



Den Uendelige

Tomme By

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Brand Robins for the scenario [Hope Was the Last Thing in the Box](#), inspiration for choices and hope.

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# Preview

A distant future. Most of the earth and all life on it has been replaced by the City. Robots build still higher skyscrapers with metallic shines, despite no one there to live in them. A lonely figure wanders between the gigantic, hollow buildings. Past endless bridges, amidst thousands of electrical lights. She has been searching for another human being in aeons, or just some kind of hope for the future. Some day she will find what she seeks, but is it actually what she had hoped it would be?

“The Endless, Empty City” is an atmospheric narration/describing game about loneliness and the unfamiliar twosomeness that replaces it. About a small human in a grandiose and terrible city. The game has no dialogue or inner monologue from the characters. The player’s solely describe the City and the characters and imply their inner workings and feelings through their physical behaviours. “Show, don’t tell” in roleplaying form. Players play abstract concepts and feelings such as Loneliness, Hope and Decay.

The game has a simple plot based on consecutive scenes, but the focus is on making the City and the characters come to life and creating and enjoying the mood of the game.

**Duration:** Just under two hours

**No. of players:** Three, plus a GM that is also a player

**Tags:** Science fiction, loneliness, post-apocalyptic, atmospheric, describing, narrating, no dialogue, subtle, structured freeform

**Player type:** For players that like atmosphere and describing. You are up for the challenge of telling a story without dialogue and playing with forms of narration

**GM type:** Game facilitator, that is, you have to explain the structure and warm-up. After that, you play on completely equal ground with the players

**Languages:** Can be played in Danish and English. Game master text only available in Danish

**About the designer:** Mads is often alone, rarely lonely. He almost prefer narrating, describing and storytelling to classical “talking” roleplaying



# Overview

Welcome to the Endless, Empty City and thanks for your interest in the scenario! If you have questions, feedback, good or bad, you can reach me at [vegedus@gmail.com](mailto:vegedus@gmail.com). I'd love to hear from you.

The Endless, Empty City is a mostly quiet science fiction scenario about grand aesthetics and subtle feelings. About the joy of describing and narrating.

The story is about a distant future, where a sole person is wandering through a grand, desolate city. She has travelled very, very far in her search for another human. A big chunk of the scenario is focused just on introducing the city and following this journey. Finally, she meets another person and they start travelling together. Being two perhaps is not all she thought it would be. Soon he is endangered by a third, destructive being, symbolic of the City's resistance to change. She has to decide whether to risk her own life for his and the game can end with death, loneliness or hope.

The game has no monologues or dialogue inside the fiction (the players may talk). We never hear the characters talk or think aloud. The characters' inner lives are still important, but we only see it through their physical reactions and actions. Purely physical, sensual descriptions. "Show, don't tell" in roleplaying form. The players do not play real people or individual directly, but rather concepts or emotions. Loneliness, Decay, Hope and Greatness. They directly represent the scenario's most important themes and aesthetics. They act primarily as an inspiration and perspective to the players' descriptions. The main characters of the story are shared between all players. Everyone collaborates on deciding what they do and what happens around them.

The game is structured around scenes. Together, they make up a chronological plot, but it is meant to have room for interpretation. The scenes act just as much as inspiration for descriptions and narrations. Every scene has two roles indicated, both of which are in focus for the scene and one who starts it.

As a gamemaster you are a co-playing facilitator. You are in charge of introducing the game's setting, structure and rules, as well as running a couple of warm-up exercises. Once you have actually begun playing, you are a player on equal terms with the rest of them, getting a character for you to play. During the game you should perhaps keep an eye on the time and encourage nervous players, but otherwise just play.

# Obstructions & Style

The central, creative obstruction in the scenario is that the players may never talk as their characters. That is, you never play out dialogue or (inner) monologues. The character can talk, and maybe they do, but we never hear what they say. This can both be interpreted as them not being able to properly communicate with each other, or that they only talk in the time between scenes. We cannot hear their thoughts either. I have had players say phrases in latin or read text aloud, written on the walls of the city. These kind of creative ways of bending the rule are perfectly fine.

Further, as much as possible, one should avoid talking directly about what the characters are feeling inside. You should only describe based on the five senses, felt on the character's behalf or as if in the room with them, but no more than that. Note the difference between inner feelings and the "feeling" of touch, the latter can be used. Describing heat, cold and a materials texture is only good. Directly saying "she is afraid", is not. Though, there are some gray areas in between.

One trick you can use if a player is running out of words, or have trouble describing physically, is asking questions. Ask about tangible, sensual details like "how does the room smell?", "What is her hands doing?", "How does the building look?". Everyone at the table can ask each other in this manner. Further, give people time for contemplation and silence. It only helps the atmosphere of the game with a bit of silence.

The idea is to focus on what the characters actually do, physically, in the small and big details, instead of what they say and think. We are definitely interested in what they feel and think, but we only imply it via, for instance, descriptions of shaking hands, tears or the sound of a beating heart.

My favourite example of this approach is the movie Drive: A lot of the scenes in it are long and meditative, where little happens and nobody says much. Instead, it is up to the audience to imagine and empathize with the main characters' state of mind. It is a similar thing I am going for in this scenario. Another example is the [first scene in the movie Up](#).

# Structure & Effects

The scenario consist of warmup and some scenes. All the players receives all the scenes together with their role and should read the first scene when they read their role. The players are welcome to read ahead, if they have the time.

Example of a scene:

## **Scene 2: Life Hope (& Greatness)**

*She wanders through the City. Past builders and other machines. Between endless metal walls, through unbearable cold and heat. Alone. She survives.*

Describes the endless landscapes she is passing through and what she spends her time on along the way. What does she eat? Where does she sleep? How does she spend her downtime? Is she only human or something more?

Every scene have a number, a title, the name of two of the roles, a piece of fiction and a direct instruction to the players. The scenes are played in the order they are presented and are chronological. It is however possible that a long time can pass between them.

The names of the roles (Hope and Greatness in the example) have two functions. The first name, which is not in a parentheses, sets the scene. Establishes where we are, how it looks and what the characters do, for instance. Say as much as you like.

The names also shows which themes are in focus. A scene with Loneliness and Hope is a lonely and hopeful scene. All the players are still in all scenes. In the example above, Despair's player is very welcome to participate & describe a lot, but should avoid destroying all hope.

The paragraph after the fiction describes what the players can do in the scene. Often this is what they should describe and focus on, but it is only a suggestion. Not all the questions have to be answered and you are welcome to answer more than the written. I have on purpose included a lot of questions, maybes and other uncertainties to show the players that they are allowed to decide.

A scene ends when two players have said their "cutting sentence". Every sentence including the role's own name is a cutting sentence. E.g if Loneliness says "Loneliness penetrates the hearts", it is a cutting sentence. You can still participate in a scene after saying your cutting sentence. If it is said by mistake you are allowed to continue.

With a bit of creativity, you can create cutting sentences that fit into the scene and thereby end it without breaking the fiction. Though it is more important that you cut the scenes at the right time than creating the perfect cutting sentence. The examples on the roles can be used for that. Sometimes the sentences fit so well in the fiction that they can be missed, if that is a problem you can clap to indicate it.

The intention is some form of consensus cutting. The others can play on after one sentence is said, but in general you should try to end the scene shortly after that. In one of the playtests the players always said the second sentence just after the first, which can give a nice poetic effect. It is however important not to feel that you have to end the scene after the first sentence.

The cutting sentence are an exception to the guideline that say that you are not allowed to directly talk about the characters feelings. Especially relevant for Hope and Loneliness, they are allowed to talk about what the character is or is not feeling in a cutting sentence.

Some scenes include important choices. As a consequence of what happens in a scene you either continue on to the next scene or to a specific ending. The ending scenes are all marked as "Ending" and the choice scenes describe what should happen in the story to get a specific ending. It is not something you discuss out of character. You decide it in-game, feel your way towards it. Often the cutting of the scene will make the choice. If the character have to do something specific in the scene to get to the next scene, they have to do it before the scene is cut.

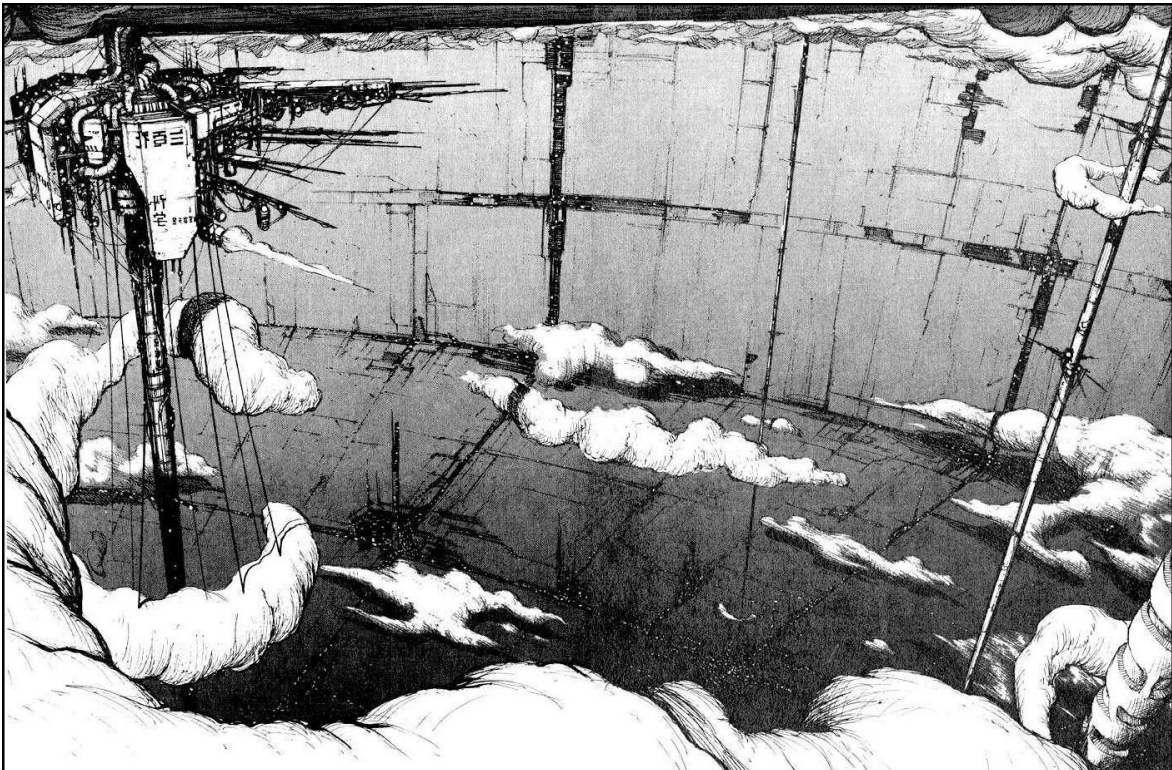
The structure should allow you to create a good flow. Try to minimise the out-of-character talk when starting and between scenes. Though one should still feel free to ask questions if confused. I recommend that you read each scene in silence and then wait for the designated role to collect their thoughts and set it. Once everyone understands the structure you should be able to go from scene to scene without much meta talk in between. After the choice scenes it might be necessary to make sure that everyone agrees which scene is the next.

# Pacing

The scenario is a short game, about two hours, consisting of 10 scenes and a fair bit of introduction and warm-up. You should give yourself time to think and feel the mood, rather than constantly talking. Silence is a powerful tool for building atmosphere. The game only benefits from a bit of silence and a slow style of playing. Weigh your words and take pauses when speaking.

If you want to finish the game within two-hours for a Con module, you still have to cut the scenes fairly tight. There is definitely such a thing as playing too slow as well. You should all work to cut scenes when you lose inspiration or get bored. If a scene is awkward or flat, aim to cut it as fast as possible. Not all the details of the plot has to be played out either. As the game master, you should pay a little extra attention to the time and the pace and say your cutting sentences early if the game is dragging.

The game has some early endings, one barely halfway through. You can use these to end the game early if you are running out of time or it just fits with the pace and you are sated.





# Casting & Character Info

Usually, you should let the players decide for themselves what roles they get. Read aloud the name of the role and the keywords under it, perhaps show the character sheet and the images. Supplement with the info below and then let the players choose. The role is very much characterised by its name, so one can choose from that. The players are not entirely restricted to the tone of their own role either. However, if you know the players preferences and strengths well, you can choose to cast and pick the roles for them. And don't forget to pick one for yourself!

**Loneliness** is the game's most important feeling and central theme. It is also the closest to an immersive role in an otherwise narration-focused game. Therefore, it is good for the experienced or immersive player. It does not, however, have to go to the most talkative player. It can be played subtle.

**Hope** is quite driving for the plot of the game. Therefore suited for a player that is interested in driving the scenes forward and concrete actions. Is also appropriate for a somewhat reserved, so the game is more downbeat than hopeful.

**Greatness** is a bit distanced and ruthless towards the characters and is focused on describing places, technology and the City. A good role for a player that like the science fiction them and wants to create that kind of stuff. Perhaps good for a younger, less experienced player. Or someone that's okay on focusing on place rather than people. A bit GM like in that way.

**Decay** is probably the "darkest" role, though they are all written with positive and negative sides. Decay most represents the antagonist of the game. Both literally in the plot and in general in situation and tone. It does share some of this duty with Greatness though. Great for a player that likes to dwell in an atmosphere of death and rot and sinking, depressing feelings. And/or a player that can play in an aggressive, antagonistic manner.

# Warm Up

## Build the City

Together, you are going to build up the setting of the game and make it your own. First, you talk a bit about some “canon” details about the city and general traits. After, you continue building on it, defining, through questions and answers. You can also put some of the pictures from the scenario on the table for inspiration.

The following is given: (Read aloud or say in your own words)

The City is gigantic, much of the earth's mass covered or converted into its buildings. Enormous structure, frequently blocking out the sun. They are very empty, with high ceilings and far between walls. It is built and maintained by robots called Builders, that one often see around, always working. Organic life, especially human, is nearly extinct. It is a hard, barren place, with dangers and scarcity. The City is also beautiful. A technological wonder of chrome and humming, glowing machines.

The City is also diverse, these just being common traits.

After telling the players this, you ask the player on your left a question about the City. For instance, how the Builders look and how they do their work. They answer and asks a question of the next person and so on. Do this for two rounds around the table. This is often a fun part of the game, but you should also move on. Save some details for being made up during the game.

## Feelings from Outside

An exercise in not directly talking about feelings, but only suggesting them.

You take turns around the table again. The person to your left starts by mentioning a feeling. Then you describe a situation where our protagonist, “she”, experiences that feeling during her endless wandering through the City. Using only physical, sensual descriptions. For instance, you can use the situation, the state of the surrounding area, her actions, sound details and small movements of hands and eyes to evoke the mood of the feeling.

For instance, to describe tiredness:

“She walks with slow, dragging steps over a long bridge. No end in sight. She stares into the ground, eyes blank and lifeless. Her jaw hangs loose, a slow wheeze blowing from her mouth. The air is hot and heavy on her skin.”

Do give an example beforehand to the players. The description does not have to be long or detailed, as the player themselves, feels they have conveyed the feeling.

After the first round, remind the players to that they can use all five senses. And not to forget the less obvious, like taste, touch and smell. A trick one can use is to use metaphors and association to indicate the feeling with. The smell of flowers for love. The touch of a fresh, cold wind for hope, or a bitter taste in the mouth for despair, and so on. Do two rounds around the table of this exercise.

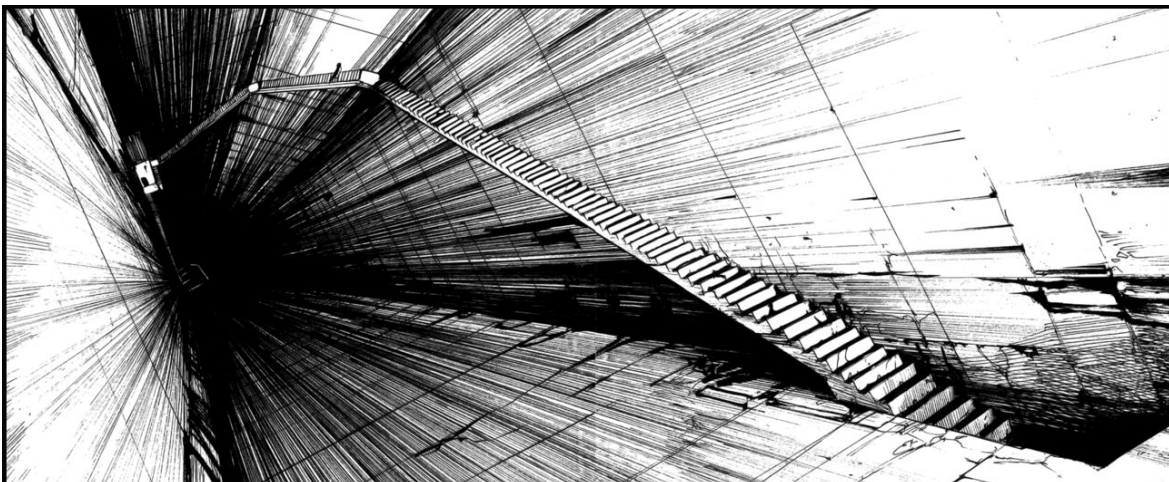
This exercise can be quite hard, as is the obstruction you are training people in. Do smile and be encouraging. The players should just try their best, it is okay to accidentally directly mention the feeling.

After this exercise, you start on the actual scenario from the first scene. This is also somewhat a warm up scene. It is a bit more structured than the rest: Everyone gets an opportunity for talking and using a cutting sentence. Uniquely for this scene, everyone has to say a cutting sentence to pass the word.

The next page about starting the game is meant as a reference for use during the game. It is a suggestion for how to structure briefing the players about the game and an overview of what you have to say.

If you have not already, you should read the roles and scenes. Only the first scene is unique for different roles, the rest are duplicates for the sake of easy printing.

Have fun playing!



# Player Briefing

**Before starting:** Find a relative small table to play by, so everyone is within armsreach. Seat yourself “among” the players, rather than at the end of the table. Spread out roles and pictures on the table so people can see them.

**Introduction:** Read the preview and/or explain something like the following:

- The Endless, Empty City is a science fiction narration-based scenario. It is about a person that have long wandered wandered a desolate, gigantic city, searching for any other human.
- The theme is loneliness. Especially the theme of being a small person in a big, empty, terrible and beautiful place. And whether being two is better or can be just as lonely.
- Obstruction 1: No dialogue or monologues. We never hear the characters talk.
- Obstruction 2: “Show, don’t tell”. We only imply feelings, with what you could see, touch, hear, smell, taste, etc. This is a hard limit, don’t sweat it if you fail.
- The playstyle is generally atmospheric and sensual, even poetic, descriptions of the City, the characters and their actions. Go all out with details and creativity.

**Build the City:** Explain: The City, gigantic, has replaced much of the earths mass. “Builder” robots are seen creating new structures. Technologically advanced, shining, metallic. Nearly empty of organic life, especially human. Hard and dangerous. Beautiful and diverse. Then ask questions about the City and answer. Two rounds.

**Feelings from Outside:** One says a feeling (or state of mind) and the next describes it as “She” experiences it, during her journey. Only using the five senses. Remind players of touch, smell and taste after one round. Smile and encourage. Two rounds.

**Explain form:**

- There are 10 scenes, comprised of small text snippets everyone reads. A little plot and inspiration for descriptions. There are a few choices, decided in-game.
- The player roles are abstract concepts and feelings, and are mostly a loose, non-binding inspiration. Everyone can control the actual, human characters.
- Every scene have one role name that sets the scene, and another that is important for the mood of the scene. Those roles are in focus, but everyone plays in all scenes, as long as they do not divert the mood.
- Af scene ends when two players have said a “cutting sentence”, which is a sentence including the roles name. May break the “no feelings” rule.

**Roles:** Let the players choose or pick Loneliness for the experienced/immersive, Hope for the plot driving, Greatness for the science fiction lover, Decay for the wicked.

**Start:** Take a quick break, answer questions and go to scene 1.

# Loneliness

## Isolation - Emptiness - Self Dependency

You are loneliness, the feeling inside and the physical state in the world outside. The emptiness of the big halls with nothing to fill them. The silence between the walls, lack of voices or smell from people. The longing for that which once was. You are seclusion, to be different, to not fit in others. You are the crushing, horrible loneliness. The desperation of having no one to talk to, to touch or hold, no one that can help.

However, you are also the good aspects of being alone. To be yourself, to allow yourself to be egoistic. Freedom from others, self-reliance. You are the strength, the ability and will to get by on one's own. That might still fail. You are the status quo in the City, for better or worse.

You represent loneliness in Her, Him and the City. You can describe, control and narrate about all three as much as you like. She is especially lonely and self-dependent. You can choose to focus on that.

In general, your role is meant as an inspiration and an anchor, not a straightjacket or a monopoly. You may narrate beyond the theme of your own role, and let the other players do so for yours as well. Play as you want.

**She** is lonely, headstrong, competent, maybe selfish. She seeks another human, hoping for a better life.

**He** is weak, restless, determined, hopeful, maybe lonely. He seeks something that can change the City, to save it from itself.

**The City** is grand, beautiful, empty and terrible. Made of incomprehensible technology and wonders. It seeks to stay as it is, forever growing without purpose.

Examples of cutting sentences:

**"Loneliness fills the heart",**

**"The Loneliness retreats for a moment"**





# Scenes

## **Scene 1: The City Greatness (Starts the scene)**

*The City. She has wandered through it longer than she can remember. Never found an end. Never found another.*

Zoom slowly in on the City, by describing in turn.

Greatness first describes the City as seen far away.

Hope describes a specific structure.

Decay describes inside the structure.

Loneliness describes her and her immediate surroundings.

### **Loneliness:**

Find her, resting or wandering. Describe her and her surroundings. Sounds and smells as she experiences them. Imply a bit about her personality and mood. And emphasize how alone she is.

End the scene by saying a cutting sentence, before all has been said. For you, a cutting sentence is any sentence with the word "Loneliness" in it.

## **Scene 2: Life Hope (& Greatness)**

*She wanders through the City. Past builders and other machines. Between endless metal walls, through unbearable cold and heat. Alone. She survives.*

Describes the endless landscapes she is passing through and what she spends her time on along the way. What does she eat? Where does she sleep? How does she spend her downtime? Is she only human or something more?

When any two people have said a cutting sentence, the scene is over. This goes for every scene hereafter too.

## **Scene 3: Remains**

### **Decay (& Loneliness)**

*She finds a lead. A place where one could have lived, where someone did. No more.*

Describe a place that have once been inhabited. Perhaps a remnant of the old world. Describe what has been left behind. Imply their likely horrid fate. See her leave and continue wandering.

## **Scene 4: Breakdown**

### **Loneliness (& Decay)**

*A place where silence is the loudest, she falls. Her strength fails, physically and mentally. The wandering stops. For a moment.*

Describe as first her physique fails her, perhaps a bit of danger. Then show how loneliness and despair overwhelms her. Cut after she decides to go forward.

Or end the game early with an epilogue here, if she cannot or will not.

## **Scene 5: Meeting**

### **Hope (& Loneliness)**

*On a rare, grass filled plane, she find what she has sought for so long. A human. They have no words, have forgotten how to. He is sickly, perhaps wounded and starved. But he is there.*

Describe their meeting. Describe him. Describe her. Awkward silence and interactions. Imply their confused feelings, with at least some joy. After they have gotten used to each other, imply his restlessness and see the two journey on together.

## **Scene 6: The Hunter Wakes**

### **Decay (& Greatness)**

*Something horrid wakes, in the hidden darkness of the City. Perhaps an offspring of it. It senses a threat. Senses hope. Hungers for its end.*

Describe the literal and metaphorical dark. Imply only its form; contours and shadows. Imply its nature and motivation. Describe how it leaves the darkness and hunts for them.

## **Scene 7: Sprout**

### **Loneliness (& Hope)**

*They wander together. He seeks, she follow. He finds it in massive archives, amidst incomprehensible technology. The trace of his goal. A distant hope, gotten closer. The way forward is obvious, at least for him.*

Describe the place in its splendor. Describe something important he finds now and imply what it could lead to. Imply whether she believes in this hope and in him.

## **Scene 8: Sacrifice**

### **Greatness (& Hope/Loneliness)**

*It tracks them down on a bridge over a black deep. It takes him with pure force, dragging him into the darkness. Does she follow? Does she try to save him?*

Reveal its full form and how it takes him. Does she follow immediately or does she hesitate? If she does not follow at all, resigns herself to loneliness, go to Ending A, next page. Otherwise, go to scene 9.

## **Scene 9: Purgatory**

### **Greatness (& Decay/Hope)**

*She chases it, through burning tunnels, over paths as they collapse. Death follows her every step. She catches up to them high, high above it all.*

Describe her chase through dangerous terrain in a fast tempo. Let generally Loneliness steer her, Decay & Greatness present obstacles and Hope help. Describe the confrontation with It. How she kills or talks with it. How she saves him or die trying.

Find out what she sacrifices along the way. What part of herself is lost, physical or otherwise.

If she dies, go to Ending B. Ending A if only he dies. Ending C if they both make it through.

## **Ending A: Alone**

### **Loneliness (& Greatness)**

*He is gone, dead or worse. Her wandering continues, but perhaps without purpose. Only loneliness remains.*

Find out what she does now. Imply her change, if any. Go back through the places you have been. Their grand emptiness. Then zoom out slowly, away, like the first scene. Until you can see all of the City again.

The end.

## **Ending B: Death**

### **Decay (& Greatness)**

*She put her life at risk - and fails. Dies for nothing. The City is fully empty, hollow, at last. Perhaps it is for the best?*

End both their fates, if you have not done so already. Go back through the places you have been. Describe the City in its unchanging emptiness, or, wallow in death and describe how it after millennia finally starts to fall apart, to end. Then zoom out slowly, away, like the first scene. Until you can see all of the City again.

The end.

## **Ending C: Hope's Reward**

### **Hope (& Greatness)**

*They keep their lives. They continue on his quest and he finally finds what he has sought for so long. Was it what he had hoped it would be? Can the City be saved? Can they?*

Describe what they find at the end of the road. Describe the two of them, imply their feelings. Find out, or just imply, what they do now. Whether they wander on together, split up or something completely different. See the City and what hope does to it, if anything. Then zoom out slowly, away, like the first scene. Until you can see all of the City again.

The end.

# Hope

## Ambition - Restlessness - Illusions

You are hope, the feeling inside and the reality that the City could perhaps one day become. The dream of what could be. Improvement and potential. Every step on the way that gets easier with practice. You are the way forward, water, food and a place to sleep, anything that allows for a tomorrow. Light in the darkness, literally, hideouts and shelter. You are the assurance that there must be something better out there. Her tireless search for another human. His goal to save the City, to correct past mistakes.

You are also the negative aspects of Hope. You are what is wrong and horrible about what is now, the fear of status quo. Dissatisfaction with life as it is, unable to settle down. You are infatuated by the future and have forgotten the now. People sacrifice themselves for dreams in your name. You can be false hope, an illusion.

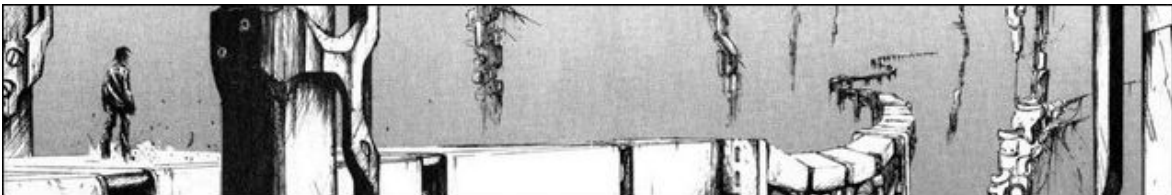
You represent Hope in Her, Him and the City. You can describe, control and narrate about all three as much as you like. However, do note what the two humans seek, their hope. You can choose to focus on that

In general, your role is meant as an inspiration and an anchor, not a straightjacket or a monopoly. You may narrate beyond the theme of your own role, and let the other players do so for yours as well. Play as you want.

**She** is lonely, headstrong, competent, maybe selfish. She seeks another human, hoping for a better life.

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Examples of cutting sentences:

**“Perhaps there is Hope yet” “The light of Hope is fading”**



# Scenes

## **Scene 1: The City Greatness (Starts the scene)**

*The City. A technological marvel. A utopian dream. Long ago.*

Zoom slowly in on the City, by describing in turn.

Greatness first describes the City as seen far away.

Hope describes a specific structure.

Decay describes inside the structure.

Loneliness describes her and her immediate surroundings.

### **Hope:**

Describe a specific structure or building as seen from the outside. Describe lights and smells, potential. Imply the life and hope that could be inside.

Pass the spotlight to Decay by saying a cutting sentence, which for you is a sentence with the word "Hope" in it.

## **Scene 2: Life Hope (& Greatness)**

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## **Scene 3: Remains**

### **Decay (& Loneliness)**

*She finds a lead. A place where one could have lived, where someone did. No more.*

Describe a place that have once been inhabited. Perhaps a remnant of the old world. Describe what has been left behind. Imply their likely horrid fate. See her leave and continue wandering.

## **Scene 4: Breakdown**

### **Loneliness (& Decay)**

*A place where silence is the loudest, she falls. Her strength fails, physically and mentally. The wandering stops. For a moment.*

Describe as first her physique fails her, perhaps a bit of danger. Then show how loneliness and despair overwhelms her. Cut after she decides to go forward.

Or end the game early with an epilogue here, if she cannot or will not.

## **Scene 5: Meeting**

### **Hope (& Loneliness)**

*On a rare, grass filled plane, she find what she has sought for so long. A human. They have no words, have forgotten how to. He is sickly, perhaps wounded and starved. But he is there.*

Describe their meeting. Describe him. Describe her. Awkward silence and interactions. Imply their confused feelings, with at least some joy. After they have gotten used to each other, imply his restlessness and see the two journey on together.

## **Scene 6: The Hunter Wakes**

### **Decay (& Greatness)**

*Something horrid wakes, hidden darkness of the City. Perhaps an offspring of it. It senses a threat. Senses hope. Hungers for its end.*

Describe the literal and metaphorical dark. Imply only its form; contours and shadows. Imply its nature and motivation. Describe how it leaves the darkness and hunts for them.

## **Scene 7: Sprout**

### **Loneliness (& Hope)**

*They wander together. He seeks, she follow. He finds it in massive archives, amidst incomprehensible technology. The trace of his goal. A distant hope, gotten closer. The way forward is obvious, at least for him.*

Describe the place in its splendor. Describe something important he finds now and imply what it could lead to. Imply whether she believes in this hope and in him.

## **Scene 8: Sacrifice**

### **Greatness (& Hope/Loneliness)**

*It tracks them down on a bridge over a black deep. It takes him with pure force, dragging him into the darkness. Does she follow? Does she try to save him?*

Reveal its full form and how it takes him. Does she follow immediately or does she hesitate? If she does not follow at all, resigns herself to loneliness, go to Ending A, next page. Otherwise, go to scene 9.

## **Scene 9: Purgatory**

### **Greatness (& Decay/Hope)**

*She chases it, through burning tunnels, over paths as they collapse. Death follows her every step. She catches up to them high, high above it all.*

Describe her chase through dangerous terrain in a fast tempo. Let generally Loneliness steer her, Decay & Greatness present obstacles and Hope help. Describe the confrontation with It. How she kills or talks with it. How she saves him or die trying.

Find out what she sacrifices along the way. What part of herself is lost, physical or otherwise.

If she dies, go to Ending B. Ending A if only he dies. Ending C if they both make it through.

## **Ending A: Alone**

### **Loneliness (& Greatness)**

*He is gone, dead or worse. Her wandering continues, but perhaps without purpose. Only loneliness remains.*

Find out what she does now. Imply her change, if any. Go back through the places you have been. Their grand emptiness. Then zoom out slowly, away, like the first scene. Until you can see all of the City again.

The end.

## **Ending B: Death**

### **Decay (& Greatness)**

*She put her life at risk - and fails. Dies for nothing. The City is fully empty, hollow, at last. Perhaps it is for the best?*

End both their fates, if you have not done so already. Go back through the places you have been. Describe the City in its unchanging emptiness, or, wallow in death and describe how it after millennia finally starts to fall apart, to end. Then zoom out slowly, away, like the first scene. Until you can see all of the City again.

The end.

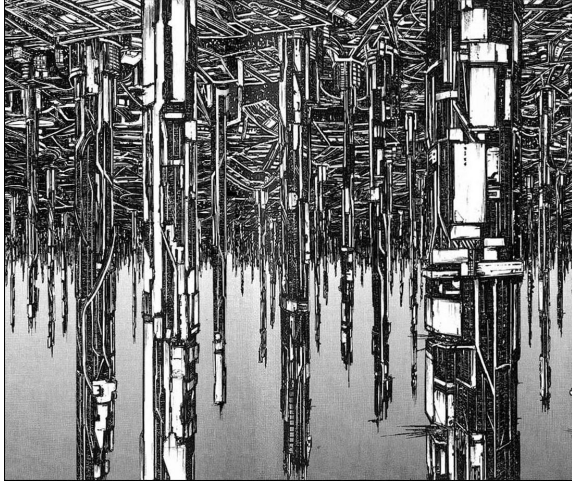
## **Ending C: Hope's Reward**

### **Hope (& Greatness)**

*They keep their lives. They continue on his quest and he finally finds what he has sought for so long. Was it what he had hoped it would be? Can the City be saved? Can they?*

Describe what they find at the end of the road. Describe the two of them, imply their feelings. Find out, or just imply, what they do now. Whether they wander on together, split up or something completely different. See the City and what hope does to it, if anything. Then zoom out slowly, away, like the first scene. Until you can see all of the City again.

The end.



# Greatness

## Beauty - Technology - Indifference

You are greatness, both actual, literal, bigness and metaphorically. You are massive and glorious landscapes of metal, stone and earth. Thousands of beautiful, shimmering lamps and lights in the night. You are the builders, creating more builders and something much,

much bigger than themselves. The inorganic, unfeeling 'life' and movement in the City. Technology beyond human comprehension. Machines as big as the skyscrapers that buzz with the energy of stars. You represent the beauty and grandeur in humans as well. Their form, grace and will. Their growth and improvement.

You are also the negative aspects of greatness. Massive emptiness between the massive walls. The indifference towards the individual and their feeling. Insisting to grow, improve at all cost. You are the tragedy that have occurred and it's terrible scale. The remnant of billions dead, the cost of greatness.

You represent Greatness in Her, Him and the City. You can describe, control and narrate about all three as much as you like. The City is most grand and glorious though, so you can choose to focus on that.

In general, your role is meant as an inspiration and an anchor, not a straightjacket or a monopoly. You may narrate beyond the theme of your own role, and let the other players do so for yours as well. Play as you want.

**She** is lonely, headstrong, competent, maybe selfish. She seeks another human, hoping for a better life.

**He** is weak, restless, determined, hopeful, maybe lonely. He seeks something that can change the City, to save it from itself.

**The City** is grand, beautiful, empty and terrible. Made of incomprehensible technology and wonders. It seeks to stay as it is, forever growing without purpose.

Examples of cutting sentences:

**"The city's Greatness has no end" "The Greatness of life is gone"**



# Scenes

## **Scene 1: The City** **Greatness (Starts the scene)**

*The City. Bigger than the earth was. A gigantic, metallic growth floating in space. Grand like nothing else.*

Zoom slowly in on the City, through describing in turn.

Greatness first describes the City as seen far away.

Hope describes a specific structure.

Decay describes inside the structure.

Loneliness describes her and her immediate surroundings.

### **Greatness:**

Describe the full size and magnificence of the City. Contours of buildings as big as continents. Their general architecture and form. Moving parts and technology.

Pass the spotlight to Hope by saying a cutting sentence, which for you is a sentence with the word "Greatness" in it.

## **Scene 2: Life** **Hope (& Greatness)**

*She wanders through the City. Past builders and other machines. Between endless metal walls, through unbearable cold and heat. Alone. She survives.*

Describes the endless landscapes she is passing through and what she spends her time on along the way. What does she eat? Where does she sleep? How does she spend her downtime? Is she only human or something more?

When any two people have said a cutting sentence, the scene is over. This goes for every scene hereafter too.

## **Scene 3: Remains**

### **Decay (& Loneliness)**

*She finds a lead. A place where one could have lived, where someone did. No more.*

Describe a place that have once been inhabited. Perhaps a remnant of the old world. Describe what has been left behind. Imply their likely horrid fate. See her leave and continue wandering.

## **Scene 4: Breakdown**

### **Loneliness (& Decay)**

*A place where silence is the loudest, she falls. Her strength fails, physically and mentally. The wandering stops. For a moment.*

Describe as first her physique fails her, perhaps a bit of danger. Then show how loneliness and despair overwhelms her. Cut after she decides to go forward.

Or end the game early with an epilogue here, if she cannot or will not.

## **Scene 5: Meeting**

### **Hope (& Loneliness)**

*On a rare, grass filled plane, she find what she has sought for so long. A human. They have no words, have forgotten how to. He is sickly, perhaps wounded and starved. But he is there.*

Describe their meeting. Describe him. Describe her. Awkward silence and interactions. Imply their confused feelings, with at least some joy. After they have gotten used to each other, imply his restlessness and see the two journey on together.

## **Scene 6: The Hunter Wakes**

### **Decay (& Greatness)**

*Something horrid wakes, hidden darkness of the City. Perhaps an offspring of it. It senses a threat. Senses hope. Hungers for its end.*

Describe the literal and metaphorical dark. Imply only its form; contours and shadows. Imply its nature and motivation. Describe how it leaves the darkness and hunts for them.

## **Scene 7: Sprout**

### **Loneliness (& Hope)**

*They wander together. He seeks, she follow. He finds it in massive archives, amidst incomprehensible technology. The trace of his goal. A distant hope, gotten closer. The way forward is obvious, at least for him.*

Describe the place in its splendor. Describe something important he finds now and imply what it could lead to. Imply whether she believes in this hope and in him.

## **Scene 8: Sacrifice**

### **Greatness (& Hope/Loneliness)**

*It tracks them down on a bridge over a black deep. It takes him with pure force, dragging him into the darkness. Does she follow? Does she try to save him?*

Reveal its full form and how it takes him. Does she follow immediately or does she hesitate? If she does not follow at all, resigns herself to loneliness, go to Ending A, next page. Otherwise, go to scene 9.

## **Scene 9: Purgatory**

### **Greatness (& Decay/Hope)**

*She chases it, through burning tunnels, over paths as they collapse. Death follows her every step. She catches up to them high, high above it all.*

Describe her chase through dangerous terrain in a fast tempo. Let generally Loneliness steer her, Decay & Greatness present obstacles and Hope help. Describe the confrontation with It. How she kills or talks with it. How she saves him or die trying.

Find out what she sacrifices along the way. What part of herself is lost, physical or otherwise.

If she dies, go to Ending B. Ending A if only he dies. Ending C if they both make it through.

## **Ending A: Alone**

### **Loneliness (& Greatness)**

*He is gone, dead or worse. Her wandering continues, but perhaps without purpose. Only loneliness remains.*

Find out what she does now. Imply her change, if any. Go back through the places you have been. Their grand emptiness. Then zoom out slowly, away, like the first scene. Until you can see all of the City again.

The end.

## **Ending B: Death**

### **Decay (& Greatness)**

*She put her life at risk - and fails. Dies for nothing. The City is fully empty, hollow, at last. Perhaps it is for the best?*

End both their fates, if you have not done so already. Go back through the places you have been. Describe the City in its unchanging emptiness, or, wallow in death and describe how it after millennia finally starts to fall apart, to end. Then zoom out slowly, away, like the first scene. Until you can see all of the City again.

The end.

## **Ending C: Hope's Reward**

### **Hope (& Greatness)**

*They keep their lives. They continue on his quest and he finally finds what he has sought for so long. Was it what he had hoped it would be? Can the City be saved? Can they?*

Describe what they find at the end of the road. Describe the two of them, imply their feelings. Find out, or just imply, what they do now. Whether they wander on together, split up or something completely different. See the City and what hope does to it, if anything. Then zoom out slowly, away, like the first scene. Until you can see all of the City again.

The end.

# Decay

## Death - Despair - Peace

You are decay, both physically and in the soul. Rust creeping along the surfaces of the city, the ugly and the rotten. Gigantic structures collapsing under their own weight and strain and the chaos that follows. The last remnants of humanity, fading, never to return. You are hopelessness, as the mind and body gives out. You are death, the inevitability of the end. Hunting all that lives, taking all regardless of strength or will.



You are also the positive aspects of decay. The peace and serenity of death. Oblivion's freedom from suffering. Maybe the temptation in that. You are the joyous destruction, that makes way for something new. The necessary opposite to creation. Maybe you will one day succeed in destroying the City and allow life to flourish again.

You represent decay in Her, Him and the City. You can describe, control and narrate about all three as much as you like. You are likely the most horrible of the roles, so you can choose to focus on providing opposition and gloom.

In general, your role is meant as an inspiration and an anchor, not a straightjacket or a monopoly. You may narrate beyond the theme of your own role, and let the other players do so for yours as well. Play as you want.

**She** is lonely, headstrong, competent, maybe selfish. She seeks another human, hoping for a better life.

**He** is weak, restless, determined, hopeful, maybe lonely. He seeks something that can change the City, to save it from itself.

**The City** is grand, beautiful, cold and terrible. Made of incomprehensible technology and wonders. It seeks to stay as it is, forever growing without purpose.

Examples of cutting sentences:

**"Everything Decays, everything dies"**      **"Perhaps this will not Decay"**

# Scenes

## **Scene 1: The City Greatness (Starts the scene)**

*The City. Gigantic and still growing. But also continually collapsing, devouring itself. Nothing can live or be created here.*

Zoom slowly in on the City, through describing in turn.

Greatness first describes the City as seen far away.

Hope describes a specific structure.

Decay describes inside the structure.

Loneliness describes her and her immediate surroundings.

### **Decay:**

Explore the building from inside. Destroy all hope. Describe emptiness, how nothing has lived here in aeons. Rot, abrasion and darkness.

Pass the spotlight to Loneliness by saying a cutting sentence, which for you is a sentence with the word "Decay" in it.

## **Scene 2: Life Hope (& Greatness)**

*She wanders through the City. Past builders and other machines. Between endless metal walls, through unbearable cold and heat. Alone. She survives.*

Describes the endless landscapes she is passing through and what she spends her time on along the way. What does she eat? Where does she sleep? How does she spend her downtime? Is she only human or something more?

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### **Scene 3: Remains**

#### **Decay (& Loneliness)**

*She finds a lead. A place where one could have lived, where someone did. No more.*

Describe a place that have once been inhabited. Perhaps a remnant of the old world. Describe what has been left behind. Imply their likely horrid fate. See her leave and continue wandering.

### **Scene 4: Breakdown**

#### **Loneliness (& Decay)**

*A place where silence is the loudest, she falls. Her strength fails, physically and mentally. The wandering stops. For a moment.*

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The end.

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## **Ending C: Hope's Reward**

### **Hope (& Greatness)**

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The end.