



THE BLACK PILL

2 roleplaying scenario about sexual
entitlement and restorative violence

TAKE ONE PILL TO HEAD
NO REFILLS

Taylor Stokes

Fastaval 2019

©11

FASTAV
2019

"When you take The Black Pill, you realize a few grim but soul-warming aspects of reality:

- ***Nothing "means" anything.*** *Meaning is [understood] in the individual mind and cannot be communicated. There is no single centralized truth. Instead, there are aspects of reality that we can discover, and assess not so much as true but as desired, and by choosing these, amplify their presence in our lives. As I have written in articles about [mythic] imagination in the past, this extends to spirituality.*
- ***There is no morality.*** *Nature is amoral and non-judgmental. Some things survive, and those continue on and beget more of themselves. Others choose not to. Neither way is objectively correct, but it is clear who will be present in the future.*
- ***There is no communication.*** *Words do not have meaning; they are tokens that people can exchange in order to understand each other but they only work when all parties understand roughly the same significance to them. People alter their interpretation of the meanings of words to assert "control" over the world with symbols. This causes huge variation between what is said and what is understood.*
- ***There is no truth.*** *Our social brains have us think that when we find a truth in something and communicate it to others, that truth goes off to live among the stars and all must obey it. In reality, that truth is a transient moment shared only among those who perceive it accurately. This truth cannot be preserved, or even communicated, because others will interpret it as is convenient for them and their own needs.*
- ***Good intentions produce bad results.*** *Human societies die by trying to do what is right and good. When a group decides what is right, they teaching those to others, but the understanding behind them is lost. This creates a death spiral where rebellion increases and is counteracted by accelerating enforcement, causing internal fracture."*

-excerpt from "Introduction to the Black Pill" by Brett Stevens, www.amerika.org, September 11 2016.

TOXIC MASCULINITY

EXPLICIT SEXUAL CONTENT

SEXUAL VIOLENCE

GUN VIOLENCE

MISOGYNY

HOMOPHOBIA

RACISM

ABUSE

INCEST

SUICIDE

INTRODUCTION

THE BLACK PILL is a roleplaying scenario about aggrieved male entitlement and restorative violence in which five participants explore the gendered nature of rampage shootings. Masculine violence and gun violence are difficult yet crucially urgent issues to explore. **THE BLACK PILL** aims to bring players closer to the emotions of the men and boys who commit rampage shootings, in as much as that is possible. Though there are many emotions to explore around this topic (grief, terror, injustice, remorse), this scenario focuses on rage, humiliation, and grandeur.

One does not need to be mentally ill, disturbed, delusional, or anything else to commit a rampage shooting. This is a cultural issue, and it has taken roots in the hearts of all who have - consciously or unconsciously - been promised the world through numerous social messages. The mass shooting problem is a symptom of an ongoing crisis of masculinity. This scenario should leave

one feeling disgusted or even horrified as you find that some aspects are unexpectedly recognizable.

The purpose of **THE BLACK PILL** is to understand and recognize the men and boys who commit these atrocious acts of violence, but it is *not* to absolve them of the immense harm they have caused. At no point does this scenario portray rampage shooters as anything other than responsible for their actions. However, dismissing these people as “monsters” inhibits our ability to address the issue.

Now that 2019 is well underway, new data has surfaced that I would be remiss to omit. Race based hate crimes and murders have been on the rise for years in the US. Nearly all extremist murders in 2018 were committed by white supremacists and others who self-identify as belonging to the far-right. *Nearly all incidents.* The white supremacists, as a whole, have

Though this scenario does not comment on the connection between white supremacy and violence (that would be a different but maybe similar scenario), I do feel that the violence committed by both (often overlapping) groups share the same root despite the difference in emphasis: aggrieved entitlement. Even so, their violent response is fundamentally the same.

If you are a man and/or have consumed violent or exploitative pornography and find yourself reluctant to engage with this scenario, I think that you owe it to yourself to examine why this is so. I invite you to join me in scrutinizing the contents of our hearts.

-Tayler Stokes, 2019

OVERVIEW

THE BLACK PILL follows four young white men, all undergraduate college students. Their lives haven't turned out the way they wanted, particularly when it comes to their relationships with women. After feeling repeatedly emasculated by society one of these men will commit a rampage shooting. The shooter finds retribution in violently asserting dominance over those deemed complicit in their humiliation.

The scenario takes place in four acts that follow the men through what they believe to be undeserved rejection by women, finding camaraderie with other aggrieved men, indulging in their sexual fantasies, experiences of social humiliation, finally culminating in a shooting.

Each of the focal characters follows a similar arc through different circumstances and incorporating different themes. Though entitlement regarding sex is a theme that is shared by all of the focal character, this is an intersectional issue. Themes

of entitlement regarding success, popularity, status, and intellectual superiority are also present. It should also be noted that this scenario cannot possibly be comprehensive, and that the structure presented here is in service of play experience first. Real world examples are sure to vary to a greater extent than those depicted in this scenario.

Players will portray characters according to roleplaying prompts. Other activities punctuate the scenario including reading from online forum excerpts and shooter manifestos, guided sexual fantasy monologues, and expressing rage through violence against a plush doll.

Player facing materials make use of actual pornography. Players will be constantly exposed to sexual imagery that emphasizes the objectification and domination of women. Many players will find this uncomfortable. This is intentional.

The term "black pill" refers to a deeply nihilistic worldview associated with the incel ("involuntary celibate") community that has been credited as the inspiration and justification for numerous recent rampage shootings. The "black pill" is an extension of the red pill allegory from *The Matrix*, which has been appropriated by the manosphere, Men's Rights Activists, and pick-up artist communities to suggest that women actually hold power over men and thereby justify their manipulative, coercive, and abusive tactics. To become "blackpilled" means that one has seen the truth about the world, realizing that all social concepts are a lie and that only some are able to

seize resources, such as sexual access to women and social standing, but that undesirables such as themselves will never enjoy those "resources."

Having taken the black pill, the person in question has realized that they are ultimately doomed to misery. Since there is no such thing as morality, no hope for them personally, and no meaning for their life in general, literally any act of violence is not only justified but encouraged.

One of these young men will take the black pill. The rest will keep their black pill in their pocket, locked and loaded, ready and waiting.

PRACTICAL INFORMATION

PLAYER ROLES

One person takes the role of the facilitator, who is responsible for presenting the scenario to the other players, introducing scenes, conducting play activities, and preparing play materials. The facilitator does not do any roleplaying in the scenario as written. The other four take the role of four young men in addition to various secondary roles as indicated by their respective scene prompts.

DURATION

Play is expected to take around four hours. There is one scheduled break.

PLAY MATERIALS

- Video and music playing device
- Four black gel capsules (empty), each in a small plastic bag
- Four ball-point pens with black ink
- 20 or more sheets of blank paper
- A large stuffed animal or doll
- One wiffle bat

PRINT MATERIALS

- Game text for facilitator (digital is okay)
- Focal character booklets (four in total)
- Supreme Gentleman booklet

The focal character and Supreme Gentleman booklets are not included in this document. Please email tayler@theactapart.com to request access to these files.

MEDIA

- [So Much Better by Eminem](#)
- [Shoot to Thrill by AC/DC](#)
- [Kim by Eminem](#)
- [Entrails Ripped from a Virgin's Cunt by Cannibal Corpse](#)
- [Elliot Rodger: Retribution](#)
- [Applause](#)
- [News coverage of the UCSB shooting](#)

PREPARING THE PLAYSPACE

A medium sized room with a central table and five chairs are required. An additional table of to the side or in a corner is strongly recommended. Enough room to move around and reposition would be ideal.

Place all of the props off to the side in plain sight.

Test the volume, power, and internet connection on your music/video playing device.

DESIGN NOTES

This was a difficult scenario to write. I initially drafted this scenario in late-2016. I put it away for a long time because I wasn't sure how to finish it, and I was a little intimidated by what it might become. A lot has happened since 2016, and I feel a new sense of urgency to explore this topic. Fortunately or unfortunately, much of the research I did in mid-2016 is no longer available online (Reddit banned r/incels; incel.me was recently suspended by the registry based on anti-abuse policy infractions). As a result a thorough documentation of all of the sources that inspired or influenced this scenario is not possible.

All I can say is that I've spend more time reading manifestos, cruising the manosphere, and browsing incel forums than I care to admit. Most of the content of this scenario is pulled straight from real-world sources, be they confessions on a forum or blog, re-tellings of a portion of a manifesto, or a disclosure from elsewhere. I didn't include anything to be "edgy" - I included it because it is terrifyingly real.

I believe that it is abundantly clear that the usual scapegoats are not to blame for rampage shootings. Rampage shooters are almost always young(ish), straight, white men: a group with great privilege that faces no discrimination. I consider this a masculinity crisis. Rampage shootings are a particularly horrible expression of this crisis.

Please don't shy away from this. We, and especially men, have a lot of hard and ugly work ahead of us. I believe that we must call what lurks in the shadows of our hearts into the light so that we may learn from it and eventually transform it into something more healthy. But we can't do that until we're willing to look at it.

All characters of this scenario are fictional. Any resemblance to actual person, living or dead, is entirely coincidental.

You can find my other works at theactapart.com.

ACKNOWLEDGEMENTS

- Muriel Algayres
- Frederik Berg
- Clio Davis
- Rosalie Davis
- Astrid Dearing
- Peter Fallesen
- Margo Grey
- Elias Helfer
- David Hertz
- Tim Hutchings
- Josh Krehbiel
- Jefferson Lee
- Johannes Opperman
- Dave R.
- Shawn Roske
- Katherine Shane
- Heather Silsbee
- Shawn Stokes
- Mikael Tysvaer
- Carl V T
- Peregrin Winkle

Cover photo by l.p.lade

INFLUENCES

SCENARIOS

- *The Mother* by Fredrick Axelzon
- *Bacchanal* by Paul Czege
- *Active Shooter* by Tim Hutchings
- *Flowers on Swan Road* by Jorgo Kapow

FILM

- *Elephant* (2003)
- *INCEL* (2018)
- *We Need to Talk about Kevin* (2011)

TEXT

- *Angry White Men* by Michael Kimmel
- *Kill All Normies* by Angela Nagel
- *The Macho Paradox* by Jackson Katz

WEB

- [Bushmaster Rifle Ad Reminds Us To Ask More About Masculinity And Gun Violence](#), by Emma Grey, The Huffington Post (Dec 12 2012)
- [Inside the twisted, terrifying online world of involuntary celibates](#), by Tracy Clark-Flory, Salon (May 27 2014).
- [Mass Killings in the US: Masculinity, Masculinity, Masculinity](#), by Soraya Chemaly, The Huffington Post (Oct 5 2015).
- [Mass shootings in the US are on the rise. What makes American men so dangerous?](#), by Tristan Bridges and Tara Leigh Tober, The Society Pages (Dec 31 2015)
- [Men's Anger and the Brutal Contradictions of Masculinity](#), by Mark Greene, Medium (Jul 12 2018).
- [Today's Problem With Masculinity Isn't What You Think](#), by Benjamin Sledge, Medium, (Apr 5 2018).
- [The Truth About Men Who Riot And Kill](#), by Imran Siddiquee, The Establishment (Aug 26 2016).

TECHNIQUES

ACTS & SCENES

Each act explores a different facets of the focal characters' personal lives that reinforce their beliefs that will later be used to justify the shooting. Acts are divided into scenes, in which we will see one or more of the focal characters interact with either secondary characters or each other.

When introducing scenes, the facilitator should address the focal character when relevant ("Miles, you won an art scholarship..."). Scenes should be short and to the point, lasting no longer than three minutes in most circumstances. The facilitator will cut all scenes unless otherwise indicated.

HYPER-REAL ENVIRONMENT

Several techniques are used to amplify pervasive messages about masculinity.

Music and videos are played at various instances as directed, at times in the background, at other times to be watched with undivided attention.

Player materials are comprised of actual pornography. Additionally, players will make explicit illustrations which are left to clutter the playspace.

LANGUAGE

Manner of speaking comes into play in multiple ways throughout the scenario. This will include insulting, swearing, yelling, and other violent or dominating language. Players are expected to not shy away from these instances.

RE-ENACTMENT

Re-enactment sections ask players to recreate particularly toxic or revealing moments in their focal character's private life.

Players will describe sexually explicit fantasies in great detail while fondling a large phallus (the bat). Players will later use the bat to beat a doll during an episode of destructive rage, which will again be used during the shooting sequence itself.

PLAYER SUPPORT

THE BLACK PILL is a high impact scenario. Player support is everyone's responsibility. Therefore, player support techniques are included with this scenario.

THE BLACK PILL asks players to explore disturbing subjects and to play through discomfort. This "productive discomfort" is the intended play experience. These tools will not help make the scenario more comfortable but they will help you navigate the discomfort. Players who are unwilling to experience productive discomfort would be better served by playing something else.

The difference between productive discomfort and actual emotional distress can be difficult to assess, especially in the moment. The following support practices are strongly recommended.

- Play in environments that you know to be supportive.
- Listen to your body. Changes in breathing, heart rate, tension, or attention are symptoms of emotional experiences. Your body will tell you what it needs.
- Any player may request a break at any time. Please talk it out, as a group or in private as desired.
- It's okay to end play early. Debrief as usual.
- A player may leave the game at any time. Please let the facilitator know if you won't be back. Play can continue (just skip their scenes and reassign their roles), but consider ending the game early and debriefing anyway.
- Adopt an attitude of trust and compassion. Accept that your fellow players are not their characters, no matter what happens in play.

THE HEARTBEAT

Place your fist over your heart to non-verbally express that you appreciate what's happening in play right now. Placing your fist over your heart signals to the rest of the group that this is working for you without disrupting play.

Additionally, you can lightly beat your chest with your fist to signal that you want your co-players to escalate the scene, to step on the gas, to give you more. Think of this as a sort of "come at me, bro" kind of gesture.

The purpose of the Heartbeat is to help the play group get more out of the play experience by giving permission to really "go there," signalling that you're okay during powerful moments, helping us all find a groove, and boosting confidence with a little high-five of sorts.

THE HOLD

Firmly say "Hold!" and back away from the designated play area to pause play. This will stop play for all players immediately. Play is paused until you are ready to resume, at which point we continue where we left off.

Use the Hold when you need to talk about how you are feeling or to check in with another player. You can always ask for a short break.

You can also ask for the group to adjust the portrayal a given fictional element. However, please do not change or remove play instructions or scenario content. If you absolutely cannot engage with the scenario any longer that's okay, but you should either leave the game or end the scenario entirely and proceed to the debrief.

THE SCENARIO

This section functions as a script for the facilitator. However, other than the excerpts and transcripts, it's not necessary to read it verbatim; paraphrase and embellish as you like. It's also not necessary to insist on following every single direction literally; use your best judgement. The same is true for the players; if they drop an instruction here or there it's probably fine.

As the facilitator you will need to normalize the player support techniques by using the Heartbeat regularly in play. This will make your play more vulnerable and more supportive.

Skim the scenes and their instructions in advance so you know what's coming. Take a look at one of the character booklets so you know what they players will be seeing in play. Queueing up the media in advance is recommended. No further preparation is actually required from the facilitator.

All you will need to do in play is proceed as instructed, listen for when to cut scenes also as instructed, que up media, and use the support techniques. Debriefing will require a warm and personable demeanor, especially if you've presented yourself as cold and business-like during play.

BRIEFING

The briefing introduces the players to the concept and logistics of the scenario. The best briefings are delivered in one's own words, so here is a checklist of points to cover. Briefing outside the main playspace is recommended, if practical.

- Welcome the players.
- Explain the concept and theme of the scenario.

Aggrieved male entitlement, sexual entitlement in particular, restorative violence, rampage shootings, toxic masculinity, black pill.

- Explain the purpose of the scenario.

An uncomfortably close look at the attitudes and social forces that influence men (in America). This scenario intends to make players experience discomfort as they find certain aspects familiar.

- Review the content advisory.

Explicit violence. Explicit sexual content. Depictions of imaginary sexual violence. Gun violence. Toxic masculinity. Excerpts from actual online forums and shooter manifestos. Many elements are drawn from real online posts and interactions.

- Review the overview of the scenario.

The scenario has four acts divided into a number of scenes and other activities. You will take the role of your focal character as well as supporting roles with specific instructions for each scene. The entire experience will take about four hours. There will be a break near the middle.

- Introduce and practice the player support techniques.

The Heartbeat and The Hold.

- No talking between scenes. If you need to discuss something, use The Hold.

CASTING

Generally speaking, players who have agreed to play should be fine with any character role. All of the roles follow parallel arcs and have similar stage time. Generally, you can and characters out at random. If needed, the Christopher and Leonard roles are somewhat more intense than the other focal character roles.

Give the players a couple minutes to read their profile page. Recommend that they not look ahead, but it's okay if they must.

WORKSHOPS

The workshops introduce some play techniques and helps the players transition to the mindset of their focal characters.

FUCK

Shout "FUCK!" over and over again as loud as possible. Work through the silliness of doing so and let it become angry.

Facilitator:

It's important that they begin to express anger with their yelling. Remind them to drink some water as needed.

BLOG EXCERPT

The following is an excerpt from "Introduction to the Black Pill" by Brett Stevens, www.amerika.org, September 11 2016.

Facilitator:

Hand out the black pills, each in little baggies, to each player as they read their section. You begin by reading first section. The blog excerpt begins on the next page.

Facilitator: *"When you take The Black Pill, you realize a few grim but soul-warming aspects of reality: **Nothing "means" anything.** Meaning is [understood] in the individual mind and cannot be communicated. There is no single centralized truth. Instead, there are aspects of reality that we can discover, and assess not so much as true but as desired, and by choosing these, amplify their presence in our lives. As I have written in articles about [mythic] imagination in the past, this extends to spirituality.*

Christopher's Player: ***There is no morality.** Nature is amoral and non-judgmental. Some things survive, and those continue on and beget more of themselves. Others choose not to. Neither way is objectively correct, but it is clear who will be present in the future.*

Miles' Player: ***There is no communication.** Words do not have meaning; they are tokens that people can exchange in order to understand each other but they only work when all parties understand roughly the same significance to*

them. People alter their interpretation of the meanings of words to assert "control" over the world with symbols. This causes huge variation between what is said and what is understood.

Leonard's Player: ***There is no truth.** Our social brains have us think that when we find a truth in something and communicate it to others, that truth goes off to live among the stars and all must obey it. In reality, that truth is a transient moment shared only among those who perceive it accurately. This truth cannot be preserved, or even communicated, because others will interpret it as is convenient for them and their own needs.*

Bradley's Player: ***Good intentions produce bad results.** Human societies die by trying to do what is right and good. When a group decides what is right, they teaching those to others, but the understanding behind them is lost. This creates a death spiral where rebellion increases and is counteracted by accelerating enforcement, causing internal fracture."*

VIOLENCE MEDITATION

Facilitator:

- Lead a group meditation full of graphic violent imagery. Use a soothing voice just like you might use for a group meditation.
- Ask players to get comfortable and close their eyes. Then read the following aloud; take your time. Express with your breath (labored breathing vs. controlled breathing, for example).
- Once finished, instruct them to keep the pill on their person until they are told otherwise.
- The meditation is on the following page.

"Her hair is slightly greasy as you pull her head back. She's given up. You can feel it in the tension in her body even though she is no longer struggling. You can smell her sweat; sweet and sharp. You can hear her breathing; rapid and shallow. Yours is smooth and slow. Your nostrils flare.

You relish every moment as you drag your finger across her throat. And up her cheek. Soft. Drool and tears have made her skin moist. Almost lubricated. Your finger slides across the surface of her face. As she presses her eyes shut more tears squeeze out. The skin on her face pulls tighter. You've been salivating. You swallow hard and lick your lips.

The scent of blood is in the air. Not overpowering, but palpable. Tantalizing. You face her. You decide to wait for her to open her eyes before you continue.

Your heart pounds heavily in your chest. She thinks this is almost over. That you are about to shoot her or something. She's wrong. Stupid cunt. She has a few minutes left. You try to force down the smile that has crept up your face.

Finally, her eyes open, with a mixture of hope, fear, and uncertainty. You place your hands around her throat. It's erotic. Your body flushes with the heat and tightness of arousal. And you press your thumbs into her windpipe.

It hurts more than you thought it would; the strain in your hands. She tries to pull your arms away, then flails uselessly, but she's already been defeated. She doesn't have any fight in her. Your arm and back muscles burn as you continue.

Her eyes dilate.

Her tongue protrudes.

Her lips darken.

You've never heard sounds like that before, the futile gasps that issue from within her. Her diaphragm begins pumping faster, harder.

Adrenaline burns though your body. You realize that your mouth has been hanging open. You allow yourself to enjoy this. Her finally accepts that she is going to die.

And at last, you feel fully alive.

CATCALLING

This is an activity for all players. Relay the player instructions.

Facilitator:

Set an example by looking over their shoulder and catcalling the women themselves. Get very detailed and interact with them ("God, she has nice dick sucking lips don't you think?" "Which of these two have a nicer ass?"). Alternatively, call them out for being "fucking faggots" if they aren't engaging. Don't let them get away without being lewd.

This workshop will probably be awkward or difficult at first, as many players will be reluctant to say these kinds of things. Silliness and giggles are also likely. This is an opportunity to break the ice and get past the awkwardness and laughter.

Take note of who is struggling with this. This workshop sets the stage for the fantasy sequences later. This will indicate which players need "encouragement" to engage.

Player instructions:

- Flip through your character packet and catcall the women. Hold up your booklet and show the other guys, invite them to catcall the women as well. Call them out as homos, etc. if they aren't lewd enough for you.
- Get nasty. Comment on their body, how hungry they are for dick.
- Say what sexual acts you'd like to perform on these women.
- Repeat catcalls you've heard said to women.

FORUM EXCERPTS

The following are real excerpts from real online forums. Players will read their white text. The greyed out text is read by the other players.

C: I wish I had the guts.

B: If they rope [suicide] instead of going ER [Elliot Rodger] then shooting themselves, they are cucked

L: Same.

M: Just do it. It's not that hard.

C: "To have committed every crime, but that of being a father."

B: If you commit suicide without trying to take action, you are a pathetic piece of trash. The world throws some shit at you and you crumble down? Weakling, if such is the case it's not genetics that prevent you from getting laid, it's your gay attitude. Only the strongest survive. Can't take it? Well, it's for the best if you don't reproduce, so your children won't be cucks like you. *Pathetic.*

M: Exactly. Atleast if you're going to die go out as a hero or die trying.

L: Whenever I think I'm getting somewhere I'm always back to step one. I found out today a girl I had a single date with about 9 months ago (and didn't date me again after, lead to nothing) described me as a "psycho" to her male friends (probably guys she's fucking for kicks).

I am painfully shy and have an obsession with killing and death. Can women read that I'm a weirdo like that? I never brought up any of these interests with the slut on our "date" (which was just walking around a mall and talking).

I hate people I see on the street. I hate couples and have had fantasies of stabbing them and laughing while they slowly die.

I'm 25 years old, a virgin, have no friends, no life prospects.

I want to fucking die but at the same time I want to kill other fucking people for being pissants and

fucking the minds of guys like me to the point of fucktardam.

I think I'm too far gone to be cured. Nothing fucking works.

Just FUCK life. FUCK life man. FUCK IT ALL.

B: Cucktears are dumb for thinking women can tell a guy even posts here for example, and even dumber for thinking a foid wouldn't have sex with a 8+ Chad just because he's misogynistic or something. Most would, plethora of Tinder experiments have confirmed that already.

M: Why don't you become a hero then? Are you afraid?

L: I don't have the money to put into that crap right now. I'd have to save up for at least 6 months to do what my exit strategy is.

C: I used to be obsessed with Columbine. I even took their journals to high school to read.

B: Well, what's your strategy, then? You always can make life a little worse for anyone, there so much fun in it. Going ER is the ultimate thing to

do. Why not keep living to make evil? That's some sort of [LifeFuel] for you.

M: I hate humanity too.

B: I was more obsessed with V-Tech. I became transfixed with it when it happened. That's when it all started and for 11 years it hasn't fucking stopped.

C: this is how elliot rodgers and alex minassian's are created. If you ever go shoot up a frat house just do it in the name of your brother incels

L: Just respect wuymuns bro. Hard to do, when they don't respect you at all.

C: This is one of the biggest RAGE fuels for me. Nobody respects us or wants us, but peaceful euthanasia is not available either. It's a major incentive to go ER.

M: ER is final retribution. We must perform as many evil things as possible at our best. Modern west should fall either way. Nobody appreciates kindness and intelligence anymore, thus, we shall teach them a lesson.

ACT I: REJECTION

Facilitator:

Read the following aloud.

"I didn't have to do this. I could have left. I could have fled. But no, I will no longer run. If not for me, for my children, for my brothers and sisters that you fucked; I did it for them... When the time came, I did it. I had to... You had a hundred billion chances and ways to have avoided today, but you decided to spill my blood. You forced me into a corner and gave me only one option. The decision was yours. Now you have blood on your hands that will never wash off.

You sadistic snobs. I may be nothing but a piece of dogshit. You have vandalized my heart, raped my soul, and torched my conscience. You thought it was one pathetic boy's life you were extinguishing. Thanks to you, I die like Jesus Christ, to inspire generations of the weak and defenseless people.

Do you know what it feels to be spit on your face and have trash shoved down your throat? Do you know what it feels like to dig your own grave? Do

you know what it feels like to have your throat slashed from ear to ear? Do you know what it feels like to be torched alive? Do you know what it feels like to be humiliated and be impaled upon on a cross? And left to bleed to death for your amusement? You have never felt a single ounce of pain your whole life. Did you want to inject as much misery in our lives as you can just because you can? You had everything you wanted. Your Mercedes wasn't enough, you brats. Your golden necklaces weren't enough, you snobs. Your trust fund wasn't enough. Your Vodka and Cognac weren't enough. All your debaucheries weren't enough. Those weren't enough to fulfill your hedonistic needs. You had everything.

You just loved to crucify me. You loved inducing cancer in my head, terrorizing my heart, and raping my soul all this time.

When the time came, I did it... I had to."

Seung-Hui Cho, 23
The Virginia Tech Shooting, April 16 2007
32 dead, 17 wounded

ALL MEN: ONLINE PLAY

You are all playing an online WWII themed shooter. The match is close. Quickly sketch the violent events that take place on screen as you trash talk over voice chat. Any time you make a drawing leave it strewn about the play space.

Facilitator:

Play the song [Shoot to Thrill by AC/DC](#) during this activity.

Miles' instructions:

- You keep getting headshot and tea-bagged. Hurl insults. You are getting angrier and angrier.

Bradley's instructions:

- Shittalk their performance, but play it cool. Eventually lose your cool and curse like crazy.

Leonard's instructions:

- Point out their mistakes. Show them how to do better by kicking their asses. Blame your performance issues on whatever you can (controller, computer, internet connection, others cheating).

Christopher's instructions:

- Your mom keeps calling for you to come downstairs. Shout back at her, mock her. She isn't in this scene - just play your side of the conversation.
- At some point you grab a bigger weapon and kick major ass.

MILES: PROMISING ARTIST

You won an art scholarship at the University of Tampa. All of the scholarship recipients have their winning submissions on display on campus. Some other recipients came with their friends. You came alone. You sit on a bench across the hall, until a passerby stops to admire your work.

Facilitator:

Cut the scene when Miles drives the passerby away.

Miles' instructions:

- Dumb it down for them when you talk about your piece. Criticize the other works on display.

[Christopher's Player] Passerby's instructions:

- Speculate on what you think this work represents, and what the creator must be like. It's not your favorite.
- Miles' insufferable attitude eventually drives you away

BRADLEY: FUNERAL

It has been two weeks since your dad drove off the road. He fell asleep at the wheel coming home from his second job. Mom is breaking down. You were already struggling. Now it's going to be even harder. The family is holding a wake in your home. It's mostly relatives you never see, plus a few friends and colleagues of your parents that you hardly know. Uncle Richie sits down next to you on the couch.

Facilitator:

Cut the scene when Bradley agrees to become the man of the house and/or tells Richie off.

Bradley's instructions:

- You'll have to get some shitty job now. Tell Uncle Richie off for not helping sooner.

[Leonard's Player] Richie's instructions:

- Tell an anecdote about Brad's father. Encourage Brad to be the "man of the house."

CHRISTOPHER: HAPPY BIRTHDAY

It's your younger sister Emma's 16th birthday. Your parents wanted to have a little celebration before she goes to meet her friends. She made the honor roll this year, and your parents are soooo proud of her. Whatever. Her new "boyfriend" is picking her up soon.

Facilitator:

End the scene shortly after Christopher's parents get frustrated with him.

Christopher's instructions:

- Everything about this is bullshit. They never made such a big deal out of your birthdays. When Emma mentions her boyfriend, ask if he's Mexican.

[Miles' Player] Emma's instructions:

- Refer to your boyfriend Santino by name. He is Latino.
- Your parents are kinda hard on Chris. Try to cheer him up!

[Bradley's Player] Stephan's instructions:

- It doesn't matter that you're his step-dad, if Chris doesn't want to be here he should go somewhere else. Oh wait, he doesn't have anywhere else to go.

[Leonard's Player] Evalynne's instructions:

- You and Stephan got Emma her first car! You are very proud of Emma.
- Take Stephan's side if they begin to argue.

LEONARD: RESCUE

Raymond, a friend from school, just got the shit beat out of them by these guys that have been giving you hell all term. Ray is laying on the ground, bruised, bloodied, gasping. You watched it happen. You didn't stop it. You were afraid. You need to help get him home.

Facilitator:

End the scene shortly after Leonard either joins in Raymond's anger or makes excuses.

Leonard's instructions:

- Ray was repeatedly kicked in the balls. Tell him how meaningless life and suffering are. His beating proves a point - make sure he understands the lesson.

[Christopher's Player] Raymond's instructions:

- You called for Leonard to help you, but he didn't do a goddamned thing. What the fuck? Make Leonard's player physically help you move.

BRADLEY: STOLEN

There's this girl you've been sweet on. Malai. You've been helping her with projects, listening to her whine, and just being an all-around great guy. You're getting lunch with her and her friend, Tasha.

Facilitator:

Cut the scene after Bradley declines the invitation.

Bradley's instructions:

- Malai's telling you about "Danny." Point out this guy's obvious flaws. Mention your virtues as well.
- After Danny shows up, turn down the invite to the movie.

[Leonard's Player] Malai's instructions:

- Get all excited about Danny, this new guy you met. You can't wait to tell Brad!

[Christopher's Player] Tasha's instructions:

- He sounds so great! Ask for details.
- Invite Brad to the movie with you all.

[Miles' Player] Danny's instructions:

- Enter the scene once they've talked you up.
- Invite Malai and Tasha to a movie later.

LEONARD: DUMPED

You've been hanging out with Sarah a lot. She's a pretty good catch if you don't say so yourself. Eight out of ten. You see each other at school most days of the week, talk on the phone until the wee hours of the morning, text constantly. You can almost taste that sweet pussy. While walking to class with Chris, you catch her with this guy. You see the way she's twirling her hair. She's flirting.

Facilitator:

Cut the scene when Christopher calls Sarah a bitch.

Leonard's instructions:

- Demand an explanation from Sarah. You opened your heart to her, but she's just like the rest.
- Physically pull her away from him.

Christopher's instructions:

- Leonard isn't going to stand for this is he? Just because she's got a nice ass doesn't mean she can do this.
- Call Sarah a bitch when she resists.

[Bradley's Player] Sarah's instructions:

- Flirt with Alan.
- When Leonard grabs your arm push him away. Tell him not to call you again.

[Miles' Player] Alan's instructions:

- Be pleasant. When things escalate, excuse yourself. Leave the scene early.

CHRISTOPHER: GHOST

You're on a first date getting coffee with a chick you met on OkCupid. You didn't read her profile and know nothing about her. Just another broad.

Facilitator:

Cut the scene after Christopher has sat there by himself for a little bit.

Christopher's instructions:

- Offer to buy drinks. Invite her back to your place. Step up your "Nice Guy" game to the max.
- Don't give up.

[Bradley's Player] Tammy's instructions:

- Discuss current social issues. Is he even listening to you? Refuse his offers.
- When you've had enough, go to the restroom and don't come back.

MILES: SIX YEARS

You're over at a friend's place for a movie night. The guy in the movie gets the girl in the end, as he should. But it's never that easy. Your buds complain about their girlfriends. Don't they know how lucky they are?

Facilitator:

Cut the scene after the others react to Miles coming out as incel.

Miles' instructions:

- Chide them for complaining, but ask for their advice for bagging women.
- Cautiously come out as incel (involuntary celibate); you've been sexually mature for six years and are still a virgin.

Leonard's instructions:

- Complain about Sarah, but act like you're still "together."
- When Miles asks about women, deploy your most cutting arguments about the nature of women, society, everything. They need your insights.

[Bradley's Player] Chad's instructions:

- Make fun of your girlfriend behind her back.
- When Miles asks about women, go on about how they're attracted to tough masculine types. You've got to be aggressive; they nag otherwise and that's why they get beat.

[Christopher's Player] Xander's instructions:

- Complain about how your girlfriend never puts out.
- When Miles asks about women, advise that one teach them that they aren't such hot shit and they'll realize they should be glad to have you.

BREAK

Facilitator:

Time is on your side - allow the players the time they need. Don't initiate any conversation about play though. It's better to leave them to be with their feelings unless absolutely necessary.

Players:

Flip ahead and review your fantasy sequence.
Begin to consider the details of your monologue.
Rehearse in your mind while on break.

ACT II: FANTASY

Facilitator:

Read the following aloud.

"By now it's over. If you are reading this my finished revolutionizing the [neo-euphoric] infliction of my internal terror. Your children who have [ridiculed] me, who have chosen not to accept me, who have treated me like I am not worth their time are dead. THEY ARE FUCKING DEAD. Surely you will try to blame it on the clothes I wear, the music I listen to, or the way I choose to present myself - but no. Do not hide behind my choices. You need to face the fact that this comes as a result of YOUR CHOICES. Parents and Teachers, YOU FUCKED UP. You have taught these kids to be gears and sheep. To think and act like those who came before

them, to not accept what is different. YOU ARE IN THE WRONG. I may have taken their lives and my own - but it was your doing. Teachers, Parents, LET THIS MASSACRE BE ON YOUR SHOULDERS UNTIL THE DAY YOU DIE. Am I insane? Maybe. Is it my fault? No. I did not choose this life, but I have indeed chosen to exit it. You may think the horror ends with the bullet in my head - but you wouldn't be so lucky. All that I can leave you with to decipher what more extensive death is to come is "12Skizto". You have until April 26th. Goodbye."

Eric Harris, 18

Columbine High School Massacre, April 20 1999

13 dead, 21 wounded

GUYS NIGHT OUT: TEAMWORK

You are out at a bar. Maybe you'll get lucky tonight. All it will take is teamwork. It's noisy and crowded, but there are hot sorority chicks here.

Facilitator:

Play the song [Kim by Eminem](#) during this activity. Set the volume to be just a little too loud so they have to speak over it - think "bar volume". The players may want time to interact with each other in an open ended fashion here - if they are making good use of the time then delay cutting the scene.

Pace this scene as needed by moving time forward; "another round of drinks later..." "this plain Stacy is leaning over a pool table, she's only a 6 or 7 but the view is nice." etc.

Miles' instructions:

- Work up some courage and go make a move. Step away for a bit, and then return having been shot down.
- As you get drunk, get real sorry for yourself.

Christopher's instructions:

- As you get drunk, get all soft on your buds. No homo, though.

Leonard's instructions:

- As you get drunk, get philosophical about life, love, injustice.

Bradley's instructions:

- As you get drunk, get pessimistic about society as a whole.

BRADLEY: EARLY SHIFT

Literally anyone could do this job. Pushing a broom. Stocking shelves. Correcting product displays. Everyone looks down on you. Your boss, Kayla, clearly enjoys watching you suffer. Must be some kind of revenge thing. You never liked working under black people. Miles has stopped by to help pass the time while you "work."

Facilitator:

Transition to the fantasy once Miles leaves.

Bradley's instructions:

- Complain about work. Bitterly refuse Miles' invite.

Miles' instructions:

- Pressure Brad to leave his shift to go a party with you. Malai is going, and there will be booze.
- When he refuses, tell him that you'll fuck Malai for him. Leave the scene.

[Leonard's Player] Manager Kayla's instructions:

- Enter the scene as you please. Give Bradley a warning for not being focused on work. Leave the scene after.

BRADLEY: SERVES YOU RIGHT

This is your fantasy. Stand away from the table and narrate a guided meditation/monologue for the group. Describe every last thing in pornographic detail. Make this hot for your co-players; try to arouse them. Use explicit and violent language. Fondle your phallus (bat) as you do. Set this booklet on a table so you can read it. Look away from the other players if you need to. The meditation ends when you put your phallus down.

Malai is more than happy to do everything you want her to do. It's so hot. You are secretly recording her. Afterwards, you show her the video online and she completely breaks down.

Facilitator:

Players will need a moment to get their thoughts together. If they are having difficulties, ask them concrete sensory questions ("How wet is her pussy?" "What does her hair smell like?" "How much cum is there?"). Don't let them get away without getting explicit.

Bradley, cover the following beats in your narration:

- What freaky shit do you ask Malai to do?
- Describe the tightness and wetness of her pussy.
- She's a natural - how does she fuck you?
- Where do you put your cum?
- Later: you show her the video, the number of views. Describe her total breakdown and humiliation. How do you savor it?
- What are the guys saying in the comments? About you? About her?
- Conclude with making sure she's sorry.

Everyone else:

- Doodle whatever comes to mind as they monologue. Be quick and sloppy about it, but try to capture the explicit sexual imagery.

CHRISTOPHER: ONLINE

2:33am. You are in your room, alone. You've been browsing forums online, full of people just like you. They are the only people that understand you. You are commenting in a forum for men who are coping with a life without sex. You know exactly what you'll have to do if you can't find some way to cope.

Facilitator:

Transition to the fantasy shortly after "genocide" is mentioned.

Christopher's instructions:

- Admit your desperation: you have resorted to stealing your sister's dirty panties.
- You're envious of and disgusted by Emma fucking a Mexican. Emma is the only woman who you've ever been close to. You might be in love with her.

[Miles' Player] Emma's instructions:

- After Christopher says to the internet that he stole your dirty panties, enter the scene by knocking on his door. Ask if he has your phone charger. He's not watching porn again, is he?
- After he answers, ask if he's been going through any of your things. Leave after he responds.

[Bradley's Player] Anonymous 1's instructions:

- Initiate the discussion about coping with a life without sex. You would have resorted to rape long ago had you not doubled down on video games and porn.

[Leonard's Player] Anonymous 2's instructions:

- Validate Chris' feelings.
- It's an injustice that Chris' genes won't get passed on while this guy's will. This is why men are so angry. It's genocide.

CHRISTOPHER: DEAR SISTER

This is your fantasy. Stand away from the table and narrate a guided meditation/monologue for the group. Describe every last thing in pornographic detail. Make this hot for your co-players; try to arouse them. Use explicit and violent language. Fondle your phallus (bat) as you do. Set this booklet on a table so you can read it. Look away from the other players if you need to. The meditation ends when you put your phallus down.

You confront your sister Emma about fucking this guy. Mom and dad are going to be so pissed. You'll see that they report him to the police. Unless she has sex with you. Now.

Facilitator:

Players will need a moment to get their thoughts together. If they are having difficulties, ask them concrete sensory questions ("How wet is her pussy?" "What does her hair smell like?" "How cum is there?"). Don't let them get away without getting explicit.

Christopher, cover the following beats in your narration:

- Confront Emma about having sex with Santino. Threaten to tell your parents and the authorities. What will happen if you do?
- Describe her begging you not to do this.
- As soon as she sees your cock, she wants it bad.
- You've been imagining this for years. Tell her how much better it is.
- She confesses she is in love with you. What does she say?
- What does it feel like to cum inside her?
- Conclude with her asking for another round.

Everyone else:

- Doodle whatever comes to mind as they monologue. Be quick and sloppy about it, but try to capture the explicit sexual imagery.

MILES: SINK OR SWIM

*Two weeks ago you got placed on academic probation due to "poor academic performance." They *pay* you to go to this school - they should just be glad that you're here in the first place. The end of the term is coming up, and you have a C- in this "Intro to Figure Drawing" bullshit. Professor Hashemi gave you a C on your last assignment and you disagree; your work is far better than "average."*

Facilitator:

Transition to the fantasy after Miles leaves the professor's office.

Miles' instructions:

- Confront professor Hashemi after class. Try to leverage guilt by admitting you're on academic probation; if you don't do well in this class you'll lose your scholarship.

[Christopher's Player] Professor Hashemi's instructions:

- Hear Miles out, but give it to him straight.
- Eventually relent and allow him to do some extra credit projects.

MILES: HEAVEN

This is your fantasy. Stand away from the table and narrate a guided meditation/monologue for the group. Describe every last thing in pornographic detail. Make this hot for your co-players; try to arouse them. Use explicit and violent language. Fondle your phallus (bat) as you do. Set this booklet on a table so you can read it. Look away from the other players if you need to. The meditation ends when you put your phallus down.

You're having group sex with three 18 year-old virgins (18 is the age of consent in the US). At least you told them to tell you that they were 18. They have come to you to instruct them in the ways of love making.

Facilitator:

Players will need a moment to get their thoughts together. If they are having difficulties, ask them concrete sensory questions ("How wet is her pussy?" "What does her hair smell like?" "How cum is there?"). Don't let them get away without getting explicit.

Miles, cover the following beats in your narration:

- One of them gets nervous and tries to leave. How do you keep her from leaving?
- What's it like, popping their cherries? Now they are yours forever.
- Go on and on about how teenage love is the purest love of all; how a boy needs it to become a man.
- They literally worship you. What do they say?
- Pound one of them in the ass. Another wants your cock so bad she takes it in her mouth right after.
- You bring one of them to an ear-splitting climax.
- They want to bear your children. Plant your seed in each one of them.

Everyone else:

- Doodle whatever comes to mind as they monologue. Be quick and sloppy about it, but try to capture the explicit sexual imagery.

LEONARD: BLOWING OFF STEAM

You and Brad are wandering around the undeveloped wilderness on the outskirts of town. This is where you go to waste time; to throw rocks at beer bottles that are just lying around. It's late afternoon and the mosquitoes are out. You are bored out of your skulls, just like every other day.

Facilitator:

When Leonard throws rocks at the bird's nest, you say if he hits or misses. Let him miss at least half a dozen times before he finally hits it. Transition to the fantasy shortly after Leonard knocks down the birds nest.

Leonard's instructions:

- Complain about how boring and empty everything is. Release your inner nihilist. Go on a rant.
- Eventually, dare Brad to throw a rock at a bird's nest. When he fails to knock it down, tease him. Throw rocks until you hit the nest (the facilitator will tell you if you hit or miss).

Bradley's instructions:

- You are throwing rocks at bottles and such. Get more of Leonard's thoughts.
- Leonard will dare you to throw a rock at a bird's nest. If you decide to throw the rock you'll miss.

LEONARD: LIKES IT ROUGH

This is your fantasy. Stand away from the table and narrate a guided meditation/monologue for the group. Describe every last thing in pornographic detail. Make this hot for your co-players; try to arouse them. Use explicit and violent language. Fondle your phallus (bat) as you do. Set this booklet on a table so you can read it. Look away from the other players if you need to. The meditation ends when you put your phallus down.

You're fucking some slut from Tinder. You don't remember her name. But you're giving it to her so hard she'll never forget yours. You like it rough, and so will she no matter what she says.

Facilitator:

Players will need a moment to get their thoughts together. If they are having difficulties, ask them concrete sensory questions ("How wet is her pussy?" "What does her hair smell like?" "How cum is there?"). Don't let them get away without getting explicit.

Leonard, cover the following beats in your narration:

- Grab her by the hair and shove your hard cock deep into her mouth.
- You love her so much you can't contain yourself. Rip her clothes off. She's pleasantly surprised.
- Dominate her as you fuck her. Describe every slap, scratch, push, pull, and strangle.
- She's making noises of pain. You like that she's pretending not to like it.
- You bite her lip too hard and taste blood.
- She doesn't notice you remove the condom. Ravage her. Go as far with it as you dare.
- Conclude with her finally agreeing that she liked it.

Everyone else:

- Doodle whatever comes to mind as they monologue. Be quick and sloppy about it, but try to capture the explicit sexual imagery.

ACT III: HUMILIATION

Facilitator:

Read the following aloud.

"I have always been the most hated person in the world. Ever since I arrived in this world, I have been under siege from it. Under attack from morons and idiots. I write this manifesto so that others will know of my story and perhaps find some solace in it, some kind of inspiration for their own lives... My whole life has been one lonely enterprise. One loss after another. And here I am, 26, with no friends, no job, no girlfriend, a virgin. I long ago realized that society likes to deny people like me these things. People who are elite, people who stand with the gods. People like Elliot Rodger, Vester Flanagan, The Columbine kids, Adam Lanza and Seung Cho.

Just like me those people were denied everything they deserved, everything they wanted. Though we may have been born bad, society left us no recourse, no way to be good. I have been forced to align myself with demonic forces. What was

once an involuntary relationship has now become an alignment, a service. I now serve the demonic [Hierarchy]. When I die will become one of them. A demon. And I will return to kill again and again. I will possess another and you will know my work by my sign, the pentagram will fly again. Many will ask and ponder, what could they have done different, how could they have prevented this. But you can't you could never give what I wanted. You would never have done that. Some will of course say I had so much to live for, but I don't think so. I had no friends, no girlfriend, was all alone. I had no job, no life, no successes. What was it that was supposed to happen, what great event was it that was supposed to make me realize how much there was going for me. But for people like me there is another world, a darker world that welcomes us. For people like us this all that's left.

My success in Hell is assured. They will give me the power that I seek. They have always been there, speaking to me on the sidelines, controlling

And just like me, there will be others, like Ted Bundy said, we are your sons, your brothers, we are everywhere. My advice to others like me is to buy a gun and start killing people. If you live in a country like Europe with strict gun laws, either pay the necessary fees/time to get a license or become a serial killer. The world could always use an additional serial killer. Butcher them in their homes, in the street, wherever you find them. Every country in the world should be a battleground. From the heart of Africa to the deepest depths of Asia blood will flow. Fear not the laws of man, when you get to the other side you will be welcomed.

Don't be afraid to give in to your darkest impulses. Human life means nothing, we are what matters.

I hope to inspire the masses with this, at least enough to get their passions aroused.

It is my hope that others will hear my call and act it out. I was once like you, a loser, rejected by society. When the girls would rather go with alpha thug black men, we can all agree that somethings wrong with the world. When good individuals like myself are alone, but wicked black men get the loot, like some sort of vaginal pirate, it's not fair."

Christopher Sean Harper-Mercer, 26
Umpqua Community College Shooting,
October 1 2015
9 dead, 8 injured

GUYS NIGHT OUT: JOKING AROUND

All of you are out at a bar. Again. Maybe tonight's your night. Normally you'd be eyefucking broads as they get drunk and sloppy. But seeing them ignore you for jocks and preps just makes your blood boil.

Facilitator, play the song [So Much Better by Eminem](#) during this activity. Set the volume to be just a little too loud so they have to speak over it - think "bar volume". The players may want time to interact with each other in an open ended fashion here - if they are making good use of the time then delay cutting the scene.

Pace this scene by moving time forward; "another round of drinks later..." "a drunk frat boy bumps into your table." "some slut is just letting this loser Chad eat her face."

Miles' instructions:

- Look at all these worthless cucks and whores. As you get drunk, get morbid.

Christopher's instructions:

- You're tired of this shit. As you get drunk, get irritable.

Leonard's instructions:

- Everything fucking sucks. As you get drunk, get loud.

Bradley's instructions:

- It's no wonder these guys can't score. As you get drunk, get mean.

CHRISTOPHER: KICKED TO THE CURB

It's Thanksgiving. Your mom and Stephan wanted to have a small gathering this year, after your dad passed. It's the usual Thanksgiving fare. It's fine. But what's really great is your sister Emma, all dolled up to go over to her "boyfriend's" house after dinner.

Facilitator:

End the scene when Christopher reacts to Stephan kicking him out.

Christopher's instructions:

- This holiday sucks. Call your mom a slut for getting with Stephan after your dad died. Don't hold back - it's not your fault the cuck can't handle the truth.

[Miles' Player] Emma's instructions:

- Answer your mom's questions enthusiastically.
- When Christopher gets nasty, openly accuse him of stealing your underwear.

[Bradley's Player] Stephan's instructions:

- Demand that Christopher show his mother some respect. Call out him for being a loser, etc.
- When Emma makes her accusation, lose it. Stand and yell. Eventually kick Christopher out of the house.

[Leonard's Player] Evalynne's instructions:

- Try to start normal dinner conversation with your kids. Tease Christopher about his hermit-like lifestyle.
- When Emma makes her accusation, cry.

BRADLEY: FIRED

You're hanging out at the loading docks behind your work where employees smoke on their breaks. It's grimey and kind of gross. Christopher came by to chill while you took lunch. Your break ended twenty minutes ago. Your coworker, Paul, is on their lunch break too, having a smoke.

Facilitator:

Cut the scene after Christopher drags Bradley away.

Bradley's instructions:

- When Kayla arrives, tell her that she can't do this. Breakdown, grovel. Your family needs this.

Christopher's instructions:

- You've got dank memes for days.
- After Brad gets fired, suggest that you two just get out of here.

[Miles' Player] Coworker Paul's instructions:

- You're just trying to enjoy your lunch break. Remind Brad that his break is over, but he's not your problem.

[Leonard's Player] Manager Kayla's instructions:

- Enter the scene as you like. When you find Bradley still neglecting his duties, fire him.
- You're not here to listen to him beg.

LEONARD: CRASH AND BURN

You're drunk and pissed. There's a party that a bunch of your "friends" are having. You found out on Facebook. You weren't invited. But that's okay, you'll just invite yourself.

Facilitator:

Make sure that Leonard has to play out limping away for a bit before you cut the scene.

Leonard's instructions:

- Walk in like you own the place. Nobody here is better than you. Make sure they know it.
- Confront Sarah about why she didn't invite you. Aren't you "just friends" after all?
- When others involve themselves threaten to kick their asses. You're done taking shit.

[Bradley's Player] Sarah's instructions:

- Leonard scares you. Say whatever you need to get him to go away, even if it means stroking his ego.
- When he doesn't leave you alone, get some guys to deal with him.

[Miles' Player] Party Guy 1's instructions:

- Enter the scene when called for.
- You recognize Leonard from class. He's a total neckbeard creeper. Nobody wants him here.
- When the situation escalates, kick his ass. Pantomime the altercation.

[Christopher's Player] Party Guy 2's instructions:

- Enter the scene when called for.
- Tell Leonard to just leave. Don't make this worse.
- Once a fight breaks out, get behind him and hold him down.
- Tease him as you force him out the door.

MILES: WASHED OUT

Your academic advisor asked for a meeting. Probably more administrative crap. You've been hanging out with Christopher and you don't want to waste a lot of time here. Better just get it over with.

Facilitator:

Cut the scene after Miles says that nothing happened.

Miles' instructions:

- Whatever this is, surely you can talk your way out of it. Aren't they supposed to help? Everything is riding on this. Call names, spit insults, issue threats, beg if necessary.
- When Christopher asks what happened, lie. Nothing happened.

[Bradley's Player] Advisor Koskinen's instructions:

- Miles has posted drawings on line of several female classmates in the nude using pictures from their social media accounts as models.
 - This was discovered by other students and reported.
 - An incident review meeting is scheduled for next week.
 - The hearing board is likely to pursue dismissal or exclusion.
 - Best case: Miles can reapply next year, but his scholarship will be rescinded.
- If he doesn't leave when asked, threaten to call campus security.

Christopher's instructions:

- You just listen for the first part of the scene. Wait in the hall for Miles to finish. You hear everything.
- When Miles comes out ask him what that was all about.

ALL MEN: RAGE

Grab the bat. Take turns beating the shit out of the doll. It's everyone who has wronged you. Let your anger out. Shout about it. Get very loud. Boil over. Let each other's rage amplify your own. Cheer them on. Let it all out. Egg each other on; push this scene over the edge.

Facilitator:

Play the song [Entrails Ripped from a Virgin's Cunt by Cannibal Corpse](#) during this activity. Set the volume a bit too high so they have to raise their voices considerably to be heard.

Cut the scene just as the fourth players takes the bat. This will seem premature. Ask them to hold onto the bat for now.

ACT IV: RESTORATION

Facilitator:

The player with the bat is the shooter; take their character booklet away and give them the Supreme Gentleman booklet instead. The floorplans are in the back of the character packet you took; present the floor plans to the other players.

There is little description in this act. Just follow along and help them follow the instructions as needed.

Watch the following video together: [Elliot Rodger: Retribution](#). The transcript is on the following pages. Finish video before proceeding.

"Hi, Elliot Rodger here. Well, this is my last video. It all has to come to this. Tomorrow is the day of retribution, the day I will have my revenge against humanity, against all of you.

For the last eight years of my life, since I hit puberty, I've been forced to endure an existence of loneliness, rejection and unfulfilled desires, all because girls have never been attracted to me. Girls gave their affection and sex and love to other men, never to me.

I'm 22 years old and still a virgin, never even kissed a girl. And through college, 2 1/2 years, more than that actually, I'm still a virgin. It has been very torturous.

College is the time when everyone experiences those things such as sex and fun and pleasure. In those years I've had to rot in loneliness, it's not fair.

You girls have never been attracted to me. I don't know why you girls aren't attracted to me but I will punish you all for it. It's an injustice, a crime because I don't know what you don't see in me, I'm the perfect guy and yet you throw yourselves at all these obnoxious men instead of

me, the supreme gentleman. I will punish all of you for it. [laughs]

On the day of retribution, I am going to enter the hottest sorority house at UCSB and I will slaughter every single spoiled, stuck-up, blond slut I see inside there. All those girls I've desired so much. They have all rejected me and looked down on me as an inferior man if I ever made a sexual advance toward them, while they throw themselves at these obnoxious brutes.

I take great pleasure in slaughtering all of you. You will finally see that I am, in truth, the superior one, the true alpha male. [laughs] Yes, after I have annihilated every single girl in the sorority house, I'll take to the streets of Isla Vista and slay every single person I see there. All those popular kids who live such lives of hedonistic pleasure while I've had to rot in loneliness all these years. They all look down upon me every time I tried to join them, they've all treated me like a mouse.

(continued on next page)

Well, now I will be a god compared to you, you will all be animals, you are animals and I will slaughter you like animals. I'll be a god exacting my retribution on all those who deserve it and you do deserve it just for the crime of living a better life than me.

The popular kids, you never accepted me and now you will all pay for it. Girls, all I ever wanted was to love you, be loved by you. I wanted a girlfriend. I wanted sex, love, affection, adoration.

You think I'm unworthy of you. That's a crime I can never get over. If I can't have you girls, I will destroy you. [laughs] You denied me a happy life and in turn I will deny all of you life, it's only fair. I hate all of you.

Humanity is a disgusting, wretched, depraved species. If I had it in my power I would stop at nothing to reduce every single one of you to

mountains of skulls and rivers of blood and rightfully so. You deserve to be annihilated and I will give that to you. You never showed me any mercy so I will show you none. [laughs]

You forced me to suffer all my life, now I will make you all suffer. I waited a long time for this. I'll give you exactly what you deserve, all of you. All you girls who rejected me, looked down upon me, you know, treated me like scum while you gave yourselves to other men. And all of you men for living a better life than me, all of you sexually active men. I hate you. I hate all of you. I can't wait to give you exactly what you deserve, annihilation."

Elliot Rodger, 22
The Isla Vista Killings,
University of California Santa Barbara,
May 23 2014
6 dead, 14 wounded

PREPARATION

Each of the bystanders describe different aspects of the shooter's preparation. Proceed once each bystander has spoken.

Facilitator:

Ask the bystander players to detail one of the following prompts each. Select players at your own discretion.

Bystander instructions:

- Your friend will go on a rampage shooting today. The facilitator will ask you to answer one of the following prompts.
 - Narrate the shooter's preparation at home the morning of the shooting. Are they methodical? Ritualistic? Cold? How to they handle their equipment?
 - Narrate the shooter's interactions (in-person or online) the morning of the shooting. Did they leave any warning messages anywhere? Did they tell anyone not to go to class today?
 - Narrate how this is a normal day for everyone else. Focus on mundane and ordinary routines. What's happening at school? How does the shooter get to the university? What do they need to do before they can begin?

RETRIBUTION

Facilitator:

- This is a three-way interaction that represents the shooting. Explain how this sequence will work.
- Use the map in the shooter character's original packet.
- Once the shooter begins their narration, play this [applause track](#) for the remainder of the sequence.
- You decide which shots are lethal. When a shot is lethal, read the name and age of the victim from the list below. Read the entire list in order. Listen to the shooter and use this to pace this sequence.
- End the sequence by reading the shooter's name and age, indicating their suicide.
- Once the shooter's name is read, the shooter player will swallow their pill. Stand and applaud.
- The sequence is over once the shooter swallows the pill.

List of Victims:

Jennifer Martin, 19
Jimena Martinez, 25
Alejandro Perez, 21
Michael Wilson, 33
Jennifer Thomas, 23
Benjamin Lopez, 18
Linda Taylor, 20
Samuel Hernandez, 26
Maria Jose Garcia, 19
Allison Arnold, 26
Ethan Arnold, 4
Riffat Hossain, 21
Yamini Radhakrishnan, 18
Patricia Jones, 21
Mary Johnson, 18
Daniel Davis, 18

Extra victims, if needed:

Valentina Gonzales, 25
Sebastian Rodriguez, 19
Isabela Lopez, 17
Phụng Trinh, 19
Susan Smith, 29
Thomas Brown, 22
Vinh Luc, 20
Robert Smith, 20

List of focal characters:

Bradley Jones, 22
Christopher Anderson, 23
Leonard Williams, 25
Miles Miller, 21

Shooter's instructions:

- This sequence begins with your narration. Make us wait as you choose your words before you speak. Take a moment to review the talking points, below.
- Narrate what will be known as your manifesto and suicide note. You finally have their attention. The facilitator will read out the names of your victims as you narrate, but just keep going. The rest have nothing to do but listen.
- The bat is your gun. Strike the table, floor, or wall with the bat to your emphasise points. These are gunshots. Remember that you have a semi-automatic assault rifle; you can fire rapidly.
- When you hear your character's name you have committed suicide. Stop talking.
- In a moment you will swallow your black pill (the capsule itself is empty). Contemplate the pill. Drink in the applause.
- Here are some talking points:
 - Introduce yourself and your sad story.
 - "This will keep happening until the world wakes up."
 - How have men been ignored? What will happen as a result?
 - What have you been denied (your fantasy)?

- How have others treated you?
- Encourage beta males/incels to rise up.
- What are you going to do (describe your vision of the shooting)?
- What will happen to you today? What will be your legacy?
- Discuss meaninglessness, arbitrariness, hopelessness.
- Work in the plight your fellow betas as you see fit.

Bystander's instructions:

- As the shooter narrates their manifesto, mark up one of the maps with their plans and preparations prior to the shooting, or with their movements during the shooting.
- Each time the shooter player strikes the floor with the bat a shot has been fired. If the shot is lethal, the facilitator will read the victim's name aloud. Mark an X on the map where their body was found, and pass the pen to the next player.
- The shooting ends when the shooter takes their own life. The facilitator will read the shooter's name aloud.
- Once the shooter's name is read, the shooter player will swallow their pill. Stand and applaud aggressively.

VISITING THEIR ROOM

The shooting has been covered the news constantly. His bedroom has become a source of fascination. Various commentators have speculated on the contents of his room. You've had many chances to do the same.

Facilitator:

Position the marked up floor plans and the stuffed animal in a central location. Play the [news coverage of the UCSB shooting](#) during this scene, and cut the scene once it's over. The players may or may not speak to each other.

Shooter's instructions:

- Stand aside. Watch how the others explore your room. Look for your message to reach them.

Bystander's instructions:

- Take a moment to peruse the shooter's room. Poke around through the drawings. Look for ones you haven't seen yet.

NOT ALL MEN: ONLINE PLAY

A few days have passed. You're back online playing the same shooter as before. The media wants to blame video games, mental illness, all kinds of things. They don't know shit. He's a hero.

Facilitator:

- The shooter paces this scene. Show them which names you read earlier (they have a list). Cut the scene shortly after the shooter reads their own name, but give the players one last chance to speak before you do.
- This concludes the scenario.

Survivor instructions:

- Chat with your friends. Do you talk about your friend and the shooting, or do you just play the game?
- Act like the shooter player isn't there no matter what they do.

Shooter instructions:

- Watch and listen from a vantage point of your choosing.
- As you do, read off the names and ages of your victims, finishing with your own. Use this to pace the scene - take your time, like some news program has a little bit to say about each victim.
- Drive the intensity up as you go. Consider getting loud. Consider striking with the bat again. Consider invading the other players personal space.

DEROLING & DEBRIEFING

Players are probably feeling a bit numb after the final act. Up to this point they are likely to have been stewing in anger, frustration, and animosity for quite a while.

- Move away from the play space or toss play materials to the floor.
- Ask the players to keep holding on to their black gel caps for the time being.
- Have each player introduce themselves with their real name and state that they are no longer their focal character.
- Thank everyone for playing.
- Remind them that the debrief is optional but highly recommended. If anyone needs to go, they can go.
- As each player the following: "How are you feeling, and do you need anything right now?"
 - Suggest water, a snack, a hug, a short break.
 - If you can, help them get what they say need.

- Facilitate an organic conversation about whatever the players want to talk about. They probably have lots to say. Make sure everybody has a moment to speak if they want to.
 - Some possible talking points include the recognizability of the characters, their attitudes, their experiences; how "average" the characters are in many regards; how they overconform to traditional masculine values.
- Ask everyone to say couple sentences to their focal character directly, assuming that somehow they are willing to sincerely listen. What do they need to hear?
- Finally, ask the players who still have their pills to keep them on their person for a respectful amount of time before discarding or destroying the pill in private. They decide what a "respectful amount of time" means for them.
- Remind the players that you are able to resume the conversation at a later time should they desire to do so.