

A dark, green-tinted forest scene. The trees are silhouetted against a bright green background. In the center, a silhouette of a person wearing a hat and holding a staff or wand is visible. The overall atmosphere is mysterious and eerie.

# In the Deep, Dark, Weird Forest

A forest scene with large, textured tree trunks. The trees are brown and have a rough, bark-like texture. In the center, a small silhouette of a person is visible. The overall atmosphere is dark and mysterious.

# A Nano Game Anthology

I Den Dybe Mørke Mærkelige Skov er en samling af 10 små spil der alle har 2 ting tilfælles. For det første er alle scenarier formidlet på et postkort, lige til at samle op og spille. For det andet er de alle skrevet under temaet der ligger i titlen.

Aokigahara Suicide Forest af Julie Streit Pilegaard

Fire hjemløse, som alle er i gæld til Yakuzaen, drager ind i Aokigahara skoven i søgen efter værdier, men får de lov at forlade skoven igen med deres tyvekoster?

Efterår af Lau K. Lauritzen

Et par er på gåtur i den rød-gule efterårsskov, på jagt efter svampe og en samtale om deres parforhold.

I en skov af blinde mennesker af Jacob V. Nielsen

En dystert fortælling om kampen for at møde det ukendte eller blive hos sin hyrde.

Ina og hendes bjørn af Mads Egedal Kirchhoff og Asbjørn Olsen

En ung pige, en stor bjørn, en mystisk heks og en ondskabsfuld skov. Kommer Ina nogensinde hjem?

Ink af Frederik Berg og Tobias Wrigstad

Et abstrakt scenarie om destruktion af kultur, med fysiske virkemidler, blandt andet en mekanik der handler om at slikke på sin egen krop.

Langt ude i skoven af Uffe Thorsen

Et syng-fortælle-spil om en jæger der bevæger sig ud i den farlige skov, hvor spillerne digtere historien til melodier.

Midsummer Wood af Vincent Baker

Feeerne afholder deres midsommerfest, og nogle få modige dødelige tager med i håb om at få del i skatte, kærlighed og hemmeligheder. Men kan de komme væk fra skoven igen?

Den mørke flod i den mørke skov af Niels Ladefogde Rasmussen

Stemmingsfuldt fortællescenarie om den gamle krigers spøgelse, der hvileløst vandrer langs den mørke flod.

Sorcery in the Forest af Troels Ken Pedersen

Voldeligt kinky Sword & Sorcery fantasi om en kamp om kontrol og underkastelse.

Two Ravens and a Pile of Corpses af Simon James Pettitt

To ravne napper til ligene af faldne krigere. Den af de døde, der fortæller den blodigste historie, tager ravnene med sig til himlen.

青木ヶ原樹海

**AOKI GAYARA**  
SUICIDE FOREST

STORY BY JULIE STREIT PILEGAARD

INSPIRED BY THE DOCUMENTARY OF JIM DEMUTH

ARTWORK BY SIGURD RUBECH HARTMEYER-DINESEN



**WARNING: THIS SIDE STORYTELLER (ST) ONLY.**

**Yellow** = Instructions. **Grey** = Narration.



A creeping story for 4 players. Best set in a dark place. Have room to move about. Before the game start, all participants can use QR code to watch background film.

**ST narrates and play Yakuza, Shadows and Forest Ranger.**

**Plot summary:** The story is set in 1978. The players are homeless people with debts to the Yakuza. They are sent to collect valuables from hanged suicides in Aokigahara forest.

**Plot ending:** In reality, the PL's are already dead. Restless spirits who have not realized their fates as murder victims. When they do - as their bodies are found by the Forest Ranger - it will be a rude awakening.

**1 and 6 Scene:** Inside a big black car. Cold. Monotone engine sound. Big men in suits. Guns. Sunglasses. Tattoos. Threats. Fear. Beatings. Homeless. Pushed. Grabbed. Drugs. Sick. Sex. Hungry. If I can't pay.

**ST:** Sit PL's in car formation. Who are you? Let the PL's describe their own character. How they became homeless and got into debt, and their relationship to other PL's.

**2 Scene:** Pull into the forest parking lot. Full of abandoned cars. Few people. Dust. Get out. Begging. Blood. Ribs.

**ST/Yakuza:** Give hard and threatening instructions. Send PL's into the forest. Shout at PL's: "Use the rope to find your way. Back before dark, or else. Don't come back without nothing. People like you shame your families. The suicides don't need their stuff no more. Don't let the spirits and the monk get you."

**3 Scene:** Forest. Green. Thin. Moist. Soft. No sounds. Unknown. Warm wind. Ropes from branches. Old tents. Empty vessels. Rotten. Guts. Skeletons. Shoes neatly left under trees. Coughing. Sun is setting too fast. It was this way. No, this way.

**ST/Corpses:** Make PL's walk around and search. Stand/hang/lie/fall in the PL's way as a dead corpse. Let players tell what kind of body they find, and search. Then describe one thing of value that they can sell. (Like a ring, watch ect.)

**4 Scene:** Forest. Time running out. Sun is gone. Someone is too slow. Dark. Hurts. Falls. Hills. Sand. Blood. Ice. Trees. Red eyes. Head hurts. Hard to breathe. Shadows. Evil. Touch. Cry. Dread. Corpses and shadows moving.

**ST/Shadows:** Make PL's shut eyes. Walk through forest. Scare/Shake/push hard. Grab throats. Wisper and haul.

**5 Scene:** Suddenly silence. Shadows gone. Not evil. Warm hands. A gentle push. Falling. Ground. Why was I hanging in the tree. Bodybags. Murder. Could not let it go. Meant too much for me. Why?

**ST/Forest Ranger:** Push PL's to ground one by one. Their bodies are taken down by the Suicide patrol. "Another poor sod. Help me get it down. Now their family should get some sense of closure".

Set a scene for each PL based on their own background story, and on the item they each found. Why were their soul clinging to the item?

Reenact how each of the PL's were killed by the Yakuza and their bodies hanged to disguise their murder.

**6 Scene:** Eyes close. A warm light. All greif gone. closure. I am found. Loved. Lost no more. Can let go. Peace. Goodbye. Sleep. Close your eyes. Relax. But it's not fair! No justice!

**ST/Yakuza:** Let the PL's get a minutes rest. Then kick and force PL's to sit in car formation. "Hey, Wake up! You are not here to sleep, but to work!" Make PL's feel angry and repeat first scene. Who are you?

**Epilog:** "So it will repeat itself every day for the restless unavenged spirits of the Aokigahara, residents of Yomi, "The shadowy land of the dead" from where there is no return or salvation. Forever."





## RIVER·DARK·FOREST·DEEP

*“By the rivers dark where I could not see,  
who was waiting there - who was hunting me”*

Start by playing Leonard Cohen's By The Rivers Dark:  
<http://www.youtube.com/watch?v=k8BBvR7Vuv4>

You take turns playing the Ghost of the Old Warrior, restlessly wandering along the River Dark. The three players not playing the Ghost in the following scenes will help each other GM the scene. The player to the right of the Ghost sets the scene, the next player introduces an NPC of his own devising. The last player provides flavour text and cuts the scene, when it has run its course - cut early rather than late!

At the end of a scene, the GMing players award the Ghost a Shadow or a Glimmer (tear off the corners of the card as tokens), depending on where they want the game to go.

### **Scenes:**

**On the run** - An unseen figure pursues the Ghost, an old mistake returned.

**The past** - The Ghost is confronted with memories lost to drunken folly in the City of Sin.

**Love** - The Ghost is confronted with love abandoned in untroubled youth.

**The Bridge** - A way past the river, but it is blocked by someone or something well known to the Ghost.

**Redemption or Doom** - Together, you tell how the story ends. Look to the piles of Shadow and Glimmer to help you conclude the story of the Old Warrior wandering by the River Dark.

Now play Cohen's By The Rivers Dark again.



## DEN·MØRKE·FLOD·I·DEN·MØRKE·SKOV

*"Ved den mørke flod kunne jeg ikke se,  
hvem der skyggede mig, hvad der skulle ske"*

Start med at spille Lise Westzynthius og Maria Friis: Ved Den Mørke Flod (oprindeligt Leonard Cohen)

[http://www.youtube.com/watch?v=5a-L\\_CXlor8](http://www.youtube.com/watch?v=5a-L_CXlor8)

I skal hver efter tur spille Den Gamle Krigers Spøgelse, som hvileløst vandrer langs Den Mørke Flod. De tre andre skal i fællesskab spille én af følgende scener for Spøgelset. Spilleren til højre for Spøgelset sætter scenen, den næste spiller introducerer en biperson efter eget valg, og den sidste supplerer med stemningsbeskrivelser og har til opgave at klippe scenen, når den virker afsluttet - klip hellere for tidligt end for sent! Hver spiller tildeler nu Spøgelset en Skygge eller et Lysskær alt efter hvilken retning, han synes at historien skal tage - riv de sorte og hvide hjørner på kortets forside af som markører.

### **Scener:**

**Flugten** - En uset skikkelse forfølger spøgelset, et gammelt fejltrin.

**Fortiden** - Spøgelset konfronteres med minder, der blev tabt til fordrukken glemsel i Sydens By.

**Kærligheden** - Spøgelset konfronteres med den kærlighed, som han forsømte i sin ubekymrede ungdom.

**Broen** - En vej over floden, men den spærres af nogen eller noget, som spøgelset tidligere har mødt.

**Fortabelse eller Forløsning** - Fortæl sammen afslutningen på Spøgelsets historie med udgangspunkt i, om der er givet flest Skygger eller Lysskær.

Afslut med at spille nummeret *Ved den mørke flod igen*.



## Efterår

**Roller:** I skal starte med at fordele roller. 2 af spillerne skal spille et par (spiller A og B), og de to andre spillere skal spille deres følelser/tanker/samvittighed (spiller C og D). A og C er tilknyttede hinanden, det samme er B og D. A og B bør fortælle hvilket køn de spiller.

**Setting:** Paret er taget på svampetur i den røde efterårsskov for at køle lidt ned efter et skænderi. Svampeturen var aftalt for længe siden og ingen af dem sagde at de ikke havde lyst, så nu er de i skoven, for at finde svampe.

**Spil:** Spillet går ud på at A og B skal starte skænderier omkring en række emner (se nederst) og afslutte dem når man finder en svamp (se under mekanik). Det handler om at nå til et punkt hvor man føler man har sit på det tørre og derefter lukke af med at finde en svamp, eller alternativt finde en svamp inden det går galt, hvis man er ved at tabe. C og D er en slags spilledere. Deres formål er at påvirke parret så sandheden kommer frem om hvad der er sket, hvad det så end er. Spillet sluttes når alle emner er nået igennem, og A og B skal herefter beslutte sig for om de tror de har en fremtid sammen, eller om de skal gå fra hinanden. ***Det er vigtigt gennem hele spillet at alle spillere tager udgangspunkt i egne relationer hvis det er muligt (Bleed in) og tager konflikter op, som man før har haft eller følt med en partner, ven eller familie.***

**Mekanik:** spillet har to mekanikker.

1: C og D altid kan stoppe spillet og komme med kommentarer til A og B, de kan bestemme hvad de tænker på, lave associationer for dem, minde dem om tidligere begivenheder og forstørre eller mindske deres følelser eller fortælle dem hvordan de har det med den situation de er i

2: A og B må kun afbryde et skænderi (og afslutte et emne) ved at finde en svamp. Svampen er altid fallosformet og spilleren skal beskrive den, som de føler deres seksualitet er overfor hinanden og den generelle holdning til forholdet. Husk farve, form, sundhedstilstand og måske lugt? Skal den plukkes, eller er den giftig? Finderen af svampen vælger.

**Emner:** Emnerne skal tages i denne rækkefølge, men man må gerne tage andet op ind i mellem, eller springe emner over. Emnerne er: Ex-kæreste, impotens, venner, jalousi, kontrollerende, forældre, bopæl, overholdelse af aftaler, seksuel dominans, arbejde, ferie, alkohol, stoffer, utroskab, flirt.





**In the forest of the blind** the Child (the smallest player) wanders around to find its Herdsman (the second smallest player). But in the midst of The old Trees (the tallest player) the Threat (the second tallest player) is searching for the Child, who in the ending will be killed or saved by its nightmare. The story is created through questions and answers. The players move about in slow-motion in a dark and empty room.



You should choose what the Child, Herdsman and Threat are and read through the acts before playing.

**The Child** is the victim in this particular story. **Role:** weak/exposed characters like a asylum applicant.

**The Herdsman** protects the Child from the world. **Role:** authorities like a sibling, smuggler, dad.

**The Threat** wants to set the Child free from its suffering. **Role:** threads like a child molester, government, baby.

**The old Trees** is the one who controls and makes the story whole. It must stand in the way of the others and ask questions about the other part's thoughts, feelings, actions and memories. **You need to ask leading questions and cling to players in a unpleasant way.**

**Act 1. The winds.** Stand close, with eyes shot, make sounds and movement as big oaks in a storm. Spread out and start the transformation one by one. First The old Trees, then the Threat, the Herdsman and lastly the Child. After each transformation the transformed asks themselves a question (**without answering**).

When The old Trees has transformed it can open its eyes and walk normally. The Herdsman and the Threat must cover their eyes only with the backs of their hands, and the Child must cover its eyes with its hands normally.

**They all remain like this until the end of the story.**

**Act 2. The hunt.** The old Trees can now move freely and lay a hand on a shoulder to ask the role a question. The old Trees is free to choose who to ask and who to block. When the answer has been given all players make a slow movement (could be a step forward, a bend over or just listen to the other players motions). The Threat can save the Child from the Herdsman by removing the Childs hands with the tip of its own fingers, or kill the Child by groping its scalp. The Herdsman can kill the Threat by grabbing its neck and choking it. Until one is either killed or saved repeat Act 2.

**Act 3. The ending.** The killer or savior says one final phrase when it kills/saves the victim. The old Trees then wrap up the story by telling how the survivors lives transforms or not. When The old Trees are done talking, you open your eyes and the story ends.

**NOTE that you are not in a hurry to kill each other. The victim should be ready to die for the story before you kill it's role.**  
*You may play the story multiple times.*

Duration: 10-20min - 4 players - Author: Jacob V. Nielsen

I en skov af blinde mennesker vandrer Barnet (den laveste spiller) fortvivlet rundt. Det leder efter Hyrden (den næstlaveste spiller). Men imellem De gamle Træer (den højeste spiller), leder Truslen (den næsthøjeste spiller) efter Barnet, som til sidst vil blive frelst eller dræbt af sit mareridt. Scenariet foregår i et tomt og mørkt lokale, hvor spillerne bevæger sig i slowmotion imellem hinanden. Historien skabes igennem spørgsmål og svar imellem De gamle Træer og spillerne.



Vælg, hvad Barnet, Hyrden og Truslen er inden I starter, og gennemgå akterne.

**Barnet:** Du er ofret i denne historie. **Ideer til roller:** barn, asylansøger, teenager o.lign. svage/udsatte.

**Hyrden:** Du beskytter Barnet mod omverdenen. **Ideer til roller:** storebror, smugler, far o.lign. autoriteter.

**Truslen:** Du vil bortføre Barnet. **Ideer til roller:** børnelokker, myndighederne, baby o.lign. trusler.

**De gamle Træer:** Det er dig der styrer spillet, og får historien til at hænge sammen.

Du skal stille dig i vejen og omklamre spillerne. Stil ledende spørgsmål ind til rollernes tanker, følelser, handlinger og minder.

**Akt 1. Træernes susen:** Stå tæt samlet med lukkede øjne, kom med lyde, og bevæg jer som store egetræer i en storm. Træerne spreder sig og bliver til mennesker i følgende rækkefølge: De gamle Træer, Hyrden, Truslen, barnet. Hver gang en person har manifesteret sig, stiller vedkomne tydeligt et spørgsmål, til sin egen rolle, **men svarer ikke.**

Når De gamle Træer manifesterer sig kan de åbne sine øjne og bevæge sig frit. Hyrden og Truslen, skal holde sig for øjnene med håndryggen mod øjnene. Barnet skal holde sig for øjnene med håndfladerne mod øjnene.

Dette skal de blive ved med indtil spillet slutter.

**Akt 2. Jagten:** De gamle Træer, lægger sin hånd på en skulder for at stille vedkommende et spørgsmål. Når rollen har svaret, laver alle en bevægelse i slowmotion (f.eks. går et forsigtigt skridt frem, bukker sig eller blot lytter til de andres skridt). Truslen kan frelse Barnet fra Hyrden ved at fjerne Barnets hænder fra dens øjne med sine fingerspidser, eller dræbe Barnet ved at befamle Barnets hovedbund. Hyrden kan dræbe Truslen, ved at tage fat om dens nakke og kvæle den. Gentag akten indtil én bliver dræbt/frelst. De gamle Træer vælger selv hvem vedkomende spørger, og står i vejen for.

**Akt 3. Afslutning:** Morderen/frelseren, ytre den sidste sætning, imens den dræber/frelser vedkomende, som aldrig får svaret. De gamle Træer afrunder historien af med at fortælle hvordan de overlevendes liv ændres eller går i stampe.

Når De gamle Træer er færdige med at tale kan I åbne jeres øjne, og scenariet er slut.

**BEMÆRK:** Skynd jer ikke med at slå hinanden ihjel. Ofret skal helst være klar til at dø for historien.

*Scenariet kan spilles flere gange.*

Varighed: 10-20min - 4 spillere - Forfatter: Jacob V. Nielsen

# Ink

Tobias Wrigstad  
& Frederik Berg



Vi åker jeep



**Ink** is a physical game about the destruction of the values that makes up human culture.

The game begins with the players, one by one, making up the cultural values of a society, collectively and in-game, by taking turns **writing them on their own body** in ink while narrating how they are important to the culture. Repeat until done.

After this the society collapses, forcing people leave these cultural values behind. Players take turns **licking off the words one by one** off one *another's bodies* while narrating why this value has been sacrificed.

Finally, when there is **only a single word left**, the game ends. The culture has now lost everything that makes it a culture - take a moment to contemplate the value left behind.



# MIDSUMMER WOOD

D. VINCENT BAKER

## BACKSTORY:

It's midsummer and in the darkest, weirdest wood the fairies meet in mask to feast and fête. Of mortals, the canniest and most wary can dare to join them. The rewards are wealth and poetry, pleasure, love and magic. The risks are sanity and soul.

## MORTAL PLAYER:

You are just such, a mortal man or mortal woman cunning, lovely and bold. Can you move uncaught among these, the perilous and subtle, shapechangers, elementals, embodiments of the oldest fears? Can you rob them of their treasures and escape, or will they discover you, bind you, and make you theirs?

## FAIRIE PLAYER:

You are a fairie of the midsummer court, perilous, subtle, shapechanger, elemental, an embodiment of the oldest fears. This mortal among you, will they rob you of your treasures and escape, or can you discover them, bind them, and make them yours?

## MORTAL PLAYER:

You have three charms:

- **Your mask.** Masked, the fairie court must treat you as their own.
- **Your eyesight.** Weep, and you return to earthly life.
- **Your shoes.** Follow your feet and they will lead you to your fate.

You have one grace:

- **Your sex.** Lie with a fairie and they will bear your child.

## FAIRIE PLAYER:

Which fairie are you?

- *The sword-crowned queen of summer*
- *The crooked willow-hag, poison eater*
- *The ravencoat mocker, beggar king*
- *The wader in blood, iron-boots*
- *The briar child, who dulls the scythe*

What is your grace?

- *To never know age or death*
- *To never have purse empty of coin*
- *To sing more beautifully than song*
- *To know only unending joy*
- *To have knowledge of future and past*
- *To find true love*
- *To know never defeat in battle*

## PLAYERS ALL:

It is a masked feast and ball. Describe your mask and your costume.



## THE MORTAL GAME:

**Your object.** To win or steal the grace from one or more of the fairie court, and return with it to earthly life.

**Gameplay.** Play in a number of turns. The game ends when you have won or lost.

**You begin each turn.** Choose two fairie characters and join them. This is not to be considered rude. Once you've chosen them, pass play to them until they pass it back.

**Ask the fairies questions.** You may ask them any questions you like. Your goal is to provoke them against one another. During the conversation, you may challenge one of the others to a fight, or to a different trial of your devising.

**The fairie court ends the turn.**

### Challenges:

**When two fairies fight,** or one undertakes some other trial, you declare who wins and how it ends. Decide to your own advantage.

**When you fight a fairie,** you can't win. Instead, choose which:

- In the fight you lose your mask. The fight, the feast, and the game itself all end in disarray.

- You take an injury that makes your eyes water. You vanish from fairieland and the game ends with your return to earthly life.
- You flee and follow your feet where they will. The game ends with your flight into other worlds and other dangers unknown.

**When you undertake a trial,** declare what you do to accomplish it.

### Following your Feet:

**Instead of beginning a later turn,** if you are still wearing your shoes, you may declare that you follow your feet.

- "Which of you will help me?" or
- "Which of you loves me the most?"

Your shoes take you to that one. You may speak with them for a few minutes aside, then begin the next turn.

If none answer that they will, your feet take you to the carving table of the feast. There upon it is a bronze sword. If you bring it into a fight with a fairie, you kill them, and the game ends with you the master of the fairie court.

## THE FAIRIE GAME:

**Your object.** To bind the mortal character for your own. Failing that, to see the mortal character win the grace from another of the fairie characters, and return with it to earthly life.

**Gameplay.** Play in a number of turns. The game ends when the mortal character has won or lost.

**The mortal player begins each turn.** She chooses two fairie characters and approaches them.

**If you are one of the two,** you and the other choose together whether you are dancing, dining, in conversation, or at sport. Describe the manner and circumstance. The mortal character joins you, and this is not to be considered rude.

Pass play back to the mortal player, who asks you questions. Answer them truthfully, but as opaquely as you like.

During the conversation, you may challenge one of the others to a fight, or to a different trial of your devising.

**If you are not one of the two,** you judge their conversation and call an end to the turn.

- If someone issues a challenge and the other accepts, call for resolution to the challenge and then call an end to the turn.
- If someone backs down from a challenge or disagreement, wrongs or insults another, shows themselves greedy, meddlesome, or of poor humor, or makes explicit their identity under their mask, they owe a forfeit.
- If the conversation is directionless and dull, choose the blandest; they owe a forfeit.

Declare which forfeit they owe and call an end to the turn.

**Forfeits:** give a kiss, give a gift, perform a service, make a trade, or stand champion in a fight for the next person who asks.

### Challenges:

**When you fight with another,** fairie or mortal, one of you declares weapons and the other declares the field. The mortal player declares who wins and how it ends.

**When you undertake a trial,** declare what you do to accomplish it. The mortal player declares how it ends.



# NU ER DEN STAKKELS JÆGER DØD

mel: *Højt på en gren en krage*

foto: *Milan Jurek*

Varm op ved at synge sangen: "Højt på en gren en krage sad." Syng højt; syng kraftfuldt.

I skal sammen fortælle historien om en modig jæger på jagt i den farlige, smukke, romantiske og spændende skov.

Skift mellem fri fortælling og konflikt. I fri fortælling skiftes I til at fortælle en kort bid eller kort at overtage jægeren, eller en anden figur i historien, og rollespille denne.

Gør det gerne smukt, helt sikkert spændende, og søg mod konflikter.

Når en konflikt opstår så skifter I til at synge.

I skal synge på skift, rækkefølgen vælger I selv, men ingen må synge to gange i træk.

Alle synger naturligtvis med efter første linie.

Hver spiller synger et vers der fører konflikten fremad. Hvis konflikten forløses, slutter man sangen ved at synge sidste ord i sit vers

med eftertryk og holde tonen et øjeblik.

Hvis der under en konflikt opstår tavshed og ingen kan finde på noget at synge, *skal* i synge titlen på spillet som vers, hvorved jægeren dør og spillet slutter.

Når en konflikt er slut, følger frit spil, derefter konflikt igen og så videre indtil I synes at nu er det på tide han vender sikkert hjem.

Slut spillet ved sammen at synge verset: "*Nu kom den stakkels jæger (hjem)*".

I skal alle spille for at jægeren overlever, men også for at han oplever vilde eventyr og spændende konflikter. I skal udfordre jeres evne til at finde på vers, men fokusér ikke på at det passer perfekt til melodien.

*Start nu historien med frit spil.*

*Og prøv så en gang til – udfordr jer selv!*

# Sorcery in the Forest

by Troels Ken Pedersen *in the Deep, Dark, Weird Forest of Fastaval 2014*



a game of kinky fantasy for exactly four players

Deep in the dark, weird forest, the Warrior is storming the Sorcerer's lair, looking for treasure and revenge. Both want to win. Neither is sure if they will end up killing or fucking each other. *Both are men or both are women, you decide.*

**The Warrior:**

Strength, skill and will, not arrowproof abs.

**The Sorcerer:**

Fireworks, trickery and drugs, not lightning bolts.

**It takes two to play a character:** One DOES who describes the surroundings and says what the character does (including speaking), one FEELS says how the character reacts, looks and feels. Warrior DOES acts, then Sorcerer FEELS reacts to the Warrior's actions, then Sorcerer DOES acts, then Warrior FEELS reacts to the Sorcerer's actions, then Warrior DOES acts, and so on.

**Rule:** *No character is killed, maimed or defeated unless that character's FEELS says so. Don't be afraid to lose, though. Losing is good.*

**Phase One:** Together, describe the lair in the forest and the minions. Describe the Sorcerer. Say what humiliation the Warrior seeks to revenge. Describe the Warrior stepping out of the woods. How has the Warrior been marked by the forest? Then take roles. Change seats as convenient.

**Phase Two:** The Warrior breaks into the Lair and seeks out the Sorcerer, who obstructs with traps and minions (you can DO through traps and minions, though you still FEEL as the Sorcerer).

**Phase three:** The showdown; play to find out if they end up fucking or killing each other. Stop once you know.

Dybt i den mørk, sære skov skal Krigeren til at storme Heksens hule, på jagt efter skatte og hævn. Begge begærer sejr. Ingen er sikre på om de vil ende med at have sex eller dræbe hinanden. *Begge er mænd eller begge er kvinder, I vælger.*

### **Krigeren:**

Styrke, snildhed og vilje, ikke et skudsikkert vaskebræt.

### **Heksen:**

Fyrværkeri, bedrag og stoffer, ikke lynkiler.

**To spillere om hver karakter:** En GØR som beskriver omgivelserne og siger hvad karakteren gør og siger, en FØLER som siger hvordan karakteren reagerer, ser ud og føler. Kriger GØR handler, så reagerer Heks FØLER på Krigerens handlinger, så handler Heks GØR, så reagerer Kriger FØLER på Heksens handlinger, så handler Kriger GØR, osv.

**Regel:** *Ingen karakter dræbes, lemlæstes eller besejres med mindre den karakters FØLER siger, at det sker. Vær dog ikke bange for at tabe. Det er godt at tabe.*

**Fase et:** Beskriv sammen Heksens hule og håndlangere. Beskriv Heksen. Sig hvilken ydmygelse Krigeren søger at hævne. Beskriv hvordan Krigeren træder ud af skoven. Hvordan har skoven mærket Krigeren? Tag så roller. Skift pladser så det passer.

**Fase to:** Krigeren bryder ind i skjulet og finder vej til Heksen, som hindrer med fælder og håndlangere (du kan GØRE gennem håndlangere, skønt du stadig FØLER som Heksen).

**Fase tre:** Konfrontationen; spil for at finde ud af, om de ender med at have sex eller dræbe hinanden. Stop spillet, når I ved om det bliver det ene eller det andet.

## Two ravens and a pile of corpses



Two ravens  
squabble and  
squeak.

Now deciding  
who to eat.

One becomes  
the ravens meat

One will find the  
end he seek

Deep in the forest the battle is over, and two ravens land on the rotting corpses. The corpses ask the ravens to fly them to heaven. The ravens will bring the one who can tell them the best story. Ravens like a good, dark, and bloody story.

Two play ravens, and two play corpses. Ravens move around a lot, their movements are quick and twitchy, they speak and squawk in high pitch voices. Corpses move and speak slowly but loud, their limbs broken, their heads slumped. Each of the corpses must stay in his half of the room.

The ravens start by asking questions like: Was it about love? Hate? Revenge? Power? Lust? And so on. At some point one of the corpses must answer “yes” to one of these, and that sets the theme for the story. The ravens then draw the story out of the corpses by asking more questions. Start broad, like “Who were you?” Then narrow the story down and towards its inevitable end, were they all lie dead here.

Any fact given is true. Even facts in the ravens questions, “Then you slept with his sister, right?” Everybody must accept these facts and build upon them.

The ravens show who they favor by moving closer to this one. The other must try to win the ravens back via his answers. But the ravens should also ask more questions to him. That way the balance shift back and forth.

Remember this is about pleasing the ravens, and they don't like a good guy. They want tales of blood, gore and betrayal, their humor is morbid and dark. The ravens decide when the story is over, and then attack and eat the loser, and the winner ascends to heaven.



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Dybt i skoven er slaget over, og to ravne lander på de rådne lig. Ligene beder ravnene flyve dem til himlen. Ravnene vil bringe den, som fortæller dem den bedste historie til himlen. Ravne kan godt lide en god, mørk og blodig historie.

To spiller ravne og to spiller lig. Ravne flytter sig meget rundt, deres bevægelser er hurtige og nervøse. De taler og skrapper i skingre stemmer. Lig bevæger sig langsomt, men taler højt. Deres lemmer er knuste, deres hoved hænger slapt. Hvert lig skal blive i sin halvdel af rummet.

Ravnene starter med at stille spørgsmål ala: Handlede det om kærlighed? Had? Hævn? Magt? Lyst? osv. Til et af disse spørgsmål skal et lig svare "ja" og det bliver temaet for historien. Ravnene trækker så historien ud af ligene, ved at stille flere spørgsmål. Start bredt, så som: "Hvem var I?" Fokuser så historien og træk den hen imod den uundgåelige slutning, hvor de alle ligger døde her.

Alt der bliver sagt, er sandt, også ting i ravnens spørgsmål, "Og så var det du gik i seng med hans søster, ikke?" Alle skal acceptere hinandens ord og bygge videre på dem.

Ravnene viser, hvem de holder med, ved at bevæge sig tættere på denne. Den anden må så forsøge at lokke dem tilbage med sine svar. Men ravnene bør også stille flere spørgsmål til denne. På den måde skifter magten frem og tilbage.

Husk det handler om at behage ravnene, og de kan ikke lide en helt. De vil have historier om blod, indvolde og forræderi. Deres humør er morbidity og mørkt. Ravnene bestemmer når historien er slut, og angriber og æder så taberen, og vinderen kommer i himlen.

# Ina and Her Bear

By Mads Egedal Kirchhoff and Asbjørn Olsen  
Thanks to Epidiah Ravachol and Brave



**Ina**, a 14 year old girl lost in the deep, dark, weird forest and wants to go home. Good with tools, care, creativity, empathy and love.

**The Bear**, Ina's best friend. Can't talk, must describe its actions. Understands Ina. Good with force, ferocity, tradition, instinct or love.

When **they** start a challenge **they** roll a die and describe what stops **us**. One or both of **us** describe how **we** try to overcome the challenge by using the skills **we're** good at and **we** roll a die. If one of **our** rolls beat **theirs** **they** ask **us** a tough question and **we** answer and say how **we** move on. If the roll wasn't higher **we** ask **them** about a secret **they** answer and name something **we** lose for good. The highest roller notes a mark; the first individual to get three marks decides our fate.

Ina starts by telling what's in her backpack and why it's important to her. The Forest describes where we are, The Witch the dangers and and The Bear the way forward. Think dark and sweet and have fun.

**The Witch**, interested in Ina for good and ill. Can use magic; summon ravens, transform, control shadows, manipulate emotions etc. May start a challenge or support either side.

**The Forest**, and everything in it; feral animals, traps, ancient graves, hunters, barbed plants etc. Make it interesting and hard for Ina to get home, pray on their fears. Starts challenges.