



# **We need to talk about Kris**

Tor Kjetil Edland, Frida Sofie Jansen, & Danny Wilson

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## Thank you

**For playtestning:** Erik Glesne, Freja Gyldenstrøm, Hans Mikke Melhus, Iris Marie Sterten Melhus, Lasse Arnsdorf Pedersen, Mads Egedal Kirchof, Maksym Tiseiko, Margrete Vik Gagama, Nicolai Strøm Steffensen, Niklas Starck Westerberg, & Stine Mari Haugen.

**For comments and editing:** Ann Kristine Eriksen & Mikkel Bækgård.

**For being head of scenarios for Fastaval 2025:** Ann Kristine Eriksen and Nynne Søs Rasmussen

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# Introduction

We need to talk about *Kris* is a scenario where a group of four friends return to the cabin in the woods where their friend Kris disappeared 12 years ago.

Four participants play the friends meeting up in the cabin, during late summer. The fifth participant plays Kris. At first, Kris is played as a ghostly memory, but then returns in a grotesque combination of corpse and nature. The genre is psychological horror, with physical and erotic elements. It is inspired by cabin trip horror, nordic folklore and people being driven mad by the deep engulfing woods.

Even though all four friends have convinced themselves that they have moved on after Kris disappearance, none of them have. Since that night, none of them have spoken about what happened, and throughout the scenario, none of them will.

12 years ago, Kris was lured into the lake, and was taken over by the *Dark Forest*, an entity of primordial lust and destruction. Kris and the Forest have now merged into one being, with the Forest being clearly in control. Through Kris, the Forest is seducing them to give themselves over to nature, so that it can consume them, and they can be part of the Forest forever.

The story has two parts. The first part follows a series of tightly structured set scenes where the friends return to the cabin. Focus is on the characters' relationships and well as increasing erotic tension and destructive desires, due to the influence of the Forest. These are played out through dreamlike scenes where the friends are hallucinating, and Kris is trying to get them to give in to their dark destructive desires, and puts them in danger.

Towards the end of the first part Kris returns in physical form, half corpse, half beautiful nature, seduces one of the friends, and kills them in the process. The second part of the story has a more open structure. Kris has returned, and through the influence of the Forest, everything descends into erotic madness. During part two, every character will

either die, by giving themselves over to Kris, or choose to leave Kris and Forest behind and never return.

The scenario consists of a workshop, and a series of set scenes. Scenes are played out using classical freeform roleplaying – also known at Fastaval as semi live. The participants physically play out the actions of their characters using their bodies and say their lines as if their character is saying them.

There is a playlist of curated music, with suggestions for each scene (link: [tinyurl.com/2fkyvz9u](https://tinyurl.com/2fkyvz9u)). The music is also listed in the scenes, as well as a full list at the end of the scenario.





## Kris and the Forest

Kris was the glue that kept the friends together. Bold, charismatic, and radiating an intoxicating energy that made them the center of attention. Kris is stuck in a world of teenage romance, never growing up. Due to the influence of the **Forest**, to Kris, everything appears to be nostalgic, pretty and beautiful, no matter how dark.

The **Forest** is a primal nature entity of lust (Eros) and destruction (Thanatos). It is overwhelming nature with deep isolated mountainsides, flowering lakes, and fluorescent wet moss. There is a deep Forest pool that lures people in, and is filled with blissful animal carcasses and skeletons of humans.

In old times, people knew that the **Forest** needed the sacrifice of a weary traveler. When someone fell into the lake by accident, everyone let out a sigh of relief. Now people have forgotten the old ways, and the lake has gotten thirsty. In the middle of the secluded Forest, there is a cabin, built from parts of the **Forest**.

In the first part of the story. Kris' player will be the memory of Kris, very much present, just like a ghost. It is playful, sensual and connected to the friends. Kris' player will also play the **Forest** who is the puppet master of Kris. Sometimes the **Forest** comes out, in a symphony of inhuman janky movements. It makes sounds that are not language, both beautiful and unnerving. Sometimes it is a raw animal filled with lust and destruction. At certain times, Kris might take back control and try to warn them, in a foreboding manner. Kris player can also play the physical presence of the cabin and the **Forest**.

To keep the scene instructions simple in part one, Kris has a separate set of cue cards with instructions (see Kris' role for these).

In the second part, Kris' physical body returns, half corpse, half nature. Where parts of the body have been decomposed and eaten away, flowers and plants now burst forth. Kris now interacts with the friends as if they are still alive, and is played much more like a conventional character, that pushes the friends into madness, lust and destruction.

Kris and the **Forest's** gender is kept ambiguous in the story, and can be referred to any and all genders throughout.

## The four remaining friends

**Gavin** is a successful football player turned coach. He is the promiscuous career gay, who feels isolated, and longs for his former best friend.

**Joakim** is an art teacher at the local school. He is the happy-go-lucky bisexual, who has trouble committing to anything.

**Joakim and Gavin** used to be inseparable. During that cabin trip years ago they ended up in a threesome with Kris by the lake. It was the most intense night of their life, but afterwards, they both felt that the other had left them, and have never been able to reach out. Things ended abruptly between them after Kris disappeared. There is still a strong attraction between them left unresolved. Now they will have to face that and each other. And Kris.

**Astrid** is a highly skilled lawyer. She is the control freak lesbian, who has lost her ability to connect.

**Klara** is a successful artist. She is the granola girl<sup>1</sup> pansexual, who wants more out of her life.

**Astrid and Klara** both felt that they had a special connection with Kris. In Kris' absence, they ended up comforting each other, stayed together. Now they are parents to a 10 year old kid, Christoffer, that Klara conceived with Joakim.

**Astrid** is afraid she might have Huntington's disease, a hereditary slow curse of death, that killed her father. She hasn't told anyone except Kris and Gavin. Although Astrid and Klara haven't directly admitted it to each other, their marriage is dead, and has been falling apart for years.

**Klara and Joakim** had a short lived relationship right after Kris disappeared before Klara got together with Astrid. Astrid and Gavin have stayed close throughout the year as friends who have each other's back.

**Christoffer** won't be played by anyone. Christoffer is Klara, Astrid, and Joakim's 10-year-old son. For everyone, he represents the life they can return to if they leave the **Forest**. Kris has no relationship to Christoffer, and if Christopher is mentioned, will try to make it feel as if he doesn't exist.

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<sup>1</sup>A granola girl is slang for someone who loves the planet and the great outdoors. Personality-wise, she's free-spirited, down-to-earth, and environmentally-conscious.



## The story

Before the scenario starts, Astrid has invited the others to return to the cabin in the Forest. She has an idea that by remembering Kris, this might bring them all together again. Also, she has just received the result of her Huntington's test, and hasn't read the results.

The week before arriving at the cabin in the Forest they all met up at a diner, to plan the trip. After the others left, Joakim and Gavin shared a drunk kiss. It was intense, but Gavin freaked out and left, once again leaving Joakim heartbroken and alone.

### Part one

In the first half of the story, they arrive at the cabin in the Forest, and play out a structured sequence of scenes. As they arrive, the memories of Kris are everywhere in the cabin, Forest and lake. In the beginning, they struggle to reconnect with each other. As they feel a stronger connection with Kris, they feel a lot closer to each other, along with increasingly destructive impulses.

By the end of part one, the friends wake up to discover the corpse of Kris is seductively lying among them. Due to the effects of the Forest, rather than being scared, they all joyfully embrace each other. One of the friends chooses to have sex with Kris' body and is killed in the process.

### Part two

The second half of the story is more loosely structured. Delighted by the return of Kris, and under the influence of the Forest, they all slide into aroused madness. The player whose character is now dead, plays a corpse which comes alive when Kris is near. In the madness, everyone pretends that the person is still alive, with moments of horror and grief, as they realize the person is actually dead. Part 2 starts with Kris and the friends having fun around the bonfire, including the corpse of the dead friend. After this initial scene, you choose scenes from a catalogue (see "scenes part 2" for in depth instructions).

During part two, every character will have the choice to give in to Kris and die. At the end, they may choose to leave Kris and Forest behind and never return.

## How you run the game

You start the game by running a workshop, before progressing to the scenes. As the GM, it is your job to set the scenes, and cut them. You introduce scenes by doing an opening narration, just like a storyteller describing a scene in a book.

Every scene has an opening text, that you can either read the descriptions aloud, or make your own descriptions based upon them, where you add details and atmosphere.

During the scenes you observe the action, and figure out the right time to cut the scene. Sometimes it will make sense to use your narrator's voice to influence the scene. You may nudge the action in a certain direction or make a cut within the scene (for example *"ten minutes later they still sat around the fire. Tension had only increased"*). Emphasize certain elements of the scene (for example *"Around her, Astrid notices the messy kitchen, still not clean"*). Or create more atmosphere by adding descriptions (for example *"as the deep red sunset flickers in the lake, one can notice the shape of a car at the bottom"*)

Some scenes have instructions for when to cut them, for others, you choose the appropriate moment.





# How the game is played

## Ghost-Kris (in part one)

In part one, Kris takes the form of Ghost-Kris. This means that Kris' player is physically present in most of the scenes. To the friends, Kris is a memory that feels present everywhere in the cabin and the Forest. They can stare at this memory, touch it, and interact with it. When any of the friends are alone, they can have a conversation with the memory.

**For example:** A friend is standing alone next to the lake, staring into it and feel like Kris is staring back. Here Kris' player might stare back at them at a distance, and say a few words about how much they have missed their friend.

**Another example:** Two people having a picnic sitting in the Forest. Here Kris' player might lie next to them, both being Kris, that feels near, as well as the moss touching them.

Many times it will be unclear what Kris actually represents and how to interpret the input from Kris. In our experience, this adds to the surreal feel of the game, and isn't a problem, as long as you go along with it.

## Influencing the friends emotions

Kris can bring the friends together. Whenever ghost-Kris is close to them, the friends feel closer (often erotically). Whenever Kris is away, their relationships become difficult. Kris' player can also influence the story simply by being there and touching the other players.

**For example:** Joakim and Klara might be having a walk in the Forest talking about their creative projects, when Kris' player moves in close and touches them gently. They feel a spark between them reignite, that they haven't felt for many years.

**Another example:** Joakim and Gavin are sitting at the porch. Kris' player is sitting in between them. Joakim and Gavin kind of feel connected, but something is making it hard for them to move in closer and be more intimate. Then Kris' player moves away entirely. Suddenly things get silent and awkward between Joakim and Gavin (because Kris isn't there).

## Thanatos scenes

During part 1, there are four scenes where Kris plays directly with each of the friends. Here the friend is hallucinating that Kris is there beside them, and is played as a dreamlike sleepwalking sequence, where Kris pushes them towards their innermost destructive desires. All of the scenes physically happen in the story, and end with the friend being put in a dangerous situation, teasing their future death, if they give in to Kris. So when Kris makes Joakim drive his car into the lake, he is quite close to drowning.

## Corpse-Kris (in part two)

In part two, Kris is no longer a ghost and is instead very much physically and verbally present in the scenes. Kris is now played like a traditional role, that is physically present, and can be physically interacted with – just like the other friends.

The body of Kris is half corpse and half nature, with beautiful flowers and plants growing out of it. Since the friends are under the influence of The Forest, they interact with Kris as if nothing has changed, and see them as a being of beauty. The gender of physical Kris is still ambiguous, and it is perfectly fine if the friends refer to Kris by different gender (they are all hallucinating anyhow).

Kris still has a substantial amount of power over the others, due to the Forest taking control, and driving them into madness. In part two, the rule for physical closeness changes. Instead of Kris making the friends feel close, they now give further in to their madness whenever Kris is close, and all of Kris' suggestions now seem like a good idea. For example, Kris might suggest that roasting someone's fingers over the bonfire would be a brilliant snack, to which they all agree.

To emphasize this power dynamic, Kris can also enter and leave the scenes as they see fit.



## Corpse-friends

At the end of part one, one of the friends dies by having sex with Kris and drowning in the lake. In part two if any remaining friends have sex with Kris or choose to die in some other manner, they also become corpses. It is always the player's choice whether they give in and thus die

The players of dead characters will continue playing their dead body, sitting there quietly, while everyone else pretends that they are still alive. Apart from corpse sounds, involving hissing and moaning, they are nonverbal. Whenever Kris touches them, they come alive, and start moving, as if they never died (but still nonverbally).

## We don't talk about the night Kris disappeared

No one ever talks about the night that Kris disappeared. The game is not about discovering what happened that night, and the story will become more eerie if it isn't spoken about.

## Calibration and safety

The game uses a tap out and slow escalation mechanic. This means that any escalation of intensity should happen slowly, for others to be able to opt out. Tapping out, means tapping a person twice or saying "tap out" to break whatever interaction they are in.

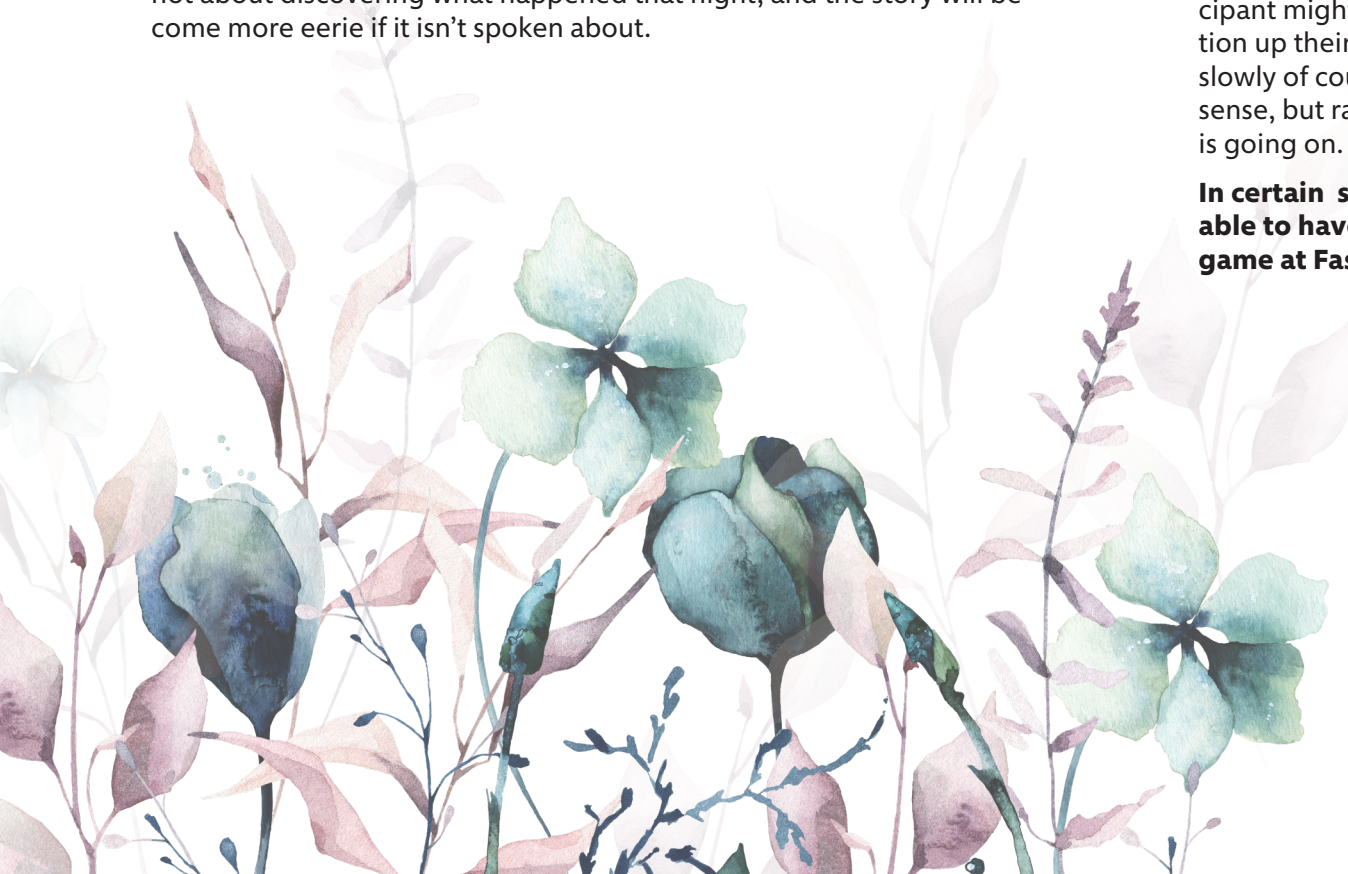
You or any of the others can always be completely off game and talk things through if needed.

Physical contact is part of the game, but how close can be adapted to what the players are comfortable with. This calibration will be part of the workshop.

## Theatre style sex

The game uses theatre style sex, where the movements and sounds of sex are simulated while keeping the clothes on. For example one participant might lay another down on the floor and make rhythmical motion up their leg, while emitting a pleasurable gasp (always escalating slowly of course). The motions don't have to resemble sex in the strict sense, but rather give the participants a sense that something intimate is going on.

**In certain scenes, players will have to lie on the floor, so it's advisable to have a clean space for this game. If you are running this game at Fastaval 2025, the authors will provide rugs.**





# Workshop



# Workshop

## Presentation

Take rounds where everyone answers the following questions:

- Their name and the kind of role playing games they usually play.
- What they hope to experience with the scenario.

## Present the scenario

Based on the presentation round, adapt your presentation to help everyone understand what type of scenario they will be playing. Go through the following information:

- The scenario is about four friends returning to the cabin in the Forest, where their friend Kris disappeared.
- Four participants play the friends, which are played like normal roles, the fifth participant plays Kris, as well as the Forest (which will be practiced later).
- The emphasis is about the friends' individual journeys, their relationships to each other, and how everything changes once Kris returns.
- The genre is psychological horror, with physical and erotic elements. The horror lies in losing yourself, rather than traditional jump scares. It combines tender character moments, as with over the top surreal moments.
- How the game is played is practiced during the workshop.

## Ghost-Kris and the Forest

Go through the following:

- The person playing Kris and the Forest is physically present in most scenes. This represents the Forest, the cabin, and the memory of Kris being ever present.
- The friends can interact with the memory, as if it is present in the room. They can only converse with the memory, when they are alone with Kris.
- They can also interact with the player as if the player represents something in the cabin, or the Forest, such as a tree, the moss, or a table.
- It doesn't have to be clear what they are interacting with, as this just lends to the surreal nature of the story.

## Practice scene: spirit of the jungle

Everyone plays out the following scene.

### Player introduction

*A group of backpackers have camped deep into the forbidden jungle. One player is an annoyed jungle spirit that is out to get them, angry that they have entered their domain.*

*The others physically interact with the jungle spirit as if it is the jungle, the tree, plants and humidity. The backpackers use the jungle to set up their hammocks. The jungle spirit tries to scare the backpackers away and to make the camp as inconvenient as possible.*

**Afterwards, repeat the scene once or twice, so someone else also gets to play the jungle spirit.**

## Calibration, safety, and sex

After the jungle scene, go through the following:

- The game features close physical play. How close, depends on everyone's preferences.
- Take a round where everyone states their boundaries in terms of physical contact, starting with yourself. If there are any gross inconsistencies in how close people want to play, now is a good time to talk that through
- The game uses "tap out" either by saying it, or by physically tapping another person two times, to break whatever interaction they are in.
- If you want to go completely off game, you can simply break character and state this to your fellow players.
- During the game, you always escalate slowly, to give people the option of tapping out.
- The game uses theatre style sex, where the movements and sounds of sex are simulated while keeping the clothes on.

### Practice scene: The hiker

Including yourself, divide everyone into three groups of two. The groups play the same scene simultaneously, practicing tap-out.

#### Player introduction

*A hiker has been longing for nature for a very long time, and finds the perfect tree to masturbate against. One plays the tree, who is passive, the other plays the hiker, who tenderly touches the tree. The scene will be played extremely slowly, and continues until either of them uses a "tap out."*

**Afterwards, repeat the scene, where the hiker and tree swap positions, so everyone tries both.**

## Ghost-Kris and the Forest, continued

After the hikers antics, go through the following:

- Whenever Kris is near, the friends' relationships work better. Whenever Kris is away, things become distant (this rule will change during part two, but they don't need to know that now).

### Practice scene: Hot and cold

Two players play jocks, the third plays a towel.

#### Player introduction

*Two jocks are at the beach, drying themselves, and being attracted to each other. The third person plays the towel, that represents repressed attraction to each other. Whenever the towel is close, things work out nicely. Whenever the person playing the towel moves away, things become difficult.*

**Afterwards, repeat the scene once or twice, so someone else also gets to play the towel.**

### Practice scene: Around the bonfire

Everyone

#### Player introduction

*The backpackers have set up a camp somewhere else in the jungle. One person plays the spirit of love, represented by the campfire. It lures them into making the backpackers desire each other. The spirit starts as the bonfire but can move around freely. When the spirit is not near and fueling the desires of the backpackers they become more unsure and stutter in their flirting with each other. The scene ends in an orgy around the campfire.*

**This scene probably doesn't need to be repeated.**



## Casting

Lay out the characters, front page forward, so that the participants can see their illustrations, name, and taglines. Present the roles, and have a chat to people in what they would be interested in playing.

### In deciding casting

- The most important decision is to cast Kris. This is usually to an active and experienced player and who likes to play with mechanics and be supportive of other people's play.
- You want Gavin and Joakim's players to have chemistry, as well as Astrid and Klara's players to have chemistry (and preferably also Joakim and Klara's players).
- Astrid and Klara's story is about an established marriage falling apart, and might be better for more mature players.







# Scenes



# Part one

There are 12 scenes in the first part that follow a tightly structured narrative that introduces the characters and their conflict. You either use the scene introductions exactly as written, using a narrating voice, or use them as inspiration to make your own introductions. Part 1 ends with Kris returning, with one of the friends having sex with Kris, and dying in the process.

## Rules for part one

- Kris is Ghost-Kris. Kris can interact with the others, and influence their thoughts and emotions. To everyone else, Kris represents a memory, the cabin and the Forest.
- Whenever Kris is near, their relationships work better. Whenever Kris is away, things become more difficult.
- The person playing Kris also represents the cabin and the Forest. What you are interacting with doesn't have to be clear, as this only adds to the surreal nature
- We don't talk about the night Kris died.
- Kris can be referred to with whatever gender, which can be different for the four friends, and change throughout.

## 1. It feels different

Everyone

This scene has four parts. It starts with Joakim and Klara, the rest, including Kris, arrive one by one. You start with the presentation for the first part. Whenever a person seems well introduced, you move on.

### Part 1, player introduction (Joakim and Klara)

*Joakim and Klara arrive in the late afternoon. Arriving at the cabin is a trip down memory lane. The cabin is deep in the mountains. The late*

*summer Forest feels even more dense than they remember, and the cabin feels strangely larger. Everything here brings out memories of Kris.*

*On the way to the cabin, Klara fell and got a scratch on her leg. They were supposed to get things ready before Astrid arrives, but have instead end up with a bottle of wine, while Joakim is putting a band aid on Klara's leg*

*In this scene, nobody talks about Kris.*

### Part 2, player introduction (Astrid enters)

*Astrid arrives later than expected. Immediately she notices that they have neither unpacked nor lit up the fireplace. When someone lights the fireplace, Kris enters the scene.*

### Part 3, player introduction (Kris enters)

*As soon as the fireplace is lit, an uneasy silence fills the room. It feels like Kris is everywhere. Every time someone is about to mention Kris, they fall silent.*

### Part 4, player introduction (Gavin enters)

*Gavin arrives fashionably late. It is the first time Gavin and Joakim see each other, after they kissed, and Gavin left him in the café. Gavin and Joakim pretend the kiss never happened. Everyone else is exited to see Gavin.*

*The scene ends when someone says: "We need to talk about Kris"*

Music

Gånglåt bortåt, Kanaan & Ævestaden.  
Til fordel for ny, Benedikt & Ævestaden  
Nøkken, Bjarla

## 2. Good night

*Everyone, except Kris*

Split scene. You cut between a scene with Astrid and Klara, lying in bed, and Joakim and Gavin, in separate rooms. Get the two couples to lie on the floor facing each other. Astrid and Klara have taken the bedroom with the double bed. Joakim and Gavin have taken the room with the bunk bed. Kris is not in the scene

### Part 1, player introduction (Astrid and Klara)

*Astrid and Klara lie in bed talking about whether they would have ended up together if Kris hadn't died. During the scene, Klara mentions that maybe everything would be better if just Astrid could be more like Kris.*

**Cut over to Joakim and Gavin at a dramatically appropriate time.**

### Part 2, player introduction (Joakim and Gavin)

*Joakim and Gavin are chatting in the bunk bed. To get back at Gavin for leaving him during their meetup, Joakim talks about the time he helped Klara get pregnant. Gavin gets back at him by talking about the guy he made out with on the way to the cabin. Unwittingly they are both making each other increasingly horny.*

**After introducing Joakim and Gavin, you cut back and forward between the two pairs as many times as you find appropriate.**

Music - Gula Gula, Jan Garbarek

## 3. Sleepless

*Kris, Gavin, and a dreamlike hallucination of Joakim.*

This scene is the first Thanatos scene focusing on each of the characters' relationships to Kris, as well as their destructive drive. These scenes are all hallucinations or sleepwalks, where they are physically present but under the effects of the Forest.

### Part 1, player introduction

*After laying sleepless for quite some time with a boner and Joakim's snoring in the background, Gavin falls asleep. Suddenly Kris is beside the bed, gently stroking Gavin's hair. It feels like it was just moments ago the last time they were together.*

*Gavin and Kris talk about their attraction to and love for Joakim over his sleeping body.*

### Part 2, player introduction

*Slowly the picture changes. Gavin is in the middle of a small swampy clearing in the Forest. Joakim's player is still there, representing Gavin's fantasy of Joakim, but also appearing as the moss and the swamp.*

*Gavin is touching the moss, and touching himself in sexual ways while talking about and looking at Joakim. Kris is there as well, playfully encouraging him as branches and thorns scratch his skin, and water enters his mouth.*

### You end the scene with

*As Gavin sinks deeper into the swamp, he is having more and more trouble catching his breath. The next morning he wakes in the bunk bed, drenched and with blood soaked mud on the bed sheets.*

Music - Gula Gula (Chilluminati mix), Mari Boine



## 4 The wound

*Klara and Kris*

This scene is the second Thanatos scene, where they are under the effects of the Forest.

### Player introduction

*That same night, Klara wakes up lying in the mud right next to Kris. They are surrounded by the Forest and life: water lilies, insects and maggots. Klara feels an intense rush of life, pain, and pleasure, as she pushes her fingers into the wound on her leg. It opens up, like a beautiful flowering orifice. Kris touches Klara while caressing the wound, It's just life, there is nothing wrong with that.*

### You end the scene with

*Waking up the next morning Klara notices that the wound on her leg has grown and is now a strange shade of purple.*

Music - Access / Song of Sand 1, Nils Petter Molvær

## 5 The letter

*Astrid and Gavin (and Kris).*

### Player introduction

*It is early morning. Gavin and Astrid are sitting by the lake. The lake is perfectly still, reflecting the trees and the sun's rays. It feels like Kris is everywhere. Astrid talks to Gavin about how to be honest with Klara. She talks about her disease and the letter containing the test result. At some point, Gavin leaves, leaving Astrid alone with Kris and the lake.*

**If needed, cut forward by saying “after a while, Gavin leaves, and Astrid is alone by the lake.”**

Music - Salika Molika, Erlend Apneseth trio, Frode Haltli



## 6 Mushrooms and parenthood

*Klara and Joakim*

### Player introduction

*Klara and Joakim have gone for a trip in the Forest, when Klara notices magic mushrooms growing along the Forest bed. They talk about her son Christopher, how he is doing, and about parenthood. There is an unmistakable element of tenderness between the two. The scene ends with them eating the mushrooms.*

Music - Vardtjenn, Kanaan & Ævestaden



## 7 Stay with me

*Joakim and Kris. (Thanatos scene)*

This scene is the third hallucination/sleepwalk scene, where they are under the effects of the Forest.

### Player introduction

*Joakim is sitting in the car with Kris. They sit on two chairs next to each other. While slowly touching Joakim, Kris is telling him that Gavin has run away again, and that Gavin always pushes him away. They need to drive the car into the Forest, so that they can find Gavin and tell him to be better. The scene ends with Joakim masturbating, with Kris egging him on, while they drive the car into the lake.*

### You end the scene with

*The next morning, Joakim wakes up wet, cold, and with a bruise on his forehead. Even though the car is nowhere to be found, no one seems to care.*

Music - Tyrfing, Danheim

## 8 Better together

*Astrid and Joakim*

### Player introduction

*Astrid and Joakim are sitting naked in the sauna. As Joakim puts more wood in the fire, Astrid tells Joakim that she always thought that he and Gavin were made for each other. While talking she can't shake a nagging feeling that Joakim was always a better match for Klara.*

### You end the scene with

*After sitting there for a while, Gavin enters the sauna. As soon as he does, Astrid leaves, giving Gavin a smug look.*

Music - Kulkijat, Päivi Hirvonen

## 9 Nowhere to run

*Joakim og Gavin*

### Player introduction

*Gavin and Joakim are sitting on the sauna bench. You each sit on two chairs, with two extra chairs between you to create more space. Throughout the scene, you are only allowed to move physically closer to each other.*

*The scene ends with Joakim staring into Gavins eyes, saying: "This time, there is nowhere to run," before leaving the sauna.*

Music - Gail Godil, Danheim





## 10 No more secrets

*Astrid and Klara*

### Player introduction

*After leaving the sauna. Astrid finds Klara sitting on the porch overlooking the lake. Astrid sits down between Klara's legs. During the scene, Astrid tells Klara about Huntington's, Klara tells Astrid about having sex with Joakim when Christopher was conceived. Even though they both realize that their marriage is falling apart, the scene ends with a kiss.*

Music - Hrungnir, Danheim

## 11 Dark water

*Kris and Astrid.*

This scene is the fourth Thanatos scene, where they are under the effects of the Forest.

### Player introduction

*Astrid is sitting alone by the lake. As the last rays of the sun die out, she stares into the empty depths of the water. Kris, and the greenish hue in the bottom of the lake are luring her to throw herself in. The scene ends with her in the lake entangled by water lilies.*

Music - Synkverv, Wardruna

## 12 Flowers and cadavers

*Everyone lies on the floor in a pile with Kris in the middle.*

In the scene, Kris returns. One of the players must give themselves over to Kris, having sex and dying in the process. The process of someone choosing Kris, and Kris choosing someone usually happens organically. If it doesn't, ask the friends who gives themselves up. If more than one says yes, ask Kris to choose one.

### Player introduction

*As the early rays of sunlight pierce the friends' eyes, they all wake up in the muddy end of the lake, flowers growing everywhere. In their midst, they realize that Kris is lying among them. Part corpse, part nature. Where the fish had eaten the flesh, there are openings from where water lilies grow. During the scene they all joyfully touch and embrace Kris. One of them chooses to have sex with Kris' body, being killed in the process.*

### Epilogue

**After you cut the scene, you ask Kris to describe themselves and the person whom they killed embracing in a lush Forest filled with colorful flowers.**

**You then ask the dead person to describe how they suffocate in the mud and become one with the water lilies.**

Music - Pyramid, Niilas

### End of part one

Give handouts for part two.





# Part two

The second part of the scenario starts with “a bonfire moment,” where the 3 friends who are still alive reunite with Kris and their dead friend around the bonfire. After the bonfire moment, you play a sequence of around 3-4 scenes which you choose from the part two scene catalogue. The scenario ends with an “escape,” where the remaining survivors, after a moment of clarity, have to choose between giving in to Kris, or leaving the Forest.

When selecting the scenes for part two, choose those that follow the natural progression of the story, as you see it developing, taking into account what has happened thus far. Have in mind that each character should be able to conclude their own stories on their own terms. As a rule of thumb, it is better to keep things a little too short, than too long. You are free to set scenes that are not in the catalogue or make changes to the scenes.

The scene descriptions for part two are more open ended. You will have to adapt your descriptions, based on the vignettes below. It is usually a good idea to have the friends place themselves for the scene first, and then have the corpses place themselves.

[square brackets] are used to refer different characters depending on the story. So if Gavin dies at the end of part 1, [the dead person] might refer to him.

Kris always enters and leaves the scene as they see fit. Due to the effects of the Forest, whenever Kris is close, everything they suggest seems like a good idea.

## Rules for part 2

- If you have sex with Kris, you die and become a corpse. If you die in some other way, you end up with Kris.
- Except for the “bonfire moment”, the surviving friends can surrender to Kris in any scene they are in.
- The dead characters are still in play as corpses and come alive whenever Kris touches them. Other than corpse sounds, involving hissing and moaning, they are played nonverbally.
- Whenever Kris is around, the characters become more insane, and think whatever Kris suggests is a good idea.
- There are scenes with moments of clarity where Kris is not present. Here the characters come more to their senses.
- Kris may enter or leave any of the scenes as they see fit.

## A bonfire moment.

Everyone

### Part 1 player introduction

*Kris and the friends, including the corpse of the dead one, have all gathered around the bonfire and are roasting marshmallows. They all pretend that no one is dead. Kris walks around, being in a fine mood.*

*Start the scene with having Kris and the surviving friends place themselves. Then have the person playing the corpse place themself.*

### Part 2 player introduction

*[the dead person's love interest] has decided that it is late, and that [the dead person] needs to be put to sleep. They take them to their bed, and spend some time with them. They pretend that they are still alive, with moments of clarity, where they miss their lover.*

*Kris enters and leaves the scene as they see fit.*

### Part 3 player introduction

*Back at the fireplace, [the remaining couple] are still sitting outside by the bonfire, listening to all the sounds from the Forest, realizing they have a moment alone. How is their relationship now that Kris is back?*

*Kris enters and leaves the scene as they see fit.*

Music

part 1 - Kåfjell / It's Your Thing, Valkyrien Allstars

part 2 - Den kärlek som vi gav, Forndom

part 3 - Jord, Forndom





# Scene catalogue (part 2)

## Scenes focussing on Gavin and Joakim

### Everyone (Astrid or Klara dead) - Evening swim

Gavin and Joakim are flirting and making out in the lake, standing over [Dead Astrid/Klara's] corpse. [Astrid/Klara, who is still alive] is standing on the shore, desperately trying to get them out of the water. Kris is there as well. The player decides if they are in the water or on the shore.

### Gavin and Joakim (one dead), and Kris. - Threesome

Joakim and Gavin are lying on a bed of swamp flowers and thorns, [the one who is alive] trying to make out with the other, but since one of them is dead, it isn't working.

At some point Kris arrives, suggesting another threesome.

### Joakim and Kris. Now you see me

Joakim and [one of the others, dead or alive] are alone in the Forest, hallucinating. The others have disappeared, and the other players play the trees and the Forest. [the person Joakim is with] is also slowly disappearing, becoming a tree. In the end Joakim is all alone, overwhelmed by emptiness.

If Kris hasn't entered at some point during the scene, you might give the instruction that Kris arrives to be there with Joakim.

### Gavin and Kris. I can give you everything you want

Gavin and Kris are building replicas of Gavin's sexual conquests with mud, plants, and dead animal parts while they are talking about what Gavin wants in a man.

## Scenes focussing on Astrid and Klara

### Klara and everyone - Siblings

Klara leads a ceremony out in the woods, where Cristopher's younger sibling will be conceived with [Gavin or/and Joakim]. [The dead person] has been adorned with thorns and branches, and is the altar they will conceive upon.

### Astrid and everyone - Opening the letter

Astrid has gathered everyone to open the letter with the test result for Huntington's. Rather than the envelope containing the test results, it has been replaced by a love letter from Kris. When appropriate, Kris' player reads aloud the letter as a monologue.

### Astrid and Kris (especially if Klara is dead) - Christopher

Astrid is telling Kris how worried she is about what will happen to Christopher if she dies. Kris has decided that she doesn't need to worry, for she can just take care of Kris instead.

### Astrid and Kris - Isolating the Victim.

Astrid is standing by the lake all alone. In the background noises from the others can be heard, making weird chants. Kris, who is with the others, notices she is all alone, and slowly closes in on her.

### Klara and Kris - The beauty in nature

Klara and Kris are talking about life in the years when Kris was at the bottom of the lake. Klara tries to explain all the good parts about her marriage to Astrid. Kris talks about the beautiful colors and fish at the bottom of the lake and how wonderful it is to be fully part of nature.

## Moments of clarity

These scenes start out without Kris being in the scene. Kris should be instructed to hold back, but may enter and leave at appropriate moments if they so choose.

### Astrid and Gavin. In this together

While Kris is off somewhere else, Astrid and Gavin talk about surviving together at any cost.

### Klara and Joakim - A perfect family

While Kris is off somewhere else, Klara and Joakim talk about how they can build a new family together back home with their son Christopher

### Klara and Astrid - We could make it work

While Kris is off somewhere else, Astrid and Klara talk about life outside the cabin. Have they found each other again? Should they both stay here together with Kris or get back to their son Christopher?

### Gavin and Joakim - It was always you

While Kris is off somewhere else, Gavin and Joakim talk about old days at soccer camp. Gavin admits that he has never felt towards anyone the way he feels towards Joakim.

## Music for the scene catalogue

Play the following continuously, select a specific track for a scene from the list, or use a track from any previous scene.

Foss / Fuglestad/ Nordafjells, Naaljos Ljom  
Valfothr, Danheim  
UruR, Wardruna  
Nøkken, Bjarla  
Meesshreagkah - Ring of Brass, Marja Mortensson  
Den som går ut, Morgonrode (for moments of clarity)

## The Escape

*Everyone*

The last scene starts with a scene between the people who are still alive, the rest arrive in part 2. If only one person is alive, you either skip part 1 or set a scene with one or more of the dead people.

### Part 1 player introduction

*The bonfire has gone out, leaving only pulsating embers. It feels like the trees are closing in, making it difficult to leave. [the remaining survivors] are all alone. Kris' laughter can be heard throughout the Forest. It is only a matter of time before Kris and the others return.*

### Part 2 player introduction

*Kris and the corpses, now talking, arrive and try to convince them to stay. The remaining characters chose to leave them and the Forest behind, or join Kris and the others forever.*

### Epilogue, If everyone is dead

**Ask Kris to describe how they are all sitting happily around the bonfire at the bottom of the lake, beautiful fish and algae swimming around them.**

### Epilogue, If one or more characters survived

**You narrates that [the surviving characters] made it back to the city. He/she/they never returned to the Forest.**

Music - Sólblóm, Groupa



# Music overview

Link [tinyurl.com/2fkyvz9u](https://tinyurl.com/2fkyvz9u)

## Part one

### 1. It feels different

Gånglåt bortåt, Kanaan & Ævestaden.  
Til fordel for ny, Benedikt & Ævestaden  
Nøkken, Bjarla

**2. Good night** - Gula Gula, Jan Garbarek

**3. Sleepless** - Gula Gula (Chilluminati mix), Mari Boine

**4. The wound** - Access / Song of Sand 1, Nils Petter Molvær

**5. The letter** - Salika Molika, Erlend Apneseth trio, Frode Haltli

**6. Mushrooms and parenthood** - Vardtjenn, Kanaan & Ævestaden

**7. Stay with me** - Tyrving, Danheim

**8. Better together** - Kulkijat, Päivi Hirvonen

**9. Nowhere to run** - Gail Godil, Danheim

**10. No more secrets** - Hrungnir, Danheim

**11. Dark Water** - Synkverv, Wardruna

**12. Flowers and cadavers** - Pyramid, Niilas

## Part two

### A bonfire moment

part 1 - Kåfjell / It's Your Thing, Valkyrien Allstars

part 2 - Den kärlek som vi gav, Forndom

part 3 - Jord, Forndom

**Playlist for the scene catalogue.** Play the continuously or select a specific track for a scene if you have familiarised yourself with the songs before running the scenario:

Foss / Fuglestad/ Nordafjells, Naaljos Ljom

Valfothr, Danheim

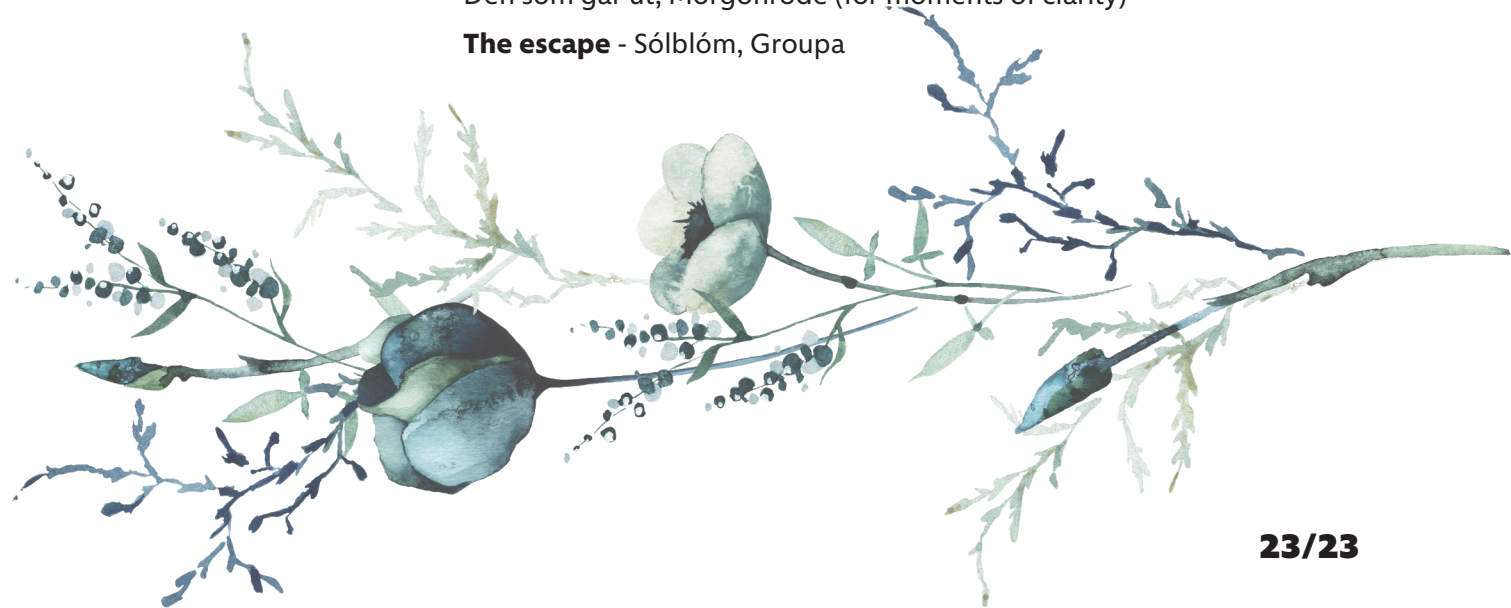
UruR, Wardruna

Nøkken, Bjarla

Meesshreagkah - Ring of Brass, Marja Mortensson

Den som går ut, Morgonrode (for moments of clarity)

**The escape** - Sólblóm, Groupa





# Astrid

*A highly skilled lawyer. She is the control freak lesbian who has lost her ability to connect. (She/her)*

# Astrid

## A memory from the summer with Kris

You remember sitting on the bus with your friends on the way to the adventure you had been planning together all spring. It would just be the 5 of you swimming in the lake, playing games, and sitting around the bonfire together. But all you could think of was the talk you had had with the doctor yesterday.

Your father had started behaving strangely during the last year. Now it feels like he was disintegrating in front of your eyes, he was frequently explosive, and his movements were less steady than before. When he was diagnosed with Huntington's disease you were also sent to the doctor. She told you that it was incurable, that your father would only get worse over time, and there was a 50% chance of you inheriting the disease. You could take a test to find out, but the doctor warned you to think long and carefully about whether you wanted to know.

You are skilled at hiding your emotions so your never friends never noticed that anything was off with you - except Kris. Kris always made you feel safe and special. The two of you went for a walk around the lake and it was a relief to share it all. Kris helped you decide not to take the test. The fear could be compartmentalised and ignored. Before you walked back to the cabin, you and Kris felt deeply connected, and kissed for a long time. This was the first and only time you and Kris were intimate. The following days were the most carefree and happy days of your life. You were spontaneous and joyful - up until the day Kris disappeared. Occasionally you would have intensely erotic dreams of Kris, always with you drowning in the lake.

## Your past with Klara

You were all marked in different ways by Kris' disappearance and presumed death. For you it meant commitment. You stubbornly stuck to your decisions on where you wanted your life to go.

With Kris out of the picture, you and Klara became increasingly close as you comforted each other, and reminisced about the happy times. You brought structure into Klaras disorganized situation, and Klara brought life and impulsiveness to your bleakness. One day, you looked her in the eyes, and you realized that you saw her differently. It took just a few months for you and Klara to move in together. You have never met a person you think is as beautiful as Klara. Except maybe Kris.

11 years ago you decided to have a child together. You couldn't risk passing down the hereditary disease you might carry. You never told Klara the real reason that you didn't want to be the one carrying the child. Being truthful isn't always fruitful. But ever since that day there was a feeling of distance. You suggested Joakim as the donor, Klara became pregnant and gave birth to your wonderful son Christoffer. On your suggestion, Christoffer has never known who his biological father is.

Your career trajectory has gone according to plan. You're a lawyer, specialized in criminal law, with a reputation as a sharp defense, with a stern grip and a high success rate. According to the plan, you will be a judge within 3 years.

Everything was as you had planned it. Then one day you looked out of the window seeing Klara and Christoffer playing in the snow and realized that it absolutely wasn't. The woman and child outside the window almost felt like strangers. You couldn't remember the last time you and Klara were intimate, and you've never seen Christoffer interact with you the way he does with her.



## **Your present**

It was your idea to have the four of you go back to the cabin where Kris disappeared. To convince yourself, you told them that it would bring you all closure and that a fun and liberating cabin trip would help you say a final goodbye. Deep down you desperately long for a change in your relationship, but fear that it might be too late, and that Klara is better off with someone else. You long for the ease and tenderness in Klaras eyes and you see when she laughs with Joakim. Why is joyfulness out of reach for you? It feels like a knife to the gut.

You finally took the genetic test for Huntington's disease. You insisted that the doctor give you the result in writing in a closed envelope. Klara doesn't know that you have taken the test. Maybe you will tell her during this trip. Or maybe you will throw the letter in the bonfire as you sit around it grilling sausages one cozy evening?

## **Your Eros**

You yearn to feel so close to someone that you can let go of control, set you free, and give yourself over completely. Desire is something you keep locked away on the inside. Who knows what would be bursting out if you threw away the lock and kicked the door wide open.

## **Your Thanatos**

You have a strong drive to just let everything go. To dive into whatever might happen, damn the consequences. This is something you've never done. In your daydreams and sexual fantasies you often imagine yourself doing dangerous things.

## **You and Kris**

You remember Kris as the most beautiful person. But it was more than just the fact that they were physically attractive. When it seemed impossible to open up with other people, it was never that way with Kris. They were also a source of adventure for you, inviting you to dare to do things that you would never have done otherwise. Only after Kris died did you realize that you had been in love with them for more than a year.

When Kris disappeared you lost a part of yourself. You may refer to Kris with any pronouns you choose, and this might change during play.

## **You and Joakim**

You will always be grateful that he made it possible for you and Klara to have a child. You like the fact that Joakim and Klara in many ways. The two of them had a short-lived relationship right after Kris disappeared. It ended of course. They were way too similar. It is an assurance to you that he would step up for Christopher if anything were to happen to you or Klara.

## **You and Gavin**

Your closest friend. A couple of years back you told Gavin about the Huntingtons, making him the only one apart from Kris that you told. You understand each other and share the sentiment that sometimes a situation is better handled with directness and briskness. You know that if you ever were to kill someone, Gavin would be the first person you'd call to help you get rid of the corpse.

## **You and Christoffer**

Back home you have a son. He is 10 years old. You are the responsible parent, who takes care of all of his material and physical needs. You look forward to seeing him grow into an accomplished young man.

In the story, he is whatever you want him to be, but there is always an eerie feeling that he doesn't exist

## Play instructions

When Kris disappeared mysteriously many years ago, all of you lost a part of yourself. This story is about what happens to them when Kris returns in a form shaped by the Forest. You never talk about what happened the evening Kris disappeared.

We need to talk about Kris is a story is about your relationship to the others, especially Klara. In the end you need to choose between the responsibility of life or giving in to your feral desires in the Forest..

## Rules for play

- In the first part of the story, you interact with Kris as a Ghost. There is a lingering feeling that Kris is everywhere - in the air, water, cabin and forest, and you interact physically with the person playing Kris as such. When you are alone with Kris, you can have a conversation with your memory of them.
- The person playing Kris also represents the cabin and the Forest. What you are interacting with doesn't have to be clear, as this only adds to the surreal nature.
- When Kris is near, the characters relationships work better. Astrid feel the spark towards Klara reignite. Whenever Kris is away, everything feels more distant.
- We don't talk about the night Kris died.
- Kris can be referred to with whatever gender, which can be different for the four friends, and change throughout.





# Klara

*A successful artist. She is the granola girl  
pansexual who wants more out of her  
life. (She/her)*



# Klara

## A memory from the summer with Kris

The day you and your friends ingested the mushrooms was your favorite day of the cabin trip. Kris swore they were psychedelics and turned it into a fun ritual. It was your first time, and it was wonderful. The lake and the Forest came alive in new ways. Was there really so much more life here? You could hear all the birds and insects. You became one with the pulsating existence of the lake. While swimming together with Kris, your bodies were entwined, entangled by water lilies and algae. The feeling was equally scary and ecstatic as the boundary between your body, the body of Kris, and the water lilies blurred. When the high wore off you wondered if a water lily had now permanently melded into your flesh and that of Kris.

## Your past with Astrid

You were all marked in different ways by Kris' disappearance and presumed death. The absence threw you into a dark hole and your behavior became reckless and self-harming. Your life was just as messy as your emotions. Your only deliverance from the darkness was when creating art. Kris and the water lilies were present to you in every piece you made. You took a leap and turned your hobby into your life's purpose, starting you off on a better trajectory. But in truth, you probably wouldn't have survived without Astrid helping you through everything. You had had a short relationship with Joakim before Astrid, but it was with her that the pieces finally fell into place.

The way Astrid handled sorrow through structure, helped the both of you. You are like the water. Always moving and only time and erosion will show you your path. Astrid is like a well-placed dam that seizes your life force and power, steering it to fruition. You're not sure when this dawned on you, but when Astrid suggested moving in together it felt right as day. Astrid is strong and beautiful, but also detached and up-tight. Without you she would be closed off from the world.

11 years ago you decided to have a child together. You carried the baby. Astrid asked Joakim to be the father. While Astrid had probably thought of this in a very clinical way, you always knew that you wanted to conceive naturally. Not something that Astrid needed to know, even though it took many attempts. The union resulted in your wonderful son Christoffer. As you all agreed, he has never known who his biological father is.

By now your name is quite known in the art world. Your focus on the connection or lack of connection between humans and nature, with your innovative use of a wide range of materials has brought you critical acclaim. Your ability to renew yourself again and again is seen as revolutionary. It suddenly hit you a while ago. Kris and the water lilies, it's like they've been dried preserved and blocked off from rebirth. Desperately you started searching for the nurture of renewal and it dawned on you that it felt out of reach. Neither Astrid nor the beauty of life could fuel the renewal. Astrid felt distant, even gone. All intimacy gone, Sex with her is a faded memory, like a dream. You need to find that drive again. One way or another.

## **Your present**

When Astrid suggested that the five of you go back to the cabin you were overwhelmed by conflicting feelings. The thought of seeing that cabin and lake again filled you with dread, at the same time the memory of the refreshing water on your skin, and the experience of being one with everything is all you urge for.

Seeing Astrid's determination helped you make up your mind up. There was a nerve to her that felt refreshing. Could this be the deliverance from the drought? The water for the lilies? Being here now you feel Kris' presence. It is there when you touch the bark of the trees, as you feel the wet moss lying down on the ground, and you hear Kris' voice in the humming of the insects at dusk.

## **Your Eros**

Desire is something that comes to you in sudden bursts. For you it is something playful and you stand firm, that sex and love shouldn't be a task with clenched jaws and frowning brows. You want to be filled with joy, delight and play. But not all play is light and easy. It can also be thrillingly dangerous.

## **Your Thanatos**

You have, for a long time, been fascinated by death and decay in nature as part of the continuous process in nature of life beginning and ending. Sometimes you have dreams where you merge with nature, your human body and individuality dissolving into the earth.

## **You and Kris**

You remember Kris as the most playful and adventurous person you knew. Sometimes you think that you would never have become an artist if you had not been inspired by Kris. When they disappeared you lost a part of yourself. You may refer to Kris with any pronouns you choose, and this might change during play.

## **You and Joakim**

You have had a special connection since Kris disappeared. Before that, you were friends who had lots of fun, but after Kris you both tried to fill the emptiness by attaching yourself to each other. You and Joakim had a brief relationship the following year, but it wasn't the thing neither of you needed. You, nevertheless, stayed close friends, and when you and Astrid were deciding on a sperm donor for your child you asked him. Joakim agreed, and he also consented that Christopher, your son, would not be told who the father was. Seeing Joakim again, you have noticed that the spark between you is still there.

## **You and Gavin**

You haven't seen Gavin much these last years. You are happy that Astrid has kept in touch with him. In many ways they are quite alike. You know that Gavin sleeps around a lot but you don't think he has many close friends. Whenever you do meet him, though, you try to draw him out of his shell.

## **You and Christoffer**

Back at home you have a son. He is 10 years old, and since his birth you have known that he is your soulmate. The times when the relationship with Astrid has been difficult it has always helped you to hold Christopher close. Christopher is a student in Joakim's art class and they will soon have their first exhibit. You can't wait to see what wonder he has created.

In the story, Christopher is whatever you want him to be, but there is always an eerie feeling that he doesn't exist.

## Play instructions

When Kris disappeared mysteriously many years ago, all of you lost a part of yourself. This is a story about what happens when Kris returns in a form shaped by the Forest and you are reunited with what you have lost.

We Need to Talk about Kris is a game about your relationship to the others, especially Astrid. In the end you need to choose between the responsibility of life or giving in to your feral desires in the Forest.

## Rules

- In the first part of the story, you interact with Kris as a Ghost. There is a lingering feeling that Kris is everywhere - in the air, water, cabin and Forest – and you interact physically with the person playing Kris as such. When you are alone with Kris, you can have a conversation with your memory of them.
- The person playing Kris also represents the cabin and the Forest. What you are interacting with doesn't have to be clear, as this only adds to the surreal nature
- Whenever Kris is near, the friends relationships work better. Klara feels the spark towards Astrid reignite. Whenever Kris is away, everything feels more distant.
- We don't talk about the night Kris died.
- Kris can be referred to with whatever gender, which can be different for the four friends, and change throughout.







# Joakim

*An art teacher at the local school. He is the happy go lucky bisexual who has trouble committing to anything. (He/him)*

# Joakim

## A memory from the summer with Kris

That particular spring had been so full of moments and emotions that you had almost forgotten about the cabin trip. Kris came to your house the morning of departure, laughing as he was shaking you awake. You jumped naked out of bed and scrambled around the room throwing things into a backpack. When you were done, you saw Kris smiling at you and realized that through the entire ordeal you had not been wearing clothes. “You could have said something” you said in fake outrage as you shoved Kris onto the bed and grabbed some pants. The two of you laughed all the way to the bus. Gavin was waiting for you at the bus stop and you slept on his shoulder all the way to the cabin.

You and Gavin used to be inseparable. You met in school, as you were both part of the soccer team. He was clearly the better player and while he went professional and played for many years you quit while still at school. One day at soccer camp, you got the impulse to challenge Gavin. You bet him that you would score more goals during practice and he jokingly said that if you did, he would give you a blowjob. You challenged him right back for the same prize. Of course, he won. Honoring that bet really excited you. Alone that night you opened his zipper and sucked on his cock. You wanted it to last longer but you didn’t want to push your luck so after a little while you stopped. You laughed up at him, said he “tasted great” and ran off. Neither of you talked about it afterwards, but it left you wanting more.

Then came that summer in the cabin. There had been a strange flirtatious energy between you all spring. You told yourself that it was just normal banter between best friends, but sometimes you were sure he flirted with you, and you wanted more. You especially liked the look in Gavin’s eyes when you flirted with Kris. Friendly jealousy of course.

During your stay at the cabin, you and Gavin met in a secluded small glade on the far side of the lake. You looked at each other but none of you seemed to be able to do more than mumble awkward sentences.

Suddenly Kris walked out from behind the trees and started kissing Gavin. Watching them kiss didn’t make you jealous. It made you aroused. What happened next was a delicious blur. You could lose yourself completely in the touch of both of them. You remember that at some point Kris was going down on both of you at the same time. This was the first and only time you had sex with Gavin and the first and last time you had sex with Kris.

After that summer, things became weird between you and Gavin. He seemed more distant when you were around. You have had other partners since then. Several of them have been warmer and easier to be around than Gavin, but in the end all your relationships have been short lived. After each breakup you start longing for Gavin again but you have never dared to do anything about your feelings.

## Your present

Back at the cabin the sorrow and longing for Kris has hit you with its full force. But at the same time, you feel more alive and happy than you have for a very long time. You are glad that all your most important friends are around you.

You have been telling yourself that you have gotten over Gavin, and that it will be good to meet up as friends. Only a week ago, you got together with him, Astrid and Klara, planning the trip. You noticed how his eyes wandered around your body whenever he thought that you weren't looking. All the feelings came back in that moment. You made your best efforts to have fun, fighting to disregard the hammering heart in your chest. The one thing you and Gavin agreed on, was that the best solution was ample amounts of wine. When Astrid and Klara had left, you saw your chance and leaned in. He greedily and decisively put his tongue in your mouth. You hurried to the bathroom, with some very particular thoughts about what was to come, but when you came back, he was gone. Typical Gavin.

## Your past

You were all marked in different ways by Kris' disappearance and presumed death. For you it meant drifting aimlessly for several years. Sometimes you ended up bewilderedly thinking - how did I end up here? Did you make those decisions or had other people decided for you?

Ever since you were a child art has been part of your life. After finishing high school you had vague plans of becoming an artist but for several years you didn't do much about it. Your friend Klara was an up-and-coming artist and she helped you with your application to art college. To your surprise you got in. They were three fantastic years of your life. After graduation you attempted to make a living as an artist but it felt like there were roadblocks everywhere. Instead, you got a job teaching art at a school and you are thriving at that. You love unlocking the mystery of art and aesthetics to these young souls.

## Your Eros

Your love is strongly connected to touch, and not just physically. You desire a combination of raw physicality, minds and souls touching each other. It can be fleeting, but you live for those moments of magic and intense connectedness. You have a hard time hiding your arousal, and your friends have told you that they can see your emotions from a mile away.

## Your Thanatos

Your only experience of self-worth is when you feel that other people care about you. You feel most alive when looking someone straight in the eyes, but when they look away, it feels like they are gone. When you are alone for any lengthy period of time it is as if you disappear, almost as if you cease to exist. Sometimes when alone, it is as if you hear the void calling for you.

## You and Kris

Kris was the person you wanted to be. Strong and carefree at the very same time. You think that you would have been less aimless in life if Kris still had been here. You have fantasized about you and Kris becoming one. When they disappeared you lost a part of yourself. You may refer to Kris with any pronouns you choose, and this might change during play.

## You and Klara

You have had a special connection since Kris disappeared. Before that, you were friends who had lots of fun but after Kris you both tried to fill the emptiness by attaching yourself to each other. You had a brief relationship for a couple of months the following year but you shared too much sadness for it to work. After the relationship ended you stayed good friends with Klara. Her and Astrid even asked you to be the donor for their child. You agreed that Christoffer[AE1], their son, would not be told that you were the father. Seeing Klara again has made you notice that the spark between you is still there. When Christopher was conceived, she wanted it to happen "the natural way". You suspect that she has not told Astrid this.

## You and Astrid

Sometimes you miss having someone as reliable as Astrid in your life. But the strictness she puts on herself also causes her to miss out on the many beautiful things the world has to offer. You have seen her warmer sides and you appreciate them, but they are seldom let out.

## You and Christopher

Back at home, Astrid and Klara have a son that you are the biological father of. He is 10 years old. He doesn't know that you are his biological father. The one thing you look the most forward to when you come back from this cabin trip, is the art exhibition of your students. At school Christopher is one of your pupils.

In the story, he is whatever you want him to be, but there is always an eerie feeling that he doesn't exist



## Play instructions

When Kris disappeared mysteriously many years ago, all of you lost a part of yourself. This is a story about what happens when Kris returns in a form shaped by the Dark Forest and you are reunited with what you have lost.

We Need to Talk about Kris is a game about your relationship to the others, especially Joakim. In the end you need to choose between the responsibility of life or giving in to your feral desires in the Dark Forest.

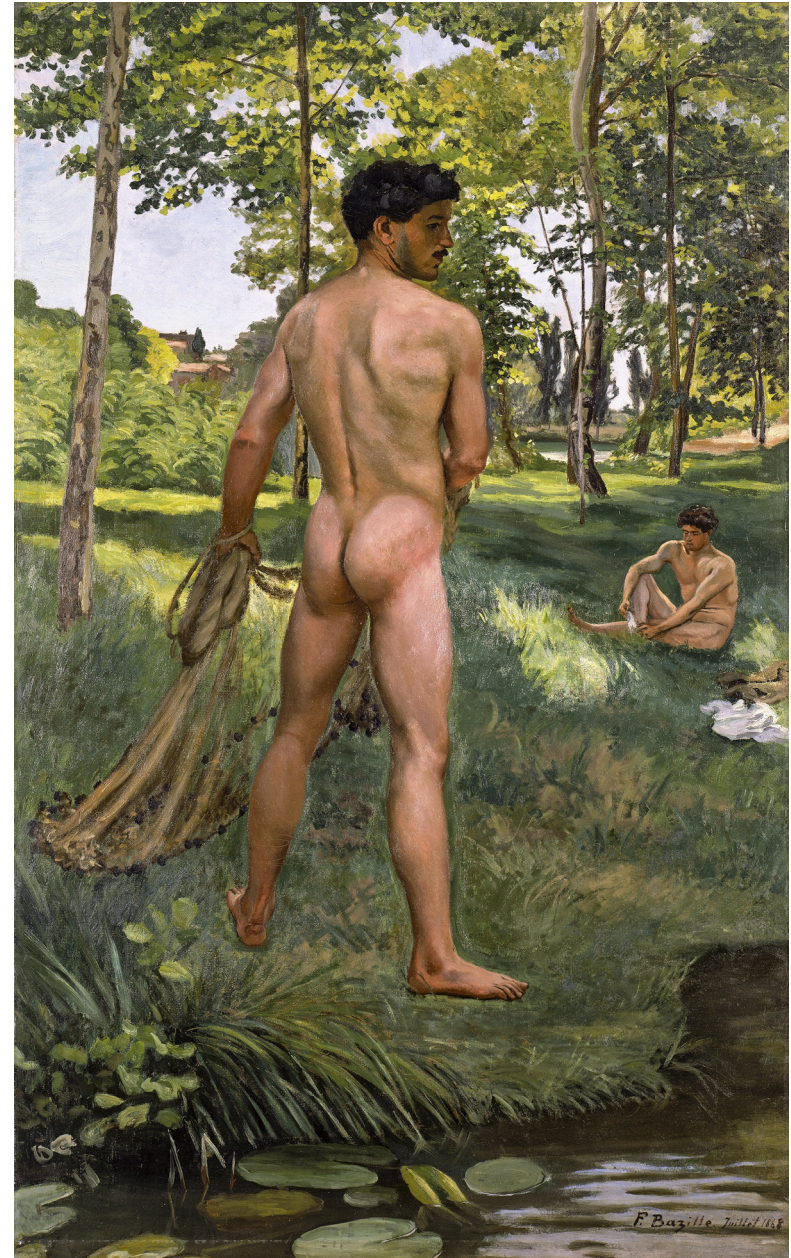
## Rules

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- The person playing Kris also represents the cabin and the Forest. What you are interacting with doesn't have to be clear, as this only adds to the surreal nature
- Whenever Kris is near, the friends relationships work better. Joakim feels the spark towards Gavin reignite. Whenever Kris is away, everything feels more distant.
- We don't talk about the night Kris died.
- Kris can be referred to with whatever gender, which can be different for the four friends, and change throughout.



# Gavin

*A successful football player turned coach. He is the promiscuous career gay, who feels isolated, and longs for his former best friend. (He/him)*





# Gavin

## A memory from the summer with Kris

You were looking at Kris and Joakim laughing at some joke only the two of them understood. Your eyes met Kris and you felt attraction, jealousy, and ambivalence all at the same time. Both of you held the gaze and Kris was smiling at you as if to tell you that everything was OK and that wonderful things were lying ahead. Then Joakim's eyes met yours, and it was like nitroglycerin being pumped directly into your veins. It felt like there was some sort of competition going on between Kris and you. And you couldn't decide who you fancied the most Kris or Joakim? This merry go round had been going on all spring.

That evening you met Joakim in a secluded small glade on the far side of the lake. You had decided that it was time for you to make a move. It felt like you were about to jump off a cliff. Then you ended up fumbling your words and things were yet again going nowhere. Suddenly Kris walked in from behind the trees. Kris started kissing you and you kissed Kris back before you had time to second guess yourself. What happened next was a delicious blur. Joakim biting your earlobe gently as he was undressing you. Your heart was pounding hard all the way up your throat. Kris going down on both of you at the same time. It was the only time you have had sex with Joakim (if you don't count that one time he sucked you at soccer camp after you won a bet). This was also the first and last time you would have sex with Kris. The next day you and Kris talked and laughed about what had happened. Somehow you knew that it could never be this easy to talk about things with Joakim.

You and Joakim used to be inseparable. You met Joakim playing together on the school soccer team. You were clearly the better player but one day at soccer camp he bet that he would score more goals than you. You jokingly said that if he did you would give him a blowjob. He challenged you right back for the same prize. Of course you won.

You didn't expect him to actually do it, but he was too stubborn. So behind the dorm that night he opened your zipper and sucked your cock.

It didn't last long. After a little while he stopped, laughed, said that you "tasted great" and ran off. You never talked about it afterwards, preferring to pretend it never happened.

Then the episode with Kris by the lake happened and things got weird between you and Joakim. It was the best night of your life, but you never stopped feeling as if you had used your best friend badly. You've had many sexual partners since, but there has never been anyone quite like Joakim.

## Your present

When Astrid suggested that you all go back to the cabin where Kris disappeared ten years ago you surprised yourself by agreeing immediately. You felt sure that you needed to go back in order to finally put the pain of the loss of Kris behind you. And you were certain that it would also be equally good for the others.

There was also the issue of Joakim. It has been a while since you last saw each other but you have started fantasizing about him again. It feels foolish, for those feelings belong to a different time. Then, when all of you met up to plan the weekend, and the fantasy was right in front of you. You couldn't stop staring. After Astrid and Klara left, the two of you got drunk on wine. In a moment of weakness when he leaned in towards you, your urges took over and you stole a kiss. It was deep and wet, with a slight tinge of Chardonnay. You wanted to pull away, but your instincts took over. There was a look of enjoyment and longing in his eyes. He excused himself for the bathroom, and while sitting alone among the empty bottles you felt a sudden surge of terror. Had you ruined everything? You got up and left.



## **Your past**

You were all marked in different ways by Kris' disappearance and presumed death. For you it meant throwing yourself hard into living out your sexual desires. You had accepted that you were gay, but you still hid it from everyone but your closest friends. Some days the urge to have sex with someone new is overpowering and compulsive. You are not sure how many men you have slept with. It fills you with a strange feeling of dread that you might not remember them all.

In high school it became clear that you were a very talented soccer player. You got an offer to play professionally for one of the better teams in the country and for a while you had a very successful career. There was even talk about getting an offer from abroad. That never happened and after some years you got injured and had to spend most of the season off the field. When your injury finally healed you weren't as good anymore as you used to be. After a frustrating year where you were on the bench for several matches you decided to quit. You hated the feeling of not being good enough. You need to excel at what you are doing. In the years since you have become a successful coach.

## **Your Eros**

You can't imagine life without sex. It is a natural and essential part of life. Deciding who to have sex with and when is liberating. Being able to do it without it being anything else, is freedom to you. But why is that whenever you are with the people that truly mean something to you, you screw it up?

## **Your Thanatos**

You have heard that they call it *le petite mort*, the little death, that brief slip of consciousness just as you come. You can't think of any moment more beautiful than this one. Maybe you spend a bit of your life force every time you come? You've been hunting danger and sexual encounters with men ever since Kris disappeared. You have a fantasy of you and Joakim strangling each other as you both come.

## **You and Kris**

You remember Kris as the most beautiful person you knew. They were absolutely hot, but it was more than that. They were a mischievous and strangely comforting presence in your life. Kris was the only one of your friends who would always touch and stroke you gently when you met. When they disappeared and you lost a part of yourself. You may refer to Kris with any pronouns you choose, and this might change during play.

## **You and Astrid**

She is your closest friend. You understand each other and appreciate the uncompromising sides of each other's personalities. You know that if you ever were to kill someone, Astrid would be the first person you'd call to help you get rid of the body. You are the only one apart from Kris that she has told that she has a 50% chance of inheriting Huntington's disease from her father.

## **You and Klara**

You have never really understood Klara. She is such an enigma, but maybe because of that she is also an intriguing friend to be around. Unlike with Astrid, you haven't seen her much these last two years. She is an explorer and you appreciate that. You are, however, still a bit resentful that Astrid and Klara chose Joakim and not you as the sperm donor for their son.

## **You and Christopher**

You never wanted to have kids, but when you found out that Astrid and Klara were having a son, with Joakim as the biological father, you felt left out and left behind. You were still sleeping around with random athletes, while they were building a real adult life. He is 10 years old now and looks like his dad. If anything were ever to happen to your friends, you would look out for him without hesitation.

In the story, Christopher is whatever you want him to be, but there is always an eerie feeling that he doesn't exist.

## Play instructions

When Kris disappeared mysteriously many years ago, all of you lost a part of yourself. This is a story about what happens when Kris returns in a form shaped by the **Dark Forest** and you are reunited with what you have lost.

We Need to Talk about Kris is a game about your relationship to the others, especially Joakim. In the end you need to chose between the responsibility of life or giving in to your feral desires in the **Dark Forest**.

## Rules

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# Kris/Forest

*A Forest entity of eroticism. Kris is the passion they have all lost, and a past that they are unable to leave behind.*

*Kris is any and all genders.*



# Kris/Forest

The character consists of two intertwining roles: First, Kris, their lost friend, is the mask that is presented to the others. Second, The Forest is the puppet master trying to get the four friends to give themselves over to nature, by killing themselves in the Forest. Sometimes the Forest will slip through, making Kris darker and more creepy.

Kris is stuck in a world of teenage romance, never growing up. Due to the influence of the Forest, Kris hallucinates, making everything appearing nostalgic, pretty and beautiful. Whatever happens, Kris views themselves as the hero of the story, through a romantic lens, even if that means changing the facts and becoming nonsensical.

To everyone else, someone might be drowning in the lake. To Kris, they are going to the Forest realm. They might be cutting off their fingers. To Kris, they are simply having a good time. Whatever facts you are confronted with, you spin them into a narrative of beauty.

Behind the mask you present to the other characters, you mainly play Kris, with the Forest being in control. You can shift between the two throughout. When playing the Forest, you are calculating and methodical in your attempts to draw the others in. Maybe once or twice during the scenario, Kris has a moment of clarity, where they hear panicked Kris, begging them to leave.

Throughout the first part of the scenario, you play the memory of Kris, very much present, just like a ghost. In the second half, Kris' physical body returns, half corpse, half nature, with flowers and water lilies sprouting everywhere. You play this role more like a conventional role, but with the ability to drive the others into madness. you will get separate instructions for this later.

## The Forest

The pretty flowers and leaves create a false sense of safety. Fluorescent wet moss covers the mountainsides. Your deep muddy pool, luring people in, is filled with blissful animal carcasses and skeletons of humans. You have streams and underground caves filled with silver fish and algae, with a faint turquoise hue glowing in the dark, feeding on their bodies,.

In old times, people knew that the Forest needed the sacrifice of a weary traveler. When someone fell into the lake by accident, they would all let out a sigh of relief. Now people have forgotten the old ways, and the lake has gotten thirsty. There is a Cabin here now, built from your wood being chopped up into hundreds of pieces, and painfully hammered together with iron nails. Part of you wants to tear the Cabin down, part of you admires it for its ability to attract people. You feel everyone within it.

## You are Eros

You are intensely beautiful and alluring. Even the most crooked branches have a certain seductive element. You are the life force, sex, attraction and ravenous primal drive. You are eternal bliss and lustful surrender, as they touch each other, while rubbing the trunks and licking the moss.

## You are Thanatos

You are feral and ravenous. The cycle of life and death is everywhere in nature. You are the voice in their head luring them to hurt themselves and destroy each other. You are taunting them to give in to hunger and death. Letting you consume them in your lake. You will have them all.

## Kris

Kris is the embodiment of every teenager's fantasy. In the memory of everyone, you are youthful exuberance. Bold, charismatic, and radiating an intoxicating energy that makes you the center of attention in any situation.

You are everyone's best friend, and everyone's crush. You pull people into your orbit with an electrifying mix of charm and raw, unfiltered emotion. Whenever you are around, everything just works. Everyone wants to be you, and be with you.

Now your body lies at the bottom of the lake. Hollow empty eye-sockets, the stems of the water lilies penetrating your abdomen, growing through your flesh. You are a fiddle, being played to draw everyone into the slaughter.

## Kris' friends

Kris is hallucinating the world through rose colored lenses. Every single one of your friends is the love of your life... and Death.

You always had a special connection to Astrid and Klara. Back at the cabin trip, Astrid had just learned that she might have Huntington's disease, a hereditary slow curse of death. She only told you and Gavin about it. You told her to forget about it, and just live her life.

In your absence, Astrid and Klara ended up with each other, and had a kid, Christoffer, now 10 years old. Klara conceived him with Joakim. Without you there, their marriage and relationship has slowly been falling apart for years.

## You and Astrid

Astrid is brilliant, good at fixing things, and being in control. Her problem is that those sides completely take over, it's like her shoulders are permanently stuck right beneath her ears. You make her loosen up, and help her let go of everything.

## You and Klara

Klara is creative and unbelievably refreshing. She would also go for any idea you came up with, adding her own colours in the process. It feels like she would dance by your side to the end of the world if you wanted her to.

## You, Joakim and Gavin

Joakim and Gavin used to be inseparable. There was also a persistent flirt between them, but none of them could ever make the final move. But when you were flirting with Joakim (and Gavin), you would lit a fire under them both.

You remember catching Joakim in a rush the morning when you departed for the cabin trip. He managed to pack his entire backpack without putting on any clothes. A few days later, things ended in an immensely hot threesome by the lake. In your absence, neither of them have been able to reach out to each other.

**Joakim** is sweet, energetic and fun. He gets so excited around others that he cannot hide a single emotion. Joakim is like a happy puppy. You can get him to do anything you want, even jumping off a cliff.

**Gavin** is handsome, interesting and cool. He is irresistibly drawn to you, because you show him things he would never discover on his own. Whenever you compete about something or someone, you push his insecurity and there is a spark that ignites between you. You would always touch and stroke him gently when you met, and you knew that you were the only person who could do so.

## You and Christoffer

Christoffer represents a future that the others might come back to. Kris represents giving in to nature and staying in the Forest and Christoffer threatens this. Kris has never met Christopher. To you, Christopher doesn't exist, and never will. If you had it your way, the others would feel the same.

Christoffer isn't part of your story. It is a vaguely defined character that the others may build upon. Should you ever become involved in this, your job is to make them feel as if Christoffer never existed.

## How to play Kris and the Forest

In part one the story, you will play Ghost Kris. You have also been given a playbook that gives you a separate set of instructions for going through Kris' journey.

In the second half, you play corpse Kris. you will get separate instructions for this. Here you are set free, and can decide on your own in each scene, and will also be able to enter and leave the scenes as you see fit.

### Rules

- As ghost Kris you as a player are physically present in the scene. To the others, you are a memory, as well as the cabin and Forest. You don't speak much, and don't have conversations, apart from the times you are alone with one of your friends.
- You can impose yourself on your friends. Whenever you are close the relationships of other characters function better. Whenever you are away, they feel more distant.
- The Forest only emerges occasionally. You mostly play Kris, who is playful, sensual and wanting to be connected to the friends. When the Forest comes out, it is a symphony of inhuman janky movements. It makes sounds that are not language, both beautiful and unnerving. Sometimes it is a raw animal filled with lust and destruction.
- We don't talk about the night Kris died.
- Kris can be referred to with whatever gender, which can be different for the four friends, and change throughout.





# Scene instructions (Kris)

These are supplemental scene instructions. Read them when the game master introduces the scenes for everyone else. It isn't a disaster if you read ahead, but you don't need to.

## 1. It feels different

*Everyone arrives, one by one.* The Friends return to the cabin. You enter the scene when the others light the fireplace, on the game masters cue. You start the scene as the fire. It feels like both a minute and an eternity since you last saw them, yet they all seem miserable. You want to comfort them, and then you want to lick the sweat off their bodies.

## 2. Good night

*You are not in the scene*

## 3 Sleepless

There are two parts of the scene. In the first Gavin is in the bedroom with Joakim and Kris. You are present in the scene, as a surreal hallucination.

In the second part, they have moves into the Forest, with Gavin hallucinating Joakim as well as Kris.

**Kris:** For Kris it is wonderful to be with Gavin again, It is a titillating adventure to explore the Forest with him. When Gavin sinks into the swamp, you are suddenly not in a swamp but naked with Gavin and Joakim on a summer meadow.

**The Forest:** You lure Gavin into danger, with Gavin's attraction to Joakim. You feel intensely aroused by feeling Gavin sinking into your mud.

## 4 The wound

Klara is in the woods with Kris. You are present in the scene, as a surreal hallucination. This scene is about seducing Klara into danger and destruction.

**Kris:** This feels like old times with Klara, creating art and beauty and where nothing is taboo.

**The Forest:** More than any of the others Klara belongs with you. You want to show her the beauty of nature, so that she can finally become one with you.

## 5 The letter

Astrid and Gavin are alone by the lake. This scene is about reestablishing your connection to Astrid. When you are alone with Astrid, you can talk

**Kris:** Right there on the shore of the lake, Gavin and Astrid look beautiful. You miss them both so very intensely. When you finally have time alone with Astrid, you tell her how much you have missed her.

**The Forest:** More than any of the others Klara belongs with you. You want to show her the beauty of nature, so that she can finally become one with you.

## 6 Mushrooms and parenthood

Klara and Jakim are talking in the Forest. You remember all of you going on a mushroom hunt back in the day, the Forest coming alive around you. You want it to happen again, just like before. You and your friends become part of the Forest together.

## 7 Stay with me

Joakim is sitting in his car with Kris. You are present in the scene, as a surreal hallucination.

**Kris:** You are taking Joakim on an adventurous ride through the Forest and into pleasure. The car represents the possibility that the friends will leave you and you therefore will be all alone once again. That is why it should be driven into the lake.

**The Forest:** You are methodically removing all of their means of escape.

## 8 Better together

You are not in the scene.

## 9 Nowhere to run

Joakim og Gavin are sitting in the sauna. You feel the heat of Gavin and Joakim each trying to get the upper hand. You flirt with them both, wind them up, and make them horny for you and each other.

## 10 No more secrets

Astrid and Klara are outside. You are in the background, listening to all the reasons for why Astrid and Klara should leave each other. They should be with you instead. You can move close to them, but not touch them in this scene.

## 11 Dark water

Astrid is standing alone by the lake. You are in the lake as a surreal hallucination.

**Kris:** You can see how much Astrid suffers. You want to take away Astrid's loneliness, so that she can be happy with you at the bottom of the lake.

At some point, you may decide to have a moment Kris takes control back from the Forest and warns Astrid to leave the Forest together with the others and just leave you alone here.

**The Forest:** You want Astrid to drown at the bottom of the lake.

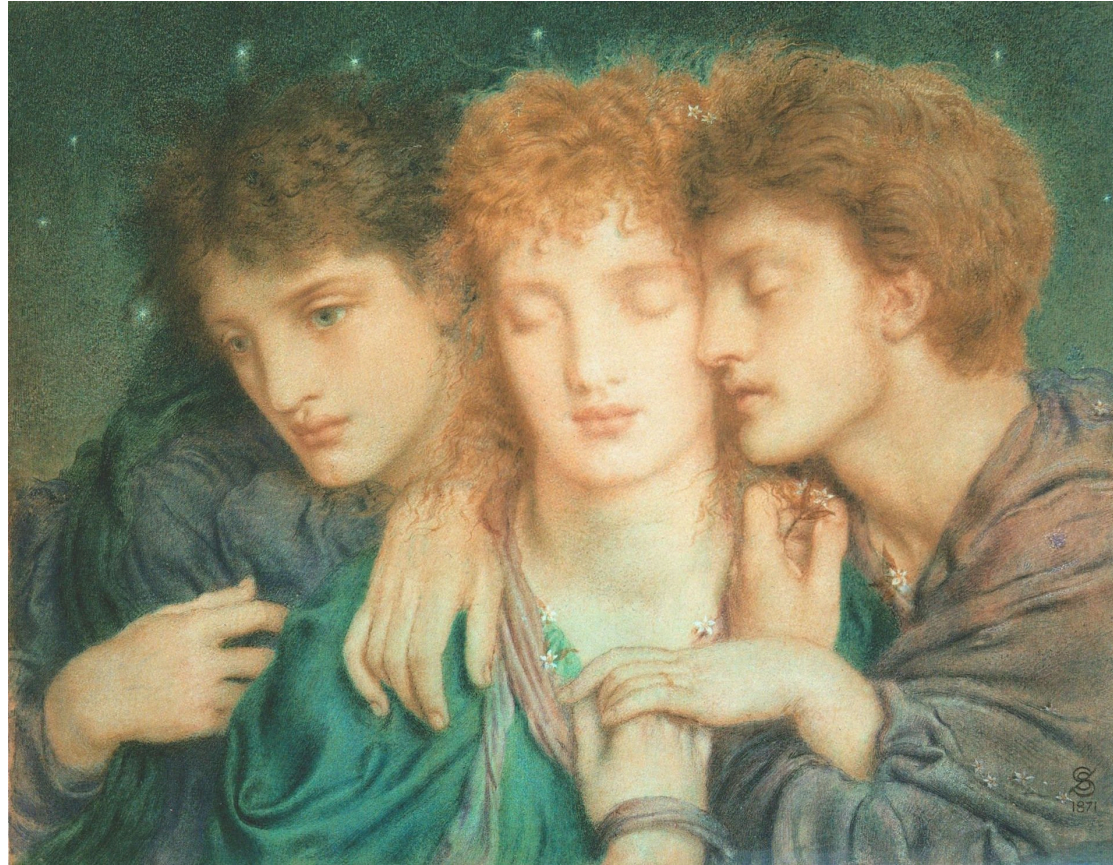
## 12 Flowers and cadavers

Everyone lies on the floor in a pile with you in the middle. Finally united, you lure them all in. You have sex with whomever give themselves over to you, killing them in the process. If more than one gives themselves over to you, you must choose who to embrace.

## End of part 1

You will get a handout for part 2





# Handouts

For part 2. Tear the pages in half before handing them out.



## Part two: Corpse-Kris

Kris is now physically present, part corpse, part nature. Kris playfully delighted that they are all together again, acting as if no time has passed at all. The Forest lures the rest of the friends to give into Kris. If they do this, they die.

Kris is still hallucinating, seeing everything through rose tinted glasses, so if a corpse is present in the scene, they might just be drunk, and in need of being put to bed, or a bit shy.

In part two, things descend into madness, instigated by Kris and the Forest. Due to the effects of the Forest, whenever you are close, everything you suggest seems like a good idea (the friends no longer need you to be close, in order to feel close with each other). Since you are in control, you can enter and leave the scenes as you see fit.

### Rules for part two

- The surviving friends can surrender to Kris at any time, apart from the first scene (the bonfire scene). This happens when someone has sex with you, becoming a corpse in the process, or dies, usually through suicide. It is always up to the player whether they want to die during the game. Kris can lure them in, but never for them.
- The dead friends remain present within the game as corpses that come alive whenever you touch them. Apart from corpse sounds, they are played nonverbally.
- Whenever you are around, the characters become more insane, becoming part of Kris' twisted word view, and whatever you suggest seems like a good idea. The characters no longer need Kris to be there to feel closer to each other. There are scenes with moments of clarity where Kris isn't there, where the characters come more to their senses.
- You may enter or leave any of the scenes as they see fit (apart from the last scene).

## Part two: Survivor

Kris has returned, part corpse, part nature. You are sliding into madness, and act as if this is perfectly normal, happy to see your old friend. Someone close to you has died, their player now plays their corpse. You act as if they are still alive, but also have moments of panic and sorrow, where you realize that something is wrong (especially when Kris isn't around).

In part two, the closeness mechanic changes, so that you no longer need kris to feel close to each other. Instead, whether Kris is close, you descend further into madness, and whenever close, everything Kris suggests seems like a good idea.

In the second part you will determine how your relationships to the others turn out (dead or alive), as well as whether you choose to give into Kris and the Forest or leave them both behind.

### Rules for part two

- Apart from in the first scene, the bonfire scene, you can surrender to Kris at any time during part two. You give in either by having sex with Kris, dying in the process, or dying in some other, often fairly suicidal manner.
- The dead characters are present in the game as corpses which come alive whenever Kris touches them. Apart from corpse sounds, they are fairly nonverbal.
- Whenever Kris is around, the surviving friends become more insane, and think that whatever Kris suggests is a good idea. You no longer need Kris to be there to feel closer to each other. There are scenes with moments of clarity where Kris isn't there, where you come to your senses.
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## Part two: Corpse

You are now a corpse. You will still be present in many of the scenes, but in a more dead manner. Whenever Kris touches you, you come alive and move. Place yourself in positions where people are confronted with your deadness, close to the people you love. During the last scene, you come alive, as part of the Forest, luring whoever is left to stay in the darkness.

### Rules for part two

- The surviving friends can surrender to Kris, by having sex with Kris or dying in another manner. Afterwards they become a corpse like you.
- You come alive whenever Kris touches you. Apart from corpse sounds, involving hissing and moaning, you are nonverbal.
- Whenever Kris is around, the others become increasingly insane, thinking whatever Kris suggests is a good idea. You no longer need Kris in in order to feel closer to each other. There are scenes with moments of clarity when Kris isn't present. Here the surviving friends briefly come to their senses.
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