

# MARRIED AT FIRST SIGHT

*A Queer larp about the NeoFifties*

*6-14 players (even numbers) and 1-3 facilitators.*

*There are three counselor roles that are played by the facilitators.  
The same facilitator can play multiple counselor roles.*

## INTRODUCTION

“We will watch, mocking the spectacle, secretly trying to fill the ways we are hollow. Few among us want to die alone, holding that hollow space inside us.”

*About ‘The Bachelor’ show, by Roxane Gay, New York Times*

*Married at First Sight* is an enormously popular reality TV show around the world. Originating in Denmark in 2013, it has been run in a host of countries and continues to be run in e.g. Poland, the U.S., Australia, and Sweden. In the show, strangers are legally married to each other at the altar, without seeing each other beforehand. After a few weeks of married life, including sharing a honeymoon and briefly living together, the couples decide if they want to stay married after the show.

Just as many current reality shows, *Married at First Sight* seems to play out in the fifties. Some couples express a wish for ‘traditional family values’. Almost all couples are heterosexual, and success is measured by the longevity of the relationships and the number of children produced. As a blogger wrote: “If the goal is not to create a family and grow old together, then it’s little point in going along with the process”.

This larp explores those traditional family values through the lens of a mix of characters where some share them, and others do not.

## EQUIPMENT

- Character sheets for the players, at separate pieces of paper.
- One copy of the character sheets per facilitator.
- The speech and honeymoon prompts, cut up as separate pieces of paper.
- Paper and pens for all players.
- Name tags or stickers, with the character names and ‘Bride’ or ‘Groom’. (This is mainly for the benefit of the facilitator and can be omitted if the number of players is low.)
- As many chairs as there are players + facilitators.
- Two dice.
- A ball of yarn, suitable for creating finger rings (thick and not itchy).
- A playlist with dance floor music for scenes 1 and 7.
- A large table (optional).
- Yoga mats, one per player (optional).
- Mugs or glasses, and 2 pitchers filled with water (optional)



## ROOM

The room needs to be large enough so that all players can be seated around a (simulated) joint table as well as split up into couples to play private scenes.

The room can be prepared by marking one private space per couple out, using tape.

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## PREPARATIONS (20 MIN)

- Prepare all the material. Print the scenario and cut out all roles and prompts.
- Arrange the room: Move away all furniture and place the chairs in a circle. Possibly, mark one area per couple out on the floor using tape.
- Select the same number of characters as players. Decide in advance on how they will be paired.

## WORKSHOP (45 MIN)

### INTRODUCTION

Read the introduction on page 1 aloud.

Explain:

1. Even though the larp is based on a reality show and you play as if you were participating in it, the focus of the larp should not be about being on TV but about relationships. You are, however, being watched: many scenes will be played out in front of the other players as audience.
2. The larp is played out at a fairly low level of physical contact but a fairly high level of intimacy. You will be paired with one other player and you will not know who this is in advance. You should be comfortable with e.g. talking about sex, fake kissing and close-hugging any of the players in the room.
3. If this is an issue for any of the players, resolve the issue at this time. It is possible to play the larp at a lower level of physical contact but the players need to be comfortable with all pairings.

### GROUP BUILDING

The suggested group building exercises involve hugging. Replace this with holding hands and looking into each other's eyes if the group has decided on a lower level of physical contact.

4. (Put on some soft music during this exercise.) Walk around the room.
  - o Ask people to start greeting each other while walking.
  - o Ask people to stop in front of another, hold hands and look into each other's eyes. Break contact only when you say 'walk'. Repeat a couple of times.
  - o Ask people to stop in front of another person, hug, stand still and relax. Break contact only when you say 'walk'. Repeat a couple of times.
5. Close your eyes, walk into the middle. Find two hands. Untangle into groups. Do a group hug with your tangle. End with a group hug with everyone.

### CHARACTER SELECTION

*Decide in advance which characters and couples you will use in the run.*

6. Explain how the character sheets work:
  - o They contain a background text, their character's motivation for joining the show, their gender, sexuality and polyamory status, and open-mindedness towards alternative lifestyles.

- Emphasize that all characters must at least pretend to accept that people live alternative lifestyles, but that they are more or less open towards themselves changing.
- Explain that there are characters that are CIS, trans, homosexual and heterosexual, and both polyamorous and monogamous. Ask if players have specific preferences for what kind of character they want to play or do not want to play.
- Hand out the characters as randomly as possible. Answer any questions that may arise.
- Let people read through their characters. If somebody is uncomfortable with their character, arrange for a swap with another player.

## CHARACTER PREPARATION

7. Hand out paper and pens to all players. Put out the ball of yarn.
8. Players complete their characters by reflecting on these questions:
  - What was the character's biggest romantic love in life so far? What is their relationship with that person/those persons today?
  - What was their most disastrous relation so far? What is their relationship with that person/those persons today?
  - Somebody you know lives (or used to live) in a long-term relationship that the character really admires. Who is it? How does that relationship work?

Instruct them to make notes for themselves to help them remember their backstory.

9. Hand the players a second sheet of paper, and instruct them to write their marriage vows.
  - What will your character be able to promise a person they've never met?
  - What can your character promise to maximize the chances that the relationship will become lasting and romantic?
10. Let them create their own wedding rings from yarn, and put on a name tag with the character's name.

## INTRO TO METATECHNIQUES

Inform the players about the meta techniques for kissing and sex.

- **Onscreen kissing**  
Two variants: Either, strike each other's chins while keeping the heads close, or direct a kiss towards the other person's mouth but put a thumb or more fingers in between so that you can kiss your own thumb.
- **Sex**  
Sex happens offscreen and is always consensual. The couples should use the sex technique the first time they decide that the characters have sex, after that they may use it when they wish. Throw one dice per person to determine how it was. The two players can have different experiences, except if one of them rolls a one.
  - 1: for one of the players, any roll for the other: A disaster! You did not manage to go through with the act.
  - 2: Booring
  - 3: You could work on this together
  - 4: Nice and cozy, but no fireworks
  - 5: Quite nice, you are looking forwards to next time
  - 6: Best sex ever, a completely new experience for you.

After the roll, the players can discuss what happened more precisely, but they do not need to do so.

## **SAFETY**

Inform the players about the safety rules for the scenario.

- Hugging is OK, but otherwise no touching on torso (hands, legs up to knee-level, and head are OK).
  - Body shaming is not acceptable in- or off-game. All characters must also at least pretend to accept alternative lifestyles.
11. Players can use 'cut' in all scenes and counseling sessions. Play stops immediately, facilitators step in to sort the situation.
  12. Players can also "skip" a scene or therapy exercise that they do not want to play out. The players talk through what happened instead, and continue to the next scene.
  13. If one or both of the players in a couple so desires, the characters can end their relationship prematurely. Each of the players get to decide if they want to leave the scenario entirely, or stay as a divorced character. Players that decide to stay will have no more couple scenes. They will play one counseling session individually or as a pair (declaring the divorce), and will continue to participate in the group scenes (7 and 10) as divorced characters.

## **INTRO TO ACT STRUCTURE**

Inform the players about what can happen between scenes. After the "bedding" scene and all subsequent scenes, two things can happen:

14. Players can agree that their characters had sex (off-screen). The first time they have sex, they do a sex roll, later they can do so if they wish.
15. The players can ask for, or be called in for, a counseling session. The counseling session is played as a scene with one of the counsellors. The players or the facilitator chooses between sex therapy or relationship counseling. Sex therapy is always with the couple together. Relationship counseling can be with both of them, one of them, or each of them at separately.

## **COUNSELOR INTRODUCTION**

16. The facilitators introduce their roles as sex and relationship counselors. Counseling sessions should be kept short, around 3 minutes.

## **PAUSE (10-20 min)**

## SCENES (2H 30 MINS)

The larp plays out in nine scenes total. These are (roughly) timed below.

### 1. The bachelor/bachelorette parties (5 min)

The players are divided into two separate groups, the 'brides' and the 'grooms', that party in separate parts of the room. If you have access to glasses and water, give each of the groups a pitcher and a set of glasses.

Instruct them to first introduce themselves to each other and talk about their expectations. After talking for a while, they should start playing the 'never have I ever' drinking game. This game works as follows: one person says 'Never have I ever <something that the character has done>' Everyone else takes a drink if they have done this. After each revelation, take some time to talk about it before the next one. (The game allows the players to flesh out the characters.)

### 2. Wedding (3 min / couple)

The weddings are played one pair at a time. Arrange the room with all chairs facing the same direction, with an aisle (walking path) in the middle. Everyone sits down in the chairs. Repeat the marriage scene for all couples.

- Select one of the 'grooms' to go up and wait at the altar. Say the name of their 'bride' who stands up and walks down the aisle towards the groom.
- A facilitator plays the wedding officiant. Introduce the two characters to each other by improvising on parts of their character descriptions.
- The couple then reads their marriage vows to each other.
- The facilitator asks each character (by name) if they are prepared to marry the other. (They should answer something like 'yes'.)
- The couple exchanges rings.
- End the scene by declaring them married and "you may kiss the bride".

#### The bedding (3 min)

Split the couples up so that they all have a private space in the room, as far from each other as possible. If you have yoga mats, put them out in the private spaces. (The spaces can be marked out beforehand using tape.)

Instruct players: "After a long and slightly embarrassing wedding party with the families present, the couple goes to bed together for the first time. Imagine the room as beautifully done, with candles and rose petals strewn on the bed. You will undress, uncomfortable with the cameras and (maybe) with each other. One of you will need help getting out of their clothes. The scene will end when all couples have gone to bed"

The scene ends by the facilitator cutting the scene.

### 3. Honeymoon (10 min + 3 min per character)

The couples still need separate spaces in the room. When instructing this scene, emphasise that it is often during the honeymoon that conflicts begin to surface.

**Act 1.** The couples get a (random) prompt for what they did during their honeymoon. Instruct the players to play on their characters' strengths and weaknesses during this scene. The scene ends with the facilitator cutting the scene for all couples at the same time.

**Act 2.** Monologues. Gather all players together. Put one chair in front with the other chairs arranged for an audience. Seated in the chair, each character does a short monologue with the other players as audience. If there is time, the audience can ask one or two questions to the characters.

### 4. Moving in (5 min)

The couples move in together in one of their homes.

Before the scene, the players should agree on where they will be living. They should also select a new space in the room.

Instruct the players to walk around in the apartment and discuss how their homes are similar, but also different. This is also a good time to discuss their backgrounds, childhoods, and families. The scene ends by the facilitator instructing the players to go to bed together, and cutting the scene when they have all done so.

5. **Couple weekend (10 min)**

In this scene, all couples meet each other during a weekend retreat. Before the scene, give the couples few minutes to calibrate. Instruct them that some time has passed and that they are closing in on the final weeks of the experiment. What has happened over these weeks and where are the couples now?

Act 1: Cooking dinner together. Split the characters up into three teams so that nobody is teamed with their partner. One team cooks the entrée, one the main dish and the third does the dessert. End the scene by asking everyone come forward and show the others what they have been cooking.

Act 2: An awkward social game.

Instruct the players to sit down in couples. They answer questions about “which one of you is/has ....” They point at the partner they think fit best with each question (alternatively, have them use signs with their two names). The facilitator kicks the game off by asking a few questions, and the players can then add questions as they wish. Facilitator keeps count of their scores.

Act 3: Dance floor. Instruct players to flirt with whoever they want during this dance scene.

6. **Last week (3 min / character)**

This scene plays out in the final week of the experiment. Before this scene, give the couples a few minutes to calibrate. What has happened after the couple weekend?

The characters are having doubts. Each of them meet their best friend in the city, who asks smart questions about the relation.

Put two chairs facing each other and the rest as audience chairs. Let all players play as the best friend of one of the characters. Let the characters decide how the two of them know each other. Play the scene for all characters. The rest of the players watch.

7. **Decision (3 min / couple)**

Before this scene, split the couples up and let every player find a spot of their own in the room. Give the players a bit of time to reflect on, and secretly decide, what the character will choose: to stay married or to get divorced.

Organize the chairs so that the counselors can sit in one row of chairs facing two chairs. The rest of the chairs are arranged as audience chairs. All players are first seated in the audience chairs and the facilitator sit down in the therapist’s chairs.

Call up each couple at a time. Ask the couple a question that lets them reflect on their experience: such as “What surprised you the most during the experience” or “What have you learned from the experience” or “what made you happy during these weeks”. After this, ask them one at a time if they have made a decision, and then one at a time, what decision they have made. If any of them want to get divorced, say something respectful, and if needed comforting. If both want to stay married, celebrate by hugging them (and, if you have glasses and water, making a toast).

8. **Epilogue (10 min) (Optional, skip if running out of time)**

*The epilogue is set one year later.*

Before this scene, give the couples few minutes to calibrate. What has happened after the show?

Place all chairs in a circle. The couples sit together. The counselors open up with a short statement on what marriage means to them, and then go around the circle to let each of the characters say something about where they are now in their lives.

9. End the scenario and thank the players for playing.

## DEBRIEF (20 MIN)

- 1) Players first de-roll in their couples. Instruct them to take off their wedding rings and hand them back, say their real names, and thank their partner for playing together.
- 2) Sit in a circle. Go around the circle and ask everyone to say their real names and say something about their most important real-world relationships.
- 3) Go around the circle once again, to let everyone reflect on the experience.
- 4) Open discussion.

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## CHARACTERS

The characters have a background, a strength and a weakness. They are CIS or non-CIS, have a sexual orientation, view themselves as monogamous or polyamorous, and are more or less openminded.

There are fourteen characters and seven couples total. The couples are possible matches. To spice things up, the facilitator can match characters from different couples with each other as long as (at least) their sexual preferences match.

### *The taco couple*

#### **Linda (Bride)**

Linda was born with a heart problem, what is called a 'blue baby'. She went through periods of weakness as a child and had several operations. She had long periods when she could not go to school, and she never had a boyfriend until she was nineteen when a classmate asked her out. This relationship lasted for three years, but was not entirely healthy for either of them. She now works as a school teacher in a small city, loves walking and hiking, and owns a horse. Dating is nothing for Linda who has some difficulties setting her own boundaries and needs a trusting, wholesome relationship.

**Strength.** Knows her own mind and feelings, and can articulate herself.

**Weakness.** Boundary setting.

**Queerness.** CIS, Straight, Monogamous, Closeminded

#### **Simon (Groom)**

Simon was bullied in school for no apparent reason. Maybe he was just too silent and serious. One of the ways he dealt with the situation was to train regularly. He does triathlon and hiking, and he has recently started riding. He works as an IT consultant from his own home, and would love to move to the countryside. Simon has had a few girlfriends but never found "the right one".

**Strength.** Serious engagement with anything he undertakes.

**Weakness.** Simon is a bit scared of closeness and has difficulties expressing his own feelings.

**Queerness.** CIS, Straight, Monogamous, Openminded



### ***The jetsetters***

#### **Anna (Bride)**

A decently good-looking woman in her lower thirties. After a bad breakup when she was 22, she's been dating off and on mostly with disastrous results. She is thoroughly fed up with the dating apps. She likes makeup and good clothes, partying and has a well-paying job. She also likes hanging out with her girlfriends, but they are getting married one by one. It was in fact her closest friend who signed her up for the show, but thinking about it she agreed: if she's ever to have a family she has to try something else than the apps.

**Strength.** Good natured and not easily scared. Strong and healthy relationships with her girl buddies.

**Weakness.** Anna is plagued by trust issues after her breakups. She does not want to get hurt again.

**Queerness.** CIS, Bisexual, Monogamous, Openminded

#### **Peter (Groom)**

Works in finance and started to accumulate some wealth. He has not really gotten the knack of dating. He knows exactly what to do to get to third base after a couple of dates, but what's the next step? So far, every relation has ended with an amiable breakup and some of his friends are ex-girlfriends with benefits. He'd like to settle down now, and maybe this is a fast-track path towards creating a family?

**Strength.** Self confident and committed, good at some outdoor activity (e.g. sailing).

**Weakness.** Peter is not an alcoholic, but he would not party without a bit of alcohol in his body.

**Queerness.** CIS, Straight, Monogamous, Closeminded

### ***The artists***

#### **Sandra (Bride)**

Sandra is studying to become a doctor, but is also a skilled painter and pole dancer. She lives in a small student room and bikes everywhere. She has a large family in another city. She applied to the program just for fun.

**Strength.** Artistic as well as highly intelligent, hard-working.

**Weakness.** Sandra prioritizes her career above all else.

**Queerness.** CIS, Bisexual, Polyamorous, Openminded

#### **Walther (Groom)**

Walther was born in southern Germany but moved to Sweden with an au pair girl he met there. It didn't last, but he fell in love with Sweden and choose to stay. He lives in a house he has built on his own and works as a performance artist and sculptor. Walther has realized that his dating life has been close to non-existent for years now, and is looking for someone to share his life in Sweden part-time and long-term.

**Strength.** Artistic, creative, flexible.

**Weakness.** Walther has difficulties with following rules.

**Queerness.** CIS, Straight, Polyamorous, Openminded

### ***The rationals***

#### **Helene (Bride)**

Helene has a Ph.D. in political science and works in the government. She lived in a collective for many years where she had two steady partners. Eventually both relationships pelted out, so she moved out when the collective became more and more controlled by a couple that decided everything. She now lives in an absolutely gorgeous, but small, attic apartment in the old city of Stockholm. Helene is looking for a nice and decent partner, possibly primary, who at least can help share the rent. She would not mind if the relationship came with readymade children.

**Strength.** Well educated, communicative.

**Weakness.** Helene comes across as outspoken and strong, but harbors deep insecurities from her time as a Ph.D. student.

**Queerness.** CIS, Bisexual, Polyamorous, Closeminded

#### **Ali (Groom)**

Ali left Iran when his boyfriend disappeared. He came to Sweden to study at master level at the Royal Institute of Technology, completed his studies and has secured a well-paying job with a software development company in Stockholm. He was married for a while in a convenience marriage, partly to please his parents and partly to secure his Visa. He now has a beautiful daughter that he loves over all else, but the marriage could not last. He is looking for a co-parent to his daughter as the mother is a bit unreliable.

**Strength.** Resilient, smart, capable of deep love.

**Weakness.** Ali loves everything that glitters and has difficulties seeing beneath the surface.

**Queerness.** CIS, Bisexual, Polyamorous, Openminded

### ***The polycules***

#### **Simone (Bride)**

Simone grew up in a small village but moved to a city to study music at the conservatory. She was assigned male at birth. Simone now runs a small recording and music distribution studio, and regularly travels abroad to record unique concerts. She married young before undergoing gender correction. The couple continued to live happily together for several years entangled in a network of partners on both sides, but it all broke down when her wife fell deeply in love with a monogamous man that could not accept their lifestyle. Since then, Simone's been floundering. She falls in love easily and often and has curated a reliable network of partners with their own partners. But they live all over the world and frankly, the job of maintaining the relations mostly fall on Simone. Simone is looking for stability and a primary partner.

**Strength:** Simone is extremely intelligent and talented, with an unparalleled work capacity.

**Weakness:** The breakup has left deep scars, as Simone truly loved her wife.

**Queerness.** Trans, Pansexual, Polyamorous, Openminded

#### **Ante (Groom)**

Ante is in their upper twenties, just graduated from the conservatory as a saxophone player. Their career is taking off like wildfire, getting both local gigs and is beginning to tour a bit. They love their lifestyle and is not prepared to change it, however, they are getting tired of the endless row of short-lived relations that come with travelling, and how they lead to endless social media chats at best, and sometimes not even that when the Discord alias wasn't shared or was misspelled. Ante is looking for a deeper and more committed relation, a starting point for a more serious polycule.

**Strength:** Self-sufficient and secure.

**Weakness:** Difficulties respecting boundaries.

**Queerness.** Nonbinary, Prefers non-men, Polygamous, Closeminded

## ***The Normative Gays***

### **Sören (Bride)**

Sören has navigated being openly gay in a small town for a long time. He works in administration for the municipality. Sören is an active Christian but is very private about his faith. He dresses nicely but a bit cheaply. Dating has not been easy for Christian. Sören is uncomfortable with the gay dating scene and just wants to live a normal suburbia life with another man.

**Strength:** High social skills.

**Weakness:** Sören is not physically attracted by Urban.

**Queerness.** CIS, Gay, Monogamous, Closeminded

### **Urban (Groom)**

Urban (Groom) Urban is a very well-groomed man, who keeps secrets well (his own as well as those of others). He works as a real estate agent and knows how 'the value of how things look' is not only an expression. He applied to the programme to be the man who has it all, the villa, the car, the dog and the man of his dreams. Although, he is now unsure if what he actually wanted was just the dog. The rest was just to... make the look complete.

**Strength:** Dedicated and organized.

**Weakness:** Urban tends to prioritize things from how they are "supposed" to be rather than what they really are or what he actually wants.

**Queerness.** CIS, Gay, Monogamous, Openminded

## ***The Gay Gays***

### **Arav (Bride)**

Arav works as an airsteward which he really enjoys. He has lived the life of “a girl and/or boy in every port” but feels like he has outgrown it. Now he is longing for someone to come home too and to settle down with. Arav has been in polyamorous relations before and is not against this per se, but it’s not what he is looking for. He is aware of how his job will require him to be away a lot of the time. He is looking for a monogamous relationship to avoid drifting apart and looking for comfort in others. But anything can be solved if one is just open to communication.

**Strength:** Is probably the last decent man on Earth. Arav has a truly kind heart and cares about others.

**Weakness:** Believes anything can be resolved by talking about it.

**Queerness.** CIS, Pan, Monogamous, Openminded.

### **Hektor (Groom)**

Hektor lives for the life of the big city. By day he works as a personal trainer and by night he hosts a quite successful OnlyFans-account.

His OnlyFans career is really starting to take off and it was Hektor’s producer that suggested entering the show to let him add “known from tv” to his account. So far Hektor has only done solo-work but he has understood that to reach a bigger base he needs to do collaborative work. And he has been approached by seriously big models which would catapult his career and income. But also — he has a hunch that a relation could offer more than mutual attraction and a business agreement. But what?

**Strength:** Everybody seems to like him.

**Weakness:** Hektor needs external validation and risks confusing attention with love.

**Queerness.** CIS, Gay, Polyamorous, Openminded.

## HONEYMOON PROMPTS

Play out the following scenes on your own. You have ten minutes. Use most of the time for the last scene.

10. Get installed in a hotel room in a luxury hotel
11. Going on a snorkling tour in slightly dangerous waters
12. Have a candle-lit dinner spurring a deeply personal discussion

Play out the following scenes on your own. You have ten minutes. Use most of the time for the last scene.

13. Get installed in a 'glamping' tent close to a lake
14. Go horseback riding
15. Have a candle-lit dinner spurring a deeply personal discussion

Play out the following scenes on your own. You have ten minutes. Use most of the time for the last scene.

16. Get installed in a homely cottage in the mountains
17. Go downhill skiing together
18. Have a candle-lit dinner spurring a deeply personal discussion

Play out the following scenes on your own. You have ten minutes. Use most of the time for the last scene.

19. Get installed in a two-person cabin on a cruiser in the Carribean
20. Visit a Maya temple ruin
21. Have a candle-lit dinner spurring a deeply personal discussion

Play out the following scenes on your own. You have ten minutes. Use most of the time for the last scene.

22. Get installed in a Recreational Vehicle
23. Go on a road trip through the Nevada desert
24. Have a candle-lit dinner spurring a deeply personal discussion

Play out the following scenes on your own. You have ten minutes. Use most of the time for the last scene.

25. Get installed in a full suite at a spa resort
26. Have a massage together
27. Have a candle-lit dinner spurring a deeply personal discussion

Play out the following scenes on your own. You have ten minutes. Use most of the time for the last scene.

28. Get installed in a large canal boat in England
29. Get the boat through a lock
30. Have a candle-lit dinner spurring a deeply personal discussion

## COUNSELORS

### SHAWN THE SEX COUNSELOR

Shawn is a trained psychiatrist and sex counselor. They are allowed to prescribe medicines such as Viagra (for erection problems) and Paxil (against premature ejaculation) as well as find medical causes for problems such as painful sex. In the show, they mostly get to help participants overcome attraction issues (it is not easy to be attracted to a stranger), and uses a range of trust and intimacy exercises to this purpose. Shawn is a pleasant and comforting character who is good at making people feel relaxed.

Shawn's role is to offer practical exercises for the couples. Here are some exercises you can instruct your couples to do. Players can choose to 'skip' the exercise, which means that the characters performed it but they players do not: they just talk through briefly what happened. The characters may also refuse to do the exercises.

31. Hold each other's hands and look into their eyes (until Shawn tells them to stop)
32. Long, relaxed hugs (until Shawn tells them to stop)
33. Tell each other their sexual fantasies, taking turns.
  - The one-minute game: The game begins with one partner asking "How would you like me to touch you for one minute?" The other partner answers with a specific request, such as "I'd like you to stroke my arm" or "I'd like you to hold me." Do this for one minute. After the minute is up, reverse the roles.
  - You can step up level of intensity by using the question "How would you like to touch me for three minutes?"

### CAMDEN THE RELATIONSHIP COUNSELOR

Camden was trained as a priest but works as a relationship counselor. They believe that love is the most powerful force for good that exists. Camden's own values reflect those of the show: they value long-term relationships and lasting family structures, and will often encourage somewhat traditional gender roles.

Camden helps the couples to work through conflicts and miscommunications. They mostly call the couples in for joint meetings, but can also take meetings with one or both persons in a couple separately. Typical issues that Camden will discuss with players include

- Having trouble to communicate feelings
- Unsolved disagreements and unsolved decision-making
- Withdrawal, criticism, contempt
- Physical or psychological abuse
- Suspicions of infidelity
- Suspicions of other problematic secrets, such as addiction



## TAI THE RELATIONSHIP COUNSELOR (OPTIONAL)

*If you have three facilitators one will play Tai. Else, use Tai as a replacement for Camden if the play gets too heteronormative.*

Tai was originally trained as a social worker but works full-time as a relationship counselor. They will question any normative perspective that fuels miscommunication or conflict within or between couples. They will be respectful of values that couples mutually agree on, but their counseling will often bring such values out in the open.

Tai helps the couples to work through conflicts and miscommunications. They mostly call the couples in for joint meetings, but can also take meetings with one or both persons in a couple separately. Typical issues that Tai will discuss with players include

- Having trouble to communicate feelings
- Unsolved disagreements and unsolved decision-making
- Withdrawal, criticism, contempt
- Physical or psychological abuse
- Suspicions of infidelity
- Suspicions of other problematic secrets, such as addiction