

Exile



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Inspiration

Movies

9, Mary and Max, Moon, Nocturne, The Road.

Music

Anthony and the Johnsons, Phaeleh, Soap&Skin, Sóley, Woodkid.

Roleplaying Games

Let the World Burn by Peter Fallesen.
Polaris by Ben Lehman.

And you...

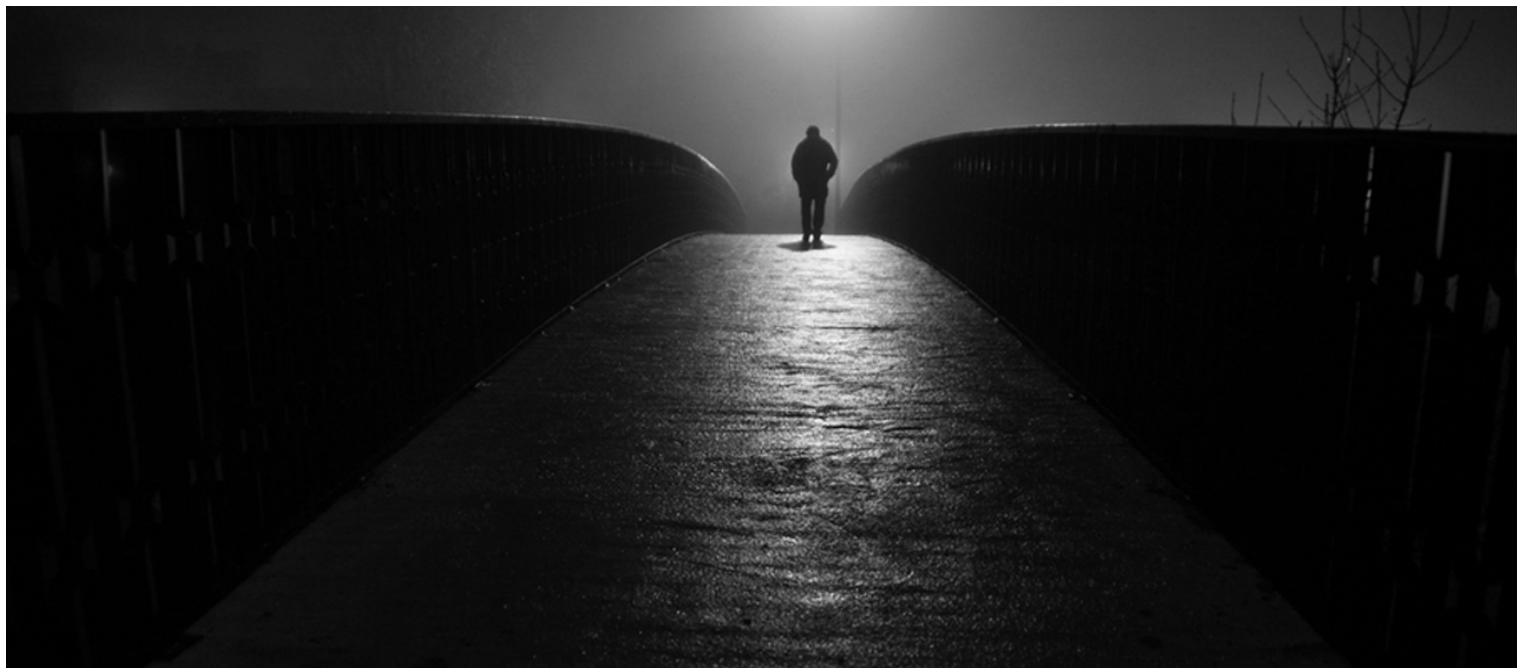
Teaser

A sits alone in the empty apartment. Sees a silhouette cleaning the apartment across the street. The silhouette pauses and seems to look at A. A ducks down in a near panic. It never ends well when A is in contact with others. It's not that A does not want to talk to other people, it is just hard. Also, it seems like they do not really want to talk to A. Maybe because A never really manages to say anything.

Another place, another time. A walks through the darkness. It has been a long time since the sun set for the last time. It has been a long time since A saw the sun. It is cold and dark, and A has not seen any other people for a long time. Next to A, the white cat jumps along the roofs of cars. Behind A, A's shadow is having a discussion with Loneliness Itself. They all seem to miss the sun. The cat says that there is a silhouette in the horizon. Everyone freezes in place and goes silent.

Exile is all about loneliness and darkness. The tone is bleak, melancholy and surreal – but with a glimmer of hope. Play sometimes takes the shape of narrating A in the city, other times the players play characters in a future where the sun set and never rose again. Exile is the game for you if you like a ponderous, peculiar and deliberate style and will not mind playing a concept, a shadow or a cat.

Exile is a game for 1 facilitator and 3 players. It is a short scenario and should therefore take no more than 2 hours.





Dear Facilitator

Thank you for wanting to play my scenario and all the more thanks for wanting to read it. First and foremost, it must be said that you will not be a traditional game master, but that you will play a role during the game just like the other players. Being facilitator just means that you are the one who will have read this text and will therefore be responsible for getting the game going, facilitating the warm-up and making sure things run smoothly.

You will be playing the role of A, who in many ways is the main character. At least that is the way I, as the author, view A. A has no predefined gender, but this will be your game, and if you need to turn A into either a she or a he, feel free to do so.

Exile is a story about loneliness. Destructive loneliness. Not the solitude you would seek in order to relax or write a book. The loneliness that feels like life is a party, and no one invited you. As if you are trapped on one side of a pane of glass, screaming for attention, while those on the other side have their backs turned, unable to hear you. Or unwilling to hear you. As if you are isolated in absolute darkness, and even though voices can be heard on all sides – no one answers when you call out.

Exile has two parts, which you will move between. One part is a narrative where everyone narrates their part of A's story, being all alone in the apartment in the city. The other part is the story of A, The White Cat, Loneliness Itself and Shadow, alone in the city after the sun has set for the last time, and the world has broken down. In this second part, each player plays a separate character. This means that each part takes place in a different time or dimension, but that they are connected through A, the theme and the city as the setting. The two parts are also played in different ways.

Getting Started

You start by telling everyone what you will be playing. Maybe you explain that Exile is a game about destructive loneliness, that it is not a conventional scenario, and that it takes about an hour and a half. The appendix contains a list of important things you need to tell the others. And then you play *The Sun by Soap&Skin* to set the mood.

After the music comes warm-up. Start with a game to practice cutting scenes. Two players take part in a scene, while the remaining two can cut the scene. The scene plays out between a dying patient and A, who is related to the patient (you decide how) and has to give his final farewell. One of them, or both of them, has something important to say before the patient dies. The two who are not in the scene can cut the scene at any time, but the point is to end the scene at an interesting time. Play the scene fairly quickly and do a couple of rounds, taking turns at the different tasks so everyone gets a chance to try cutting the scene. You should not to play A in all these warm-up scenes.

After a couple of rounds in the hospital, set a scene where everyone will take part. A family dinner in A's family where you are the only four people that have shown up. The air is full of tension, and you should brainstorm a few interesting conflicts before starting. Maybe A's mother does not think A's girl friend is good enough. Klichés are fine, they make it easy to get going. The scene ends when all but one of the characters have left the dinner table. Maybe do one more scene. These scenes can take a bit longer, but do not be afraid of silence – it is all a part of setting the mood. The warm-up games function as a prequel to the main story. Use them to create A's background story.



Finally, you can move on to reading your character sheets. I have some ideas about which type of player fits each character best. It might not be true, but maybe it will help you decide, so tell the other players that:

- ✕ The White Cat is best for the most casual player, the player who speaks least, the player who is most social and maybe the player who likes being game master the most.
- ✕ Loneliness Itself is for the player who spends most of the game immersing in character, the player who likes giving monologues, the player who wants to play a character in decline.
- ✕ The Shadow fits the player who likes intrigues, the player who plays to win, the player who doesn't mind taking center stage.

Each of your players picks a character and then you start playing *The Sun is Going Down part II* by Sóley.

Part I: Narrating

The main game is structured so that you change back and forth between parts I and II throughout the game. A detailed overview is given in the appendix.

The first part of the scenario is simply that you take turns telling about A and the loneliness of city life. Remember to focus on destructive loneliness. You start part I and later on the other players will get to tell. There is one turn for each player to narrate. Narration is up to you, as long as you base it on destructive loneliness and stick to the following three rules:

A cannot interact constructively with other people.

A cannot be outside of his apartment while the sun is up.

The above rules can be broken in final part of narrative. Tell this to your coplayers immediately.

Once the last player has finished your story of A, you play *Wasteland by Woodkid* and then the game is over.

Part II: Playing characters

Part II is divided into 3 acts. You will play your roles, but each of you will also have a privilege beyond playing your role.

A has a candle, which can be lighted in order to create a positive and hopeful tone for three minutes.

The White Cat can introduce new elements to the story, since it can see into the darkness. However, it cannot introduce new characters, such as people or talking wine bottles.

Loneliness Itself can decide how it manifests physically in each scene. This can change from scene to scene.

The shadow can take control of A and force A to do something at a certain point.

In part II, the sun has set, never to rise again. The world has broken down and people have disappeared. Or, there probably are others, but it seems such a long time since you last saw anyone else. Also, it is dark. So, you can spot silhouettes and wander about a bit, but colors, details and facial expressions all fade into darkness. And shadows or Shadow cannot be seen.

The Three Acts

Act 1: Home

You are all sitting in A's apartment in the city. You just finished the last can of tuna. Outside is darkness, danger and cold. Inside is only loneliness. A's apartment is a small one room apartment with a jumbled living room, an empty kitchen and some uncomfortable chairs.

This scene ends when A leaves the apartment.

Act 2: Out

You are just outside a super market. Light flashes irregularly from the old sign above the entrance. You just heard a sound from inside and are fairly certain you just saw something move. Inside is the world's last can of tuna. The scene ends when all characters but one have left the scene. Shadow can leave by turning its back or stay by holding on to something. Or maybe finally break free from A? It makes no sense. It is not supposed to.

The last remaining player has to play his character by himself for two minutes. The rest of you are not allowed to interact with the player. Only keep track of time and signal when time is up.

To explicitly show when you leave the scene, take your character sheet and turn it upside down so everyone can see that you have left.

Act 3: Home again

You are back in A's apartment. With the world's last can of tuna.

The scene ends when someone decides to cut it.

Appendix

Introduction and expectations

Soap&Skin, The Sun

Warm-up game I, A and the patient

Warm-up game II, A and the family dinner

Introducing the characters, players pick

While you're reading; Sóley, The Sun is Going Down Part II

Part I, you tell the story of A

Part II, first act, home

Part I, a second player continues the story of A

Part II, second act, out

Part I, a third player continues the story of A

Part II, third act, home again

Part I, the final player continues, the rules may be broken

Woodkid, Wasteland

In the introduction, make sure the players know to expect that

The scenario has a ponderous pace and play is not focused on conflicts or choices.

You should surrender to the quiet moments. The music may seem to take too long and you may feel lost for what to base play on. Just relax and enjoy the mood.

The characters have no specific goals, and there is nothing specific for you to achieve during the game.

The warm-up games are a prequel to the rest of the story.

And the rules for part I are

A cannot interact constructively with other people.

A cannot be outside of his apartment while the sun is up.

The above rules can be broken in final part of narrative. Tell this to your coplayers immediately.



A

It seems there is not much reason to go on living anymore.

But there never really was.



Shadow. She was always with me. I do not know just when I started talking to her. But I clearly remember when she spoke back for the first time. She always complemented me well. Rebellious and strong minded. I have no idea how I could have moved on without her.

I picked **The White Cat** up just after the sun disappeared. I shared the tuna with him. I like having him around because he can see in the darkness, but I also like having him around because he is good company. He lightens the mood and always has a witty remark.

Loneliness Itself suddenly started speaking to me. Well, I think it has been there for a long time. I also think I have heard it say things before. But it only recently started being as present as it is now. I do not know why it is with me and not with someone else. I have both The White Cat and Shadow with me.

Dear player. A carries a candle. Once during the game's Part II, you can choose to light this candle. As long as the candle is burning, all players must play towards something positive and hopeful. The candle burns for three minutes. Hope you have a great time playing.

Lots of love,

Asbjørn

Lonely

Loneliness Itself

I am a protector

It is their own fault



I have been here since the first human came into being, and I will be here when the last human ceases to be. I am here because people need me. I am here because they need to be alone, because they need to be safe. If people were nice to each other I would not be here. I am the only true protector there is.

Maybe now is the time for me to fade away. With the last human in the world. Although, I am pretty sure there are more. But something is wrong. I have only been able to find A, who was the only loneliness I have been able to feel since the sun went away.

People fear me. They do not understand me and they do not understand themselves. When I am there, when I talk to them, it is something they asked for. They are the ones who choose to be lonely, it is not something I do. They can just go talk to someone.

A is not alone, A is lonely. And depressed. I am with A because I want to help. There is no reason to be depressed. When it all comes down to it, the world was always a hazardous and uncomfortable place. And A has been alone before. In fact, it has been a very long time since A was not lonely. But that does not have to be a bad thing.

The White Cat is definitely the one who agrees the most with me. He knows that I am not dangerous. He sees the bright side of being lonely. The freedom and safety of being by yourself. That cat is ok, really.

Shadow. She is one of a kind. She wants to be free. She never knew me. Trapped with someone else for her entire life. She is strong. Strong enough to break free from A and get a voice of her own. A will of her own. No one ever did that before. I know Shadow can be a bit sensitive, but she is sweet and we are all feeling a bit down lately.

Dear Player. Loneliness Itself does not really exist in a specific, physical sense, but it still has to have a physical presence in each scene. You decide how Loneliness manifests in the scenes, but somehow it must have physical form. Maybe it is a ball of yarn, a wiry man or a burning cigarette. You are very welcome to change your form during an act or between acts.

Loneliness Itself is a false prophet, who preaches loneliness. A coward who will not or cannot face the truth of its own existence. And a helpful, kind and somewhat naive figure, who would want everyone to be happy. Play it your way. I hope you have a great story.

Lots of love,
Asbjørn

Fearful

Lying

Protective

Trusting

Shadow

When all is dark

noone sees me



A and I are not the same person. We never were. Just because you are stuck together, does not mean you are the same. I have always been A's counterpart. I have always seen things from a different perspective. I am not like other shadows.

I know everything about A. I know every single one of A's secrets. I know A better than anyone else does. Better than A does. I am a part of A. Without me, A is incomplete. Even though that might not be good for us. Life is a real bitch.

I am A's slave. I go where A goes. I did not choose to, but such is my life. I am bound by hands and feet. So I whisper, so I speak, so sometimes, I even scream. And I know A, so when I speak, I wrap A around my finger. That is the closest I will ever come to being free. But A is not the same any longer. A has changed since the sun went down. Everything has changed.

The sun made me stand out. Now I just blend into everything. A can no longer see me. Or maybe A is the only one who sees me. I am so dead tired of all this darkness. I am the one who is dark.

A picked **The White Cat** up just after the sun disappeared. A shared a can of tuna with him. I do not really understand it, but actually, he is rather handy to have along, being able to see in the dark and all that. He can be arrogant, though, and quite annoying. And he takes up so much space. But he can also be nice. He just has to realise that he needs others, rather than keep lying to himself. Besides, there is a reason that he is still here with us. And it is not because he needs food, it is because he needs company. He would grow insane if he was alone for more than twenty minutes.

Loneliness Itself has always been with us, but it only started talking after we found the cat. It is nice enough really, although it can be overly protective at times. Takes up a bit too much space. Sometimes it has no situational awareness at all. But then I guess that makes sense, since it is Loneliness Itself after all. It is afraid. Afraid of dying. Afraid of what might happen if A is the last one.

Dear player. Shadow knows A better than A does, and knows how to make A do what she wants. During the game you can make A do something, say something, or decide something of your choice. That is, you can take control of A for a scene. You can only do so once, but you decide when, and A is not allowed to counter the decision you make.

Shadow wants things back the way they were, and for A to be happy. You are the contrast to what is, there to remind the others of all that is no longer. A nostalgic center, and also the one most closely connected to the main character. Play it your way. I hope you have a great time playing.

Lots of love,
Asbjørn.

Empathic

Rebellious

Sad

The White Cat

Noone owns me.

I no longer purr.



Only **A** is left now. A cannot save me. And I cannot save A. All we can do is be here. Together. Because that is the easiest. I can see in the dark. A can open a can. I do not need A. I never needed anyone. But you would have to be an idiot to bite the hand that feeds you. But A was there when noone else was there for me. A petted me when the rest of the world wanted to devour me. A gave me half his can of tuna. Maybe A is giving up now. Noone will pet me any more. I do not owe anyone anything. But still.

Loneliness Itself seems to have grown lonely. It has been following us for some time now. I cannot quite remember when it first appeared. It really is a fool. It spent far too much time on its own, and now it is as if it all has to come out. It seems to want friendship. I do not know what it is doing here. It is not like it ever did A any good.

Shadow is also a constant companion to A. They cannot be separated. She is very sensitive. And she almost seems sadder than A. But she has a good heart. And she usually brightens up – for a moment – when I say something nice to her. I do not know what is wrong with her. She should be thriving in the darkness.

They really can be pretty annoying, but I do not think it would be much better if I was on my own. I can just leave if I get too sick of them. Besides, it is always nice to have someone to talk to. Even if lately, I am the only one who tries to set a positive mood.

Dear player. The White Cat is the only one who can see clearly in the dark. This lets you introduce new elements to the scenes. You can introduce anything that is not a new character – so no humans or talking wine bottles. You could, for example, introduce a picture of A's mother, a broken bottle someone cuts themselves on or a can of beans.

The White Cat has two different sides to its personality. On one hand it wants independens; on the other it is dependent on others. The White Cat can pull the others around a bit both with its attitude and by introducing new elements. Play it your way. I hope you have a great time playing.

Lots of love,

Asbjørn

Clever

Insolent

Willfull