

Aniara

A larp about man in time and space

Designed by Carolina Renman in 2022

Larpscript by Carolina Renman in 2023

Song 18

Efforts at escape through flights of mind
and slipping back and forth from dream to dream –
such methods were to hand.

With one leg drowned beneath a surge of feeling
the other braced by feeling dead and gone
we'd often stand.

Myself I questioned, but gave no reply.

I dreamt myself a life, then lived a lie.

I ranged the universe but passed it by –
for captive on Aniara here was I.

Harry Martinsson: Aniara – a review about man in time and space

Short facts

Genre: slow-paced poetic misery in space. Realistic portrayal of characters

Duration: 4 hours

Actual play time: 2 hours 30 minutes

Number of participants (min-max): 12-30 (preferably minimum 12 players, but doable with 8 and more)

Number of organizers: 1-2

Location: black box

Organizer style: facilitating workshops, running light and sounds during game time and setting scenes

The larp premiered at Blackbox Copenhagen in August 2022.

Technical requirements

Mandatory

- Room big enough for all players to move around in that can be completely blacked out
- Laptop or other device to play music from
- Accessibility to print out player hand outs
- Speakers
- Microphone
- Dimmable lights that cover different areas of the room
- Disco lights

Optional

- Lights in different colours (yellow/white, red/pink, blue, purple, grey)
- Disco ball
- Smoke machine

Introduction

Aniara is a slow-paced poetic black box larp set on a spaceship that goes awry. The larp is set in a near future where humankind - in order to survive - has to be moved to Mars. Through eight scenes the larp follows a group of refugees on their way to Mars from getting on board the spaceship Aniara, their reactions as she gets off her course, through long years of trying and failing at coping with their situation, to their quiet deaths more than a decade after departure from earth.

The themes of the larp are hopelessness of never going back to everything you know and love, time and darkness wearing you down, and boredom and having nothing to do. It touches on questions of who we are when everything is taken away from us and there is no way of going back. The mood of the game is sombre and miserable. The focus of the game is on the characters and their relationships, and it is played in a realistic way, meaning that the players should try to portray their characters realistically.

The larp starts with 75 minutes of workshops followed by 2h30min of run time. During the workshops the players will familiarize themselves with the larp, create characters and religions that will be played during runtime. Runtime is divided into eight scenes.

The larp is played in an open space with no decorations or props, where light and sound are being used to help tell the story and enhance the experience for the players. The larp is inspired by Harry Martinsson's book *Aniara - a review about man in time and space* and by the movie *Aniara* from 2019. Poems from Martinsson's book are used to set the scenes of the larp, and the larp follows the same story as the book and the movie, but with a different focus.

The design gives a lot of freedom to the players, both in creating their characters, but also in shaping their character's story. The characters are completely created by the players (with some guidelines from the game master) and the instructions for many of the scenes are vague and poetic and gives the players a lot of room for interpreting and playing on what they find interesting. This both gives the players a lot of freedom, but also requires that the players can create an experience they find intriguing. And it requires that the game master has a lot of faith in the players' abilities to create.

Outline of larpscript

This larpscript is divided into three parts. The first part explains some of the design choices made in order for you as a game master to understand the core of the game if you want or need to tweak something to get it to work for you and your players. The second part tells you what you, as a game master, need to do in order to run the larp. It starts off with preparations to be made before arriving on site, and ends with what to do after the larp has ended. This is where you also find information on background and setting for the larp. This is the most important part for you to familiarize yourself with. The third part consists of the material you need in order to run the game. Here you find the poems to set the scenes, instructions for rigging lights and sound for the game, player handouts and more.

Contact the designer

If you have any questions about this larpscript, or about running Aniara, please feel free to contact me, the designer. I would also love to know if you run this game somewhere! Please contact me through my e-mail at **carolina.renman@abo.fi**

Part 1: Aniara

Themes and focus of the larp

After watching the movie Aniara I was really inspired by it and wanted to make it into a blackbox larp, and after having read the book I wanted to include the poems from it into the larp. What drew me in is that in our society we hear a lot of stories about humans surviving through, and overcoming, horrendous situations. There is a view that people can overcome anything as long as we put our mind to it. That people can lose everything, have to start over, and still overcome all obstacles and thrive. This story is in stark contrast to the story told in the book and movie Aniara, where everyone, sooner or later, just gives up. After disaster struck in the book and movie no one tries to think of the future, or build towards a future. Everyone succumbs into different methods of trying to cope with their situation, instead of doing the best about it. In the book and movie people use all methods of escapism and denial available to them: dancing, alcohol, drugs, religions, and suicide to get away from their reality. I was really fascinated by this contrast, and wanted to explore it further and create stories about losing everything, and not doing anything about it, just trying to cope with it, and constantly fail at it.

The most important themes from the book and the movie that I base this larp on are hopelessness, time and darkness wearing people down, boredom and unchanging night all around. Hopelessness of never being able to return, of having all your life as you knew it, and all your future taken away from you, and hopelessness of not being able to do anything about it. And that hopelessness leading to different methods of coping with the situation, but all coping methods eventually fail. They might work for some time, but in the end everyone fails as coping. So they try something new, and it might work for some time, and then it too fails. Time itself is wearing everyone down. Years and years on end with nothing but hopelessness and different coping methods that don't last. And that leads to boredom. There is nothing to do except existing, and existing hurts and reminds everyone of all they have lost. Seeking out religions to have something to do, to try to find some sort of meaning in anything.

An important theme is the unchanging night and unchanging space around the spaceship. No matter when you look out it looks exactly the same, it is always dark, always night, no sun ever rises. A feeling of time itself has stopped, Aniara is just floating around in nothingness. Yet she is travelling with immense speed away from earth, and away from everything the people on board know and love. And this ties to the themes of man's insignificance to the universe. Nothing we do has an impact on really anything in the universe. We exist for a mere moment and leave no trace in space.

The book and movie focus on how the crew of the ship handle (or don't handle) these themes, but I'm more interested in the refugees on their way from earth to Mars. What was it like for them to lose their future? What do they do? They don't have any tasks on board that still need to be done. What do they do? This interest led to me shifting the focus of the larp from the crew to the refugees, and the crew of Aniara is not even present at the larp. The focus of the larp is on the refugees, their relationships, and how they try and fail at coping with losing everything.

Design choices

Here I talk about some of the design choices I made, in order for you to understand why the game is designed as it is.

Previous knowledge of Aniara

Even though this larp is inspired by and heavily influenced by the book and movie, it is designed to be played by players who don't have any previous knowledge of the work. The larp is designed so that everything the players need to know will be in the workshop, and they don't need any previous knowledge of the works the larp is inspired by. This also means that you, as a game master, don't need any knowledge of the book or movie in order to run the larp.

To make sure the larp can be played by players, and run by game masters, without any previous knowledge of Aniara I have focused heavily on the themes outlined earlier, and shifted the focus from the crew of the ship to the refugees on board, and brutally cutting off everything that did not align with the themes or that mentioned what the crew was doing. I have also left out things that would need a lot of explanation and would be difficult to play out in a larp, even though they are important in the book and movie (an example of this is Mima).

At the same time, this larp is also designed to be played by players who have a lot of previous knowledge of Aniara. Therefore I have taken care to design a larp with themes Aniara-fans will recognize from the book and movie. For those players it is important to know when the larp differs from the book and movie. That's why, for example, it is important to tell the players the religions they will play out during the larp are inspired by the religions in the book and movie, but they have been further developed and designed to be playable in a larp.

Time and boredom

An important theme of the larp is time. The larp spans over a period of more than a decade, and time is wearing everyone down. A good way of making players feel like a long time has passed during a short larp is to have many short different scenes with time jumps in between.

Another important theme of the larp is boredom and having nothing to do. A feeling of time just dragging on and on and on. A good way of getting players to feel that is by having few long similar scenes.

A challenge when designing the larp was to merge these two methods of using scenes to create a feeling of a lot of time passing while having nothing to do, and still making an interesting larp. The runtime is divided into eight scenes with time jumps in between to get a feeling of a lot of time passing. At the same time the scenes are long, some of them up to almost 30 minutes. Runtime of the game is 2h30min, because this larp needs a lot of runtime to give the players a feeling of a lot of time passing while dragging on and on and on. This of course limits workshop time a lot, and the workshops had to be designed to be as time effective as possible.

Scenes and poems

I love the poems in Martinsson's book and I wanted to incorporate them into the larp. But there was a lot of challenges in doing so, most of them having to do with which poems to choose to use in the larp. Most of the poems are about the crew, stories from earth told by passengers on board, or are just too long to use between scenes. Several of my favourite poems really give a feeling of what the mood is on board, but they are too vague to set a scene. I also had ideas of what kind of scenes I wanted to have in the larp, and was trying to find a poem that would fit. In the end, what scenes are

in the larp and what poems are used are very interlocked and you can't change one without changing the other.

I have shortened some of the poems. One reason for doing this is to make sure the poetry reading between scenes don't get too long. Another reason is to make them fit better for the scene or the story of the larp.

Religions and coping mechanisms

The major theme of the larp is how the refugees on board are trying to cope with their situation, and failing at coping. I wanted to include scenes with different methods of trying to cope. The first is shock and denial after Aniara gets off her course. The second is partying and dancing the sorrows away. And another one is religions and trying to find some meaning. Religions also play a big part both in the book and in the movie. All religions portrayed in the game are fictive. They are inspired by religions in the book and the movie, but I have further developed them and their beliefs to make it easier for players to quickly understand what the religions are about and to make them playable.

Scenes

In this section I will present the scenes and what they are about: their themes, mood, function in the game, and so on. Many of the scenes are vague, and give more of a feeling than something for the players to do. This is intentional. It adds to the poetic feeling of the game, and gives the players a lot of freedom to take the game in a direction they find interesting.

Between the scenes there are time jumps that the players won't play out.

Scene 1 (15 min)

The scene takes place shortly after departure from earth. The players are encouraged to talk to each other about their new life that awaits their characters on Mars. The mood is light and hopeful. The scene functions as a way for the players to get into the game and their characters, and to build up expectations for their characters that are never going to be fulfilled.

Scene 2 (10 min)

This scene is right as disaster struck and Aniara gets off her course. Panic and worry. Yet some hope of being able to return.

Scene 3 (15 min)

It is now clear Aniara won't be able to return. Cold shock and denial. But the realization is starting to set in, and with it the hopelessness.

Scene 4 (20 min)

Dancing the night away at a nightclub. Trying to forget everything. Trying to cope by escapism.

Scene 5 (25 min)

It's now been several years, and several coping mechanisms have failed. This scene, and scene 7, is sort of an "in between scenes"-scene. It gives the characters a chance to feel the boredom set in, a drop after the party. The characters start to realize that nothing is ever going to change.

Scene 6 (30 min)

This scene is dedicated to play on religions, the final coping mechanism that works for a while.

Scene 7 (25 min)

Another "in between"-scene. Now the characters have lost everything, and they don't even believe there is a meaning to anything anymore. More boredom and hopelessness and time just dragging on and on. Some start to await their death.

Scene 8 (10 min)

Waiting for death. Last words to each other.

Game Pitch

On this page you will find game pitches to Aniara that you can use when marketing the game.

Short pitch (2-3 sentences)

10 000 lives are on board the spaceship Aniara as she gets out of her course, and goes off into space. Without a hope of ever getting back the refugees try to cope with their situation, but the years and the constant unchanging night around them wear them down. They lose their future, their dreams, their will to live, and in the end they die.

Longer description (200 words)

In a near future Earth is no longer habitable, so in order to save mankind all humans are to be taken to Mars to inhabit that planet. Aniara is one of many spaceships that transport refugees from Earth to Mars. During a routine trip to Mars, something happens that make Aniara go off course and go into space. Unable to turn back the spaceship, the 10 000 people on board are doomed to live the rest of their lives in a "sarcophagus".

The larp follows normal people from getting on board Aniara, their hopes of a new life on Mars, their despair as they realize they will never get back and their different means of coping (or not coping) with the fact that they are never going to see their loved ones ever again. The ever-growing misery as the years go by and all they see outside of the spacecraft is endless unchanging night and, finally, their quiet deaths.

The larp is inspired and heavily influenced by the book *Aniara – a review of man in time and space* by Swedish author Harry Martinsson, and the 2018 movie *Aniara* based on Martinsson's book.

Tagline

Misery in space

The larp's three words

Misery - poetic - blackbox

Tweaks

On this page you will find tips on how to tweak the game depending on some circumstances. If you have a problem that you don't know how to fix according to the core design of the larp, please feel free to contact the designer!

Number of players

If you have fewer than 12 players, but at least 8 players, the players only get to choose religion between the Repenters and Religion of Light, and Life Religion is not used. The larp can't be run as intended with fewer than 8 players.

The larp is not designed to be played by more than 30 players, because by that point the religions have so many members that workshopping the religions become very difficult. If your venue can fit more than 30 players, and you have more than 30 players, contact the designer to see if you can come up with a suitable solution.

Time

15 minutes of leeway is planned for in the schedule of the larp, so you have some extra time in case you need it without affecting the length of the scenes during runtime. Three of the scenes can be shortened by 5 minutes each, meaning you can start runtime 30 minutes after scheduled time and still make it work. If you start later than 30 minutes too late the larp can't be run as intended. The scenes that can be shortened are:

Scene 6

Scene 7

Scene 5

They should be shortened in this order, meaning if you need 5 extra minutes you shorten scene 6, if you need 10 extra minutes you shorten scene 6 and 7.

If you have extra time, make the toilet brake before run time longer. If you have more than 15 minutes extra time, divide the time evenly across character creation, religions, and toilet brake.

Part 2: Game Mastering Aniara

Workload

Generally speaking, one can say the workload for game mastering Aniara diminishes the further into the game you and the players get. The main bulk of work happens before the players even arrive on site. The workload is less intense during workshops, and during runtime the GM can mostly chill out.

Preparations before getting on site

This is the most important part of the larp script for you as a GM to read, as it will tell you most of what you need to know and do to run the larp. Read it, then read it again.

Practice reading the poems out loud. Many of the poems have difficult or made-up words in them. Some of the poems have rhythm. Some of them rhyme. You need to practice reading them in order to get all of that right. For listeners poems are difficult to catch on with, so you need to read the poems slower than you can read narrative text. You need to practice this. Many times.

Download the music used for the game. Make sure you can play both sound files at the same time, for example by having two media players installed and playing one file on each of them.

Download all music for the larp here:

<https://drive.google.com/drive/folders/1rueM8Vq8ErIRFRoC5bJpvCfCA4N-pBVA?fbclid=IwAR2WtVlwhkWhBaOotadxK0gdQCEyc4jhk1iq3IYHoalXOHXLeDW8bhezBAG>

Print out the handouts for the players found in appendices *Player Handout 1* (three different versions, one for each of the religions) and *Player Handout 2*.

Preparations on site

You should arrive on site at least two hours before the players arrive, in order to prep the game space, light and sound. Make sure the room can be completely dark. The game space should be an open space, without any furniture or decorations. Adjust the volume for speakers and rig lights according to appendix *GM: Sound and Light*.

Workshop 1 hour 15 minutes

The most important task you as a GM have after the players have arrived is TIMEMANAGEMENT. You need to keep track of the time, and you need to make sure no part of the workshop or game takes longer time than is planned for. There is very little time for workshops, so you need to be effective in the way you present the game and all parts of the workshop. You need to make sure you understand what the larp is about so you can present it clearly to the players. You need to stop the players from talking to each other in order to get to the next part of the workshop. You need a device that tells time, one you can easily reach both during the workshop and during runtime of the larp.

During all the time players are present, from them arriving until they leave, you have to be calm and collected, warm, welcoming and serious. Never joke around when players are present. You need to stay serious all the time. Speak slightly slower and at lower volume than you usually do, and never raise your voice. Pause often when you speak, especially during the workshops. By doing this you will

set the tone for the larp and the whole experience. You will show that this larp is slow-paced and serious. You will show you take the themes of the game seriously, and that the players should do so too. And by having lots of short pauses in your speech during the workshops, you will give the players time to reflect on and understand what you say.

The workshop consists of 4 parts. Introduction, character creation, religions, and presentation of structure of the larp. During the first and last part (introduction and presentation of structure of the larp) you will do all the talking and explaining, with only a few questions from the players. The second and third part (character creation and religions) will start with you telling the players what to do, and then the players splitting up in groups to talk to each other for the rest of the designated time. You have to be available for questions and to keep track of time.

Introduction 10 minutes

When the players arrive, greet them standing. When everyone has arrived ask them to sit down in a circle. Sit down in the circle with them and read Song 2. Welcome the players to Aniara, tell them who you are and who designed the game.

By having everyone sit down, and sitting down with them in a circle, you signal that the larp is about to begin, and that you are all doing it together. Starting the whole game with reading a poem will get the players' attention and it will tell the players a lot about the game (that it will take place in space, something went wrong, people can't get back, it will set the tone, and show that poems are a big part of the experience).

Present what the larp is about, and its themes. Tell the players Aniara is a larp about a spaceship that gets out of course and goes out into space. It is a larp about normal people on board the ship, who are trying to cope with their extreme situation, and failing at coping. It is about hopelessness of never going back, of having your life, as you knew it, being taken away from you. It is about time and darkness wearing people down, like a decade long winter depression. It is about boredom, of having nothing to do, of seeking out religions to have something to do, to find some sort of meaning in anything. It's about unchanging night and unchanging space outside the windows - every time you look out it looks exactly the same - yet knowing you are travelling with immense speed away from everything you know. Tell the players it's a larp about man's insignificance to the universe.

Ask the players if they have any questions.

Present the schedule of the larp for the players. Tell them you will start with a workshop that will take 1h 15 min, followed by 2,5h of runtime. The workshop will start with a short introduction and background information for the game, followed by 25 minutes of character creation and friend groups. Then 25 minutes for religions. And last 15 minutes information about how the larp is going to play out, last minute reminders and questions, and toilet break. Tell the players the larp consists of 8 scenes from Aniara departing from Earth to everyone dying more than 10 years later, and that there are time jumps between the scenes.

Ask the players if they have any questions.

Tell the players about Aniara. The larp is inspired by Harry Martinsson's book *Aniara - a review about man in time and space*, and by the Swedish movie *Aniara* that aired in 2019.

The larp takes place in a not-so-distant future where Earth is no longer inhabitable because of things humans have done. If it's nuclear war or global warming or something else doesn't matter. It's not important for the game why Earth is no longer inhabitable, just that it is, and that humans are to blame. Because of this everyone on Earth is to be moved to Mars, and live there. It's also not important for the game how that is supposed to happen, or what everyone is supposed to do on

Mars. What's important for the game is that humans can no longer live on Earth, and therefore are to be moved to Mars so humankind can survive there.

The spaceship Aniara is one of many spaceships that are transporting refugees from Earth to Mars. There are 10 000 people on board. 8 500 passengers, and 1 500 crew. Tell the players they are all going to play passengers on Aniara.

Transporting people to Mars has been going on for a few years, and by now everyone on Earth knows someone who is already on Mars.

The trip to Mars is expected to take about 3 weeks. Aniara is like a cruise ship with restaurants, cinemas, theatres, shopping et cetera. All passengers are looking forward to 3 weeks of basically a holiday or time off before starting their new life on Mars.

A little more than a week into the trip something happens that gets Aniara off her course, she can't return, and instead of going to Mars, Aniara is now headed towards the Lyre constellation. It's not important what gets Aniara off her course, nor why they can't return. Tell the players their characters got an explanation of what happened but none of them knows enough about spaceships or space travelling to really understand the explanation. What's important is that Aniara gets off course, can't return and is going off into space.

After the disaster all resources become rationed to last as long as possible. Cinemas, theatres, and shops close, food gets boring, but you will not starve. But there is nothing to do anymore.

Tell the players the time in the larp ranges from departure from Earth until everyone dies more than a decade later.

This is a larp about normal people in an extreme situation, about how these people are trying to cope with it, and failing at coping.

Tell the players this is not a larp about a revolution or uprising against the captain and crew at Aniara. In fact, the players won't be able to talk to anyone from the crew during the game. All characters present during the larp will be the players' characters, and they will all play refugees. This is also not a larp about fixing the spaceship and saving everyone, and thus being a hero. Winning (either against each other or against the larp) is also not a part of this larp.

The focus in this larp is on the characters, their relations, and their failed attempts at coping.

Ask the players if they have any questions.

Character creation and friend groups 25 min

In this part of the workshop the players will create their characters and some relations. Tell that to the players, and remind them that they are going to play NORMAL people with normal jobs, like teacher, nurse, project manager, office people, construction workers and so on. Tell the players to decide on a name for their character, a job or occupation, the thing from Earth they will miss the most (e.g. ice cream, rain, painting), and someone they know who is already on Mars. Give them 1 minute to do this.

Now it is time to create some relations. Tell the players you are going to give them some information and directions on what to do next, and THEN they will group up. Tell the players they will group up in groups of 4 as EVENLY AS POSSIBLE. If you have an odd number of participants groups of 3 or 5 players are fine, but as many groups as possible should be 4 players. Under no circumstances are there to be fewer than 3, or more than 5 players in a group. Tell the players the characters in these groups know each other from Earth, and are travelling to Mars together as a friend group or family. If there is someone the players want to play this larp closely with they should make sure to group up with each other now. Or if there is someone they don't want to play as closely with, they should avoid being in the same group. Tell that to the players. Give the players a signal to start grouping up.

When the players have formed their groups (this should be done quickly, usher the players on if they take too long time to do this) the remaining time for this workshop is used to flesh out the characters and relations within the friend groups. Tell that to the players. The players are allowed to do this in a way that fits them, but if they want suggestions on how to do it they can start by introducing their characters with what they just decided about them. After that they can have a round of "hot seat" in the group - all players in a group ask one player a question about their character, questions that will both help the other players get to know the character as well as fleshing out the character. A good question would be "What are you most proud of in your life?". After this the players should decide on how their characters know each other, and what they think about each other.

Religions 25 minutes

In this part of the workshop the players will get to know about the religions that will appear on Aniara, decide which religion their character is going to join, talk to the others in their religion, and decide how they are going to portray their religion during the larp. This part of the workshop will start with an introduction from you, followed by the players splitting up in groups and talking to each other.

Gather all players so they can hear you. They don't have to be in a circle, and it's fine if they are grouped up in their friend groups. Tell the players you will now move on to the next part of the workshop: religions. Introduce the religions by telling the players the following:

One way of "coping" (or trying to cope) with life on Aniara is by joining, or founding, religions. Everyone joins one eventually, and all characters will join one religion. 3 religions will be present at the larp. (Only 2 religions if you have fewer than 12 players!) All religions at this larp are inspired by religions that exist in the book by Harry Martinsson, and in the movie. The designer, Carolina, has taken inspiration from the religions in the book, and made them more larp friendly. She has decided what the members of the religions at this larp believe in, but the players will decide on how to portray the religions, and their rituals, during the larp. This means the players get to make the religions work for them and their comfort level. The players are allowed to tweak the religions in a way that fits them.

During runtime scene 6 (30 minutes long) will be specifically for the religions, so the players will get designated time to play in and on the religious believes. The players are encouraged to play on them otherwise as well, but they should take into consideration that the religions grow to be during the course of the game.

Soon it is time to divide into religions! The friend groups split in half (ideally there should be 2 pairs in every friend group, but 2+1 and 2+3 are also fine, depending on number of players in a friend group), and go to two different religions. That way (almost) everyone should have someone from their friend group in their religion, and have friends in another religion. Please divide as evenly as possible!

The religions are:

Religion of Light

Constant darkness all around leads to light being divine. Through rituals light is strengthened and spread all around.

Repenters

Humankind destroyed God's creation, and we are being punished for it! We must beg for forgiveness to save ourselves, as well as all of humankind.

Life Religion (only present at the larp if there are 12 or more players!)

Surrounded by dead space, we are the only living beings here. We must create our new reality and enjoy what life can give us here: sound, touches, and each other.

Tell the players that those who want to be part of the Religion of Light go to one end of the room, Repenters to the other end of the room, and Life Religion in the middle. When they have grouped up in their religions, hand out the corresponding handout - found in appendices *Player Handout 1* (3 different versions) - to the groups. The rest of the time during the Religions workshop is for the players to read the handout and talk within their groups.

Info about how the larp is going to play out 15 minutes

This is the last part of the workshop before the game starts. In this part the players are told how the larp is going to be played out, have a toilet break, and there's room for last minute questions.

Structure of the larp

Inform the players of the structure of the larp:

The larp consists of 8 scenes that are between 10 and 30 minutes long. In the beginning of the larp the scenes are shorter, and they become longer and longer as the larp progresses. Except for the last scene that is also short. The scenes, and the larp, ranges from getting on board on Aniara, or departure from Earth, until everyone dies. The larp ranges over a long period of time in the characters' lives, more than 10 years. Since the larp ranges over such a long period of time there are time jumps between the scenes. How long the time jumps are is not determined, but they are shorter in the beginning, and are longer and longer as the larp progresses. It is not important how long time it takes before everyone dies, or how much time has passed between the scenes. Who measures time in a constant night anyway? Since there are time jumps between the scenes the players have to finish every scene before the next one starts. The players won't be able to continue scenes later on. The players are also not able to calibrate between the scenes on what has happened during the time jumps. The players get to decide for themselves what has happened in between the scenes, and have to be responsive and respectful towards each other, and not make too much up for other characters.

Scenes

Tell the players how the scenes are going to be played out:

Every scene will start with a blackout - the room being completely dark. While it is dark you (the GM) will read a poem from Aniara - like the one you read at the beginning of the workshop - to set the scene or mood for the scene. After that the lights will go up, and the players will play their characters. When there is 1 minute left the lights will go down to signal that the scene is about to end. This is the cue for the players to finish the scene. Then the lights will go out completely and it will be a new blackout, and the GM will read a new poem for the next scene. And this will repeat until the end of the larp. After the last scene the GM will read one last poem, and then the larp will end.

Tell the players background music will play all the time.

Now it's time for the schedule for the scenes. Ask the players if they would want a handout with information on what the different scenes of the larp are going to be about. Hand out appendix *Player Handout 2: Scenes* to those who want it and go through the scenes together. Tell the players they don't have to remember what the different scenes are going to be. The poem you will read at the

beginning of every scene will be about what the scene is about. Some of the scenes are vague on purpose for the players to take the larp in a direction they find interesting. It is worth pointing out that even though scene 6 is the time allotted for play in the religions, it is also for other religious play. Talk to other people, try to get your friends to see your way. You are not bound to play just in your own religion. But don't interrupt people's play in their religions.

Play mechanics

To make sure everyone is comfortable playing this game *slow escalation* and *off-game* will be used. Slow escalation means the players slowly escalate scenes and topics. Instead of immediately kissing someone you start with flirting, lightly touching the hand or arm, to give the other player time to feel if they are comfortable with what is happening and where the scene is about to go, and give them time to stop if they are not. "Off game" is something the player can say to signal that what they are about to say is not something the character is saying, but the player. This is used to give messages from player to player. For example: Off game, no hugging, but holding hands is fine. Explain these mechanics to the players.

Ask if the players have any questions.

This larp doesn't have any mechanics for violence or sex, because those activities are not applicable to this larp. Violence should not exist at this larp at all. If there is any simulated sex at this larp it will probably only happen within the Religion of Life, and they should have talked to each other about comfort level in regards to playing on the themes in that religion.

Credits

Since the players probably will want to talk to each other after the larp, and not listen to boring stuff like people getting credit for their hard work, this is a good time to credit people who have made this larp come true. Give credit to the designer Carolina Renman, and say she wants to give credit to Harry Martinsson for writing Aniara; to Halfdan Keller Justesen for ideas for lights; and to Andreas Andersson for help with the music and religions. Credit all people you as GM have gotten help or support from in running the game now.

Toilet brake

Give the players a 5 minute toilet brake.

Last reminders

Gather everyone in a circle and give them some last-minute reminders about the themes of the game and how it is going to play out:

Aniara is a larp about normal people in an extreme situation, who are trying and failing to cope with their situation. It is a larp about darkness and time wearing people down. It is about hopelessness, boredom, and despair. The focus of the larp is on individuals, the people on board Aniara, and their relationships.

The larp has 8 scenes, with blackouts between the scenes. During the blackouts a poem will be read, and then lights go up. 1 minute before the scene ends the lights will be dimmed. Then there will be a new blackout, poem and a time jump before the next scene. After the last scene one last poem will be read, and then the larp has ended.

Ask the players if they have any last questions, and then get ready to start the larp.

Turn off all light in the room.

Runtime 2 hours 30 minutes

When the larp starts all sound and light should already be done, and you should just turn it on. Your most important job during runtime is to track the time to dim the lights, turn off the lights and read poems at the right time.

Start a timer.

If you can make a starry sky (see appendix *GM: Sound and Light*) turn it on. If not, leave the room dark. Turn on the music and wait for about 10 seconds before you start reading the poem for scene 1, using a microphone. When you have read it turn off the starry sky and turn on the lights for scene 1. When the timer shows 14 minutes have passed dim the lights. When 15 minutes have passed since larp start turn off all light (blackout). Scene 1 has ended. Read the poem for scene 2, then turn up the lights for scene 2. Keep track of the time.

Continue like this for every scene. When the last scene has ended, after the blackout, turn on the starry sky again, read the last poem, let the music play for a about 10 seconds, then fade out the music and light.

Note! Special instructions for scene 4:

After you have read the poem for scene 4, turn on the night club music. Let it play for about 15 seconds, then turn on the light. When it's 1 minute left of the music, dim the lights. Turn off the lights when the music ends.

After the larp

Turn on lights in the room. Thank people for playing. There is no debrief or gathering after the game, since players are mostly just interested in talking to each other about their experience.

Get everyone out of the room, clean it and take all your belongings with you. Hang around with the players, maybe go for a drink.

Congratulations, you made it!

Part 3: Appendices

Print these out! Or make sure they are available to you all the time in another way! The Player handouts must be printed out for the players! And multiple copies of *Player Handout 2: Scenes* should be printed out!

GM: Workshop Cheat-Sheet

Have everyone sit down in a circle. Read Song 2.

Introduction 10 min

Welcome to Aniara - a larp about man in time and space. Designed by Carolina Renman. Present yourself.

Aniara is a larp about:

- Spaceship get off course and goes out into space
- Normal people on board it
- Trying to cope with their extreme situation, and failing at it
- *Hopelessness* of never going back
- Having your life, as you knew it, being taken away from you
- *Time* - years and years on end - and *darkness* - constant night - wearing you down. Winter depression!
- *Boredom*. Nothing to do. Seeking out religions to have something to do, finding some sort of meaning in anything
- *Unchanging night* and unchanging space outside the windows. Yet knowing you are travelling with immense speed away from everything you know
- Man's insignificance to the universe

Schedule

1 h 15 min workshop

2,5 h larp

Workshop

Short introduction + background

25 min character + friend group

25 min religions

15 min info about how the larp is going to play out + toilet brake

Larp

8 scenes from departure from Earth to everyone dying more than 10 years later. Time jumps between scenes.

About Aniara

- Inspired by Harry Martinsson's *Aniara - a review about man in time and space* and movie *Aniara* from 2019
- Not so distant future
- Earth uninhabitable because of humans. Not important why!
- Everyone on Earth is to be moved to Mars, and live there. Not important how!
- Aniara is one of many spaceships transporting refugees from Earth to Mars. 10 000 people on board. 8 500 passengers, 1 500 crew. You are all passengers. Transporting people has been going on for a few years, everyone knows someone who is already on Mars
- Trip about 3 weeks
- Cruise ship with restaurants, cinemas, theatres, shopping
- All look forward to 3 weeks of basically a holiday/time off before starting new life on Mars
- Aniara gets out of course. Can't return. Not important why! Towards Lyre constellation

- Saving resources to last. Food gets boring. You will not starve. Nothing to do
- Larptime from departure from Earth until everyone dies more than a decade later

This larp is about:

- Normal people in extreme situation
- How they fail at coping with it

This larp is not about:

- Revolution or uprising against the captain and crew
- You won't be able to talk to anyone from the crew during the game
- Fixing the ship and saving everyone on board
- Being a hero
- Winning

Focus on:

- Characters
- Their relations
- Misery in space

Questions?

Characters and friend groups 25 min

- NORMAL people with normal jobs
- Decide: name, job/occupation, thing from Earth they will miss the most (ice cream, rain, drawing et c.), relation on Mars
- Friend groups: groups of 4. Travel together, know each other from before

Group up!

- Present characters to each other
- Decide how you know each other
- Flesh out characters, relations

Religions 25 min

- One way of "coping" with life on Aniara is joining/founding religions
- Everyone joins one eventually. 3 will be present at the larp
- Decided what people in religions believe in. You get to decide what they do, how to portray the religions and make them work for you
- During runtime scene 6 (30 minutes) will be specifically for the religions. Please play on them otherwise as well, but take into consideration they grow to be during the course of the game. From scene 5 the ideas of the religions can be in play
- Split friend groups in two, to two different religions. Divide evenly!

Religion of Light

Constant darkness all around leads to light being divine. Through rituals Light is strengthened and spread all around.

Repenters

Humankind destroyed God's creation; we are punished for it. We must beg for forgiveness to save ourselves, as well as humankind.

Life Religion (12+ players)

Surrounded by dead space we are the only living beings here. We must enjoy what life can give us here: sound, touches, and each other.

How to play Aniara 15 min

Structure of larp

- 8 scenes 10 - 30 minutes long. Shorter in the beginning, longer and longer as larp progress. Last scene is short
- From getting on board/departure from Earth until everyone dies
- Larp ranges over long period of time in characters' lives. More than 10 years
- Time jumps between scenes. Not determined how long time jumps are. Shorter in beginning, longer and longer as larp progress
- Not important how long time before everyone dies, or between scenes. Who measures time in constant night anyway?
- Time jumps mean you have to finish every scene before the next one starts. You won't be able to continue scenes later on

Scenes

- Blackout
- Reading text from Aniara to set scene/mood
- Lights up. You play
- 1 minute left lights go down a bit. Finish the scene!
- Blackout
- New text for next scene

After last scene one last poem will be read. Then larp ends.

Background music will play all the time.

Schedule for scenes! Give it to those who want it. Players don't have to remember the scenes. The poem at the beginning of scenes will be about what the scene is about. Some scenes are vague on purpose to give players freedom to take the larp in an interesting direction.

Note for scene 6: dedicated time for religions, but also other religious play. Talk to other people, try to get your friends to see your way. Not bound to just play in your religion.

Game mechanics

Slow escalation

Off-game

Questions?

Credits

Carolina Renman - designer of the larp

Harry Martinsson - for writing Aniara

Halfdan Keller Justesen - ideas for light

Andreas Andersson - help with music and religions

People you want to credit

Toilet brake

5 minutes toilet brake

Last reminders

- Normal people in extreme situation, trying and failing to cope
- Darkness and time wearing people down. Hopelessness, boredom, and despair
- Focus on individuals, people, relationships
- Structure of the larp:
 - 8 scenes
 - Blackouts between scenes
 - Poem
 - Lights up
 - Dimmed 1 minute before scene ends
 - Blackout + time jump
 - Last poem after last scene

GM: Poems

Beginning of workshop

Song 2

Gondolder Aniara shuts, the siren gives the wail
for field-egression by the known routine
and then the gyrospinner sets in towing
the goldonder upward to the zenith light,
where magnetrinos blocking field-intensity
soon signal level zero and field-release occurs.
And like a giant pupa without weight,
vibrationless, Aniara gyrates clear
and free of interference out from Earth.
A purely routine start, no misadventures,
a normal gyromatic field-release.
Who could imagine that this very flight
was doomed to be a space-flight like to none,
which was to sever us from Sun and Earth,
from Mars and Venus and from Dorisvale.

Scene 1

Song 1

My first meeting with my Doris beams
with light to make the light itself more fair.
But let me simply say about my first
and just as simple meeting with my Doris
that now it forms a picture all can see
every day before them in all the halls
sluicing refugees to lift-off zones
for urgent excursions to the tundrasphere
these present years, when Earth, become unclean
with toxic radiation, is accorded
a time of calm, repose and quarantine.

She looks at me with the disdain that beauty
so easily conceives when looking around
at folk on twisted paragraphic crutches
scambling up and down the steps of lift-off ground.
Off through the fire-exit, numbers more and more
she watches disappear, to new worlds bound.

Scene 2

Song 3

A swerve to clear the Hondo asteroid
(herewith proclaimed discovered) took us off course.

We came too wide of Mars, slipped from its orbit
and, to avoid the field of Jupiter,
we settled on the curve of I.C.E.-twelve
within the Magdalena Field's external ring;
but, meeting with great swarms of leonides,
we headed farther off to Yko-nine.

In the Field of Sari- sixteen we gave up attempts
to turn around.

As we held our curve, a ring of rocks
echographically gave back a torus-image
whose empty center we sought eagerly.
We found it too, but at such dizzying angles
that the passage of it led to breakdown
of the Saba-unit, which was hit by space stones
and great swarms of space-pebbles.

We lay in dead space, but to our good fortune
the gravitation-works were still in service,
and heating elements as well as lightning
were not disabled.

Of other apparatus some was damaged
and other parts less damaged could be mended.

Scene 3

Song 4

That was how the solar system closed
its vaulted gateway of the purest crystal
and severed spaceship Aniara's company
from all the bonds and pledges of the sun.

Thus given over to the shock-stiff void
we spread the call-sign Aniara wide
in glass-clear boundlessness, but picked up nothing.

Though space-vibrations faithfully bore round
our proud Aniara's last communiqué
on widening rings, in spheres and cupolas
it moved through empty space, thrown away.

In anguish sent by us in Aniara
our call-sign faded till it faded: Aniara.

Scene 4

Song 12

The orchestra plays fancies and we take the floor.
The girl I lead about is hors concours.
Originally she's from Dorisburg,
but though she's danced here now for several years
in Aniara's ballroom she insists
that, far as she's concerned, she hears
no difference what so ever in the yurg
they dance here and the one in Dorisburg.
And when we dance the yurg it's evident
that everything called yurg is magnificent
when Daisy Doody wriggles in a yurg
and chatters in the slang of Dorisburg:

You're gamming out and getting yile and snowsy.
But do like me, I never sit and frowsy.

And lusty swings the yurg, I'm tempest-tossed –
the grief I'm nursing threatens to be lost
upon this womanchild who, filled with yurg,
slings at Death's void the slang of Dorisburg.

Scene 5

Song 87

And time went by, the changes came about
like worn spots in upholstery and seating.
The apathetic mind and forfeit soul
would sit incapable, reduced and listless
in cosmic ease which had seen better days
but dwindled through the world's entropic ways.

Ennui, that limit to the life of ease
had long ago been reached and now was crossed
and souls again sought cures in injuries
and sufferings by which our times were tossed.
And modish words and modish dances rushed
swiftly past, and each in turn disdained,
and on time's vapid stream which merely flushed
its musty waters deathward to be drained.

Scene 6

Song 35

But the rigors of space impel us into rites
and altar-sevices we'd scarce performed
since pre-goldondic times now half forgot.
And Aniara's four religions forms
with priesthood, temple-bells and crucifixes,
vagina-cult and shouting yurger-girls
and tickler-sectaries forever laughing
appear in space, jostling one another
for the eerie deserts of eternity.

Scene 7

Song 41

The infant

Chebeba was sitting in her finest year
with boundless joy beside the little bier.
Upon the bier there lay the buttercup
she had protected against growing up
in Aniara-town.

In came Yaal then in her finest year.
She saw the infant dead upon its bier
and spoke up in a harsh and ringing voice:
You're going home. But we stay, not by choice,
in Aniara-town.

And Gena came as well. And Gena said:
To you, my child, in worship I am led.
I don't dissemble. I have full respect
for you who went to sleep without defect
in Aniara-town.

Yaal slipped away and Heba took her place.
She could not speak, could only turn her face
and on the poised and settled infant gaze,
asleep, afloat into the day of days
from Aniara-town.

Scene 8

Song 101

It was our final night in Mima's hall.

Self after self broke down and disappeared;

but before the self had wholly ceased to be

the soul's will rose more clearly into view,

extricating time at last from space

and lulling fast asleep the Doric race.

After last scene

Song 103

I turn the lamp down and appeal for peace.
Our tragedy is done. Occasionally
I've used my warrant's envoy to release
Scenes of our fate through the galactic sea.

With undiminished speed to Lyre's figure
for fifteen thousand years the spacecraft drove
like a museum filled with things and bones
and desiccated plants from Dorisgrove.

In our immense sarcophagus we lay
as on into the empty seas we passed
where cosmic night, forever cleft from day,
around our grave a glass-clear silence cast.

Around the mima's grave we sprawled in rings,
fallen to guiltless ashes changed,
delivered from the stars' embittered stings.
And through us all Nirvana's current ranged.

GM: Length of Scenes

On this page you find information on how long the scenes are, and how much time has passed from beginning of runtime when each of the scenes end.

Scene	Scene length in minutes	Total runtime when scene ends in minutes
1	15	15
2	10	25
3	15	40
4	20	60 (1h)
5	25	85 (1h 25 min)
6	30	115 (1h 55 min)
7	25	140 (2h 20 min)
8	10	150 (2h 30 min)

GM: Sound and Light

In this appendix you will find information on sound and light for the game. All sound and light prep should be done before the players arrive on site.

Sound and light are very important to the design of the game. They are used to help tell the story of Aniara, and to enhance the players' experience. Without one or the other (or both) the larp won't be the same.

Sound

As long as the game runs it will never be completely silent. Background music will play at all times, you - the GM - will read poems, and there will be one scene with nightclub music.

What you need

- Speakers
- A microphone
- Laptop or other device to play music from. Note that during scene 4 music from two different sources (files) will play simultaneously. Make sure you can do it, for example by having two media players installed and playing music in both of them at the same time.

Download all music for the larp from here:

<https://drive.google.com/drive/folders/1rueM8Vq8ErIRFRoC5bJpvCfCA4N-pBVA?fbclid=IwAR2WtVlwhkWhBaOotadxK0gdQCEyc4jkh1iq3IYHoalXOHXLeDW8bhezBAG>

Setting the sound

Getting the sound right for background music, nightclub music and microphone can be a bit tricky. Here are guidelines of what to think about when adjusting sound.

Background music

You should always be able to hear the background music, yet it should not be annoying. The players should be able to talk with low voices to each other in groups, and still be able to hear each other over the music, but at the same time they should not have to concentrate on the music to be able to hear it. The music should always be there, but not be disturbing.

Microphone

You will use the microphone when reading the poems at the start of every scene, and at the end of the larp. You should set the volume so the players will hear you read the poems clearly over the background music, but the sound should not be loud.

Nightclub music

The nightclub music will be played during scene 4, which takes place on a nightclub on Aniara. What's important to consider when adjusting the volume for the nightclub music is that the music will be played during a larp, not at a nightclub. The players will want to, and should be able to, talk and interact with each other. The music should be loud enough to give a feeling of being at a nightclub, and for the players to have to raise their voices to talk to each other. But the music should be low enough for players to stand in small groups - with some distance from each other within the groups - and talk to each other with raised voices/half shouting and everyone in the group should be able to hear them without any problems. The players should not have to roar into each others' ears to make themselves heard. When adjusting the nightclub music it's good to have a friend with you. Stand at

an arm's length reach from each other at the play area as close as you can to the speakers. The music is as it should be if you can stand there without getting your hearing damaged, and if you can talk to each other with raised voices and be able to hear each other without problems. After the nightclub scene the larp will continue for 1h 30 minutes. The players need to have their voices intact for the remaining of the larp!

Light

In this larp light is used to help tell the story of Aniara, set the mood for the scenes, and to help the players differentiate between scenes and give them a feeling of time passing by. Depending on how much equipment you have, and of your skills of rigging lights (or the skills of people helping you) you can set the complexity of the lights at a level you are comfortable with. I will here first give the basic outlines of what to think of when rigging the lights, and then for each scene give examples of what kind of lighting to use, depending on comfort level.

Most important things to think of when rigging lights

You need to be able to turn off all lights between scenes (blackouts).

You need to be able to dim the lights so much that players will notice it, because it is their signal that they need to wrap up the scene they are playing.

You need to be able to have different lights for the different scenes.

You need to be able to have some sort of disco lights.

Colours to be used (if you have lights in different colours): white, blue, purple, pink/red, yellow, grey.

Overall lights should slowly over the course of the larp go from light and bright to darker and greyer, all of the play area lit up to smaller and smaller part of the room being lit, while the darkness comes closer and closer, more suffocating and depressing for each scene.

If you have access to a smoke machine, it can be used during the larp and add a lot of atmosphere to the night club-scene.

If you can't make disco light with the equipment you have you can buy small disco balls with led lights in different colours. They cost about 20 euros each (in 2023). Get 2 to 4 of them.

Scenes

Before scene 1: Starry sky

To make a starry sky you need a disco ball hanging still in the middle of the room, and (four) small spotlights with white light directed at the disco ball from different angles. Have the room be completely dark and turn off the spotlights. The disco ball will reflect the light as small spots of light on the walls. This will give a really cool effect of being in space with millions of stars around you.

If you can't make a starry sky, just leave the room dark while reading the poem for scene 1.

Scene 1

The lights should give a feeling of being at a fancy and modern shopping mall/cruise ship. A welcoming light that brings the hope of a better future. All of the play area should be lit with white/yellow light.

Scene 2

The scene is about the initial panic when the ship has gotten off her course. Still hope there's a way of getting back. Most of the play area should be lit, preferably with red light. Having some light go on and off can really add to the panic mood.

Scene 3

It is now certain the ship won't be able to return. The darkness creeps closer. About 2/3 of the play area should be lit, preferably in blue.

Scene 4

Nightclub scene. Rotating disco ball. Disco lights in pink, purple and blue flashing to the rhythm of the music.

Or small disco balls with led lights in different colours arranged around the room. Make sure you can turn them all on and off at the same time, for example by connecting them all to the same extension cord.

If you have a smoke machine, turn it on while reading the poem for scene 4 and turn it off when you have finished reading the poem.

Scene 5

Years have passed on the ship, and boredom sets in. No more than half of the play area should be lit, preferably in pale blue. Four quite wide spotlights directed toward the middle of the play area, creating a surface of light, with lots of darkness all around.

Scene 6

Religions. 3 small areas of light, around 2 meters in diameter, with darkness all around and in between. The areas of light should be evenly spaced around the play area, and preferably each in a different colour: yellow, pink/red, and blue/grey.

Scene 7

Everything has started to lose its meaning. No more than 1/4 of the play area should be lit in pale white light.

Scene 8

Everyone is quietly waiting to die. One pillar of depressing grey light that makes you wish you would die sooner, in the middle of the play area.

When reading the last poem

Turn on the starry sky again if you can, otherwise leave the room completely dark.

Player Handout 1: Religion of Light

Keywords: Animistic religion, dichotomy between Light and Darkness, rituals
The religion gives members a feeling of being able to influence their hopeless situation

Believes

Space and universe is filled with Darkness, but no matter how far away from the sun and light we travel, Aniara is always caught by Light. Aniara is surrounded by billions of stars who's light catches the ship. Light always triumph over Darkness, no matter how weak Light is, or how infinite Darkness can feel. In the eternal battle between Light and Darkness, Light will always win. But Light around Aniara is weak, and therefor we must strengthen it. By diligently strengthening Light around Aniara, she herself will become a star that will light up universe! We are soldiers in service of Light, fighting to overcome Darkness. When Light has finally defeated Darkness around Aniara, she will become a star, and we will become Light itself.

Things to talk about:

- Is Light and Darkness only external, or do you also have to fight Darkness inside yourself and in others?
- What do members of this religion do together?
- Plan rituals to strengthen Light and repel Darkness

Player Handout 1: Repenters

Keywords: monotheistic religion, mother earth creator of the universe, angered god, punishment, penance

The religion gives meaning to the fate of Aniara and everyone on board

Believes

The goddess Doris created the world, and made Earth a paradise for humankind to live in. But humans not only mistreated, but destroyed Doris' creation. As punishment for humankind's sins against her creation, Doris got Aniara off her course and made sure Aniara now travels through space further and further away from her creation. The inhabitants of Aniara are both being punished, and the ones to save humankind. Through repentance and penance we can save, not only ourselves, but all of humankind! We must repent so Doris will forgive us and let us return to her creation. By renouncing everything that makes life worth living, we are showing our remorse. When Doris has been appeased she will turn around Aniara and let us return.

Things to talk about:

- What are you doing to repent?
- What do members of this religion do together?

Player Handout 1: Life Religion

Keywords: life, inherent godly power in every living being, humans are both creators and destroyers
The religion gives its members a chance of denial and escapism, as well as something to strive for.

Believes

Life is holy.

We are the only life in space.

Humankind has, for all of its existence, changed its world, because of an inner godly power. But humankind is also using the power to destroy, both historically, but especially recently when destroying earth. We have an inherent power to change our world, our Aniara. Together we can create the world we want to live in! Aniara is our chance of starting over and to create the paradise we want to live in. Here, on Aniara, we are free from all social rules and constrictions that existed on earth (and on Mars), and we are the ones who can create a new fantastic world for humankind to thrive in! We are the gods of our own creation.

Since all life is holy, we must preserve life in all its shapes and forms, and we must enrich Aniara and space around us with life! We do this by remembering and portraying different forms of life on earth, by taking care of, and making use of life that exists on Aniara, and by doing things that make us feel more alive. And we do this by creating new life.

Things to talk about:

- What are you doing to preserve and celebrate life? (Sound? Touches? Something else?) Talk about everyone's comfort levels and a common ground.
- What are you doing to feel alive? (Laughter? Adrenaline rushes? Something else?)
- What do members of this religion do together?

Player Handout 2: Scenes

Scene 1

You've been on board Aniara for about a day. Get to know your fellow passengers. Talk about how fantastic everything is on Aniara, what you're going to do while on board, and how awesome it is to go out in space. Talk about who's waiting for you on Mars, and about your new life there.

Scene 2

You are worried. Will you be able to return? How long is the food going to last? Are you going to starve to death?! Why don't you get any answers!? Why isn't anyone telling you what's going on?!

Scene 3

You're not going to go back. Ever. There's so much you'll never do again. So many people you'll never see again. Your life has been taken away from you.

Scene 4

You're dancing the night away. Give in to the music. You're dancing to forget everything. You're dancing the whole night. But on Aniara the night is eternal. There is no break of dawn. Outside the windows is constant night.

Scene 5

How many days has it been? How many years? Every day, and every night, is the same.

Scene 6

To find meaning in your life you have all joined one of Aniara's religions. But do they give any meaning at all?

Scene 7

You all know someone who took their own life. Sometimes families all at the same time. The people in the cabin next to yours. Distant friends. They were wrapped in fabric, pushed out of Aniara, and now rest in the lightyear grave. Others are being born. What kind of life is it to be born to Aniara, to be born to this sarcophagus where you all are just waiting to die?

Scene 8

The last night. Quietly waiting for death.