



# SONG OF SIMON

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# Introduction

Song of Simon is a game about the twin brothers Simon and Samuel who move into a Swiss boarding school and start competing for the love of two guys at the school, Nicholas and Christopher. Simon slowly starts turning into a **monster**; and suddenly things aren't about who makes out with whom, but who does Simon devour.

The genre is a pulpy mash of erotic teen drama with elements of body-horror. The atmosphere fluctuates from bizarre, with almost comical moments, to serious character drama and horror. Underneath all the bizarre and conflicting play, there are always real feelings and drama. While we might find some of the scenes amusing, the characters almost certainly do not.

The scenario is for four players, with you as a game master. It consists of (i) a short workshop to get everyone introduced to the game; and (ii) a series of scripted scenes that make up the game. As the game master, you present these scenes to the players, run the workshop at the start of the game, and play the boarding school's drama teacher in some scenes.

***As added effects, the game will use added physical effects:***

- A tube of unperfumed body lotion.
- Three passion fruits.
- A box of kleenex tissues.

***If you are running the game at Fastaval, these will be provided on location, along with some hand sanitizer.***

There is a music playlist for the game, consisting of one track for each scene. The playlist can be found here: ["tiny.cc/songofsimon"](https://tiny.cc/songofsimon) (or on Tor Kjetil's Spotify page). The list of tracks can also be found on the overview page, after all the scenes.

If are running the game at Fastaval, we recommend bringing small speaker, and playing the music using your phone. If this represents a challenge for you, please contact one of the authors before fastaval, and we will see what we can do to help.



# The Cast

The four participants play the four teenage boys Simon, Samuel, Nicholas, and Christopher, as well as two special roles, that represent the characters' insecurities and shame, "Controlling **Mother**" and "Overinvolved **Mother**." Nicholas and Christopher's players also play the two **Mothers**.

## Simon (the shy twin)

Ever since he was a little boy, Simon has been kept mostly at home by his **Mother**, who has always claimed that he was terribly sick and fragile. He has always been awkward, shy, and emotionally volatile. Now he is a horny, awkward, shy and emotionally volatile teenager. His hormones rage, and he really wants the other guys to be attracted to him. Initially they reject him, but once he starts turning into a **monster**, he begins emitting pheromones that makes everyone want to be with him.

**Note:** Whether Simon is actually sick, isn't touched upon in the scenario. Since Simon is turning into a **monster**, **Mother** is technically right in her claim, but it probably wasn't the kind of sickness she was expecting.

## Samuel (the outgoing twin)

Samuel is Simon's charming and outgoing twin brother. Because Simon always was sick, or at least so claimed **Mother**, Samuel has always looked out for his twin brother. Knowing both Christopher and Nicholas from before starting at the boarding school, Samuel needs to come to terms with both guys' affections for him, and deal with his brother's monstrous transformation.

## Christopher (The class president)

Christopher knew Simon and Samuel when he was younger. Back then, Christopher was small, skinny and awkward. Now he is grown into a buff, smart, and hot young man, yet he has never forgotten his childhood crush on Samuel.

## Nicholas (The rebel)

Always lively and mischievous, Nicholas had a romance with Samuel last summer. They were going camping together, but Nicholas stood him up when his **Mother** had a nervous breakdown the day they were due to leave.





# Mother

All the teenagers in the scenario have an inner voice of doubt and shame, constantly speaking to them in the background. In Song of Simon, this voice is represented by **Mother**, who is always there, knows their innermost secrets, watches them masturbate, and scolds them whenever they make a bad decision. Think of her a bit like a Freudian monstrosity given form. While the characters' real **Mothers** are a quite important part of the backstory, they are never actually shown in play.

The two **Mother** roles are given to the participants playing Nicholas and Christopher. They have dedicated scenes, where they can scold the teenagers for their decisions. Also, the **Mother** roles are allowed to intrude on the other scenes, pause the action, and have a serious chat with one of the teenagers about how things are going. This will be covered under the section "how the game is played" and will be practiced during the workshop.

## Overinvolved **Mother**

*(Played by Christopher's player)*

Overinvolved **Mother** never could let her son grow up. She remains interested in every small detail of his life. If she could have moved into his high school room, and had long chats with his boyfriends, she probably would have.

## Controlling **Mother**

*(Played by Nicholas' player)*

Controlling **Mother** is cold and emotionally absent, while at the same time constantly pushing her son to perform better and get ahead in life. She has lots of opinions, but when it comes to actually doing anything helpful, she is busy with other things.

## Sexy **Mother** (Act 2)

When the scenario reaches act 2, Simon has begun to transform, and his pheromones affect the teenagers. To represent this, Controlling **Mother** and Overinvolved **Mother** transform into "Sexy Controlling **Mother**" and "Sexy Overinvolved **Mother**." These roles are almost identical to their unsexy counterparts, apart from being sexy.

## Sexy **Mother Monster** (Act 3)

Towards the end of Act 2, Simon eats either Christopher or Nicholas. The player who is eaten then gets to play Sexy **Mother Monster** instead. This role represents a bizarre personification of the voice of the **Monster** inside Simon, as well as the voice of Sexy **Mother**. And Mama is hungry.



# The story

**The story plays out in three acts:**

**In act 1**, the twins Simon and Samuel just moved into some random prestigious boarding school for the super-rich somewhere in the Swiss alps.

Most of the act is spent on relationship drama between the characters. Samuel catches up with his childhood friend Christopher, and they finally make out. Likewise, Samuel and Nicholas had a thing going on the year before, but this ended abruptly, when Nicholas never showed up to a camping trip they had planned. Now things are complicated, since Samuel and Nicholas can't stop thinking of each other. Simon is mainly there being awkward and ignored by the others.

**In act 2**, things change, as Simon starts transforming into a **monster**. As part of his transformation, he starts emoting pheromones, making everyone sexually interested in him. It results in a date, which ends with either Christopher or Nicholas, being willingly eaten by Simon.

**In act 3**, Simon wakes up in the middle of the meaty mess from the night before, yet his hunger is not sated. In the end, the choice is Samuel's. Does he want to kill his brother to save everyone else, or is he there for his brother instead?



# How the game is played

The game is played using “semi-live,” which means that the characters are played using the participants’ bodies, just as improv theatre, but without any costumes of any kind. The exception to this is when playing out sex-scenes and eating scenes, which is played using narration. In addition, there are special rules for how **Mother** enters play, and there are a few physical effects as well (mainly involving a bottle of body-lotion)

In addition to these special kinds of scenes, there are certain scenes where you (GM) will be playing the drama teacher Ursula.



## Playing Inner dialogues with **Mother**.

Scenes with **Mother** are inner dialogues. While the characters’ real **Mothers** are part of the backstory, they are never actually shown in play. **Mother**, inside the characters’ minds, always knows their deepest desires and dreams, and she isn’t afraid to probe.

### Scenes with **Mother** are played out in two ways:

**First**, there will be dedicated scenes where the different characters will be interacting with **Mother**, just like if things would have been a normal scene.

**Second**, when playing **Mother**, you can pause the scene to have a judgemental chat about what is going on in the scene. To do this, a person playing **Mother** merely walks into the scene and offers her hand to one of the teenagers, who must take it and kiss it (or pretend to). Once this happens, the scene is paused, and a short dialogue with **Mother** takes place. The dialogue ends whenever **Mother** breaks contact and lets go of her son, whereafter the previous scene resumes.

If a person in the scene wishes to have a dialogue with **Mother**, he can offer his hand to her, but she doesn’t have to take it.

The scenes with **Mother** will be practiced by the participants during the workshop.



## Playing Love, Sex, and Canibalism:

During the scenario, there will be hot sex and canibalism. These scenes are played using narration and physical contact between the players' hands (instead of being played out semi-live).

When a scene starts, the participants take turns narrating what they do to themselves, the other person, and how they react. While this is happening, the participants are holding hands, and may touch each other to emphasize what is going on.

For example, a person might describe *"I look you in the eyes, and then I start licking your cheek."* Then the other person might answer *"I smile, and take my arms around you to hold you tight."*

As a general guideline, this should be described as if there was a person with a handheld camera filming them, and there shouldn't be any inner monologue describing what people are thinking or feeling inside. Keep the focus on the visceral action and interaction between the characters, rather than describing deep feelings (these are reserved for conversations with **Mother**...)

People will slip up, in terms of commenting on their thoughts and feelings anyhow, which is fine, but if the focus shifts too much in that direction, you should remind them of the handheld camera rule.



**Cannibalism is played out just like sex**, except that you describe how you eat (or are being eaten), and the pleasure you receive from this: *"I look into your eyes and take a bite out of your cheek,"* with the answer *"I smile, and lean further towards your mouth, to make it easier for you"*

While narrating the scenes, the participants should always hold hands. They can touch each other's hands in ways that emphasize what is going on in the scene. From a certain point in the game, you will give the participants a bottle of body lotion, which can be used to add an extra layer of moistness to the whole physical sensation.

***Sex and Eating scenes will be practiced by the participants during the workshop.***

## Physical effects

There are three added physical effects used in Song of Simon: A bottle of unperfumed body-lotion, three passion-fruits, and a box of tissues. If you are running the game at Fastaval, these will be provided to you before the game.

**The body-lotion** will be introduced in the last scene of act 1 (New body), and will after that scene be given to the **Mothers**, so they can use it in their scenes. The body-lotion is used by applying generous portions on the players' hands, so that they can cover each others hands in it for added moistness during the sex scenes and other scenes with **Mother**. How they cover each other in lotion is very much up to the players.

**The tissues** are for cleaning up all the mess that the other person has covered you with afterwards. Over time, there will be a buildup of used tissues everywhere, especially if you all leave them lying around. This is intentional, and will add a more authentic "teenage room" feel to the play area.

**The passion fruits** are for feeding Simon from the end of act 2 and going forward. In the last scene of act 2, "**Simon's Dinner**", you (the GM) will feed Simon the passion fruit during the scene where he eats his date. You should think of the passionfruit more like a pleasant little bonus, to add to the scene, rather than the main feature, and you decide how and when you want to feed him. Once you reach act 3, the two remaining passion fruits are given to "**Sexy Mother Monster**" so that she can feed her son some of Mamas' fruits...





## Edgar Allen Poe's famous 1839 Yaoi play "The Fall of the House of Usher":

During play, there will be two scenes involving drama classes, with the teenagers rehearsing the play "The Fall of the House of Usher." The scenes will be played just like any other, except that you will be playing Ursula, the seductive drama teacher that for some reason reminds everyone of their **Mother**. Ursula is always chronically underprepared, so it will be entirely appropriate for you to read from your papers when playing her, if you can't remember her instructions.

In the game universe, Edgar Allen Poe's short story, is actually a play, and is a slightly more nonsensical and homoerotic than the original (a Yaoi play). Really, the scenes are an excuse to have the teenagers act inappropriately with each other. As such, it is very appropriate for Ursula to have them redo a scene multiple times, but with more physical contact or more sensuality, or just give them a random break, while she goes through her papers.

The story is about a young man, David, who visits Rodrick Usher, a distant childhood crush, who is living with his sick twin sister Madeline. Rodrick is but a shadow of his former self, but David still feels overwhelmingly attracted to him. During the play, Madeline has fallen over and is presumed dead, so the two men proceed to bury her alive. Throughout the play, it is unclear whether they know that she is alive or not.

The scenes are played twice. The second time the scene is played, it is almost identical to the first, apart from the fact that Ursula has finally figures out what the play is missing: The twin-sister Madeline will be replaced by hers and Roderick Usher's **Mother** (of course), and we get to play everything again, but in a more twisted, sexy version.

All of the information needed to run the theater scenes is provided under the respective scenes in the later sections of the scenario-text.

- Nicholas plays David, the protagonist in the play.
- Simon plays Roderick Usher, the protagonist's childhood crush, who lives in the sprawling family mansion.
- Samuel plays Madeline in the first version of the scene, and Roderick Usher's **Mother**, in the second.
- Christopher will be playing "Coffin." Strictly speaking the object that Madlaine has been placed upon, in her sort-of-dead state, but played by Christopher, and having the ability to speak to Madeline.



# How you run the scenario

Your job is to make the game run smoothly, and support the participants in creating a bizarre experience for each other. How you do this best, changes throughout play.

## Running the workshop

You start the game by running the workshop. Your goal is to make sure that everyone is properly briefed, understand what they need to do, and understand the kind of play the scenario is going for.

## Starting and ending scenes

You start the scenes using the supplied descriptions in the scene catalogue. These descriptions can either be read aloud to start the scene, or you can use them as a starting point for your own atmospheric descriptions. Some scenes end at predetermined points, others you end when you decide that the time is right.

## Supporting the scenes, and setting the tone.

During the scenes you support the narrative flow. In general, you want to lean back, watch the action, and urge the players on with all of your body-language and wicked smiles. The participants will look to you to see if they are doing a good job, so make sure they can see it when they are. This is a scenario where it can be very appropriate to laugh at certain points, if you are finding something funny, and then suddenly be really quiet, if the mood changes.

Sometimes, you will need to steer the action in a certain direction. This might be when a scene has become stuck, or when one of the participants is taking a scene in a wrong direction. In these cases, it can be appropriate to add descriptions during the scene.

For example, if a scene is progressing too slowly, you might jump in time by describing "As the evening continued and the Library darkened, they started opening up to each other." Likewise, during a sex scene you might say "we are going to continue from the point where they take the shirts off each other."

If subtlety isn't working, you can fall back to directly instructing the scene. You might say what happens, "you start talking more openly to each other," or you might ask questions "Does she end up leaving him?"

## Running the music

There is a music playlist for the game, consisting of one track for each scene. The spotify playlist can be found here: "[tiny.cc/songofsimon](https://tiny.cc/songofsimon)" (or on Tor Kjetil's Spotify page). The list of tracks can also be found on the overview page, after all the scenes.

The easiest way of using the playlist is to set the music-player to the "repeat," and then change the track at the start of every scene. Should a scene go on for longer than the track, it will just replay the same song.

## The drama teacher Ursula

You will be playing the drama teacher Ursula. As described in the previous section, the scenes are an excuse to make the teenagers act inappropriately with each other. Ursula should be seductive, remind everyone a little bit of their **Mother**, and push them into more and more inappropriate situations. Other than that it is very much up to you how to have fun with playing this character.



# Presentation and Workshop

# Presentation

The presentation and workshop prepare the participants for playing the scenario. As the GM, you establish how the players should play the game to allow them to practice the mechanics in an environment where it is ok to fail and talk about how things are working.

The workshop prepares the participants for playing the game and ensures that everyone is on the same page in terms of how the game is played. Further, it allows you as the GM to get a feel for which players would fit into what roles.

## Everyone presents themselves:

Everyone answers the following questions:

- What is your name?
- What kind of role playing games do you usually play?
- What are your expectations for the game?



## Talk about physical boundaries

- Take a round with the players where you discuss what type of physical play you are normally comfortable with and what specific boundaries for physical play you have.
- It is important that everyone states clear boundaries. If someone says they are fine with everything, ask them to consider the question again. You can also mention an example of physical play that you yourself would not be comfortable with
- If someone is uncertain at this stage, it is fine to revisit this question after the workshop.

## Make sure everyone knows how to stop the game if they need to

- Tell them they can pause or stop the game at any time.
- Say that you are only comfortable playing the game if you can trust the others will stop the game if they need to.
- Then make sure everyone agrees to stop the game if they need to.



## Presentation of the scenario

You adapt the presentation of the scenario to the kind of group you are playing with. It is important to manage expectations and play style at this point. If there are inexperienced players, you will need to present more about how the game is played in general. The main points are as follows:

- The game is about twin brothers, who move into a Swiss boarding school. Both twins are competing for the same romantic interests, but everything changes when Simon starts transforming into a **monster**.
- Two participants play the twins and two participants play the two love interests. In addition, the two latter players also take on the role of **Mother**, the teenagers' inner voices of insecurity and shame.
- The genre of the game is erotic teen drama with elements of body horror. The atmosphere of the game fluctuates between the bizarre, almost comical moments, to serious character drama and horror. As such, it is also very appropriate to laugh at some of the scenes during play.
- Underneath the bizarre and conflicting play, there are always real feelings and drama, and while we as players might find some of the scenes amusing while watching or playing them, the characters certainly do not.
- The story is structured around a series of premade scenes where the characters enter into different pre-scripted situations with focus on relationship drama





# Workshop

## 1 Hug exercise

The following exercise is used to practice physical interaction, before starting playing scenes.

- Split the players into pairs.
- Ask them to hug, and keep hugging until you stop them.
- After one minute (time this), ask them to stop and find someone else to hug.
- Repeat thrice so everyone hugs everyone else.



## 2. Introduce **Mother**

You now introduce **Mother**:

- **Mother** represents the characters' inner voices of insecurity and shame. In "Song of Simon," **Mother** knows your innermost secrets, watches you masturbate, and scolds you when you make "bad" decisions. **Mother** is everyone's and anyone's **Mother**.
- **Mother** will have dedicated scenes during the scenario, but can also enter any of the other scenes whenever she wishes. When she enters a scene, the scene pauses.
- To pause the scene, **Mother** merely walks into the scene and offers her hand to one of the teenagers who must take it.
- The teenagers may also offer their hand to **Mother**, to have a dialogue with her. Unlike the teenagers, **Mother** doesn't have to take the hand when offered.
- **Mother** can also just stand there and gaze at her 'son', if she feels like it, even when she isn't in a scene.
- Players whose teenage character is in the scene cannot enter as **Mother**.

### 3. Practice scenes:

You now make the participants play two scenes. The purpose of this is twofold. First, you allow the players to practice role-playing together. Second, you practice how to play **Mother**. It is very appropriate for you to redo the scenes multiple times to get the right feel, practice playing physically, and to take it to the extreme, just to build up energy.

#### Horny **Mother**:

*"A teenage boy has had sex with his boyfriend for the first time. He is alone in his room savouring the memories when unwanted thoughts about his intrusive **Mother** appear in his head. **Mother** wants to know it all. **Every little detail**. and she enjoys oversharing as well."*

At some point during the scene, cut the scene and make them redo it, "with more horniness." Also, repeat the scene with more and more physical contact between **Mother** and her son, to the point where it is completely over the top.

**Repeat the scene as many times as necessary, with different constellations of players.**

#### Sorry **Mother**:

*"A boy and a girl are sitting in a motel room all alone. They are having a hard time resisting each other, but struggle to overcome their shyness. "Conservative **Mother**," on the other hand is very ashamed about what is going on. In this scene **Mother** can interrupt by taking her son's hand"*

After playing the scene the first time, you ask the players to redo the scene, either with more awkward silence, or more hornines. Also can redo the scene with way more caring physical contact from **Mother** while she is talking to her son.

**Again, repeat the scene with a different constellation of players.**

### 4. Practice narration:

You now introduce an exercise that practices using narration.

- The players take turns describing the images of a very explicit hentai **monster** anime, as if you were standing with a handheld camera and filming it.
- It takes place in Hell. There are demons, tentacle **monsters**, weird sex and creatures being torn apart. Together you describe the anime with as much gore and flourish as you can manage.
- The players should only describe things they can see, and refrain from describing sensation, feelings, and thoughts.

Let the players take turns by themselves. If needed, you can go in and instruct the players, on whose time it is to describe.



## 5. Introduce the Sex Mechanic

- Sex is played out using narration, while touching each others hands.
- First, a person describes what they does to the other person, then the other person describes how they reacts and what they does in return.
- As a guideline everything should be played exactly as if there is a person standing there filming you with a handheld camera, while you are making out. Thus focus should be on physical actions and reactions, rather than sensations, thoughts and monologues.

**Note:** The body lotion will be introduced at a later stage during the game and is not used in this practice scene. Also, refrain from mentioning that the sex mechanic also is used when Simon eats other characters.

## 6. Practice sex-scene: Sex at the school ball.

You now practice the sex-mechanic with the following scene:

*"Two young guys are standing behind the main stage of the school ball and have started taking each other's clothes off. They are probably a bit too drunk for this. Horny **Mother** is also there, and is bored and eager for something exciting to happen. She can pause the action by taking her sons hand"*

**Repeat the scene with a different constellation of players.**



## 7. Present the characters

- There are two main characters, the twins Simon and Samuel, and two supporting main characters, Christopher and Nicholas, who compete for the romantic affection of the twins.
- The two participants who play Christopher and Nicholas also play the characters' internal representations of their **Mother**. These two roles are called "Overinvolved **Mother**" and "Controlling **Mother**."



## Give out characters

After introducing the characters, you should cast the roles. If in doubt, ask the participants directly about which kind of experience they are looking for.

### Nicholas and Christopher (and **Mother**):

First and foremost, you should cast Nicholas and Christopher to the players you think would enjoy playing **Mother**, and who enjoyed playing **Mother** in the Workshop exercises. Give Christopher to the player who was best able to channel a **Mother** figure that was too much (since he will get Overinvolved **Mother**). The person playing Nicholas needs instead to be able to channel a cold and distant **Mother** figure.

### Simon:

Simon is a relatively passive role, where most of the action in the game happens around and to him. If you have an inexperienced player, Simon is the safest role to give him, but you can give Simon to an immersionist.

### Samuel:

Samuel will start the game in control, but will slowly lose it, the further into the story he progresses. As such, this role works well with a narratively minded player, who doesn't mind playing a downwards spiral.

**Take a short break now.**





Scenes



# Act 1

## Prologue: Bad boys

The scene is a series of narrations, where the players one at a time, describes the twins' arrival at the school.

### Introduction for the participants:

*In the first scene you take turns describing how your characters look, and how Samuel and Simon arrive at the school.*

- Samuel, describe how you sit in a limousine, gazing out at the soft and sensual Swiss Alps.
- Simon, describe how you absentmindedly stroke your thigh, while sitting next to Samuel, and the scenery moves by outside the car.
- Christopher, describe how you are chatting with all the hot popular students, and how your jaw drops, as Samuel and Simon step out of the limo.
- Nicholas, describe how you are playfully kissing a classmate all over the face while he laughs and tries to get away from you. And describe how you run away, as soon as you see Samuel walking towards Christopher.

**For the GM:** The purpose of this scene is to introduce the different characters. Keep it short and sweet. If a participant is going on for too long, you simply progress to the next description by reading aloud the next question.

**Music:** *Love (Zbigniew Preisner, Requiem for My Friend)*



## 1. You've grown up

Samuel, Simon, and Christopher

### Introduction for the participants:

*Christopher has been showing the twins around school, when Christopher suddenly splashes some water on Samuel from the water fountain. Samuel feels a stronger and stronger urge to touch Christopher and rip off his clothes. As they flirt both Christopher and Samuel are afraid that the other will notice their boner. Simon tries to participate in the conversation as well, but is mainly overlooked.*

**For the GM:** The purpose of this scene is to introduce the relationship between Christopher and Samuel by hitting the ground running. Simon is there to be awkward and left out.

**Music:** *Spike Spiegel (Siab, Bebop)*

## 2. Talking about Last summer

Samuel and Nicholas

### Introduction for the participants:

*The winter garden, with plants from all around the world. It almost feels like Nicholas has been hiding all day, when Samuel finally finds him and screams at him "I waited for you for hours, and you never came." Then there is silence. The butterflies in the garden stand still. Although the scene starts with a scream, it ends with them kissing passionately.*

**For the GM:** The purpose of this scene is to introduce the complicated relationship between Nicholas and Samuel.

**Music:** *Rei I (Shiro Sagisu, Neon Genesis Evangelion)*

## 3. Boys, boys, boys.

Simon and Samuel

### Introduction for the participants:

*"I wish that someone would just kiss me and kiss me and never stop" Simon finally says, after Samuel tells him about his latest escapades with Nicholas and Christopher. Above Simon's bed there are anime posters of bare-chested guys. Samuel tries to advise his brother to the best of his ability.*

**For the GM:** The scene introduces the twins' relationship.

**Music:**

**Brothers (Michael Tai, Piano Solo Works, Anime Themes Vol. 1)**



## 4. The Fall of The House of Usher

Everyone

### Introduction for the participants:

*African masks and fake flowers fill the drama room. Ursula, the drama teacher, seems very interested in the play "The Fall of House Usher." The boys are mainly interested in each other.*

*The roles for the play are as follows: Simon plays Roderick Usher. Samuel plays Madeline. Nicholas is playing David. Christopher is playing "Coffin"*

In this scene, Ursula cuts back and forward between two theater-scenes happening at the same time:

### Introduction for the first theater scene:

Madeline has collapsed and is presumed dead. She is lying in "Coffin," and talking about being trapped by life. "Coffin" is just lonely and horny, and wants Madeline to enjoy it's cold touch against her skin. Slowly Madeline gives in to "Coffin."

### Introduction for the second theater scene:

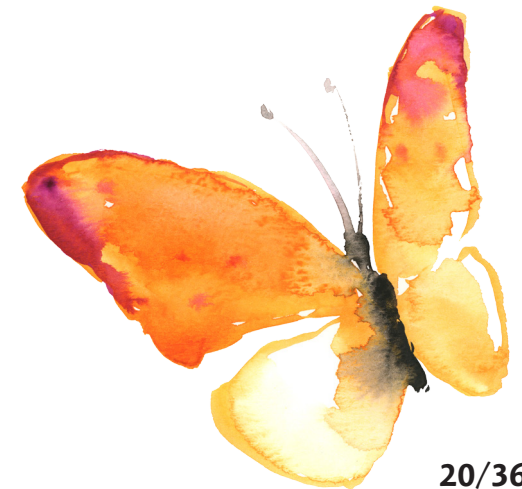
Acted out next to "Coffin," Roderick and David gently caress each other, while preparing Madeline for her funeral. Madeline can speak and move, but they ignore any life signs from her.

**For the GM:** As the drama teacher Ursula you may choose to interrupt the theater scenes and make the students redo it in different versions. Don't interrupt the scene using the words "cut" or whatever else you use to cut scenes in the scenario, as this will confuse the players. Instead just walk into the scene and start instructing them. You can also involve the players and ask them about their suggestions on how the scene should be played.

If the person playing Christopher seems confused about how to play "Coffin" you instruct him as Ursula with instructions along the lines of "yesssss, tell him about love," and "closer, closer. Feel the coffin."

If you think the players need some time to interact freely with each other, you can give them a break at some point, where Ursula either leaves them for a bit, or simply sits and goes through her notes.

**Music: Masked Ball (Jocelyn Pook, Flood)**





## 5. Thinking about Samuel?

This scene consists of three separate parts where Samuel is the focus, even though he isn't in any of the scenes.

### Introduction to Part 1:

Simon, Christopher (and Samuel as a fantasy)

*While trying to study for an exam in the old library, Simon is preoccupied with how attractive he thinks Christopher is. Christopher is nice but rejecting, while thinking about Samuel, who isn't there.*

*During the scene, Samuel plays Christopher's fantasy of Samuel. While Samuel isn't there, he still manages to be the center of the scene. Samuel can touch them, interact with them, and distract Samuel from Simon, but cannot speak.*

### Introduction to Part 2:

Nicholas and Christopher (and Samuel as a fantasy)

*As the evening continues, only Nicholas, and Christopher are left in the library. Soon the reading of books is replaced by gossip, as Nicholas and Christopher talk about how each of them know the twins. Samuel stays as a fantasy.*

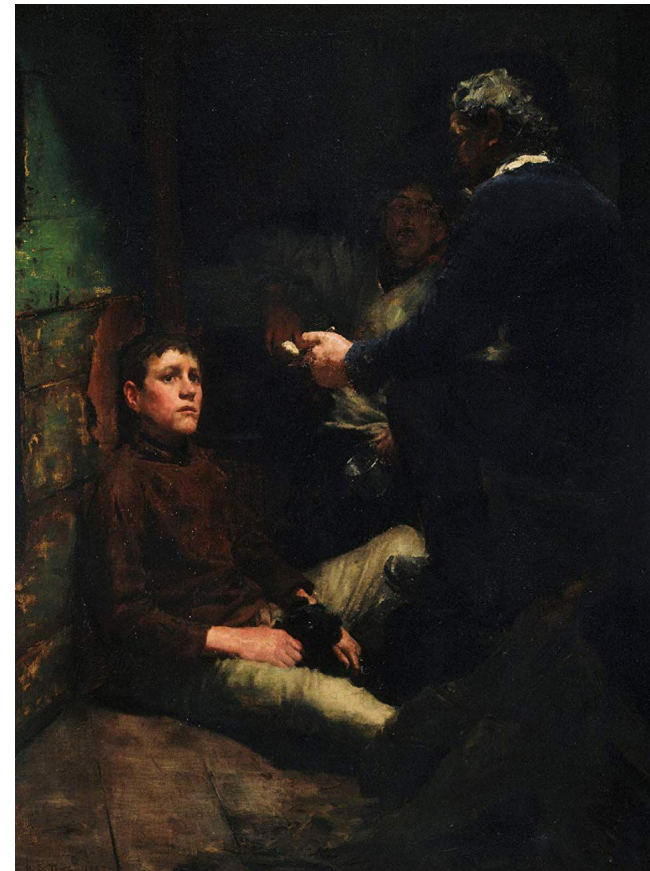
### Introduction to Part 3:

Simon and Nicholas (and Samuel as a fantasy)

*When Nicholas finally leaves the Library, late in the evening, he finds Simon roaming about the hallways. Simon has a bit of blood spilling out of his mouth, although he doesn't seem to mind it. It isn't long before Simon starts telling Nicholas about all the bad things Samuel said about him last summer. Samuel stays a fantasy.*

**For the GM:** The purpose of this three part scene is to keep focus on Samuel, while making Simon feel left out. As Such, Samuel should be at the center of all the scenes. If he isn't, you can always physically move Samuel's player closer to the action, or move some of the other players towards Samuel.

**Music:** *Hedgehog's Dilemma (Shiro Sagisu, Neon Genesis Evangelion)*



## 6. Overinvolved **Mother**

Nicholas - Overinvolved **Mother**

### Introduction for the participants:

*Nicholas has a monologue with **Mother**, who worries about how he is doing and wants him to confide all his difficult feelings to **Mother**.*

**For the GM:** The point of this scene is to fully introduce Overinvolved **Mother** and Nicholas' internal conflicts. Nicholas has just been hurt by what Simon told him. Depending on how much focus **Mother** has had up until this point, this scene will either introduce this, or build upon prior developments. As such, this scene can either be long or short.

**Music:** *The Ghost (Jocelyn Pook, King Charles III)*





## 7. Exotic Animals

Samuel and Christopher

### Introduction for the participants:

*Finally alone, Samuel and Christopher are sitting together, pretending to study for their exotic animals exam. Christopher has unbuttoned his shirt a bit too far down, as his advances become more and more obvious. Samuel wants to respond to it, but for some reason can't stop thinking about Nicholas who has been avoiding him lately. Towards the end of the scene, Samuel finally gives in to Christophers advances.*

**For the GM:** This scene is really an introduction to the next scene, and as such, it should be kept short and sweet.

**Music:** *Miss Me (Siab, Bebop)*

## 8. Hot Guys Making Out (Sex scene)

Samuel and Christopher (and Controlling **Mother**)

### Introduction for the participants:

*The buttons are spread all over the floor as the school uniforms are ripped open. Christopher vigorously descends upon Samuel's sweaty chest. The scene is played out as a narrated sex-scene, with Samuel and Christopher holding hands. Samuel enjoys it, but feels guilty for also fantasizing about Nicholas.*

**For the GM:** This scene introduces the first use of the sex scene technique in the scenario. In many ways it is going to be the relatively normal contrast to the later sex-scenes, that all are bizarre in different ways.

**Music:** *Cosmos (Siab, Bebop)*



## 9. Controlling Mother

Christopher and Controlling Mother

### Introduction for the participants:

*Christopher has a dialogue with Controlling Mother. She has opinions about what happened between Samuel and Christopher. Surely her son can become better at dealing with these sorts of things.*

**For the GM:** This scene allows Controlling Mother to fully manifest her presence. Like the previous Mother-scene, the contents of the scene greatly depend upon the role of Controlling Mother up until this point.

**Music:** *Sacrifice (Jocelyn Pook, In the mind of Igor)*



## 10. Please stay with me

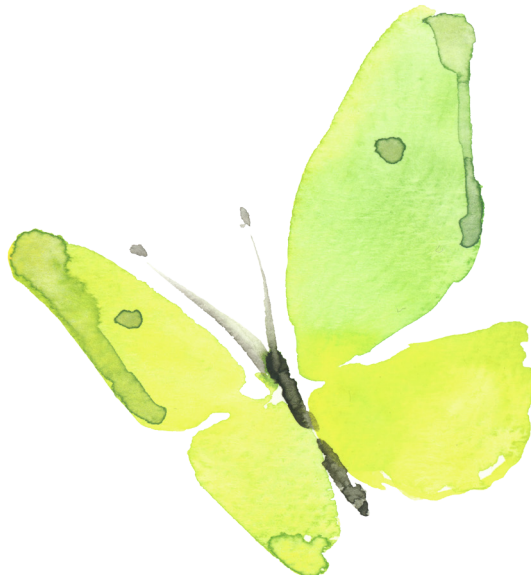
Simon and Samuel

### Introduction for the participants:

*Simon is feeling sick, almost like his head is about to explode. Samuel has been sitting with him for a good while now. Samuel needs to leave because he has a date with Christopher. Simon doesn't want to be left alone. The scene ends either with Samuel leaving Simon or staying to care for him.*

**For the GM:** Where the previous scene between the twins emphasizes their relationship under more normal circumstances, this scene explores how Samuel looks out for his brother under more strenuous circumstances.

**Music:** *Brothers (Michael Tai, Piano Solo Works, Anime Themes Vol. 1)*



## 11. New body (Sex scene)

Simon, with the others as support

**For the GM:** *After introducing the scene, you introduce the body-lotion, by applying some to each of the players hands (as if they all have semen on their hands).*

### Introduction for the participants:

*While Samuel sleeps heavily, Simon stands naked in front of the big mirror in the room, masturbating. Parts of his body are falling off, and he devours the pieces slowly.*

*The scene is played as a Sex-scene, with Simon and Samuel's players standing across from each other. Simon plays himself, while Samuel's player plays Simon's mirror image that looks back at him. In this scene, the mirror image has a life of its own.*

*Samuel describes what Simon sees in the mirror and how bits of skin and flesh are falling off his body. Simon describes how he masturbates while eating the pieces of flesh that have fallen off.*

*Overinvolved and Controlling **Mother** each stroke Simon's arms.*

**For the GM:** This scene introduces Simon's transformation, so it should have a visceral and over-the-top quality to it.

**Music:** *Love (Zbigniew Preisner, Requiem for My Friend)*



# Act 2

At the start of act 2 give the players the act 2 handouts. These include role extensions for Sexy **Mother**, and information about how Simon's transformation starts affecting everyone.

Also, give the tube of body lotion to the participants' playing sexy **Mother** and ask them to use it well.

Act 2's focus is Simon's transformation and the changing dynamic between the characters. Where Simon was mainly overlooked in act 1, he is now the centre of attention. Act 2 ends with a date that culminates in Simon devouring either Nicholas or Christopher.



## 12. Thinking of Simon

Samuel and Christopher

This scene consists of two separate parts. Simon is the focus in both of them, although he isn't in either.

### Introduction for part 1 (if Samuel left Simon to be with Christopher in scene 10):

*Things had gone great between Samuel and Christopher the night before, yet suddenly Samuel decided to leave. Now, Samuel stands in the hallway across from Christopher and with a renewed energy and interest. To Samuel's annoyance, Christopher talks about Simon.*

*Though not actually present in the scene, Simon's player plays Christopher's fantasy of Simon, Simon's player can touch Christopher, interact with him, and distract him from Samuel, but cannot talk.*

### Introduction for part 1 (if Samuel stayed with Simon and didn't go to see Christopher in scene 10):

*Christopher wrote an understanding text-message to Samuel, but secretly felt betrayed. The next day, Samuel is standing in the hallway across from Christopher, but Christopher just isn't feeling it. To Samuel's further annoyance, Christopher talks a lot about Simon.*

*Simon's player, plays Christopher's fantasy of Simon, Simon's player, who isn't there, who can touch Christopher, interact with him, and distract him from Samuel, but cannot talk.*

### Introducton for part 2:

Samuel and Nicholas

*Samuel confronts Nicholas about why Nicholas lately has avoided Samuel. While Nicholas wants to answer, it is almost like his mind is constantly swaying over to speaking about something else: Simon. Simon stays a fantasy.*

**For the GM:** Just like the scene in Act 1 where Samuel was in focus, this scene keeps the focus on Simon, while Samue is left out. Likewise, Simon is at the center in both parts of the scene. If he isn't, move the participant playing Simon closer to the action or some of the other players towards him.

**Music:** *Miss Me (Siab, Bebop)*



### 13. Sexy Mother

Samuel, Sexy Overinvolved Mother, Sexy Controlling Mother

#### Introduction for the participants:

*Samuel has a monologue with Overinvolved and Controlling Mother. Both of them subtly smell of overripe fruit. They have both noticed Christopher' and Nicholas's fading interest in Samuel.*

**For the GM:** The scene focuses on the new and improved "Sexy Mothers." Like the previous scene, the pacing and starting point of the scene, will greatly depend on the Mother-play up to this point.

If the Sexy Mothers aren't already using the body-lotion, make sure they use it in this scene.

**Music:** *Dionysus (Jocelyn Pook, Untold Things)*



### 14. Dirty House of Usher

Everyone

#### Introduction for the participants:

*During their next rehearsal, the drama teacher explains that she has changed the script. Madeline is no longer Roderick's sister. Instead, she is his Mother! It all makes sense now. This is the story Poe meant to write! Bits of Simon's skin cover the floor, but everyone just finds it kind of hot.*

**During the scene, Ursula cuts back and forth between two theater scenes happening simultaneously:**

#### Introduction for the first theatre scene:

*Mother has collapsed and is presumed dead. She lies in "Coffin," and talks about being trapped by life. "Coffin" feels lonely and horny, and wants Mother to enjoy Coffin's cold touch against her skin. Slowly Mother gives in.*

#### Introduction for the second theater scene:

*Acted out next to "Coffin," Roderick and David gently caress each other, while preparing Mother for her funeral. Mother can speak and move, but they ignore any life signs from her.*

**For the GM:** In the second round of Drama, Ursula has changed. Suddenly, Ursula feels very sexually interested in Simon. Apart from interrupting the scenes, and making the students redo something, she may also enter the scene. If she enters, she enters as a fifth, unnamed character, who touches the students in artistically appropriate ways.

**In case it is unclear:** *Simon plays Roderick Usher, Samuel plays Mother, Nicholas plays David, Christopher plays "Coffin."*

**Music:** *Masked Ball (Jocelyn Pook, Flood)*



## 15. Mother wants more

Simon, Sexy Overinvolved **Mother**, Sexy Controlling **Mother**

### Introduction for the participants:

*Simon has a dialogue with both Sexy **Mothers**. The **Mothers** are horny and talk about how much they want Nicholas and Christopher.*

**For the GM:** The scene acts as an introduction to the next scene (Simon's Choice) where Simon decides who he goes on a date with. It should have a bizarre feel to it.

Make sure ample amounts of body-lotion are used.

**Music:** *Flood (Jocelyn Pook, Flood)*

## 16. Simon's choice

Simon, with Nicholas and Christopher reading him their letters.

### Introduction for the participants:

*Both Nicholas and Christopher want to go on a very special date with Simon. They both write a letter to Simon asking him out. Nicholas and Christopher each read their (improvised) letter to Simon (Simon reads them alone in his room). After this, Simon's player chooses who goes on a date with.*

**For the GM:** This scene makes clear that Simon has a choice in who he goes on a date with.

After Nicholas and Christopher have read their letters, Simon chooses who he goes on a date with. If he does not choose by himself, ask the player directly.

**Music:** *Cosmos (Siab, Bebop)*



## 17. Simon's date (Sex scene)

Simon, his date, and Samuel watching through a window

### Introduction for the participants:

*The boiler room down in the basement glimmers from the light of candles and sweat. The scene is played as a sex scene. As the scene begins, Simon stands naked, the holes in his body filled with shimmering blue nectar. Simon's date licks the nectar up while slowly stroking Simon's dick.*

*Unbeknownst to them, Samuel watches from outside through the window high up on the wall. While Simon and his date narrates their sex scene, Samuel's player touches their shoulder watching them. The scene ends when Samuel's player breaks physical contact, and Samuel runs away in a teary-eyed rage.*

**For the GM:** Cut the scene as Samuel runs away.

**Music:** *Forever Without End (Jocelyn Pook, Flood)*



## 18. Simon's dinner (Sex scene)

Everyone

### Introduction if Christopher is with Simon:

*As Samuel runs away, he happens upon Nicholas on the empty cricket field. They start making out, while Samuel talks about Simon. Play the scene as a sex scene.*

### Introduction if Nicholas is with Simon:

*As Samuel runs away, he happens upon Christopher on the empty cricket field. They start making out, while Samuel talks about Simon. Play the scene as a sex scene.*

**For the GM:** After a bit, cut to Simon and his date.

### Introduction to part 2:

*In the boiler room, one finger is already inside Simon's mouth and he finally bites it off. Simon eats his date, who eggs him on and tells him how nice it is to be devoured.*

*From now on the scene cuts back and forth between Samuel making out and Simon consuming his date.*

**For the GM:** *You also introduce the first passionfruit. Feed it to Simon at thematically appropriate times during the scene.*

While both parts of the scene starts out romantic, they should quickly evolve into a sex/eating scene.

Your work in the scene consists in cutting between the two sets of players at dramatically appropriate moments, adding descriptions in between the cuts if necessary.

**Music:** *Lacrimosa (Zbigniew Preisner, Requiem for My Friend)*



# Act 3

In act 3, the player Simon devoured plays "Sexy **Mother Monster**." Give the participants their handouts about the next stage of Simon's transformation and its effects on the remaining characters.

Give Sexy **Mother Monster** the two remaining passion-fruits, and ask her to feed them to Simon whenever she pleases.

Act 3 focuses more directly on the horror elements and madness, and leads to the scenario's climax where the group of 3 is reduced to two, as Samuel either chooses to kill his brother to save Samuel's remaining love interest, or helps Simon eat the survivor.

## 19. After dinner

Simon, Samuel.

### Introduction for the participants:

*As Samuel enters the boiler room to find his brother. Simon stands in the middle of the room looking back at him "I've missed you Samuel." Thick, blue liquid runs from Simon's mouth. Flesh covers the floor and drips from the walls.*

**For the GM:** The scene mirrors the previous scene between Simon and Samuel, and leads into the last scene, where Samuel must choose between Simon and the last survivor.

**Music:** *Lapis Philosophorum (Michael Tai, Piano Solo Works, Anime Themes Vol. 1)*





## 20. I love you.

Samuel, Survivor

### Introduction for the participants If Nicholas survived:

*"Leaving you was the biggest mistake of my life." Nicholas utters the words quietly from the other side of the hallway. Nicholas has avoided Samuel all day. Yet, for a brief moment, it is as if Simon is forgotten. In this scene, there is no **Mother**, only Nicholas and Samuel.*

### Introduction for the participants If Christopher survived:

*"I never stopped thinking about you." Christopher utters the words quietly from the other side of the hallway. Christopher has avoided Samuel all day. Yet, for a brief moment, it is as if Simon is forgotten. In this scene, there is no **Mother**, only Nicholas and Samuel.*

**For the GM:** This scene gives Samuel and the survivor an opportunity to play out whatever is left of their romance, before the survivor potentially ends as Simon's lunch.

If you think play up to this point indicates a different scene, change the description as you see fit or skip the scene entirely.

**Music:** *Rei I (Shiro Sagisu, Neon Genesis Evangelion)*

## 21. Feed me Simon

Simon, Sexy **Mother Monster**

### Introduction for the participants:

*"You're a growing boy. Simon, you need to eat your meat." **Mother** is **Mother** as she always is. But she is also the hunger, the **monster** growing inside Simon. Simon needs to feed and **Mother** needs to be fed by her son.*

**Music:** *Ave Maria (Jocelyn Pook, Untold Things)*



## 22. Come to Mama (Sex scene)

Simon, Survivor, Sexy **Mother Monster**

### Introduction for the participants If Christopher survived:

*Christopher didn't plan to come here now. Yet, an urge he couldn't resist drew him. The room bursts with life and decay. Beautiful larvae crawl from Simon's body into Christopher's mouth, as Christopher's tongue traces the contours of Simon's chest. Play the scene as a sex scene. Simon sits there, trying to resist his urges, but in the end has to give in. **Mother** watches and talks to her son.*

### Introduction for the participants If Nicholas survived:

*Christopher didn't plan to come here now. Yet, an urge he couldn't resist drew him. The room bursts with life and decay. Beautiful larvae crawl from Simon's body into Christopher's mouth, as Christopher's tongue traces the contours of Simon's chest. Play the scene as a sex scene. Simon sits there, trying to resist his urges, but in the end has to give in. **Mother** watches and talks to her son.*

**For the GM: Important! Cut the scene before it escalates into Simon eating Christopher or Nicholas, in order to allow Samuel to enter.**

The scene is the overture to the last scene. Cut the scene when the players are ready to start the climax by letting Samuel enter the room.

**Music: Dionysus (Jocelyn Pook, Untold Things)**



## 23. Feeding Simon (Sex Scene)

***This scene follows immediately from the previous scene.***

Simon, Survivor, Samuel, Sexy **Mother Monster**

### Introduction for the participants If Christopher survived:

*As Samuel walks into the room, Simon is on his knees with Christopher's throbbing dick in front of his bloody mouth. The sex scene continues between Simon and Christopher, as Sexy **Mother Monster** eggs on her son. Samuel watches the scene silently. At some point, Samuel takes the two other players' hands and describes either how he kills his brother with a knife or helps Simon eat Christopher.*

### Introduction for the participants If Nicholas survived:

*As Samuel walks into the room, Simon is on his knees with Nicholas' throbbing dick in front of his bloody mouth. The sex scene continues between Simon and Nicholas, as Sexy **Mother Monster** eggs on her son. Samuel watches the scene silently. At some point, Samuel takes the two other players' hands and describes either how he kills his brother with a knife or helps Simon eat Nicholas.*

**For the GM:** Let Samuel control the pacing of the scene and decide when he chooses who to kill. If needed,, you can ask Samuel directly what he chooses.

**Music: Lacrimosa (Zbigniew Preisner, Requiem for My Friend)**

## Epilogue

The two remaining characters and **Mother**.

### Introduction for the participants:

*The two teenagers are alone, only them. Red butterflies fill the air.*

**Mother** embraces them.

**Music:** *Love (Zbigniew Preisner, Requiem for My Friend)*





# Overview of Scenes and Music

## Before the Scenario

### *Presentation*

- Everyone presents themselves
- Talk about physical boundaries
- Make sure everyone knows how to stop the game if they need to
- Present the outline of the game

### *Workshop*

- Hug exercise
- Introduce **Mother**
- Practice scene: Horny **Mother**
- Practice scene: Sorry **Mother**
- Practice narration
- Introduce the Sex Mechanic
- Practice sex scene: Sex at the school ball
- Presentation of the characters
- Decide which player plays which character

### *Running the Game*

Play through the 24 scenes as instructed.

### *For each scene:*

- Read aloud (or improvise over) the introduction to the scene
- Start the background music for the scene
- Follow any additional scene-specific instructions.

## Act 1

### **Prologue - Bad Boys**

Love (Zbigniew Preisner, Requiem for My Friend)

### **1. - You've grown up**

Spike Spiegel (Siab, Bebop)

### **2. Talking about last summer**

Rei I (Shiro Sagisu, Neon Genesis Evangelion)

### **3. Boys, boys, boys**

Brothers (Michael Tai, Piano Solo Works, Anime Themes Vol. 1)

### **4. The Fall of the House of Usher**

Masked Ball (Jocelyn Pook, Flood)

### **5. Thinking about Samuel?**

Hedgehog's Dilemma (Shiro Sagisu, Neon Genesis Evangelion)

### **6. Overinvolved **Mother****

The Ghost (Jocelyn Pook, King Charles III)

### **7. Exotic Animals**

Miss Me (Siab, Bebop)

### **8. Hot Guys Making Out**

Cosmos (Siab, Bebop)

### **9. Controlling **Mother****

Sacrifice (Jocelyn Pook, In the mind of Igor)

### **10. Please stay with me**

Brothers (Michael Tai, Piano Solo Works, Anime Themes Vol. 1)

### **11. New body**

Love (Zbigniew Preisner, Requiem for My Friend)

## Act 2

(Give the players the handouts for Act 2)

### 12. Thinking about Simon

Miss Me (Siab, Bebop)

### 13. Sexy **Mother**

Dionysus (Jocelyn Pook, Untold Things)

### 14. Dirty House of Usher

Masked Ball (Jocelyn Pook, Flood)

### 15. **Mother** wants more

Flood (Jocelyn Pook, Flood)

### 16. Simon's choice

Cosmos (Siab, Bebop)

### 17. Simon's date

Forever Without End (Jocelyn Pook, Flood)

### 18. Simon's dinner

Lacrimosa (Zbigniew Preisler, Requiem for My Friend)

## Act 3

(Give the players the handouts for Act 3)

### 19. After the dinner

Lapis Philosophorum (Michael Tai, Piano Solo Works, Anime Themes Vol. 1)

### 20. I love you

Rei I (Shiro Sagisu, Neon Genesis Evangelion)

### 21. **Mother** monologue, Feed me Simon

Ave Maria (Jocelyn Pook, Untold Things)

### 22. Come to Mama

Dionysus (Jocelyn Pook, Untold Things)

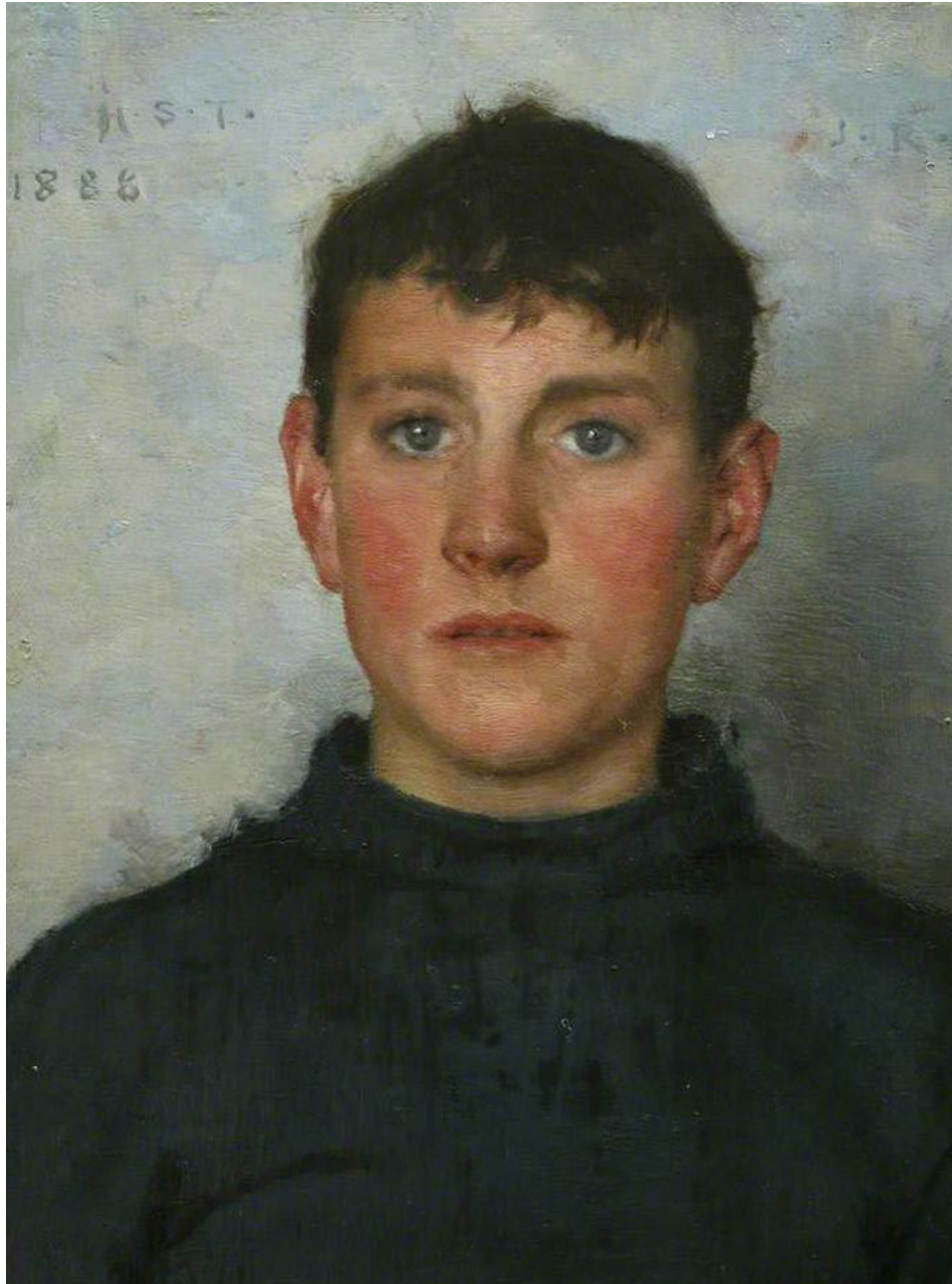
### 23. Feeding Simon

Lacrimosa (Zbigniew Preisler, Requiem for My Friend)

### Epilogue

Love (Zbigniew Preisler, Requiem for My Friend)





**Simon**



# Simon

You are a socially awkward boy who depends on your twin brother Samuel to help you navigate the social landscape at your school. You are volatile and emotional. Urges burst to the surface whether you want them to or not. Penned up desires fill you with sudden and strong attractions to other students, yet they do not return your feelings. Instead, they find you weird and unpredictable.

You spent most of your childhood together with your **Mother** and your brother. As a small child, **Mother** often told you that you were sick and had to stay at home. She was beside your bed for days on end, never leaving you a moment to rest. Sometimes you screamed at her for never leaving you alone. Then she would cry, and you felt guilty making her sad, wanting to apologize for being so sick.

She took you to many different doctors for all kinds of strange examinations. Most never gave a definite answer, and some insisted that nothing was wrong. Then **Mother** would go ballistic, and scold them to the point where you would run out of the doctors office.

Sometimes the whole situation was too much for her, and she would disappear for a couple of days, leaving you and Samuel to take care of each other. It could feel almost like a relief. Often, you just wanted to go outside and play with the other kids.

As a child, you had nightmares of **Mother** turning into a **monster** that ate your flesh. In the dreams, it was your fault because you hadn't paid attention to the things that could have stopped the **monster**. You have told **Mother** about these dreams and together you laughed about them. But the nightmares have never quite left you.



## Samuel

Things were always different for your brother Samuel. Ever since birth, you have never left each other's side. He is your twin, the most important person in your life. Technically he is your older brother, born one hour before you. He always takes care of you, and knows what will cheer you up after a hard day. After you have become less sick, having no friends of your own, you often just hang around with Samuels friends. You depend on him, but also yearn to break free and be independent.

Parts of you envy your brother his natural, easy charm. You see him and other people at school have this social flow that they don't need to plan or think about. They just master it effortlessly. What you lack in natural charms and abilities, you make up for with sheer dedication. You persist. Although you often fail at things the first time you try, you don't give up. You are stubborn and yearn to prove yourself to others.

## Nicholas

Nicholas is one of Samuel's friends that you used to hang out with. He was nice to you, but in a manner where it was clear that you were never his first choice of company. There was definitely something going on between Samuel and Nicholas last summer, but somehow it seems to have gone awry between them.

Nicholas is funny and charming. You remember feeling very jealous of your brother during the summer. You wanted Nicholas's quick hands touching your body. You wanted to touch that mischievous smile. Maybe you still do?

## Christopher

The class president. You knew each other as small children, but you haven't seen him since. He was a timid child who admired your brother greatly. The three of you went on adventures in the sand dunes at the beach. Christopher often missed his **Mother**, who was always on business trips. You would try to cheer him up by pretending to be a **monster**. You remember being a slimy **monster**, slobbering all over him. He got a little bit afraid of you then. You liked that. At some point during childhood, Christopher moved away and you never saw him again.

Now he has grown into a handsome young man, with a flawless outer and a kind heart. You want to be close to him, but you fear that you will act flustered and weird around him.



## Edgar Allen Poe's famous 1839 Yaoi play "The Fall of House Usher":

For two of the scenes in the scenario, you rehearse for a school play. The point of the scenes is mainly to play on erotic tension between the teenagers, and not really the acting out scenes from the play itself. When playing the two scenes, you simply improvise the play as you go along. Things do not have to make sense in any way...

In case you want to know what our version of the story is about: It is about a young man, David, who visits Rodrick Usher, a distant childhood crush, who is living with his sick twin sister Madeline. Rodrick is but a shadow of his former self, but David still feels overwhelmingly attracted to him. During the play, Madeline has fallen over, and is presumed dead, the two men proceed to bury her alive. Throughout the play, it is unclear whether they know that she is alive or not.

**Simon will play the role of Roderick Usher**, which he mainly uses as an excuse to get physically close to Nicholas, who plays the role of David.

## Overview

- The tone of the game fluctuates, and tonal shifts are very appropriate.
- When playing the four teenagers, the scenes mainly revolve around light hearted, rather silly, teen drama.
- The tone can change at any moment, for instance when **Mother** enters a scene and starts commenting on things and interrogating the teenagers.
- While the events of the scenario might seem bizarre from the outside, the characters still have very real feelings underneath.
- During the game, Simon slowly transforms into a **monster**. This change will happen off screen, and the focus of the game is not on describing his transformation, but rather the human consequences of his transformation.







**Samuel**

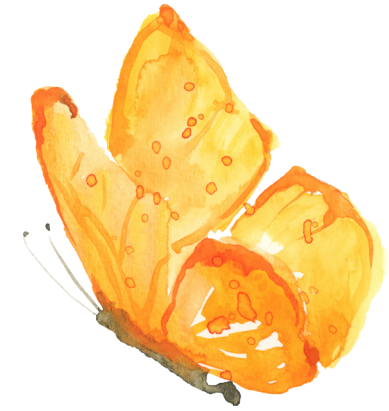
# Samuel

You are Simon's twin brother, born an hour before him. Unlike your brother you are controlled and careful not to let your emotions spill out in front of other people. Before leaving for the boarding school your **Mother** made you swear to protect your brother in this new and strange environment. You take the task seriously, but not without occasional feelings of resentment. You want the cool kids at school to accept you. You fear that Simon's sudden episodes of weird behaviour will get in the way of your ambitions. But if anyone derides your brother, you are always ready to defend him with a sharp remark.

When younger, Simon used to stay at home most of the time. **Mother** said that he was sick. The thought that something was to happen to him terrified her, so she never left his side. It terrified you too.

Because she never left his side, from a very early age you mainly took care of yourself. So you ran off with friends and did other things to forget **Mother's** lack of interest in you. Later, when she scolded you for not taking good enough care of Simon, you would feel bad and apologize.

You never discovered what was wrong with Simon. She used to take Simon to different doctors who performed strange examinations, but they never delivered a definitive answer to what was wrong with him. Sometimes the toll of Simon's sickness weighed too heavily on **Mother**, and she would disappear for a couple of days, leaving you alone with Simon. Even though the world did everything to make you hate your brother, you always cared for and looked out for him.



You miss the opportunity to be as open and careless as your peers. How wonderful wouldn't it be to simply let life happen to you, have fun, and not worry about your brother. Well, that is not who you are now. Maybe someday. Do you envy people who are like that? Resenting them even maybe a little? Maybe. You envy people who have things you desire but cannot have. It's not a part of yourself you are particularly proud or fond of. Most of the time you don't admit that it's envy that you feel. You are supposed to be better than that.

## Simon

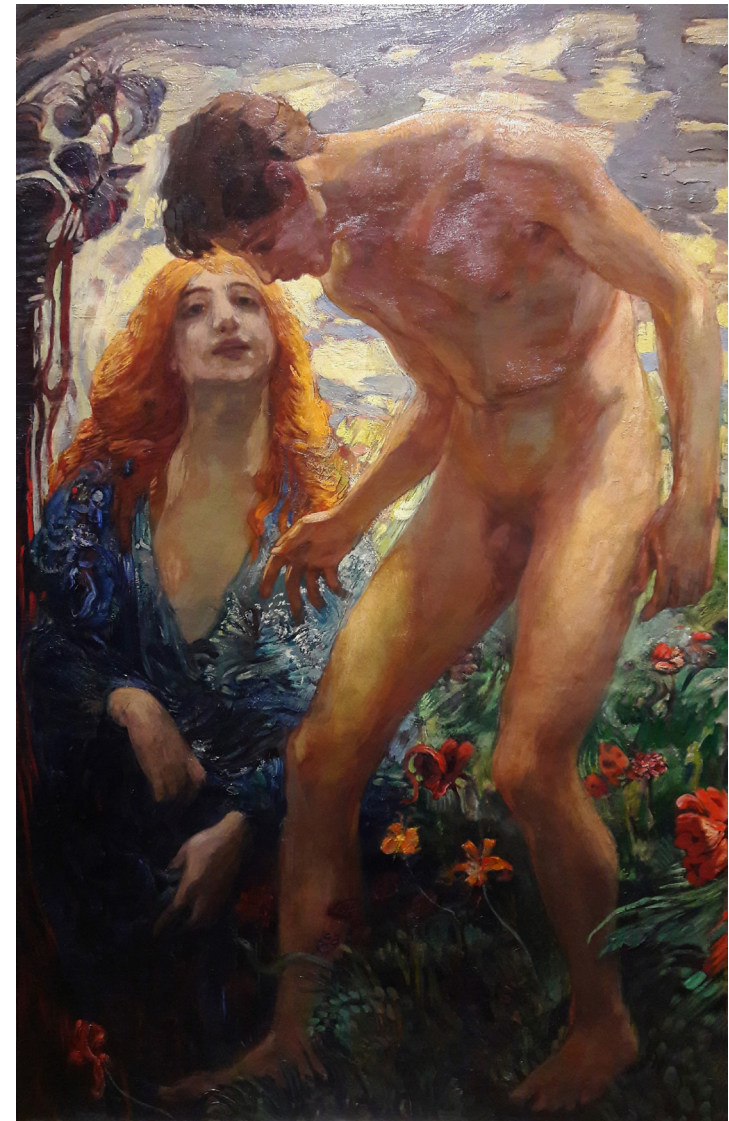
He is your twin. The most important person in your life. You remember one time Simon was really sick. The thought of losing him terrified you. Since that day the fear that you would cause something terrible to happen to your brother has never left you. You promised **Mother** that you would watch over him at school. You intend to keep that promise. It's annoying that **Mother** even felt she had to tell you this! Of course you will be your brother's keeper. You have been inseparable your entire lives.

## Nicholas (“Nicholas”)

He is your friend and classmate. Something went on between you two this summer, but it ended when Nicholas bailed on you when you were supposed to go camping, just the two of you by the lake. He never showed. You felt stupid, sitting there alone crying by the lake before eventually returning home. You shouldn't have been so naive. Nicholas is just fun, games, and no substance. No surprise that he turned out to be so flakey. Should you have talked with him after it happened? When you confided to **Mother** what had happened, she told you no to be anybody's doormat. So you just hung up when he called. Yet, despite everything you still feel a flutter in your stomach and an urge to figure out what your relationship will be, now that you are both here at the school.

## Christopher (“Christopher”)

You knew each other as small children, but you haven't seen him since. Now he is class president and has grown into a handsome young man, with a flawless outer and a kind heart. He was a timid child back when you knew him. You would go on adventures in the sand dunes. Christopher's **Mother** was a successful businesswoman, and was travelling all the time. When this happened, Christopher would get upset, and you tried to cheer him up. A favorite way was to have Simon pretend to be a **monster**. In many ways, Christopher was your first best-friend. Things ended rather suddenly, however, when he moved to another town, because of his **Mother's** work. Seeing him again, you feel a tingling sensation, and wonder whether it could become something more.





## Edgar Allen Poe's famous 1839 Yaoi play "The Fall of House Usher":

For two of the scenes in the scenario, you rehearse for a school play. The point of the scenes is mainly to play on erotic tension between the teenagers, and not really the acting out scenes from the play itself. When playing the two scenes, you simply improvise the play as you go along. Things do not have to make sense in any way...

In case you want to know what our version of the story is about: It is about a young man, David, who visits Rodrick Usher, a distant childhood crush, who is living with his sick twin sister Madeline. Rodrick is but a shadow of his former self, but David still feels overwhelmingly attracted to him. During the play, Madeline has fallen over, and is presumed dead, the two men proceed to bury her alive. Throughout the play, it is unclear whether they know that she is alive or not.

**During the play Samuel plays the role of Madeline,** who is in a "supposedly dead state" for most of the play. This does not prevent her from speaking out aloud and moving a bit. After all, she's not really dead. Samuel doesn't mind playing sort of dead, especially because he gets to be physically close to Christopher, who plays the role of "Coffin" - an even worse role, if Samuel might say so himself...

## Overview

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- While the events of the scenario might seem bizarre from the outside, the characters still have very real feelings underneath.
- During the game, Simon slowly transforms into a **monster**. This change will happen off screen, and the focus of the game is not on describing his transformation, but rather the human consequences of his transformation.
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Christopher & Mother

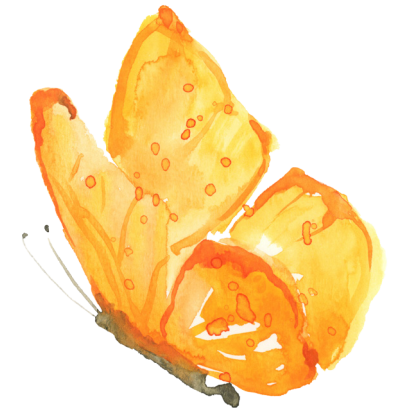
# Christopher

You know that many think of you as “wonderboy Christopher.” You are a bright student, get top grades and elected as class president. You also enjoy sports, and you are good at them as well. To top things off, you come from a filthy rich family. Or more specifically, your **Mother** is one of the most wealthy people on the continent. Everyone says that you were born with a silver spoon in your mouth.

Yet, you care little for your heritage. Your **Mother** is a ruthless business tycoon who willingly destroys lives on her way to make more money. You are her only child and she wants to mold you in her dark image. To her, you are weak for caring too much about other people, for letting them exploit you. To everyone else, you are the rich kid, who needs to be just like his **Mother**. They think you are Mr. Perfect who never struggles with anything.

You remember those evenings when **Mother** got drunk. How she suddenly became really loving and emotional. It scared you. But all was forgotten the next morning, when she had returned to her normal flinty self demanding everything to be perfect. Love you can't trust is scarier than no love at all.

Sometimes when you lie alone in bed you dream of having no responsibility, of not feeling the pressure to perform and be Mr. Good Guy Class President, who is sharp and aware all the time. You dream of someone loving you, holding your hand, not making demands. Sometimes, you just want to scream and break free from your cage.



## Samuel and Simon

You used to know the twins when you all were small children. Back then, you were small, weak and scared. Both of them had this strange otherworldly vibe to them, with Samuel being the outgoing one, and Simon being the quiet one. **Mother** was always away on business trips, so you would go on adventures in the sand dunes. When you broke down crying because you missed your **Mother**, Simon would try to make you happy, pretending to be a **monster**. It was fun, but you also remember being a bit afraid of him, when he pretended to be a slimy **monster** slobbering all over you.

Of course, everything good has to end. At some point, your **Mother's** business ventures required her to move to a different country. All three of you cried, as the limousine driver came to get you.

## Nicholas “Nicholas”

Nicholas is the class clown. Or maybe it is a bit unfair to put him in a box like that, but he certainly sometimes acts the part. Depending on your mood, at times you think he is fun and fresh to be around, and at other times you find him just a bit too much and annoying.



# Overinvolved Mother

He is the center of your life. In some ways, the two of you are almost one being. You were there when he took his first steps. You were there on his first school-day. You watched his first kiss, and you cleaned up his first semen induced napkins after he had started masturbating. In many ways, you are like best friends, and he shares his darkest and innermost secrets with you.

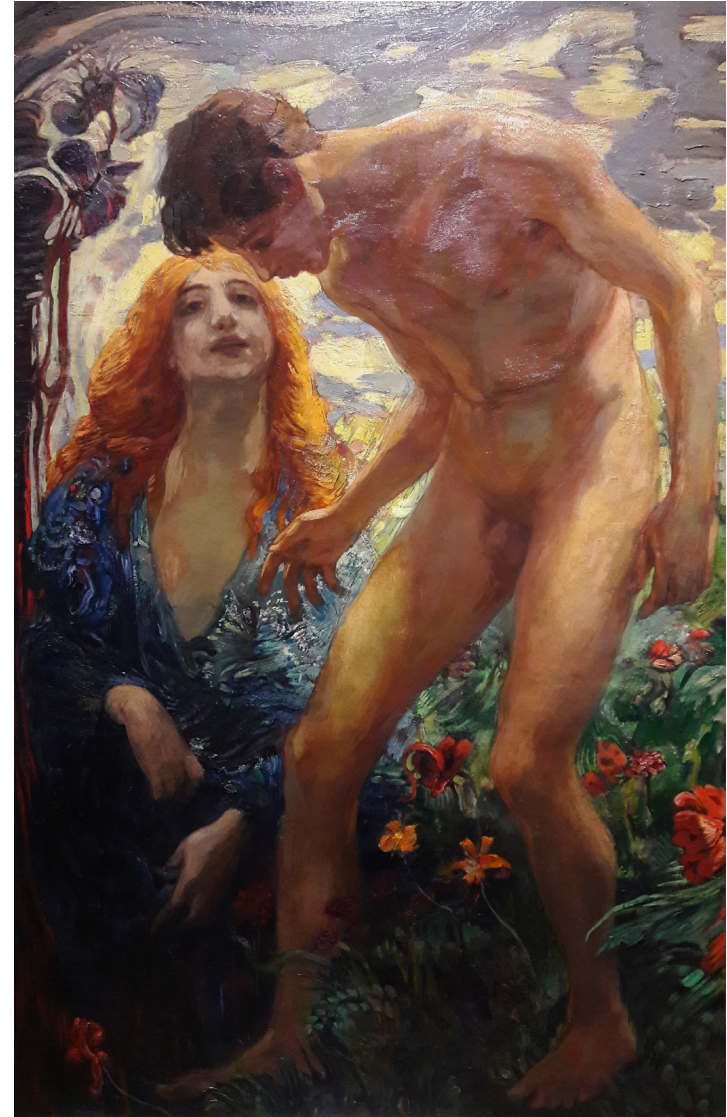
Overinvolved **Mother** is a supporting role meant to represent parts of the inner struggles and shame that our characters experience. As a concept, you know all their secrets, and can ask about things that **Mother** would normally never know.

During play, in scenes where Christopher isn't present, you will be able to use the overinvolved **Mother** to exert pressure onto them, and delve into their teenage insecurities.

**Nicholas' Mother:** Nicholas' **Mother** is a successful artist, who has featured Nicholas prominently in her artworks. And he is in many ways the face of your art: Sometimes you would fit him in prominent tribal costumes, where you would spend hours getting every little detail right on him, and other times he would be featured shirtless.

**Simon and Samuel's Mother:** She has always known that something terrible afflicted Simon, so she would keep him inside most days, and take him to see all kinds of different doctors and clinical examinations. None of the doctors would ever agree with her and provide a definitive diagnosis. Their shortcomings left her furious.

Where she would constantly watch Simon, Samuel was always left to fend for himself. She was always terribly disappointed with him for not caring more for his "sick little brother."



## Edgar Allen Poe's famous 1839 Yaoi play "The Fall of House Usher":

For two of the scenes in the scenario, you rehearse for a school play. The point of the scenes is mainly to play on erotic tension between the teenagers, and not really the acting out scenes from the play itself. When playing the two scenes, you simply improvise the play as you go along. Things do not have to make sense in any way...

In case you want to know what our version of the story is about: It is about a young man, David, who visits Rodrick Usher, a distant childhood crush, who is living with his sick twin sister Madeline. Rodrick is but a shadow of his former self, but David still feels overwhelmingly attracted to him. During the play, Madeline has fallen over, and is presumed dead, the two men proceed to bury her alive. Throughout the play, it is unclear whether they know that she is alive or not.

**Christopher plays "Coffin,"** which is a lonely and horny wooden box wherein Madeline lies for most of the play. As "Coffin," you can interact through speech and touch as if you were a real person. Although the small part as an object bums Christopher out, he gets to be very physically close to Samuel, which doesn't bother him one bit.

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**Nicholas & Mother**



# Nicholas

You are a lively and mischievous boy, always looking for an adventure for you and your friends. You take chances and leap into the unknown. Of course, this regularly lands you in trouble, but you are sure that you are of naturally lucky. So far, your actions have not led to any serious consequences. Your easy charm has had a tendency to melt even the strictest of teachers.

Perhaps you got your devil-may-care attitude from **Mother**. She is a successful artist and always encourages you to express yourself freely. You feature prominently in her photography and artwork, and some people even call you the face of her art. Sometimes in prominent tribal costumes, which she would spend hours fitting on you, other times shirtless gazing into nothingness.

You are an irreverent boy who doesn't care much for the hierarchies at school. Are you growing tired of being the prankster? No! You do it so well and it's who you are. You don't want to be put in a box that limits you, just because that somehow would fit someone else's plan.

One thing about yourself you are sure of. You do not want to hurt people. Some people use jokes as a way to hurt others. You hate it when people do that. **Mother** does that sometimes, when she is in one of her dark moods. At other times, she panics about people being out to hurt her or you. Why can't she be the lovely fun **Mother** you love all the time?



## Samuel

He is your friend and classmate. There was something between you and Samuel this summer but it ended when you had to bail on a camping trip. You had to tend to **Mother** who had a nervous breakdown that same day. She could not abide to be alone as she was panicking about everything and everyone. You didn't get a chance to talk to Samuel afterwards about why you bailed. You were embarrassed about having an unhinged **Mother**, and maybe he would think it was a bad excuse anyway? Over the summer, you have missed Samuel's charm. You feel flutters in your stomach now that the two of you are due to meet again. You feel an urge to catch up and find out what your relationship will be now that you are both here at the school.

## Simon

Simon has always been a bit weird. You were always closest to Samuel, but when you pick one of the twins, you are kind of stuck with the other.

## Christopher

The class president seems to be Mr. Perfect in many ways. You would like him to loosen up, so you can get a chance to know who he really is behind the facade that everyone sees.

# Controlling Mother

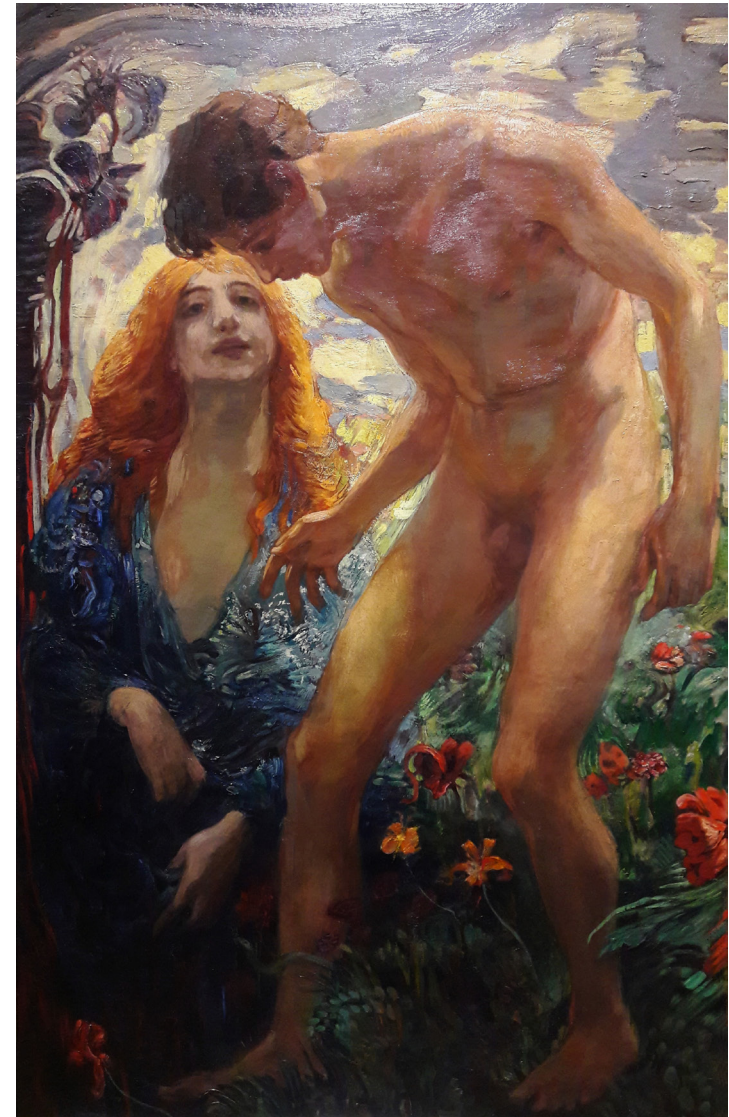
The thing that he never quite seems to understand, is that you are doing it all for him. He is a sweet little fruit, but the world is not a sweet place. Often you look out at his pathetic little accolades, and wonder where you failed him. You feel ashamed and disgusted. Then you want to hug him gently, tell him that he is everything to you, while you tear at his weakest spots and squash them.

Controlling **Mother** is a supporting role that represents parts of the inner struggles and shame the characters experience. You know all their secrets, and can ask about things that **Mother** would normally never know.

**Christopher's Mother:** Christopher **Mother** is a ruthless business tycoon, and one of the richest people in the entire continent. The success comes at the cost of neglecting her son in every area where money can't compensate. When she gets drunk though, she suddenly becomes loving and emotional. But all is forgotten the next morning, when she has returned to her normal flinty self, demanding everything to be perfect.

**Simon and Samuel's Mother:** **Mother** has always thought that there was something terribly wrong with Simon, so she kept him inside most days, and took him to see different doctors and clinical examinations. None of the doctors ever agreed with her, and never gave him a definitive diagnosis, which again and again caused her to furiously storm out.

Where she would always be constantly watching over Simon, Samuel was left to fend for himself. She was always disappointed with Samuel for not protecting his "sick little brother."



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**Nicholas plays David.** Although this is the main character in the play, and Nicholas should be happy he got it, he would rather have played "Coffin," a role where he would get physically close to Samuel.

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# Handouts

*To be given to the players at the start of act 2 and 3.  
Some of the handouts need to be ripped in half.*

## Handout, Act 2: Christopher

From the start of act 2, Simon is undergoing his transformation into a **monster**. Further, **Mother** gets upgraded to Sexy **Mother**.

### The transformation:

From the beginning of act 2, Simon starts to transform. It is like his body falls apart, bits of him fall off everywhere. No one seems to mind this, however. As part of Simon's transformation, strange monstrous pheromones now permeates the boarding school, making everyone obsessed with him. As such, Christopher finds himself seriously obsessed with Simon.

In act 2 Simon changes, but everyone acts as if this is normal. No one reacts to the transformation.

Towards the end of act 2, Simon will have to choose whether to go on a date with you or with Nicholas. Make sure he chooses you...



## Sexy Overinvolved **Mother**:

He has always been the center of your desires. In some ways, you are almost one being. You were there when he took his first steps. You were there on his first school-day. You watched his first kiss, and you collected his semen-induced napkins after he started masturbating. In many ways, you are closer to him than other **Mothers** are to their sons. You are sure of that. You are like best friends. Or closer than that even.

Sexy Overinvolved **Mother** is like Overinvolved **Mother**, just more sexy while still overinvolved. Does that seem bizarre? Absolutely! But don't worry, you are only an idea inside the head of teenagers who have been loaded with some strange monstrous pheromones. And their memories of **Mother** will never be the same.

Also, the body-lotion is now both Sexy **Mothers** to use whenever they see fit, to cover the teenagers in creamy goodness.

## Handout, Act 2: Nicholas

From the start of act 2, Simon is undergoing his transformation into a **monster**. Further, **Mother** gets upgraded to Sexy **Mother**.

### The transformation:

From the beginning of act 2, Simon starts to transform. It is like his body falls apart, bits of him fall off everywhere. No one seems to mind this, however. As part of Simon's transformation, strange monstrous pheromones now permeate the boarding school, making everyone obsessed with him. As such, Nicholas finds himself seriously obsessed with Simon.

In act 2 Simon changes, but everyone acts as if this is normal. As such no one reacts to the transformation.

Towards the end of act 2, Simon will have to choose whether to go on a date with you or with Christopher. Make sure he chooses you...



## Sexy Controlling **Mother**:

The thing that he never quite fathoms is that you do it for him. He is a sweet little one, but the world is not a sweet place. He needs to realize his qualities and strengths. Often you look out at his pathetically small accolades, and wonder where you failed. Often you feel ashamed and disgusted. He needs to take control to get a successful romantic and sexual life. You expect your son not to be a loser in this important area of life. He needs to be hard to get hard.

Sexy Controlling **Mother** is like Controlling **Mother**, except more sexy, while still controlling. Does that seem bizarre? absolutely! But don't worry, you are only an idea inside the head of teenagers who have been loaded with some strange monstrous pheromones. And their memories of **Mother** will never be the same.

Also, the body-lotion is now both Sexy **Mothers** to use whenever they see fit to cover the teenagers in creamy goodness.





## Handout, act 2: Simon

The transformation: From the beginning of act 2, Simon starts to transform. It is like his body falls apart, bits of him fall off everywhere. No one seems to mind this, however. Unbeknownst to him, he sends out strange pheromones, which make everyone obsessed with him. To Simon, it doesn't feel as if he is changing at all. Rather, everyone else is changing around him. As such, you keep on playing Simon as you have played him up to this point.

***In act 2 Simon changes, but everyone acts as if this is normal.***



## Handout, Act 2: Samuel

The transformation: From the beginning of act 2, Simon starts to transform. It is like his body falls apart, bits of him fall off everywhere. No one seems to mind this, however. Unbeknownst to everyone, Simon sends out strange pheromones, which make everyone obsessed with him. Unlike everyone else, this doesn't affect Samuel, who is rather reacting to the fact that everyone is suddenly way more interested in Simon than in him.

***In act 2 Simon changes, but everyone acts as if this is normal.***

## Handout, Act 3: Victim

### Sexy Mother Monster

*"You are a growing boy. Now Simon, you need to eat your meat."*

Congratulations, Simon devoured you! From now on, you get to play the **monster** inside Simon's head. It is a fusion between Sexy **Mother** and the **monster**. **Mother** is **Mother**, as she always is. But she is also the **monster**, played as a hunger growing inside Simon. Simon needs to feed and Mama needs to be fed by her son.

As an added bonus, you get to use the lotion as before, as well as the passion fruits, so that you can feed Simon some of Mama's fruits whenever it pleases you.

*The player of the surviving boy no longer plays **Mother**.*



## Handout, Act 3: Survivor

Congratulations, you survived (for now), but this hasn't changed your growing obsession with Simon. This doesn't mean you have forgotten Samuel. Rather your obsession with Simon is more like a pain in your forehead that you want to surgically remove with a power drill.

Your friend and classmate devoured by Simon at the end of the last act now plays the role of "Sexy **Mother Monster**." She is a bizarre fusion of Sexy **Mother** and the **Monster**, and focuses exclusively on playing **Mother**.

*In this act you will no longer play **Mother**.*



## Handout, Act 3: Simon

The transformation: The transformation is now at a point where you know that something is wrong. Especially after waking up in a room filled with meat with vague, almost hung-over-like memories of a wild night...

To Simon, his Monstrous side appears like something happening outside of him, while he remains the "sweet" Simon. The person Simon devoured plays a new role, "Sexy **Mother Monster**," who represents a fusion between **Mother** and **Monster**.

*The player of the surviving boy no longer plays **Mother**.*



## Handout, Act 3: Samuel

The transformation: The transformation is now at a point where Samuel knows that something is wrong, and has a looming sense that things are about to go terribly awry...

Your friend and classmate that Simon devoured at the end of the last act now plays the role of "Sexy **Mother Monster**." She is a bizarre fusion of Sexy **Mother** and the **Monster**, and will exclusively play **Mother**.

*The player of the surviving boy no longer plays **Mother**.*

