired or want lunch!
2. Let's Rebuild the City, and Keep Trying! This option means we go back to the Threat Assessment Phase, select new roles, and play another cycle, where the monster ultimately survives!
3. Let's Kill that Monster! This option is the same as number two, except that in the next cycle we will successfully KILL THAT MONSTER! Go back to the Threat Assessment phase and assign new roles, but this time, the **Citizens** attack the **Monster**! Players should play that accordingly - the **Expert** for that cycle will have to decide what means will be used to KILL THAT MONSTER, and WIN THE GAME! Then after that, get dinner? YOU DECIDE!

After the game ends, please have a short debrief to discuss the positive and negative experiences in the game.

[ALTERNATE VERSION: During stomping, after each Citizen completes a scene, one of them becomes the next Witness. This way, the Witness cycles more through the round. Expert could also cycle in this way, if the group is more comfortable with improv.]



ON THE OTHER SIDE

[KATE HILL &
CHRIS DRAGGA]

- Style of play: Freeform larp, Pervasive Game/Public Play
- About: You have found yourself in the woods that span the border between life and death. You have heard that this happens sometimes, every generation or so, to those who are seeking others. Here, they are given one hour to find the person for whom they are searching, no matter where they live, no matter whether one or both of them has passed. Now you are here, free to cross the border in your quest. Will you find what you desire?
- Tags: Spirits, liminality , searching

On the Other Side

By Kate Hill and Chris Dragga
Fact Box

Players: 8 or 10

Length: 1 Hour of Play, plus time for orientation and debriefing

Setting: The woods between life and death

Materials needed: Scissors, printed instructions, safety pins

Theme warnings: This game deals with death and grief.

Overview

You have found yourself in the woods that span the border between life and death. You have heard that this happens sometimes, every generation or so, to those who are seeking others. Here, they are given one hour to find the person for whom they are searching, no matter where they live, no matter whether one or both of them has passed. Now you are here, free to cross the border in your quest. Will you find what you desire?

In this game you will play either a spirit who has passed on or a living person. Everyone will be given a role, along with a description of who you are, who you are looking for, and what your ultimate goal is when you find them. As you search, you can traverse the border between life and death numerous times during a game. This happens naturally and calmly; you may barely notice it. At the end of the hour, though, your character will be stuck on their current side of the border and your ability to communicate with the other side will be forever lost.

Preparing before the game

This game should ideally take place outside in a space where players can disperse widely. We recommend a sparse woodland during the day. If this is not possible, choose a space—either indoor or outdoor—where players can converse without fear of eavesdropping.

Before beginning, cut out the character descriptors (“You are”, “They are”, and “Goals”) and the “Living/Dead” indicators from the second sheet. Place the “Living/Dead” indicators in a container together. Then, place the white-shaded attributes from each of the character descriptors into separate containers, and do the same for the gray ones (either use different containers, or keep them separate and be prepared to reuse containers).

Decide on a sound that will signal a transition between life and death (described further in the Playing the Game section); it should be relatively common for the setting, but noticeable. If playing in the woods, we suggest birdsong. Alternatively, if your chosen environment is too quiet, have one of the players set their phone alarm to irregular intervals spaced three to five minutes, and use that noise to signal the change.

Once all of the players have gathered, one player reads the Overview section to the players. Each player then draws from the container of “Living/dead” indicators. Based on their selection, each player should choose a description of their character, a description of whom they are seeking, and the goal of their character from the appropriate set of containers. Finally, the players should pin their living/dead indicator as a badge to your clothing.

Next, brief all player on the following safety mechanics. Have two players demonstrate these safety mechanics in practice and then get the players in pairs. Have them take turns practicing the mechanics of Consent, Cut and Largo for one minute each.

The following Safety Mechanics will be in play during this game:

1. The Door is Always Open: If a player needs to leave or reenter a scene, they should be allowed to with no questions asked.
2. Cut: If any player wants to end a scene for any reason, simply saying Cut and holding up a palm will end the scene immediately.
3. Largo: Players can say Largo anytime during a scene. This lets the other players know to lower their intensity and repeat the scene in this fashion.
4. Touching with Consent. Touching in this game is allowed, but consent must always be sought.

Before you touch someone, ask “May I (do whatever touching action)?”

After they pick their description, split the players into two groups, one living and one dead. The players should then each choose a name and answer the following questions:

- What has occupied your daily life?
- Why are you so driven in your search?
- You know one other character in your group. Who are they, and how do you know them? Do not answer this question with someone who chose you to answer it.

Finally, each player should choose a place to start, apart from all the others. Once each player is situated, begin the game.

Playing the Game

During the game, you should seek to talk to many people, discover who fits the characteristics you are seeking, and convince them of your goal. During play, you cannot discuss your character’s description or the description of the character you are seeking directly, though you can discuss your goal openly. You can talk to people on your current side of the border in public, with as many as you would like. However, if you desire to talk to someone on the other side, both of you must separate yourselves from others and talk out of earshot of anyone else.

When players from opposite sides of the boundary converse, they should listen for the sound decided upon during set-up. If it occurs at least once during their conversation, the two players must switch sides at the end of the conversation and indicate this by exchanging badges.

The game lasts one hour. The player who read the overview and led set up should set their phone alarm to sound at fifty minutes, then fifty-five minutes and finally an hour after the start of the game.

The player will then announce to the rest of the group the time remaining. Once one hour has been reached, characters will remain on their current side permanently. Communication between the two sides ends. Players will be given a few minutes to play out any remaining scenes or discussions that occur as a result of this last change. After this, the game ends.

Debrief

After the game ends, gather all players into a circle. Have players remove their badge and lay it on the ground. After this, guide them in a few deep breaths, as they center themselves back into reality.

Have players go around the circle. Give them each the opportunity to share:

- Something that they want to take with them from their character or the game.
- Something that they want to leave behind from their character or the game.

Players do not have to share if they do not wish. Once everyone has had a chance to speak, have everyone take a few deep breaths again and go get something to eat!

Character Descriptions:

You are: Trusting and Impatient	You are: Thoughtful and Passionate
You are: Impetuous and Quick-Witted	You are: Soft-Spoken and Nervous
You are: Short-tempered and Loyal	You are: Logical and Kind
You are: Empathetic and Incisive	You are: Judgmental and Reserved
You are: Open-Hearted and Blunt	You are: Evasive and Wry

They are: Thoughtful and Passionate	They are: Trusting and Impatient
They are: Soft-Spoken and Nervous	They are: Impetuous and Quick-Witted
They are: Logical and Kind	They are: Short-tempered and Loyal
They are: Judgmental and Reserved	They are: Empathetic and Incisive
They are: Evasive and Wry	They are: Open-Hearted and Blunt

Wants to bring parent back	At peace with death and needs to convince partner of this
Wants to be assured child is safe	Wants to finally apologize to friend on other side
Needs blessing of partner to move on with life	Wants to return to life to see new child
Wants to reunite with a lost friend	Wants to bring grandparent to other side to end battle with cancer
Wants to join partner in death	Wants to find child they gave away at birth

Living	Living	Living	Living	Living
Dead	Dead	Dead	Dead	Dead

ORION



[Xochi Vergas]

Style of play: Freeform larp

About: Two people come together who are guided by their best and worst forces.

Tags: Relationship, stars, emotions

Orion

Find two people of any gender who may be attracted to one another.

Each person carries twelve tokens, representing their will.

Each person will have two other players to advise them, a **Star**, and a **Wanderer**.

A person's **Star** will encourage them to act in their long-term best interest, and do the right thing.

A person's **Wanderer** will tell them to give in to their immediate urges, damn the consequences.

You may not see or address either person's Star or Wanderer, only listen and act on their words.

To do or say something that a **Star** encourages you to do, spend a token by giving it to them.

To reject or act against the advice of your **Wanderer**, spend a token by giving it to them.

Alnitak

The two people have just met. They are each involved in their own long-term, monogamous relationship.

They experience an immediate attraction to each other. They meet privately, and have a conversation. A person may do or say whatever they like, but they may not touch the other person in any way.

When one person runs out of tokens, end your conversation, and part ways, for the moment. Before proceeding to the next part, each player's Star will return their tokens to them.

Alnilam

Time has passed. An indiscretion may have occurred between the two people. It is possible that one or both of them have told their long-term partner about what happened. The two people have not seen each other for some time. The attraction between them remains strong as ever. They meet privately to talk about what happened. A person may do or say whatever they like, but they may not touch the other person in any way.

When one person runs out of tokens, end your conversation, and part ways, for the moment. Before proceeding to the next part, each player's Star will return their tokens to them.

Mintaka

Time has passed. The two people may have continued their relationship, secretly or openly. Either or both of the people may have ended their previous long-term relationship. They are still strongly attracted to each other, but some irreversible damage has been done. They meet privately to discuss the things that have happened. A person may do or say whatever they like, but they may not touch the other person in any way.

When one person runs out of tokens, end your conversation, and part ways. You are done.



OWROBOROS

[ANONYMOUS]

Style of play: Larp

About: “This game will either ruin parties and friendships or make them great again..”

Tags: Easy, insulting, no biting

LOW ROBOTS

FIND OUT IF YOU HAVE WHAT IT TAKES TO LEAD

-121-

2

3 INSULTED?

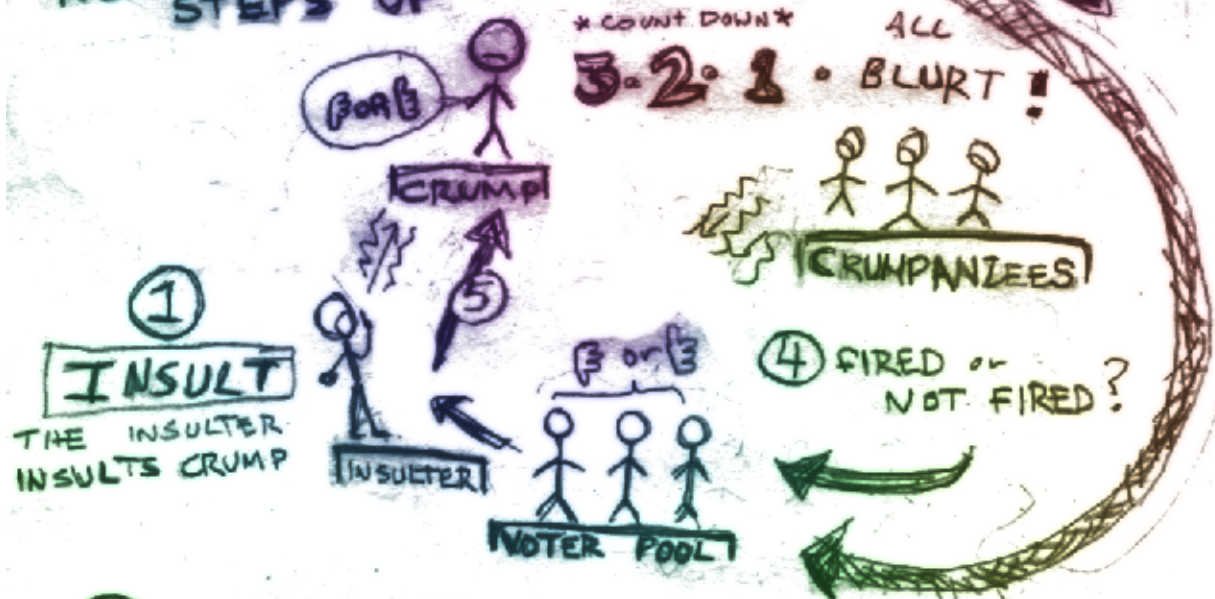
CRUMP THUMBS UP
STEP 3 ACTIVATES

3 NOT INSULTED?

CRUMP - THUMBS DOWN
INSULTER RETURNS TO
THE VOTER POOL
NEXT INSULTER
STEPS UP

3 INSULTED?

CRUMP 3-2-1
COUNTDOWN TO:
ALL CRUMPANZEES BLURT OUT
A COMPLIMENT BASED
ON THE INSULT THAT THEY
ASSUME THE OTHERS
WOULD BLURT OUT



4 THE VOTER POOL
VOTES THUMBS UP OR THUMBS DOWN

3 THUMBS UP? - CRUMP REMAINS FOR THE NEXT INSULTER

3 THUMBS DOWN? - CRUMP JOINS THE CRUMPANZEES & FIRES
A LEAST FAVORITE INTO THE VOTER POOL

THE INSULTER BECOMES THE NEXT CRUMP

5

MINIMUM # of PLAYERS = 4

GOT A TIE?
ARGUE OR START OVER

THE PORCH



[Jacqueline Byrk]

Style of play: Freeform larp, Larp

About: Friends gather on a porch during the summer after their high school graduation. Each one has a burning question they can't ask everyone else.

Tags: Communication, friendship, slice-of-life

THE PORCH

Jacqueline Bryk
Mentored by Evan Torner



Stephenson, Al. *RESIDENTS AND FRIENDS ON THE FRONT PORCH OF A RENTED HOUSE ON UNICOI STREET IN HELEN, GEORGIA*. Digital image. *Wikimedia Commons*. The Wikimedia Project, n.d. Web. 7 Sept. 2016.

Concept: Friends gather on a porch in a small Southern town near the end of the summer after their High School graduation. Each one of them has a burning question that they can't ask.

Players: 3-8

Facilitator: 1

Time to play: At least 1 hour

Needed to play: A room with a dimmer switch (or a porch at sunset!), 1 notecard per player, 1d12, pens

Optional: Iced tea and cups, nametags, noise generator (suggested: <http://bit.ly/2c76dab> or <http://bit.ly/2c75uG6>)

Playspace Setup: If using a room with a dimmer switch, dim the lights to about the level of an August sunset. If using any of the optional props, put on the noise generator just loud enough to be clearly audible without being distracting, and set out the iced tea in glasses, with just enough to refill. Ask players to sit in a vaguely semi-circular formation. They can move around at any time and sit next to other players during character creation as their characters' personalities slowly develop.

How to Play: Decide on the name of your town and any specifics. Some examples:

- Ridge Creek, a town in the Appalachian foothills with a massive, derelict banquet hall
- Church Point, a lake town with a white clapboard Baptist church dating from the Westward Expansion
- Bluefield, a town attached to a USAF base
- Falling Spring, a small farming town in a drought
- Mount Hope, a coastal town with a historic high school
- Goshen, a swamp town with an old post office and a famous university football coach
- Altoona, a dying mining town

Each player takes a notecard and writes down the following:

- a name
- A gender presentation
- a small town high school trope (i.e. beloved quarterback, stifled artist, preppy student council representative, etc.).

Players should determine how their characters know each other and are friends, or at least friendly (cousins, school club, Breakfast Club scenario earlier in high school, etc.)

The facilitator should roll the d12 for each of the players to determine their guiding question (see next page). The player should then write down their question, and then either pick a concept from their question's list or come up with their own. They may not at any point directly ask their question *UNLESS*:

- Once per game, a player can choose to Wish On A Star. They may do this simply by raising their hand and declaring that they are doing so to the facilitator. Wishing On A Star allows a player to do any of the following things:
 - ask another player their question directly
 - ask another player what their question is
 - affect an inanimate object (for example: a player could knock another player's drink out of their hand, but could not place player A's hand on player B's head, or on player A's head, for that matter).

Otherwise, the players' characters are graduated high schoolers on their way to adulthood, hanging out on a porch one August evening. Play for one hour, or until you run out of iced tea.

Debrief: Once the facilitator calls game, the players should return to their semicircle. This time, they should be seated next to the people they felt closest to during game, if possible. Have everyone take three deep breaths and then ask the following questions around the semicircle:

- Were your questions answered to your character's satisfaction? How?
- If not, how did your character feel about that?
- How will your character remember this?
- What was something you, as a player, enjoyed?
- How would you play differently next time?

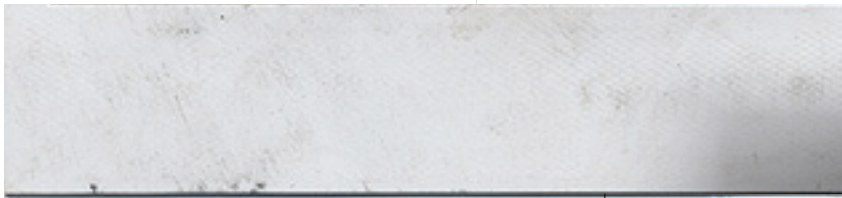
Questions (Concepts)

- | | |
|--|--|
| 1. Will you miss me when I'm gone? (going to college, going to prison, dying, moving to the city) | 7. Why do you want to go? (staying in the small town by choice, can't see a way out, tied down by obligation) |
| 2. Do you think about me at night? (crush, overwhelming loneliness, stifled in the small town) | 8. Do you know I think about you? (loneliness, intrusive thoughts, crushing boredom turns to daydreams) |
| 3. What do you do when we're apart? (obsessed with family, anxious, possessive of relationships) | 9. How do you feel when we're together? (anxious, autism spectrum, unwilling empathy deficit, sees everyone as a threat) |
| 4. What do you think of me when I'm not smiling? (depressed and trying to hide it, toxic family, stressed by college applications) | 10. What's behind your smile? (scared of intimacy, abuse survivor, emotional blindness) |
| 5. When will you give up on me? (crush, giving up on everyone else, distrustful of others, transitioning) | 11. How do you deal with it all? (giving up on everyone else, stressed out, addict) |
| 6. Am I a monster? (see any of the above) | 12. Are you a monster? (see any of the above) |



POST APOCALYPTIC TEA HOUSE

[DAVID ROTHFEDER]



About: Post Apocalyptic Tea House is a silly game where you place violent sociopaths of the wastes gather together to enjoy an appropriately civilized high tea. The only point of this game is to have fun while pretending to badasses following absurd rules of etiquette.

Tags: Tags: mayhem, murder, Edwardian etiquette

Post Apocalyptic Teahouse:

A game of Edwardian etiquette and survival of the fittest

By David Rothfeder

Good afternoon and welcome to the Post Apocalyptic Teahouse, where we believe that just because the world is over doesn't mean you shouldn't enjoy high tea. I am your host today and as such you may simply call me Host. As warriors of the dangerous wastes you are the upper class of society and are expected to uphold the rules of etiquette for yourselves while pursuing your desires while we humble servants are forgiven for our inevitable transgressions but have no agency but to serve. As such, please take care your fellow patrons will be enforcing the following rules with brutality and ruthlessness:

Any direct threat or hostile action is considered uncouth unless it is done with one's pinky out. If one is uncouth to another, they have the right to execute you on the spot. While executing another is a hostile action, though it rarely makes a difference as they will be dead.

If you do not address another properly then they also have the right to execute you. The proper way to address another is to include a title, a swear word, and their name. For example, I can introduce a character as "The Mother Fucking Bishop Who Wants to Know," or "The Shithead Doctor Duct Tape McQuack." Using titles is very important but records are not what they used to be, so no need to be accurate. Somebody has that title as long as others use it.

You can only kill another when you have the right to execute them. You do so by using your Weapon of Mayhem. If however they use their Weapon of Mayhem on you before they have the chance, you are injured and cannot execute them for the rest of your time here. If you successfully execute a guest, take a trophy; you deserve it.

It is assumed that any item you do not ostentatiously parade is obviously of little importance to you. If another guest touches one of your items you must immediately brag about it or it is theirs.

If you feel all of your desires slated or impossible to fulfill, you may leave the Teahouse freely never to return.

If at any time you do not act in a threatening, crazy, or badass manner you will no longer be feared. No guest will feel obligated to show you proper etiquette. While disheartening, please do the respectful thing and discard your Weapon of Mayhem and join the Host in our serving duties.

All guests are expected to bring a Weapon of Mayhem to defend yourselves with. Please locate one of the following before entering the Teahouse:

A plastic eating utensil: Represents a bladed weapon; usually wicked and rusted, full of that tetanusy goodness

A cardboard tube: Represents an explosive launcher; collateral damage not included but always encouraged

A toy gun: Represents a collection of assorted firearms; nobody knows where you keep all those bullets because you've shot everybody who's asked

A sweatband: No weapons, just your body. You kill everybody with your hands; there's a reason nobody wants to hug you

A stuffed animal or doll: A weapon crafted out of body parts; recursive murder ends up being more efficient

Anything else: It's that thing but also a flamethrower; because everything should be a flamethrower

The first guest you enters the Teahouse will be greeted using proper etiquette by the host. If they had a name before that, it doesn't matter; they'll be getting a new one then. After that the guest should show off their Weapon of Mayhem describing in detail its look and operation. After that another guest may arrive and will be greeted properly by the previous guest. The new guest will likewise put their Weapon of Mayhem on display for all to see. This will continue until all guests have arrived.

Of course life after the apocalypse can be dreadfully complicated. As such there are a number of things that our guests desire of one another. Over the course of your time here choose a guest for each of the following:

One guest you've wanted dead at your feet for a while now. If they are executed, tap them gently with your foot and this desire is fulfilled.

One guest has something you want. Executed guests and Hosts cannot resist your claim. If you get the item, this desire is fulfilled.

One guest you want to rampage across the wastes with as your partner. If you leave the Teahouse at the same time this desire is fulfilled.

One guest you want to humiliate. If they serve you food or beverage this desire is fulfilled.

When there is only one guest left in the Teahouse it is time for us to close and the game is over.

PRIDE AND POSSESSION: THE BONE WARS



[Laura Boylan]

Style of play: Freeform larp, Larp

About: Ghosts of long dead paleontologists possess the bodies of modern day academics and hilarity ensues.

Tags: Ghosts, dinosaurs, humor, academia

Pride and Possession: The Bone Wars - A Freeform LARP for 6 players, for 2+ hours - By Laura "Laura47" Boylan

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Overview This is a high-energy comedic freeform LARP about **academia**, **ghosts**, **dinosaurs**, and interpersonal **relationships**. 2 players will play ghosts of feuding paleontologists, trying to settle scores via possession of the living characters. 4 players will play members of an university paleontology department, squabbling over typical academic issues. No facilitator is necessary. There will be approximately 45-60 minutes of workshoping and 1-1.5 hour of play. This was written for the 2016 Golden Cobra Challenge. www.goldencobra.org 2016 Challenge: 2 page limit. :-D

Style This is an over-the-top parody of academic life. Strive for absurdity over realism. :) This is a collaborative game that operates on the improv rule of "yes, and...". If another player comes up with a wacky idea, instead of saying "no, that's ridiculous", try and find a way to build on it to something you will hopefully all enjoy. Secrets exist to be revealed dramatically, interpersonal conflict exists to boil over. **Have Fun!**

Content Notes The primary mechanic here is ghostly possession. This involves extensive physical contact between players. The living characters (LCs) will lose some control of their characters, both physically and in terms of roleplay (RP), while possessed. They will need to deal with the consequences of their actions while possessed. It also involves academic squabbling and the misuse of power in an academic context.

Characters, Safety, and Mechanics

Safety This LARP uses "cut" and "brake" as safety mechanisms. If you need a scene to stop, for any reason, say "cut". All players should end the scene, and let the player step out or leave. If you are feeling overwhelmed or uncomfortable with the intensity of a scene, but don't want it to end, say "brake". If you hear a player says "brake", tone down the intensity of the scene. To calibrate physical intensity of possession, we'll use a mechanic based on sneezing (a classic method to expel spirits!). If the player of a LC is uncomfortable with the current level of physicality (but not other RP intensity) and does not want the possession to end, they should loudly fake sneeze. (ah-CHOO!) Everyone involved should dial back the level of touch, physical control, etc. Players are encouraged to move from ah-CHOO to "brake" or "cut" as needed. (To indicate you want to end possession, please see the section on possession.) This LARP has an open door policy: anyone is free to leave at any time, for any reason. If you need to take break, you can simply step out with or without explanation. If you need to leave entirely, you can do that to - just try to let the others know before you go. You are more important than a LARP. To read more about LARP safety and calibration, we recommend participationsafety.wordpress.com

Historical Background E.D. Cope and O.C. Marsh were friends-turned-rivals in late 1800s paleontology. They explored and published at exceptional rates and raised intense public interest in paleontology, but their work was often rushed. They sabotaged each other and drove others out of the field. In the end, they destroyed each other's reputations in "The Bone Wars" and both died financially ruined. In our world, Cope and Marsh's relationship had either a mutual or one-sided romantic/sexual element. Also, their ghosts have suddenly appeared to spy on, possess, and influence members of an paleontology department at an American University! No real knowledge of paleontology is needed to play this LARP, but for more information, consult wikipedia.org/wiki/Bone_Wars or the Bone Wars Section at sparklelarp.net

Recent History An eccentric recluse in upstate New York died and bequeathed her vast collection of poorly organized artifacts to your university. Your department has been sifting through boxes of dinosaur bones. You are arguing about both their significance, and whether the bones were discovered by E.D. Cope or O.C. Marsh. This summoned the ghosts of Cope and Marsh to renew their rivalry. Today's meeting is to discuss these bones and other pressing issues, such as parking spots and coffee.

Characters: The Living

Professor A. Gonzalez (not tenured): Used to date professor Washington. Recently denied tenure. Blames the denial of tenure on the loss of M. Lee to Professor Washington's lab. Wants to publish paper about these bones. Broke up with Professor Washington; it went poorly.

Professor L. Washington (recently tenured): Dumped by Professor Gonzalez. "Stole" Gonzalez's grad student, M. Lee, and received tenure and funding. Has published several well reviewed papers with M. Lee's help. Thinks the bones were from Marsh, but aren't a new dinosaur.

M. Lee (ABD*): Used to be working in Professor Gonzalez's lab, but switched to Professor Washington. Has hurt Professor Gonzalez's tenure chances. Desperately wants to be done with grad school.

D. Carter: Department Administrator. Has worked here for decades. Has all the real power in the department... and responsibility.

* All-But-Dissertation: A Ph.D candidate who just needs to finish their dissertation to graduate. This can last awhile...

Characters: The Deceased

Edward Drinker Cope (d. 1897) Grew up as rich spoiled Quaker. Neo-Lamarkian (heritability, not a Darwinist). Married for practicality, separated amicably. Younger than Marsh. Didn't think Marsh was a "real gentleman". "Lost" the war, died poor, surrounded by bones.

Othniel Charles Marsh (d. 1899) grew up ~poor, sponsored by a rich uncle. Slow, methodical, introverted, Darwinist. Lifelong bachelor. Looked down on Cope professionally. "Won" the Bone Wars, but still died poor, career in shambles

Possession: Ghosts can see and hear the living people at all times. However, the living characters cannot see, hear or otherwise sense the ghosts unless they are possessing someone. The ghosts can speak to each other when they are not possessing anyone but the living *characters* (LCs) will not hear them (stage whispers are encouraged as appropriate so that the *players* of the LCs can be aware of what the ghosts are saying). For the ghosts to influence the living, they will need to take possession of a living person. The ghosts should wait 3-5 minutes after the game begins and then begin possessing people. There are three ways to possess someone:

(1) Walk up to someone, place your hand on their shoulder, and say "*I possess your voice.*" The LC's player no longer speaks. The ghosts stands behind them with both hands on their shoulders, and speaks instead. Characters hear this speech as if the LC said it. The LC's player may freely gesture, move and make facial expressions as appropriate
(2) Walk up to someone and say "*I possess your body.*" The LC's player should let their arms go limp. The ghost may freely move their arms and hands how they want the character to move. They may also gently push and pull the player by the shoulders to make the character walk around. The living character's player may freely speak and be heard by other characters.
(3) Walk up someone and say "*I possess you. I want to...*" and then describe what your character is trying to accomplish with this possession. Try to keep your description to 2-3 sentences. This description is *not* heard by the other characters. This is out of game instruction to the player. With this style of possession, the LC's player continues portraying the LC, but they should act as though they have been partially possessed by a ghost, trying to accomplish their stated goal. The ghost should stand behind them with both hands on their shoulders to show that the character is possessed.

Ending possession Any style of possession can last for any length of time. The possession ends whenever **either player** decides to end it. Ghosts end possession by breaking physical contact. Living players end possession by removing the ghost's hand from their person, at which point the ghost should step away. Ghosts ending possession is an *in-character (IC)* decision - the ghost is deciding to stop. Living players ending possession is an *out-of-character (OOC)* decision - it is the player saying that they think it would be more interesting or fun if the ghost got accidentally kicked out. The living *characters* have no ability to make a ghost leave.

There is no time limit before a ghost can perform another possession (on the same character or a different one). However, ghosts should give the LCs a chance to react as appropriate, and for the other ghost to possess them. If a player ends possession, wait at least a few minutes before possessing them again. They probably had a reason for ending possession!

Ghosts may choose which style of possession they want to use. However, they must use each style at least once before they can repeat a style. Vary who you possess - it's more fun that way!

Setup Introduce yourselves to each other. Someone should read aloud the "safety" section above. Practice "cut", "brake", and "ah-CHOO". Someone else should read aloud the "possession" section. Each person should discuss what level of physicality they are comfortable with, including initiation of touch (for instance, someone who startles easily when tapped on the shoulder may wish to indicate how ghosts should approach them.) Discuss what level of discussion of sexuality the group is comfortable with. If there are any topics players would like to avoid, agree do so.

Choosing Characters The group may assign characters to players however you like. Here are some guidelines to assist you:

The **ghosts** should be played by people who are interested in taking a very proactive and high energy role, with a lot of improv, and some meta-responsibility to the flow of game. The **living** characters should be interested in going along with shenanigans and having another player have

some control over what their character does. The **administrator** takes on some player level responsibility for the pacing of the game and tracking time. They have the goal of trying to keep things orderly, and will fail. :)

Character & Relationship Building Players split up into a human group and a ghost pair. These are guidelines - feel free to adapt them to your needs.

Ghosts Here's some information and questions to consider to help you define your relationship. You don't need to answer all of these, but should answer some. If you finish early, feel free to join the humans.

1864: C&M met in Berlin, became instant friends over a few days together. C was 24, draft-dodging the Civil War after his father made him end a relationship. M was 32 and in grad school (again).

M: who was C's mysterious ex? How was he taking the breakup?

C: what was M's biggest ambition at this point? Biggest fear?

Both: Was the relationship mutually romantic? Sexual? How intense was it?

1864-8: C&M exchanged letters, manuscripts, fossils and photos. C named a dinosaur for M.

Both: Were you romantically involved at this point? How did your relationship change after Berlin? What are some secrets you shared with each other?

1868: C took M to see a dig site he was working on. M betrayed C by making a secret deal with the site to get the bones for himself.

C: Why did M betray you? Was it because you married? Was he tired of you? Was it ego? Something else?

M: How did C view you during the trip? Professionally, academically, personally? What did he want out of this trip?

Later years: C published non-stop and M pointed out every error. C kept detailed notes of M's errors and didn't publish them until "provoked". They feuded in the press and destroyed their reputations. C donated his brain to science it prove it was bigger than M's, who refused.

C: What was your last thought as you died? What is your goal now?

M: How did you feel about C after this death? What is your goal now?

Humans Pick a first name, and a gender (if you like). Decide as a group on a name for your university. Reread the character boxes above and further details below.

D. Carter You've been here since before any of these kids were even in undergrad. Feel free to invent stories about previous professors and students, or talk about how everything was more hardcore back in the day. You want to get through this meeting without killing anyone. Ideally. Good luck!

A. Gonzalez You've written and want to publish a paper about these bones. They were clearly discovered by Cope, and represent a new dinosaur. You want to name it for Cope, show up L. Washington (who took most of your funding), get new funding to study your new dinosaur, and get tenure. Easy!

M. Lee You've gotten caught in the political, academic, and emotional crossfire between the two professors. All you want is to graduate and get a post-doc position far, far away from here. Either of the professors signing off on your dissertation would be enough - do whatever you have to do to get that signature!

L. Washington Your personal life is a mess, but your professional life is going well. You managed to get most of A. Gonzalez's funding for yourself, you have tenure, you have M. Lee as a Ph.D student to order around. Does any of that really make you happy, though?

Personality (5 minutes) Everyone should pick a personality trait for themselves. Then go around in a circle and pick a positive trait for the person to your left, and a negative trait for the person to your right. Here are some suggestions: + bold, confident, dignified, idealistic, patient, sensible, sympathetic. - inflexible, irresponsible, brash, smug, overdramatic, hostile, needy, impatient, selfish.

Character Questions (5 minutes max) Each player should answer these questions and share them with the group. Feel free to elaborate further.

L. Washington - Why did A. Gonzalez dump you?

A. Gonzalez - Why did M. Lee leave your lab?

D. Carter - Does L. Washington still have feelings for A. Gonzalez?

M. Lee - What does D. Carter resent the most in the professors?

Group dynamics (5 minutes max) Choose at least three professorial/departmental issues in addition to the ones above. Use the list below, or pick your own! Academia is full of endless drama, after all.

- "Your subfield is invalid" (invent any subfield you like!)
- "You destroyed my work" (fossils destroyed, data lost, etc)
- "You don't deserve a better office/parking space than me"
- "You published an editorial/technical report critical of my area"
- "You didn't teach the pre-reqs for my class in your class"
- "You got the committee seat I want/forced me to take one"
- "You sabotaged my relationship with a collaborator"
- "You helped someone else scoop my work & publish first"
- **"YOU!** You poached my ideas and published them!"

- "You got news attention in a way that makes us look bad/silly"

Secrets and Mysteries (10-15 minutes) Everyone reconvenes to discuss those personal mysteries for the four living characters. This can be actual mysteries like "Who stole that rare fossil from the safe in my office?" or just some unknown question like "Why don't I have tenure yet?" or even "Why does my office smell bad?" Some of the mysteries should relate to the setting and character descriptions.

(1) Agree upon the mysteries together and write them down as third-person questions, such as "Why does Ms. Carter's office smell bad?"

(2) Divide into two groups of three, one ghost and two living characters per group. The ghosts each pick a mystery that belongs to a living character in the OTHER group. Each group then secretly discusses the answer to that mystery without consulting the other group. (e.g. Ms. Carter's office smells because someone hid a dead rat in the air vent as revenge for not approving their thesis paperwork.) All three characters in the group know the answer **in-character** - figure out why the living characters know. (Ghosts know because ghosts are good at spying on the living.) The characters and players in the other group *do not know* the answer and should find out during play.

(3) Once both groups are done, two living characters swap groups and the process is repeated with the two mysteries that have not been discussed yet. (Make sure nobody is discussing their own mystery!)

(4) Once this is done, each mystery should have a secret answer, known to one ghost and two living characters and NOT the person who owns that mystery.

Final Prep Quickly review safety calls and touch limits. Do something to get warmed up and moving. Suggestions: singing/acting out "Head, Shoulders, Knees and Toes" at increasing speed, or acting out "Dem Bones" (dancey youtube version here, recommend starting 30 sec in)

tinyurl.com/bonewars

Play Now you play! Here is a suggested structure, but please modify it freely. Many groups may wish to play with a less formal structure than this.

- Admin calls the group to order.
- The group comes up with an agenda of things to discuss/vote on, based on the issues and conflicts the group created.
- Discussions happen, ghosts interfere (starting 3-5 minutes into the larp). If things don't deteriorate quickly on their own, make sure to periodically leave time for private discussions.
- ~40 minutes in, the administrator suggests that final voting begin. If anyone objects, delay the vote for 5 minutes. This can be repeated as long as the group likes. Feel free to call a vote about voting! We suggest ties go to "let's start wrapping up this game".
- Vote on issues, or attempt to. If you haven't already, reveal secrets dramatically, confront people dramatically, confess your love, etc. The administrator has the authority to force a vote to keep the game moving. They can decide the question themselves if people won't come to order.
- Have any post-vote drama. When players feel done, move to stand by the door. When everyone has left the game area, go in a circle and monologue about your character's end state and future plans.

Debrief One player should volunteer to lead a brief discussion. Go around in a circle and ask each person to say one thing they liked about the game, or something that stood out. Then ask if there was anything uncomfortable that came up that anyone would like to discuss. Thank the other players for playing with you!

Closing Notes This LARP was written for the 2016 Golden Cobra challenge. Future revisions and additional information can be found at sparklelarp.net. If you play this game, we'd love to hear about it! Contact us there, or email laura47@gmail.com

Golden Cobra Golden Cobra is a yearly LARP writing challenge. The 2016 Rules: 2 sides of A4 sheet of paper, playable with with zero/minimal prep. **Goals:** elegant, expansive, uplifting games **Optional ingredients:** dinosaurs, ghosts, parasites, stardust. **Award categories:** Best use of somatic elements, Most culturally responsible design, Best use of magical realism, Funniest, Most Convention Ready. www.goldencobra.org

Acknowledgments Thank you to Peter Litwack, who refused a co-author credit. Thank you to the Golden Cobra team, for getting me to write my first freeform game! The challenge was perfect for (very extremely profoundly intensely verbose!) me. :) Thanks to Steve Vig for detailed feedback and suggestions, and huge thanks to Seth Fogarty and Stephanie Karol for consultation on academic drama. Thanks to Evan Torner for encouraging my long list of ideas for this challenge. Thanks to Ashleigh for substantial editing for v2.0. Thanks to everyone at Living Games 2016 for starting me down this path! Much love to my sparklechat family for all their love and support. <3

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RISE AND FALL OF THE NEW GALAXIES

[AGATA \$WISTAK]

Style of Play: Freeform larp, Blackbox

About: Bittersweet story of an alien, who started a band on Earth in the 60s. Through repetition and non verbal elements, players will create ambiguous tale, while drugs-induced visions will transform their friendships and challenge their perception of reality.

Tags: Seventies, band, non-verbal, tuned to positive experience

Players: 6
GM: 1
Hours: 3
Set up: *blackbox,*
pen and paper,
nametags

Rise and Fall of The New Galaxies

Bittersweet story of an alien, who started a band on Earth in the 60s. Through repetition and non verbal elements, players will create ambiguous tale, while drugs-induced visions will transform their friendships and challenge their perception of reality.

The New Galaxies, the voice of youth from the 60s and 70s on Earth. It exist in the world without borders, land of possibilities, where humans are pushing the borders of their minds and of the galaxy.

In this world, there is **love**, free, open, sincere love - between people of any race, gender and age.
 In this world, there is **death**, which makes living even sweeter - young and innocent suffer war, drugs, AIDS and suicide.

Finally, in this world, there are **dreams**. Dreams of understanding and spiritual enlightenment, of finding oneself or finding love, of pushing borders of the mind and art. Of becoming heroes - just for one day.

Pacing.

The game will consist of five scenes lasting 10-15 minutes each. They will cover major events in the band's career. In addition to that, every scene will mirror the previous one. Feel encouraged to express new situations through conversations, moves and memories from the past.

Living and Dead.

During the playtime, characters will get divided into two groups. With the beginning of each scene, one of the living band members decides to participate in the scene as dead character. Dead are playing non-verbally, and living usually cannot see or touch them. Dead can, however, interact with all the players - whisper to them, show them visions, help or interrupt their actions. They continue the game in this manner to the very end.

Drugs.

They are the fuel, inspiration and damnation of the band. Somehow, they are important part of its existence. You will find yourself circling back to them every time. Under the influence of drugs, living might grasp a realm of the dead. They can see long-lost friends, and sometimes even exchange few words. Player decide on other effects of their state.

Workshops

Warm Up

Feel free to run the workshops with the method you feel most comfortable with.

The goal of warm up is to prepare players for the game, calibrate their expectations and set the mood for the experience.

Pick one or several from following exercises: counting together to ten, moving in character, looking each other in the eyes. Practice different intensity of movements, like caring, angry, excited or devastated. Encourage players to set boundaries.

Play music from those years in the background and talk a little about history.

Scenes

After you define the band and its members, every participant should write few propositions for scenes (after the first concert, first crisis etc). Decide together on which scenes you are going to play, and which will go first.

Every scene will be set by one of these suggestions. While portraying them, try to mirror scenes from the past - don't be afraid to get nostalgic, talk about the same subject and observe, how characters have changed throughout the entire journey.

The New Galaxies

Take turns giving examples of headlines from gossip magazines, who wrote about your band. Everything this was once written about The New Galaxies. Use this to build an impression about the history and future of the band.

Character Creation

Invite players to close their eyes and point one player, who will play an Alien - only character, who will not die during the game. The one with the most votes gets to portray Alien.

All the characters in game try to be more like Alien - androgynous, pansexual, free beings they believe Alien is. They are all young, full of ideals and beliefs. They are loud and want to be heard.

Take pen and paper and spend five minutes on free writing about the character. Try to answer following questions:

What is your message to the world? Did Alien actually come from the stars? Do you love anybody? How? Who do you want to become?

ROCKS FALL, EVERYONE DIES: DINOSAUR EDITION



[Nicole Winchester]

Style of play: Freeform larp, Larp

About: Players are giant lizards that must face their mortality as a giant meteor hits their planet. With only a short time to live, what will they do? Eat that dinosaur they've been checking out? Apologize for trying to take over as king of the dinosaurs? Mourn a life unlived? Try to build a spaceship? Better decide fast, life will soon be over for the Lizard Kings.

Tags: Funny, apocalypse, dinosaur, death

ROCKS FALL, EVERYONE DIES: DINOSAUR EDITION

A GAME ABOUT GIANT REPTILES FACING MORTALITY FOR 6 - 20+ PLAYERS, PLAYED IN 1.5 - 2 HOURS

BY NICOLE WINCHESTER

WHAT'S HAPPENING:

Life's been pretty good for giant reptiles over the last thousand years or so, but lately something hasn't been quite right. There's a weird burny thing in the sky different from the usual weird burny things, and there's an itch deep down in your lizard brain that urges you to run. Instinct gives you no direction in which to run and even if it did, there's no place to run TO. The sky is on fire and the ground shudders beneath your claws. Something big exploded far away, and it's bad news. This is the end. Or is it?

BEING A DINOSAUR:

- Dinosaurs are smarter than we thought, with the capacity for reason and language.
- Dinosaurs can all speak the same language. However, velociraptors may speak their own language, etc.
- Dinosaurs all exist in the same time and space. Yes, they do.
"Wellactuallyosaurus" can't exist in "Whateverous" Period, I don't care. They do now.
- Dinosaurs only have 60 - 90 minutes to live. Oh no!
- There can be more than one kind of Dinosaur.

DINO SUPPLIES:

- One to two watch/phone/clocks with alarm
- One facilitator (who may also play)
- Optional: Dinosaur and dinosaur-like hats, masks, capes, puppets, toys...

HOW TO PLAY:

- Decide how long you want to play, 60 or 90 minutes. Games with more people may require more time. You can also ask your players how long they would like to play.

- Have the players do the workshop included to release their inner dinosaur.
- Have the players choose characters (or assign characters, as you like.) There are 10 - feel free to make more!
- Set an alarm for 55 mins and 60 mins (or 85 mins and 90 mins.)
- Read the introduction from above, the ideas for play and instructions for conflict, and begin the game!
- When the first alarm goes off, tell the dinos that the trees are burning around them: they have 5 mins to live.
- When the second alarm goes off, all dinosaurs should die a horrible death. RIP, Lizard Kings.
- Debrief. Take a moment to de-lizard and discuss the end of the world.

IDEAS FOR DINOSAUR PLAY - HOW TO HANDLE THE APOCALYPSE:

- Make peace and amends with your fellow lizards - the end is nigh
- Try to eat that dinosaur that you've had your eye on or has been pissing you off
- Hide from dinosaurs that are trying to bite or eat you - that is not part of the plan, end of the world or not!
- Find a way out of this! Maybe you can fly or swim away, or build a cave shelter
- Mourn or rage at the end of the world - your time here was too short
- Party or otherwise lose inhibitions (if lizards have any) - it's all over soon anyway!

ON LIZARD CONFLICT:

- Dinosaurs cannot fully die until the world ends, because it's more fun that way
- Biting, stomping, goring and other attacks can be mimed near the target, with the target determining the result of the attack

- Attacks can also be mentioned to the target (i.e.: "Oh, sorry about my tail. Again."), with the target again determining the result

WORKSHOP: CHANGING CHARACTER:

- Get the players to walk around the space, using the whole space, in a 'neutral' manner
- Give them the following adjectives to express in their walk and movements: Sneaky, Strong, Nervous, Gigantic, Careful, Predatory, Lumbering, Proud
- Add in facial expression and sounds as the players get warmed up and break the ice
- Play until you think the players are ready to be dinosaurs
- In the last round, tell the players to go off the scale with dinosaur intensity and physicality! Give them permission to be as big and silly as possible with their dino-ness.
- Play along with your players to help them get in the mood - especially if you are playing!

DINO DEBRIEF:

- Come together for a few minutes after the end of the world to check in with one another. Did you have a good time? What was enjoyable? What was surprising?
- Go through a round of apologies to the player of the dinosaur that your dinosaur most grievously wronged. If you ate someone, say you're sorry.
- Thank each other for the experience, and remind one another the world is not actually ending.



VELOCIRAPTOR

You are sneaky, cunning, and fast, but think you are smarter than everyone else. You are cliquish and only like to hang out with other Velociraptors. You don't MEAN to hunt other lizards, it just happens.

(Multiple Velociraptors, may act in a pack.)



SPINOSAURUS

You are gigantic, bigger than pretty much everyone else - but they never acknowledge it, and that hurts. You think it's because you spend more time in the water. You could eat them all, but you mostly like fish. You would eat them all if you really felt like it.



TYRANNOSAURUS REX

You are huge, the king of the lizards! The king is NOT that Rajasaurus, who's that lizard anyway? You are very sensitive about your small arms. You like lizards that affirm your position as the best.



PHORUSRHACID

You are a 'terror bird', but you can't fly. That really makes you mad, so you like to bite people. You don't know where this 'terror bird' thing came from. Lizards are so sensitive, they can't take a little bite. It really makes you mad.



PTERODACTYL

You can fly and other dinosaurs can't and that makes you pretty awesome. You are definitely NOT a Pteranodon, and you get insulted if you're confused. You mostly like to eat fish and small animals, so you find carnivores a little disturbing.



RAJASAURUS

You are a giant, king of the lizards, not the Tyrannosaur, who is clearly too sensitive about his arms to be a ruler. Your arms are small but you work on them - does that lizard even lift? You like lizards that don't like Tyrannosaurus Rex.



PTERANODON

You are winged like a Pterodactyl, but you are NOT a dinosaur, nor a Pterodactyl. Remind everyone of this. You think not being a dinosaur makes you special and different, and only really hang out with dinosaurs because there's no one else in this part of town.



STEGOSAURUS

You move slowly, you think slowly, you decide slowly - but once you decide, you are quick to act. Your spiky tail protects you by instinct and sometimes has a mind of its own - it's terribly embarrassing. You like other herbivores; they don't make you nervous.



BRONTOSAURUS

You are massive and lumbering, and some say not terribly smart, but you are also gentle and careful. You don't often like the company of other lizards, but sometimes seek it out in times of celebration or crisis.



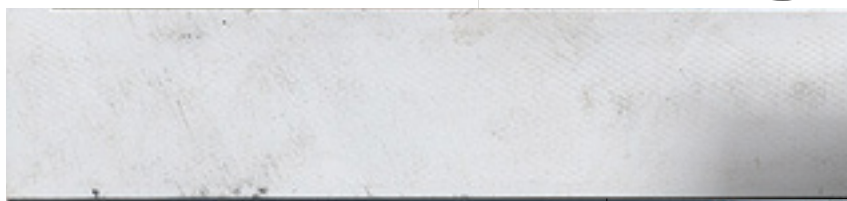
TRICERATOPS

You are stubborn and large. You are also loyal, with tremendous armored resilience. You don't get mad quickly, but when you do, you get very very mad and have the urge to gore lizards. You like other herbivores, you like to gore carnivores whenever possible.

L

RUFF TIMES

[GUILHERME DR]



Style of Play: Freeform larp, Pervasive Game/Public Play

About: The galaxy is in trouble, can the Wise One lick our way out of it?

Tags: Dogs, fun, galaxy

RUFF Times

By Guilherme DR/PaperDice Games

The universe is in a deep, weird, still undefined trouble. War is imminent and, worst of all, we are running low on donuts. To find a solution to these and all other issues, the most important Galaxy Leaders have gathered with The Wisest Being in existence and await council. The Wise One gazes all and considers everything, while proudly licking himself.

To play you will need: A good dog (as The Wise One), a leash (as a Universal Translator), dog toys and 3 to 6 players (as the Galaxy Leaders).

Form a circle around the Wise One and one's Guardian, who should start the council holding the Universal Translator. The Leaders, one by one, should approach the Wise One and introduce themselves as formally as possible. This intro should mention the Leader's name, duty and weird problem that needs solution. Emphasis on weird, as this is the One's specialty. Also don't forget to pet the Wise One.

Now the Guardian will give the Universal Translator to one of the Leaders. The Leaders and the Wise One should establish an open and sincere conversation. Remember that it's only possible to fully understand the infinity of nuances of the Wise One's thoughts by holding the Universal Translator and this with the fact that Leaders lie may cause some political dissonance.

However, there are some clear signs everyone should watch for:

- If the Wise One licks you, you must hold the Universal Translator. You need to wait a few minutes before holding it again (the experience is too intense), so if you had it a while ago just ignore and be thankful for the wetness received.
- Peeing is a clear indication you all should be paying attention to "this", and it should be included in the conversation.
- Barking is the Wise One's way to ask you to back off and be quiet for a while.
- Most people believe it's a sign of affection when the Wise One's paw touches you. Most people are wrong. It's a clear sign that you did something wrong. If you are touched once by it, others will be aware of you. Twice and all your opinions are considered wrong. A third time means you should be killed for the betterment of all. Running is entirely appropriate.

Considerations:

Using toys or food to get the Wise One's attention is possible, but only shady people do that.

The council goes on until the Leaders are satisfied or the Wise One is bored.

Don't Forget To Have Fun With The Dog

SÉANCE



[Ailea Merriam-Pigg]

Style of play: Freeform larp, Larp, Tabletop

About: Séance is a tabletop LARP that combines supernatural elements and high replayability in a classic "who done it" murder mystery game.

Tags: Supernatural, murder, mystery, detective

Seance

*A Murder Mystery LARP
for 4 or more players*

Created by Ailea Merriam-Pigg

The Scene

A musty Victorian home. A meadow of lilac. The statue of liberty. You can hold a seance in more places than you might think. You have traveled to this place today to right a wrong. One of your beloved has been murdered and it is up to you to find out who. You must call the deceased back from the great beyond to bring their killer to justice. But, be careful, the murderer could be the person you least expect. It could even be you.

The Items

1. Piece of paper/index card for each player plus two extra pieces
2. Something to write with
3. A hat, bowl, or similar item
4. Some way to keep time

The Setup

On their piece of paper, each player writes:

1. Character Name
2. 3 Central Traits/Goals
3. 3 Observable Traits (these could be anything from long hair to an over-the-top and loud personality)

Tear up a blank piece of paper so you have the same number of pieces as players. On one piece draw a black dot. Have players choose a piece of paper randomly out of a hat/bowl/etc. The player who receives the black dot has been murdered and is now the spirit. Reveal this to the other players and collect their character sheets. No player except the spirit may look at another player's sheet.

The spirit chooses who killed them. **DO NOT REVEAL THE CHARACTER NAME.** The spirit may choose themselves as the killer if they wish. The spirit should make a copy of the killer's character sheet before returning the sheets to their players. If the spirit chooses themselves as the murderer, they should still copy the character sheet so as not to arouse suspicion.

The Game

Before the Seance

Players (not counting the spirit) have 1 minute per player to talk to each other before the seance begins as the more people involved the longer it takes to summon a spirit. So, if there are 4 people playing and one is murdered, the other players have 3 minutes to talk to each other before the seance. Players may reveal as much or little as they want, but they can't lie and must answer questions they are asked directly. All players are allowed to claim they are not the murderer. Players are encouraged to act out their observable traits, rather than state them.

The Seance

Once the spirit arrives, players are no longer able to ask each other questions, but may work together to determine what to ask the spirit. The spirit is not able to speak the name of their killer in the afterlife. They may only reveal clues connected to the observable traits of the killer and the reason they were killed (based on one of the killer's central traits/goals). Each player may ask one question of the spirit. The spirit also may not lie, but they may choose not to answer a question. The spirit may speak for as long as they wish, answer questions as they wish, but cannot state any observable traits or goals of the killer plainly. Ghosts never speak directly to the living.

The End

At any point during the seance players may accuse another of being the killer. If they guess wrong, the accused party has one chance to guess who the real killer is to save themselves from life in prison. When the murderer's name is stated the veil is lifted and the spirit may speak plainly, revealing that this is their killer and more details of their death. If the spirit is accused and did not kill themselves, the seance is over and the murderer goes free. If the murderer is found, the spirit is at rest and justice is served!



SECRET DINOSAURS

[EVA SCHIFFER]

Style of Play: Freeform larp, Pervasive Game/Public Play

About: A silly freeform game for two to four players.

Tags: Comedy, freeform, dinosaurs, restaurant

Secret Dinosaurs

A silly freeform game for two to four players
by Eva Schiffer

Dinosaurs died out about 65 million years ago... or did they?

In this game you take on the role of a secret dinosaur living hidden among the humans. No GM is needed, but you do need to be able to go out to eat at a sit down restaurant (the sort where you will be served at your table by a human server).

Setup

Each player chooses a type of dinosaur to be from the list below. It is more fun if you each choose different types. Your secret dinosaur identity isn't a secret from your fellow players or characters, but it is a secret from the rest of the world. Your cover identity as a human is your real life identity as a player, so pick a dinosaur type that will work with that. Feel free to draw any details from your actual life that help you portray your secret dinosaur.

Agree on some sort of ridiculous premise for why dinosaurs are hidden among humans.

Suggestions: you were all in a giant underground cave ecosystem and recent drilling for oil freed you, you are the souls of dead dinosaurs possessing actual humans, you are some sort of Highlander-esque beings who are locked in an eternal struggle for immortality so you laughed at meteor strikes, dinosaurs were actually aliens from another world and you are a group sent to check on their missing colony.

Feel free to make up something even less coherent than any of those.

At the Restaurant

All players should meet at a sit-down restaurant for a meal.

During the meal you should discuss your dinosaur trials and tribulations whenever the server isn't near your table. Talk about your lives and how frustrating humans are and how you are coping with your dinosaur problems.

Please keep in mind that since the server is not "in on the joke" you don't want to scare or upset them. Try to make play amusing, even for people around you who are not players, and steer away from creating threatening or frightening situations.


If the server doesn't ask you what is going on by the time they bring you the check, everybody wins! Clap each other on your scaly backs, leave a card (provided on right) explaining the game for the server, and then go out for ice cream. Dinosaurs love ice cream!




You can learn more about
Secret Dinosaurs at
<http://www.goldencobra.org/>




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If the server does ask what's going on, tell them you are playing a game and give them the card explaining the game. You can stop pretending to be dinosaurs at this point if you want, but feel free to go out for ice cream after the meal anyway. Humans love ice cream too!

Dinosaur Types*

Ankylosaurus - The one good thing about being surrounded by humans is that most of them have a decent sense of humor. You love telling jokes and being the center of attention, and while this sometimes doesn't work so well around humans (you can't let them know you're a dinosaur for one thing) they are social enough that you get lots of chances to figure out humor they will find funny.

Pterodactyl - Something about your pterodactyl pheromones is irresistibly sexy to humans. Seriously, you're like some kind of catnip for them. It can be fun, but it also gets super irritating.

Hadrosaur - You are very musical, but the life of a musician can be a little tough when your hearing range is way wider than that of the humans around you. Being able to hear things even higher than mosquito ringtones gets pretty old in a world full of squeaky machines.

Stegosaurus - The world may be covered in humans, but it is also covered in beautiful natural places. You love hiking and exploring nature and are kind of glad that you have access to human photography supplies to record your journeys.

Triceratops - You have always liked etiquette, so living among humans has been a great study in understanding all of their bizarre and intricate social dances. You do, however, find it very irritating that many humans don't know how to follow their own rules, so rude.

Tyrannosaurus - You are so glad that humans invented settled agriculture, because with it came baking and you're pretty sure that's the best invention ever! You love baking (especially cookies!) and find it easiest to make friends by sharing your baked goods with humans and dinosaurs alike.

Velociraptor - You have always liked making things with your claws, so you are super into the fact that humans are so good with their hands (many dinosaurs aren't as dextrous as you). Woodworking, sewing, knitting, bricklaying, you are up for any sort of hobby that involves making things and especially like making small and intricate things.

* Yes, I know pterodactyls are technically not dinosaurs.

Images "Designed by Freepik"

SOARING FRAGMENTS



[Antonio Amato,
Francesco Rugerfred Sedda,
Francesco Zani]

Style of play: Freeform larp, Pervasive Game/Public Play,
Experimental

About: A game about the relationship between a Men-
tor, bearer of the Human Knowledge, and their
Disciple, who will strive to grasp its meaning
before becoming a Mentor themselves.

Tags: Human Knowledge, Experimental, Endless



SOARING FRAGMENTS

A game for all the Players
Designed for the Golden Cobra 2016

by Antonio Amato, Francesco Rugerfred Sedda and Francesco Zani

This game is about the relationship between a *Mentor*, bearer of the *Human Knowledge*, and their *Disciple*, who will strive to grasp its meaning before becoming a *Mentor* themselves.

If you want you can be the first *Mentor* for this game. All you have to do is read and follow the instructions in the section called **The Mentor**. You should consider one minor difference from what will follow: being the first, you had no *Mentor*, therefore you will pass on only the one teaching you create. When you have finished reading and you are ready to start playing just remember to rip this section from the game, along the dotted line, it will not be needed anymore.

If you do not want to play, please leave this game in a public space, on a table or wherever people might be able to find it and play it. Thanks.

This document is formatted for double-sided printing.
Pay attention to have the Mentor and the Disciple sections
backing each other on the same half of the sheet.



THE MENTOR

You bear the *Human Knowledge* like the *Mentors* that came before. You also contribute a fragment of yourself to the *Human Knowledge*. You were chosen to pass it on, now it is your duty.

You must find a Disciple. Like humanity, the *Human Knowledge* has many faces, colors, and hearts. Look at the people around you and find a *Disciple* that look as different from you as possible. Ask:

☐ “Do you want to listen to the last words of a human
at the end of the path and become my Disciple?” ☐

If they accept, raise this paper and let them read their part.
If they refuse, bow and go searching for a *Disciple*.

You must respect this scroll. It is a medium that will help the passage of the *Human Knowledge*. It can only remind you of your duty and cannot tell you what you must pass on to your disciple or how you should do it: that is for you to decide. Do not write anything on it, as the *Human Knowledge* is not something that can be written down.

You must pass on the Human Knowledge. Remember the bywords your *Mentor* passed on to you, and tell them to your *Disciple*. If you can, try to find a common thread between the teachings and make them understandable: you could do it in the form of a short allegorical tale, a parable, an haiku, or just a list. At the end add your fragment: a life lesson that you have learned and that is your contribution to the *Human Knowledge*. Do not make your message cryptic or verbose. Give them time to ask questions, if they have any, then say:

☐ “Remember the Human Knowledge and find your Disciple.
Now you are the Mentor and I am no more.” ☐

Bow, give them the scroll and leave the game.

THE DISCIPLE

This person calls you a *Disciple* and you accepted to listen to their last words.
You try to understand what they have to say and become the next *Mentor*.

You can learn the Human Knowledge. Listen to what they have to say without interrupting. Try to remember the meaning of it without writing it down: it is not an easy task, but you can do it. Without you, the *Human Knowledge* will be lost.

You can strive for better comprehension. Do not take for granted whatever they tell you: you are entitled to have doubts. Now is the time to ask a couple of questions, if you want. When they say: "*Remember the Human Knowledge and find your Disciple. Now you are the Mentor and I am no more*", answer:



**"You taught me the Human Knowledge and now it is up to me.
Now I am the Mentor and you are no more."**



Bow, take the scroll and turn it over.



THE SOUND OF SILENCE



[Maury Brown]

Style of play: Freeform larp, Larp

About: This is a game about trying to be heard. Alternate play as the storyteller and a silencer, who uses various emotional abuse tactics codified as mechanics in the game. End with a debrief where active listening is practiced instead.

Tags: Emotional abuse, silencing, listening

The Sound of Silence by Maury Brown

Number of players: Minimum: 2, Maximum: 12

2 players: storyteller and silencer are opposite each other.

3 players: storyteller is the point of a triangle and silencers are at 10 and 2 o'clock facing each other.

4-6 players (optimal): storyteller at center, silencers circle around them; storyteller turns to face each as they speak.

7+ players: two storytellers, in groups of 2-6 configured as above.

Background: This is a game about communication and trying to be heard. Players will play the roles of people trying to tell their stories, and of people responding in various ways that oppress or silence the storyteller, sometimes in well-meaning ways. It's an exploration of privilege, agonistic rhetoric, and the Enlightenment separation of emotion from reason. It codifies emotional abuse into a set of mechanics that are used strategically against the storyteller.

Many of you will play the roles of authority figures and abusers who use manipulative and domineering tactics to control conversations and silence dissent. They do so for the purpose of maintaining the status quo, a position they vigorously defend as best for society (if not themselves). The result is to keep those who are oppressed or marginalized in their place. This may feel very uncomfortable and difficult. We will debrief following the game to discuss how it felt to be both silenced and the silencer.

Setup: the game is played in rounds, where the role of the storyteller(s) switches until each player has been both a storyteller and a silencer. In a game with more than 2 people, you will be the silencer most often.

Storytellers (1 or 2 players total)

Emotion: Choose 1 or more suggested emotions to portray. Try not be shy about being emotive. Feelings matter.

Anger	Sadness	Frustration
Fear	Explanation fatigue	Defeat
Outrage	Defensiveness	Passion (enthusiasm)

Topic: Choose 1 or more to narrate (or one of your own choosing) Catcalling; Laws that restrict abortion or access to birth control; misogyny; homophobia; transphobia; misgendering; lack of representation in x; rape culture; gun violence; mental health; disproportionate sentencing for crimes; police brutality; media bias; gender policing; discrimination on the job; being hit on with your headphones on; unsolicited dick pics; manspreading; a personal experience where you felt upset, or hurt, etc. Something that you wish to be heard about.

Silencers (remaining players)

Choose 1, 2, or 3 tactics depicted below (in smaller games each Silencer will use multiple tactics).

<p>Lying</p> <p>Blatantly telling an untruth or leaving out important information on purpose to give a false impression.</p>	<p>Denial</p> <p>"That's not true!" "That never happened!" "I never said that!" Nope, wasn't you.</p>
<p>Blame shifting</p> <p>Instead of taking responsibility for words or an action, you turn it around to be the other person's fault. Now you are the victim and they need to worry about you!</p>	<p>Moving the goalposts</p> <p>Changing the original topic of discussion to something else that is either more simple (so as to be resolved without getting to the actual issue), more complex (so as to not be resolved), or something else entirely (usually something in your favor).</p>

<p>Gaslighting</p> <p>Altering someone else's reality by telling them how it "really was" and calling into question their own memories and experiences.</p>	<p>Faux apology</p> <p>"I'm sorry you think that way." "I'm sorry you're so sensitive." Don't apologize for your own actions and don't be sincere.</p>
<p>Tone Policing</p> <p>"People would take you a lot more seriously if you weren't so angry." "You're so emotional, it makes it hard to talk to you." "Your tone is making me feel uncomfortable, maybe you should be nicer to me."</p>	<p>Projecting</p> <p>Take your own insecurities or mistakes and tell the other person they have them or did them! Accuse them of doing exactly what they are bringing up!</p>
<p>Name-calling</p> <p>Doesn't have to be vulgar or crass. Can be diminutive (e.g. calling someone a girl or a baby) or simply "you're so _____, you're such a _____"</p>	<p>Humiliation</p> <p>Shame the other person for even bringing this up, taking up your time, worrying about this "insignificant issue," not understanding "the way things work," etc.</p>
<p>Yelling & shouting over</p> <p>Getting loud and talking while the other person is talking. Stop their train of thought.</p>	<p>Fear mongering</p> <p>Using your body, expressions, or words, incite fear in the speaker. They should be afraid of retaliation, exposure, abandonment, reputation damage, etc.</p>
<p>Body shaming</p> <p>Turn the conversation to something about the person's body or physique -- hair, nose, weight, skin color, size of parts, height, gender norms, etc.</p>	<p>Paternalism</p> <p>Don't you think the person talking is so cute? So naive and quaint and idealistic and childlike? Show how you are a grown-up who knows best for them.</p>
<p>Moralism & Appeal to Tradition</p> <p>Take the moral high ground and declare that there is religious or legal or moral authority that negates what they are saying. Or that change isn't always good and traditions are there because they work.</p>	<p>Bait and switch</p> <p>State that you hear the other person and then talk about something completely different that you prefer talking about. It's about you!</p>
<p>Exaggerating & generalizing</p> <p>Be sure to use absolutes like "always" and "never" and to state that "everyone knows ____." When specific details or personal experience are given, be sure to ignore them and instead speak generally.</p>	<p>Be Happy with scraps</p> <p>Point out all the other things that you've done, or the other things the storyteller should be "happy" they have. Compare their experience to something worse and declare they are lucky.</p>

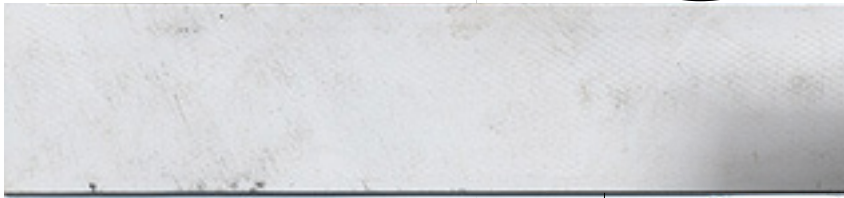
Play: Storyteller 1 begins speaking, silencer(s) use their tactics to interrupt, divert, and defend. Facilitator (or designated player) calls cut when scene is at a dramatic height but has mostly played out. Rotate the storyteller position in the group(s). Previous storyteller takes up the role of silencer. At this point, other silencers exchange tactics to try out new ones. Each round will likely be 3-5 minutes. Rounds continue until each player has been both storyteller and silencer. At any time, any player can call cut if the scene gets too intense, uncomfortable and triggering.

Debrief: Players gather in a circle. Now you will practice active listening. Players are invited to reflect on the game experience. When a person talks, others are quiet and attentive, seeking to understand the speaker. After the speaker finishes speaking, others may respond by validating and repeating what the person said, seeking clarification on a point, thanking them for their thoughts, corroborating and relating to them, valuing their contribution and being compassionate. Body language should show that you care about what they have to say. Facilitator may prompt with some questions, as needed. No one is forced to share. They may simply say "pass." Others do not push or demand an explanation if someone chooses not to share. On exit, make eye contact and thank everyone for participating together.

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STAR LEVEL 10

[MADELINE WEDIG & NICK WEDIG]



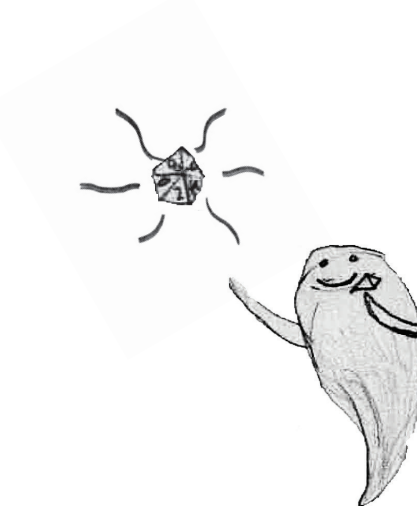
Style of Play: Larp

About: You have died. Which is sad, but you will soon be reincarnated. After you die, you travel into the nighttime sky to collect pieces of stars, to be your destiny for your new life. In the process, you remember what was good about your old life and make those pleasant memories into gifts for other ghosts that also died around the same time.

Tags: Ghosts, stars, reincarnation, memory

STAR LEVEL TEN

A live action roleplaying game
by *Madeline Wedig* (age 9)
and *Nick Wedig* (age more than 9)



-152-

Y*ou have died.* Which is, after all, sad. There is good news, though: You will get to live again. After you die, your ghost flies into the night sky to collect fragments of stars. As you collect stardust from the sky, you meditate upon what was pleasing about your previous life. These pleasant memories then become your gifts of positive destiny in the lives of others. If you can collect enough bits of stars from the sky, then you can ensure their new life is pleasant and nice. They will be working to make your new life as pleasant as possible as well.

Get Ready

Get 3-10 people together to play ghosts.

Get a big handful of really pretty dice. You want your best looking d4s, d8s and d10s. Ideally, you want 8-10 d10s per player, plus 3-5 d4s and 3-5 d8s for each player. If you don't have enough, use as many dice as you can get your hands on. (But don't use d6s, or anything bigger than a d10.) More dice will make the game easier, fewer will make it more difficult. It also helps if all the players have pockets or bags to hold their dice as they collect them.

Get a large, empty room. You want a place where you can have clear floor space, without much furniture or places you could lose your dice. If you can, you want a dark blue or black carpet, so the dice will glitter on it like stars in the sky. But any floor will do just fine.

Randomly scatter them across the floor of the area. Let the dice roll as they land on the floor, so they have a random value facing upwards.

Characters

Each person playing should describe who they were very briefly, before they died. *"A friendly firefighter"* is good enough. Maybe *"A schoolteacher who wanted to be a poet"*. More than a sentence or so is unnecessary. You'll create more detail about your character as you play. Don't worry about how you died just yet, either. When you initially come to the afterlife, ghosts often find their memories are vague and confused, but they will remember as they gather up stardust.

Everybody should introduce their characters to each other. Explain who you were in life. Then you're ready to begin playing.

Play

Play slowly, and listen to what other players say and do. Move around the playing area slowly, like a ghost. Get down close to the ground to see the dice when you have to. Talk with the other spirits in character, perhaps using stage whisper voices to sound like ghosts.

Each ghost character begins at Star Level 0. Your goal is to get each ghost to Star Level 10. You increase a ghost's Star Level by giving them a piece of stardust. Each die on the ground is a piece of stardust. Each stardust piece that you give away unlocks a positive memory of who you were before you died. By giving that stardust piece away, then you put a similar positive experience in someone else's fate.

Every piece of stardust has a value, which is the number the die rolled when you scattered them on the floor. The value determines which stardust you can gather at what time.

At any time, you can pick up a piece of stardust that has a value one higher than your current Star Level.

So at first, anyone can pick up a die showing a value of 1. Later, when you have a value of 3, you can pick up a die with a value of 4, and so forth.

Whenever you pick up a die, describe a brief, happy memory you have of the life you just had. These memories could be major (*"Getting married to the person I love"*) or minor (*"Sitting on a grassy hillside, watching clouds go by"*) but they shouldn't take more than a sentence or so to describe. Don't repeat any other positive memory that you have heard already, if you can.

After you describe that happy memory, give the die to another player. By giving them the die, you are deciding their destiny for their next lifetime. They will, in their new life, experience that same pleasant experience. When you give a die away, you can give the die to any ghost whose current Star Level is one or two points lower than the die's value. Their Star Level then becomes equal to the die's value.

So for example, if you are giving away a die of value 7, you could give it to someone at Star Level 5 or 6, but not anyone 4 or lower, or anyone 7 or higher. The recipient would then have a Star Level of 7.

Ghosts can talk to each other in character. If you want to know what Star Level a ghost is at, you can make the **Sign of the Third Eye** (*make a circle with your thumb and forefinger, then press it to your forehead, where your third eye would be*) at them, to show that you are examining their destiny. They then hold up a number of fingers equal to their current Star Level.

Be careful walking around the area. Ghosts glide softly past like the breeze, but humans can often be clumsy and less than careful. If you accidentally kick some of the dice, then some of the stars fall out of the sky, without inspiring positive experiences. If you bump some dice enough that they change the value that they are showing, then you have to remove one of those dice from play entirely, and reroll the other dice you bumped. Describe to other people a negative experience you had in life, that you hope others won't have in their next life. Every ghost had, at the very least one, bad experience when they died. (This rule is to prevent people 'accidentally' bumping the dice to change either values to something useful. And to encourage everyone move slowly and carefully around the area, like a ghost.)

It might happen that the dice are against you, and there are not dice of the values the group needs to get each player to Star Level 10. In this case, someone can sacrifice one of the positive destinies they have been granted to reroll some dice. When you make a sacrifice like so, you drop one Star Level. You'll never have the last positive experience another player gave you, and you will have to be given another die to progress further. But in exchange for your sacrifice, you can choose a number of dice equal to your former Star Level and reroll them, hoping for a different value.

Endings

The game can end two ways: either everyone reaches Star Level 10, or some people get stuck at a lower level while the rest of the group goes on to 10.

If everyone reaches Star Level 10, then you win! Each ghost flies back down to earth to find a place to be born, so that they can live out the destiny we outlined together.

If one or more players failed to reach Star Level 10, then their ghost will never return to Earth. They instead travel off among the stars. Maybe there is another planet with sentient life you could reincarnate on instead, out there somewhere in the galaxy?



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THE SUBLIME FLICKERING LIGHT



[Evan Torner]

Style of play: Freeform larp

About: A surreal exploration of being in a cave, story-telling, and this inexplicable light.

Tags: Surreal, allegory, improvisation, contemplation

The Sublime Flickering Light

An American freeform game by Evan Torner

"Licht! Mehr Licht!" — Goethe's last words

Players: 3-12 + 1 facilitator

Time required: 1 hour

Materials required: A fairly empty room with lights that can be easily shut on or off; a bright light or strobe light that can be attached to a point at least 5-6' off the floor; character cards from the second page cut out

Set-Up: Suspend a bright light or strobe light from the ceiling facing toward the far wall. There should be enough room that one can distinguish between people close, near, and far to the light. Cut out and hand out the characters based on a whim.

Premise (Read aloud): You are all beings trapped in a cave. Who knows how you got there. You talk to each other about your feelings and tell stories when the lights are on. When the lights are out, you stay silent and orient yourself toward the Sublime Flickering Light projecting from one end of the wall to the other end. Your character will reflect on their situation. You will go through no less than 3 and no greater than 5 cycles of lights being on and off, and then we will end the game. During play, you will be generous to your fellow players in supporting their play, you will work to keep things interesting for yourself, and you will help keep everyone safe from physical and emotional harm.

Warm-Up (Read aloud): Take your character into your hand. Read it. This is you for the next hour. You can be as transparent or as secretive as you wish. You will now practice going silent as your character when all but the Sublime Flickering Light is off [turn off lights], and chatting in character when [turn on lights] all lights are on. Again. Now with the lights on, slowly move around the room as your character. Feel out the edges of the cave. Know your place.

The Game (Read aloud): When all lights are on, you *talk to the others*. Find at least one other, but don't make large groups. When you are talking to them, there are 3 different prompts you may give and respond to: (1) "How do you feel right now?" (2) "Tell me a story." (3) "Let's talk about our relationship." Other than cursory greetings, these are the *only* germane topics of conversation. It is OK to trail off or stop in the middle of a conversation. It is OK to go into depth on a topic, as long as the conversation remains on-topic.

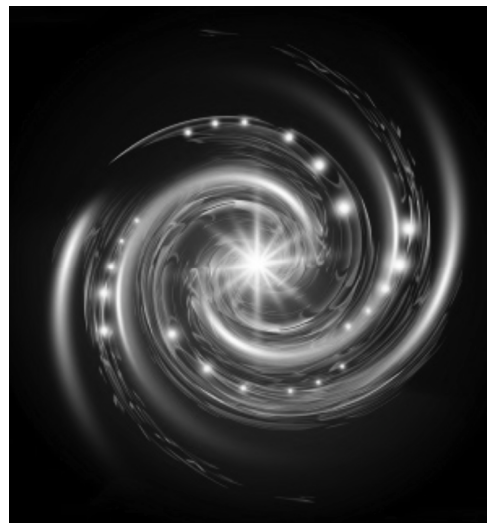
When I as the facilitator shut off all the lights but the Sublime Flickering Light, you will all go silent and have 3 optional ways to comport your character toward the light: (1) Staring enraptured or grasping at light/shadows on wall, (2) Staring at the light itself, trying to see beyond it, or (3) Standing by the light, manipulating shapes that would project on the far wall for the other characters. Find the spot appropriate to how your character is feeling right now, and interact silently with the light and other characters until the lights are switched on again. We'll do this between 3-5 times, depending.

Debrief: Everyone sit around in the circle in the light, and introduce yourselves as players. Each player should go in turn and talk about one thing they found interesting about the experience. After going around once, go have a beverage around other humans.

The Twelve Characters

Print and cut these out. Hand one to each player. Have them use their bodies, voices, and imaginations to make them come alive for the other players.

<p>The Great Bear <i>You contain multitudes. You have grand gestures. You speak in a low voice. You seek to incorporate all things into your story.</i></p>	<p>The Buddha <i>You have transcended all. You move with certainty. You speak in a calm voice. You seek to advise others. But actually, you seek nothing.</i></p>	<p>The Mirror Demon <i>You reflect all around you. You move as they move. You speak in 1-2 syllables. You drain others of their essence by following them.</i></p>
<p>The Fish Man <i>Your enigma gives you pride and strength. You move like a fish. You speak as if underwater. You seek the enigmas of others.</i></p>	<p>The Skeleton Witch <i>You are more fashionable than others. Smarter too. You move like raw bones. You speak like dark magic. You seek a companion to be slowly devoured.</i></p>	<p>The Flying Joker <i>You trade in whimsy. You fly and writhe. You speak high-pitched. You have a heart of gold, and a soft spot for perseverance.</i></p>
<p>The Moon Priest <i>You are certain of the End Times and their Effects. You move as the cosmos. You speak with quiet vigor. You want others to recognize your visions.</i></p>	<p>The Faerie Warrior <i>You are magical and fighty. You move in fits and starts. You speak boldly. You follow an arcane code of honor, and few could understand that.</i></p>	<p>The Pablo Honey <i>You are everyone's happy friend. You move deliberately. You speak well of others. You wish for us to meet our true selves.</i></p>
<p>The Love Worm <i>You embrace life. You slither when you move. You speak in light tones. You want a difficult life, full of obstacles to overcome.</i></p>	<p>The Gargoyle <i>You see what faces everyone, and you act. You move without remorse. You speak gravely. You will avenge those who have been wronged.</i></p>	<p>The Ironic Cat <i>You are the lazy prankster. You sneak about gracefully. You speak in "Mrowww." You show your mastery through making others look foolish.</i></p>



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SYMBIOSIS

[SARAH LYNN BOWMAN
& DANI HIGGINS]

Style of Play: Freeform larp, Larp

About: Symbiosis explores the quest to learn healthier coping and communication skills in relationships. The characters are adolescents from an alien species on the planet Saturn who subsist on stardust. As a group, they learn to identify Parasitic communication patterns and develop Symbiotic traits.

Tags: Relationships, communication, dynamics, adolescence

Symbiosis

by Sarah Lynne Bowman and Dani Higgins

Requirements: 1 game master (The Gardener), 4-11 players (The Adolescents), pens, scissors, index cards, badges, 3-4 hours, 1 copy of these instructions for the Gardener and an extra copy of the relationships to cut out.

Optional: Several sheets of gold star stickers; non-toxic pens or body paints; ball of yarn/string.

Symbiosis explores the quest to learn healthier coping and communication skills in relationships. The characters are an alien species on the planet Saturn who subsist on stardust. In adolescence, this species is Parasitic, meaning that in order to acquire stardust, they can only extract it from their loved ones through dysfunctional strategies. As they mature, this species learns Symbiotic traits, which allow them to create new stardust together through mutual exchange and interdependency. In this scenario, a group of adolescents are sequestered at a retreat guided by the Gardener, a fully adult Symbiote, who facilitates their development through structured exercises. Each adolescent starts with one Parasitic and one Symbiotic trait. If adolescents are able to learn two additional Symbiotic traits by the end of the larp – for a total of three – they may leave the retreat. Otherwise, the Gardener asks them to stay and continue to learn.

Stardust Rules

Stardust is the sustenance of this species. All players start with 5 stardust in their pool. The Gardener may choose to read the following rules all at once in the beginning or introduce them when relevant to each Act.

- 1) During Acts 1 and 2, adolescents cannot use Symbiotic traits and must use their Parasitic actions at least once.
- 2) Parasitic actions require adolescents to drain two (2) stardust from another person, while only receiving one (1). The extra stardust is destroyed.
- 3) Adolescents can spend one (1) stardust to end a conversation, calm someone down, or pacify them.
- 4) In Acts 3-5, adolescents can perform Symbiotic actions, which allow them to exchange stardust without depleting their pool.
- 5) If an adolescent uses multiple Symbiotic actions at once, all parties grow one (1) new stardust together, represented by adding additional stars to their pools.
- 6) Adolescents can also grow Stardust together if each participant uses one (1) Symbiotic action in the same conversation.
- 7) If their stardust pool is depleted at any point, adolescents can only use their Parasitic trait.
- 8) Teaching Symbiotic traits takes place during Acts 3-5 and costs one (1) stardust from the instructor. The Gardener does not teach traits, but directs adolescents to others in the group who can help. Players must role-play out teaching these skills.
- 9) Players should flash their index cards to others to make clear when they use Parasitic or Symbiotic traits (see below).

Stardust can be drawn on the body, placed as gold sticker stars on the face or hands, or drawn on a badge or index card. Any exchange of stardust is represented physically through the act of placing a sticker on one's self, or drawing a star on their body, badge, or card. Parasitic actions against a character require them losing stardust stickers or crossing out a star. The physical embodiment emphasizes the resource exchange occurring.

Larp Structure

Workshop (30 min):

- a) Read the above description aloud and present an overview of the acts.
 - b) Cut out characters descriptions and have players choose a character. Keep the clusters together: the two dyads, the triad, and the quadrad. If you have 10 players, remove a character from one of the two dyads and combine the rest in a triad.
 - c) Ask the players to write their character names and pronouns on their badge. Everyone reads their character sheets aloud and greets their partners.
 - d) Hand out index cards to each player. Players will write Parasitic in large letters on one side and Symbiotic in large letters on the other. Ask players to write down each of their character traits on the corresponding card side. Leave space on the Symbiotic side to write new skills.
 - e) Ball of Yarn: Each person establishes a relationship fact with another person in the larp by passing a ball of yarn to them, holding onto their own piece. The result is an interconnected web of facts linking all characters. Relationships can be lovers, siblings, parents, friends, or creative partners.
- NOTE:** This setting can range in intensity. For a higher intensity game, increase the number of romantic relationships in the larp.
- f) The Gardener hands out a sheet of stickers, pens, and/or paints as needed for Stardust.
 - g) Explain safety rules of Out and Break: <http://leavingmundania.com/2014/02/27/primer-safety-in-roleplaying-games/>
Then explain the Okay Check-in Symbol: <https://www.patreon.com/posts/diy-toolkit-ok-6722878>
 - h) Explain that players proactively can request higher intensity play by signaling to one another with two thumbs up.
 - i) ~Yes, and... exercise: Ask each person in the circle to make up one fact about life on Saturn. After a player establishes a fact, the next player responds with ~Yes, and... adding another element that builds upon the last. Perform this exercise 2-3 times.
 - j) Explain that players are responsible for improvising the fictional aspects of the world and their relationships during play, so they should play actively and avoid blocking one another. Even though the characters are adolescents, they should try to broadcast their feelings and thoughts when possible to create play for others.
 - k) Countdown Meditation: Players close their eyes and the facilitator counts from 10 to 1, narrating themes or sensations from the setting in between the numbers as everyone gently shifts into character.

Act 1 (30 min): Seeding: The Gardener asks the adolescents to recall difficult memories from their relationships, which the players act out as structured scenes. The Gardener helps them set the scenes by establishing a particular memory and ends them when appropriate by calling "Scene." Each core relationship group should play at least one scene, but additional scenes are possible. Adolescents should try to use their Parasitic traits at least once during this Act.

Act 2 (30 min): Tending: The Gardener asks the group to sit in a circle, then instructs each adolescent to voice their frustrations in their relationships in an uninterrupted and structured manner. The Gardener limits each adolescent's sharing to 3-5 minutes and asks them to focus on the way they feel about their partner's Parasitic impulses. Adolescents replenish 1 stardust through this process.

Act 3 (30-45 min): Cultivating: The Gardener asks everyone to practice learning and teaching new Symbiotic traits. During this phase, characters can move around the room in free discussion. Relationship groups should talk through their difficulties. The Gardener should advise them to seek help from others, who have Symbiotic traits that they can teach. Adolescents can offer to teach certain skills as desired. Adolescents should note any skills learned on their notecards.

Act 4 (30 min): Sprouting: The Gardener asks each group member to share the Symbiotic skills learned during Cultivation, evaluate how these skills aid communication, and identify ways in which their Parasitic impulses were not working as well. Adolescents replenish 1 stardust through this process.

Act 5 (30 min): Flowering: The Gardener guides the group through structured epilogue scenes, in which the characters fast forward to future moments. Some adolescents may stay in the retreat to continue to learn, while others become full Symbiotes by attaining three (3) total Symbiotic traits. The scenes should focus on how the relationships progress or dissolve after the retreat. Each core relationship group should play at least one scene, but additional scenes are possible.

Debriefing (30 min):

- The Gardener leads another guided meditation, this time counting from 1 to 10. Then, they explain that the debrief is optional, but players are encouraged to stay and speak if comfortable.
- Each player de-roles, taking off their name tag or other character item and placing it in the circle. Players state what aspects of the character that they want to take with them and what aspects that they wish to leave behind.
- The facilitator guides a structured debrief, asking each player in turn to describe three subjects: their most intense moment, their happiest/best moment, and what they learned from the scenario.

NAME	PARASITIC TRAIT	SYMBIOTIC TRAIT	RELATIONSHIP(S)
Nebula	P: Tell someone their feelings or perceptions are wrong	S: Ask directly, without demanding, for reassurance, accepting no as a possibility	R: Quasar
Quasar	P: Verbally harass someone when you feel scared, hurt, or threatened	S: Empathize with the feelings someone else expresses and provide support	R: Nebula
Parallax	P: Take responsibility for someone else's feelings	S: Make a direct request and say "thank you" to their response, even if your request is refused	R: Gibbous
Gibbous	P: Blame someone else for your behavior	S: Encourage and support people in standing up for themselves	R: Parallax
Supernova	P: Lash out or threaten to leave if you don't get your way	S: Express how much someone means to you without expecting reciprocity	R: Corona, Eclipse
Corona	P: Get someone to do something for you that you could do on your own, without asking directly	S: Share your feelings while taking responsibility for them	R: Eclipse, Supernova
Eclipse	P: Do something for someone else that they could do on their own	S: Take full responsibility for your problematic behavior and apologize	R: Supernova, Corona
Borealis	P: Make someone change their behavior by demanding or manipulating	S: Teach someone how to do something without doing it for them	R: Zenith, Apogee, Comet
Apogee	P: Push someone away from you by insulting them or yelling at them	S: Say no directly and respectfully to a request or demand	R: Borealis, Comet, Zenith
Zenith	P: Shut down conversation and refuse to talk about what you are feeling or why	S: Ask directly and compassionately for space and alone time, accepting no as a possibility	R: Borealis, Apogee, Comet
Comet	P: Distract 2+ people so that their attention is focused entirely on you	S: Listen to someone's feelings without trying to change or deny their experience	R: Borealis, Apogee, Zenith

TALKING GOAT



[Jessie Rainbow]

Style of play: Freeform larp

About: Talking goat is a hidden goat game about playing to lose and living in a small town. It's mostly ridiculous with a few overtones of death by butcher (or magic).

Tags: Ridiculous, quick, hidden role

This is a hidden goat game about playing to lose. It's also about living in a small village. It's mostly ridiculous with a few overtones of possible death by magic (or butcher). In the end, aren't we all the talking goat on some level? No, probably we aren't and that's probably the point.



Only you know how long this game takes to play, additionally you will need this sheet of paper, some scissors (or incredibly detailed ripping skills), a hat, some sort of playspace suitable for talking, a timer, and four human players.

Intro

Cloverdale's talking goat has gotten loose again. This time though the sorceress on Whittaker Lane blessed the goat to have a human appearance. Rumor has it they're dating and she wants to take the goat to the Clover Field Ball. Almost all of the chores have been settled up before the ball tonight, just one remains, find the goat and put it back in the pen. All the goat wants is to be free, or stir up trouble, or to nibble some of the scenery. Who among us will catch the goat? Who among us is the goat? Who among us will be crowned royalty at the Clover Field Ball?

Tone

This is a farce. It is meant to be ridiculous and slapstickish. It is meant to embrace death in many ways, consider it a dark comedy. Consider yourself warned.

Winning?

Yes, you can kinda win this game. If you achieve your goals upon completion of the game, you totally won! Other people might win as well if you win. Does that cheapen your victory? Only you know.

Safety

Hey friends, play generously, "yes and" everyone, and be polite when it comes to personal space. I'd appreciate it and you will too. Stop playing if anything gets too real.

How to play

1. Cut out the cards attached to this sheet. Fold them in half and place them all in a hat. Stir up the cards and let everyone draw one. Keep the card you draw to yourself, seriously tuck that card away.
2. Everyone, read your card. Make choices, think thoughts. Look around at your fellow players, are they ready to play? Are you? Is everyone staring at you? Nod at them and smile your creepiest smile, yes, now you're all ready to play.
3. Start a timer for however long you want to play. 5 minutes seems like a goodly amount of time to me, but I don't know your schedule.
4. Start talking about the Clover Field Ball, it's the biggest social event of the year. Who are you taking to the ball? What are you

even going to wear? Embody your character, use some sort of strategy to determine which of you is a talking goat. Achieve your goals.

5. If there's a consensus on goathood or the timer has gone off it's time to call out the goat.
6. Call out the goat! Use the reversing spell the lazy turnip-farmer-turned-warlock Carl taught us to protect ourselves from any form of magic. Sure, if there's not actually a spell in place on someone that's reversed they will become a decorative doormat hungry for revenge. But if there is a spell, say a goat to human appearance spell, that spell will reverse and then you've caught the goat!
7. The Reversing Spell! As you so clearly recall, this involves everyone pointing at the player they think is the goat and shouting "REVERSE THIS CURSE." All fingers must be pointed at the same person for the spell to begin. The game officially ends when someone has been reversed (they may flop down like a doormat or reveal their true goat nature). So get to pointing and shouting "REVERSE THIS CURSE" already.
8. Deal with the aftermath of reversing a goat or not goat.

Character cards

(cut these out)

Goat

Congrats! You're the goat! You usually live in a pen near the other goats, they shun you on account of you talking to humans. It's soooo boring there. You're dating the sorceress.

Choose a goat-ish name. Introduce yourself as such when play starts.

YOU WANT TO:

- A) Stir up trouble! That no good town constable has been hitting on your sorceress. Take him down a peg by letting the butcher murder you, prove he's bad at his job.
- B) Be free! Evade capture! Shift blame elsewhere! Thwart the farmer's overprotectiveness. You guys may be friends, but you're your own goat. Attend the ball with your sweetie.

Don't forget to act goaty, chew things, make it as blatant as you want.

Farmer

Hey there, you're the farmer! You helped raise the goat. You two are buds. You want to catch the goat but you'd rather keep the goat safe from the others. That goat is your only friend.

Choose a farmer-ish name. Introduce yourself as such when play starts.

YOU WANT TO:

- A) Find the goat and protect it all cost, sacrifice yourself if needs-must. Being a doormat won't be that bad. Oh and you'll definitely be held accountable for any trouble the goat causes be prepared for liability.
- B) Talk to the butcher, they seem shifty. Why do they keep bringing you free meat? Where did the talking cow go two years ago? Take any evidence you gather to the constable.

If you see any players nibbling on things, this must be a sign that this is the goat. Protect the goat by also nibbling on things.

Butcher

Ooh, you're the butcher! You're shady and shifty. You want to catch the goat but you have no plans of returning it to its pen. You plan to have goat chops tonight. You also enjoyed munching on the talking cow a few years ago. You need the other villagers help to cast the reversing spell because human meat tastes weird.

Choose a butcher-ish name. Introduce yourself as such when play starts.

YOU WANT TO:

- A) Sniff out the goat! Look for anyone displaying goat tendencies.
- B) Try to avoid turning anyone else into a doormat, that's how you lost the only love you ever had and that doormat still nibbles your cousin Carl the warlock's ankles.

If you see someone acting goaty start sizing them up for goat steaks.

Do they look healthy? Do you need to fatten them up to get a few more steaks?

Constable

Right-o you're the constable! You're here to protect the inhabitants of Cloverdale and make sure everything is fair. Constable HQ just mentioned that if anyone else ends up a doormat or dead you'll be assigned to work in the whispering toilet department, that's a soggy, thankless job.

Choose a constable-ish name. Introduce yourself as such when play starts.

YOU WANT TO:

- A) Get that goat sorted out and sent home so you can take the sorceress to the ball.
- B) Try to figure out what happened to the Talking Cow a few years ago. Why did it up and disappear? Maybe the farmer knows!

If you see someone sizing someone else up, you better take a look into that. Why that's suspicious behavior! You size up that individual as well.

Furthermore, if you see someone chewing on things, protect the village's assets and threaten to fine them.

All the thanks

In the future, when we're wearing our hover underwear and everyone has finished playing this game you may find time to read this small print. Much thanks must go to Tim Hutchings and Jay Sylvano for game creation assistance and peer pressure in equal measures. I owe you both a fruity smoothie or meat frappe.



THEY'RE ONTO ME

[BANANA CHAN]



Style of Play: Freeform larp, Larp, Pervasive Game/Public Play

About: It's a single player game spanning 12 days. You're a conspiracy theorist trying to prove the existence of aliens. You will be recording yourself every day for the 12 days explaining how the invasion has manifested. You may choose to upload the footage vlog-style.

Tags: Vlog, aliens, camera

THEY'RE ONTO ME.

BY BANANA CHAN 

Players: 1

Total time to play: 12 minutes (over a course of twelve days) for the regular version; 20 minutes (over a course of four days) for the convention version. Add an additional hour or so if the footage is uploaded/edited

You will need: A phone with a camera

For my dear Uncle King, the conspiracy theorist. And Vito Acconci.

You're a conspiracy theorist. You believe that parasitic aliens are among us, in the bodies of humans. They could be your coworkers or friends or family members. You need the world to know. **You need to save the world.**

Every day, you will be filming yourself on your phone. Each recording session will be up to a minute long. That is how long you have to talk about the oncoming parasitic alien invasion. The game ends when you've recorded yourself every day for twelve days. On the twelfth day, you will decide why this is your last video post.

Remember: If you want to stop the game at any time, do not feel like you need to continue. Put your health and safety first. Do not engage with anyone around you if you do decide to film in public. Stop recording if someone approaches you. If you'd like to have other people in your video, **ask for their permission first.**

OPTIONAL: You may play this game in a public space.

Your post will start with "**Hello world, this is (name)**" and end with a variation of "**They're onto me. Talk later.**" The sentence "They're onto me" is the only part that can be changed according to the story that you've built around the parasites.

Each day, you will answer one of these questions on camera. Be sure to read **all** of the questions before you start the game.

Day one: You found out about the alien invasion through someone at work who's infected by the parasite. How do you know they're infected?

Day two: What do the parasites look like?

Day three: How do the parasites take control of our bodies?

Day four: What are some strange habits that your coworker has picked up? These should be atypical habits specific to them, e.g. if your coworker usually hates almonds, but now is constantly eating almonds.

Day five: Is there anyone else in your life that you suspect is infected with the parasite?

Day six: How do the infected communicate with one another?

Day seven: What kind of research have you done to see if there's a cure?

Day eight: You need to find proof of their existence to show the world. What will you do to prove it on camera?

Day nine: Someone has tried to hack your social media accounts. Who do you think it might be?

Day ten: How has the plan that you've implemented to find proof from Day Eight come along?

Day eleven: Someone was knocking on your door at home earlier that day. You didn't answer it. Who do you think it was?

Day twelve: This is the final day of your video post. Why?

After the last day, take a look at all the footage that you have taken. What will you do with it?

CONVENTION VERSION: You may play this over a series of days at a convention (ideally a four-day convention). Each recording session can be up to five minutes long. The questions will look like this:

Day one: Someone you're travelling with at the convention is infected by the parasite. How do you know they're infected? What are some strange habits that that person has picked up? What do the parasites look like? How do the parasites take control of our bodies?

Day two: Is there anyone else at the convention you suspect is infected with the parasite? How do the infected communicate with one another? What kind of research have you done to see if there's a cure? What are you going to do to prove their existence to show the world?

Day three: Someone has tried to hack your social media accounts. Who do you think it might be? How has the plan to prove their existence come along? Are you scared of what will happen next?

Day four: This is the final day of your video post. Why?

After the last day, take a look at all the footage that you have taken. What will you do with it?

OPTIONAL: When you are alone, after each video session, upload the recording online and organize it into a playlist called "They're Onto Me". Do this for every session. You may choose to keep this private or public.

Interested in seeing some gameplay? For a playthrough by Banana Chan, check out her playlist here: https://www.youtube.com/playlist?list=PL5nTQc2TjJsdTlzb_j-yKSloTnpPuCtuR



THIS PLACE IS HAUNTED



[Jay Treat]

Style of play: Freeform larp, Larp

About: A haunting freeform larp for 4+ campers.

Tags: Ghosts, possession, darkness, isolation

This Place is Haunted

A haunting freeform LARP for 4+ campers

by Jay Treat in 2016

Bring these rules, some ketchup or similar red coloring, and flashlights for at least half your players. Wait until dusk or later and form a circle around the campfire. Take turns reading the remaining text. After you read a block of text, put your thumb in the ketchup and stain the block with your thumb print. Then pass the rules clockwise.



Once, in these very woods, at this very campsite, a group of revelers decided to play a game about evil spirits. They peered into the darkness and allowed their minds to penetrate the veil between worlds. Worse yet, they invited the horrors they found here within themselves, letting that evil soak in. Those that survive, will never be the same again.

Before we go any further, anyone who chooses may leave without judgment. Those who stay, you must take active steps toward your own safety. If things start to get too intense, call 'brake.' If things go too far, call 'cut.' In any case, you may explain your choice, but you don't need to. You may also walk away at any time. Respect others needs. Remember consent.

One more thing: We're in a dark, secluded area. Injury is promised to all who take insufficient care. Watch your step. Don't get lost. Don't go alone into the dark. Never run in the dark... You can't outrun anything that wants to hurt you anyhow.



The world is old, and our many ancestors are guilty of so much. Countless evils have been done, innumerable victims lost to history. This place is old. Desperate criminals have hidden in these woods. Fools have proved their metal in boom towns nearby. Frontier parties have done the unthinkable while claiming this land. Tribes have warred for ages here. Death is as common as life, and life is abundant here. This place is **haunted**.

Go alone to the edge of the camp, but don't leave the site. Stare out into the night. Take in the darkness. Consider the wild things that may roam nearby. Consider past tragedies and violence that could have happened here. Focus on one awful creature, person, action, or event. Visualize it in the darkness before you, eyes open. How did it start? How did it end? How did that affect this place afterward? When you're ready, return to the campfire.



In order from most eager to least, share your story of this wood's horror. After everyone

has shared, pair off. One group might have three. **After** the next reader finishes, go to the edge of the camp. Maybe just beyond, if you're brave. Each group needs a flashlight.

In your group, identify which stories affect you most deeply. If you feel like sharing why, that's great, but you don't have to. Spend a minute silently staring into the woods. See those characters and events moving out there. If you see something new, tell your group. When everyone's ready, head back to the campfire.



We've come too far now. Many of us are corrupted already. The cold that we feel is from the shadows of these woods crawling up our limbs. The only way to leave the evil of this place behind is to allow it to work its course through us. We're going to pair off again, but this time one member of each group will allow the evil to speak through them.

After the next reader finishes, take your group beyond the campsite, if you're willing, but not more than 100 feet out. Never lose sight of the camp. Once secluded, a spirit will speak through one of you. That spirit did something **terrible** as it lived, but it does not believe it is evil. You must learn why the spirit did what it did. How it justified that atrocity. The only way to release the spirit's hold, is to understand it.

Beware. This spirit might try to kill you. The flesh is weak and murder is shockingly easy, especially for the practiced. If a medium tries to kill you, they **will** succeed... unless you flee or kill its host. Remember, we're your friends, try not to hurt each other. Come back after your encounter, alive or not.



Everyone who's allowed an evil to flow through them is now freed. Feel the strain of evil evaporate off your body. Reclaim your mind. You're going to need it. Pair off again, this time with someone who hasn't worked through the corruption, ideally someone you didn't just pair with. Go into the woods—not too far—and repeat the séance we just completed, this time from the opposite perspective. Return afterward.



The evil you harbored has moved on now, back into the dark. We have all made a choice tonight: To be monsters or victims. Some of us survived, some did not. Is there anyone who didn't stain this document with their thumb print? If so, be grateful, for your soul shall be untarnished by the events here tonight. The rest of you—us—have not been so blessed. Let's go in a circle now and take half a minute to say what we most want to say right now. After that, you may disperse, or you may stay to talk through your experience.



THIS PROCRUSTEAN BED

[DANIEL H. LEVINE]

Style of Play: Freeform larp, Larp

About: This is a game about sex and intimacy for two players.

Tags: Sex, love, intimacy, ars amandi

This Procrustean Bed

Daniel H. Levine

This is a game about love and sex for two players. It's probably best played with someone who you know and trust at least a little, but that's your call. There are two characters who now, in the present, have had long-term romantic relationship, lasting years. You will play them now, as well as in the past. Please play this game in a quiet room. It can take as little as fifteen minutes to play, or as much time as you like.

You'll play out three scenes that involve sex, represented by touching the other player on their hands, arms, shoulders (above the chest/breasts, and on the back on the shoulder blades only), and neck (below the jawline and earlobes). When you are touched in these places, you should act/react as if the other character is touching you sexually. When you touch the other player in these places, touch them as you would a lover. If you are uncomfortable with the other player touching you in some of these places, tell them before you begin. If you are uncomfortable being touched in *all* these places this game may not be for you - though of course I invite you to come up with creative accommodations. (This technique is called *ars amandi*; for more info: <http://www.ars-amandi.se/resources/the-ars-amandi-method/>)

STOP. THIS SIDE OF THE PAGE IS THE CHARACTER 1 INSTRUCTIONS. YOU WILL HAVE A DIFFERENT EXPERIENCE OF THIS GAME IF YOU READ BOTH CHARACTERS' INSTRUCTIONS BEFORE PLAYING THAN YOU WILL IF YOU READ ONLY ONE.

ONE: Begin the game by describing and acting out, with the other player, what your characters were doing non-sexually just before the first time your characters had sex. Maybe you were at a concert or having a quiet dinner at home. When you describe a fact about your environment, introduce it by saying "Remember when/that..." to indicate that this is narrative, and not in-character speech. Respond to the other player's facts with "yes, and..." or "yes, but..." Delight in the other character's company. When you move to having sex in character, be eager and excited, but always (in this scene and others) respect and seek your partner's consent. "Sex" is whatever it is for your characters, not necessarily just penetration leading to orgasm - and you can also leverage the techniques above to leave the exact nature of fictional act you are representing abstract, if you like. Or you can make explicit what, e.g., this touch on the shoulder means in the fiction. After you have had sex, whisper something about their character that has always infuriated yours about them, all these years, into the other player's ear.

TWO: Describe and act out a scene from five years later - again beginning with what was happening just before you had sex. Delight in the other character's company. You begin in a public place - maybe at a party or an art gallery - and must leave it to have sex. While you were enjoying the activity, you also really want to have sex. You will initiate sex; be eager and excited. After you have had sex, whisper a problem your character has that the other character has never, and will never, be able to fix into the other player's ear.

THREE: Describe and act out a scene in the present. Now, introduce out-of-character statements of fact with "Now..." You are alone with your partner. Maybe you are making dinner together or reading in bed. Delight in their company. You will initiate sex; be eager and excited. After you have had sex, whisper something you adore about their character into the other player's ear.

This Procrustean Bed

Daniel H. Levine

This is a game about love and sex for two players. It's probably best played with someone who you know and trust at least a little, but that's your call. There are two characters who now, in the present, have had long-term romantic relationship, lasting years. You will play them now, as well as in the past. Please play this game in a quiet room. It can take as little as fifteen minutes to play, or as much time as you like.

You'll play out three scenes that involve sex, represented by touching the other player on their hands, arms, shoulders (above the chest/breasts, and on the back on the shoulder blades only), and neck (below the jawline and earlobes). When you are touched in these places, you should act/react as if the other character is touching you sexually. When you touch the other player in these places, touch them as you would a lover. If you are uncomfortable with the other player touching you in some of these places, tell them before you begin. If you are uncomfortable being touched in *all* these places this game may not be for you - though of course I invite you to come up with creative accommodations. (This technique is called *ars amandi*; for more info: <http://www.ars-amandi.se/resources/the-ars-amandi-method/>)

STOP. THIS SIDE OF THE PAGE IS THE CHARACTER 2 INSTRUCTIONS. YOU WILL HAVE A DIFFERENT EXPERIENCE OF THIS GAME IF YOU READ BOTH CHARACTERS' INSTRUCTIONS BEFORE PLAYING THAN YOU WILL IF YOU READ ONLY ONE.

ONE: Begin the game by describing and acting out, with the other player, what your characters were doing non-sexually just before the first time your characters had sex. Maybe you were on a blind date at a restaurant or browsing the same bookstore. When you describe a fact about your environment, introduce it by saying "Remember when/that..." to indicate that this is narrative, and not in-character speech. Respond to the other player's facts with "yes, and..." or "yes, but..." Delight in the other character's company. When you move to having sex in character, be eager and excited, but always (in this scene and others) respect and seek your partner's consent. "Sex" is whatever it is for your characters, not necessarily just penetration leading to orgasm - and you can also leverage the technique above to leave the exact nature of fictional act you are representing abstract, if you like. Or you can make explicit what, e.g., this touch on the shoulder means in the fiction. After you have had sex, whisper something about their character that has always infuriated yours about them, all these years, into the other player's ear.

TWO: Describe and act out a scene from five years later - again beginning with what was happening just before you had sex. Delight in the other character's company. You begin in a public place - maybe taking a dance class or playing a sport - and must leave it to have sex. While you enjoy being physical with your partner, you also had been enjoying what you were doing beforehand. Do not initiate sex, and when your partner does, tense up initially when your partner touches you. After you have had sex, whisper a problem your character has that the other character has never, and will never, be able to fix into the other player's ear.

THREE: Describe and act out a scene in the present. Now, introduce out-of-character statements of fact with "Now..." You are alone with your partner. Maybe you are binge-watching TV or fixing up your home. Delight in your partner's company. When you move to having sex, let it be at their initiation but with your full consent - it is difficult for you to find physical pleasure in the act, but you care about them and enjoy pleasing them. After you have had sex, whisper something you adore about their character into the other player's ear.

TOO MANY MEDIUMS



[Stephen Dewey]

Style of play: Freeform larp, Pervasive Game/Public Play

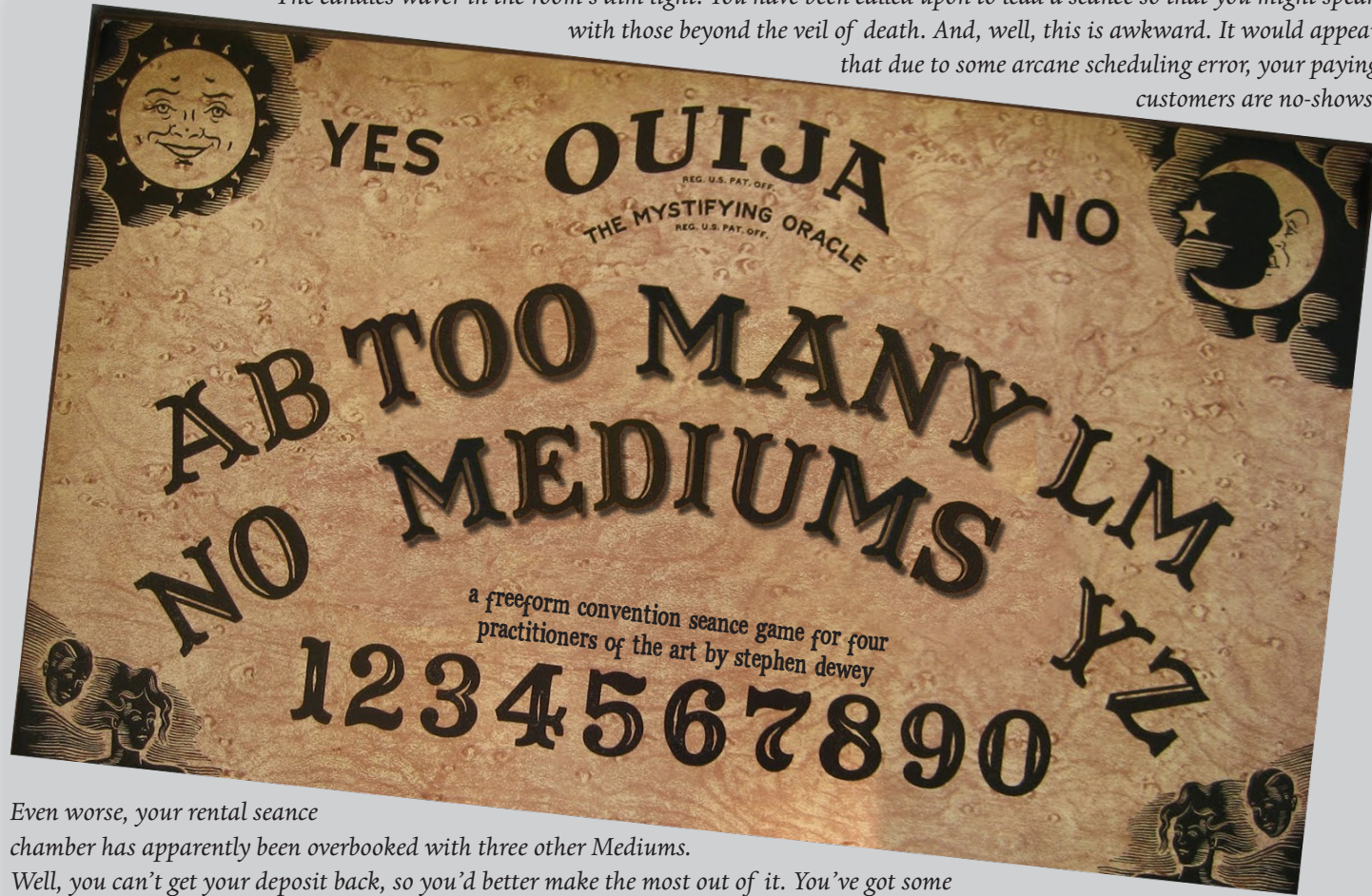
About: What happens when your séance is overloaded with Mediums? Well, it can get pretty loud, and the ghosts of the beyond usually tend to sound a lot like rowdy game convention attendees. Too Many Mediums is a comedic freeform game meant to be played in a noisy convention hall for four players and, of course, plenty of unwitting audience participation.

Tags: Comedy, freeform, convention, séance

knight errant of the graves, exorcist extraordinaire, bestselling author of Poltergeists & Profit: Fifteen Business Tricks from Beyond the Grave
(view reverse for your words of power and spirits)

You are the peerless High Sorcerer Vox Excelisior

The candles waver in the room's dim light. You have been called upon to lead a seance so that you might speak with those beyond the veil of death. And, well, this is awkward. It would appear that due to some arcane scheduling error, your paying customers are no-shows.



Even worse, your rental seance chamber has apparently been overbooked with three other Mediums. Well, you can't get your deposit back, so you'd better make the most out of it. You've got some spirits you've been meaning to speak with anyways, and it's always less weird if there are other people around.

You are the adept Medium Aren Vostra
conduit of the spectral plain, wanderer of the ethereal, 50% off palm readings on Tuesdays
(view reverse for your words of power and spirits)

Print me double-sided
on A4! Flip me on
the short edge!

You are the humble Seer Mason Sparrow
gatekeeper of the ashen way, master of the tarot, is it cold in here or is it just you?
(view reverse for your words of power and spirits)

You are the practiced Augur Reese Montague
speaker for the beyond, scribe of the ninth order, virgo
(view reverse for your words of power and spirits)

You are the medium Mason Sparrow

You are, well, *were* a true medium. You've been dead for a few years. At least, that's what they keep telling you. So what if you're *allegedly* a ghost, you feel fine! If anything you've just gotten better at being a Medium since the accident. You haven't *technically* held a proper seance since your "death", but with all these other Mediums in the same place, it drew you right in! Best to keep a low profile though. You don't want them trying to commune with you! That would be awkward! Your **Power Words** are:

Food, Drink, Victory, Defeat, Ticket, Run,
Telephone, Points, Night, Day, Supersition, Next

You are trying to contact... your old doctor.
(Power Words: Health, Dead, Year)
Make up their name and some ailments you've been having since the accident. Ask for their professional opinion on what you should do to alleviate it.

You are trying to contact... your mentor.
(Power Words: Ghost, Aliens, Rest)
Make up your mentor Medium's name. Ask them what they hear from the spirits, and see how deep *Mediumception* can go.

Setup & Gameplay Requires:
- A noisy, crowded space, preferably a convention
- Four players, including you
- This sheet of paper, printed, ideally on parchment paper

You are the medium Vox Excelsior

You are not actually a Medium. You're a total fake. But then, everyone is, right? Ghosts aren't real! But hey, you'll play along. You don't have any "Power Words" for yourself or for the spirits you want to talk to, but you can just pretend to hear one and make something up whenever you want. Just don't go into TOO many "trances" or they'll catch on. Whenever you do enter a trance you can ignore the no-talking rule entirely but whenever you bring back a ghost *you must always mis-translate everything they say.*

Ghosts usually speak in whispers but when a private chat with the dead turns into a conference call, things tend to get a bit loud. Welcome to *Too Many Mediums*, a comedic freeform seance game meant to be played at noisy gaming conventions.

How To Play: Review the setup instructions listed in the four corners of this sheet. When you're ready to begin the game, each player takes on the role of one of the four Mediums attending the seance and sits accordingly around the table (sitting in front of the role they desire). Once characters are chosen, players should peek under their character's name onto the opposite side of the sheet (this side). Here, each Medium will find **Power Words** provided for both their Medium and for the two spirits they are trying to contact. Once everyone's had a chance to read over this information, go around the table and introduce your characters. Creating a backstory between the characters is encouraged. When you're ready to start the seance, each Medium should take turns calling out whatever opening phrase they typically utilize to contact the beyond. The more unnecessarily extravagant the better. Once this is done, the seance begins.

The Seance: While the Mediums may be sitting in a dark and quiet room, *you* are sitting in the middle of a noisy convention hall. The cacophonous roar of voices around you are the same voices the Mediums hear when the seance begins. You must listen to the voices around you, repeating words or phrases that you hear which seem thematic or important, but what you're *really* listening for are the **Power Words** tied to your Medium and your spirits.

If You Hear a Power Word (or anything related to it) for:

- **Your Medium:** The spirits are calling to you. Announce what you have heard and explain the significance of the word or concept to you. Then, you will enter a **Trance** to find a suitable spirit.
- **One of your Spirits:** The spirit you wish to speak with is near. Announce what you have heard and explain the significance of the word or concept to the spirit. Ask for a volunteer to enter a **Trance** and find them for you.

When You Enter a Trance: You astrally project yourself into the ether to find a suitable spirit to speak with. To do so, leave the table and wander amongst the dead (the convention attendees). You must convince someone to follow you and return to the table. However, as your essence is seperated from your body and thus has lost access to your voice, you must persuade a spirit to

You are trying to contact... a salesman (Power Words: Purchase, Gold, Sway)
Make up their name and what you bought from them. How does the "lifetime warranty" work now that they're dead? Ask them for some troubleshooting advice!
You are trying to contact... a celebrity (Power Words: Photograph, Art, Colors)
Pick a well-known celebrity/historical figure, or make one up. Ask them questions unrelated to their field. Maybe they'll endorse a new project you're starting up?

You are trying to contact... an old family pet.

Make up their name and what kind of animal they are. Make sure they're being a good ghost pet. Have them do a trick.

You are trying to contact... ugh, one of your needy parents.

You hated calling them when they were living. This is the worst. Ask them some "where's the remote"-style irrelevant questions.

join you through nonverbal means only. If you are unable to do this within five minutes or so, return to the table empty-handed. If this happens to two Mediums in a row, the dead are not being very kind. This causes the game to end. The game only ends successfully if every Medium get to speak with both of their two spirits.

Note: Regardless of whether or not you entered a **Trance** after hearing your own Medium's **Power Word** (and are searching for an unknown spirit), or if you voluntarily entered a **Trance** after another Medium heard a spirit's **Power Word** (and are searching specifically for that specific spirit) you may try to coax any willing participant back as the spirit, regardless of age or gender.

Channeling Spirits: Once you have convinced a spirit to return to the table with you it is your job to act as a translator between the spirit (who none of the other Mediums can hear) and the Medium who is trying to speak with them. If you brought back an unknown spirit (as a result of hearing your own Medium's **Power Word**), the first thing you should do is determine which spirit it is. Each of the Mediums should ask in turn (through you) if the spirit is one of the spirits they are looking to speak with, providing the names of any as-of-yet uncontacted spirits (the same spirit cannot be contacted twice). Once the spirit's identity is determined, the questioning can begin.

The Questioning: Each Medium will have suggestions for questions they are looking to ask their spirits. When speaking to your spirit you may build off of these prompts and ask any other questions you'd like. The Medium who is channeling the spirit should repeat these questions to them, and then relay back any answers the spirit gives in response. They may alter the spirit's responses as needed, giving incorrect or false translations whenever they deem it appropriate. Once your questions are satisfied, thank the spirit and send them on their way. To be clear, at *no* point should you explain to them what is going on.

Interloping Spirits: If at any point a random spirit comes over to the table independently of a Medium's invitation and addresses any or all Mediums present, they are an **Interloping Spirit**. The Medium they address, or that's closest to them, is suddenly and dramatically thrown into a trance and must immediately begin mimicing, word for word, everything the **Interloping Spirit** says. This continues until either the **Interloping Spirit** leaves, or until any of the Mediums calls out "Spirit, Begone!" at which point the mimicry immediately ends and all Mediums may ignore this spirit for the remainder of the seance.

You are the medium Aren Vostra
You are a true medium. You have always been in fierce competition with Reese Montague, a charlatan who fakes the art. Your **Power Words** are:
Weather, Cats, Costumes, Heroes, Enemies, Sports, Odds, Please
Undead, Luck, Villains or Enemies, Gambling, Dice,
Weather, Cats, Costumes, Heroes, Odds, Please

Game Setup:

1. Fold this sheet firmly along the dotted lines.
2. Tear off the four corners. Throw these away.
3. Read the rules to everyone.

You are the medium Reese Montague
You are a true medium. You have always been in fierce competition with Aren Vostra, a charlatan who fakes the art. Your **Power Words** are:
Greeting, Farewell, Turn, Rules, Books, Design, Monsters, Directions, Europe, Map, Schedule, Magic

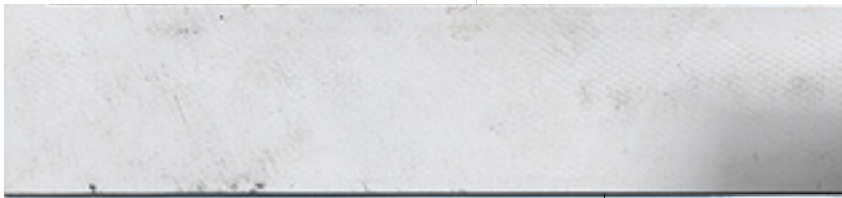
You are trying to contact... a conspirator of yours.
(Power Words: Money, Treasure, Play)
Make up their name and what you stole together - something of monetary value to the right people... even if it is a little embarrassing. Ask them where they hid it, who the buyer was, and what they were making the payment in.
You are trying to contact... the cook of your favorite diner.
(Power Words: Music, Pie, Late)
Make up their name and the name of their restaurant. Ask them what the secret ingredient was in your old favorite dish. Ask them what the food's like beyond the grave.

Players can and should refer to their characters and spirit information as often as they need to. If playing around a larger table where this is not easy to do, feel free to tear off characters and hand them out to make referencing easier.

L

UP LIFT

[BEN WALKER]



Style of Play: Freeform larp

About: Aliens attempt to teach simians.

Tags: Uplift, aliens, love

Uplift.

A game for 4-6 players.

Note there is a lot of touch in this game, if people are not ok with touch other methods such as describing what actions people wish others to take can and should be used. No one should be touched without active consent. If that is the case however the times on the timers should be increased since describing things takes longer than doing them.

Requirements:

This game requires paper and 2 timers, other props are helpful but unnecessary.

2 musical themes are suggested, one for the waking world one with a more dreamlike quality.

Directions:

Setup:

2 players, chosen by volunteering or at random, leave the room, they are the Apes. Everyone else is the aliens.

Alien Instructions:

You are a group of aliens trying to somehow uplift an ape or other primitive life form into sentience. There of you. Decide on which aspect of sentience your alien species or group is most in charge of. The aspects are: Transportation, Tool Use, Language, and Self Control.

The aliens also have goals, Self Control wants the food to end up uneaten and in the bowl. Transportation wants the food to be given to the animal, Language wants both Apes to each be sharing the food, Tool Use wants the stick to be in the bowl.

The Aliens now engage in setting up the room for their experiment:

If you can round up objects for use in this game that is great otherwise just use a piece of paper and write the names of the objects on the paper. The object should be a Ball or fake piece of fruit to represent food; some sort of stuffed animal (to represent an animal); A stick preferably of a convenient size to be easily used as a lever or something to extend reach no more than 2-3 ft long, unless you have a particularly together group a foam stick or piece of rolled up paper or other soft stick is suggested to prevent potential injury; Lastly there is a bowl. All of these objects should be placed by the aliens in different corners of the room.

Two timers should be placed where people can easily reach them. One timer is the dream timer, the other is the waking timer. Both should be given 5 minutes. It is suggested that 2 songs (or short playlists) of approximately equal length should be used instead on separate players for use as timers.

The Apes should then be let back into the room.

Ape Instructions:

Three pieces of paper should be put in a hat and randomly used to determine the ape's motivation. Eat the food, Embrace/Groom the other ape, Kill the animal. (the animal can be killed by either holding on to it for a solid waking minute or hitting it for 30 waking seconds with the stick.) The Apes should then close their eyes. The apes should then keep their eyes closed, but go about trying to get their tasks done.

Troupe Gameplay Instructions:

The waking timer should begin and let run for 30 seconds, the Apes can feel their way around and try to achieve their goals without Alien interference.

The apes can not talk only grunt a bit. If it looks like someone is going to run into something one of the aliens can and should call out to prevent accident or harm to the players ooc.

After the initial 30 seconds anyone can call for a dream. When they do, stop the waking timer, start the dream timer and follow the dream rules.

Dream Rules:

Any alien or ape can call for a dream. The waking timer ends and the dream timer begins. . During this time an ape can open its eyes and look around but can take no action. Tool Use can move the arms of any ape into any position, Transportation can move either ape 5 steps in any direction. Language can speak to either or both apes but they only get 25 words total. The apes can speak to language each for 5 words but they must be written or whispered so no one else knows them. Language can reveal these to other aliens if they wish.

When whoever called for the dream calls for the dream to end, it ends, Apes must stop talking, and can only grunt, the waking world returns.

Endgame:

When the dream timer ends no more dreams can be called for.

When the waking timer ends the game ends, whoever has achieved their goals, good for them. It may be everyone, it may be no one. If all the aliens have achieved their goals at some point in the game the Apes have been uplifted to being a civilized species, perhaps in a few millennia they can be guiding aliens themselves. If not, this species is sadly incapable of uplift for at least this generation. .

VELOCIRAPTOR'S GRAVE



[Ed Turner]

Style of play: Freeform larp, Pervasive Game/Public Play

About: You are about to be possessed by the ghost of a velociraptor. It's cool. Play it cool. Everything is normal.

Tags: Velociraptor, ghost, possession, silly

VELOCIRAPTOR'S GRAVE

About:

Velociraptor's Grave is a freeform LARP about a long-dead dinosaur. Most ghosts last only a few centuries at most before they are willing to move on, but this particular saurian has hung around for over 70 million years. It's time for this ghost to release the energy that binds its spirit to our world and allow its very essence to spread out into the universe like so much stardust.

It's just going to take one last opportunity to say good-bye to earthly things. That's where you come in. Whether you like it or not.

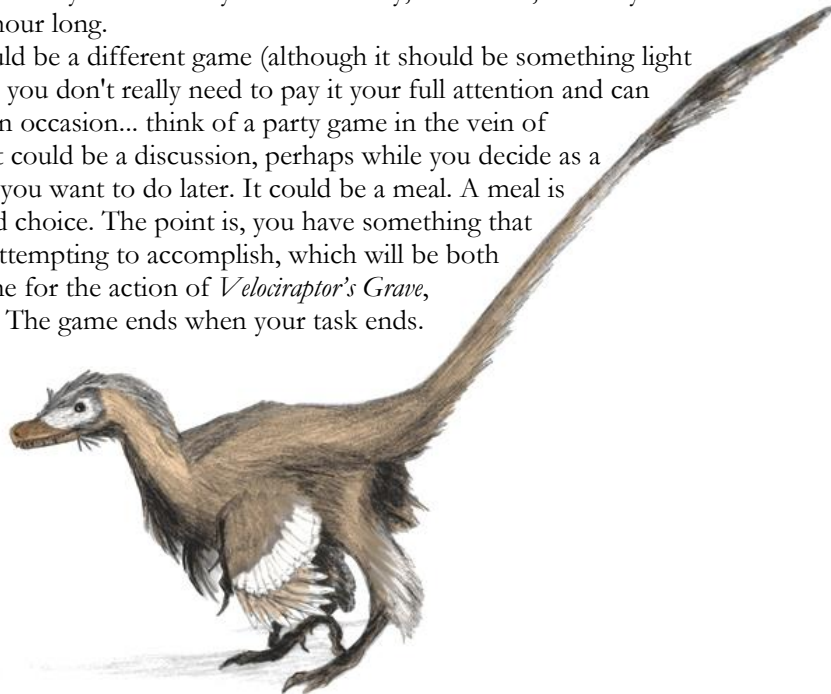
What You Need:

To play *Velociraptor's Grave* you need players. At least 4, up to about 7. Any higher and it gets hard to keep track of everyone else.

You will all need to be in a place where you feel fairly comfortable, because you'll be acting a bit silly. You may get stared at. People may try to join in. You're going to cause a bit of noise and chaos; this is definitely not a game to play in a library. Be aware, and be respectful of your surroundings.

The final requirement is a **task**. *Velociraptor's Grave* isn't something you play with the group's full focus and energy. Rather, it's a game that takes place behind some other activity. This activity should be easy, low-stress, and maybe a half-hour to an hour long.

That could be a different game (although it should be something light enough that you don't really need to pay it your full attention and can skip turns on occasion... think of a party game in the vein of charades). It could be a discussion, perhaps while you decide as a group what you want to do later. It could be a meal. A meal is a really good choice. The point is, you have something that you are all attempting to accomplish, which will be both the backbone for the action of *Velociraptor's Grave*, and a timer. The game ends when your task ends.



Starting the Game:

The first step is to find yourself with three or more companions, about to engage in a simple activity. While this can, of course, be something you plan in advance, it's also fun to spring this game on your companions. After all, velociraptors were ambush predators.

When you want the game to begin, grab everyone's attention. Shiver, look uncomfortable, and say:

"Gosh, does anyone else feel like we just walked over a velociraptor's grave?"

If the other players are willing to play, they must agree. It doesn't need any further discussion; feeling as if you just walked over a velociraptor's grave is a perfectly normal sensation. Just about everyone feels it every day.

On the other hand, if someone disagrees, and says they don't have that velociraptor's grave feeling? Well then it's not time to play *Velociraptor's Grave* right now. That's okay! There will be other chances. Don't worry about it, and definitely don't press the issue. Oh, and if someone has no idea what you're talking about, take a second to explain how this game works, and then ask again.

Once everyone agrees, the game begins!

How to Play:

The most important rule is this: do the task you are supposed to be doing. Enjoy the company of your friends. Have a low-key hang-out. Someone's about to be possessed by a velociraptor's ghost, but you don't know that, so... stay cool.

Being Possessed By the Ghost:

After a minute or two, the player who initially proposed that you play *Velociraptor's Grave* will get possessed by the ghost of a velociraptor.

When you get possessed, make a big, obvious motion as the dinosaur's spirit enters your body and takes it over. You are now possessed by a velociraptor, which means you must act like a velociraptor. Twist your face into a snarl, growl at your companions, try to sniff out some easy prey. If you are comfortable, get up and lope around with huge, ungainly steps. Call out for your pack, even though they've been dead since the Cretaceous. You might try to recruit some passing pigeons into a hunting party, but you won't find much success.

This should probably go without saying but: don't **actually** attack your friends. You can stare them down, spreading your feathered arms to make yourself look bigger and raising one razor-sharp toe claw in a threatening fashion... but velociraptors hunt in packs, and you are currently outnumbered, so you're not actually going to draw blood today. And if someone asks you to get out of their personal space or appears uncomfortable in any way, move along and sniff at someone else. You may be a relentless killing machine, but you're not a jerk.

While Another Player Is Possessed:

While you're not possessed, you're engaging in whatever your task is. Remain confident in your knowledge that people don't get possessed by velociraptor ghosts. It's just not a thing that happens. Generally, interpret whatever the velociraptor does as if she were a human who's acting a little odd... whenever you bother to pay attention to what she's doing at all. You can still try to include the possessed player in the conversation, and when she responds to your questions by shrieking and showing her talons, just try to fill in what her intention must be. Do your best. Everything is normal! **EVERYTHING IS NORMAL.**

Passing the Ghost:

After you've been possessed by the velociraptor's ghost for at least a minute, pass the spirit along. Choose any other player, face them and make sure they are paying attention to you. Mime the spirit of the velociraptor passing out of your body in their direction. Now, you are no longer possessed. You have no memories of the events that occurred while you were a velociraptor, and absolutely no inclination to think that something supernatural just happened. Even if you've moved from your seat, even if the conversation has clearly jumped to another topic, even if you are gnawing on a breadstick with the gusto your spectral parasite once used to crack open a tenontosaur's shinbone. You must have zoned out for a minute. Laugh it off and go back to your seat.

If the player possessed by the velociraptor passes its ghost to you, then you become the next vessel for the spirit. Act appropriately velociraptorian. After at least a minute, pass the ghost on again to any player **except** the one who passed the ghost to you. If possible, choose someone who hasn't been possessed yet. Otherwise, go with your heart. Who do you want to see be a dinosaur?

The Extended Game:

This is the game. Get possessed, act ridiculous, then pass the ghost on to another player. Like that improv game where you pass an invisible ball around a circle, except better, because there's a dinosaur.

Meanwhile, while you're not possessed, you have engage in whatever task you're supposed to be doing while one of your friends is acting ridiculous. Try not to pay too much attention. Try not to laugh. Try to keep your focus while a velociraptor is two inches away from your face, clearly wondering if you are delicious. Most importantly, remember that **everything is normal**. Like those Animaniacs sketches with Chicken Boo, where everyone is persistently, bizarrely unaware that the person they're dealing with is actually a six-foot tall chicken in a blazer. Except better, because dinosaur. A dinosaur who kind of looks like a giant chicken, let's be honest here.

Ending the Game:

There are two ways to end a game of *Velociraptor's Grave*.

First, is the **tragic ending**: when the velociraptor's player passes on the ghost, but the person who was targeted is unable, unwilling, or unaware, and thus does not get possessed by the spirit. The velociraptor's ghost missed its next vessel, and drifts away from the group. Alas, it has failed to find its peace with the world of the living, and so it does not move on. Instead, it returns to a dormant state which may last for another million years. The game ends, and while you haven't lost, you all feel a sense of vague dissatisfaction; as if someone's well-deserved happy ending did not come to pass. The dissatisfaction will niggle at the back of your head until you finish whatever task you're doing, at which point you'll forget it was ever there.

Secondly, there is the **happy ending**. When the task you have been doing as a group is almost over (or when the group's enthusiasm for being a dinosaur is waning), whomever is possessed by the dinosaur may decide that the ghost is ready to become one with the universe. Instead of passing the ghost to another player, they turn to the sky (or the ceiling) and mime the spirit leaving their body and melding into eternity. The dinosaur has found peace, partially thanks to you, its temporary vessels. While you'll never really understand the role you played in the velociraptor's final moments of post-mortem existence, you will feel warm and fuzzy for the rest of the day, for reasons you can't quite place but aren't going to complain about.



Velociraptor's Grave by Ed Turner

Web: EddlyT.com, Twitter: @EddlyT

Velociraptor image by Matt Martyniuk - image from

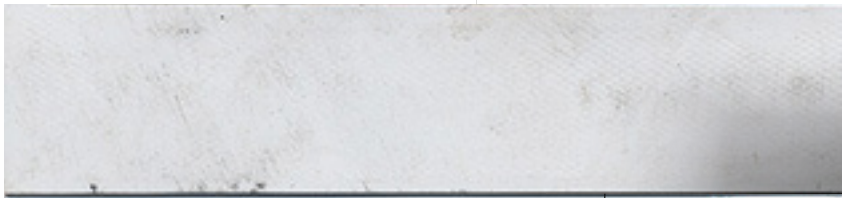
http://en.wikipedia.org/wiki/Image:Velociraptor_dinoguy2.jpg, CC BY 2.5

Game designed for 2016's Golden Cobra competition – <http://www.goldencobra.org>

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WAITING ROOM

[TAYLER STOKES]



Style of Play: Freeform larp, Performance art

About: Waiting Room is an atmospheric freeform scenario that makes use of poetry, found objects, modular prompts, and other optional techniques to create a vivid and highly subjective play experience.

Tags: Non-verbal, high-contact, hypnagogic, paidia



waiting room

by Tayler Stokes

Introduction

Waiting Room is a high-contact experiential freeform designed in pursuit of magical realism. Play requires one person to facilitate, eight or more people as players, the player instructions on the following page, and a space large enough for all participants to move around freely. Play time varies though the facilitating player does have some control over pacing; however games with more players will tend to last longer. For a game involving ten to twelve total participants budget approximately an hour. Inform players that they will be photographed during play, but that if they wish pictures with their image can be cropped, modified, or discarded. All the facilitating player must do is provide the other players with their instructions, field player questions or concerns, and occasionally follow instructions themselves.

Playing with an audience is ideal. The facilitating player should consider how this may be achieved (such as playing in a public space) but may forego having an audience in favor of other considerations. Optionally, the facilitator may set the play space with red lighting, John Adams' *Become Ocean*, or additional props for players to interact with. Though these specific atmospheric touches are optional, it is strongly encouraged that the facilitator set a potent atmosphere in some fashion in order to make the space a place set apart, where things strange and wonderful can happen. If at all possible, the facilitating player should take pictures frequently, hopefully capturing each player. The facilitator is permitted to make any adjustments or additions if they are so inspired.

Scenario

The following are instructions for the facilitating player. The facilitating player will need to source three poems for use in play, such as *Nautical Astronomy* by Alberto Rios, *Snow Storm* by Tu Fu, and *The Red Wheelbarrow* by William Carlos Williams. The facilitating player will also need to print and cut out the player prompts on the following page; the facilitating player can make their own if they prefer or if they have additional players. Finally, the facilitating player should present safety and support tools of their choosing to the group, such as those found at gamestogather.org/support-signals.

Warmup

All players move around the room. Begin to join hands and form one chain that is spiralling inward in a counterclockwise fashion and slowly wrapping itself up tightly; keep moving as long as possible. You may, if you wish, break away from the spiral and start a new wrapping spiral, but you must go clockwise instead. Once all spirals have been wrapped up as tight as possible, the members of each spiral must decide which single player will remain standing by coming to consensus through humming; all other players will sit. Once accomplished, all players close their eyes, avert their gaze, or shield their eyes (if possible).

Brief the Players

Randomly distribute the player instructions in a manner of your choosing. Explain the following:

- △ **This game is non-verbal.** You may make noises, laugh, or weep; but during most of play you may not speak.
- △ If you need to speak to anyone for any reason, *whisper*.
- △ Your *general action* describes how you will generally interact with other players throughout the game. Attempt to interact with every other player more than once.
- △ Each player participates in one and only one scene as described in your *scene prompt*; this is the only time you may speak freely. When you are ready to have your scene go sit in the middle of the room and become as small as you are able. Another player will come to wake you; stand and have a scene with them. Scenes can be played between two or three players (should a sitting player be joined by another, both awakened by the third player) and should be only a few lines of dialogue. Exit the scene by moving to the edge of the room.
- △ Your *truth* is something you are seeking to discover or reveal through the course of play; nobody besides yourself need understand your truth.
- △ **Three short poems will be read during play.** The first initiates play. The second is a signal for any remaining scenes to be performed sequentially. The third initiates the final sequence of play: spiraling up just as we did in the warmup exercise. Allow these poems to influence your play.
- △ Go collect whatever freely available materials interest you for use in play. Seek materials that speak to you about the mundanity of the world, the weight of civilization, or secrets overlooked.
- △ **Play begins in 15 minutes.** Gather your materials and return.

Play

Ask for any final questions before you begin. Players may switch out for new player instructions at any time. Once any questions are answered, head to the playspace as a group.

Initiate play by reading the first poem aloud. Play should not be excessively long, be an observer and photographer as you move around the space. Read the second poem to signal to the group that it's time to finish their scenes. Shortly after the final scene read the third poem to begin the spiral. Allow players to wait in silence for a moment before you conclude the game. Take pictures of the final position from multiple angles. If players seem lost or bored you may offer them new instructions or improvise some obscure tasks for them to undertake.

Debrief the Players

After a short break, reconvene in a new space. Sit on the floor in low lighting if possible. Take turns discussing your play experience, the scenes, and the truths found or exposed. Be sure everyone may speak by limiting talking time to *one minute* at most.

If you took pictures, find the most striking, arrange them into a series, perhaps captioned by lines of poetry, dialogue or player prompts, and share the collection with players and non-players alike in a manner of your choosing. Allow players to remove their images from the collection prior to sharing the collection publically.

Designer's Notes

Waiting Room takes its name from the paintings *Waiting Room* and *Waiting Room II* by George Tooker. Though this game means many things to me, it's personal meaning to me isn't the point. That said, my goal is to create a fluctuating and predominantly *paidiac* experience that takes us back to a moment when a world that was wide with wonder became constrained by failings, memories, and prescriptions. I hope that you delight in shared strangeness and mourn it's passing.

Thank you: Adrian Bocktor, Tim Hutchings, Jefferson Lee, Charlie Moor, Shawn Stokes, Jay Sylvano, *Games to Gather* and the *Game Garden*

Player Instructions

△ General Action	△ Scene Prompt	△ Truth
You and another are playing chess, both losing	You have become immortal and lost touch with pity, compassion, suffering	What is your greatest lie?
You and another are playing Go, the other players are your pieces, you're both losing	You have the opportunity to learn of your own death	Who is missing the most fingers?
Make a box with your body and get each player to climb in and out of the box	It is up to you to determine who here will be executed	What are you most guilty of?
Make a box with your presence and get each player to climb in and out of the box	They are the ghost of your grandparent, whom you never met	Whom do you love unconditionally?
Make a box with your actions and get each player to climb in and out of the box	They are the spirit of your grandchild, whom you will never meet	What do you despise the most?
You have chosen to forget all of these people	You are a concerned but frightened passer-by, late for an appointment	What do you want to believe in?
You cannot get to sleep	This is your first day out from prison	What is the most kind act?
Do not allow anyone to see your face	They are the artist, you their art	Who is your kindred spirit?
Shamefully beg for spare change or food	You blame them for...?	Who can you help?
Begin old and become younger	You are their lover, and you've just realized this will never work	Where are you most afraid to be?
Everyone else is a conflicting memory of a family member	They are how others see you	Who's childhood would you like to visit?
Never quite get around to saying goodbye	They awaken in you a quiet sadness	What keeps the night out?
Read everything, dismiss everything	You can't help them	How does one laugh most freely?
Urgently please everyone	You don't have the courage necessary for this conversation	When will tea be ready?
Phase into another reality	You are lost and in need of directions	When is your breathing the tightest?
Become impregnated by someone's gaze	You need a better jacket	What is the language of wrinkles?
Indulge in intoxicating grandeur at the expense of others	Try your best to forget, to deny	Who is watching?
You are being punished	You are being forced to apologize even though you've done nothing wrong	Who or what possesses you?

WE ARE ROOMMATES NOW



[Wendy Gorman]

Style of play: Freeform larp, Larp, Pervasive Game/Public Play

About: Figuring out how to live with other humans is hard- figuring out how to live with aliens is a whole 'nother game!

Tags: Aliens, roommates, humor

We Are Roommates Now
by Wendy Gorman

Not quite yet!

That's what you think!

HUMAN SIDE

Congratulations! You've been selected as part of the first Human/Xolarean Cultural Rooming Exchange! You will be attending a summit with your fellow humans (1-4 humans total) and the Xolareans. You will be responsible for brokering a successful roommate contract with the Xolarean Delegation. You have two hours to negotiate this contract, and it is VERY IMPORTANT that you come to some sort of terms that both parties can live with. Be generous and gracious- Human/Xolarean relations depend on you!

That means you! Sam!

There are some things about Xolareans that you should know going into negotiations. These may or may not conflict with your own Human desires. Careful negotiation and compromise may be needed to make sure everyone's needs are being met! Additionally, this list is incomplete, and you may find more surprising habits of Xolareans as you work to complete the roommate agreement, which should of course be written down on a piece of paper.

Things that need to be included in the roommate agreement:

- Chore schedule
- Acceptable noise timeframes
- Who is in charge of the quitzltic
- Clarification on proper bathroom usage
- Rent split
- How to take care of utilities (water, trash, zurping, thermonuclear, etc)
- Where to put the ant farms

???

In the home?!

Things we (think) we know about Xolareans:

- They like to sleep in lightless, soundless conditions
- They keep all substances in unmarked containers
- They seemed to find it rude when we asked them if we could label our containers
- They participate in communal bathing
- Since moving to Earth, every single Xolarean has adopted a cat
- They seem to think cats are sentient creatures who can be expected to pay rent reliably
- They are very fond of potted plants
- Ear-to-ear contact is a sign of respect
- They don't like being called "aliens"

But what about ear wax?

Once you feel comfortable with the set of strictures, sit down opposite the Xolareans, and set a timer for forty-five minutes. One being, Human or Xolarean, should be in charge of writing down the agreement. When the timer goes off, the roommate agreement should be complete! If it is not, you may have jeopardized the future of Human/Xolarean relations, and you will most certainly be banished.

After all, no one wants a repeat of '78!

We agreed never to speak of this again, and I don't appreciate you bringing it up!

I don't remember agreeing to ants! There were no ants in the promotional brochure!!!

XOLAREAN SIDE

Congratulations! You've been selected as part of the first Xolarean/Human Cultural Rooming Exchange! You will be attending a summit with your fellow Xolareans (1-4 Xolareans total) and the Humans. You will be responsible for brokering a successful roommate contract with the Human Delegation. You have two hours to negotiate this contract, and it is VERY IMPORTANT that you come to some sort of terms that both parties can live with. Be generous and gracious-

△ ⊙ → Xolarean/Human relations depend on you!

There are some things about Humans that you should know going into negotiations. These may or may not conflict with your own Xolarean desires. Careful negotiation and compromise may be needed to make sure everyone's needs are being met! Additionally, this list is incomplete, and you may find more surprising habits of Humans as you work to complete the roommate agreement, which should of course be written down on a piece of paper.

Things that need to be included in the roommate agreement:

- Chore schedule
- Acceptable noise timeframes
- Who is in charge of the quitzltic
- Clarification on proper bathroom usage
- Rent split △ △ ⊙ × —
- How to take care of utilities (water, trash, zurping, thermonuclear, etc)
- Where to put the ant farms

Things we (think) we know about Humans:

- They like separate rooms for eating and defecating
- They use water to bathe ○ ○ \ × □ × ×
- They seemed to find it rude when we asked them if we could observe how exactly they used water to bathe
- They use a variety of heating to devices to prepare food
- Touching hands is a sign of friendship and respect among humans
- They do not seem to appreciate cultivating insects in the home
- They are very fond of potted plants
- They use things called "indoor voices" when inside

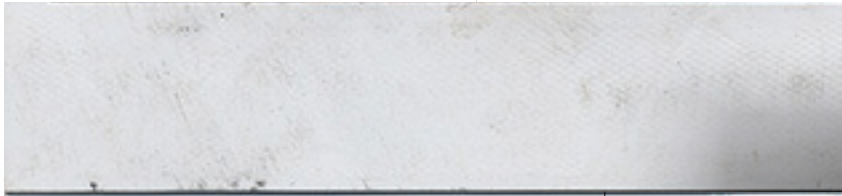
Once you feel comfortable with the set of strictures, sit down opposite the Humans, and set a timer for forty-five minutes. One being, Xolarean or Human, should be in charge of writing down the agreement. When the timer goes off, the roommate agreement should be complete! If it is not, you will have jeopardized the future of Xolarean/Human relations, and you will most certainly be banished.

After all, no one wants a repeat of '78!



WHAT WE ARE IN THE DARK

[LAURA WOOD]



Style of Play: Larp

About: Miners trapped in the darkness, awaiting rescue after a mine collapse. Things that change us. To be played in darkness, using a torch.

Tags: Darkness, rescue, relationships

What we are in the dark



Laura Wood

4 - 8 players

Miners trapped in the darkness, awaiting rescue after a mine collapse. Things that change us. To be played in darkness, using a torch.

Safety Techniques:

Green - Intensity of the scene can be increased

Yellow - Lower the intensity of the scene - for example, if you are shouting at someone who says 'yellow' stop shouting, but continue to play out the scene.

Red - Cut the scene

Meta techniques:

The game should be played in darkness with only a torch light. If you want a monologue from a specific character you can pass the torch at them or if you would like to give a monologue pick up the torch. The monologue isn't heard by the other characters, but the players can use it to steer play.

Character creation:

Think about your character's name, age and background. Then pick two or three of these questions and answer out loud about the other characters and consider the circumstances that made your character believe this. The answers don't define the other character, rather they are an insight into the thought process of your character:

- Who did you share your happiest moment with?
- Who do you consider to be part of your family?
- Who do you think is too good for this job?
- Who do you think slept with your partner?
- Who do you think you owe your life to?
- Who do you think doesn't have the skills

that they claim to have?

- Whose soul do you think needs saving?
- Who do you think made the collapse more likely? Who do you think wasn't pulling their weight?
- Who do you think suspects that you're gay?
- Who do you feel is the only person that you can trust?
- Who do you think suspects that you're ill?
- Who do you feel betrayed by?
- Who do you feel responsible for?
- Who's the only person you don't feel that you can trust?
- Who do you think has more than they deserve?
- Who do you think deserves to be trapped here?
- Who do you feel afraid of?
- Who do you think has the most influence on you?
- Who do you think that you have the most influence on?
- Who would you give your life for?
- Who are you secretly in love with?
- Who do you think has been pulling too many double shifts?
- Who do you consider your best friend?
- Whose admiration do you need?

Setting

Discuss where the mine is? Which country? Is it modern day? Near future? Distant past?

Go round the group - each player should give a fact about the mine (e.g when it opened or who it employs.)

Go round again - this time each player should give a fact about the town the miners come from.

Once you have answered the questions and created a narrative that makes sense to your character (and agreed with the other player if necessary), then imagine the character's day prior to the mine collapse? Did they wake up alone or with someone? Did they talk to anyone? What about? What were they thinking about?

The game

As a general guide, scenes should take around 10 - 15 minutes to play out. However, if they take more or less time this is fine. Go with what works and cut when it seems appropriate.

The aim of the game is to explore the inner lives, fears, hopes and dreams of your character while they are awaiting rescue and to try and to explore and resolve your relationships with other

characters.

Apart from during the very end of the last scene the game should be played in darkness with the use of a torch to prompt monologues. However, you should try to make use of the space for private conversations and to explore the area.

Scenes

One player should take responsibility for setting the scene in the game. However, the game doesn't require a separate GM - this person can also be a player.

Scene 1: The Collapse

Theme: Everyday life to panic

This scene takes place just after the mine collapses. What's your immediate reaction? Do you try to take charge of the situation? Wait for someone else to? Are you optimistic or pessimistic? Calm or panicked? Characters should realise early on that there is no way out. The only option is to wait for rescue.

Scene 2: First Contact

Theme: Panic / despair to hope

Two or three days after the collapse you're hungry, thirsty and trapped. Have you given into despair? Are you still hoping? This scene takes place just after rescuers have made first contact with the group by passing a note, food and water through a small gap in the rock. What are you feeling now?

Scene 3: Contact from Family

Theme: Monotony to excitement

Seven days after the collapse you have been provided with food and water, but your rescuers haven't been able to do much to open the gap in the rock. You're still trapped with the same people, and although you know that people know you are there you're becoming worried that it won't make any difference - that you won't be rescued. This scene takes place after notes from loved ones have been passed to the miners. Do you get a note? Who from? What will it change?

Scene 4: Speculation

Theme: Uncertainty

10 days after the collapse you are still waiting. For all you know you'll be stuck here forever. This scene is about speculating about the future and what it could be. How have your relationships evolved in this time? What has changed and what has stayed the same?

Scene 5: Rescue plans

Theme: Optimism

Fifteen days after the collapse and the rescuers have been widening the gap in the mine and there hope that you can be rescued. Once the hole is big enough a rope will be dropped down to pull you out Who should go first, potentially taking the risk that rope might break or the mine might not be stable enough? Who should go last and risk being left behind if anything goes wrong during the rescue?

Scene 6: Sharing dreams and fears

Theme: Intimacy and reconciliation

You have been with the same people for the last twenty days, and your world seems to have shrunk down to just them. If there's anything left to say, anything you want to confront anyone about, or anything that you want to confess, now is the time to do it. If you get out then you can say things which might make a difference to your future. If not, then at least you've said what you wanted to say.

Scene 7: Rescue

Theme: Joy

You are being rescued from the mine. Work out who goes first. When you're ready, turn the lights on. All character should give an epilogue describing the changes in their life and relationships.

WIGILIA



[Jeff Dieterle]

Style of play: Freeform larp

About: A game about family, grief, ritual, and a haunted plant framed around a Polish Christmas Eve ritual.

Tags: Holidays, Polish, family
Posted 9 October 2016.

Wigilia

“As is *wigilia*, so is the entire year.” – Polish proverb

A game about family, grief, ritual, and a haunted plant. Created by Jeff Dieterle.

Materials

- Chairs (One more than the number of players, typically five)
- Several large wafer-like edible things (Polish *oplatek* wafers are optimal, but graham crackers or matzo would work in a pinch. Anything flat and crisp is fine)
- **Optional, but nice:** A small potted plant, a flashlight, food, name tags

Introduction

Grandma died of acute renal failure at the beginning of the spring. A few weeks later, Grandpa was diagnosed with lung cancer, and he didn't bother fighting; he was dead within another two weeks. The family lost its heart and soul over the course of just a few months. Everyone found their own way to grieve. Some of us held it in, and some of us let it out. Some of us focused on cleaning out Grandma and Grandpa's house. Mom took up gardening, which was pretty funny, because besides her children, she'd never been able to successfully care for another living thing for more than a few weeks. True to form, she killed a lot of plants this year, but one managed to thrive under her care. She put it in a pot and brought it inside. She believes that it survived because it contains the souls of Grandma and Grandpa, and she refers to it as “Grandma and Grandpa.” Everyone else thinks she's weird, but humors her, because it's been a tough year. No one suspects that she's right. The spirits of Grandma and Grandpa live on in the plant, watching over the family and helping them deal with their troubles.

Now it's *Wigilia*, or Christmas Eve, and the family is trying to cope by keeping traditions alive. They gather, catching up and making small talk, waiting for someone to see the first star so they can dig in to the Polish comfort foods Grandma used to make: pierogi, kielbasa, golomki, and babka.

Safety

If you are not familiar with cut and brake larp techniques, look them up and use them. They're important.

This game requires players to touch one another in the way one might affectionately touch a family member. As written, players may be touched on the shoulder, and will give one another a hug or a kiss on the cheek. Please discuss any touch boundaries before the game starts; all players should limit themselves to forms of touch affirmative consented to by **all** players.

Dramatis Personae

Jean (Mother) – Career-focused but profoundly sentimental. She wants everything to be like it used to be, and any deviation from her expectations will likely result in an emotional outburst. She's pretty sure her parents' souls live in her houseplant.

Alan (Stepfather) – Short-tempered but reliable. He wants to be there for his wife and stepchildren, but he doesn't always have the emotional tools to offer proper support. He loves both of his stepchildren, but doesn't get along well with Wayne, who he thinks has a bad attitude.

Wayne (Son) – Iconoclastic but unambitious. The only atheist in the family, he is prone to wallowing in his sorrow, and he misses his grandparents dearly. While he finds the tradition comforting, he is the most likely to take issue with anything he perceives as superstition.

Barbara (Daughter) – Selfless but reserved. She is primarily interested in keeping the peace and avoiding family conflict. She does her best to take care of everyone, but keeps her feelings to herself unless pushed.

The Plant (Grandma and Grandpa) – Traditional but loving. Very Catholic. They want what is best for everyone in the family, whether or not the family members in question agree about what is “best.” They can also grant wishes.

Sequence of Play

The game takes place across four years of Christmas Eves. During each year, the following script should be followed:

1. Gathering. Walk around and make small talk, talking about the events of the past year. During the first year, the conversations should focus on the loss of Grandma and Grandpa; in subsequent years, the conversations should focus on the events of the year. During this phase, the Plant player should walk around and pay attention to the details of the conversations. If they wish, they may touch the shoulder of another player, which indicates that the living family member feels the influence of Grandma and Grandpa, and should shift the tone or subject of the conversation as appropriate. When the Plant player feels that conversation has hit a lull (or after about five minutes), they should turn on a flashlight (or in the absence of a flashlight, flick the lights on and off; when another player notices the light, they should mention that the first star has appeared, which leads to the next phase of play.
2. *Oplatek* ritual. This is a common Eastern European Christmas Eve ritual. The *oplatek* is like a large communion wafer, and while there are many variations on the ritual, for the purpose of the game, it works as follows: the host (in this case Jean), splits the wafer in four pieces, and distributes them to every family member. Then the family members go around to each other member of the family, expressing a wish for that family member in the coming year and sharing a piece of their *oplatek*, which their relative eats. The relative then reciprocates with a wish and a piece of *oplatek* of their own. The family members exchange a sign of affection (a hug or kiss on the cheek). The Plant player should pay close attention to the wishes made. Once all players have exchanged wishes and wafers with every other player, they may sit, and dinner may begin.
3. Grace. The players sit down at the chairs, leaving the traditional empty seat for unexpected guest (the Plant player can sit in this chair or stand near it. Whatever feels comfortable). The person playing Jean will say grace, or ask someone to do so. Each character should say grace once during the course of the game. Grace is a short prayer of thanks before eating. Players may improvise their own short prayers, or use the traditional Catholic prayer:
“Bless us, O Lord, and these Thy gifts, which we are about to receive from Thy bounty, through Christ our Lord. Amen.”
4. Time passes. Based on the wishes expressed, the Plant player should give a brief summary of the major events of the next year for each player, and for the family as a whole. The Plant must grant at least one wish for each family member; this is their Christmas gift to their loved ones. Keep in mind, however, that while the Plant loves every one of its living relatives, its values are more traditional, and may be different from those of the family members; as such, “monkey’s paw” wishes that fulfill the letter, but not the spirit, of the wish are acceptable and encouraged. Keep in mind, however, that the end result of the wishes must genuinely be what the Plant considers “best” for their loved ones.

This sequence of play repeats for four years; at the end of that time, the family is getting ready to move, and has to decide what to do with the plant, which is beginning to die. They may choose to give it some sort of memorial, or try to bring it with them, or just throw it in the garbage. Regardless of what they do, the plant’s magical energy dissipates. Grandma and Grandpa have done all they could, and are now truly gone.

Variants

The game can accommodate interested strangers who wander by; hospitality is always encouraged! Ask newcomers about themselves, and let them pull up a chair.

The game can also accommodate more than four players; feel free to create aunts, uncles, cousins, siblings, or anyone else who might show up for Christmas Eve dinner. All they need is a sentence or two about their personality and relationship with the rest of the family.