

**MEMOIRS
OF A
HITMAN**

by
JOHANNES DAA

Memoirs of a Hitman

Presentation



The old priest looks at me through the fog. I know he is not real. He died so long ago in a country that no longer exists. Chances are I will be joining him soon. The idea of me dying here is quite surreal. This godforsaken island filled with rocks, ice, and tall people with unpronounceable names do not really strike me as that kind of place. But hell, apparently even the best can be wrong from time to time. The faces of the people I have killed should be hunting me, but all I can think of is that old priest. And how much I fucking hate Iceland.

“Memoirs of a Hitman” is a story in three parts about a man’s development from an innocent young soldier into a merciless hitman – and about his attempt to reconnect with that youthful innocence. It is a tale of how a man lost sight of who he was in the midst of the horrors of war, only to rediscover himself in the rugged and beautiful nature of Iceland. In terms of mood, the game is close to movies like *The American* and *Munich*.

Players should expect a story-centered game where roles continuously shift hands, and with its emphasis on the story rather than immersion in the characters. That said there will be plenty of emotional scenes and tragic aspects to explore. Simple mechanics work to keep the game focused on the general theme.

Duration of play: 4-5 hours

For four players

Genre: Drama with tragic elements

Type of player: Players who want to tell stories and immerse themselves into the narrative.

Type of game master: Instructor/facilitator rather than co-player. You will be setting the scenes, and keeping the themes and the narrative in check.

Memoirs of a Hitman

Acknowledgement

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Jeppe Norsker inspired it all, though he doesn't know.

S carried me through it all, helping at every turn. I can never thank her enough.

All shortcomings are solely the responsibility of the author, because, sadly, he has no one else to blame.

About the author:

Johannes Daa thinks of himself as a rather unknown guy within the Danish role-playing community. He is in his late twenties, works too much, and doesn't get enough sleep. Just like everybody else. He has always been fascinated by what makes a man, and what happens to an individual who kills. Not surprisingly his favorite books are "Crime and Punishment" and "The Stranger." This is his first scenario.

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Memoirs of a Hitman

Introduction



Introduction

Dear reader, welcome to Memoirs of a Hitman. This scenario represents roughly one year of work and procrastination.

“Memoirs of a Hitman” (Moah) explores what happens when a human being turns into a killer. Through the war on the Balkans, years spent as a killer for hire, and a self-made purgatory on Iceland, the scenario follows an unnamed man. We meet him as a youth going to war with his beliefs and humanity intact, and see how they are slowly torn from him. We then follow him on his journey into the criminal underworld and the darkest corners of his own soul. We end up finding him on Iceland in a last desperate attempt to regain the self that he has lost.

The narrative of this scenario is rather straightforward. It contains three stories that play out chronologically. Each of the stories is a self-contained game that in theory could stand alone, but is not meant to do so. In each story, one or two players play the Hitman while the rest play all the supporting roles as well as serve as assistant game masters, offering description and other elements. Throughout the game the scenes become gradually more surreal in order to illustrate the Hitman’s loss of humanity as he travels into a world that is not shared by most of mankind.

A lot is left unsaid, both within the individual stories and between them. What happens between stories and scenes is unknown and of no importance for the actual play. It is for the individual players - as well as the game master - to decide for themselves what has happened.

Memoirs of a Hitman

Introduction

The three stories

The following is just a short resume of the three stories. They are fully described further on in the scenario text.

War is Hell

The Hitman, his brother, and their father join the war on the Balkans on the Serbian side. Here our protagonist is forced to face different aspects of the cruelty of war and slowly starts to lose his innocence.

Journey into Darkness

This story centres on the Hitman's journey deeper and deeper into a vast criminal network controlled by the enigmatic Mr. Short. Pushed further and further into a criminal parallel society The Hitman, living in New York post-911, slowly experiences reality and morality unraveling before his eyes, until he is faced with the monster he has become.

Reconciliation in the Cold

In the wild and beautiful landscape of Iceland the Hitman faces his last possibility of atonement. In the midst of the rugged countryside he tumbles into a battle until death with his memories and his former selves. He must take a final stand with everything at stake, in a place where rock, ice, and fog seems to be everywhere.

Theme and mood

This is a dark and tragic game. There won't be many bright spots, and those that occur will quickly be tainted with darkness. Killing is not fun. It is not something one can do without a cost. This is a game about losing who you are, and the things that made you human. I would rather have you discontinue the game than turn it into a comedy. Of course you may laugh. Of course you may have fun. I don't want you to sit around the table with sombre faces for four hours. At the end of the day, I just ask you to take it seriously. That is all.

The roles

The Hitman is the main protagonist throughout the game. The roles shift between players after each story (and one time in the middle of a story). When not playing the Hitman, players bring the setting to life through narrations, descriptions and supporting roles.

The scene structure

The game is structured very tightly. The game master sets each scene, cuts it when he deems it over, and then moves on to the next scene. It is not possible to alternate from the described scene structure, and players cannot offer their own scenes.

Memoirs of a Hitman

Running the game

Most of the information the players need is written into their characters, so you don't need to worry too much about coaching them during the game. Instead your main focus should be the story. When the actual game has started, you will have three main tasks that overlap partly. They are outlined below.

Background and theme

You are charged with keeping the theme in focus during play. Each short story has its own theme, and the stories are also tied together by a common theme. The common theme of the scenario is the loss of and return to innocence. Each of the three stories represents a station on that journey.

The themes of the short stories are as follows: 1) War and the loss of innocence; 2) Loosing yourself in a secret world; 3) Seeking atonement for past sins.

There is however a hidden subtext running underneath the entire story of MoaH. This biblical quote sums it up: "He who lives by the sword shall die by the sword."

The Hitman lives in a world without happy endings. While he may in the end retrieve his innocence, there is no salvation for him on this Earth. This is shown throughout the game through a simple mechanic – in the last scene of each short story lies the possibility of the death of the Hitman. It depends on what course of action the player playing the Hitman chooses in that scene. If the Hitman is killed in, say, the second short story, continue on with the third as if the death did not happen. This mechanic only symbolizes the danger of the Hitman's profession. There is no need to tell the players this before hand.

The character descriptions - and the game dynamics inherent in the characters - should in themselves support the theme, so you won't need to do much here. However, if the game starts to shift focus, it is up to you to bring it back on track. Try to do this by offering descriptions and setting the scenes in such a way that your intentions become apparent for the players. This can be done by e.g. emphasizing the darkness and signs of war in the setting (if the game has become too light-hearted), or by returning focus to the human relations if the Hitman's player has taken a too blase attitude and is acting too superficial.

The Hitman and his lack of name

The Hitman should at no point during the game receive a name or choose a name for himself. He is the Hitman, and cannot be called anything else!

Memoirs of a Hitman

Running the game

Bringing the narrative together

Experienced game masters can skip this sub-section – you already know this. Tension in the scenes is a central aspect of this game. I've built it into the characters themselves to create a dynamic where they push each other. However, this won't do it alone. Set the scenes sharp – establish a conflict from the beginning, so players can start the scene guns blazing. Cut scenes when they have reached their potential – let them burn out, don't let them fade away. Divide the spotlight between the players by prompting passive players, setting inner monologues, and cutting between players at the height of the tension in a scene. Tension disappears from a scene for three reasons: 1) There is no dynamic to generate it; 2) The scene runs longer than necessary; 3) One player is in the spotlight for too long, causing him or her to run out of steam. It's your job to make sure the two latter don't happen.

Cutting and setting scenes

The context is not outlined completely in the scene specific role descriptions, so you are to set the scenes in such a way that the players can easily slip into their roles and the scene. You will function as an instructor in this regard. Start with a descriptive instruction about where the scene takes place, who is there, and the general feel of it all. 'Sweet talk' the players into the setting. I've given some outline in the description of the specific scenes, but feel free by all accounts to improvise beyond this or to make up your own, guided by my suggestions. As long as you stay true to the theme and mood, all is well. In some scenes a specific event is to take place before it should be cut; in others it is completely up to you. However, remember that none of my guidelines are set in stone. If changing something or ending a scene a different way creates a better story, feel free to do this. The story should be your main concern. Just remember to go out with a bang.

Playing the Hitman

Each story contains a short section on casting of players. There is one predominant rule: no one can play the Hitman more than once during the game. That means that one player plays the Hitman in the first story, two players share the role in the second story, and the last player plays the Hitman in the third story. The Hitman should at no point during the game receive a name or choose a name for himself. He is the Hitman, and cannot be called anything else!

Memoirs of a Hitman

Running the game

The other roles

The three players not playing the Hitman handle all supporting characters and supporting functions in the short stories. They both function as normal players and as assistant game masters, offering their take on descriptions of settings, events, etc. Their main objective is to underline the theme of the narrative. This is done through a two step procedure.

First, they are each given an archetype or a role-concept they represent throughout the given story. The archetypes in the first short story (War is Hell) are Knowledge, Resistance, and Friendship. In the second story (Journey into Darkness) they are Death, Conscience, and Remorse. In the last story they are Fog, Ice, and Rock. All archetypes or role-concepts symbolize different aspects of that story's setting and theme.

Second, the players are given different characters and functions through which they channel the archetypes in the short story. The characters/functions vary between each scene.

What is the difference between a character and a function?

A character is a participant within the fiction – it can be either a person (e.g. the Hitman's father) or an object (e.g. a rifle). It interacts directly with the Hitman. Functions are used as a broad term for when the other players direct and/or affect the fiction from outside of it. E.g., they get to narrate the end of a scene or describe parts of it. In general, function is when the three other players enter what is normally the GM territory, and characters are when they are inside the player's territory. Movement between these two positions can vary within a scene, but this is thoroughly described for the players when relevant.

Memoirs of a Hitman

The three stories

War is Hell



Journey into Darkness



Reconciliation in the Cold



The three stories

This section serves both as a walkthrough of the three short stories in MoaH, and as the scene catalogue for when you are running the game.

A note on the form

Each scene description contains a section named “Running the scene” - you should feel absolutely free to ignore everything I’ve written in that section if you find it redundant or limiting – it’s your game from now on.

Memoirs of a Hitman

War is Hell



Memoirs of a Hitman

War is Hell

War is Hell

The first short story of MoaH centres on the Hitman's move from being a young and fairly innocent teenage boy to becoming a trained soldier and killer. I.e., focus is on how the Hitman lost his innocence.

Hence, the central theme is how war, and how the act of killing changes people. This will then be what is at stake in all four scenes – how the war changed the Hitman. Don't let the scenes run too long – cut when you feel they cannot contribute with more to the story.

The short story is set during the war in the Balkans in the 1990ies. We follow the Hitman from the time he leaves the small Serbian town in which he grew up and under his combat action during the war. The Hitman is Serbian – this means that his enemies will be either Croatian or Bosnian.

The structure of this short story is as follows: It consists of four scenes that play out chronologically. In each scene all four players are active – one of them plays the Hitman, the rest play supporting characters and supporting functions. The same player plays the Hitman in all four scenes of the short story.

Read the characters now.

A note on casting

Casting is rather important in this story, because it sets the bar for the rest of the scenario. Give the role of Resistance to the player who seems to have the best dramatic timing. This role creates much of the early tension in the game, and is central to the dynamic. Knowledge should be given to the oldest player or the player who seems to have the most natural authority. Give Friendship to the player who needs the most warm up. S/he is not completely benched because the role demands a fair share of participation, but s/he will have time to fall into trot with the others. The Hitman should be given to a player who would like to focus on immersion rather than storytelling.

List of the supporting characters belonging to each archetype



Mentor – the father, the rifle, the army comrade, the bullets



Resistance – the mother, the father, the mine, the radio



Friendship – the brother, the foxhole, the Croatian soldier, the priest

Memoirs of a Hitman

War is Hell

The scenes

Scene 1: The Outbreak

Twelve men in a lorry, some excited, some scared, some both. It's a cold night behind the canvas sides. The lorry passes through small towns, most of them empty. Only a few houses still have lights in their windows. Outside a small run down cottage stands a child's stroller. It is small, pink, and lonely. Inside the lorry the father is lecturing his sons.

What is going on:

The Hitman is sitting in the back of a lorry that is transporting him, his father, and his brother to the front. While the three men are feeling the thirst for battle and adventure, they are haunted by the spirit of their mother/wife, who narrates how she is being raped and killed back in their village – while the men are completely unaware of this. At some point in this scene, the father stresses that the boys must be completely quiet out near the front as the father always is when they go hunting. This is a foreshadowing of what happens in scene two. It is important that you keep the scene light in the beginning, and hide the horrors awaiting them at the front line. Then bring in the mother's ghost to plunge the scene into darkness.

Running the scene

Start the scene by describing the people sitting in the lorry. Then describe what they can see through the back of the lorry. Move focus back into the lorry where the father is lecturing his sons. Start the scene. Cut the scene when the mother has described her death.



Extra note

If some of the players start to offer their own description before you have started the scene – allow them. Then bring the scene back into the lorry. If the player who plays the mother has difficulties entering the scene, ask him or her specifically to tell what happened after the three men left for the war. You can start with placing the mother's ghost next to them on the lorry's bench if you want to.

Memoirs of a Hitman

War is Hell

Scene 2: The First Kill

The foxhole. An earthy, but dry floor, its sides promising safety from the enemy fire. The rifle feels cold, heavy, and exhilarating in your hands. But the darkness is near. Sounds can be heard through it. Out there somewhere the enemy is to be found.

What is going on:

The Hitman is lying in his foxhole keeping watch near the front, while his father is on a scouting mission behind enemy lines. This is a cut-scene. One half focuses on the Hitman, who keeps hearing strange noises out in the darkness and is incited by both the security of the foxhole and the promises of aggression and glory expressed by his rifle. The other half of the scene is concerned with the Hitman's father. The father narrates how he is returning from a scouting mission behind enemy lines and how he is unable to keep completely quiet in the dark. When you start the scene just tell that the father has been called away by the platoon leader and has left the Hitman alone in his foxhole guarding the front line.

Your main function during this scene should be to cut between the foxhole and the father's narrative at appropriate places, and keep a mood of dark suspense going. Don't be afraid to make descriptions yourself if you feel the scene would benefit from it.

Running the scene

Don't cut to the father before one of the two other players. The scene ends when the Hitman shoots out at the noises in the darkness. If he is reluctant to do so, keep pressuring him. Don't describe what happens to the father.



Memoirs of a Hitman

War is Hell



Scene 3: The Enemy

Upon the war-torn grounds stands a smouldering tank. The smell of cordite hangs heavily in the air, but the warm feel of the metal almost chases the smell away. Laughter and drunken yells can be heard from the three men sitting on the tank. Beside the tank lies an unseen mine.

What is going on:

Trapped without ammunition in no man's land, the Hitman and Sergeant Boleslaw is sitting on a burned out tank. A Croatian soldier (an enemy!), also without ammunition but with a case of vodka, happens upon them and ends up joining the "party." At the foot of the tank lies a mine that keeps reminding the soldiers that even though times seem merry now, there is still a war going on out there. Sergeant Boleslaw is scolding the Hitman for losing their ammunition. Try to keep it from turning into a fully fledged argument – the scolding is merely there to secure the scene starts with a degree of conflict. Emphasize the sergeant's deck of playing cards and the bottles of vodka if a more deep felt disagreement seems on the rise. The players should preferably create a rather cosy atmosphere that the mine can then disturb, reminding them that a war is still going on around them. The scene ends when either Sergeant Boleslaw or the Croatian soldier steps down from the tank. Whoever steps down gets blown up by the mine. Coerce one of the two to step down if the scene starts to lose intensity or purpose. You can do this by describing how they drop some playing cards, a bottle of vodka, a rifle, or something else.

Running the scene

The scene starts right after the Croatian soldier has joined them. Describe the surroundings and set up the small conflict between Hitman and Boleslaw, then let the players develop the scene and atmosphere.

Memoirs of a Hitman

War is Hell



Scene 4: The Death of a Priest

The old man's body lies a few feet behind the wrecked car. Apparently everybody else had left, but the priest had stayed behind at his church. Blood soaks through his purple robes. Bullets keep hitting the car body. The Hitman is pinned down. Behind him the small majestic building lies dark and silent. A single shot ricochets off the car, striking the church door. The ghost stands serenely beside the wreck.

What is going on:

By accident the Hitman has shot an old priest and thereby given his position away. The ghost of the priest tries to save both the Hitman's life and soul, while under heavy fire from the enemy. Meanwhile, the Hitman's unit captain is screaming at him through the radio, telling him that he needs to move his position forward and engage the enemy. Make one thing clear for the protagonist's player before the scene starts: When he either decides to stay put or to move, the scene will end.

Running the scene

Start the scene with a bullet whistling just past the Hitman's head as the priest starts to speak. The scene should be fast and loud. If the Hitman moves forward and engages the enemy as demanded by his unit captain, he is killed by the bullets. If he stays put, he hears his captain's position being overrun by the enemy, and the scene goes dark.

End of the short story

Memoirs of a Hitman

Journey into Darkness



Memoirs of a Hitman

Journey into Darkness



“War is Hell” introduced some unreal elements to the narrative, such as the ghost of the dead priest. In “Journey into Darkness” (JiD) we take a more surreal turn. The story is a tumble down a very deep and dark rabbit hole. The Hitman is in New York post-911, working as a contract killer for the enigmatic Mr. Short. The Hitman has been doing this for a while when the story starts, and JiD takes its beginning at the point where the Hitman slowly starts to lose it – and in the end loses himself entirely. In this story he will shoot children, try to rid himself of his humanity, and descend into a world of utter madness. In the end he will no longer recognize anyone – least of all himself. The story has four scenes.

There are four role-concepts in this story. The Hitman, Death, Conscience, and Remorse. Two players share the Hitman – this means that one player plays him in the first scenes, and the other in the last scenes. The shift happens in the middle of scene three. When they don’t play the Hitman, they play Conscience instead.

Casting

The player who in the first story played resistance should play Death. The player who played the Hitman in “War is Hell” should play Remorse. The two others play the Hitman and Conscience.

Memoirs of a Hitman

Journey into Darkness

Conscience relates to the Hitman's action during the story. This role-concept is charged with describing the surroundings and playing supporting roles, thereby choosing what elements of the setting is introduced to the Hitman. Hence, this concept creates the surroundings for the game, and is very much an assistant GM.

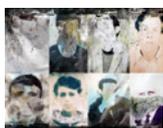
The player playing Death will for the most part play Mr. Short. He is the Hitman's employer and the one the Hitman can confide in. Whether Mr. Short actually is death, the devil, a figment of the Hitman's imagination, or simply just a man who tends to enter the fray when people are about to die, is irrelevant. But there should be an enigmatic air surrounding him. The Death-player also describes all deaths that happen in the story.

Remorse is in charge of history. S/he haunts the Hitman with memories of the past. In regard to game mechanics this role-concept focuses on the Hitman's internal life. This role-concept gives internal monologues, describe the Hitman's impressions of his surroundings, and keeps comparing what the Hitman experiences with what happened during the war.

The last role-concept is the Hitman. As mentioned he is shared by two players. One plays the Hitman the first 2½ scene, where he struggles with his conscience and slowly starts to lose his cool. When the players shift it is to represent how the Hitman tries to rid himself of his humanity, changes his nature, but ultimately ends up losing sense of who he is while the world unravels before his eyes.

Read the characters now.

List of the supporting characters



Conscience - the little girl,
the Hitman



Death - Mr. Short



Remorse – the brother, the
war, the priest

Memoirs of a Hitman

Journey into Darkness



The scenes

Scene 1: Kill the child too

The gaze moves across the rooftops of New York. Looking down on perpendicular streets. Ground zero stands out as an empty blemish in the middle of the shining, busy skyline of Manhattan. The gaze moves across East River, down over Queens. The buildings are lower here. Many cars on the streets. People on the sidewalks. A lonely figure lies on a rooftop looking at a playground through the scope of a rifle.

What is going on:

This is a two part cut scene. First part is set on a rooftop from where the Hitman surveys a mark. The mark is at a playground with his daughter. Conscience describes what the Hitman sees through his scope. The playground, the mark, and the daughter. The Hitman has to take all the witnesses (i.e. the daughter) out. The ghost of the Hitman's brother (Remorse) is lying beside him. They talk for a while.

Second part is a conversation with Mr. Short after the hit has been carried out. It takes place in Mr. Short's office. Mr. Short opens with: "It is not the same to kill a child, is it? So how do you feel?" Cut between the two scenes as you see fit. The scene ends when the Hitman takes the shot – make sure he knows that. Let Death describe how the mark and the daughter die when the Hitman takes the shot.

Running the scene

Introduce the city. Get the Hitman to describe how the rifle feels in his hands. How it feels to lie on the concrete rooftop. Prompt Conscience and Remorse when you want them in the scene. Cut to the other scene. Let Death describe Mr. Short and his office. Then let Mr. Short give his opening line. The ghost of the Hitman's brother sits next to the Hitman. Cut back and forth.

Memoirs of a Hitman

Journey into Darkness



Scene 2: You're going to a party, it's a dinner party

Every Serbian dish known to man stands on the table. Three people sit around it on straight-backed chairs, laughing and eating. Small flowery plaques hang on the walls. A cosy, crackling fire burns in the fireplace. No one notices the rumpling outside. Their glasses vibrate as the tank drives by. Mr. Short laughs out loud, offering the Hitman a plate of baklava. No one even turn their heads as the firing squad in the front garden kills a young, blind-folded man. An unlit cigarette sits between his lips as he falls over. Inside the the living room the little girl proposes a toast, bullet still lodged in her brain.

What is going on:

This scene takes place within the Hitman's dream. He is attending a dinner party together with Mr. Short and the little girl he killed in the scene prior. There is no conflict as such, but an outside war slowly protrudes into the scene while the three guests wine and dine. However, none of the three players are allowed to react to this,

but must instead continue their dinner while the house crumbles around them. Prompt the three dinner guests from time to time, asking them how the roast is, or why they passed on the mashed potatoes. In the end the Hitman wakes up in cold sweats, holding a gun in his hand. The structure of this scene is reminiscent to the opening scene of "War is Hell." Make sure to instruct the Hitman, Death, and Conscience (playing the little girl) that they are not allowed to react negatively to anything Remorse describes throughout the scene. The dinner party is their world.

Running the scene

Describe the living room and narrate how the little girl offers the Hitman a basket of bread and let the players take over from there. Cut the scene when most of the house is destroyed or something similar has happened. Narrate how the Hitman wakes up drenched in cold sweat clutching his 9mm.

Memoirs of a Hitman

Journey into Darkness



Scene 3: Target practice

The trees stand green and tall. The silence is only broken by the sound of birds. A blue sky lies placidly overhead. The sun warms the forest floor. A shot rings out, and the birds take off from the treetops. A couple of curse words follows. Then the sound of an ejected casing hitting the ground. A couple of rusty cans stand on a rotting tree stump. Another projectile whistles past them followed by curses.

What is going on:

The Hitman is shooting at cans for target practice in a forest. He keeps missing them, and after a couple of shots, the people he has killed start to appear in the scope. The mark from the first scene, the old priest from “War is Hell.” They start to shout at him, cursing him for killing them, asking him why he killed them. Then the role of the Hitman switches to the player who played Conscience. S/He is lying on the forest floor. Mr. Short sits close by. He talks with the Hitman. At some point a small rabbit emerge within the scope of the rifle. The scene ends when the Hitman takes the shot.

Running the scene

Place him in the forest and describe the surroundings. Let him take a couple of shots at the cans. Then introduce the mark and the priest. Cut to the new Hitman when tension is thick. Let him and Mr. Short talk a bit before introducing the rabbit.

Memoirs of a Hitman

Journey into Darkness



Scene 4: A night on the town

Smoke and laughter fills the room. Somewhere a champagne cork pops. A couple of guys move their hands toward their shoulder holsters. They relax a second later and laugh it off. A handful of girls share a table with two men. The talk is animated. Wine bottles battle cocktail glasses for control of the table's surface. The group is the centre of the gathering, their laughter the loudest, the two men the stars of the evening.

What is going on:

The Hitman and Mr. Short is at a bar surrounded by girls. Life is good. No more nightmares. No more hauntings from the past. No more guilty conscience. They are the kings of the underworld. The scene runs for a while without much point besides polishing the Hitman's and Mr. Short's egos. After a while, the girls' heads explode. If the Hitman doesn't rise from the table within 15 seconds after this, his head explodes as well. End of scene.

Running the scene

Introduce the bar and the girls. Then let the Hitman, Mr. Short, and Conscience take it from there. When they have had time enough to create an air of superiority, give Remorse the nod and let him or her end the scene.

End of story

Memoirs of a Hitman

Reconciliation in the Cold



Memoirs of a Hitman

Reconciliation in the Cold

This is the final story of the game. It is set on Iceland. One player plays the Hitman, the others are different aspects of the nature of the island, viz. rock, ice, and fog. They also represent parts of the Hitman, besides being aspects of Iceland. Rock is hard and unyielding, ice is clean and cold, fog is unclear and equivocal.

The story centres on a judicial process. The Hitman kneels while someone holds a gun to the back of his head. Rock, Ice, and Fog are standing in front of the Hitman interrogating him about his life and his actions. The rough Icelandic nature surrounds them. This is the frame story: an Icelandic tribunal.

One by one the three aspects take the Hitman back to three of the previous scenes of the scenario. 1) The scene from War is Hell where the Hitman shot(?) his father. 2) At the rooftop of the first scene from Journey into Darkness when he is looking at the mark and the daughter through a scope. 3) The target practice scene, right at the moment of the shift. In these frozen moments the question the Hitman on his actions and his motives, trying to determine what kind of man he has become and how he became it. When the story returns to Iceland after the third scene he is no longer faced with rock, ice, and fog. Instead he is presented with the dead priest, the little girl, and Mr. Short asking him to pass judgement upon himself.

The story reflects upon the two earlier stories by diving into the Hitman's emotional life. It does not seek to explain how he ended up on Iceland. Instead, the story examines what type of man he has made himself into. Each of the three other characters is charged with setting a scene. Rock goes first, then ice, and last fog. When one of the three goes back with the Hitman that character is alone in the scene with the Hitman. The two others can pitch in by giving internal monologues on behalf of the Hitman based on the aspect of the Hitman they respectively represent. At stake at these scenes are determinations of why the Hitman acted as he did: Why did he shoot out into the darkness? How could he kill a child? Why did he try to leave his humanity behind?

As a GM there are few things you have to do in this story. You are to set the scene on Iceland and from thereon just support the players. Besides this, you should just keep the pace and add to the scenes when you have something cool to offer.

Read the characters now.

List of the supporting characters



Rock - the old priest



Ice - the little girl



Fog - Mr. Short

Casting

The player who hasn't played the Hitman before gets this role. Give fog to the player who has proven most apt at show playing. Give rock to the one who is the least apt speaker. Give ice to a player who has good dramatic timing.

Memoirs of a Hitman

Reconciliation in the Cold



The scene

Grey boulders are strewn across the barren ground. A wind, brisk and clean, carries the fog across the plains surrounding them. It grips the tie of the kneeling man, slinging it over his left shoulder. The hand pressing the gun into the back of his head is steady. The kneeling man doesn't move either. He just looks straight forward, tears rolling down his cheeks. Three silent figures stand in front of the kneeler and his soon-to-be executioner. It seems impossible to clearly distinguish between the three figures and the surrounding landscape. Somehow they are indistinct from each other. The wind holds small shards of ice within its grasp. A cry from the past echoes across the plateau.

What is going on:

This story is in essence only one scene. The Hitman is facing a tribunal in the midst of the Icelandic wilderness. The premise is simple: should he be allowed to continue living? An unknown executioner holds a gun to the back of his head while elements of Iceland's nature hold him accountable; rock, ice, and fog. They take him back to three earlier times of his life and discuss his actions and their consequences. Between each trip back they return to Iceland to deliberate on what they have learned. In the end it is up to the Hitman to pass judgement upon himself facing three people from his past: the priest (rock), the little girl (ice), and Mr. Short (fog). Maybe a gun shot rings out, maybe not. The scenario ends.

Running the scene

Set the stage on Iceland. Describe the situation (the Hitman on his knees, etc). Then let the players take over. Narrate how the tribunal changes after the third scene, and now consists of the priest, the little girl, and Mr. Short. End the game after the Hitman passes judgement.

End of story

End of game

Memoirs of a Hitman

Appendix

Scene catalogue

War is Hell

- 1) The Outbreak. The Hitman, his brother, and his father is sitting in the back of a lorry heading for the frontline. Meanwhile the Hitman's mother is being raped and killed in their village.
- 2) The first kill. Cut scene. The Hitman is sitting in a foxhole hearing noises in the dark. Meanwhile the father narrates how he is on a mission behind enemy lines. The Hitman ends up shooting out into the dark.
- 3) The enemy. The Hitman is sitting on a burned out tank together with a fellow soldier and an enemy. Everybody is out of ammo. They have fun drinking and playing cards. The scene ends when someone falls down on a mine beside the tank.
- 4) The Death of the Priest. The Hitman is pinned down. The ghost of a man the Hitman killed accidentally is haunting him. Meanwhile his Captain screams orders at him through a radio. The Hitman either stays put or moves forward. If he chooses the latter, he is killed.

Journey into Darkness

- 1) Kill the child too. Cut scene. The Hitman is lying on a rooftop looking at a mark and the mark's daughter through his finder scope. Cut between this and Mr. Short's office where Mr. Short and the Hitman discuss what it is like to kill a child.
- 2) You're going to a party, it is a dinner party. Dream Scene. The Hitman is dining with the mark's daughter and Mr. Short while a war slowly seeps into the dining room from outside.
- 3) Target practice. Shift scene. The Hitman is target practicing in a field, but cannot hit anything. At the same time figures from his past scream insults at him. At some point the role of the Hitman shifts to a new player, and now the Hitman's aim is true again.
- 4) A night on the town. The Hitman and Mr. Short are out on the town talking to a group of girls, and are in complete control of the situation. However, the scene ends abruptly when all of the girls' heads explode. If the Hitman doesn't leave the table, his head explodes as well.

Reconciliation in the Cold

One scene. Tribunal on Iceland. Rock, Ice, and Fog question the Hitman on his actions by taking him back to three earlier points of his life. In the end the Hitman must pass judgement upon himself.

MEMOIRS OF A HITMAN

**PLUNGED INTO CONFLICT
LEFT HIS INNOCENCE BEHIND
A DIFFERENT MAN EMERGED
NO REMORSE, NO CONSCIENCE**

BUT NOW HE IS AT A BREAKING POINT