

Glamorous Night



An *Ars Magica* larp about mind control by Jon Cole

In the old, old, half forgotten times, magical beings spin helplessly through realms of music and magic. Tragic are they! These wizards, fae, humans, and magical animals do not see that they already possess the power to change themselves. To take control of their vulnerable situation, each group dominates the minds of the others in turn, each more wickedly than the last. Mind control scars both the bound and the bonder, but each has a chance to heal. In the end, only True Love can redeem them and break their bonds. When they have the chance to escape, will they want to?

Glamorous Night is about hurting others, and having a chance to redeem yourself. It is an abstract, mostly non-verbal game that is played to music. Players use two movement techniques to resolve their character's conflicts: mutual spellcasting and mind control. Players will be on their feet and moving during most of the 2.5hr workshop and the 90 minute game. The setting is *Ars Magica*, but no lore is needed to play.

Basic Stats

10-40 players

1 facilitator

4 hours

Equipment: Speakers that can fill the room with sound, computer with streaming music service, this document printed out, ribbon, scissors, a 3 by 4 inch badge holder for each player, painter's tape, writing utensils, pink paper, yellow paper, and blue paper.

Transparent Content

This content is pervasive and hard to avoid:

Mind control, misuse of power, emotional manipulation, characters with a history of trauma

This content is present but players can use calibration tools to avoid it entirely or control how they approach it:

Romance, being a victim of violence

This content is not a part of this game:

Sexual violence

How to use this document

As facilitator, the first sections are for you to read by yourself to learn the techniques and how to play. Nothing before the scene guide needs to be shared with players, though none of it is secret either. The scene guide is the framework for the game and you'll use it during play. At runtime, you'll use the workshop section to teach the game to players. The Appendices are called out by name in the workshop script when they are used, and can be found at the very end of this document.

To use this document in play, print the following portions of it on A4 or letter sized paper:

- scene guide, double sided, black and white
- workshop script, double sided, black and white
- appendices, single sided, printed in color



Narrative Overview

Setting

This game is set in Mythic Europe, a version of medieval Europe where magic is real and all the folktales are true. This setting was first explored in the 1987 tabletop roleplaying game *Ars Magica*. You do not need to be familiar with *Ars Magica* to run or play this game; everything you need to know is contained herein. If you do enjoy the fantasy setting, collaborative play, or creative magic system you will find analogs for all three in the tabletop game.

Story and Theme

In *Glamorous Night* powerful magical beings go on an accidental journey between realms. Each character enters play with a memory of time when they felt overwhelmed, out of

control, and alone. The beings are tempted to use powerful mind control magic to feel a sense of safety during their unpredictable journey. The characters enflame each other's resentments with mind control until they discover that their accidental journey is partially their own fault. Once they escape, the characters have a chance to grieve their transformed life. At the conclusion, each being can redeem themselves by using True Love to sunder the bonds of mind control and set others free. Finally, each character decides which of the three realms they will make their new home, and says goodbye to their travelling companions.

Structure

This game is played to music and every few songs the facilitator reads a scene prompt aloud. The prompt indicates which of the four groups currently has the power to create new mind control bonds. Each group has two scenes where they can create mind control bonds. Once a bond is established, a character can call on it to control another at any future point during play.

Play Style

Glamorous Night pushes the boundaries of what many people understand a game to be. The author created it to bring an extremely visceral, physical quality to the world of *Ars Magica*. This game is abstract, movement-based, focused on emotions, and largely non-verbal.

Abstract

As an abstract game, characters' movements and actions are intended to feel real but not look real. A pitched fight might not appear that way from the outside, but to the people involved it should feel like a life or death struggle. This means that players might not be able to tell what others are doing by looking at them. This lends the play experience a dreamlike quality, where two people might have an interaction and come away with different ideas about what happened.

Movement Based

Conflicts in this game are resolved through two movement techniques rather than words. The two techniques are simple enough that anyone can learn and begin using them to tell an emotional story.

Largely Non-Verbal

This game can be played without any normal conversational talking. Players can hold hands and touch heads to speak freely, but it isn't the center of play.

Movement Techniques

The two movement techniques are the way that players resolve their character's struggles, evolve their character's emotions, and create a story. Because as facilitator you will teach these techniques to players, here is an in-depth look at how to use them.

Ars Acclinari

The Art of Leaning In is a technique purpose built for this game based on contract improv. It represents mutual spellcasting, other egalitarian magical interactions, and moments of genuine human intimacy. It's what players will do most of the time during play. It feels like playful, mutual exploration so characters have a clear counterpoint to the choice to use the coercive magic.



Basics

By default this technique uses the following body parts: arms, shoulders, back, torso, and hips. Players can expect to touch and be touched on these body parts. The baseline rules for this technique are for players to stay in contact and share weight. Players maintain contact with one another using aforementioned body parts, and do so while moving together. To share weight players lean into one another so that each individual is off balance, held up by creating a shared point of balance between the two. Sharing weight makes it easier to

stay in contact and allows the two players to move together as one around their shared point of balance.

Players begin by making side arm contact with one another, where the players lay the the outside edge of their forearms and the backs of their hands against one another. With this point of contact established, players lean in to create the point of shared balance. There are no leaders or followers in this technique. Instead, players feel and respond to the other's movements, at times initiating changes and at other's reacting to their partner's. Players explore this technique by mixing and matching the following elements:

1. How they move around the space. This is done by changing how much weight is poured into the partner and the partner's reaction to it.
2. Where they make the point of contact. Players can change which body parts are making contact by rolling their body, sliding along a partner's body, or replacing one limb for another.

Players move together with Ars Acclinari until they feel that their character has evolved how they feel about their movement partner. Other valid reasons to stop are when it's clear that the character relationship is not changing, the players feel a sense of completion, or the players feel physically exhausted.

To learn about the basic movements in more detail and see examples, watch the 12 minute tutorial video at bit.ly/arsacclinari.



Beginning Ritual

The beginning ritual gives players tools to build shared meaning into their Ars Acclinari movement.

1. A player invites another's participation by making eye contact and bowing. While bowing they hold their forearm in front of their body, offering it's outside edge as a place to connect for the other.
2. If the person they invited accepts, they mirror the bow, maintaining eye contact. Then close to place their the outside edge of their forearm against the person who invited them.
3. The two maintain eye contact and share at least one deep breath.
4. The two take turns offering one word at a time to describe what the shared movement will be. This is a "yes and" exercise to build a shared meaning about what their characters are doing. Players go back and forth until someone declines to add another word, at which point they can begin their Ars Acclinari movement together.

Ending Ritual

The ending ritual allows player to reflect and integrate any changes they've experienced while moving together. It is very similar to the beginning ritual, except for the reason that players share one word at a time.

1. To end their shared movement, the players break apart. They face each other and bow with eye contact, as before.
2. They close to touch forearms, as before.
3. Players share at least one deep breath while maintaining eye contact, as before.
4. The two take turns offering one word at a time to describe how they feel about their relationship. The characters might feel completely different things about one another, players can freely contradict one another's emotional reality. Players go back and forth until someone declines to add another word, at which point the ritual is complete.

Advanced Uses

These advanced applications of the technique are intentionally withheld from the workshop, both for time and so that players can discover them in play.

- Players can connect and move with two or more others at the same time.
- Players can move in ways that aren't taught, as long as they stay in contact. For example, both players bring their bodies down to the floor.



Ars Rego

The Art of Direction is a technique created by Maria and Jeppe Bergmann Hamming for the larp *Spellbound*. Based on rumba, this movement technique is used for mind control. It feels like a seductive domination of will, so players can lose control to dark sexy magic while still feeling very safe.

The technique uses a leader and follower role. In the workshop, every player will learn both roles because every character will both bind others to their will and be bound by others.

Basics

The leading role holds up their left hand, palm facing the following role. The follower establishes the connection by playing their right hand palm to palm against the leader's. When the leader moves their feet the follower matches their movement, both by watching the leader and by feeling the movement translated through the leader's arm. This technique is best and most enjoyable if leaders and followers play with strong eye contact. While connected, a follower is asked to trust their safety to their leader. For example, they don't need to look behind them while moving backwards because the leader is watching that space for them.

A leader can direct a follower's movement at a distance. Standing a few feet apart, leader and follower hold their hands up as if making palm to palm contact through an invisible column of air. By watching the leader closely, a follower can match the leader's

movements. It is as if the space between their hands is instead a firm connection that the follower can be propelled by.

To establish a connection at a distance a leader makes eye contact with a follower and raises their left hand. The follower maintains eye contact and raises their right hand as if to place it against the follower's. A leader can dismiss the connection at any time by dropping their hand. With practice this connection can be established or dismissed very quickly, and leaders and enjoyably 'catch' and 'release' followers with increasingly subtle gestures.

A leader can draw a follower they are connected with closer to them by turning their own palm towards themselves and making a dragging or beckoning motion. The emphasis or speed with which they make this gesture can suggest a speed of the expected movement in the follower. A leader cannot push a follower backwards, except by the leader moving themselves forward and the follower reacting to maintain the established distance between their hands.

To supplement your understanding of the basic movements watch Maria and Jeppe Bergman Hamming, the designers of Ars Rego, explain how to use it: bit.ly/arsrego

Binding Ritual

Who leads and who follows in a particular mind control bond is established in a ritual.

1. The player who wants to lead establishes eye contact and raises their left hand.
2. The player who would follow either approaches to connect palm to palm with their right hand. Or they opt out of this dynamic by not making hand contact.
3. While maintaining palm to palm contact the players negotiate the mind control relationship out of character, starting with the person who would take the following role asking for what they require for their character to be bonded. At any time either party may withdraw their hand and decline the bond relationship. When both players agree, the spell is struck.
 - a. Some examples of requests a player might make: "We have to fight using Ars Acclinari first" "You have to seduce my character first" "Your character has to make me all kinds of promises which they will definitely break" "It would be really bad if I tripped on something moving backwards so I want you to promise me that you'll be extra careful about that."
4. While maintaining continual contact the leader uses a piece of ribbon to symbolically bind the follower's wrist or finger. For ease and comfort, the leader might move the follower's hand to their shoulder, chest, collarbone, or just keep it in hand while tying the ribbon.

The power to create a new mind control bond rotates between the four groups (wizard, fae, human, or beast of virtue). Only one at a time has this power and sometimes no group can create new bonds. However, an already established mind control bond can be called upon at any future time.

Unbinding Ritual

Ending a mind control relationship usually only happens in one scene near the end of play. In that scene, any character may invoke the power of True Love, platonic or romantic, to break any bond of mind control. The game trusts the players' dramatic judgement about this and does not place many limits on how True Love works or who it works for. During that scene players can choose to break bonds that they are in, or that others are in. The only other way characters can be unbound is when a leader character voluntarily releases their follower, which can happen at any time.

To unbind, the player invoking True Love makes continual contact with the follower player while removing the piece of symbolic ribbon that binds them to a leader. Players are encouraged to play with strong eye contact while they do this. A follower character who is unbound is invited to play out a powerful emotional reaction as everything they've done while under control is cast in a new light. They might feel relieved and liberated at their freedom or horrified at their actions. The release of a bond is an opportunity for the leader to take another look at their actions and experience remorse, or frustration at the loss of a useful tool. Players can really take their time with an unbinding, as it can be a big moment for a character's arc.

Advanced Uses

These advanced applications of the technique are intentionally withheld from the workshop, both for time and so that players can discover them in play.

- A leader can connect with and move multiple followers at the same time.
- A leader captures or controls their follower with increasingly subtle gestures.
- A leader 'steals' a follower out of Ars Acclinari or another Ars Rego interaction.



Other Elements of Play

Character via Movement Constraint

Every character in Glamorous Night comes with movement constraints. These constraints mean that every character moves in a unique way and that players have an alibi so they don't have to worry about dancing well. Below is a description of the ten styles that go into each constraint. Most styles are intuitive to players and need no explanation, with the exception of the last four.

- **Heavy:** emphasis on downward movement, as if weighted by rocks, burdensome
- **Soft:** gentle, lack of emphasis in movement, high inertia
- **Hard:** sudden movement, jerks and stops, unyielding to others
- **Fragile:** cautious whether moving fast or slow, shakey or weak
- **Controlled:** bounded, purposeful, mindful of others, gestures are isolated from body
- **Flowing:** free, smooth or rippling motions, gestures move through whole body
- **High Status:** chin in the air, disregards others, regards others coolly, haughty
- **Low Status:** cringing, bent over, avoids eye contact, stays out of others' way
- **Echo:** mirroring others' movements whether copying wholesale or borrowing elements
- **Divergent:** contrasting others' movements which might clash with or compliment them

Each character's movement constraint is a unique set of two styles. For example, the wizard character Magical Theorist moves in a High status and flowing way. Some characters have a seemingly contradictory set of constraints, such as the hard and soft movements of the human character Ousted Society Maven. In those cases, players are encouraged to find a way to combine the two or to alternate between the two ways of moving.



Music

This game is played to music to give the players something more to inspire their movement. The facilitator needs to collect a playlist of the songs listed below, or use one that has been arranged already on Spotify at bit.ly/glamorousmusic. The Scene Guide shows which scenes correspond to which songs.

Artist	Track	Album
Brian Eno	Discreet Music: Part I	Eno: Discreet Music
Richard Strauss, New York Chamber Symphony, Gerard Schwarz	Divertimento, Op. 86 (After F. Couperin): III. Le tic-toc-choc La Lutine	The Gerard Schwarz Collection
Bloc Party	The Prayer	A Weekend In The City (Re-release)
Alexandre Desplat	Farewell to Christopher	The Imitation Game (Original Motion Picture Soundtrack)
Angèle Dubeau	Divenire	Ludovico Einaudi: Portrait (Deluxe Edition)
Gnarls Barkley	Storm Coming	St. Elsewhere
Batzorig Vaanchig, Auli	Hunnu Guren	Hunnu Guren
Camille Saint-Saëns, Ensemble Musique Oblique	Le Carnaval des animaux: Aquarium	Saint-Saëns: Le carnaval des animaux
Beach House	Myth	Festival
Lustmord	Primordial	Kraków
Peter Gabriel	Digging in the Dirt	New Blood (Special Edition)
John Corigliano, Esa-Pekka Salonen, Philharmonia Orchestra	I. Cremona, The Red Violin	The Red Violin-Music from the Motion Picture
Sonata Arctica	Reckoning Day, Reckoning Night	Reckoning Night
Mica Levi	Love	Under The Skin (Original Motion Picture Soundtrack)
Tim Heintz, Charlie Bisharat	Whirlpool	American Rivers
Little Symphony	Gaia Sagrada	Gaia Sagrada
Sigur Rós	Untitled #1	Vaka
Sleeping At Last	Atlas: Hearing	Atlas: Hearing
Vienna Teng	The Hymn of Acxiom	Aims
Max Richter	On the Nature of Daylight	Disconnect (Original Motion Picture Soundtrack)

Between songs each change of scene should include the following two tracks as an audio signal to players.

Artist	Track	Album
November 5	5 Seconds of Silence	Genes of Our Fathers
Halloween FX Productions	Magic Spell	666 Scary Halloween Sounds: Ghosts, Witches, Monsters, Zombies & Haunted House Sound Effects

Scene Prompts and “Mark my words”

The facilitator introduces each scene to players by reading a short piece of text aloud. The text is generally meant as inspiration not direction. If players know where they are going with their character's arc they can feel free to ignore the prompt. The exception to this is any statement preceded by the phrase “Mark my words”, which is used to signal any new rules. New rules are always shared twice, at the beginning and end of the prompt. All of the scene prompts, as well as additional instructions specific to each scene can be found in the scene guide later in this document.

Power to Create New Bonds

The power to create new bonds rotates between the four groups (wizards, fae, humans, or beasts of virtue). Each group will hold the power to create bonds for two scenes that last seven minutes each. The facilitator lets players know who can create bonds by reading it from a scene prompt and by posting a sign.

Number of Bonds

Players can form as many mind control bonds as is interesting to them, though advises them there are diminishing returns the more they have. The workshop encourages players to have at least one bond where they lead and one where they follow. A character who is only in control or only controlled by others is boring.

Talking

The purpose of talking in this game is to build great stakes for when they use the movement techniques. Talking does not resolve any conflicts, that's the exclusive domain of the Ars Acclinari and Ars Rego.

To talk freely, players hold hands and touch heads. That might be forehead to forehead or side by side. Some players will talk a lot while playing this game and some won't won't talk at all. Both are okay.



Reference Wall

In the Appendices are more than twenty full-page signs for the facilitator to post in the play space on an easily visible wall. These signs summarize the most essential rules for play. Most players don't need the references, but the few who do really appreciate them. At the top of each sign there is a small-font instruction for how it should be posted. Or, facilitators can reference the photo below.





How to Run this Game

Recruit an Assistant GM

If you can, recruit an assistant GM to make sure that during the workshop everyone can practice in duos. For example, if there's an even number of players the assistant gm will participate in the workshop without a practice partner. Otherwise, they are just another player.

If there's an odd number of players, the assistant GM participates in the workshop so everyone has a partner. Otherwise, they are just another player.

Pacing Tips

The workshop is long and needs to be run on a relatively tight timetable. In just 2.5 hours players workshop characters, practice two different movement techniques, and calibrate play. The two tools at your disposal to keep this game running on time are:

- Give players only a little while to practice. The movement techniques are intentionally taught one small piece at a time in the workshop document, most people only need a minute or less of practice with each piece to learn *Ars Acclinari* and *Ars Rego* competently.
- Take timed breaks and do not extend them. For example, when you give the group a 10 minute break, set a timer and start the workshop again when it goes off. Especially for large groups, there will always be a few people who return late. Start without them and they'll be able to catch up.

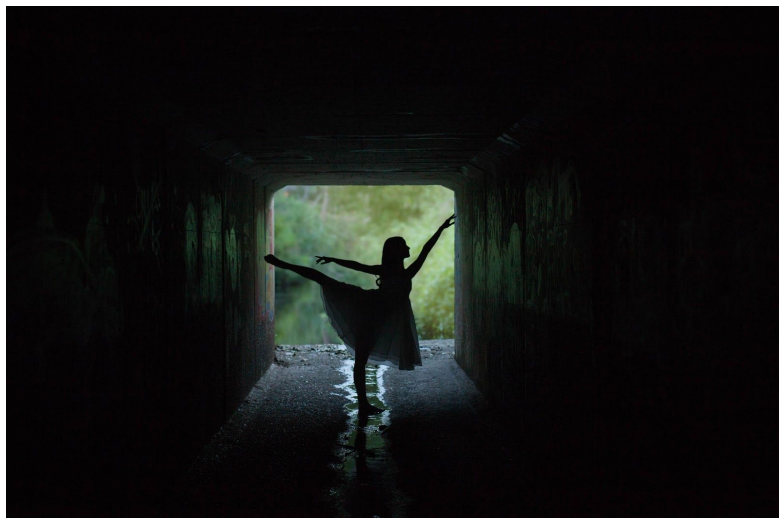
Practice Scene Prompts

The facilitator reads the scene prompts aloud to players one time only. Take the 10 minutes needed to read the scene prompts aloud to yourself, so you can more confidently and clearly give players information they need during play.

Most scene prompts take about 40 seconds to read aloud, which is slightly longer than the playlist's buffer audio track of rushing wind noises between songs. You will need to pause the playlist playback when you read the scene prompt.

The D-Word

Glamorous Night is a game where players dance to music. However no player-facing materials and no part of the workshop makes any reference to dancing. In the author's experience, there are people who think they can't dance and feel inhibited when asked to do so. For that reason, this game shies away from that language even though the techniques are firmly rooted in partner dance styles. The author considers it a guiltless lie by omission. Individual facilitators can decide when to utter the d-word, if at all.



Facilitator Attitude

As facilitator, your mood and attitude can suggest things about the game to your players. Try carrying yourself as calmly as you can. At any point, you can take a deep breath and make sure you're not holding unnecessary muscle tension in your body. Players will subconsciously notice this and relax a little as well.

Watch for opportunities to notice and affirm when players advocate for themselves. The first time someone sits down, asks for an accommodation, or asks for a break take the opportunity to publicly thank them for taking care of themselves. This underscores the principle that the players are more important than the game and helps everyone trust the group more.

When players ask questions, thank them for doing so. Rarely, someone will have a question so specific it's best to answer it one on one during a break or while others are practicing a movement.

Doing expressive movement in public can be intimidating for people, so concretely affirm the movements that people make. As people are practicing, take a little time to affirm individual players when they are doing the techniques correctly. Be as specific as possible. When offering a correction, try to also point out something that the player is doing well.

How to Make Accommodations

Because this is a physically demanding game, some players may need to modify how they use the movement techniques in order to play. The workshop has a lot of language about how players should take care of themselves, so hopefully players feel empowered to ask for what they need. Even so, when a player requests an accommodation, thank them for advocating for themselves. Remind the player the overall purpose of the technique that's not working for them, and ask them how they want to use it differently. Accept whatever they say and ask what information others need to know in order to help the player use this accommodation.

An example: In the pre-game break a player approaches the facilitator to say that they have trouble standing for long periods of time and worry that this will mess up how they use Ars Acclinari. The facilitator thanks the player for saying something, and reminds the player that Ars Acclinari is about expressing feelings through movement and transforming them. The facilitator notes that any one can stop Ars Acclinari at any time, and asks the player how they want to use the technique differently. The player and facilitator brainstorm for a minute, deciding that Ars Acclinari sitting down can be similarly expressive as standing. The facilitator asks the player if they want an announcement made to the group that this player will use sitting Ars Acclinari a lot, or allow them to negotiate that with each new partner themselves. The player prefers to handle that themselves. Making this accommodation only took two minutes and helped the player feel ready to play rather than nervous.

Hack This Game

Different play cultures have different norms or access to different spaces. Facilitators will inevitably adapt this game to their environment, so here's some guidance for doing so.

Blackbox

If you have the privilege of running this game in a blackbox theater space you can add extra elements to take advantage of lights. Get creative, you have the author's blessing. In the final scene you might use three different spotlights, in addition the signs and verbal instructions, to show where characters can indicate their final destination. You might assign each of the four groups a color and wash the space with it when each group has their turn at creating new bonds.

Pre-Cast Characters

You can cast this game in advance and ask players to arrive in costume. Emphasize the importance of a costume that is comfortable to move in for long periods of time! Even if players receive their characters in advance, walk players through the memory meditation and relationship building exercise together. For communities who love a costuming challenge, you might assign each of the four groups a color and ask players to choose a look that includes that hue.

Calibration is Cultural

In the author's experience, North American communities of play prefer complete guidelines for engaging in play that involves a lot of physical touch, while European communities prefer that some guidelines be left implicit. Explicitness never hurts anyone, and is especially useful if players are from a mix of different play cultures. The author recommends facilitators use the physical safety and calibration workshops as written, unless they're running this game in a monocultural Nordic context such as Fastaval. If that's the case, a facilitator could choose to omit them completely. In that case, they wouldn't need the default boundaries signs or the pieces of colored paper.

Credits

Glamorous Night

Jon Cole

Ludography

[Spellbound](#) by Jeppe and Maria Bergmann Hamming

[White Death](#) by Nina Runa Essendrop and Simon Steen Hansen

[Ars Magica 5th Edition](#) created by Jonathan Tweet and Mark Rein•Hagen

[A Dance Through Irish History](#) by Matthias Kaalund Keller

[Sarabande](#) by Jeppe & Maria Bergmann Hamming

[The Temple of Dancing Sand](#) by Gustav Wengel and Matthias Kaalund Keller

[My Jam](#) by Jeff Dieterle and Eric Mersmann

They Say You Should Talk To Your Plants by [Raph D'Amico](#)

POP! by [Alex Roberts](#)

Succumb: A grotesque Playground Game Where the True Monster is Self Love by [Alex Rowland](#) and Brodie Atwater

[Beyond the Barricades](#) by Eva Wei and Rosalind Göthberg

[Primal Soup](#) by Mo Holkar

[Apocalypse World](#) by D. Vincent Baker and Meguey Baker

Bibliography

Laban movement analysis

[“Stages of Recovery”](#) by Jim Hopper

[“Phases of Trauma Recovery”](#) by Manitoba Trauma Information & Education Centre

J Li's [Roots essays](#)

Gestalt therapy

[InterPlay](#)

Contact Improvisation

[“Coloring for Colorblindness”](#) by David Nichols

Sparring Partners

Jeppe and Maria Bergmann Hamming
Nina Runa Essendorp
Tayler Stokes
Allison Danish

Dance Consultants

Jeppe and Maria Bergmann Hamming
Nina Runa Essendorp
Iva Vávrová
Janne Räsänen
Jamey Patten
Kai Knutson
Alex Rowland
Emily Troe

Character Consultant

Kevin McIntyre

Music Consultants

Tom Fendt
Cat Stuntebeck
with Emily Twardy, Ben Francis, and Katie Heilman

Psychology Consultants

Sherry L.M. Merriam, MA, LPCC
Dani Meir

Latin Consultant

Johannes Oppermann

Support, Feedback, Ideas

Alexis Clarksean
Tom Fendt
Arttu Hanska
Katie Heilman
Dani Hudrlik
Kevin McIntyre
Joshua Smith
Tayler Stokes

Proofreader

Emily Twardy

Danish Translators

Heroes from the Fastaval
Translator Task Force
Lysander Kristian Slyngborg
Troels Ken Pedersen

Synopsis and Preview Feedback

Louise Floor Frellsen
Niels Jensen
Marjaana Karttunen
Lars Kroll Kristensen
Larry Lade
Simon James Pettitt

Katherine Shane
Tayler Stokes
Emily Twardy

Video Assistance

Stephanie Zellers
Meg Schley

Supportive Communities

[Larp House](#)
[Make a Scene Festival](#)
[Contact Improv Twin Cities](#)

Outside Playtest

Organizers

Kristen Patten
Cat Stuntebeck
Justin Alexander
Peregrin Lorimer

Playtesters

Leo Avalon
Xai Causey
Holly Cook
Deborah Bojar
Julie Diewald
Elizabeth Douglas
Shari Corey
Tom Fendt
Ben Francis
Robin Gee
Alexa Kirchner
Josh Krehbiel
Dan Loos
Rachel Loos
Peregrin Lorimer
Jan-Willem Maessen
Jon Marcus
Michi Marks
Ken Marks
Laura Martinez
Kevin McIntyre
Sherry L.M. Merriam

Matt Mitchell
Willow Palecek
Jamey Patten
Kristen Patten
Anna Roussanova
Meg Schley
Katherine Shane
Cat Stuntebeck
Cat T
Emily Twardy
Allen Voigt
Stephanie Zellers

Images

Cover by by [Yash Raut](#)

1881 Fairy Land Painting by
Gustave Dore (CC0 1.0)

Images of contact improv are
by [Charlie Llewellyn](#) (CC
BY-SA 2.0)

Glamorous Night gameplay
by Jon Cole, used with
permission of subjects

Image of hooded figure in
trees by [Miriam Espacio](#)

Image of illuminated figure in
forest by [Yash Raut](#)

Image of people touching
heads by [Jack Sharp](#)

Titania, illustration for Act II,
Scene ii, A Midsummer Night's
Dream by Edwin Austin Abbey
(CC0 1.0)

Image of dancer in tunnel by
[Kyle Head](#)

Group icons by [Lorc](#) and
[Delapouite](#) (CC BY 3.0)

Software Used

[Google Docs](#)
[Scribus](#)
[ScribusGenerator](#)
[Game-Icons.net](#)
[Affinity Suite](#)

Scene Guide

Find the playlist at bit.ly/qlamorousmusic

#	Scene	Song	Read Aloud Prompt	Facilitator Action
0	Exercise: Walk Into Character	Discreet Music: Part I		Instructions for this exercise are in the workshop script.
1	New Meetings	Divertimento, Op. 86 (After F. Couperin): III. Le tic-toc-choc La Lutine	<p>Mark my words, once this scene is done I'll pause for you to ask any questions.</p> <p>A group of powerful beings enters a mundane community's solstice celebration. Who are these others? Can you trust any of them? Who might hurt you here?</p> <p>Mark my words, after this scene you can ask questions.</p>	<p>After the scene, tell players that you'll give them 5 seconds after every scene to pause or wind down their movement. They can use that time to reflect on what's been happening with their character's emotions. Tell players that if they haven't used Ars Acclinari to transform their character's emotions, to give it a try in the next scene.</p> <p>Then ask players what questions they have about how scene prompts work.</p>

2	Ambition	The Prayer	<p>It's time to pursue your ambitions. Who among the assembled has what you're looking for? Can you rekindle an old relationship or form a meaningful new one?</p> <p>Everyone knows that in the mundane world, ancestry is destiny. Should you wish to change your fate, it will require much luck and great efforts.</p>	
3	Eruption	Farewell to Christopher	<p>There's some underlying emotion that you've been holding inside. What is it? During this scene, let it build up and spill out, splashing onto whoever is near.</p>	<p>Prepare the sign "Beasts of Virtue can create bonds" for posting.</p>
4	Hush	Divenire	<p>Mark my words, the Beasts can create bonds.</p> <p>The Beasts of Virtue reveal that they brought a large source of raw magical power. The source cannot be seen, but rather felt as it's fluctuating aura washes through the celebration. Perhaps the aura explains why everyone has been so emotional.</p> <p>Using the source the beasts seek to calm everyone's heightened emotions. Can they be trusted with this power? For those subject to the whims of the beasts, do you beg for assistance, resist their control, or offer your own mundane help to others?</p> <p>Mark my words, the Beasts can create bonds.</p>	<p>As the scene begins, Post the Beasts sign somewhere visible to players and easy to reach for you.</p> <p>Prepare the sign "Wizards can create bonds"</p>

5	Hubris	Storm Coming	<p>Mark my words, the Wizards can create bonds.</p> <p>Never try to outshine a wizard. The Wizards take possession of the source by means fair or foul. By harnessing this magical energy they risk washing the whole celebration into another realm. How do you feel about the manipulation of obviously dangerous magic? It might be paralyzing, something to escape, or oppose.</p> <p>Mark my words, the Wizards can create bonds.</p>	<p>Replace Beasts sign with Wizards sign as the scene begins.</p> <p>Prepare the sign “Humans can create bonds”</p>
		Hunnu Guren		
6	Dream World Denial	Le Carnaval des animaux: Aquarium	<p>Mark my words, the Humans can create bonds.</p> <p>Because of the Wizards’ hubris, the assembled are washed into the dreamworld between realms. Trapped here in the dreamworld, you might never return home. Numb your hopelessness however you can. You might lose yourself in sex or sharing intoxicants. Humans, if you can find your satisfaction here, maybe you never need to leave.</p> <p>Mark my words, the Humans can create bonds.</p>	<p>Replace Wizards sign with Humans sign as the scene begins.</p> <p>Prepare the sign “Fae can create bonds”</p>
		Myth		

7	Bargaining	Primordial	<p>Mark my words, the Fae can create bonds.</p> <p>The assembled wash into Arcadia, the home of faeries. In Arcadia, promises are power. Maybe you can get out of here if you have the right friends and strike the right deals.</p> <p>Mark my words, the Fae can create bonds.</p>	Post Fae sign as the scene begins.
8	Projection	Digging in the Dirt	<p>The Wizards manage to wash the group into the Magic Realm, where thought and memory create reality. In this realm become entranced by memories from your past, whether that's from earlier today or a decade ago. Project those memories onto your companions now. Reenact old dynamics or punish someone for the actions of another. For those subsumed, lose yourself in another's story, resist but fail, or hang back and watch the horror unfold.</p>	<p>Remove Fae sign as the scene begins.</p> <p>Prepare both the Wizards and Fae signs.</p>

9	Give Up	I. Cremona, The Red Violin	<p>A few of the assembled have not yet been bound to another's will, which makes them desirable prey indeed. Mark my words, if you only have bonds where you are the leader, raise your hand now. Mark my words, If you only have bonds where you are the leader, raise your hand now.</p> <p>Look around, and take note of those who have not yet experienced the sweet release of subjugation. You can put your hand down now.</p> <p>Mark my words, BOTH Wizards AND Fae can create bonds.</p> <p>It's time to be defeated. Deny that you have any power here and languish in giving up. Or give up the idea that you are a force for good, that you care about the people around you. Use others and be used; there's no need to hide that naked fact anymore.</p> <p>Mark my words, both Wizards and Fae can create bonds.</p>	<p>Post both the Wizards and Fae signs as the scene begins.</p> <p>Prepare the Humans sign.</p>
		Reckoning Day, Reckoning Night		

10	Guilt and Shame	Love	<p>Mark my words, the Humans can create bonds.</p> <p>It's time to end your journey and return to the mundane world. As you leave, recognize that some of the pain you've endured is of your own creation. You might wallow in guilt and shame, or force others to feel the guilt and shame you think they should.</p> <p>Mark my words, the Humans can create bonds.</p>	<p>Replace the Wizards and Fae signs with the Humans sign as the scene begins.</p> <p>Prepare the Beasts sign.</p>
11	Restful Glen	Whirlpool	<p>Mark my words, the Beasts can create bonds. Mark my words, no one can use mind control except the Beasts.</p> <p>The Beasts helped everyone escape. In the safety of a sacred glen, it is time to rest. When you are no longer profoundly at risk from others, who do you choose to connect with? Does affirming your relationships provide you any rest after what you've experienced?</p> <p>Mark my words, only the Beasts can create bonds or use mind control.</p>	<p>Replace the Humans sign with the Beasts sign as the scene begins.</p>
		Gaia Sagrada		

12	Loss	Untitled #1	<p>Mark my words, anyone can use mind control but no one can create any more new bonds.</p> <p>Your journey is over and you survived. You have lost so much on the way. In light of that loss are you grieving, defeated, or jealous of those who fared better than you?</p> <p>Mark my words, anyone can use mind control but no one can create any more new bonds.</p>	Remove the Beasts sign.
13	Choice	Atlas: Hearing	<p>Mark my words, during this scene the power of True Love, whether platonic or romantic, can break the bonds of mind control for good.</p> <p>If you do break a bond, take your time with it and make the most of the aftermath. Remember that some beings won't be unbound, and that is tragic and beautiful in its own way.</p> <p>Mark my words, during this scene True Love can break bonds of mind control.</p>	Prepare the three realm signs: Magical Realm, Mundane World, and Arcadia.

14	Identity	The Hymn of Acxiom	<p>You have a chance to control your own destiny. If your bonds were broken, who are you now that you are unchained? If you remain bonded, who are you now that this bond will follow you for the rest of your days? Either way, find the relationships that will carry you forward.</p>	<p>Shortly before this scene ends, post the three realm signs around the room and far apart from one another.</p> <p>Open the workshop script and look over the After Game header.</p>
15	Goodbye	On the Nature of Daylight	<p>Mark my words, in the final scene you choose which of the three realms to make your new home.</p> <p>As you approach your journey's end, three realms stand open to you: The Magic Realm, where thoughts are reality. Arcadia, where promises are power. And the mundane world, where ancestry is destiny. Choose one to be your new home, knowing you cannot return from it. Say your goodbyes, as this is the last time you will encounter those who pick a different destination than you.</p> <p>Mark my words, choose your new home by standing next to the sign for it when the song ends.</p>	<p>As you mention each realm, gesture to the sign for it.</p> <p>If players' energy is fading or the majority of people have settled on their final destinations fade out the music early.</p> <p>When the song is done, allow a few moments for stragglers to choose their destination.</p>
X	Derolling Meditation and Debrief		<p>Instructions for these exercises are in the workshop script under After Game header.</p>	

Workshop Script for Glamorous Night

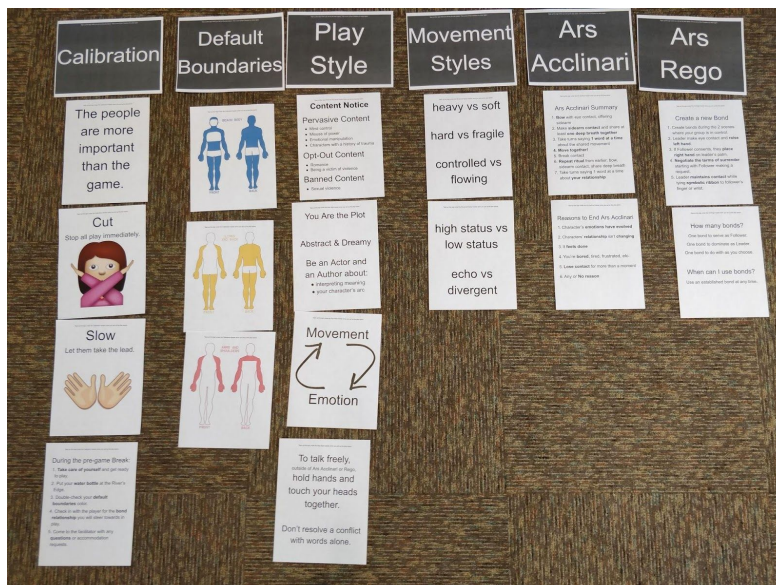
Before You Start

Advance Preparation

- Obtain the following equipment: Speaker system that can fill the room with sound, music playlist (bit.ly/glamorousmusic), the appendices printed out singled sided, ribbon, scissors, a 3 by 4 inch badge holder for each player, painter's tape, writing utensils, pink paper, yellow paper, and blue paper.
- Cut out the 45 character sheets.
- Cut up pink, yellow, and blue paper to make rectangles that are about 10 cm (4 inches) long. If you fold A4 or Letter sized paper three times and cut it into eight pieces, that will be the right size. Have enough rectangles so that each player can have their choice of color. If you don't have easy access to colored paper, index cards and markers are a fine substitute.
- Cut ribbon into pieces about 40 cm (15 in) long. Cut enough so that there's 3 per player.

Space Set Up

- Set up your sound system. Make sure that the sound is working and you are able to play the playlist (bit.ly/glamorousmusic).
- Tape up the signs from the appendix on an easy to see wall. The signs are references for players to use if they feel lost during play. At the top of each sign there is a small-font instruction for how it should be posted, or reference the image below. You may be able to deputize a player to do this for you.



- Put a few chairs on one side of the room, not right next to the speakers but with a view of the room. This area will be used for low-energy play when people need a rest. Post the River's Edge sign above it.
- Choose an area for everyone to store their water bottles in one place. Close to the low-energy play area is a good choice. If possible, have ready access to water available in pitchers or other means.
- Set out supplies for players: badge holders and ribbon cut into pieces about 40cm (15in) long. Also 10cm rectangles of pink, yellow, and blue paper (or blank paper with pink, yellow, and blue markers). You may be able to deputize a player to do this for you.
- Create a facilitator station for yourself, probably near the sound system controls. Keep things there that you'll need later such as the character sheets (separated into four piles by group), writing utensils, scene guide, painters tape, and the remaining signs.

Facilitator Attitude

Keep Pace Tight

- Only give players a minute or two to practice each part of the techniques.
- When give the players a break, time it and do not extend the break even if someone is late returning.

Help Players Feel Safe

- Project a calm attitude. Deep breaths.
- Thank players when they advocate for themselves or ask questions.
- Affirm players when they succeed at the techniques. Be specific.
- Favor the phrase "movement" over "dance", unless your players are confident in expressive physicality already.

How to Make Accommodations

1. Thank the player for advocating for themselves.
2. Remind them of the overall purpose of the technique. Ask them how they want to use it differently.
3. Accept whatever modifications they suggest. Ask what they want others to know about this accommodation.

Introduction

Tell players that *Glamorous Night* is a game about mind control and redemption, set in a mythical medieval world. It's an abstract and physical experience.

Warm up: Liege Line (5 min)

Tell players that you're going to play a fast game to introduce everyone and get warmed up. Ask players to form 2 lines of people facing each other. Ensure that players get close enough to the people on either side so they're touching shoulders. Players should be able to touch fingertips with the people across from them if they lean a bit. Tell players that they will take turns being a medieval monarch walking into the joust, and being celebrated by their loving subjects. This ruler is a monarch by divine right, in some ways they are superhuman and a parent to all. The assembled are eager for a blessing, a word, a touch of their hand.

The monarch will say their name, the crowd will go wild, the monarch will jog down the line trying to touch as many of their subjects as they can. When they get to the end they'll join the line and become an excited subject, because the next member of the royal family is about to introduce themselves at the other end of the line.

Facilitator, go first as the monarch to model how they try to touch as many of their subjects as possible. Once you're done cheer and seek high fives as a loyal subject. You may have to coach loyal subjects to bunch closer together or for monarchs to touch as many subjects as they can.

Briefest Possible Overview (5 min):

- The workshop is about 2.5 hours long. Play will be about 1.5hrs long.
- Share any relevant practical details players may need, such as where they can find water and bathrooms.
- Tell players that when you raise and open hand they should mirror you and stop talking. If the group can quickly become silent when you speak, things will stay together and on time. Take a moment to practice with the group and use it whenever you need to later in the workshop.
- This is a game where the most important communication through movement rather than with words. It's a physically active game and players can expect to touch other people, be touched, and get sweaty.
- Tell players that this is likely a different type of game than they've played before. Ask them to try not to make assumptions about this game based on what they know about other games, and instead meet it on its own terms.
- The setting is a version of medieval Europe where all the folktales are true.
- The story is about magic users unleashing mind control spells on one another and having a chance to redeem themselves after their wrongdoing.
- Tell players that each scene is set to music and as facilitator you will introduce each one with a brief prompt. There is no plot other than each character's changing emotions.

- The play style is introspective and abstract, as each character focuses on their feelings rather than affecting the world.
- Characters communicate their feelings by using two movement techniques that players learn in the workshop.
- Tell players that the people are more important than the game. In fact, it's so important, have players say it aloud together: "the people are more important than the game." That's a request for players to take care of themselves by advocating for themselves. It might look like modifying a movement to be better for their body, taking a break, leaving part way through. Tell players that they can help the group take care of each other by advocating for themselves.

Physical Preparation

Because this is a physical game, ask players to take off their shoes and socks. Bare feet are preferred for maximum traction and minimum damage from inevitable toe-stepping. Players should also remove any pointy or hanging jewelry.

The next part of the workshop is a brief lecture about the content, play style, and structure of this game. Players' first priority is to listen and take in the information about the game. If players are able to listen at the same time as they stretch out their bodies for movement, they should do both. While stretching for this game, it's especially important for players to loosen up the torso. Ask for someone with an established stretching routine to volunteer themselves as an example if others want ideas for how to warm up physically. Of course, if someone doesn't choose to stretch, that's perfectly okay too.

Transparent Content

Point out the Content Notice sign to players, it's under the Play Style header on the reference wall. Tell them that pervasive themes are things that players can't avoid in this game. Opt out themes are things likely to come up in play, but players who prefer to avoid it can use their words or safety techniques to direct towards another outcome. Banned themes are not a part of this game and shouldn't be brought into play. Give everyone a moment to read.

Tell players that the content notice may make this game sound super scary and intense. It can be an intense game, and they will slowly learn all the skills to play over the course of this workshop. The game will support them in choosing how intense to make it.

Play Style Briefing

Point players to the Play Style signs on the reference wall and talk through them one at a time.

You Are the Plot

Tell players that this game does not have an external plot. There are no secrets to uncover or puzzles to solve. Instead, the story is their character's changing emotions and relationships. Each character's internal personal world is the center of their story.

Abstract & Dreamy

Tell players that this game is abstract rather than representational. Their movements and actions are intended to feel real more than look real. There isn't any mime, so a pitched fight might not look like a fight at all, but to the people involved it should feel like a fight.

Tell players that when they look at everyone playing, they'll probably have no idea what is going on with anyone else. Two people might have an interaction and come away with different ideas about what happened. Players won't understand everything that happens and that's completely okay. Because there is not one fictional reality in this game, they are freed to actively interpret what's going on in a way that supports their character's story. So players can take a little time to watch the beauty around them.

This game operates like dream logic where events can happen multiple times or relationships can break apart and come back together with little explanation. Players have a big role in actively making just enough sense of their experiences to create a story for their character.

Be an Actor and an Author about Interpreting Meaning and Your Character's Arc

Tell players that both actor stance and author stance are important in this game.

- Actor means immersing in a character and discovering their story.
- Author means steering a character towards a strong story.

This game works best if players do a little of both. As an author they'll actively interpreting details around them to make meaning, as well as proactively steering their character towards the story they hope to tell. As an actor they'll remain open to meaning that their subconscious renders to them, and stay flexible about their character's story as they encounter others. Many people bias towards one or the other role, and players will have the best experience in this game if they use both

their Actor and Author skills when they make meaning from the actions of others and plot their character's narrative arc.

Emotion ↔ Movement

Tell players that this game focuses on characters who are always evolving their emotions and movement. Players will have the best experience if they let their emotions guide their movements, and if they let their movements transform their emotions. Tell players that if they are ever feeling lost in play they can come back to how they are moving or how their character is feeling. The way that players tell a story with this game is to evolve their character's feelings or movements.

Game Structure

Setting, Structure, and Story Summary

The game is set in a mythical version of medieval Europe where all the folk tales are true. Ask players if they have heard of a game called *Ars Magica*? It's in that world but no one needs any knowledge about the setting other than what they'll hear about today.

Remind player that this game is played to music and every few minutes the facilitator will pause the action to read a scene prompt. Tell players that the prompts are suggestions to give players something to grab onto, sometimes the prompts also contain rules for that scene.

The story is about 4 types of magical beings: Wizards, Fae, Magical Animals, and Humans. The beings go on an accidental journey between the mundane world, Realm of Magic, and Arcadia. While on the journey they use mind control magic on one another and have a bad time. At the end, only the power of True Love can break the mind control enchantments. Finally, each being has to decide which of the three realms they will make their new home.

Movement Techniques

Players can expect to spend the majority of play using one of two movement techniques. *Ars Rego* is for mind control magic. *Ars Acclinari* is for mutual magic, moments of intimacy, fighting, and just about anything that's not mind control. These two techniques help characters evolve their emotions. They are the heart of the game.

Talking

Tell players that in this game they shouldn't resolve any conflicts or character issues with words alone. Instead, they resolve conflicts using the largely silent movement techniques *Ars Acclinari* and *Ars Rego*. In this game the purpose of talking is to build great stakes for when they use the movement techniques or to share information that they can't communicate with the movement techniques.

To talk freely, players hold each other's hands. Not just one hand, both hands if possible. In that position players can talk as normal, though they should try not to resolve their conflicts with talking. Tell players to pair up in this position and briefly tell each other what they had for breakfast today.

After the practice, tell players that some people will talk a lot while playing this game and some won't talk at all. Both are okay.

Bonds Overview

Scene prompts give rules when each of the four groups can create new mind control relationships, called bonds. Each group will have the power to create new bonds twice during the game. Once a bond is established the person who controls it can command their follower at any time.

Because this is a game about mind control, players are encouraged to create one bond where they are in control and one where they are commanded by another.

True Love

True Love, platonic or romantic, has the power to break any enchantment, including mind control bonds. At the end of the game there is a scene where characters have the chance to use True Love to break bonds that they are in or that their loved ones are in.

Breaking a bond with True Love can only happen in that one scene, but other than that restriction, each player gets to define what that platonic or romantic True Love is for themselves. This game trusts players' dramatic judgement! Some will make decisions that imply that True Love can't set someone free unless it is mutual and selfless. Others will decide that one person's True Love for another is potent even if it is not returned. Both of these can coexist in this game and that's okay.

Take Questions

Ask players what questions they have about the structure of the game.

Character Creation

Movement Styles Lecture - Make this part quick!

- Heavy vs soft
- Hard vs fragile
- Controlled vs flowing
- high status vs low status
- Divergent vs echo

Tell players that every character has movement constraints. To be able to use their character they need a brief vocabulary lesson about different types of movement. Point out the signs under the Movement Styles header to the players. The movement styles are intuitive to many so you can speed through most of them.

Take a little more time explaining High status/Low status (moving like a high queen / lowly servant) and Echo/Divergent (moving like others around you / very unlike others around you). It's fine if people have a few questions but do not get bogged down here. Everyone will have a chance to try out these movement styles soon.

Briefing: The Four Character Types

Tell players that they will choose characters from this fantasy world based on medieval Europe. All their characters can do magic, including mind control magic. Magic being real changes history so players don't need to sweat the facts, except this one: Medieval Europe had plenty of people of color¹, lgbtq people², and people with disabilities³ as active members of society. If those identities resonate with players, those characters are welcome in this game and oppression of characters based on their identities isn't a focus of play.

Facilitator, get out the signs about the four types of characters that you withheld from posting on the reference wall. Have four volunteers read them aloud for the group.

Put a sign in each corner of the room. Ask players stand in the corner which they'd like to play most. The goal is to make roughly equal groups. To fill out an under-performing group, ask for volunteers from an overfull group.

¹ Erika Harlitz-Kern, "People of Color in the Middle Ages: A Primer to Support Diversity in Fantasy"

² Robert Mills, *Seeing Sodomy in the Middle Ages*

³ Irina Metzler, *A Social History of Disability in the Middle Ages*

Character Through Movement

Give each corner of players all the characters for that group. Tell players to spread them out so people in their group can see them all, and then each person chooses one or two. Players don't need to be fully committed to one character just yet. Tell players not to fill out any part of the character sheets yet.

Tell players they will choose which character they want based on how they move. Each character has a movement constraint which is a mix of two movement styles from earlier.

It's not required, but playing the first song from the playlist, Discreet Music: Part I, on repeat helps players feel less self-conscious while moving in the next part of this exercise.

Ask players to walk around among each other. Tell them to not pay much attention to others, this exercise is about their relationship to their own body. Instruct them to focus on how the body feels, noticing the floor under their feet, move their shoulders a bit and so on.

Ask players to try out the first part of their character's constraint. Give them 30 seconds or so, then ask players to try only the last part of the character's constraint. Ask players to try mixing them both for one minute! If the two styles on the same card seem contradictory, they can try alternating between the styles. To ensure players have a full range of flexible movement, tell players to try out variations one at a time: fast, slow, big, and small.

Do the same with the second character, with a shorter time limit. Tell players that they should not choose what character they will play, and to talk to you if they're having trouble choosing.

Tell players that there may come a time where their character's movement restrictions change in play. For example, if they gain a confidence they never had, or sacrifice their youth to cast a powerful spell. But they'll start with these constraints and most people will keep them the entire game.

Memory Workshop

Tell players that every character has a memory of a time that they felt overwhelmed, out of control, and alone. Because this game is about feeling out of control and having a chance to recover from it, this is an important element for every character.

The way they'll create the memory is through a guided meditation with a focus on pain in the body. If someone would prefer not to meditate, they can use this time to make up a memory and write it on their character sheet.

Lead players through the following guided meditation:

1. Stand or sit in a way that is comfortable for you to do with your eyes closed. Close your eyes, to the extent that you are willing and able.
2. Let's take three deep breaths together. Try to make the exhale longer than the inhale.
3. I'm going to give you 30 seconds to scan your body head to toe. What are you aware of in your body today? Notice both the itches and aches, as well as the areas of calm.
4. Focus on any aches or pains today. Dial into your largest physical pain at the moment. Go into it, notice everything about it.
5. Assign this pain a shape, a sound, or a movement.
6. When you're ready, quietly try out this shape, sound, or movement with your eyes still closed.
7. Use the shape, sound, or movement to imagine the experience where your character felt overwhelmed, out of control, and alone..
8. When you're ready, open your eyes. I have writing utensils for you to fill out your character sheet, including choosing ambitions.

Give players writing utensils and allow them a few minutes to fill out character sheets. Ask people to show you their custom ambitions if they write one in. Caution people who write ambitions about affecting the setting in big ways that they won't be able to make that happen in play. Tell players as they finish, they can fold up their character sheet and slip it into a badge holder with their name facing out.

Return to circle for character introductions: title, group, a sentence or two about their description or ambitions. These should be very brief, 30 seconds or less per person. Characters don't need pronouns, but players can mention them if they like.

Exercise: Relationships

Ask the players to walk around in the same way as before, not paying particular attention to others. Tell them to find their characters by moving with their constraints. Then start noticing one another. Then acknowledge or greet one another non-verbally.

Ask the players to naturally form clusters of three or four people. Once the groups are formed, tell them the characters in these clusters have positive relationships with one another. Tell players that the most important feature of each relationship is what emotions the characters feel when they interact. Players are welcome to start with emotion and derive the relationship from there, or do it the other way around. Share these two example relationships with them: "I feel an overwhelming need to protect

you. How about I'm your parent?" "I want my character to have a romantic partner. Can I feel overwhelming lust when we interact?"

One last note before players begin. Their relationships cannot start with True Love, platonic or romantic. If their relationship is going to become True Love, they will have to create that in play. Give players 2 or 3 minutes to create their relationships.

Tell players to return to walking around, and find an all new cluster. These characters have negative relationships, which might be naked animosity or unspoken resentments. Give players 2 or 3 minutes to create these relationships. Remind them to focus on the emotions their character has about the others.

Workshop Outline

Tell players that for most of the remainder of the workshops they will learn the two movement techniques, *Ars Acclinari* and *Ars Rego*. There will be a break before play where people can whip together a costume if they like.

Safety and Calibration Workshops

Physical Safety Lecture

1. Tell players to advocate for themselves and disengage from things that aren't safe for them.
2. Players are responsible for their own fall. Avoid putting themselves in a position that they can't safely fall out of.
 - a. Safe falling looks like rolling and spreading their weight out. Not catching self and instead using fleshy parts of body. Arms in, chin to chest.
3. Players should keep their landing gear open. That's their hands and feet, to catch themselves for little leans.
 - a. Don't enter another's landing zone, where they may fall to.
 - b. Don't grab or trap someone's hands while moving. If a player wants someone's hand, offer to take it instead.
4. This safety stuff can make it sound like this is a dangerous game, where people will be doing a lot of big leans and falls. Players only engage as much as they like, and no one needs to be at risk of a fall. Most people will start a little slowly, and ramp up how athletic their movement as their get more comfortable. It's totally normal for people's boundaries to change over play.

Safe Words and Calibration Exercises

1. The default expectations of touch for this game involve the head, arms, back, and legs. However there are tools that players can use to calibrate the touch they give and receive, so it's right for everyone. Using these tools is a way we can show that the people are more important than the game.
2. Introduce verbal and hand-sign Cut and Slow
 - a. Cut means "everyone stop right now". It's done by saying "cut" or crossing the arms across the body. If players notice someone use cut they should mirror it until everyone has stopped.
 - b. Slow means "let me take the lead" to the person you are addressing. It's done by saying "slow" or putting the palms out in front of the body.
 - c. These signals have both words and hand-signs so that they can be used flexibly.
 - d. It's better to have a whispered calibration conversation than to be unsure.
3. Tell players that they are the boss of their bodies. They set their own boundaries, for their benefit and for the benefit of everyone else too.
4. This game uses Bullet time consent for touch that someone hasn't already agreed their good with. That means when someone goes for a touch they make it slow and obvious so the other person have time to opt out of it using Slow. Demonstrate with a volunteer how the person who says "Slow" can accept, modify, or disengage. Take turns initiating touch with volunteer as you show this off.
 - a. Tell players they will take turns initiating a touch, obviously but silently. Their partner says Slow, then modifies or disengages. The initiator says "thank you". Players take turns at this for 1 minute.
5. It's totally normal for people's boundaries to change in play. We set our default boundaries right before the next workshop and again before game. Point out the three color-coded signs under the Calibration heading on the reference wall with the default boundaries options.
 - a. In this game players choose their default touch boundaries from these three. By displaying a piece of paper, a player let's everyone know they are generally all right with that level of touch. If someone wanted to touch them outside of those boundaries they'd use bullet time consent, to give enough time for someone to use Slow if they want to.
 - b. The two movement techniques this game uses were designed for yellow Limbs and Back level of touch, but players should choose whatever level is right for them.
 - c. Ask the group, can someone use Slow on something even if they have a color badge allowing it? (yes)

- d. Tell players to choose their color for right now. Remind them that they will have a chance to change it before play. Set out the pink, yellow, and blue pieces of paper if you have not already.
 - e. Tell players to tuck their piece of paper into their badge holder so that it visibly sticks up over their character title. Leave the remaining colored pieces of paper out where players can easily access them.
- 6. Tell players that even with Cut, Slow, and bullet time consent it's very common for people to make small mistakes. For example, a person might use bullet time consent while going to a touch, make contact, and then their partner says "Slow". When someone offers correction or uses Slow, the person receiving it thanks them and lets them take the lead.
- 7. Facilitator, if you want to do any photo or video documentation during play, ask for players' consent here.

Ars Acclinari

Ars Acclinari Principles

- 1. Ars Acclinari is the art of leaning in. In this game it's used to represent just about every mutual interaction. It's what players do most of the time during play. Ars Acclinari can represent conflict and fighting, or makeouts and sex. It can be casting a spell together, doing research, or any action taken mutually. Ars Acclinari is an important tool to evolve character's emotions and relationships.
- 2. Ars Acclinari movements don't look like what they represent, but they should feel right. So a magical battle using this technique won't look like a battle, but hopefully it will feel like one.
 - a. Book exercise: Mime reading a book for the players. This isn't what we do. Instead we express the emotional experience of reading that book. Demonstrate for 15 seconds, keeping your movements simple and expressive.
- 3. The purpose of Ars Acclinari is to take what a character feels about a relationship and evolve it. The shared movement lasts until their emotions have evolved into a new feeling, or players confirm their emotions aren't going to change just yet. Because evolving emotions are the heart of the game, we're going to do an exercise to practice that.
 - a. Tell players to pair up with someone they haven't worked with yet.
 - b. Tell players that in this exercise they'll be working in pairs for 2 rounds. For this exercise they'll just be paying attention to their partner, and they can ignore everyone else.

- c. Let duos spread out and choose an area for themselves, a little separate from others. Tell players to very briefly talk with their partner to determine which has the biggest pockets.
- d. The person with the smaller pockets goes first. They will enter the duo's shared space and sit or stand in any way they like. Don't decide anything else in advance, just choose a pose in the space.
- e. Let small pockets get situated, then ask them to notice how holding that position makes them feel or what emotions come to them in the pose. Ask small pockets to adjust their pose a little bit to try to enlarge that feeling.
- f. In a moment big pockets people can enter the scene to sit or stand, taking the first person into account. Big pockets doesn't pose in direct response to small pockets, but is influenced by their presence.
- g. Tell big pockets to notice what they feel in that pose, then enhance it.
- h. Tell small pockets they can adjust their pose to the presence of this new person. And once both are ready, the two can start to slowly interact without words. Facilitator, give players 30 seconds or less to do this.
- i. Thank players and have everyone relax out poses before the second round. Say that this time each player decide in advance on an emotion or feeling that to enter the space with. Big pockets goes first, first choosing an emotion then entering the space and posing it out.
- j. Invite small pokcets next to choose and enter. Tell players that once both are in the scene they can start to slowly interact without words.
- k. Ask the players, Did the emotions your emotions evolve in that exercise? Take at most 2 responses then tell players that Ars Acclinari is kind of like this exercise: They'll enter it with an emotion and letting it change by interacting with someone else.

Ars Acclinari Teaching

Basic Movement

1. Tell players that the workshops are out of character. It's most important that players learn how to do the techniques in a way that is comfortable for their bodies. Remind players that because everyone's body is different this movements will look different in everyone's bodies. No one's movements need to look like another's. They can practice using the techniques in their character's movement constraints, but that's optional. There's no need to try to add emotion or evolve it right now, as everyone is just learning how to move.

2. This technique uses Limbs and Back default boundaries, with the addition of resting a butt against a butt. For example, when two people are back to back. Remind players they can use Slow to direct their partner differently.
3. Tell players to pair up again with their pockets partner from the last exercise. Gather the duos into a loose circle, if they aren't already. Tell players to very briefly decide with their partner which of their characters is most closely aligned with the Magic Realm and which is most grounded to the mundane world.
4. Tell players that magic energy flows and the mundane world never changes. The partner who is closest to the magic realm should thank their partner and rotate one person clockwise.
5. Tell players it's time to learn the central rule for Ars Acclinari movement: To say in contact. Tell players to stand back to back and slowly begin to pour weight into one another. The weight that partners send towards each other should be roughly equal. Tell players to ensure their center of balance is not directly beneath them, instead they are leaning on their partner for support. If someone suddenly stepped away, the other would need to take a step to catch themselves. That might feel like a lot of weight to put on someone, especially if their partner is lighter or shorter, but players can trust one another to use Slow if they want more or less weight. Tell players that sharing weight like this is a low level of physical risk, but it's not zero either. Encourage players to be guardians of their partner's trust; and add or remove weight gradually. Tell players that while doing Ars Acclinari they'll stay in contact the whole time.
6. Tell players that this workshop teaches the basic movements of Ars Acclinari one element at a time. Each element is something players can experiment with in play to create unique movements. The elements are: where you connect on your bodies, how you move your connection point, whether you move across the floor.
7. Tell players that some good parts of the body to make mutual contact with a partner are the back, butt, side of hips, outside edge of your torso shoulders, outside edge of your arms. So that's hip to hip or arm to arm. Facilitator, demonstrate this with your assistant GM or a volunteer. Point out that hands are not on this list. Tell players not to grab or trap someone's hands while moving for safety. Give players 30 seconds to try connecting at those points with their current partner.
8. Tell players that they are going to learn how to move the point of contact between all these various positions. The basic vocabulary of moving the point of contact is rolling it across the body, sliding it to a new position, or transferring between body parts.
 - a. Demonstrate rolling from arm to arm across the back.
 - b. Demonstrate sliding the point of contact along arms or another place.

- c. Demonstrate transferring contact between different body parts. For example, replacing an arm with a shoulder in the same position. Demonstrate that if players would like to avoid chest to chest contact they can bring their arm in and roll on that instead.
 - d. Give players a minute or two to play with this for themselves. Challenge them to connect as many places as they feel comfortable and change between them with rolling, sliding, or replacing.
- 9. Tell magic realm people to thank their partner and rotate clockwise.
- 10. Tell players that in addition to moving themselves up and down they can move the point at which they connect up and down. Tell them to connect back to back. Tell them to move the point at which they connect slowly up. Talk them through chest level, shoulder level, neck, and head. Tell them to lower the point of contact: lower back, hip level, thigh, calf, and feet. They can even go down to the ground if they want!
- 11. Tell players to thank their partner and rotate clockwise.
- 12. Tell players that they can move across the floor by fluctuating how much weight they pour into a partner. If they pour a lot they can indicate a desire to move. Their partner can either equal it, choose to be moved by it, or roll out of the way to let their partner take the lead. The point is not to overpower a partner, but to clearly indicate a desire to move. Facilitator, demonstrate these three responses with assistant GM or volunteer by connecting back to back. Then, give players a minute or two to practice. Challenge them to equal pressure, be moved by in, or roll out of the way of it while maintaining contact.
 - a. Some coaching tips while players are working: You may need to remind players that their goal is to stay in contact the whole time. Players can push surprisingly hard as long as they pour weight gradually. It's easier to push hard on torsos and backs compared to arms.
- 13. The next exercise is to move together in a more freeform way. Tell players that they'll use rolling, sliding, and replacing to maintain contact as they pour weight into their partner and move across the floor. The extra challenge is to move and change directions without stopping. And to have their point of connection not involve either of their hands or arms.
 - a. Demonstrate this with assistant GM or volunteer. Some ways to demonstrate this are to connect at the hips side to side or back to back.
 - b. Ask players to try this challenge, starting in slow motion. Offer feedback as they go and suggest players speed up as they feel ready.
- 14. Movement Summary: In Ars Acclinari players create an emotional experience by choosing a different way of mutual interaction they have. We have practiced all the different ways to move.
 - a. Where the contact point is on their bodies.
 - i. Move it via rolling, sliding, or replacing. Staying put is fine too.

- b. Movement across the floor or not.

Beginning and Ending Rituals

15. Point players to the Summary sign under the Ars Acclinari header on the reference wall. During game, players always start Ars Acclinari connection with the same a ritual. The purpose of the ritual is to help players align what their shared movement is going to be. After all, it's more fun if the two know that they're having a battle, or falling in love, or whatever!
16. The ritual begins with a slow bow with eye contact and an offered sidearm. It's not a challenge it's a playful yielding. Players take their time looking at their eyes and face, reminding themselves of what relationship with them is like or what emotion their character carries with them now. After bowing, players close, make sidearm contact, and then share at least one deep breath together. Players take turns saying one word or concept at a time about what they want the shared movement to be. The person who proposed this movement by bowing says their word first. When someone declines to say a word and starts moving, you're on. Or someone can withdraw their hand and contact to opt out.
 - a. Model negotiation with someone. Decline them at their bow to show to decline. Accept the second and complete the negotiation.
 - b. Tell players that sharing one word at a time is a "yes and" exercise where all the words in combination describe how the two will move or why they'll move. Emotion words that share their character feels about the relationship are always a safe choice.
 - c. Most times it only takes 1-3 words, but players can use as many as they need. If someone is lost or stuck, they can just talk it out in plain language. However, most players are able to keep it poetic and still get their point across.
 - d. Rotate partners, and everybody try this opening ritual. Tell players that for this practice round, imagine that the characters don't like each other. Facilitator, give players one minute to practice.
17. Ask players, how do you know when to end the shared movement?
 - a. When your character's emotions have evolved into something new.
 - b. When you establish that your character's relationship with the other isn't changing.
 - c. When it feels done.
 - d. Or you're out of character bored, tired, frustrated, etc.
 - e. If players lose contact for more than a moment, offer a sidearm to invite re-connecting. Or, perhaps the shared magic is at an end.
 - f. It's always okay to end an Ars Acclinari movement. If players have unfinished business, they can always link up again later.

18. Ending Ritual. The ending ritual is the tool players have to express how their character's emotions have evolved through the movement. When two players are done with their Ars Acclinari movement, they break apart and bow with eye contact. They can take their time and let what the movement meant sink in. After bowing, close, make sidearm contact, and share at least one deep breath together. Then the two take turns sharing 1 word at a time how their character feels about their relationship now. Unlike the starting ritual, characters might feel completely different things about one another, and players can freely contradict one another's emotional reality with their words. When someone declines to say a word and breaks away, Ars Acclinari is complete. Demonstrate for players.
- a. Rotate to a new partner. For the players' practice of the ending ritual, tell them to imagine that their characters just did Ars Acclinari all about falling in love. Give players one minute to practice.
19. Additional Notes on Ending the Movement
- a. If two players have a momentary loss of contact they can reconnect by offering a sidearm to connect to. Their partner can either connect to them, or bow to start the ending ritual.
 - b. Because the people are more important than the game, someone can leave Ars Acclinari at any time. It's best to do the ending ritual, but someone can skip that too if that's best for them.
20. Quickly summarize Ars Acclinari:
- a. The purpose of this technique is to bring characters' emotions or relationships into play and transform them.
 - b. There's an opening ritual to establish what players are moving about.
 - c. Players move, staying in contact and playing with how much weight they pour into one another, where they connect, and movement across the floor.
 - d. The movement is done when characters feel differently about one another, or when they know their relationship isn't going to change yet.
 - e. There's a closing ritual to share how the relationship has changed.
21. Tell the players that they now know everything about Ars Acclinari. Ask what questions they have remaining.
22. Seeds. Tell players you are going to give them a few seeds to grow and explore in play. These concepts are strictly extra and not at all required to get the full experience of the game.
- a. Try this technique with 2 or more partners simultaneously.
 - b. Try getting down on the floor.

Five Minute break?

Ask players if they need a five minute break. If so, time it and start again after five minutes. Otherwise, start the Ars Rego workshop right away.

Ars Rego

Ars Rego Teaching

1. Tell the players that Ars Rego represents mind control. There's a leader who full on control's a follower's mind to make them to whatever the leader wants. Like Ars Acclinari this is an abstract technique, it's about how it feels to be mind controlled rather than clearly representing what someone does while mind controlled.
2. Tell players to pair up with someone they haven't worked with yet. Have them very briefly decide which of their characters is the promise keeper and which is the promise breaker.
3. Tell players that to start they'll learn the basic movement, which is based on leading and following roles. To start, they should assume that their characters have already formed a mind control bond where one is bound to the other. Once they know the basics, they'll learn the ritual to bind others to their will.
4. Teach hand connection and leading, demonstrating as you go.
 - a. Leader uses left hand, follower right. Stand with hand connection and feel the tension and connection. Arms should have tension but not be locked at the elbow. Tell players they'll have a more emotional experience if they play with a lot of eye contact.
 - b. The leader directs the direction of the two by moving. The follower should be able to feel the movement through their arm, and they also watch the leader.
 - c. Promise breaker takes the role of leader first. Players move back and forth and the other should follow without breaking contact. They can move around the room and change direction. Give players 30 seconds tops, as this is very simple.
 - d. Switch leader and follower, another 30 seconds of practice.
 - e. Demonstrate leading with an invisible column of air between you. Demonstrate that leaders can make a follower come closer by turning the hand and doing a beckoning motion towards themselves. Leaders cannot push followers away without also moving themselves. Leaders can catch a free follower by making eye contact and raising their left hand, or dismiss a follower by dropping the hand.

- f. Tell players that unlike with Ars Acclinari, the leader is always responsible for the follower's safety, especially when they are moving backwards. That's a lot of trust and a real source of risk. Be a guardian of the trust the person following places in you, and be aware of their surroundings.
 - g. Tell promise breakers to rotate clockwise and lead their new partner. They'll try out the come closer, stop, hold distance for one minute.
 - h. Switch roles and practice again for one minute.
5. What mind control feels like
- a. Tell players that being spellbound feels like stepping into a dream with an old lover. When a bond is first formed a character feels safe, powerfully attracted, and totally enraptured with their seducer. Perhaps over the course of multiple scenes a character's feelings about a bond may shift away from being really positive, but by default it starts with a rush of good feelings.
 - b. The flavor of this bond will vary depending on the character's history. A character who never knew their parents might experience this binding as a parent-child relationship, another as being in the tutelage of a perfectly kind spiritual teacher, or as the arms of a lover. Tell players to privately consider what meaning their character makes of binding, knowing that it might be different for each leader they are bound to.
 - c. When a character is let go by their leader, it's an emotional come down from the high of feeling very safe. Because the bond remains, they'll feel disappointed or maybe even abandoned, depending on the circumstances in which they are let go by their binder.
 - d. For characters who are leading, it feels like an incredible power trip. They are aware that this is an unequal, mind-control relationship. A character might be self-deluded and believe they are doing what is best for their follower or what their follower wants. But mind-control is a messed up thing to do.
 - e. Ask the players, why would a character consent to this? Take a few answers from the group, then mention the following. Many characters will not consent and instead be magically forced into a bond, of course with the player's consent. Or a character agrees to be bonded without understanding all that it entails, tricked. Or they consent fully to something that is a bad idea for them and a complete surrender of their agency. So the real reason is why would a player consent to this? Take a few answers from the group, then mention the following: Dramatic fuel for their revenge, they want True Love to save their character later, or the player enjoys moving with the technique.
 - i. Tell players that when you say go, they should get a piece of ribbon from the player supplies area and keep it with them.

Before they move, tell players that they may already know whether their character is more likely to want to mind control others or wind up being mind controlled. If one of those things is something their character would shy away from, ask players to imagine how their character could be tempted into taking that role in a bond. Give players a little while to think.

- ii. Tell players that once they know what would tempt their character, they can imagine that the ribbon is that temptation. So as they move closer to their ribbon, they should imagine getting closer to giving in. The moment they take the ribbon is their surrender to that base impulse.

6. Binding Instruction and practice

- a. Tell players that the leader-follower movement they've learned requires a binding ritual. Otherwise, they just ignore someone waving their hand at them.
- b. Model the ritual of binding, while narrating each step. Make strong eye contact if you can. Leader raises their left hand, palm facing follower as an invitation. If the follower places their hand against the leader's the spell may yet be struck, if not the winds of magic didn't favor the leader this time.
- c. While maintaining hand contact, players negotiate the terms of surrender out of character, starting with the person who would be following. The follower makes an offer for what they require for their character to be bonded. The leader can accept or suggest an alternative. Parties continue till they agree or someone removes their hand, severing the spell. If agreement is reached, the leader keeps continual contact with the follower as they symbolically bind their finger or wrist. Leaders might put the follower's hand on their shoulder or collarbone to tie a shoelace knot. Or just keep it in hand.
- d. Offer the players some ideas for things to ask for during a negotiation: A fight using Ars Acclinari first, or seduce my character first, or your character has to make me all kinds of promises which they will definitely break, or it would be really bad if I tripped on something moving backwards so I want you to promise me that you'll be extra careful about that.
- e. Ask the players what questions they have about the binding ritual.
- f. Thank your partner and rotate promise breakers clockwise. Players practice this binding ritual with the new partner, promise keepers are the leader this time. Give players one minute to practice.

7. Unbinding instruction and practice

- a. Bonds created in play are permanent unless voluntarily released by the leader, but that rarely happens. Of course, True Love, platonic or

romantic, can break bonds in one scene near the end of play. Some characters won't ever be unbound, and that is tragic and beautiful in its own way.

- b. Remind players that there aren't a lot of rules for how True Love breaks bonds and that's intentional. They can break their own bonds or those of others. The game trusts them to use their dramatic sense about which bonds to break, if any.
- c. Tell players that when a bond is broken, there is a powerful emotional reaction from the follower as everything they've done while under control is cast in a new light. They might feel relieved and liberated at their freedom or horrified at their actions. The release of a bond is an opportunity for the leader to take another look at their actions and experience remorse, or frustration at the loss of a useful tool.
- d. Tell players that they should really take their time with unbinding, as it can be a big moment for a character's arc.
- e. Model unbinding for players.
 - i. It is very similar to the binding ritual in reverse. The person ending the bond establish physical contact with the follower. Maintaining contact, the unbinding player removes ribbon while maintaining eye contact with the follower.
- f. Give players a chance to try it, removing the ribbon that was just tied in the binding practice.

8. Bond Rules.

- a. Scene prompts say when each of the four groups can create new mind control relationships, called bonds. Each group will have the power to create new bonds twice during the game.
- b. Once a bond is established the person who controls it can command their follower at any future point.
- c. It's best if players have one bond where they are leading and another where they are following. Most people have the best experience if they have two or three bonds in total. There's diminishing returns on more bonds than that for most people.
- d. Since a character can be a follower to multiple leaders, Which bond takes precedence in an interaction? The follower player decides that. The most dramatic one, usually.
- e. Characters can see that someone has been bound with their mystical sight, but they don't know the details unless they see them leading or following another.
- f. A leader can voluntarily end a bond. If a player wants to do that, it's usually best to save it for the scene at the end of the game where True Love can break bonds.

9. Tell players that they know everything about Ars Rego. Ask them what questions they have about it.
10. Seeds. Give the players a few ideas to grow into and explore in play if they want. These concepts are strictly extra and not at all required to get the full experience of the game.
 - a. A leader can connect with and move multiple followers at the same time.
 - b. A leader captures or controls their follower with increasingly subtle gestures.
 - c. A leader 'steals' a follower out of Ars Acclinari or another Ars Rego interaction.

Two Axes of Sorting

1. Remind players that every character should have multiple mind control relationships, both leading and following. To ensure that everyone has at least one bond, this exercise will give everyone an out of game plan to steer into a particular bond in play.
2. Ask people who already know who they want to have a bond relationship with to step aside. For those aside, they can quietly negotiate the relationship while everyone else is sorting.
3. Tell players that in a moment they will align themselves along a spectrum of how much they want something. Ask them "Of the Ars Rego roles, Leader and Follower, which one do you want to have extra negotiation and calibration time for? How much do you want it?" Assign leader and follower to opposite sides of the room and have players arrange themselves between these poles.
4. Split the group in half down the middle, assigning them leading or following roles. If there's an odd number, have more followers than leaders. Tell players to remember what role they've been assigned for later in this exercise.
5. Re-label the spectrum players are to be about the experience they are seeking in a bond, from "I want resistance and conflict" to "I want surrender and hypnosis". Have players sort themselves again. Ask people on either end of the line to talk a little about what kind of play they are envisioning for their bond, and give everyone a chance to reshuffle in light of the new info. Ask the players to end up in a line, along a single axis, rather than a clump.
6. Create a new spectrum perpendicular to the first one, "I want lots of energetic movement" versus "I want small gestures mean a lot". Have players sort on this axis while maintaining their position on the previous one. This will create a 2d field of play preference. Tell players that the closer that two players are standing together, the more likely it is they want similar play for their bond.
7. Ask players to remember the first spectrum where they were split into leaders and followers. Tell leaders raise their left hand and stay in one place. Ask

followers to walk around and choose a leader they want to partner with. If there's an odd number of players, there will be one group of three (one leader, two followers). Give players time to partner up, making sure everyone has a partner.

8. Tell players that they will steer towards creating a bond with this bond buddy in play. So remember who they are! Everyone will have a chance to negotiate with their buddy on the pre-game break. For right now, tell players to give their buddy a high five to seal their alliance for great play.

Remaining Rules

Story Overview

Tell players that you're going to read out the names of the scenes so they know what's coming in the game. These scenes were written with emotions in mind, so players can interpret them that way. New Meetings, Ambition, Eruption, Hush, Wizards' Hubris, Dream World Denial, Bargaining, Projection, Give Up, Guilt and Shame, Rest, Loss, True Love's Choice, New Identity, Goodbye.

Remember that every group has two scenes where they can create new bonds. The last few scenes include the one where True Love how the power to break bonds and the final scene where each character decides what realm they will live in ever after.

Endgame Choices

In one scene at the end of the game True Love, platonic or romantic, can break any bond. This game doesn't put any limitations on who can break what bonds, and instead trusts players' dramatic judgement.

In the final scene each character chooses which realm to make their new home. This is a big deal because once they enter it they won't be able to return to the other realms. The three realms are:

- the Magic Realm, where thoughts are reality
- Arcadia, where promises are power
- The mundane world, ancestry is destiny

Scene Rules Reminder

Scene prompts are suggestions. Players should use them if they want some input and feel free to ignore them if they know what they're doing with their character's story.

A sentence starting with “Mark my words” is an instruction about the rules for the scene. An example is, “Mark my words, wizards can create bonds” which means that any character can use *Ars Rego* to perform mind control, but only Wizard characters can create new bonds. The facilitator says these rules twice for each scene, at the start and end of the prompt.

The River’s Edge

Point out the area on the side of the room with chairs that you set up earlier. This is the river’s edge. At the celebration there’s a stream in the river valley and people like to gather at the river’s edge to socialize, rest, and watch the goings on. Even as the characters journey between realms there will always be a river bank right there.

During the game players can stop moving, take a break, watch others, or hold hands to talk anywhere they want. However, if they move to the river’s edge, they’ll indicate to others that they’re especially available for conversation or lower-energy play.

Talking Rules Reminder

- Don’t resolve anything with words alone.
- To talk freely, hold hands.
- Don’t hold hands to talk freely during *During Ars Acclinari* or *Ars Rego*. Of course, players can stop moving and use the talking technique if they want to talk.
- In this game some people will talk a lot, some people won’t talk at all. Both are okay.

Pre-Break Information

Tell the players that it is time for them to take a 10 minute break, after which they’ll hear the most essential information repeated, have a chance to ask questions, and do an exercise to go into game.

Point out the sign called *During the pre-game Break* under the Calibration header on the reference wall. Summarize it for players. During the 10 minute break players should:

1. Take care of themselves and get ready to play.
2. Put their water bottles at the River’s Edge.
3. Double-check their default boundaries color.
4. Check in with the person you agreed to be in a bond relationship with. What do they need to talk about to have awesome play?

5. Come to the facilitator about any accommodation requests or remaining questions.

Tell the players they have a 10 minutes, after which you will start again promptly. Remember to not extend the break even if a player is late. Facilitator, during the break check that there's enough water for players to use during the game.

Last Preparation

Repeat key information:

1. It's totally normal for people's boundaries to change in play. Remember Cut and Slow.
2. You can opt out of romance or violence if they want.
3. No mime, symbolic not realistic movement.
4. How do you decline Ars Acclinari or Ars Rego? Don't approach when they make an offer. How do you decline talking? Don't offer your hands or withdraw them.
5. When in doubt, let your character's emotions and movement affect each other and evolve. Lean into this and you'll have a richer story.
6. Players should try to have a bond where they're the leader and another where they're the follower.
7. For your characters, everything happens tonight. Some ambitions, relationships, and plans might get dropped and not come up in play. That's okay, follow what is interesting to you.
8. You can always pay a visit to the River's Edge to drink some water and watch the beauty around you.
9. Try Ars Acclinari with lots of different people, even if you don't have a story reason at first.

Give the players time to ask last questions.

Exercise: Walk Into Character

Facilitator, get your Scene Guide document ready near your facilitator station. Immediately after this exercise you will use it as your roadmap during the game. If you can, dim the lights a little bit. This helps players enter the dreamy mood and feel less self conscious as they put all the techniques together for the first time.

Ask the players to wish each other a good game without using any words, just with their eyes. When they are done they can begin to walk around without looking at anyone in particular.

1. Start the first song on the playlist, Discreet Music: Part I
2. Ask player to pause where they are to stand as their character.
3. Walk again, slowly try to make their movements even more like the character. Direct players through about 15 seconds each of walking in different emotions for their character:
 - a. Pursuit of chief Ambition
 - b. Happy. Dream coming true
 - c. Angry. Dream denied
 - d. Sad
 - e. Fearful
4. Tell players to find their character's group of positive relationships, and remind themselves what they are. They can ask each other if they need to. Invite players to try leaning on one another to show their supportive relationships with one another.
5. Tell players to find their character's group of negative relationships, and remind themselves what they are. Invite players to gently jostle or square off against others to show their antagonistic relationships with another.
6. Facilitator, when you are ready with your scene guide, skip to the next song to transition into scene 2, New Meetings.

Use the Scene Guide to run the game!

After Game

Deroling Meditation

Immediately after the last scene, thank players and tell them the game is done. Before there's too much talking, tell players that there is a very brief deroling exercise. Ask them to get comfortable sitting or lying down. Tell players that after the meditation is a 5 minute break. When the break is done they'll either leave for good, or people who want to can return for an optional emotional debrief.

1. Close your eyes to the extent that you are willing and able. Let's all take a couple deep breaths together.
2. Reflect on the experience we just shared, and your character's role in it. Your task is to find a conclusion or ending to your character's story, and then let

that character go. When you're done you can open your eyes and go on break, but we are not in a rush. You can stay here as long as you want.

Debrief

Call players back together into a circle for the optional debrief.

Tell players you're giving them one minute each to answer questions in pairs. They'll turn to the person next to them and: Say their name, how they're doing emotionally, and what they need (if anything). Time for a minute and ask players to switch if they haven't already.

Invite players to say something about their experience they want everyone else to know, going around the circle. Tell the group they try to keep responses short and they can pass if they want to.

Afterwards tell players the formal debrief is done but they are welcome to stay in the space and keep chatting informally.

Journeyman Artificer



Wizard

Movement: heavy low status

An artisan of House Verditius. While this caster is unsurpassed in the creation of magical artifacts, they still have much to learn about magic.

**#CastEveryDamnDay #DIYspell
#BlueCollarMagic**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Collect rare and powerful materials for artificery
- See your rivals consumed with envy
- Construct your masterpiece
- Earn respect from someone above your station
- Entice someone to stoke your magic forge

Magical Theorist



Wizard

Movement: high status flowing

An aesthete who finds beauty in the highest magical theory. Descended directly from the Order's founder, Bonisagus, they know that magical concepts are more important than others' feelings.

**#MagicScholar #workoholic
#HatersGonnaHate**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Show your detractors to be small-minded rubes
- Demonstrate finesse over force
- Find a fellow-traveler whose depths rival your own
- Capture a test subject to prove your theories
- Enlist a scribe with potential

Restrained Shapeshifter



Wizard

Movement: high status fragile

A mage of House Bjornaer who sacrifices everything for power, including their ability to shapeshift. To become a calculating leader they cut themselves off from their animalistic nature.

#StayHungry
#SacrificeBreedsSuccess
#NoBeastmode

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Win a lover whose wild heart matches your own
- Unleash your beastial nature if cornered
- Find a companion who sways others to your cause
- Be whatever is needed to inspire loyalty
- Chain the beast within

Magical Duelist



Wizard

Movement: heavy divergent

A glory-seeking duelist from House Tytalus. Whether settling a grievance in a formal wizards' duel or baiting an impromptu street fight, they constantly test others' strengths.

#PutUpOrShutUp #RealCertamen
#training

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Uncover a rival worthy of your full attention
- Train with a warrior more powerful than you
- Win the favor of one you admire
- Recapture the heart of a lover you slighted in a duel
- Tame a mount to carry you into battle

Courier for Magical Secrets



Wizard

Movement: flowing divergent

A 'Redcap' of House Mercer, identified by their rosy hat, trusted to deliver the Order of Hermes' most sensitive messages. They are privy to secrets but don't often have leverage to capitalize on them.

**#SpillTheTea #wanderlust
#hustle**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Make dramatic entrances

- Charm a lover in every port

- Gather secrets you can leverage over others

- Provide the nudge that creates history

- Give orders instead of relaying them

Paranoid Head of House



Wizard

Movement: heavy echo

House Tremere is a strict hierarchy and this mage sits at the top. They jealously guard their authority against betrayal from apprentices beneath them, outsiders, or even their peer wizards.

#SleeplessNight
#PerMyLastLetter #ImTheBoss

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Betray your allies before they betray you
- Force others to concede your prowess
- Confine in a companion you can trust
- Gather magical power, to protect yourself
- Confront the being that haunts your dreams

Liaison to Monarchs



Wizard

Movement: fragile echo

A politically-savvy mage of House Jerbiton who build relationships with mundane leaders, taking great pains not to offend others. However, if provoked, their incisive wit can cut down fools with ease.

**#GoodVibesOnly #smh
#MonarchsBeLike**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Recruit an impressive lackey
- Test wits against a worthy foe
- Gain powerful friends from many different factions
- Mock a powerful fool
- Embark on a great romance

Hedge Caster



Wizard

Movement: divergent echo

A neophyte mage who fears that others think them unworthy of the title Wizard. The freedom given by House Ex Miscellanea to break taboos is exhilarating, but will it harm their desire for acceptance?

#idowhatiwant
#ImposterSyndrome
#RecentGrad

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Build a crew of merry companions
- Receive recognition from those more powerful
- Win an epic magical duel
- Crush any who doubt your ability
- Seek comfort in one with an honest heart

Magic Realm Researcher



Wizard

Movement: low status fragile

A mage of House Guernicus preparing to journey into the Magic Realm for research. They attend the celebration to reconnect with their past and settle old business before leaving this realm for good.

**#DetachmentPractice #travel
#throwback**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Discourage the unworthy from leaving the mortal realm
- Rekindle dormant passions
- Reconcile with those you will leave behind forever
- Impart wisdom on those who need it most
- Reminisce with others about the moments you shared

Battle Mage



Wizard

Movement: controlled hard

A caster of House Flambeau who specializes in the fearless application of martial force. They bear scars from many battles, and don't always know how to fit into life outside wartime.

**#ilovefire #WoundedWarrior
#LookAsDangerousAsYouAre**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Finish conflicts that others begin
- Find a trusted authority to tell you who it's okay to hurt
- Steer someone hotblooded away from your mistakes
- Find someone who loves you despite your brokenness
- Seek worthy comrades in arms

Heartbroken Herbalist



Wizard

Movement: heavy soft

A healer of House Merinta who studies the rejuvenating properties of Fae and Arcadian magic. They cannot heal their heart, broken over the ones they lost to death or Arcadia.

**#HealingMagic #LifeAfterLoss
#ArcadiaAura**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Heal others from their self-inflicted wounds
- Dare to love and lose again
- Advance your knowledge of suffering by any means necessary
- Study one passed beyond death
- Wrest promises of power from those under your care

Mystical Guide



Wizard

Movement: flowing soft

An otherworldly mage of House Cramon, who returned enigmatic and tattooed from head to toe after their journey between realms. They guide others with a caring hand toward glimpses of other worlds.

**#RaiseYourVibration
#SeekTheEnigma #OneLove**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Mentor those worthy of your insight
- Share your energy freely with those who seek the greater mysteries
- Punish those who create negative energy
- Seek a teacher who has mystical experience to share
- Find common ground with enemies

Massive Moth



Beast

Movement: **flowing fragile**

A flying insect who is easily attracted to the most luminous magical energy or the brightest mind, even if it will drag them into old habits. They have sensitive antennae and menacing eyespots.

#MindOverMatter
#ChangelsPossible #empath

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Challenge your rival for another's heart
- Entice the brightest, most alluring companion
- Find someone to fly with
- Help others redeem themselves
- Hunt the revelation of another's secrets

Thunderous Frog



Beast

Movement: low status hard

An amphibian who watches carefully before making their big move. They have a powerful tongue when they speak their mind, and a clutch of tadpoles at home to think about.

**#Loud&Proud #TongueOut
#ColdBlooded**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Find the right partner to raise young with

- Seek a companion to scheme with

- Ensure justice is done for those who were lost

- Thunder with a new friend

- Hunt prey to feed your young

Elegant Ermine



Beast

Movement: high status soft

The largest member of the weasel family, who stalks prey with the attitude of royalty on a sport hunt. Their confidence hides some trepidation about the big world outside of their cozy nest.

#OpportunityKnocksOnce
#hygge #SeasonalWardrobe

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Find a nesting partner
- Attract a loyal companion who appreciates your beauty
- Hunt unsuspecting prey
- Challenge worthy rivals to a hunt
- Seek mentorship from one even more elegant than you

Ancient Bear



Beast

Movement: heavy high status

An ancient bear, roused from their slumber and hungry for the right mix of relationships. They have incredible strength, tough hide, and the wisdom to not rely on either of those things.

#GuessMyAge
#RevolutionaryLove
#ListenMoreThanSpeak

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Share your wisdom with someone
- Share your wild side with someone
- Reconcile with someone you harmed
- Recognize the wisdom of the young
- Renew understanding of your role in nature

Lone Wolf



Beast

Movement: high status low status

A wolf who is packless by accident or choice. Being alone sapped their energy, so they attend the celebration to sniff out connection. Whether pack alpha or the runt, they need to belong.

**#HuntingLife #TouchStarved
#ISOpack**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Hunt with a worthy companion
- Search for interesting prey
- Punish those who fail to steward the land
- Protect weaklings
- Find a new pack

Venomous Viper



Beast

Movement: controlled flowing

A snake who knows the value of waiting for the right time to strike. They imagine that their quest at the celebration is coldblooded, but in truth anyone who tastes the air would smell their obvious emotions.

#LongTongue #nightlife #NoChill

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Seek warmth, whether emotional or physical
- Beguile one to serve you
- Shed old habits
- Punish the ones who wronged you
- Uncoil your difficult emotions with a friend's help

Harried Hare



Beast

Movement: controlled fragile

A jackrabbit who lives in a constant state of worry. Their kin are often killed for divination, so they know their worry is warranted. They feel safest when they can burrow into new relationships.

#SexPositive #EndTheStigma
#listening

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Find a protector
- Find a mentor who can help calm their worries
- Find a nesting partner
- Look for something casual, no strings attached
- Create a better way to give portents

Superior Stag



Beast

Movement: high status divergent

A red deer, ready to lock antlers with worthy challengers. So few are worthy to join their herd. They have towering height and a four-chambered stomach for gossip.

#BowDown #LoveYourself
#WokeUpLikeThis

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Find someone worthy of your respect
- Have a challenging race
- Humiliate those who prey on others
- Spread juicy gossip, even if you have to start it yourself
- Defend your status

Harmless Bat



Beast

Movement: **fragile divergent**

A flying mammal associated with evil and disease. This insectivore dreams of living up to their bad reputation and attends the celebration to shed their cute image.

#LittleButFierce #GothAesthetic
#rabid

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Find someone vulnerable enough to push around
- Scare those who disrespect nature
- Learn the ways of vile darkness from a mentor
- Make a friend who likes you for who you really are
- Join a pack of loathsome badasses just like you

Mocking Raven



Beast

Movement: high status echo

A curious corvid who loves to laugh, whether with others or at them. Their favorite tools are other beings, who are fun to manipulate using their superior crow intellect and a mocking gait.

**#AllIBlackEverything #pranks
#Imao**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Collect shiny things, like magic energy or souls
- Scope out any real threats
- Find someone with a good sense of humor
- Outwit those who would harm nature
- Deflate those in need of mockery

Sensitive Boar



Beast

Movement: hard echo

A hog whose emotional intelligence makes them pack leader. They use their snout to root out other's hurts and help them grow through it. They might use their goring tusks on someone toxic.

#HealingWork
#BeYourOwnRoleModel
#omnivore

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Sniff out those in need
- Find someone who can stand up to you
- Mentor an impressionable being
- Gore someone
- Atone to someone you failed

Officious Tax Collector



Human

Movement: high status controlled

A servant of the Baron who pillages with the stroke of a pen rather than a strike of a sword. They deal in both emotional exceptions to the rules and petty cruelties by enforcing them.

**#SoSorry #TaxSeason
#BriberyWorks**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Find someone who loves you for you
- Show compassion to the powerless
- Lord your authority over an old tormentor
- Train in magic
- Collect power independent from the Baron

Deserter Blacksmith



Human

Movement: heavy flowing

An artisan who makes tools for their village. They carry guilt from their past making weapons of war, and find solice in creating art from metal.

**#swollemate #handforged
#MakersGonnaMake**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Create safety for others through strength
- Free yourself from the past
- Atone for the wrongs they've done
- Find a creative collaborator
- Find someone strong enough to love you, despite your past

Condemned Prisoner



Human

Movement: heavy fragile

A wretch brought to the celebration in chains so that all can partake in their humiliation. Whether innocent or guilty, they can expect few allies.

**#fml #dont@me
#WrongfulConviction**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Get your freedom at any cost
- Punish the one who put you in chains
- Find a champion for your innocence
- Keep a lover for more than one night
- Endure the punishment you deserve

Ousted Society Maven



Human

Movement: hard soft

A blueblood from the Baron's court, now a pariah due The Gift. They ably juggled their share of scandals before it came back to bite them. Even ousted, they have their connections and acid pen.

**#SoSorry #influencer
#idowhatiwant**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Return to status among your peers
- Punish the one who ousted you
- Spread juicy gossip, whether you have to start it yourself
- Seduce a paramour to pass the time
- Spoil True Love for someone

Oddball Ratcatcher



Human

Movement: low status divergent

A self-starter who is unbothered by their association with poison and disease. Everyone wants rats dead but few are friendly with the rat killer. Unperturbed, they march to the beat of their own drum.

#grind #PestsNotPets #FreeSpirit

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Climb the social ladder
- Find an employer who needs someone exterminated
- Expose hypocrites
- Seek protection from those in power
- Find a lover who doesn't mind your strangeness

Lonely Bard

Movement: soft divergent

A performer with a travelling mummers troupe. This gig feels different because they have roots in this valley. Working the crowd is their specialty but they crave a life where they can stop pretending.



Human

**#MusicalTheater #BreakaLeg
#FakePeople**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Find someone who sees the real you
- Make the dream real, at any cost
- Reconcile with your past
- Backstab a rival, and get away with it
- Expose fake people

Sycophant Scribe



Human

Movement: low status echo

A scribe whose hard work is not appreciated. In order to avoid their master's wrath they spend as much time groveling as they do transcribing. Their desire to rebel lives on in their mind.

**#accountability #JobCreators
#HowBooksAreMade**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Stick it to the powerful
- Find someone who will rebel with you
- Seek training in magic
- Find a patron who is kind, but above-all, powerful
- Court a lover who finally appreciates you

Passed-over Painter



Human

Movement: soft echo

The younger sibling of a renowned painter. The two paint together but only the older brother claims the credit and wealthy patrons. They are relegated to an assistant role in the shared enterprise.

**#inktober #sketchbook
#SiblingRivalry**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Punish your those who do not acknowledge the work of others
- Seek inspiration for great art
- Commiserate with someone about the unfairness of the world
- Rise above your fury
- Find a lover to console you

Black Knight



Human

Movement: high status hard

A warrior who hides their heraldry and identity while performing misdeeds. At this celebration whether they serve a liege or aim to enact brigandry is their closely-kept secret.

**#TryAndStopMe #StayVillain
#encryption**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Share your secrets with someone you shouldn't trust
- Test a worthy opponent
- Steal from rich or victimize the vulnerable
- Reconcile with the one for whom your armor is no defense
- Dare to propose the utterly taboo concept of marriage for love

Heartless Matchmaker



Human

Movement: fragile hard

An elder who arranges productive unions and stamps out any ridiculous talk of marriage for love. This willful fogey protects the entire community by enforcing traditions.

#KidsTheseDays
#TraditionalMarriage
#YokematesNotSoulmates

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Foil unsuitable pairings
- Graduate an apprentice to carry on your traditions
- Find someone who makes you feel young again
- Cheat death and live for generations to come
- Reconcile with your shameful desire to marry for love

Daydreaming Stablehand



Human

Movement: low status soft

An orphan who sleeps in the stables and cares for the animals. Despite their lot in life they maintain a positive attitude and have dreams of going on an adventure to help their community some day.

**#HorseLover #wanderlust
#NeverBored**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Make new friends who you can trust with anything
- Find a home of your own
- Help someone who doesn't even know you
- Train in the magical arts
- Find your true family

Hungry Dragon



Fae

Movement: flowing hard

A snake-like orm who steals fresh milk and virgins. Though immortal, their real source of sustenance is the dread and storytelling of humans. With luck, a knight will arrive to “slay” this unkillable beast!

#celebrity #hoarder #StayHungry

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Claim sacrifices of blood and wealth, or an innocent hostage
- Recruit minions to spread stores of your might
- Demand shows of respect and deference
- Serve one even more fearsome than you
- Share your hoard with a peer

White Lady



Fae

Movement: controlled soft

A courtly fae sorceress who lives underwater. She steals the unwary here and there, or offers drowning mariners bargains to save their lives. She is used to an extensive retinue, but traveled alone tonight.

#BossWitch #wetlook #jolene

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Extract promises from the unwilling
- Make others regret what they ask of you
- Ensnare a lover before discarding them for amusement
- Recruit a new retinue of sycophants
- Challenge a worthy competitor over choice prey

Arcadian Gamekeeper



Fae

Movement: heavy hard

A servant who captures and keeps lesser creatures for their masters' pleasure. This shepard is a fachan with one leg, one arm, and one eye. At this celebration they seek a superior master to serve.

**#StopPoaching #InnerBalance
#freelance**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Enhance your reputation by capturing difficult prey
- Commiserate with fellow servants, stoking and consuming their discontent
- Punish those who transgress your master's edicts
- Hunt with a new companion
- Share your secret goal with a trusted peer

Neighborly Dwarf



Fae

Movement: heavy controlled

A diminutive maker who forges raw magic into masterworks for fae nobles. Helpful by nature, they caution outsiders about making bargains with fae.

#tutorial #ArtDeco #ama

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Find a patron for your art
- Free the gullible from regretful bargains
- Find inspiration for your creations
- Convince someone to stoke your forge
- Earn an outsider's gratitude

Disguised Fairy



Fae

Movement: controlled low status

When a noble fae's pet human died, they forced this servant into the role of their new toy. Sent to study the ways of humans, the servant feels torn between arcadia and the mundane realm.

#JustHumanThings
#AppititeForFood #WorkTravel

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Develop the stories others will tell of you
- Have a tryst with an alluring partner
- Break from the role you've been given
- Find a more considerate master
- Ensnare a pet of your own

Will-o'-the- Wisp



F-ae

Movement: fragile soft

The floating, luminous soul of a human who died in Arcadia. They often work for other F-ae, luring others into danger. Will they find someone who remembers what happened to them?

#clickbait #whoami #gaslight

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Beguile a fool into the clutches of your master
- Gain a corporeal body
- Forget the strange memories you have of another life
- Drink the most potent distillation of others' sorrow and anguish
- Find someone who makes you feel seen, rather than invisible

Changeling Fetch



Fae

Movement: controlled echo

A magic bundle of sticks left behind to replace a kidnapped human baby. Raised in a human family, they feel like they don't belong. They also feel a need for attention from the people around them.

#JustHumanThings
#FaeFascination #LoveMe

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Create your true family
- Make your feuds and irritations known
- Be the center of attention
- Court many, accept none
- Encourage confidants who trust you with their most intimate secrets

Sinister Shadow



Fae

Movement: flowing echo

A sapient shadow, who can attach to whatever being they choose. They tempt others into deals they'll soon regret. They can also take the form of a mirror, and show their prey what they want to.

#codependency
#FairestOfThemAll **#loyalty**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Be everyone's close friend
- Cut off prey from their herd
- Encourage confidants to trust you with their most intimate secrets
- Avoid the scrutiny of the powerful or play them against each other
- Have your playthings come back for more

Seditious Leprechaun



Fae

Movement: controlled divergent

A financier who can upset the social order or reentrench it. They offer instant wealth to rebels seeking to change the world. Either way, the leprechaun wins back their gold and gains new thralls.

#VentureCapital #FuckAuthority
#LastLaugh

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Repay the great debt your master holds over you
- Avoid satisfying your obligations with lesser creatures
- Have the last laugh
- Give others the confidence to fail
- Foment revolution

Pompous Knight



Fae

Movement: hard divergent

A self-important fae cavalier who secretly hopes to be struck down by a brave challenger. Being the villain's lackey in a story is the goal. But what if they became the main villain of the tale?

**#selfie #ComeAtMeBro
#ImKindOfaBigDeal**

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Find someone to mourn your failures

- Gather a retinue to witness your defeat

- Gorge yourself on contempt

- Establish your reputation as a knave and cad

- Insert yourself into others' arguments

Hunting Goat



Fae

Movement: low status flowing

A terrifying goat who prowls the roads, searching for their prey with shining eyes. When they find a quarry, or are given one by their master, they rear up to give chase on their hind legs.

#WorkingAnimal #yoga
#HuntingSeason

Memory of a time your character felt overwhelmed, out of control, and alone.

Ambitions

Choose 3 or create your own.

- Earn greatest of all time status by capturing difficult prey
- Hunt with a new companion
- Find a master more appreciative of your work ethic
- Corner the wily prey who lead you here at last
- Find one to tame your savage heart

Tape up this sign when you set up the play space. This is one of the 6 headers for other signs.

Calibration

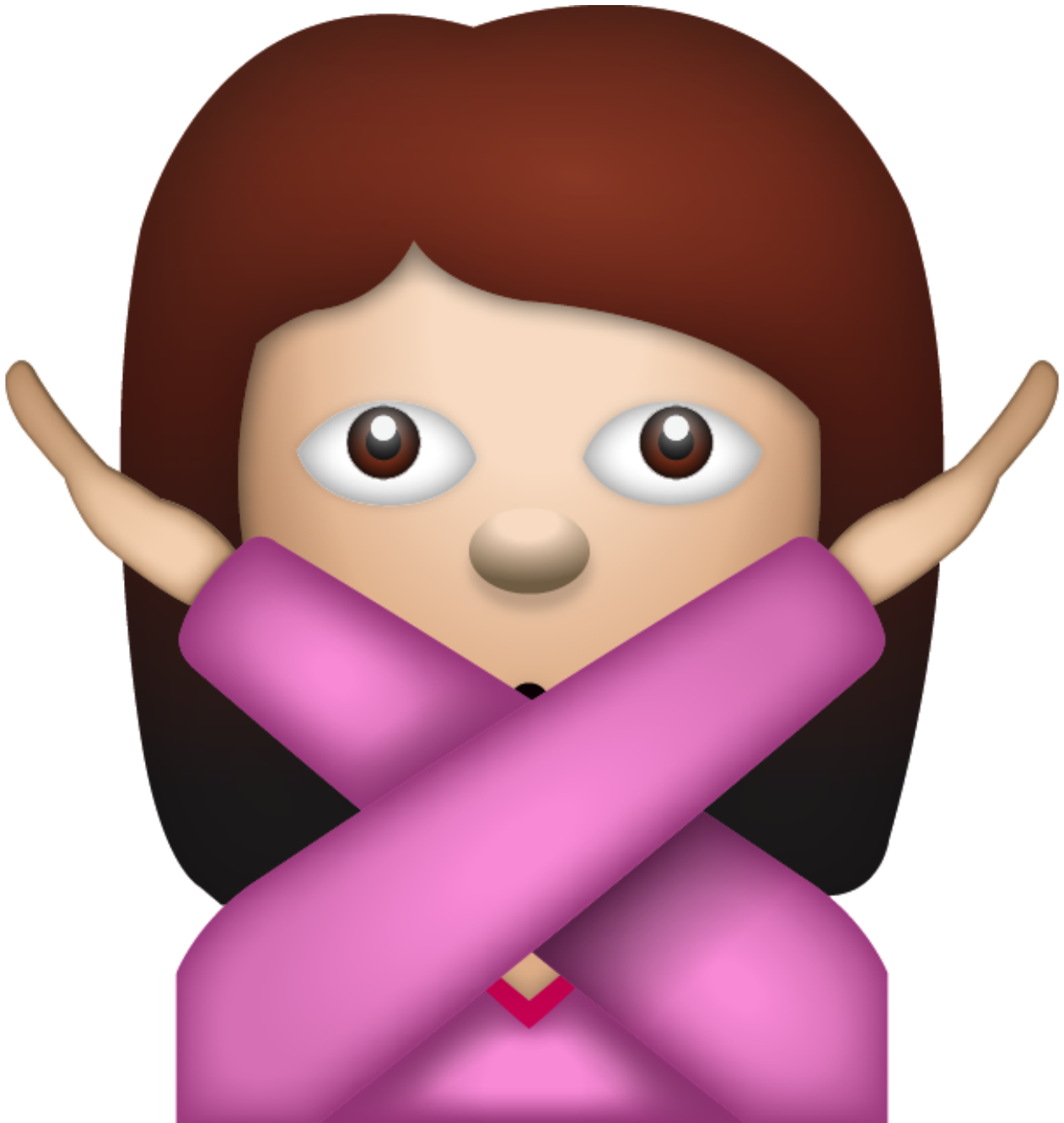
Tape up this sign under the Calibration header when you set up the play space.

The people
are more
important
than the
game.

Tape up this sign under the Calibration header when you set up the play space.

Cut

Stop all play immediately.



Tape up this sign under the Calibration header when you set up the play space.

Slow

Let them take the lead.



During the pre-game Break:

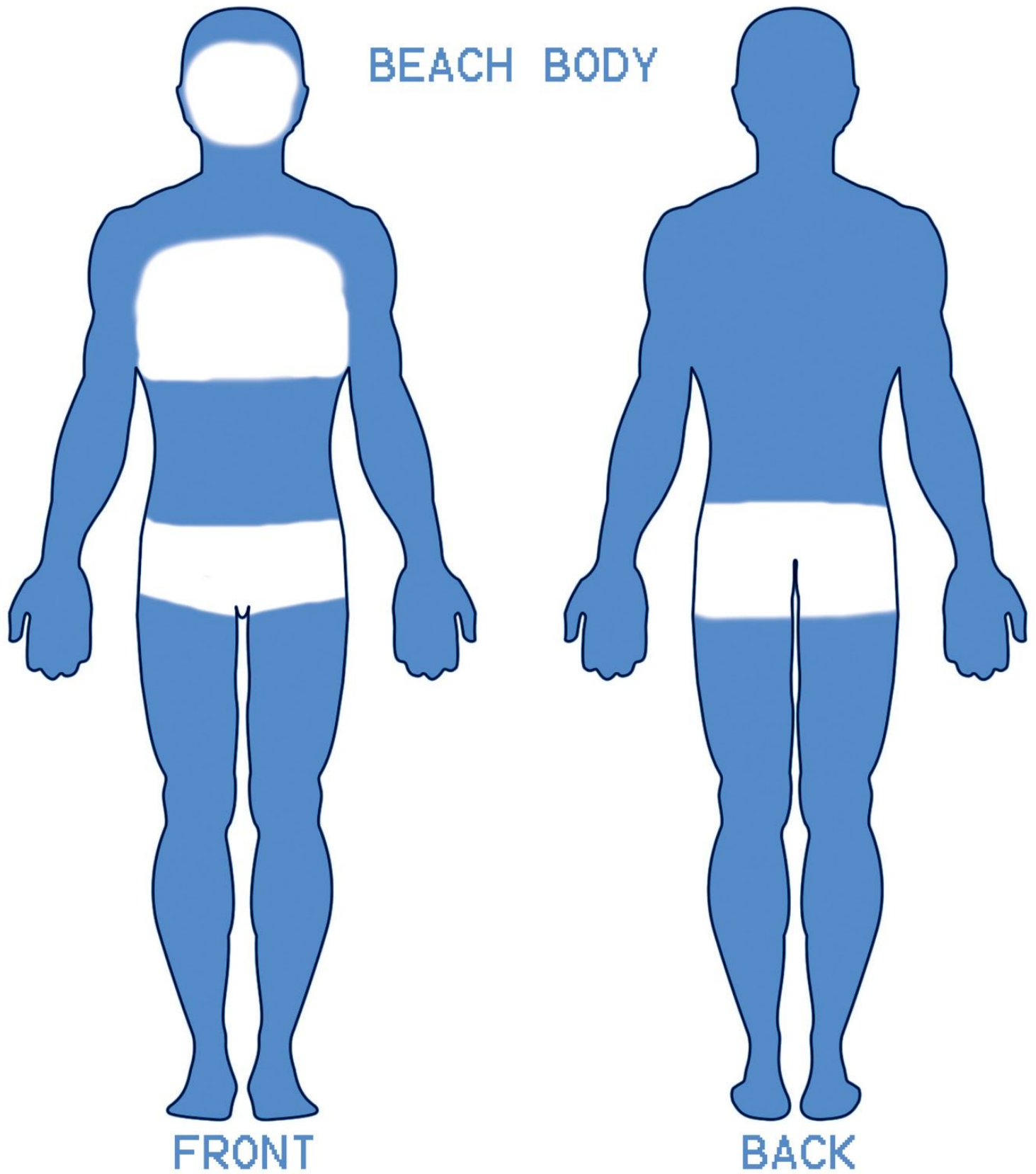
1. **Take care of yourself** and get ready to play.
2. Put your **water bottle** at the River's Edge.
3. Double-check your **default boundaries** color.
4. Check in with the player for the **bond relationship** you will steer towards in play.
5. Come to the facilitator with any **questions** or accommodation requests.

Tape up this sign when you set up the play space. This is one of the 6 headers for other signs.

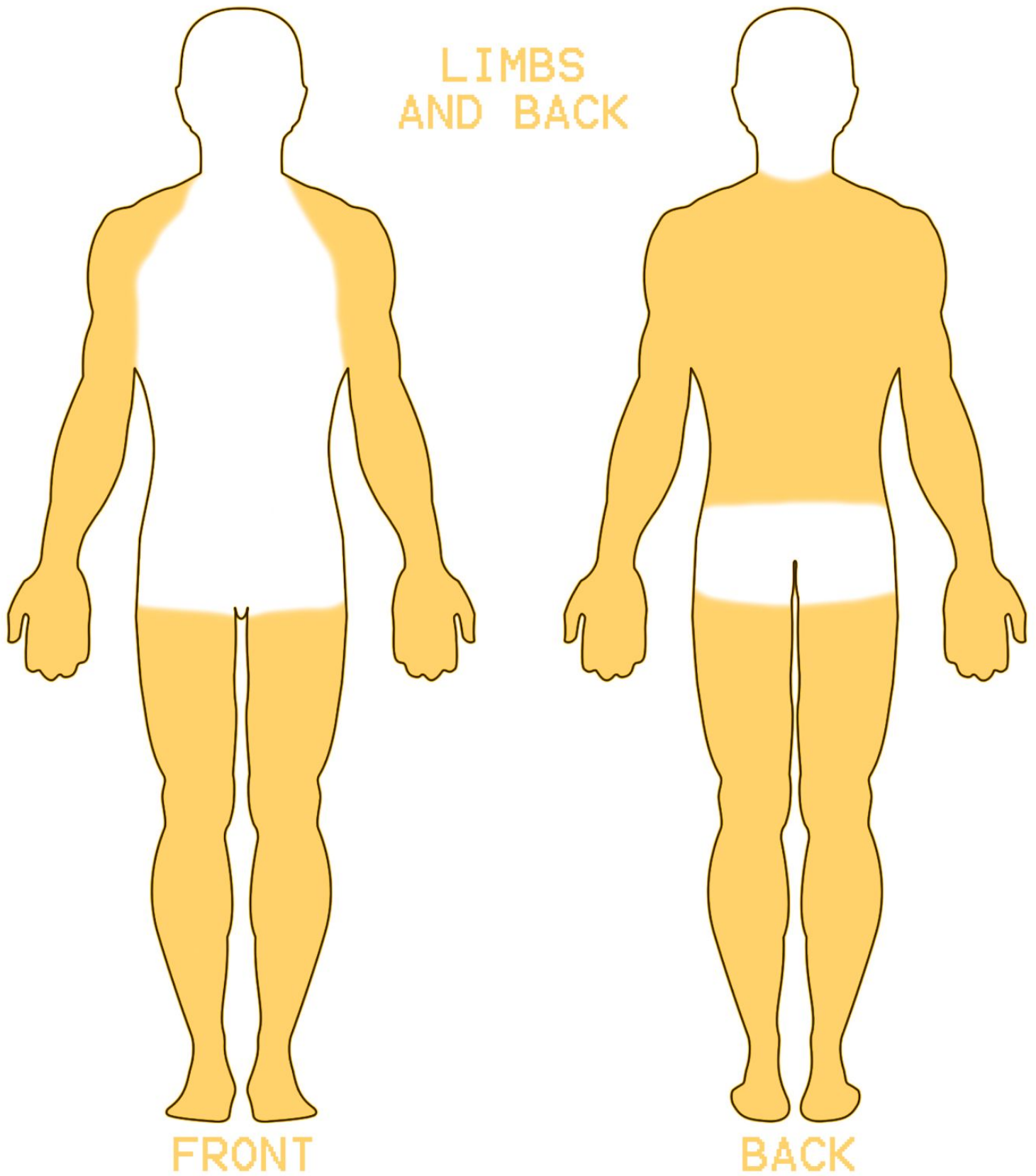
Default

Boundaries

Tape up this sign under the Default Boundaries header when you set up the play space.

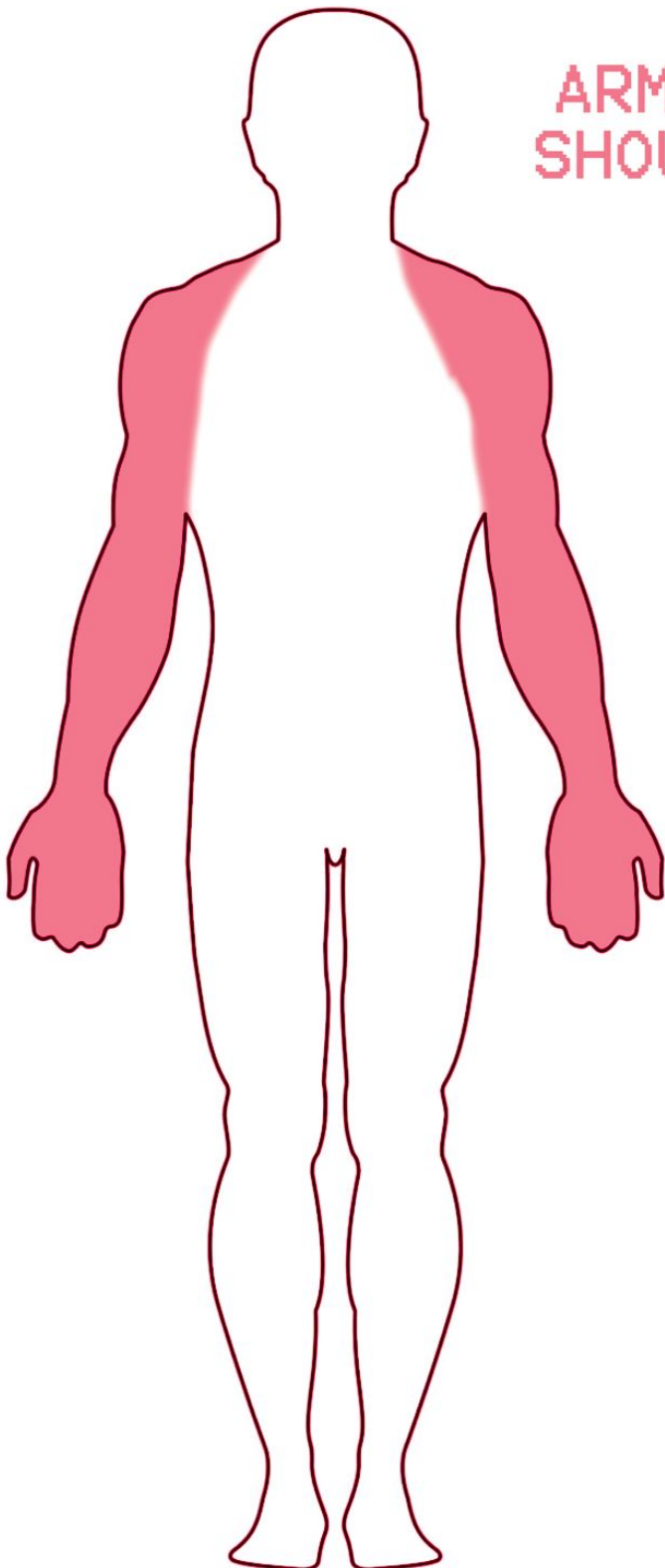


Tape up this sign under the Default Boundaries header when you set up the play space.

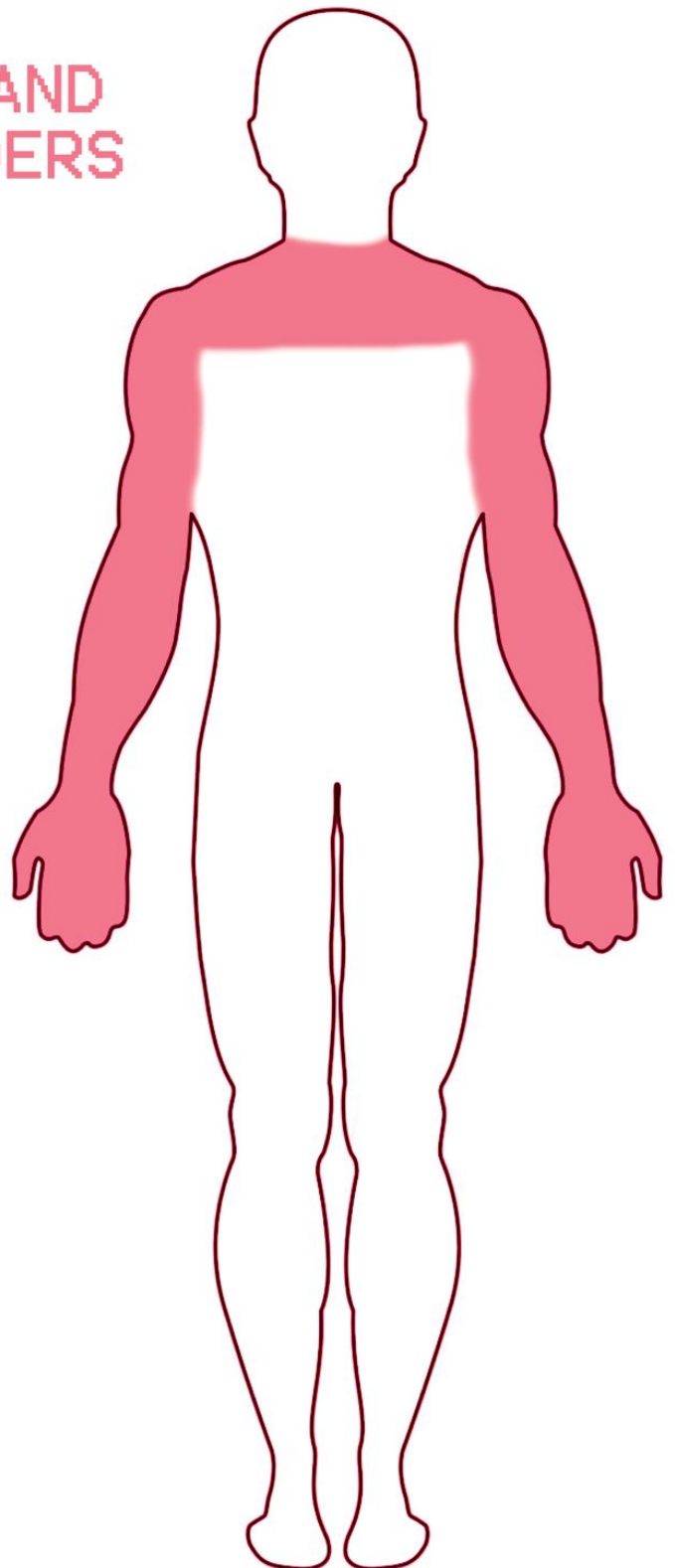


Tape up this sign under the Default Boundaries header when you set up the play space.

ARMS AND SHOULDERS



FRONT



BACK

Tape up this sign when you set up the play space. This is one of the 6 headers for other signs.

Movement styles

Tape up this sign under the Movement Styles header when you set up the play space.

heavy vs soft

hard vs fragile

controlled vs
flowing

Tape up this sign under the Movement Styles header when you set up the play space.

high status vs
low status

echo vs
divergent

Tape up this sign when you set up the play space. This is one of the 6 headers for other signs.

Play

style

Tape up this sign under the Play Style header when you set up the play space.

Content Notice

Pervasive Content

- Mind control
- Misuse of power
- Emotional manipulation
- Characters with a history of trauma

Opt-Out Content

- Romance
- Being a victim of violence

Banned Content

- Sexual violence

Tape up this sign under the Play Style header when you set up the play space.

You Are the Plot

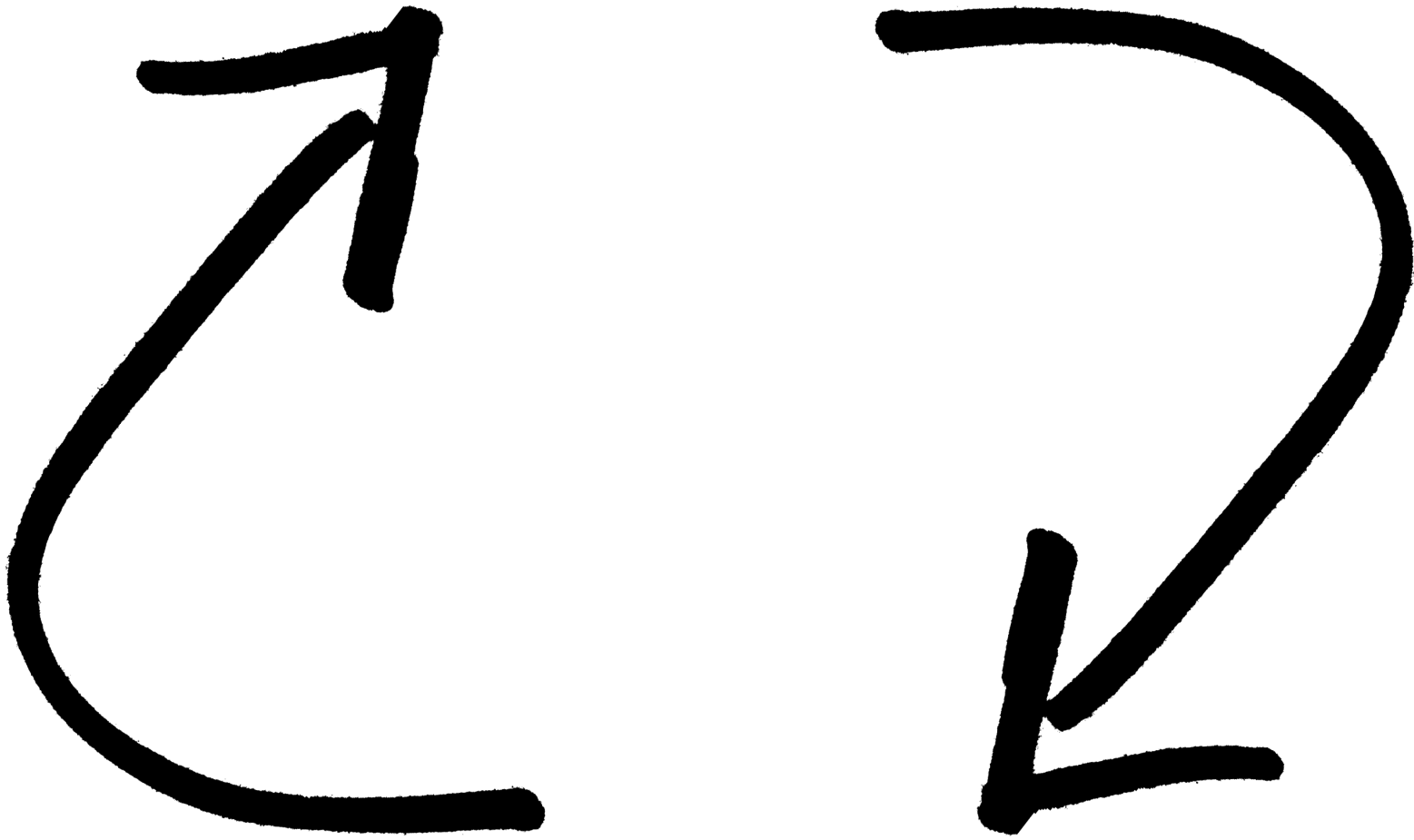
Abstract & Dreamy

Be an Actor and an Author about:

- interpreting meaning
- your character's arc

Tape up this sign under the Play Style header when you set up the play space.

Movement



Emotion

Tape up this sign under the Play Style header when you set up the play space.

To talk freely,
outside of Ars Acclinari or Rego,
hold hands.

Don't resolve a
conflict with words
alone.

Tape up this sign when you set up the play space. This is one of the 6 headers for other signs.

Ars

Accolinaris

Summary

1. **Bow** with eye contact, offering sidearm
2. Make **sidearm contact** and share at least **one deep breath together**
3. Take turns saying **1 word at a time** about the shared movement
4. **Move together!**
5. Break contact
6. **Repeat ritual** from earlier: bow, sidearm contact, share deep breath
7. Take turns saying 1 word at a time about **your relationship**

Tape up this sign under the Ars Acclinari header when you set up the play space.

Reasons to End Ars Acclinari

1. Character's **emotions have evolved**
2. Characters' **relationship** isn't **changing**
3. It **feels done**
4. You're **bored**, tired, frustrated, etc.
5. **Lose contact** for more than a moment
6. Any or **No reason**

Tape up this sign when you set up the play space. This is one of the 6 headers for other signs.

Ars

Regio

Create a new Bond

1. Create bonds during the 2 scenes where your group is in control.
2. Leader make eye contact and **raise left hand**.
3. If Follower consents, they **place right hand** on leader's palm.
4. **Negotiate the terms of surrender** starting with Follower making a request.
5. Leader **maintains contact** while tying **symbolic ribbon** to follower's finger or wrist.

Tape up this sign under the Ars Rego header when you set up the play space.

How many bonds?

One bond to serve as Follower.

One bond to dominate as Leader.

One bond to do with as you choose.

When can I use bonds?

Use an established bond at any time.

Wizards

Wizards are practitioners of hermetic magic. They are academics who live in communities of magical researchers. To even be able to do any spell of consequence they had to apprentice with a wizard for 5 years by doing a lot of studying and practice. Now graduated, these Wizards can finally pursue their grand magical ambitions. Wizards live in mysterious towers and such, in small communities apart from regular society so no one will bother their research or steal their secrets.

A distinguishing theme for wizards is Hubris.

Humans with The Gift

Humans with magical potential are regular everyday folks who have The Gift, the mysterious alignment towards the realm of magic and away from mortals. It allows them to learn magic if they join a wizard covenant and study for 5 years. The Gift is also a burden, which actively alienates them from their communities. If they are not already reviled by their families and communities, they soon will be. Under the protection of a covenant of wizards they will eventually learn to minimize the feelings of mistrust and disgust that regular people automatically feel around The Gift. Otherwise, they will be pariahs for life.

A distinguishing theme for humans is Romance.

Beasts of Virtue

Beasts of Virtue are intelligent animals with magic powers. They appear to be mundane animals, except large and perfect examples of their species. For example, a midnight black direwolf or a pure white boar as big as a horse. These magical creatures' morality aligns with nature rather than with human society. They act in accordance with their animal nature, which varies based on their species. That direwolf's diet is other predators that overhunt prey and the boar hides herbivores within its territory. Beasts are indifferent to mortals, except where humans transgress the laws of nature. Beasts of Virtue can choose to form close emotional bonds with another being, which creates a supernatural sympathetic connection. With a wizard, the magical creature can choose to become a lifelong companion called a familiar.

A distinguishing theme for Beasts of Virtue is Caretaking.

Fae

Fae are emotional vampires. They feed on strong human emotions and their appetites are a dark reflection of human ambition. What the humans in an area want affects the fae nearby. The human community in this game has been racked with ambition, and so the surrounding fae are obsessed with hierarchy and their place in it, whether low or high. Fae come in many forms; they might appear humanoid, animal, or monstrous. What sets them apart is their craving for playmates and playthings.

A distinguishing theme for Fae is Hierarchy.

Tape up this sign when you set up the play space. This one designates the low-energy play space, with chairs and easy access to water.

River's

Edge

Keep this sign near the GM's area, to post during play.

Vizard

can create bonds

Keep this sign near the GM's area, to post during play.

Benefits of Virtue

can create bonds

Keep this sign near the GM's area, to post during play.

Humans can create bonds

Keep this sign near the GM's area, to post during play.

Fare

can create bonds

Keep this sign near the GM's area, to use during the last scene.

Across the where promises are power

Keep this sign near the GM's area, to use during the last scene.

The Magic Realm

where thoughts are reality

Keep this sign near the GM's area, to use during the last scene.

The Mortal Realign

where ancestry is destiny