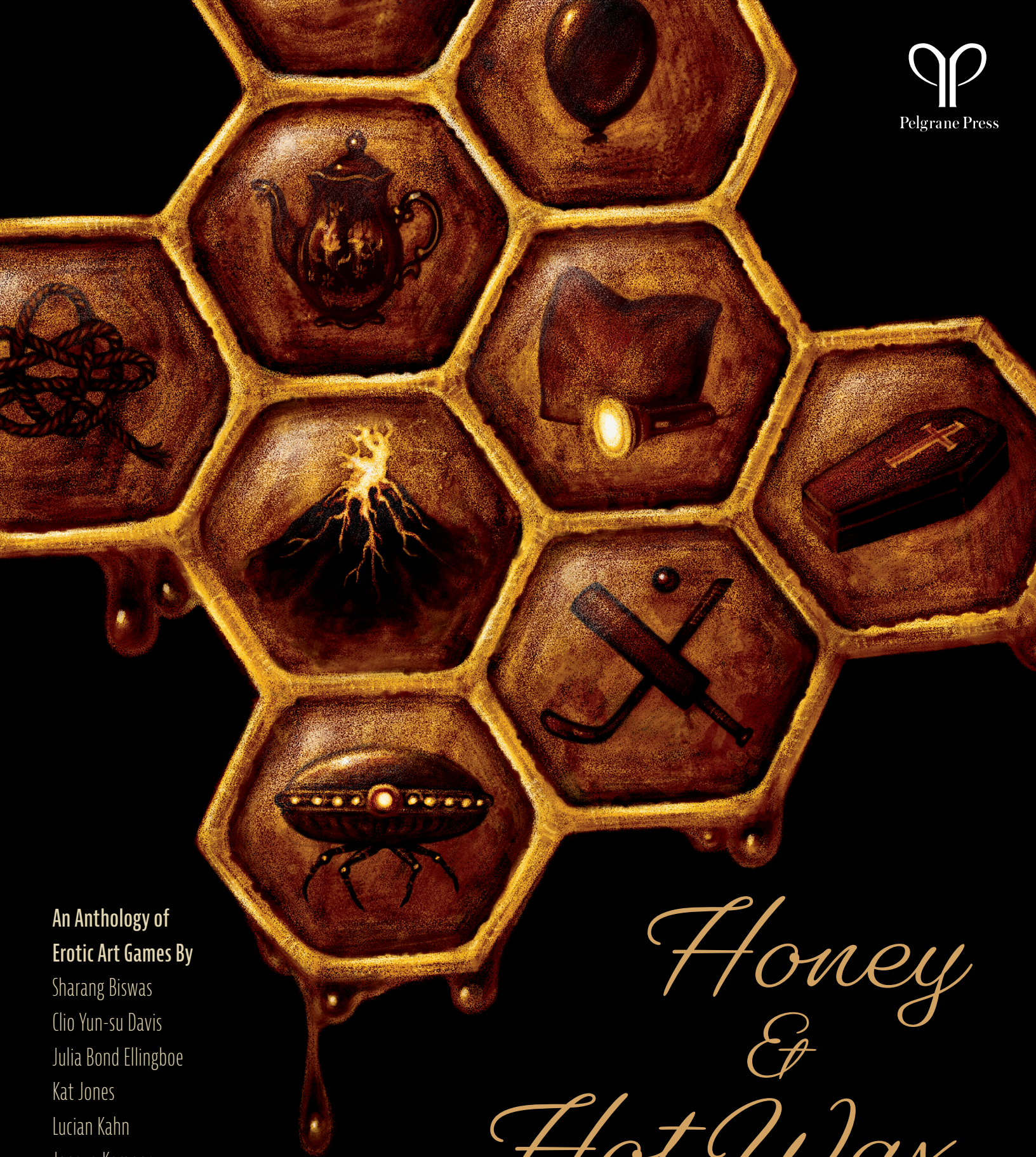




Pelgrane Press



An Anthology of
Erotic Art Games By
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Honey & Hot Wax

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From Maury

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From Susanne

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From Lucian

Special thanks to Freddie Mercury

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Foreword

by Naomi Clark

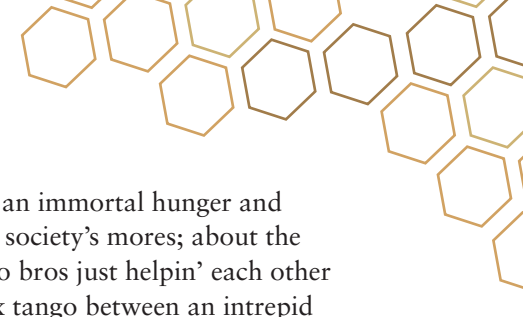
A couple years ago, I tried my hand at designing a card game for the first time. For various reasons, I'd decided it would be a cooperative game where the two players would portray an intimate, consensual encounter between a human being and an alien. Play revolves around communication, gradual escalation, and mutual satisfaction, trying to figure out what each partner was up for in each moment of xenosexual exchange. I'd agreed to showcase the new game in public, which introduced a few twists: could I get random passers-by at a party in an art gallery to simulate sex with cards and tokens? Would players understand that a sexual liaison depicting many illustrated tentacles and orifices was a consensual affair? Or would people just think I was a creepy weirdo?

I learned a few things that season. It's certainly possible to get complete strangers at a party to play cards to simulate sex. They'll often blush, and giggle, and rejoice together when they play complementary cards. I discovered that it's impossible to make a rule to mandate consent or consensual behavior in a game; that makes as little sense as "enforcing" consent would elsewhere. Without consent, there is no real play, but players have to create, give, and withdraw that consent of their own volition in their own situations. They can, and often will, if designers provide useful and considerate guidelines, and tools to permit play and practice consent with. Finally: yes, some people thought I was a creepy weirdo for designing an alien-sex game called *Consentacle*, and as someone who's at least 15% creepy weirdo, I'm fine with that.

If you're reading this foreword, you might fall into one of a few categories of potential player that I became familiar with. Perhaps you're one of the eager ones: when you heard about an anthology of erotic art games, you let out an earnest "ooh." Maybe you should race ahead, into pages where you'll learn to play as a partner in a shared body, a supposedly straight college bro, a balloon-enthusiast, an inquisitive teenager, a distant landscape at night. (Take a calming breath and read the chapter on safety first, please!)

On the other hand, you may be the kind of player who shuddered at the words "erotic art games," who got that feeling of squick at the very thought. That's all right: you can put this book down right now, and it won't bite you. A paper cut at worst, if you put it down too quickly. I can understand the feeling; after all, in so many cases, games have handled sex and the erotic clumsily or atrociously. Roleplaying games have sometimes been turned into an unappetizing playground for a game master's fantasies or retrograde ideas about sex and gender, even if some of their players would rather opt out or go in a different direction.

Board and card games have an even more artless history with sexual topics: while designing *Consentacle*, most of the antecedents I found were either "do a random sexual act" games (roll a die or draw a card, then dare your partner to do the resulting action, or just do it together!) or sexualized re-themes of familiar forms of play (you're playing gin rummy, but all the cards have busty anime babes on them...) And of course, games of various kinds have been used as a carrier of cheesecake fantasies for decades on end now, largely for a presumed straight-guy audience.



For better or worse, in more or less awkward or horrifying ways, nerd culture has often been a liminal space where people are figuring out who they are and how to relate to each other.

I don't blame you if you cast a wary eye towards sex games, but I hope you might consider becoming a third kind of player instead: a little concerned, but a little curious; hesitant, but willing to take a look. After all, the potential for games about sex and romance is just starting to flower. Video games have gone from one-dimensional "right answer gets the girl" dating sims to autobiographical explorations of sexual relationships by women and queer people. More board games are pursuing these themes, and roleplaying games... well, roleplaying games have been far ahead of the rest of the pack. Beyond the mainstream currents of *Dungeons & Dragons*' resurgence in popularity, authors of indie RPGs, short-forms, storygames, and parlor LARPs—or whatever other name you might like to use for them—have been sailing through hair-raising sexual waters for years. Insofar as games have become mass culture, other forms of commodified play may be the equivalent of the high school popular crowd, the self-righteous student government, the academic overachievers, the rich brats, and the cool-kid wannabe rock stars, but the experimental end of the roleplaying game crowd has been more like the weirdo kids in theatre or orchestra. You know, the ones who were often having way more sex than any other clique.


Roleplaying games ask more of their players than most other forms of play. To inhabit a character and play from their point of view, you've got to bring at least a bit of yourself, sometimes more. The possibilities are far more wide-open, but so is the responsibility to imagine, to improvise, and to jointly steer the game in a direction that'll be meaningful (or at least acceptable...) to the other players. Sure, sometimes what a game asks of you is to portray Hrothgar the dwarven warrior's complex feelings about the orc clan that slew his brother. But other games... other games are about sex.

Among other things, these other games are about learning what sex is for the first time; about finding your perfect kink partner in a sightless room;

about awakening with an immortal hunger and finding yourself free of society's mores; about the wordless tension of two bros just helpin' each other out; about the complex tango between an intrepid space explorer and the cloud of sentient spores that inhabits her brain stem. These games ask a lot of their players: that you play responsibly, that you take certain things seriously, and that you think about whether you consent to what may happen during play.

There are power fantasies aplenty in roleplaying games, but then there are fantasies about power exchange—another thing entirely. Play a game in this anthology and you may find yourself considering a different kind of distance between fantasy and reality—not between our world and an alternate universe, but between your own desires and those of a very different kind of being: an alien or a submissive, someone riding a giant balloon to fruition or two lonely pillars of stone in an uncharted desert. The distance between you and your played other might be shorter or further than you think, but to really find out, you'll have to push your thoughts into the framework of these games. Push your feelings into a richer portrayal of your character. Put your back into it, your hips into it, your heart into it. Take a game seriously and you might come away blinking in the daylight, refreshed at stepping back into your usual self. You might come away a little bit changed, seeing yourself or suddenly-subtly-defamiliarized desires in a different light. Isn't that what we want from an aesthetic experience, and isn't that what we're scared of? What if by playing as another, we have an experience that takes us out of our bodies as we know them, or puts us very much *into* our bodies? What if we overcome our usual selves or our limitations—what lies beyond?

If you play these games with good intentions, and with people who've earned your trust, then you'll be in good hands. The games in this anthology don't simply ask a lot of their players; they also offer a tremendous amount of thought and care about how to approach and handle this sort of play. Hesitant player, curious reader: designers and authors of these works have you and your experience in mind. They're thinking about consent, and boundaries, and the important question of what each game is *not* about. In



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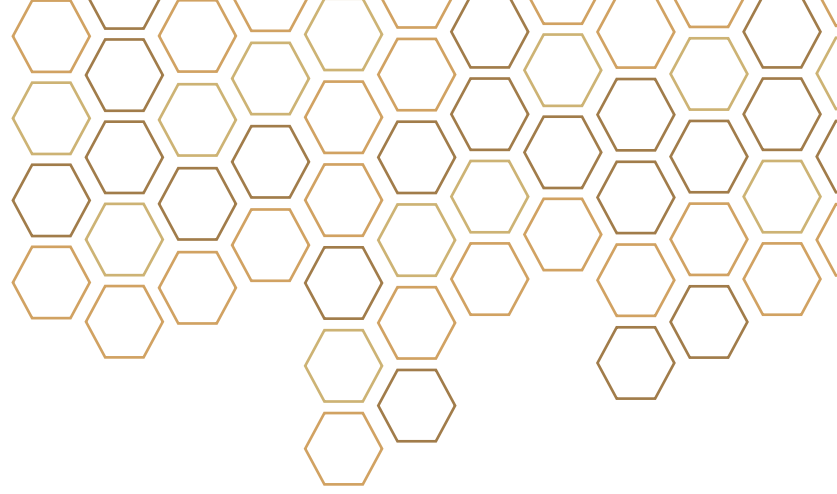
genre fiction, vampires and body-riding aliens are mostly known for invading the flesh and will of human beings with nary a consensual word. In this anthology, *Feeding Lucy* and *You Inside Us* establish those relationships as entered into freely and with consent. The purpose of each scene is not to tell a particular story of body horror or eldritch dominance, but to create a space in which it's safe for any of us to play. In *The Sleepover*, young characters might question their sexuality or gender as they discover truths about themselves and what their parents have told them. In some stories of this nature, you might expect conflict or heartbreak, but *The Sleepover* takes place in a more rosy-hued world where the desires of youth are handled with care and support by parents and mentors. When we play, we need not only imagine dramatic conflict or dystopian scenarios to struggle against; we're also at liberty to envision better worlds, to explore the new possibilities and unfamiliar problems that they could offer.

The authors herein are just as deft at harnessing humor, which can disarm our reticence towards delicate subjects or transform a serious moment into a pile of silly giggles. *You Inside Us* points out that laughter can break tension, but it instructs players not to let the whole game grow too silly or funny. It is, after all, a game where an alien symbiote is inhabiting a human; a certain amount of discomfort should be expected, rested in, explored for new feeling and sensation. *POP!* explores the dilemmas, bonds, and divisions in an online fetish community, but never turns balloon-lovers into a butt of jokes; indeed, the specificity of character portrayal and motivations keeps the guidelines of roleplay on a fine balance between light-heartedness and deeply-felt desire and emotion.

For all the careful words that have gone into this anthology, there's one area where many of these games fall carefully silent. At the heart of many of these experiences is a question: So... what happens with the sex? To put it in an adolescent way, "Do they... you know, *do it*?" Some games are explicit that characters (and players) do have sex; *The Echo of the Unsaid* is about two men who engage in sex acts, but whose conversation circles around sex without discussing or admitting to it directly. In other cases, intimate touch and mutual masturbation are mentioned, but left up to players to define. What kind of contact happens in the final round of *In the Clefts of the Rock*, as a traveler in a distant locale explores a landmark that corresponds to a partner's genitals? What acts do the instructions and caresses of *Feeding Lucy* ultimately lead towards?

Because roleplaying games rarely have winners and losers, they need not spiral towards a logically structured conclusion that closes off further possibilities, like a strategy game might. Instead, many of these games open the possibilities wide. Libidinous connections and shared intimacies in *POP!* or *You Inside Us* might lead to sex, or they might not; in these lacunae of communication and connection is the self-determined path of each set of players. It's not surprising that a less clumsy generation of erotic games doesn't spell out *exactly* how players should do sex, but it's a great example of what *Monsterhearts* designer Avery Alder calls "the fruitful void," the undefined space of interpretation and freedom that the play of games like these orbit around without strictly delineating.

When I designed *Consentacle*, I only used the barest pinch of roleplaying. The cards feature two characters, illustrated extensively but barely spoken of, who act out the human and alien proxies for



the intimacy driven by player decisions. It was my hope that not “playing as yourself” in a sex game would make it easier for just about anyone to step into the game and play, even with a stranger. I have a different hope for the play of games in *Honey and Hot Wax*: play them with someone you trust. Put yourself into them as you see fit, maybe stretching yourself just a bit, to discover something new about the myriad shapes of desire and feeling, of carnal possibilities.

If you’re hesitant, step lightly into *The Sleepover* and try being an inexperienced adolescent whose “7 Minutes in Heaven” make-out sessions you’ll portray with your fingers alone; or portray kinks elegantly abstracted to blindfolded follow-the-leader in *Follow My Lead*. If you’re feeling ambitious or very comfortable with your co-players, roleplay a Lucy and Dracula of any gender and proclivity you like in *Feeding Lucy*, or two guys who can’t talk about their hottest moments together in *The Echo of the Unsaid*. It’s occurred to me that for many of my friends and associates, roleplaying vampires or hetero-flexible bros with a partner might be less of a structured game and more of a typical Wednesday night. All the more

reason to set the beauty and passionate humor of roleplay down on paper, with rules and guidelines, for anyone who chances across this book to re-create and enact.

Finally: if you’re too shy, you’re allowed to just watch. With your mind’s eye, even. Trust me: given the effort of facilitating and scheduling play sessions, roleplaying games have a long history of being imagined just as much as played. So read and close your eyes, let the sensations flower in your mind. Some of these games whisper suggestions in your left ear to touch yourself; others burst with a sudden snap. Some smell of lilacs and smoking nerve endings, others crackle with ozone and evaporating dew, others smell just like a cucumber dill sandwich you once had. Don’t hold yourself too far away. Come a little closer. Picture yourself amidst these sensations: you’re a vampire, or a symbiote, a jock, a canyon riven into the ancient earth, a curious adolescent, a secret switch, a pony-boy, he, they, she, you, us, anticipating, wondering, on the tip of your tongue. You’re someone you already were, someone you’re not at all, someone you might become. ●



What Are Erotic Art Games and What Are Larps?

by Sharang Biswas and Lucian Kahn, editors

This book contains games of imagination and pretend for mature, consenting adults, on the theme of sexuality. You can play them at home, and each game takes between 2-5 hours, depending on the game. They are all suitable for both newcomers and experienced players of live action roleplaying games.

LARP? Larp? What is it?

“LARP” comes from the phrase “Live Action Role Playing.” As the activity has evolved and grown into its own artform independent of tabletop roleplaying, the all-caps “LARP” has turned into a word: the neater, more self-sufficient “larp.”

Larp is a form of embodied play, where participants experience meaning and stories within their bodies. They may take the role of a character, speaking as though they were someone else, improvising what to say based on what makes sense for the character. They may mime physical actions that their character is taking within the fiction: petting a dog, sword fighting, repairing complex machinery. Or they may simply be performing physical tasks that are metaphors for other, more complex systems. They may dance,

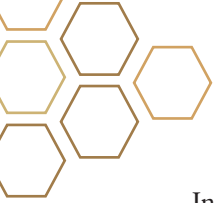
sing, or consume food as representations of societal forces, of the passage of time, or of personal growth.

Larp is an artform that uses bodies and fictional characters as its medium.

Larp is a cousin of theatre, ritual, and improv, where often (but not always) the only audience is the other actors and yourself.

This type of game isn’t a competition. Much of your previous experience with games – such as board games, videogames, or sports – may have been competitive, with winners and losers. However, not all games are like that. For example, think of the popular videogame franchise *The Sims*: simulations with no win conditions. Or in analog games, when you “played house” as a kid. One kid would play the mom, someone else would play the little brother, another kid would play the mail carrier, and you would act out everyone’s roles on a typical day at home.

You can’t win at playing house. You can’t beat your friend by playing the auntie better than she plays the grandpa; that doesn’t mean anything! Larps are less like *Monopoly* or baseball, and more like *The Sims* or playing house.



In a roleplaying game, the characters are not the players. This means that you, the real person playing the game, will probably have a different personality than the character you're pretending to be inside the fictional situation. This also means that you, the player, may have different desires and goals than your character. For example, as a *player*, you might want to play out a scene where your character has a crush on a guy who doesn't like him back, because you want to explore the dramatic outcomes of that story. However, inside the fiction, your *character* actually wants the guy to like him back, and you, the player, reinforce that through your words and gestures. One of the challenges and delights of larp is learning to be two people at once: a fictional character in a scenario with feelings and motivations, and a real player making artistic decisions about what might happen in a story.

Larp and the Erotic

Contrary to popular belief, larps don't have to be about knights, wizards, and fighting. Much like any other medium of artistic expression, a larp can be about any aspect of the human experience.

That said, most larps—most *games*, in fact—aren't about sexuality, so we are doing something unusual here. Familiarize yourself with the chapter on Safety, Consent, and Calibration before playing.

Let's get the big question out of the way: how can characters have sex in a roleplaying game? Well, it depends on the game. In some games in this collection, the players actually perform sex acts in real life. In others, the players pretend to have sex using special signals, such as hand gestures that everybody understands to mean the characters are having sex in the fiction (the instructions tell you how). Yet other games in this book aren't even about performing sex acts, but another aspect of erotic experience, such as talking about sexual fantasies in an online chatroom, or learning what sex is in the first place. All of the games have *something* to do with the erotic, though we have defined this very broadly to include everything from masturbating with balloons, to asexual BDSM, to making innuendos at a tea party, to becoming a host to a horny alien symbiote.

So, some erotic art games include sexual acts as part of the mechanisms of play, while others don't. Select games that feel good to you and your partners.

A Few Things to Know

Each game in this anthology is self-contained. Once you've understood the chapter on safety, you can dive right into a game. However, the following few concepts might be helpful for those new to larp.

The Facilitator

To help guide play, some of the games in the volume include the role that can be referred to as facilitator, director, game master, or in rare cases, dungeon master (a term which comes from the tabletop roleplaying world). You might also see the term abbreviated as GM or DM. This role's job is usually not to play as a fully immersed character, but to help guide the others through their play, much like a theatrical director might guide actors.

The facilitator is usually also responsible for teaching the other participants how to play, and to remind people of the rules.


Not all the games include a facilitator, but if it does, make sure you decide in advance who will take on the responsibility.

Scenes

Most of the games in this volume are broken down into scenes. Think of these like scenes in a play or a TV show, with short breaks between them. Participants will alternate between being in character during a scene, and out of character between scenes.

Feel free to use these breaks between scenes to take care of your physical needs, to discuss what will happen next, or simply to prepare yourself for the next scene.

If you're in a game where not every player is in every scene, it's good form (and very fun!) to silently observe the scene that is currently being played.



Post-game debriefing sessions allow players to process any complex emotions that arose in-game, discuss their thoughts about what they experienced, or simply relive fun moments.

Workshopping & Debriefing

Because larps involve embodied play, often in novel ways, they tend to be preceded by a period of “workshopping.” These are warm-up activities that help players learn the game’s rules or techniques, or ease them into the themes and characters in the game. Particularly for this anthology, these pre-game workshops also help to set up safety and consent boundaries. (Even if a game does not explicitly describe a safety and consent workshop, players need to have a discussion about this, as detailed in the chapter on safety.)

These workshops should *not* be viewed as optional or supplementary; they form a core part of the designer’s artistic vision and the game might break down without them!

Similarly, post-game debriefing sessions allow players to process any complex emotions that arose in-game, discuss their thoughts about what they experienced, or simply relive fun moments. Again, even if a game doesn’t call for a formal debrief, it’s a good idea for participants to spend a few moments post-game to chat about what happened. ●

Some resources to learn more about live action roleplaying games:



“What is Larp” by Lizzie Stark

<http://leavingmundania.com/2011/10/31/what-is-larp-2/>

A slightly more in-depth blog post about larp.

“Culture of Safety” by Cass Kay

<https://www.casskdesigns.com/articles/culture-of-safety>

An article of suggestions about how to use insights from trauma-informed care to create safer environments for roleplaying games.



Safety, Consent, and Calibration

By Maury Brown

Safe. Consensual. Pleasurable. Fun.

These are the hallmarks of a great sexual experience, whether it's with a long-time partner, at a kink club or sex party, or a fun first-time with someone you've just met. All erotic encounters, games or not, must follow these principles.

The games included in this anthology are meant to be played by consenting adults who approach erotic play with openness, honesty, and clarity. This section provides some safety and calibration tools to help you prepare for, play, and debrief from these erotic games so that everyone involved has a safe, consensual, pleasurable, and fun experience.

Communicating with co-players establishes the edges or frame of the playground. These frames do not *restrict* as much as they *permit* play within the established boundaries. Knowing the rules, norms, and guidelines for play opens possibilities and allows people to play together more safely and collaboratively.

Some of the games in this anthology involve players having sex with each other. Some do not. The principles included in this section are important either way, to ensure that all participants feel safe and can gain as much as they can from their play experiences.

So, let's outline ways to be safe, to encourage others to explore and collaborate through play, and to allow players to control and calibrate their own experiences.

The Three C's of Safe Experiences

When you've selected a game from this anthology to play, approach it with the sense that you are taking custody not only of your own experience, but also that of others. This attitude helps you get into the right mindset to play according to the three C's:

- **Consent**
- **Communication**
- **Calibration**

Playing an erotic game with others requires trust. Trust is established by consent, communication, and calibration. When these three principles are present, players trust each other and feel safe. When they feel safe and supported, they will take risks associated with play, leading to new, exciting, and empowering experiences.

The First "C": Consent

Consent is the foundation for play. Calibration and communication are tools that lead to mutual consent. Without consent, there is no play.

Players of erotic games must understand what consent means. Everyone must agree to and follow a shared set of baseline expectations and behavior. Before you begin an erotic game, ensure that these principles of consent are heard, understood, and agreed upon by all participants.



When consent is withdrawn, the activity stops. Immediately. There is no “but what about...”

1. **Consensual adults.** Everyone here is a consenting adult. Each individual gets to decide what happens to them and has control over their body and person at all times, even when they cede physical control to another.
2. **Consent is sexy.** Asking for consent and getting to decide for yourself what you want are parts of erotic play. Your partner or co-participants are working with you to create a mutually enjoyable experience. Luxuriating in the tension and driving that experience together is part of the eroticism.
 - a. Being asked for consent is hot. Your partner wants to please you. You get to accept or deny, you get to guide. Learning what someone else wants is a turn-on.
 - b. Being told no is a measure of respect and trust.
3. **Consent is verbal or otherwise actively given.** There is no assumed consent. An absence of a no is not consent. Ask before taking a step and wait until the other participant either says yes or gives an agreed-upon sign indicating positive consent before proceeding. If you receive a no or a negative sign, stop immediately.
4. **Consent is enthusiastic.** Enthusiastic consent means you really want to do or try something, not that you just went along with it because others did or because you failed to speak up. Yes means yes. No means no. Maybe, I don't know, or I'm not sure also mean no. A person cannot consent when they are pressured by others or influenced by drugs or alcohol.
5. **Consent is informed and specific.** Agreeing to play the game is not blanket consent to anything that can happen during it. Consent must be incremental and clearly defined and understood by all parties. New content requires re-affirmed consent.
6. **Consent is continual.** Every stage of every activity at every minute is opt-in. A person may, at any time, for any reason, without any explanation or consequence, withdraw consent and opt out. A specific tool exists for this purpose and must be honored at all times by every participant. A yes can turn into a no at any time. You are not obligated to continue something just because you said yes initially.
7. **Consent is required.** When consent is withdrawn, the activity stops. Immediately. There is no “but what about...” There is no pressure to continue. There is no delayed stop so you can finish. There is no retribution for withdrawing or denying consent. There is no discussion or demand for explanation. Without consent, play does not happen.

Opting Out: The Door is Always Open

While games are meant to be engaging, sometimes they don't turn out the way you had hoped. You are under no obligation to finish a game just because you started it. You, the players of the game, are more important than the game. Your safety, comfort, and consent come first.

You must consent to begin as well as to continue an experience. If, at any time during play, you lose your desire to play, wish to be somewhere else, or want to discontinue playing – for whatever reason – you may exit the game.

This principle is called “the door is always open” (or in the case of a certain vampire game in this anthology, “the crypt is always open”). It means that any player can leave at any time, no questions asked. No one should feel they must stay or continue in order not to “ruin” the game for others. If you no longer wish to play, you may leave. The door is always open.

Remember that no one should question, demand an explanation from, belittle or shame a person for exercising the “door is always open” rule. Doing so disrespects their consent, boundaries, and autonomy. Instead, praise them for taking care of themselves and not doing something that made them uncomfortable or that they would regret. People are more important than games.

The Second “C”: Communication

Erotic play requires open and constant communication between the participants. Many games in this anthology model and encourage player communication so you will not only remember to communicate, but also get better at doing it!

You cannot consent to something you don’t expect or understand. Communication helps us reach understanding. Explaining needs and desires and setting boundaries and limits with each other helps all parties involved. You must reflect and consider your needs and limits, you must articulate them to another, and you must listen to learn and acknowledge another’s desires and boundaries.

Here is a guideline for good communication between participants in erotic games:

1. **Specific:** While flirting and innuendo can be a fun part of erotic play (such as in *Pass the Sugar, Please*), when it comes to consent and communication between players, don’t be coy or oblique. Use plain and precise language so everyone understands what they are agreeing to. “May I touch your [insert specific body part here]” is much better than “May I touch you?” or “Are you okay with physical contact?”
2. **Honest:** Tell the truth about your desires and boundaries. Your partner(s) cannot consider your desires or respect your limits if you are not honest. Plus, they will be less likely to trust you if you fail to disclose important likes and limits. Purposeful omission is a form of untruth. Be forthright.
3. **Frequent:** More communication is better than less. Mind-reading is not a thing. Continue to communicate as the game progresses and its landscape changes. Breaking character is okay.
4. **Transparent:** Withheld secrets can make communication disingenuous, and trying to play out secret desires can break consent. Be clear and do not obfuscate. Set expectations for content and behavior, then meet them.

Communication during erotic play *improves* the experience. Sexy or dirty talk can be a turn-on, and the act of communication itself is a form of play. See *Feeding Lucy* for a good example of how communication becomes eroticized and playful while still being specific, honest, frequent, and transparent.

What do you need to communicate before and during erotic play:

- **Boundaries.** You must set what you are willing to say, describe, roleplay, and do. Be specific, such as, “I’m fine with touching or flicking my nipples, but do not bite or pinch them.” Boundaries may shift as a result of play, but the decision to move a boundary (by making it more open or closed) belongs to the person whose boundary it is and not another. Setting and moving a boundary requires communication.
- **Pleasure.** It’s important to let your partner(s) know when something feels good and you are enjoying it! Affirmation validates your partner and encourages additional pleasurable interactions. Some games encourage this during play, while others suggest you save it for the end. Either way, don’t forget!
- **Discomfort.** Conversely, you must communicate when something doesn’t feel good and you’re not having fun. That way, others know to stop! Communicating discomfort also applies to changing directions or moving to new scenes. If the ideas proposed by others are discomfiting, it’s your job to speak up so that boundaries and intentions can be aligned.
- **Escalation.** Participants need to communicate when they are interested in play becoming harder, faster, deeper, stronger, louder, or more intense. Communicating this desire does not *require* other players to escalate, however. It *invites* them to, if they consent and are comfortable.

- **De-escalation.** If things are getting too intense, loud, or fast, you need to communicate that you'd like them to slow down, get less intense, quieter, or softer.
- **Desires.** It's important to communicate what you want to see, feel, experience, or play. Tell others your hopes for the story, your ideas to enhance play, or what would be your ideal scenario. If you don't express these to your playmates, they won't be able to help you achieve them.
- **Needs.** Needs are different from desires. These are considerations that must be met so that you can participate. Examples include needing a specific amount of light in a room, having a fear of spiders, not having your nose covered, etc. Accommodations for disabilities also come under this category.
- **Hard stops.** When you've reached a boundary or a limit, you need to communicate "no more" swiftly, clearly, and succinctly.

Here we'll look at some tools and techniques you can use in erotic games to communicate these elements during play. The techniques fall into two categories: safety tools to communicate hard stops and calibration tools to control the intensity of the experience.

The Third "C": Calibration

When you are engaged in erotic play, it is important that you calibrate the experience to your and your partners' liking. Calibration is "fine-tuning" the experience to make it more enjoyable, pleasurable, or fulfilling. Untuned brakes still will stop a car, but properly calibrated brakes do the job much better and more safely.

Calibration techniques optimize play. You use calibration techniques to communicate some of the elements we identified above, such as ways to escalate and de-escalate the intensity of play. Here are a few techniques you can use.

Red-Yellow-Green or "Stoplight" System

A common consent system used in the kink community is "Red-Yellow-Green", also known as the Stoplight System. This is a basic calibration technique that lets you succinctly tell a partner

what level of play you prefer. It is easily understood because the colors align with what we have already internalized from stoplights:

- **Red:** Stop. No more.
- **Yellow:** Caution. Go slow. Be careful. You're approaching my limit. Be prepared to stop.
- **Green:** Go. Keep going. It's safe to proceed.

To use the Stoplight System, simply say the color twice to indicate your level of preference. Saying it twice (e.g., "red, red") is important for emphasis and so that others will notice. It's too easy for a single "red" to sound like an inadvertent grunt or to be mistaken for something else.

For example, your partner is stroking your thigh and raises their hand as if to smack. You say, "green, green" to indicate they may proceed. After several slaps, you say, "yellow, yellow" to let them know you're approaching your limit. They should cool things down a bit. They raise their hand to slap again and you say, "red, red." Your partner stops immediately.

The Stoplight System is simple and easy to understand, but it isn't always elegant or immersive. Additionally, "green, green" means continue, but what if you want not only continuation, but intensification? How do you communicate that to a partner? There are a few other techniques you can use to become more precise with calibration.

Escalation Mechanic to Increase Intensity

An escalation mechanic is when you use a phrase or a gesture to indicate to your partner(s) that you would like to dial the intensity up. You use an escalation mechanic to calibrate play between individual players, so that both of you can create the experience you prefer.

Much like a good safeword, an escalation phrase should be memorable and not likely to come up in regular conversation. The phrase is a cue: it signals to your partner(s) that you would like more, if they are willing. Some examples are:

- **"To the moon"** – Saying "to the moon" or incorporating that phrase into a sentence ("I would love to go to the moon") is a declaration of a desire for escalation.

- “In the midnight hour” – this escalation phrase is a nod to Billy Idol’s hit song, “Rebel Yell,” which includes the line, “In the midnight hour, she cried more, more, more.” Saying “in the midnight hour” indicates you are bidding for more, more, more.
- A phrase indicated in a specific game. A phrase for an individual roleplay scenario has the advantage of being immersive and atmospheric, but has the disadvantage of needing to learn a new phrase each game. For example, the game *Feeding Lucy* suggests the escalation phrase “I think I may be falling” to bid for increased intensity.

De-escalation Mechanic to Decrease Intensity

Sometimes, you’d like play to continue, but you need it to slow down or become less intense. You can communicate this desire subtly without interrupting play in a jarring way by using a de-escalation phrase. Some examples are:

- “Largo” – This is a word borrowed from music, where it indicates to the musician, “go slowly, with care.” It’s not a common spoken word, so saying it is noticeable. When a partner says “largo” they are asking that you back off the intensity or dial it down. Get softer, quieter, slower, less intense.
- “Dial it down” – This is a self-explanatory phrase to mean not just volume, but overall intensity.
- A phrase indicated in a specific game. As with an escalation phrase, using something specific for an individual roleplay scenario is immersive and atmospheric, but may be forgotten. *Feeding Lucy* suggests “This world is hazy.”

Whatever de-escalation mechanic you choose, it’s important to realize that using it is a request. If someone says “largo” it is your responsibility to lower the intensity. While escalation cues are invitations and do not have to be answered with increased intensity, de-escalation cues require others to decrease volume, speed, strength or intensity.

Checking In

When we participate in erotic play, it’s important to check in with your co-players to be sure they are comfortable and enjoying themselves throughout the game. As we stated above, players are consenting adults, and with safety and calibration tools available, we should trust them to control their experience and make the best decisions for their well-being.

That said, a fourth “c” – Checking In – is good practice in erotic play to ensure that your partner(s) are doing fine. Check-ins ask a fellow player to do a quick self-assessment to determine if they are ok, not ok, or unsure. The act of self-assessing can be forgotten during play, so a check-in reminds someone to determine their needs and calibrate if necessary.

Checking in with co-players also demonstrates that you care about them, reiterating that people are more important than the game. Showing care and concern for others builds trust. Check-ins are win-wins all around.

The OK Check-In Mechanic

To check in on another player, an easy, unobtrusive, and quick way to do so is to use the OK Check-In mechanic.

A player holds their hand out with the forefingers meeting the thumb in the shape of a circle of the sign language for “o.” They establish eye contact with another player while holding the sign. This is a question. It asks, “are you okay?”

The other player assesses their well-being and then responds in one of three ways:

- Thumbs-Up, meaning everything is good.
- Thumbs-Down, meaning “I am not okay.”
- Wavering flat hand, meaning, “I’m not sure” or “Kind of.”

Any player who gives a thumbs down or a wavy hand should be encouraged to recalibrate or consider pausing play.

Safety Tools to Communicate Hard Stops

Safety tools are agreed-upon rules and symbols to stop the game if it becomes unsafe for someone. They are “fail-safes” for when something goes wrong, and they function to halt gameplay until safe conditions can be re-established.

Reasons to stop a game:

- **Physical safety:** A broken glass, tipped candle, prop failure, or any other incident that could harm someone physically. This includes physical pain, such as from too-tight or prolonged use of rope or restraints.
- **Emotional safety:** A situation has emerged that triggered a trauma response or made participants uncomfortable to the degree that they need a hard stop.

It is important to understand that physical safety and emotional safety are equally important and valid. Any single player who notices or experiences a need for a safety stop is empowered – and encouraged – to use it. Even if you disagree that a safety stop was warranted, you must stop. Do not question the relevance or validity of a safety stop called by someone else.

Here are three safety tools you can use to communicate hard stops.

Safety Tool #1: “Cut”

“Cut” is a word that is vocalized loudly by any player and stops all gameplay immediately. It is especially useful for group situations. Think of it like a movie scene. If the director calls “cut” then the scene stops and everyone waits for further direction. If a player calls “cut” at any time during play, you should:

- Immediately stop whatever you are doing or saying.
- Repeat the word “cut” loudly to amplify it and ensure others heard (in larger rooms especially).

- Freeze in place until the situation can be assessed and the issues addressed. Once safety is re-established, play may resume.

Using this tool necessitates that you don’t use the word “cut” too much within the game itself, as this can lead to confusion.

Safety Tool #2: A Safeword

You must establish a safeword for each participant to use during erotic play. This word is not used to pause an entire group scene, but to indicate opting out of further play with a specific partner or small group. It does not indicate an emergency or urgency as “cut” would, but indicates a personal limit and hard stop. Verbalizing the safeword means that you want all interactions to pause, and to re-calibrate the intensity or direction. It is to be respected immediately.

What makes a good safeword? Safewords should be:

- **Easy to remember.**
- **Not used in another context.**
- **Short and easy to pronounce.** Two syllables are better than one for recognition.

Participants should agree upon a safeword to use at the start of a game or erotic scenario. Everyone playing must be aware of the safeword and be willing to use it and respect it. The safeword does not have to be the same for every scenario, but it needs to be one that is known and established within the group. Creating a safeword should be part of all pre-play preparations.

An example of a safeword to use during play is “cheesecake.” It’s short, pronounceable, and not likely to be uttered in casual conversation. A partner saying “cheesecake” means “stop, I’m at my limit.” When you hear the safeword, stop right away.

*Note: Since the game *Pass the Sugar, Please* uses tea and cakes during play, it is possible that “cheesecake” may be a word used in the regular course of roleplay. In this case, choose another safeword, such as “toothpaste”, that won’t come up in conversation.*

Safety Tool #3: A Tap-Out

Sometimes we cannot access our voice to say the safeword. This could be because of physical restrictions such as gags or tape, or due to protocols such as a game rule to remain silent. It could also be because whatever is happening is so intense that you cannot speak or use cognitive recall to form words. In these cases, you need a gesture to “tap-out” or signal that you want to stop the experience.

A common tap-out is to tap twice with your hand or foot to indicate stop – a double tap. Two taps indicates intention (vs. a possible accidental single tap) and will break through the fog of immersion to be noticed by others. You can double-tap on someone else’s body, or on the floor, bed, wall or furniture. If your hands are bound, you can double tap with your feet.

If both hands and feet are bound and you are gagged or otherwise unable to speak, you can make a nasal buzzing noise twice to indicate stop. This will sound like the “wrong answer” buzzer from a game show and get your partner’s attention so they know it’s time to stop and check in.

Practice tapping-out or using your stop signal before you play so everyone is used to doing it and seeing or hearing others do it.

De-roling, Debriefing & Decompression

After playing an erotic experience, you should allocate time to de-role, debrief, and decompress. These techniques are integral to play and will enhance the experience by helping you to process it, share it, organize it, and learn from it.

De-roling: Take a moment to set aside your role and reaffirm your day-to-day identity. Take off a nametag, accessory, or item of clothing that belonged to the character and set it aside. Reintroduce yourself to your co-players by stating your name and something you like or dislike. Remember who you are. Recognize others for who they are. You may consider using the phrase, “I was [name of character]. I am [your name].”

to reinforce the separation. This is especially important if you played a role that controlled others, so that they can see you outside of that role and that you can recognize that those behaviors are not part of your daily identity.

Debriefing: Talking about the experience with others who also participated can help you identify how you feel about it as well as what kind of support you may need, if any. Some questions to ask and answer include:

- What was your most intense part of the experience?
- What surprised you in the experience?
- Was there any portion that worried you or that you thought could be better?
- What was fun about the experience?
- What do you want to take with you from this experience? What do you want to leave behind?

Immediately after an experience is not a time to criticize it or be critical to others. However, it may be important to clear the air with another player if there was a moment of confusion or a boundary had to be asserted.

Decompression: This is the relaxing and fun part. After erotic play, you need some time to take care of your body’s needs, and “come down” from the experience. Just as you wouldn’t run a marathon after surfacing from a deep scuba dive, you need some time to decompress before beginning another activity. Ways to decompress:

- **Hugs or cuddle piles.** Non-sensual touch and shared closeness are comforting for some people.
- **Walks.** Some people may prefer to be alone, or have some physical space.
- **Blankets and pillows.** Curling up with soft things feels good to some people.
- **Water and snacks.** After an intense experience, hydration is key. Chocolate or energy snacks are also helpful to decompress.
- **Music.** Some people find that listening to music helps them relax and shift gears.
- **Watch other media.** Some find that watching a movie or show together after an intense play experience helps their mind reset and provides something else to give attention to.

The Social Contract of Play— and Those Who Break It

We must acknowledge that no amount of safety and calibration tools will protect you from people who refuse to follow them. Sadly, there are always going to be rulebreakers, lawbreakers, and people who do not respect others, but you don't have to play with them. In fact, you *should* not.

Games create a social contract among the participants. Through this contract, everyone agrees to uphold certain premises, rules, and standards of behavior. A person who refuses to “sign” the contract, states that such a contract isn't necessary, or who disregards or breaches it is unsafe to play with.

This goes for all games and social experiences, but it especially applies to intimate, erotic ones such as those in this anthology.

To protect other players, yourself, and your community, you must lay out the rules of expected behavior openly and hold participants accountable for meeting them. Every time. Even when it is awkward. Even when it is someone you know or care about. No exceptions.

If someone behaves in an unsafe manner, they should not play these games. That means not including them before the game begins or dismissing them if the game is in progress. If you cannot follow the social contract, you cannot play.

That said, the rulebreakers and bad actors are the exception. Players of games in this anthology are looking forward to using the alibi of roleplay and the interesting scenarios to discover new pleasures and to enjoy themselves with others. They want to play safely and consensually. Because here's an important principle about roleplay:

Consensual, calibrated experiences are
much more intense than ones
where you have to guess.

In Summary

The games in this anthology are creative, diverse, innovative, and fun. They offer many opportunities to explore aspects of sensuality, fetishes, consensual touch, and erotic pleasure through a variety of fictional scenarios.

When you're playing with someone you know well, such as a long-time partner, you may not need to go through all the steps to build trust as you would with new partners or playmates. You may also have alternative safety tools that your roleplaying culture uses. With forethought and an eye towards consent, calibration, and communication, feel free to adapt these tools to fit your game.

However, before playing any of these games, it is recommended that you take the time to go through this quick checklist and use these techniques to ensure your experience is safe, consensual, pleasurable, and fun. Everyone approaches the game and each other with curiosity and trust.

- Everyone understands the definition of consent and agrees to abide by it.
- Everyone has stated their known boundaries and needs prior to play beginning.
- Everyone knows that the door is always open and they may leave at any time.
- Drinking water and bathroom facilities are available and everyone knows where they are.
- You have discussed and practiced “Cut” to stop play.
- You have agreed upon a safeword and a tap-out mechanic. Everyone knows how to use them and what to do when they hear or see them.
- You have established an escalation and de-escalation mechanic or agreed to use the Stoplight System. Everyone understands what to do to use them.
- You understand the OK Check-In and agree to check in on others.
- You have plans, space, and time for aftercare: decompression, de-roling, and debriefing.
- Everyone agrees that players are more important than games and will act according to that principle.
- You all agree that if someone breaks the rules or disregards a boundary, they will be asked to leave.
- You are ready to explore and enjoy each other and the scenario with safe, pleasurable, consensual fun! ●



This World



Pop!

by Alex Roberts

Subjects: Silence and communication, community and isolation, sexuality and the internet

Space: 1 large room, with 1 small room nearby or connected

Materials: A stack of blank letter-sized paper, 5-10 sheets of flip chart-sized paper, 1 black marker and 1 additional marker of a unique colour for each player, scissors, a large bowl, music and speakers, a few rolls of masking tape or painters' tape, name tags

What to print: These instructions, character sheets, communication instructions, a sheet of usernames (ideally on name tags), memories and materials sheets

Accessibility notes: some familiarity with online culture recommended; writing by hand for extended periods required

POP! is about people who love and have sex with balloons. There will be no balloons and no sex in this game, but keep love in your heart. Looners, as they often identify, are real people, and so are you and your players. Take care.

Players will spend an hour in Cyberspace, communicating through writing. Then, all the characters will meet in person, IRL, for half an hour. Then, play ends.

Facilitator Instructions

It's okay for this game to feel ridiculous. Sex is ridiculous, with or without balloons. It's not okay to be unkind to your fellow players or to Looners. If you suspect a player is playing disrespectfully, take them aside and ask them if there's another way they can engage. If you, the facilitator, are hoping to make Looners the butt of a joke, ask yourself the same question.

Text like this should be read aloud to your players.

The rest is just for you.

Facilitator To-Do

- **READ** this guide! Contact me if you have questions (see HACKING NOTES, p. 26).
- **GATHER** all the materials listed
- **PRINT** out the documents (see above) and cut them as directed. Be ready to cut up more paper during play as needed. Print usernames on name tag labels if possible.
- **TAPE UP** the communication sheets in their respective areas (see SPACE, p. 22).
- **FOLD** the character sheets (p. 26) in thirds so only one guiding adjective is visible on each

Space

The large room is Cyberspace. Each communication method has the following requirements:

- **Forums:** Large bare wall with several flip chart-sized sheets of paper taped up. These will be like public message boards, in which conversations are asynchronous and linear. Players will write messages organized under topics, each message a reply to the previous ones.



Players

6-12 and one facilitator



Duration

2 hours



Adapting for Online Play

Hard



Materials Required

High

- Private Messages: Smaller bare wall with letter-sized sheets of paper and tape available. These are private, one-on-one conversations.
- ChatNet: Large table covered in flip chart-sized sheets of paper. This is like a chat room or IRC channel, in which multiple conversations might be happening all at once. Players write messages and draw lines between other messages to reply to each other.
- Tubbl: Large bowl next to a stack of thin strips of paper. This is like a microblogging site, in which every user yells into the void.
- Phone Line: Separate connected room, ideally dark, only needs to be large enough for 2 people. Phone calls are the only spoken conversation in Act I.

Make sure the rules for each communication method are clearly visible where that communication will take place.

Introduction

Welcome everyone to the space, and make sure everyone knows where the nearest washrooms are. People are often nervous when playing with the topics *POP!* is based on. Breathe deeply, smile gently, move slowly, and watch as your players' moods begin to mirror your own. Begin when everyone has arrived.

Overview

Explain to your players the game's subject and structure. Reiterate whatever you think is important; not everyone reads everything they've been given, but they are probably listening to you now.

POP! is not a solvable puzzle or a story already written; it is a collection of toys to play with, and an opportunity to explore a different way of being. If you focus only on achieving your character's goals, you may not have a good time. If you immerse yourself in the experience of being your character, you are much more likely to have a good time.

We're acting as if we are different people, who have a sexual interest in balloons.

We're acting as if we are communicating via a fictional internet.

We're acting as if we are going to meet in person for the first time.

We don't need to know exactly what those things are like; guess and explore.

I'll be sharing some background material because I know this is an unfamiliar topic.

But you are players, so play!

If you hear it or read it, it's true.

If you say it or write it, it's true.

Accept what you read and hear, and add something new.

It's okay to have conflicting narratives about what has happened or will happen.

Life is like that.

Taking Care

You are more important than the game.

If someone says something that is not okay, tell them so. We can take stuff out.


The door is always open; you can take a break or leave the game entirely if you want to.

This will not break the game for anyone else, but even if it did:

You are more important than the game.

In addition to being kind to each other, remind players to be kind to Looners. A respectful, open-minded curiosity about their rich and unique lives will provide the basis for a fun play experience.

Invite your players to come and talk to you at any point, even during the silent parts of play! Don't hesitate to check in with players who look lonely or lost. Maybe they need help! If they are having a good time pretending to be lonely or lost, they can go right back to it after you check in.



This game exists because Looners want to reach out and find each other. They bond over what they share, but they can sometimes tear each other apart.

Looners

Tell your players about the world of balloon sex. Start with this real quote from a forum user:

“I spent roughly eight years thinking I was alone in the world. I started on this journey before the internet became publicly available. I remember going to the public library searching psychology books and even ‘dream interpretation’ books trying to find out what was ‘wrong’ with me. I was embarrassed and ashamed of these feelings and confused because I didn’t understand it or myself. ... I didn’t have the word “fetish” in my lexicon yet. So I had no idea what I was feeling and fantasizing about was even called (yet.) It was an overwhelming experience to find this community of others like myself. This community has been my ‘support group’ for twenty years now. I am thankful that I found others like myself and to not feel so alone in the world.”

– MikeTheBouncer, blowtopop.net

Looners have sex with balloons. They might ride them, rub up against them, or just slowly inflate and deflate them. A staggering number of sizes, shapes, materials, and colors are available from many different manufacturers. Just as you might be very choosy about what pens you write with or socks you wear, Looners can have intense attachments to very specific kinds of balloons and specific activities.

Some Looners like to pop balloons - with pins, nails, teeth, feet, shoes, cigarettes, by sitting (known as “s2p”), by blowing (“b2p”) or by squeezing. For many Poppers, the popping is the climax and main purpose of interacting with balloons.

Some Looners do NOT like to pop balloons. Many of them have a phobic response to balloons being popped. Others just consider it wasteful (especially with bigger and more expensive balloons). Some consider balloons to be precious, treasured, beloved friends. Non-poppers’ reactions to popping varies from annoyance to panic to deep sadness and outrage.

Some Looners like popping balloons under certain circumstances. They may have started out as non-poppers, but eventually become semi-poppers through effort or circumstance.

This game exists because Looners want to reach out and find each other. They bond over what they share, but they can sometimes tear each other apart.

Cyberspace

How was the internet when you first explored it different from how the internet is now?

Spend a few minutes discussing players’ early experiences with being online, regardless of when those experiences occurred. Emphasize that they will be re-constructing the feeling of a largely unknown online space. Anonymity will be the norm; sharing photos will be rare and time-consuming (and video even more so). Services like Google, Twitter, Reddit, YouTube and Skype won’t exist, but other services will.

*We are not re-enacting a time period;
we are weaving a different Web.*

Orient your players to the play spaces, and the rules for each communication method.

Characters

Who do you feel like being for the next hour or two?

Arrange the character sheets somewhere everyone can see them, with only the main ADJECTIVES visible. Invite players to choose a character based on whatever adjective immediately speaks to them. This should only take a minute or two; reading through all the characters will bring down player energy and increase confusion. During the break, players will look through their characters and come to you if they have a serious issue with what they've chosen.

Once players have a character sheet, they can choose a username. These should be printed on name tag labels. Tell the players to write pronouns if they want that information to be public.

Do note that some of the characters are gendered. As a Facilitator, you might like to check in to see if playing certain genders matters to your players, and suggest characters accordingly.

Gendered characters include: NEEDY, OPINIONATED, DEFENSIVE.

Break

At [start time], play starts! Please communicate in each space according to the posted rules.

Take a five-minute break, and start play promptly once that time has passed.

Act I: Cyberspace

The first act will be silent, except for players in phone calls. If you need to check in with another player, please do so quietly.

Remind your players that the rules for each space are posted on the wall, to say yes unless they need to say no, to make stuff up freely, to consult Loonerpedia or ask fellow Looners when they're confused about in-game stuff but ask you when they're confused about out-of-game stuff. Put on the music and let play begin.

Recommended playlist (do not shuffle; two vaporwave albums begin the playlist, and it ends with a jazz album): bit.ly/popgameplaylist

Hand out "Memories and Materials" (see p. 41) to players when they start to look bored, idle, or disengaged. Give them out gradually over the course of the hour.

Act I lasts approximately one hour. Give players five- and one-minute warnings so they can conclude any conversations they're currently having. End sooner if you notice players disengaging or running out of energy.

Transition

Slowly fade out the music. Invite players to be as alone as they can in the room, and close their eyes. Take a deep breath together. Read this guided meditation slowly, leaving lots of room between sentences. Let silence sit for one minute when you've finished speaking, and then begin the meetup.

Your character is on their way to the in-person meetup in New York City. How are they getting there? Bus, train, car, plane? Maybe it's just a short subway ride. Think about what it was like for them getting ready to go. How are they feeling? Have they ever been to something like this before? What do they think might happen? What is going through their minds?

Act II: Irl

Re-start the music at the jazz section, or put on an upbeat instrumental album you like. Tell the players they have arrived at the meetup, and that it will last 30 minutes.

The meetup lasts 30 minutes, and has no specific rules. As the facilitator, you just need to sit back and watch what happens. The meetup may be lively, conflict-ridden, or stilted and awkward. None of those outcomes are better than the others. Give five- and one-minute warnings again, and then fade out the music.

Debrief

Thank everyone for playing, and invite them to dramatically remove their name tags. Circle up, and invite everyone to say one way in which they are like their character and one way in which they are not. After that, players are welcome to continue discussing their play experience as they like. Direct them to me if they have questions you can't answer, or feedback!

Hacking Notes

- You can paraphrase the text to be read aloud.
- Not having a separate physical space for Cyberspace and IRL is fine.
- Not having a separate physical space for phone calls is not fine; spoken conversations will break the dreamy silence of Cyberspace. Playing without phone calls is preferable to having them in the same area as the rest of Cyberspace. Phone calls will not be missed too much if you have a lower player count, and that may even be preferable with 5-7 players.
- You can play with five players. In that case you should be a character, too, and try to generate as much conversation as you can during Act I.
- Players may abbreviate their usernames after writing messages for a while; this is part of what makes having separate marker colors so important.

Accessibility Notes

- Can everyone reach the surfaces they will need to write on?
- Does everyone have access to a bathroom they can safely use?
- Can everyone read the name tags and other materials?
- Is everyone comfortable with extensive writing by hand?
- Is everyone comfortable in a single shared language?
- Can two people fit in the Phone Call area?
- Can everyone differentiate players' marker colors?

Printable Materials

The following pages contain characters, labels for the various spaces on the internet, and memories for your characters that you can print out. Remember, your characters are not defined solely by their interest in balloons. Treat them with respect.

BALLOONS are a sex thing, apparently?!?! You guess everything is these days. Your partner of four years just told you this is her thing, so you want it to be your thing, too! Gosh knows you've done weirder stuff together. You don't really get it, though. Do you, like... POP the balloon? Would that ruin it or is that the whole point?

ONLINE you love learning about new stuff, especially from people who are really passionate! You enjoy connecting on the Strategy Games Central message board, and you eagerly await updates from the Indoor Plant Lovers mailing list. Learning online is so much cooler, more fun, and somehow realer than learning from books.

IRL you live in a small town where it's not easy to make new friends. You feel lucky to have a loving partner and two adorable cats.

WANT: To figure out exactly what makes this balloon thing so hot.

BE:

CURIOUS

BALLOONS give you joy and get your motor runnin' too! Can't be a thing wrong with that! You've always liked having them around, and at some point you realized you really liked them. The rest is history! You love to bounce on the biggest balloons you can find, for as long as possible, before that big wonderful POP! You kept a 72" round Qualatex going for like 3 months before it burst. So cool! You named him and everything: Humpty! Guess you're a bit of a "Loon," ha ha!

ONLINE you feel total freedom to meet new people and talk about all the fun stuff you get up to!

IRL you've never had a problem finding partners for balloon play; why bring someone home if they're not at least open-minded enough to try? You've got a kiddie pool of 12" Umbras in your kitchen right now, hee hee!

WANT: To be everyone's friend.

BE:

ENTHUSIASTIC

BALLOONS are this weird awkward thing that gets in the way of a normal life. You get off on imagining women blowing up BIG balloons until they POP! But no way could you tell someone that. You don't even keep balloons in the house; what if someone saw? It sucks to have this whole part of yourself you can't share.

ONLINE you can talk with other guys about this stuff. You'd like even better to talk about it with women if there are any. Swapping pics, clips, and stories is something you could only do on the Net.

IRL you try to have a normal life, hanging out with friends and stuff. You try to keep most thoughts and feelings to yourself.

WANT: To meet someone who could do balloon stuff with you IRL!

BE:

NEEDY

BALLOONS are. The. BEST! Ever since your partner introduced you to the 'loon world, you've been driven to celebrate and share your newfound love. Why shouldn't everyone be open about what makes them happy? You're connected to your local BDSM/kink community and find tons of acceptance there. As a sex-positive feminist you believe that embracing your lusts is a radical political act!

ONLINE can be exhausting. Poppers, non-poppers, semi-poppers, who cares? You should all be working together to support each other, not bickering. More than anything, you wish there were more women to chat with.

IRL you're a successful professional and a sex geek, too, giving workshops on advanced 'loon techniques and attending play parties regularly!

WANT: To connect with other women 'looners.

BE:

OPINIONATED

BALLOONS are alive and deserve the best life we can give them. They are your dear companions. You can't sleep without one next to you in bed, to hold and cuddle and maybe, if the mood is right, to make love to as well. Nothing beats the feel of a well-inflated 'loon. You just have to be careful not to blow them up too tight! Everyone knows on some level that balloons are alive; you once mentioned it to a woman at the library and she nodded.

ONLINE people can be so disgusting, treating balloons like sexual objects and sharing such violent imagery, talking about popping like it's no big deal. Some of them even get off on it!

IRL your home is filled with balloons, many of them rescued from promotional displays. You try to keep them comfortable and happy.

WANT: All 'loons to be treated with dignity and respect.

BE:

OUTRAGED

BALLOONS are perfect. Imagine being created for the sole purpose of bringing joy to others, to be able to make someone smile just by existing. Balloons do this and need nothing in return. You feel a chilling titillation witnessing a tense build-up and sudden POP! But what makes that erotic for you, and not for another? Sexuality is a mystery.

ONLINE you can converse with others who share your uncommon tastes without fear of judgement. Certain questions come up again and again, but there are always new perspectives!

IRL you're a meandering college student.

WANT: Certainty.

BE:

PHILOSOPHICAL

BALLOONS, though too fine and delicate for most to appreciate, are one of life's most engaging and erotic pleasures. Others may settle for the 7" or 12" grocery store detritus, or jump on the latest novelty of German manufacture (Balloons United betrayed its fans with that duck-shaped Qualatex abomination; they lost this customer permanently) but for you, a classic Italian GL500 32" round – in red of course – is worth its weight in gold. If only more looners would care for their 'loons properly, they'd understand the meaning of a valuable investment. But that's the word today: instant pop, instant gratification! Waste!

ONLINE everyone knows your name; you're a tastemaker and a connoisseur. You dispense wisdom both in discussion fora and on your influential review blog, where erotica of every medium is viewed and analyzed with critical precision. The comments section is often heated, but spirited yet rational debate should always be encouraged.

IRL it's nearly impossible to find deep conversation, to discuss topics of substance. You find yourself bored with common people and their dull preoccupations. Few people are ready to engage with you intellectually, so you live a solitary life.

WANT: Recognition.

BE:

SNOBBY

BALLOONS have been your hobby and passion since the '70s, when you started the Loonie Guild newsletter and pen pal club. Back in those days, you had to find other Loonies through personal ads in the fetish mags! Or go to those wild parties, the memories of which make you laugh and shake your head today. You and your partner Roger lead a pretty quiet life now, but you're eager to see how this internet stuff works.

ONLINE you consider yourself a friendly resource, the kind you wish you had back when you were young and trying to figure stuff out. These kids don't know how lucky they are.

IRL you and Roger still bust out the 'loons once in a blue moon, like when the grocery store has some party stuff on sale. Blow 'em all up & pop pop pop!!!

WANT: No pretension, no drama, just good fun and a little kindness.

BE:

SUPPORTIVE

BALLOONS are just about the hottest thing in the world, when they're being crushed and popped under a beautiful woman's heel. You've always been a foot guy, but when you first saw a clip of your favorite model using a 6" stiletto to pop an 18" Cattex Airship, that was it. A thrill like no other. You've been chasing a feeling that intense ever since, and you know it's not going to happen to you in real life.

ONLINE people like to get into a lot of nonsense, and it's annoying and pointless. Unfortunately, the Web is your only hope of finding the good stuff. It's hard to live with, but you absolutely couldn't live without it.

IRL life is pretty dull. The wife's not usually up for foot stuff. You haven't even considered asking her about this balloon thing.

WANT: The thrill of finding something genuinely new and exciting.

BE:

DEMANDING

BALLOONS are your specialty. You're the District Sales Rep for PartyZone Inc, and you couldn't be prouder! Lately, you've been drawn to the more artistic side of the biz, putting together drops, arches, and some pretty impressive centerpieces. You're also starting to notice something else about your love of balloons. Round, shiny, colourful latex gets you kind of excited, in a way you can't explain.

ONLINE there might be other people who share your passion, since your colleagues don't seem to understand.

IRL you're working on becoming a Certified Balloon Artist! The exam sounds absolutely terrifying, but you're a well-respected professional in your field, and it's time to take it to the next level!

WANT: To understand and be understood.

BE:

AMAZED

BALLOONS are your secret. Everyone should have a secret, right? That keeps life interesting! And if you want to pop a couple balloons, in the privacy of your own home, after a hard day's work, whose business is it? There's a thing called privacy. That's why you have a home office with a locked drawer and a little VCR/TV. Some things are personal.

ONLINE you can loosen up a little. Say what's on your mind. There are people who actually get it! Geez, what a relief. What a lifeline.

IRL you're a successful, well-educated suburban dad on his second marriage. Your life is just fine; you feel settled and comfortable.

WANT: The bravery to tell your partner about your fetish

BE:

DEFENSIVE

BALLOONS are a source of fun and connection for you. You're paws deep in the furry community, where being into inflatables (like pool toys) is somewhat common. Last year your (now ex) boyfriend got you a 9' inflatable pink dragon you've named Billy and you treasure him. 'Loons don't have to be shaped like animals to be fun, though! The only sad thing is how easily latex pops. That always ruins the mood!

ONLINE is where you get most of your socialization. Furies get stuck in so much infighting and drama, but you've found love and support there, too. Hopefully looners will be just as welcoming but a little less conflicted.

IRL you go to a couple cons a year. You wish you made more money so you could see your friends more.

NT: Everyone to get along.

BE:

DIPLOMATIC

FORUM

Loonerlanding.net

Large bare wall with several large sheets of paper taped up.

- Each sheet of paper represents one conversation
- Write messages in sequence, from top to bottom
- Start with your username
- To start a new thread, write a new subject and an opening message on a new piece of paper
- Be silent

Example:

Telling your partner

clairedelaloon: Hey, Looners! Does anyone have experience telling their partner about being a looner? What happened? Were they okay with it?

unpobbbable: I wish! No one I've ever dated would be cool with balloons...

CHATNET

<TheLoonerBin>

Table covered in a large sheet of paper (multiple sheets if needed).

- Write anything, anywhere
- Start with your username
- To reply to messages, draw a line between your message and theirs
- Be silent

Example:

clairedelaloon: tried to blow to pop today... I totally chickened out!

bigballoonbuster: I still can't bring myself to b2p! I love when my wife does it though

unpobbbable: super scary the first time for me too. You'll get there eventually.

pinkloon: uh it's fine if you don't tho...

DIRECT MESSAGES

Bare wall with letter-sized sheets of paper and tape available

- Write your username, and someone else's username, on a sheet of paper with a message just for them
- Reply to a message by writing on the same sheet of paper
- Write as much as you want, but only between two people
- Be silent

Example:

To: unpobbable

From: clairedelaloon

clairedelaloon: I think I'm gonna do it tonight! Wish me luck?

unpobbable: wow... good luck, tell me all about it

TUBBL

#LOONERS

Large bowl and a stack of thin strips of paper

- Write a message on a strip of paper
- Start with your username
- Throw it in the bowl
- Read any messages you see
- Be silent

PHONE CALLS

Separate, dark room. Large enough for two people.

- Enter the room with another player
- Turn your backs to each other
- Talk out loud, as much as you like!

MEMORIES AND MATERIALS

A very brief video clip of someone in a furry, bright blue fox costume bounces up and down on a 40” GL800 Airship balloon. The balloon is the same color as the costume fur. The person in the costume is going “Ruff! Ruff!” and waving their paws excitedly.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

A video clip about three minutes in length of two young women in what appears to be a suburban living room blow up what seem like standard 12” balloons of varying colors. They pause frequently to laugh, and say things to each other that can’t be heard (the clip has no audio).

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

A half-hour video of a woman who appears to be an adult performer blowing up balloons. She pulls on the necks, softening them repeatedly with partial inflations and deflations before slowly inflating them to what you can tell is beyond their intended size. The balloons seem to be very high quality brands of mostly standard shape, with some round and airship. Her actions are expert, but somewhat mechanical, her facial expression disinterested.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

A video clip of a man on a couch, dressed casually, blowing up a massive 98” pillar balloon. He takes a long time to blow it up, and eventually rides it, seemingly lost in his own world. The clip ends abruptly.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

A low-quality, poorly-shot video clip of what appears to be a man and a woman having sex in a messy bedroom, a series of 12” round balloons held between them, each of which pops between them.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

A single black and white photo of famous Italian actress Greta Marino with her mouth on a half-inflated 12” standard shaped balloon, looking suggestively at the camera. The filename suggests it is a promotional still for a film.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

A series of manga-style illustrations of women holding pins up to balloons, hugging balloons tightly, or pressing down on balloons with their bare feet. The women are saying things like “It’s about to blow!” or “Watch what happens next...”

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

A grainy, low-quality photo set showing a woman who appears to be an adult performer blowing up a balloon and popping it with her fingernails.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

A series of photos of a man in a full-body latex suit pressing his body against a 16” Qualatex yellow punchball. In each photo he is posed to highlight the balloon’s being squeezed in different ways and to different degrees. The balloon does not seem fully inflated, and there is no indication that it pops.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

Photos from a trip to The Helium Station, a large party decoration store in Chicago. The pictures are of wall racks and elaborate display cases full of every brand and size of balloon imaginable, including a rare favorite of yours.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

A physical VHS copy of “Three Long Days,” a post-war Italian film by art house director Franco Visconti, and starring world-famous actress and sex symbol Greta Marino. The film is structured as three vignettes about three different men falling in love with Marino’s character. One of the men is a balloon salesman, and there is a strangely-shot scene of her playfully, teasingly blowing up one of his balloons in front of him, to his apparent arousal. At the end of the scene, she throws the uninflated balloon in his face and storms out of their apartment, for reasons that are not clear.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

A very old story about two young men at Oxford discovering the “simple, innocent pleasure” to be had in rubbing a simple latex balloon on their genitals. The characters discuss this act for much of the story, before deciding at the end to put a blown-up balloon between them and explore what happens.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

A short story about a young man who tells his childhood friend, who he’s always had a crush on, that he has a balloon fetish. He describes a wonderful feeling of “getting it off his chest.” She responds ambiguously, but the next evening invites him over for an evening of wild fun with a room full of balloons.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

A short story about a man whose wife catches him in bed with a red balloon. The story is from her perspective: at first she is shocked, but slowly she becomes curious about the balloon, slowly squeezing, hugging, and eventually riding the balloon to her immense pleasure before, at the climax of the story, the balloon POPs beneath her.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

A multi-chapter story about a woman with a balloon fetish who is also deeply phobic of popping balloons. In the story she is invited to her friend's child's birthday party, and even to arrive early to help set up! The story explains in detail the mix of excitement and fear she feels as the other adults (who are all described as very attractive, and their children mysteriously absent) blow up balloons around her. It takes three full chapters before a balloon pops, at which time the other adults slowly figure out her interest. The story ends with a group sex scene in which every balloon inflated in previous chapters gets popped.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

A story about a guy cruising at bars; the story is largely an internal monologue about his anxiety about any of the men he finds attractive being willing to indulge his balloon fantasies. Eventually, the man is invited to a secretive party that ends up being filled with other Looners, all attractive men who share his desires and happily inflate, hop on, and pop balloons to his repeated satisfaction.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

Memory: Trip to a massive balloon store in Chicago - you can't remember the name of it, but it's the only place you've ever seen a Tilley Worker and you long to go back someday. It was overwhelming - you could smell the latex as soon as you walked in!

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

Memory: Taking the CBA exam many years ago. You thought it would be a dream to work in the balloon industry. You aced the exam, but didn't fit in as well as you'd hoped and eventually moved on to other endeavors.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

Memory: As a teenager, you and your first girlfriend would play with balloons all the time, not thinking much of it at the time, except that it was as confusing, ridiculous, and as exciting as everything else about making out. You've lost touch but wonder if she is still a Looner too.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

Memory: Blowing up balloons as a young person, still living with your parents, keeping it a secret, the constant stress of wondering what they would think.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

Memory: A birthday party – you were maybe 12 or 13 – where you fled the room because the other kids were popping balloons and it was so overwhelming for you. Another kid noticed and told everyone to be more careful. You brought a balloon home from that party and kept it with you in bed until it eventually deflated over the next few months, and even kept the deflated balloon in a box for years after that.

Take a moment to think about how this impacts your character. Do they feel excited? Encouraged? Overwhelmed? Confused? Disappointed? Annoyed? Absorb that feeling before returning to play.

USERNAMES

clairedelaloon

b2p16q2

lonelylooner24

blfun88

gayloonfcker

balloonblowernyc

balloonboyuk

greylooner

bbhumper

mylarpopfan

beachball

timidpopper

jim

sgloon

balloonlovinboy

bigloonblower

pinkloon

wannabepopper

blowitbig

mimi

busterbill

sitonballoons


loudPOP

kerozero



The Echo of the Unsaid

by Sharang Biswas | Additional Design by Nick Tyson



The key rule of *The Echo of the Unsaid* is that the two characters never directly refer to having sex with each other. They think about it and refer to it indirectly by swathing the topic in heavy layers of nonchalant euphemism, but cannot get themselves to actually admit aloud that they had sex.

The Echo of the Unsaid is a game about two ostensibly straight college boys exploring unresolved sexual tension, and quite possibly, romantic attraction. It is a game about longing, about the identity boxes we build for ourselves, about unspoken words and how their echoes linger in the air and infuse our actions.

You, the players, will be performing sex acts with each other in character. You are telling the story of how this sex happens, what this means to the characters, and what comes after. You are telling a story of sex by not talking about it. Rather, you let silence speak volumes, and make conspicuous gaps in conversation by circling around the sex.

The key rule of *The Echo of the Unsaid* is that the two characters never directly refer to having sex with each other. They think about it and refer to it indirectly by swathing the topic in heavy layers of nonchalant euphemism, but cannot get themselves to actually admit aloud that they had sex.

A Note on Gender

Both characters in this game, Dan and Billy, identify as cisgender men (also “bros”). However, the game can be experienced by players of any gender, as long as they are willing to play as cisgender men.

Safety & Consent

This game involves the players engaging in sex acts while playing. Players perform sex acts in character—these moments are part of the artistic vision of the game.

The sex acts include manual genital stimulation, oral genital stimulation, and kissing. Ensure that both of you are comfortable performing these acts with each other. You may want to decide which of you will perform and which of you will receive the stimulation before starting the game. If you are comfortable either way, feel free to let this arise through play.

As with any form of embodied play, players are more important than their characters. If at any point, you feel uncomfortable about the situation, use the word “CUT” to immediately end the scene.



Players

2



Duration

1-2 hours



Adapting for Online Play

Hard



Materials Required

Low

You can then discuss what happened, and continue to play if you both feel comfortable doing so.

This is especially important during the sex scenes. If at any point you no longer wish to partake in the sex act, you should feel empowered to cut, and if you like, simply move on to the next scene. While having sex is part of the game's intent, this artistic intent is absolutely overridden by the comfort and safety of the players.

Additionally, it is recommended that your game avoid focusing on the issues of physical abuse and sexual violence that are sometimes associated with stories about masculinity in American universities.

You Need:

- A timer.
- A copy of these rules that can be easily passed between the two of you.
- Somewhere quiet to play, with a place for both of you to sit, and the privacy to have sex.

It is recommended that at least one player be familiar with these rules and guide the game during play.

Player Goals

Your goals as players are to create a narrative, embody the sex scenes, and experience the effervescent emotions that result from the explosive combustion of constructed narrative and physical intimacy.

Your characters' goals are to figure themselves out, try and maintain their changing friendship, and survive college.

As such, while you as players know that each scene will lead to sex, you as characters do not. They may suspect, hope, or be anxious about it, but they don't know it. Part of your job as players is to lead the narrative to a brink where the characters' self-imposed and societally-imposed inhibitions are teetering, lead the characters to that edge where it's so easy to give in to carnality...

And then ride the resulting emotions.

Summary of the Game

A game of *The Echo of the Unsaid* begins with character creation and workshopping, followed by three Acts, and is capped by an epilogue, followed by a debrief. A typical session should be playable in 1-2 hours.

Character Creation and Workshopping

This is where you define your characters and go through exercises that connect you to these characters and their narratives.

Each of you is playing a senior at Lacuna State University, a large, public institution that is well-ranked both in academics and athletics. Both of you were raised with traditionally masculine gender roles placed upon you, and consider yourselves to be cisgender and straight.

Go through steps 1-6 of character creation (see p. 50). No information during character creation is secret. Announce all your choices.

Acts

The Acts are the heart of the game, where drama, awkwardness, and sex take place. An Act is subdivided into five stages that form the core loop of the game:

1. Set the Stage
2. Monologue
3. Act out the Scene
4. Sex
5. Silence

Setting the Stage

When you start a new Act, read out the description of the Act in order to set the scene. Make any physical changes you need to your play area to better simulate where the scene takes place. Situate yourselves comfortably and proceed to the Monologue.

Monologues

Monologues represent inner truths that your character feels. They do not represent you voicing them aloud; rather, they represent a general sense that the other may have gleaned through your actions.

Stand back to back, read out your Monologue prompts for that Act, and answer the questions provided, in turn and out loud. Let their echo hang in the air and influence your characters' actions as you see fit.

Act out the Scene

Sex

When it seems appropriate as part of the narrative, perform the sex act as dictated by the scene. Do not speak. End the sex when it feels appropriate.

Silence

After the sex act, sit in silence side by side for 3 minutes without looking at or speaking to each other.

After the Silence stage, you can move to the next Act, or if you're in Act 3, the Epilogue.

Epilogue

The Epilogue is where the fates of the characters are determined. It is intentionally ambiguous.

Debrief

The debrief is where you leave your characters and talk about your experience of the game.

Character Creation

1. Persona

Pick a persona each from the following. Read it out loud to the other.

I'm Dan. I worry about losing all my friendships and interests after college. I'm extroverted and easygoing. I do not often discuss my anxieties candidly or frequently.

I'm Billy. I don't know if I'll be good at adjusting to post-college life or finding a job. I'm observant and hardworking. I do not often discuss my anxieties candidly or frequently.

2. Shared Activity

As a pair, pick one campus activity that brought you together, and that you are both invested in. Take a minute to flesh out some details about the activity together.

You are members of the same fraternity.

- You are on a sports team together.
- You are roommates.
- You're co-stars in an upcoming play.
- Make up your own shared activity.

3. Longing

Each of you chooses one trait or aspect of the other that you miss when they're not around.

- When he's not around, I have no-one who I can play videogames with on an even footing!
- He's the only one who gets my weird sense of humor.
- I miss having heart-to-hearts with him about girlfriend problems.
- It's kinda weird, but he wears the best cologne. I think about it when he's not there!
- Make up your own longing.

4. Conversation Filler

Each of you choose a conversation filler. This is a topic of conversation that you shift to and begin talking about whenever the social/emotional situation becomes uncomfortable or awkward.

- Last night's game
- Sara, the hot girl in my history class
- *Punch All Aliens*, the new title taking the videogame world by storm
- Fishing
- Make up your own conversation filler

5. Questions

Taking turns, both players now answer aloud each of the following questions as your characters:a) What kind of music do you listen to?

- b) If your house caught fire, what one object (not person or animal) would you try and save?
- c) What is your most treasured memory?
- d) What roles do love and affection play in your life?
- e) When did you last cry?

- f) What did the other do to earn your trust?
- g) What one secret does the other know about you that neither of you talk about?

6. Touch

Set a timer and hold a hug for 1 minute. Breathe in the scent and feel each other's breaths through your bodies. Do not speak.

Acts

Act 1

1. Set the Stage

You are in the common room. Dan just easily beat Billy in the videogame you were playing together.

Last night, the two of you hung out at a party and a girl Billy once had a thing for flirted like crazy with Dan. They went back to her dorm. Dan did not get much sleep.

The room is suffused with the pitter-patter of rain outside and on the roof. There is an echo of late-night studying and later-night friendships.

2. Monologue

Billy: "It's kinda dumb, but Dan did that thing with her, that thing I thought was something just between us bros..."

What was the gesture Dan performed for the girl?

Dan: "Last night was cool. Ha ha, it's actually kinda funny making Billy jealous. He's normally so good at everything, getting all the girls, everyone fawning over him."

What one thing did Billy do last night that made you pause and think how awesome he was?

3. Act out the Scene.

4. Sex: Manual Stimulation

5. Sit in silence side by side for 3 minutes without looking at or speaking to each other.

Act 2

1. Set the Stage

You have rented a cabin in the woods with some friends. The two of you have been sent to fetch firewood. You are alone in the tangled twilight.

You haven't hung out alone together for a few weeks, not since that last time you played videogames in the common room.

The forest is alive with chirping insects and the rustling of woodland critters. There are echoes of forbidden trysts in dark corners and personal secrets whispered into the undergrowth.

Bring the longings you discussed earlier into this scene.

2. Monologue

Billy: "Why would this be awkward? It's just Dan! Sure we haven't had a chance to hang out in a bit, but that's just because we're busy people!"

What's the first physical thing you notice in Dan, something that makes your pulse quicken?

Dan: "Okay I'll admit that I missed him. But he could've texted too? It's really great to see him again. To be honest, I've been thinking about him a lot. Like a lot."

What one moment of daydreaming about Billy made you flush with embarrassment?

3. Act out the Scene.

4. Sex: Oral Stimulation

5. Sit in silence side by side for 3 minutes without looking at or speaking to each other.

Act 3

1. Set the Stage

You are in Billy's car. You have just come from watching a superhero movie that you both enjoyed, but that ended with the hero sacrificing his powers to save the world.

You've hung out since the camping trip, both together and alone. Just hung out. Nothing you wouldn't talk about with others. No big deal.

Tomorrow is graduation.

A song you both like is playing on the car radio. There are echoes of whirling uncertainty and decisions balanced on a razor-thin edge.

2. Monologue

Billy: "Everything's going to change isn't it?"

What do you want to tell Dan but can't seem to find the words?

Dan: "Will I see Billy again after tomorrow?"

What do you want to tell Billy but can't seem to find the words?

3. Act out the Scene.

4. Sex: Kissing

5. Sit in silence side by side for 3 minutes without looking at or speaking to each other.

Epilogue

Set a timer for 3 minutes. Sit or stand across from each other and look into each other's eyes. Imagine what your character wants out of your relationship. Imagine what your relationship is like 2 years from now. Once the timer goes off, smile if you had a happy ending.

Debrief

This is less structured time where the both of you can discuss the game and how you feel.

Here are some suggested questions for you each to answer.

1. Name one way in which you are similar to, and one way in which you are different from, the character you portrayed.
2. How are you feeling right now?
3. How did having sex in this context feel?
4. What one moment did you really enjoy in the game?

Inspiration

"Not Gay: Sex Between Straight, White Men" by Jane Ward

"Between Men: English Literature and Male Homosocial Desire" by Eve Sedgwick

"Videogames Have Always Been Queer" by Bonnie Ruberg


"Star-Crossed" by Alex Roberts

Workshop Questions adapted from "The 36 Questions that lead to love" by Daniel Jones

The Sleepover



by Julia Bond Ellingboe and Kat Jones



The Sleepover examines how adolescents learn and share knowledge about sex, sexuality, and gender identity; how they take what they've heard from others and figure out what is true for them.

Short Synopsis of the Game

The Sleepover takes place on the night of a mixed gender sleepover party at an academic summer camp for teens. In a pre-game workshop, each character receives “the talk” – an awkward conversation about sex from an adult that reflects the adult’s perspective on sexuality.

During the game, the characters explore their own understanding of sexuality, challenge what they were told during “the talk,” share knowledge, and apply that knowledge through a series of party games and organic conversations.

What This Game is About

The Sleepover examines how adolescents learn and share knowledge about sex, sexuality, and gender identity; how they take what they’ve heard from others and figure out what is true for them.

The Sleepover provides space for a variety of discussions about sexuality: through character development and workshopping, through the adult and teen interactions that happen during “the sex talk,” and finally, during the sleepover itself in the conversations the teenage characters have with each other and in intimacy-encouraging party games such as “Spin the Bottle” and “7 Minutes in Heaven.”

The Sleepover invites players to explore the following questions: how does a parent’s experience with sex, relationships, and sexuality affect the “sex talk” they have with their child? How does a family’s culture, ethnicity, and faith inform the “sex talk”? What do pre-teens and adolescents learn and share with each other as they swap notes with their peers? And more broadly, what is sex, what is intimacy, where do they intersect, and how do they inform each other?

The Sleepover is also about how we apply what we know about sex and gender in real situations. In the game, characters will navigate their comfort with intimacy and sex through various mini-games that are sometimes played at teen parties. This gives the characters a chance to experiment with how to communicate sexual interest, negotiate consent, and understand what sexuality means for them.



Players

3-12 players plus 2 facilitators



Duration

3-5 hours



Adapting for Online Play

Medium



Materials Required

High

This game affirms, explores, and celebrates queer sexuality and queerness. In playtests, players developed characters that explored asexuality, pansexuality, homosexuality, and polyamory, as well as non-binary gender identities. Because the game focuses on sex-positive explorations and queer sexuality, the game also provides a space where adult players who may not have had positive experiences with their peers or parents around sexuality can try to experience the vulnerability, excitement, and awkwardness of teenage sexual exploration, through aspects of their character that may be very similar to or radically different from themselves.

What This Game is NOT About

The game is meant to be a positive exploration of sexuality and does not focus on themes of abuse, homophobia, or shaming around sexual interests or experience. The group at the sleepover is expected to be supportive and open and will reinforce themes of consensual exploration and intimacy. The relationships between the characters (including the parents who appear as facilitators in The Sex Talk section in the workshop) are non-abusive, primarily supportive and healthy, but also complex and imperfect. There certainly should be conflict between characters. Happy endings are not guaranteed.

The Sleepover is not a space to explore sexual trauma. It is a space for asking questions, exploring boundaries and consent, and learning about who you are and what you want with your friends and peers. We recognize that negative experiences are part of teen sexuality. For the purposes of this game, we have chosen to focus on what the exploration of sexuality could look like in a predominantly positive environment, where well-meaning parents may still give unhelpful guidance. Peers may provide suggestions and advice, but they, too, receive their information from well-meaning but imperfect parents, and often don't have all the right answers themselves.

Overview of Play

- Setting
- Supplies for the Game
- Facilitating The Sleepover
- How Can You Know When No One Really Knows
- Set up the Play Space
- Pre-Game Workshopping
 - Consent and Safety Ground Rules
 - Intimate Party Games and Intimacy Mechanics
- Character Creation
- Friends and Other Relationships
- Meet the Parents
- The “Sex Talk”
- Starting the Sleepover
- Group Bonding and Ice Breakers
- The RAs Leave
- Kiss or Truth
- Free play
 - Less Saucy Party Games
 - Unstructured Activities
 - 7 Minutes in Heaven
- The End of the Game
 - A Quick De-roling Activity
 - Debriefing

Setting

It's the end of the first week of the city's “EduFun” Program, a month-long summer camp for high school students hosted by a local university. Participants (“Campers,” “Scholars,” or whatever catchy group name the players choose to call themselves) take workshops and classes in a variety of subjects. There are two Resident Advisors (the facilitators), Nancy Ramos and Khadijah Greene, undergrad students at the University. They take a couple of classes during the day and resident advise (organize activities, icebreakers, etc.) in the evenings.

Campers come from every neighborhood of the city and nearly every school both public and private. They are divided into smaller co-ed groups of 3 to 10 in the dorms. Before the start of the program, most of the campers in each group didn't know one another, so the social hierarchies of the campers' schools don't apply here. It's the perfect time to explore your identity or get the chance to test a

new identity – be someone else, someone who is more like who you *want* to be than who you are when you’re back home. You’ve known each other for a week.

It’s been an awesome week full of robot-building, weaving, and rock-climbing. The RAs have agreed to a “sleepover” in the common room, so you’ve all brought your mattresses into this space to camp out together for the night. The RAs have ordered a bunch of pizzas and insist on doing their closing team-building activity before leaving you to your own devices. Khadijah jokes, “If you play 7 Minutes in Heaven or Spin the Bottle, or Truth or Dare, just know there are breath mints in the game closet, next to the condoms.” Maybe she wasn’t joking. How do you play 7 Minutes in Heaven? It’s not clear whether Khadijah actually knows herself.

As the night progresses, everyone lowers their guard. You know each other well enough for this to be a safe space. You ask the questions no one dares to ask in the ice breaker activities (“What makes a kiss a *French* kiss?”) and answer the questions that might make you squirm in the asking but also make you glad someone asked.

Supplies Needed

To play *The Sleepover*, assemble the following supplies:

- Name Tags
- Music (appropriate for a teen sleepover)
- Blank paper
- Markers
- Some stickers (of any kind)
- Nail polish
- Make-up (basic stuff will do)
- A ball of yarn
- A water bottle (of any kind)
- White board/large post-it paper
- Suggested Sexy Materials:
 - A deck of erotic/novelty playing cards
 - A copy of “old school” sex manuals, the kind your parents might have had, such as *The Joy of Sex*
 - *Cosmo* magazines
 - Printouts of queer sex zines

- Pillows, blankets, an inflatable mattress, sleeping bags
- Chairs
- Party food, e.g., chips, soda, cake, pizza

Facilitating The Sleepover

The facilitators (game-masters/GMs) should read this document entirely. The main jobs of the facilitators are to keep time, help keep the game moving, manage the music, and run the pre-game workshops. During the sleepover part of the game, they play the roles of the two RAs in charge of this group of teens and they can give some insight and advice as young people in their early 20s.

During the workshop, facilitators should model the activities and keep it moving. Don’t be afraid to prod players if the workshops are dragging on. While this is a game where the pre-game workshop takes up a significant portion of the game, the facilitators should make sure the players don’t use up all the game time with workshoping. You want to make sure you have at least a couple hours left to play the actual sleepover.

RAs will take part in character creation and “the talk,” giving them a chance to develop their characters and to help anchor the player characters (PCs) in the setting. The PCs should know a little about the RAs, enough to know that they’re trustworthy (what happens at the sleepover stays at the sleepover), not much older than they are, and not that much farther in their understanding of sex and sexuality. The RAs might be able to give slightly more relevant advice than their parents did, but the RAs also received well-meaning, but not terribly helpful guidance from their own families.

Set up the Play Space

Get cozy. Play in a room with a closet (or similar, small, adjoining corner with a couple of chairs that 2 or more people can sit in). The “closet” should be considered a private space where the other players can’t see what is happening. Players should set up blankets, inflatable mattresses, and/or sleeping bags in character at the start of the scenario.

How Can You Know When No One Really Knows?

A Few Words on Playing Teenagers Talking about Sex

Some kids have this figured out, some don't. The game should have a mix of each. Some teenagers might have a lot of thoughts and knowledge about some subjects, but limited knowledge or experience with others. Be okay with giving advice to each other. This is a game about sharing knowledge and being supportive.

Remember that for many teens, holding hands and French kissing are still very intimate activities, more so than for jaded, kissed-out adults.

Pre-Game Workshopping

Consent and Safety Ground Rules

Facilitators should summarize the following points for the players.

1) *Topics*

This is a game about sex and sexuality. We bring our own experiences, good or bad, to this space, and we will lay fictional experiences on top of our own. This game is not designed to address themes of sexual abuse and trauma, but is designed to play with conflict, confusion, insecurity, and misunderstanding around gender, sex, and sexuality. The group – players and facilitators – should discuss consent beforehand and make sure everyone is on the same page in terms of what issues they want to exclude or avoid addressing in explicit detail. Setting “Lines”, topics that you wish to avoid entirely, and “Veils”, topics you’re okay mentioning but would not want to explore further than that, is a good way to do this.

2) *Safety & Consent Mechanics*

Choose a consent mechanic that offers more than one level of affirmation, instead of a conversation-ending refutation. Examples of consent mechanics with multiple layers of affirmation are OK Check-In, Door is Always Open, Cut and Brake, or Support Flower. See the Safety, Consent, and Calibration chapter (p. 11) for more information on consent mechanics.

3) *Trauma*


It’s highly possible that at least one player has experienced sexual trauma and even the most positive roleplay of sex positivity can trigger trauma. This game was not designed to play or safely process sexual trauma. Refer to “What This Game is Not About”, p. 55, for more information.

4) *Awkwardness*

You’re encourage to feel awkward and vulnerable – you’re playing teenagers talking about sex. Your characters are in a safe space. While they’re talking about sex, they might get intimate on some level with other teenagers. Things will be awkward and uncomfortable, and your characters have decided to be vulnerable with each other, knowing things will be awkward. Facilitators, be sure to create and maintain that safe space so players can tap into and engage with those awkward and vulnerable feelings as well. Refer to “How Can You Know When No One Really Knows”, p. “How Can You Know When No One Really Knows?” on page 57.

5) *Explore*

You’re also encouraged to let your characters do things they wouldn’t normally be comfortable doing. Camp is a special space where they get to be someone different from their everyday self. They are around other kids who think—maybe for the first time—that they are cool. They are having a special sleepover in the dorms, and in this space, they can be adventurous and try new things! Get into your camp “persona” (symbolized by your camp nickname) to help fully engage with aspects of the game you as players want to engage with—even if your character is typically shy.



Kissing (without tongue!) is represented by touching palms and looking into each other's eyes.

Intimate Party Games and Intimacy Mechanics

The Sleepover uses two different game mechanics to simulate intimate acts: a handholding mechanic to represent public kissing, and a game of “Thumb Wars” to represent awkward sexual fumbling in a closet.

Facilitators should first demonstrate both mechanics using each other as partners.

The Mechanics

1) Kissing

When two characters decide to “kiss,” players can simulate the act as such. They begin by standing in front of each other.

- Kissing (without tongue!) is represented by touching palms and looking into each other's eyes.
- French kissing, or more intense intimacy, is represented by entwining fingers, and grasping hands to demonstrate passion (or ineptitude!).
- Players should feel free to fidget, change their breathing, make noises, or do whatever else they feel expresses their “kissing” experience.

2) Making out and fumbling in the closet

When characters decide to make out or be more generally intimate (in an unspecified way) in the closet, players can use finger games such as “Thumb Wars” to represent their awkward fumbling.

- Two players reach out with a hand (the same hand, either left or right). Keeping thumbs pointing upwards, they hook the four fingers of their hand together so that both hands are now clasped together.
- Once the hands are clasped, the two players each use their thumbs to try to pin down the other's thumb for 10 seconds.

- No-one managing to pin the other is a valid outcome of this. Players can play this for as long as they wish their “make-out session” to last. If multiple people are involved, get creative with hands!
- If you like, more complicated hand games such as “Cups” can represent increasingly more intimate touching. You can learn more about “Cups” here: <http://www.vulture.com/2013/08/comprehensive-history-of-the-cups-phenomenon.html>

The Mini Games

During the sleepover portion of the game these intimacy mechanics are used during two different party games, “Kiss or Truth” and “7 Minutes in Heaven.”

Facilitators should describe the following games and have players practice the intimacy mechanics, by playing one or two rounds of both mini-games.

1) “Kiss or Truth” (a variation on “Spin the Bottle” and “Truth or Dare”)

- Everyone sits in a circle with a bottle in the center. One character spins a bottle.
- When the bottle stops spinning, this character has the option to “kiss” the person the open end of the bottle is pointing to (if that person agrees to it) or answer a question about themselves. Facilitators (both out of character and in character as RAs) should highlight before and during the game that all kissing needs to be consensual.
- “Kissing” is done in public, with the characters that have both agreed to kiss standing in the center of the circle. The players use the handholding kissing mechanics outlined above.
- If one of the characters decides they don't want to kiss the other person, the person the bottle points to asks the question to the bottle spinner (though they are free to ask for suggestions from other characters).

- Everyone except the RAs should play “Kiss or Truth.” This is a full group game to enhance the intimacy of the sleepover. It helps characters get comfortable being vulnerable by asking and answering questions, as well as moving them towards the more explicit intimacy mechanics. “Kiss or Truth” should happen after the ice-breaker games and is the signal for the RAs to pull back a bit from the group to work on their “homework.”

2) “7 Minutes in Heaven”

- A ubiquitous party game that seemingly no one has ever actually played. The premise is that two players (or more!) players are given 7 minutes alone in a closet, to do whatever they like, with a heavy implication of sex acts. The RAs should explain the rules first in pre-game workshops and during gameplay.
- The gist of the game is two people go into a closet together and “make out.” The other people at the party set a timer. For the sleepover, the decision to enter the closet should be mutually consensual between the players and their characters. No one should be forced to go into the closet if they don’t want to. RAs should step in if needed if this seems to be happening.
- Once in the closet, the players should use the Finger Games mechanics outlined above.
- If it makes sense in your game, feel free to include more than two people in the closet/private space!

A few notes on “7 Minutes in Heaven”

- The finger games are meant to simulate the characters’ uncertainty about what getting intimate with another person for the first (second or maybe third) time is like. They kind of know, maybe they’ve read about it or seen snippets of porn, or seen actual people doing “it” (whatever “it” is – what is “it?”), but they don’t ever really know what to do the first few times.
- Once characters get to the closet/private space, they should decide what activity they are representing. Your characters don’t need to have sex, or even “make out” while they’re in the closet. Calibrate the activities to what the characters think they might want to explore

together, it’s okay if you don’t get to all of them. “Thumb Wars” should represent a less intimate activity than a more involved game like “Cups.”

- It is totally okay to discuss the rules of the games while in the closet if this seems like something your character would do, keeping in mind that this would be equivalent to discussing the mechanics of say French kissing, with your partner either before or during the activity.
- You may find it helpful to print out the intimacy mechanics and place them in the closet area.

Character Creation


The game is set in a medium-sized, racially and economically diverse city with a good public transit system on the East Coast of a modern United States. The characters come from families throughout the city. The campers (player characters) are teenagers between ages 14 and 18; the RA characters are between 20 and 22.

Facilitators should tell players that this game can include kissing and intimacy mechanics, but it doesn’t have to. Players should discuss what type of game they want to play and keep this in mind while creating characters. If you want to play with the intimacy mechanics, make sure to create characters who will want to be intimate with each other.

For this activity, you’ll need something to write with, the character questions, and a comfortable space to sit and lie down. All players, including the facilitators, pair up. Facilitators pair up with one another. If you have an odd number of players, have one group of 3. You will take turns “interviewing” each other.

NOTE: The facilitators should guide the players through this process, while also modelling it by performing the steps of character creation with each other. (They may wish to print out a copy of these questions for the players, see the appendix at the end of this chapter on p. 64).

The “interviewer” invites the “respondent” to sit or lie down and close their eyes. The respondent



Every camper has a parent (or older relative such as a sibling, aunt, or cousin) with whom they've had a talk (lecture, or combination of both) about sex, maybe sexuality, and perhaps even gender.

takes five deep breaths and creates an image of their character in their mind. As the respondent answers, this character will become clearer.

The interviewer asks the following questions. If the respondent doesn't know the answer to a question, skipping and returning to it later are perfectly valid. Answer as your character. The interviewer then counts backwards from 10 and instructs the respondent to hold that image of their character in their mind. The respondent and interviewer then switch places.

1. What are 1 or 2 issues around gender, sexuality, attraction, and relationships that your character is grappling with?
2. What are 2-3 identities that are important to your character? Consider that adolescents are continuously learning about themselves and the world, so it is okay for your characters to be questioning aspects of their identity, or even to hold identities that seem like they conflict with one another.
3. What questions does your character have about sexuality, relationships, attraction, or gender?
4. Who are you at home? With your family? With your friends?
5. Who do you *want* to be?
6. What are three facts everyone has learned about you at camp?
7. What is your name?
8. What are your pronouns?
9. How do you and your family's race, faith, and economic situation inform your understanding of gender, intimacy, and sex, and sexuality?
10. What's your favorite song?

Name Tags

Now is a good time to make name tags, decorating them as players see fit. Emphasize once again that this is their camp persona; in the space of the sleepover they are encouraged to be who they *want* to be, be open to new experiences, and make themselves vulnerable. This name tag is their alibi to allow their character to do things the player would like to see them do, even if the character would normally be too shy to act on some of these desires.

Friends and Other Relationships

Once you've interviewed one another, decide on the relationship between your two characters. These two characters share an important relationship to each other; this relationship can be strongly positive or equally reciprocal but doesn't have to be. Some examples: best friends at camp, rivals, you both know each other outside of camp but have kept this secret, one character has a crush on the other, etc. It is important that both players feel excited about this relationship. Here are some suggested questions:

1. What brought you closer?
2. What do you bond over or compete for?
3. How did you first meet?

Meet the Parents

Every camper has a parent (or older relative such as a sibling, aunt, or cousin) with whom they've had a talk (lecture, or combination of both) about sex, maybe sexuality, and perhaps even gender. This "talk" happened at some point before you started camp.

In this activity, players will recreate these talks.

Players begin by getting into their interview pairs and asking each other the following questions in character:

1. Describe an unexpected bonding moment between you and your relative. This shouldn't be a big dramatic gesture ("The time they flew me to Paris for my 16th birthday!") but rather a mundane moment that was nevertheless extremely powerful ("My dad started singing along to my favorite song, and he knew all the words!").
2. What do your parents know about you (i.e., sexual preference, gender identity, experience with sex, etc.)? *The parent will instruct and advise you based on what they know.*
3. What DON'T your parents know about you?
4. What information do you really need, but your parents can't or won't give? *Example: I dated one of my softball teammates last year. We broke up recently, and I'm interested in my lab partner. I wish they'd stop assuming I'm a lesbian and tell me about heterosexual sex.*

The "Sex Talk"

Now it's time for the "talk." In their pairs, players will alternate between playing each other's parents/relatives. Start with one player as a relative.

Using the responses from the parent interview, the relative leads a brief conversation about sex (including the RAs). The parent gives as much advice and information as they can about sex, gender, and sexuality based on family, culture, experience and understanding of "sex," comfort level in discussing such matters, and what the parent *thinks* their child needs to know. They always have the best intentions, and they would not reject their child because of their sexual preference, gender identity, or other identity. This is not an abusive relationship, and the talk is not a way for the parents to hurt their child. The talk is always given with loving intentions, albeit cringingly awkward and uncomfortable, even if your character is totally cool about talking about sex with their parents, even if the parent is a professional sex therapist. This is a big moment for

the relative and they should be fully present when they give the talk. That doesn't mean they will give all the information you need to know. In fact, they won't give you all the information you need to know, but they'll give you plenty of information. Maybe too much, just not enough of what you need.

Don't prepare for this. Just jump right into it after pairs and triads have answered the "Meet the Parents" questions. As a parent, you want to catch your child off guard to make sure they feel as awkward as you do, so you will have to think on your feet.

Once one parent/relative has finished, players should swap. Facilitators should keep an eye on the time and make sure this portion doesn't stretch for more than a few minutes for each parent.

Starting the Sleepover

Facilitators should remind players that everyone is at the sleepover because they are wanted there. There were no pity invites or characters who are ostracized by all the others. Characters might *feel* like they're the odd one out, but they're really not.

During the sleepover, good intentions are guaranteed— even if a happy ending is not. This is a special space, inside the special space of summer camp. Even if your character is fairly shy and reserved in other social situations, use the alibi of a sleepover to give your character permission to do things they might want to do, but wouldn't normally do. This is a time for experimentation and testing boundaries. This is a chance for characters to be who they *want* to be.

Before the sleepover properly begins, take time to do each of the following:

- Introduce characters to each other, using the three things everyone has learned about you at camp, and anything else they might know about your character before the sleepover starts.
- Nicknames: the group decides on a camp nickname for each character. The player has veto power, but this should be a way to signal the liminal space of camp, and their character's identity exploration.

- Choose someone (or more than one person?) they are attracted to: this doesn't have to be romantic or sexual, they can just think this person is cool.
- Facilitators/RAs collect the favorite songs and create a playlist to play through the game. There's no specific event or action tied to the songs, other than they may provide conversation prompts. For example, a character may make a comment about their favorite song when they hear it.
- If the players like, they may play out a few scenes during the first week of camp and how they bonded with each other. (Facilitators can call for such scenes if they like.)

Group Bonding and Ice Breaker Activities

Now, the sleepover can begin.

The RAs have to act like RAs before they leave their charges alone for the night. To help the campers bond, the RAs should run one or two organized ice breaker activities to kick off the night and start the scenario. Here are a couple of suggestions. They're meant to be fun and a bit corny.

"Exquisite Corpse":

- Fold a blank sheet of paper in half from top to bottom. Fold it again from top to bottom, then unfold the paper to reveal four blank rows, or sections.
- Choose a type of object to draw, such as a person or animal.
- Each player draws one section of the object. Starting at the top of the folded paper, the first player draws in the first section, keeping their work hidden from the others. Extend the lines of their drawing just slightly into the next section and fold the paper over to hide their work.
- Pass it to the next player.
- Players take turns until all of the sections are full. Unfold the paper to reveal the collaborative artwork.

For a more literary, less arty group, write lines of poetry or sentences of a story. Instead of extended lines, leave a couple words for the next player to build on, or run "Consequences,": [https://en.wikipedia.org/wiki/Consequences_\(game\)](https://en.wikipedia.org/wiki/Consequences_(game)).

"Web of Connectedness"

This is a popular workshop/retreat icebreaker group activity. The RAs pulled it from a website like this: <https://sites.lsa.umich.edu/inclusive-teaching/2017/08/16/web-of-connectedness/>

The RAs Leave

RAs review general behavioral expectations and rules for safety (what time is lights out, noise level, where the hot plate is), let everyone know where they'll be, and start working on their "assignment."

RAs write up a list of potential party games on a white board or big post-it sheet, starting with "Kiss or Truth." Feel free to use others from the list below, or to add additional games that you know that fit this theme.

Hand one of the characters a bottle to use. Often there will be one or two characters who have shown themselves to be the "leaders" or more interested in pushing for info and saucy content – this is a good character to give the bottle. (They may even do the work of explaining the rules and encouraging the other characters to take part in-game.)

Facilitators, briefly remind players of the rules of "Kiss or Truth" and "7 Minutes in Heaven," and be available to answer questions about mechanics, both in-game and out-of-game (though let the games play out between characters without too much interference). Remember, "7 Minutes in Heaven" is an optional, more intimate activity, unlike the more social "Kiss or Truth." Players should initiate it when they feel it appropriate to do so.

Free Play

In most cases, after playing “Kiss or Truth,” conversation will flow freely. Characters now know a lot more private information about each other. Some of them may be ready to go beyond kissing in terms of intimacy.

Let players move into the next set of activities organically, unless it seems like they need a little nudge. A good idea is for the RAs to write these ideas on a board or piece of paper at the beginning of the sleepover so characters can turn to them if they need conversation starters.

Less Saucy Party Games

You can suggest these games as other activities the characters can engage in.

Never Have I Ever

Players get into a circle. The first player says a simple statement about what they have never done before, saying the phrase, “Never have I ever.” Anyone who has done the action at any point in their life must put up a finger. Play then continues around the circle, and the next person makes a statement.

Here’s a handy list of questions a PC might look up on their phone: <https://conversationstartersworld.com/never-have-i-ever-questions/>

Purity Tests

Another ubiquitous party activity. Choose a shorter version so that this game doesn’t become the focal point of the whole sleepover.

Unisex, Omnisexual Purity test: <http://www.puritytest.net/>

Would You Rather

“Would You Rather” is a conversation or party game that poses a dilemma in the form of a question beginning with “Would you rather.” The dilemma can be between two relatively good

options, such as, “Would you rather have the power of flight or the power of invisibility?” or it can be between two possibly bad options such as, “Would you rather sleep with your best friend’s lover or your lover’s best friend?” The players, sometimes including the questioner, then must choose their answers. Answering “neither” or “both” is against the rules.

<https://conversationstartersworld.com/would-you-rather-questions/>

More Unstructured Activities

- Hang out and chat.
- Look through *The Joy of Sex* or the other sexy materials. Who brought those? If it wasn’t one of the RAs, will that person own up to it?
- Paint each other’s nails, do each other’s make-up or hair. Grooming rituals encourage sexual and non-sexual intimacy and bonding.

The End of the Game

The Sleepover takes about 3-5 hours to play, including the pre-game workshop and post-game de-roling and debriefing, depending on the number of players. RAs should give a 15-minute “Lights Out” warning (in character) so players can wrap up their stories. The scenario ends when the RAs return for the last “Lights Out” call. Factor in at least 15 minutes to de-role and debrief.

A Quick De-roling Activity

Immediately following the end of the scenario, gather players in the space. Form a circle in the center of the room. Each player removes their name tag or holds a prop or costume element that their character used. Players take turns silently saying “goodbye” to their characters, and place their character’s item in the circle.

Debriefing

The Sleepover provides space for players to examine and redefine their own experiences with sex, sexuality, and gender identity as teens. The game can generate strong emotions and reactions to their characters' experiences. If the group decides not to do any de-roling exercises, be sure to leave some time for players to discuss and share their personal experiences.

Tips for Facilitators

Giving the facilitators a chance to develop their characters also allows them to play in the scenario, albeit in the periphery. The RAs will be "working on an assignment together" during the game, which should be left open to interpretation and speculation. This will allow the facilitators to participate (or not) in conversations and some of the games, depending on the mood of the group and as needed in the scenario.

RAs should not participate in the intimacy games within the fiction – in character, they would lose their jobs as RAs if they got intimate with their charges – but should provide out-of-character support or advice on the mechanics during these games.

If it seems like conversations aren't flowing between characters, the facilitators can use different in-character "prompts" to get the player characters to briefly gossip about the RA's exploits and subsequently return to talking about the player characters' experiences. Here are some suggested prompts:

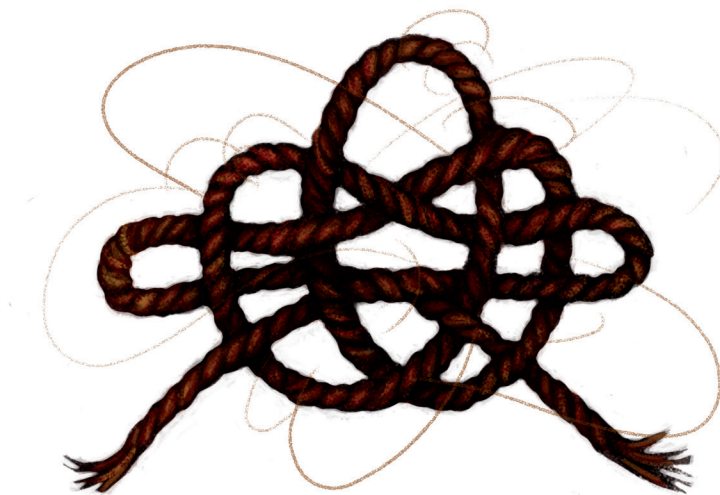
An RA gets a phone call or text from someone they've mentioned a lot. Is it the crush they mentioned in passing?

- After the pizza is delivered, someone else comes over (or maybe the pizza deliverer comes back!). One of the RAs goes to their room for some privacy.
- An RA comes out of their room looking flushed and disheveled to remind the scholars to keep the noise down.
- The RAs say they're going to bed and they go into the same room. They don't share a room, usually.


Character Creation Questions

1. What are 1 or 2 issues around gender, sexuality, attraction, and relationships that your character is grappling with?
2. What are 2-3 identities that are important to your character? Consider that adolescents are continuously learning about themselves and the world, so it is okay for your characters to be questioning aspects of their identity, or even to hold identities that seem like they conflict with one another.
3. What questions does your character have about sexuality, relationships, attraction, or gender?
4. Who are you at home? With your family? With your friends?
5. Who do you *want* to be?
6. What are three facts everyone has learned about you at camp?
7. What is your name?
8. What are your pronouns?
9. How do you and your family's race, faith, and economic situation inform your understanding of gender, intimacy, and sex, and sexuality?
10. What's your favorite song?

Follow My Lead



by Susanne



Follow My Lead is a non-verbal larp about kink exploration and kink negotiation that gives participants the alibi and tools to artistically play with submission and domination.

Introduction

Follow My Lead is a non-verbal larp about kink exploration and kink negotiation that gives participants the alibi and tools to artistically play with submission and domination.

Each character is either a Dominant or a Submissive and has a particular power dynamics kink. During the game they will search for their ideal kink-matched partner while leading, or being led (blindfolded), through the game space.

The game is played through a series of **rounds** (each 15-20 minutes). In each round, all Submissives encounter all the Dominants, one by one, in a series of **scenes**. Each scene lasts the length of a song. After all scenes are played, the Submissives will choose which Dominant they think is their best kink match. Each round is followed by aftercare.

This experience can be deeply emotional, sensual and transformational. Negotiation, consent and safety are paramount.



Players

6-10 players (even number)



Duration

3-4 hours



Adapting for Online Play

Hard



Materials Required

Moderate

Size: This game is suitable for groups of 6 to 10 people, but must have an even number of players. More than one group can play in the same game space, assuming the space is large enough, making the maximum number of players infinite. All groups will listen to the same song playlist and start play at the same time.

Facilitator: The game needs a dedicated facilitator for each group, who may not play. See “Being a facilitator.”, p. 67.

Space: Any space where music can be played and blindfolded people can be led. 30 square meters, with a few pieces of furniture, is a good size for 6 players.

Time requirement: Depends on various player choices. A 6-person game with 2 game rounds where the game intensity is re-negotiated between rounds, will take around 3 to 4 hours, including some short breaks. Each successive round after that takes another 40 minutes, assuming some re-negotiation.

Props: This text, printed out. Scissors to cut out character cards and name tags from this text. Safety pins to fasten the name tags. A number of blindfolds (1 blindfold per 2 players), name tags, a way to play a Spotify playlist. **Optional props:** scarves (1 per 2 players for restraints), feathers, ice-cubes and other kinky paraphernalia, IF the group negotiates that more props can be used.

The Spotify playlist: Can be accessed here: <https://tinyurl.com/followml>. It has several songs, and a 35 second period of silence between each song. A Spotify premium account (trial version is free) will play the entire playlist through. A Spotify free account will only let users auto-play the playlist in random order, in which case the period of silence must be manually managed by the facilitator.

Artistic Aim

The game aims to capture the sensuality and sexuality of the mating dance, where humans try to figure out what they want and what a presumptive partner wants. The thrill and terror, awkwardness and joy of exploring your own desires and trying to understand others', of getting to choose, being chosen, being left - all channeled through movement.

The lack of words in this game will make our senses focus on the few physical points of contact: Submissives especially become hyper-focused on sounds and small movements. The restrictions of speech and sight, the obstacles in the area around you, and the charge of playing out your character's kink while figuring out the kink of your temporary partner, are the affordances that inform the artistic agency of the players.

This experience is a goal-based game, in that it can be "won" by players finding and securing their character's matching kink-mate. It is also a sexual and sensual act in itself for the players - they get to explore, leave behind, or take with them, new perspectives on what sex and sensuality can be. In the end everyone is a winner.

How to play

Read through this text and follow instructions from start to finish.

Fact Box: Dominants and Submissives

Power dynamic sexuality/sensuality is roleplay in itself. Here, sex and sensuality are not necessarily about bodies and orgasms - the setting, the personas, obedience or disobedience are themselves sexual and sensual acts. A Dominant is a person who dominates and has power over a Submissive.

What kind of power? That is negotiated.

Several kinds of kink are mentioned in this larp script, but the definitions made by the player group supersedes, for the duration of play, any "true" meaning of the different kinks in the world outside.

Being a Facilitator

This game can have an intense impact on players. They might cry from catharsis. They might discover things about themselves they did not know. Or you might all have a light-hearted, fun evening together.

- You must accept the responsibility, to the very best of your ability, to keep the players safe.
- Keep a firm eye on the clock - but do not hurry the group through negotiations.
- Be prepared to be a "wet blanket" and intercede or stop play when necessary.
- Peer pressure is a potential issue: be aware of quiet players. If you think someone might vote "yes" in a negotiation while not really wanting to, step in and give a veto.
- During play even the best players might forget a limit (e.g. "kneeling may only happen on pillows") which they had negotiated. Step in and enforce the limit, even if all players seem fine with the change. Changes happen in negotiation sessions between rounds, not during play.
- Be aware of the absolute limits about no jerky, fast movements - give overly enthusiastic players a "yellow yellow, slow it down" and, if needed, a firm "red red you're moving unpredictably, safewording can become hard".

Time Schedule & Facilitator Script

Workshops and negotiations (110 minutes).

Remember to add breaks!

1. Welcome players, ask for everyone's name and pronouns. Read the introduction and time schedule to the players. (15 minutes)
2. Do the safety workshop. (~15 minutes)
3. Do the character ice-breaker game, so everyone gets to practice leading/being led. (~10 minutes)
4. Read the kinks and negotiate with the entire group which kinks to include. (~15 minutes)
5. Negotiate with the entire group what limits must be respected. There will be templates. (~30 minutes)
6. Distribute characters. (5 minutes)
7. Inform everyone of exactly how a "round" and its "scenes" play out. (10 minutes)
8. Blindfold Submissives, while Dominants set up the game space and approve the music. (10 minutes)

*Game activity (30 minutes * x, where x is the number of rounds you wish to do)*

9. Do one round of scenes. (~15 minutes, depending on the number of players)
10. Do aftercare. (~15 minutes, depending on the number of players)

Post-round activity

11. Decide if you want to do more rounds...
 - a) With the same level/limits? If so, loop back to 6) and choose new roles.
 - b) With changes to the level/limits? If so, loop back to 4).
 - c) End the game (Go to 12).

After last round activity

11. Do a debrief: in turn, starting with Facilitator, everyone says how they are feeling, name an experience they will take with them, and say what they need in the moment. (10 to infinite minutes)

Safety Workshop

Establish the following with the group that:

- Anyone who wants to participate must give enthusiastic consent to lightly touching hands, arms and shoulders of all other present players, and to lead a blindfolded person, and to be led. They also agree not to speak in character. (Other limits besides these will be negotiated soon.)
- The door is always open, and anyone may leave at any time, no questions asked.
- People are more important than games.
- Safe words must always be respected.
- Safe words should always be followed by some optional short info. "Red red, my blindfold is slipping".
- Unless the group decides on other words, safe words are:
 - "Red red" - stop game with your current partner immediately, figure out what is going on. Try to go somewhere else. If necessary, break the game for everyone ("hey, we're stopping play!"), but often a person in distress does not want the entire game to stop and stare at them, so other pairs should try to play on.
 - "Yellow yellow" - your partner should chill, step back, lower the intensity, stop any particular activity that preceded the safety word. Do not stop play.
 - "What's your color?" - This question must be answered verbally with "red red", "green green" or "yellow yellow". If no answer, assume "red red". Use this question often.
 - "Green green" - Everything is good and play should continue. Use liberally and often to show what you enjoy in a scene!
- Safety related meta word:
 - "Black black" - can only be used by Submissives, indicates a request to step up the intensity of the current activity. Dominants may grant the request or not.
- Safety gesture is:
 - "Tapping out," a firm double tap with whole hand. This should be treated as "red red". If you are uncertain, ask "What's your color?"

Out of game safety and in game resistance

Safe words are used to indicate player discomfort or comfort. You are more important than your character. Even if your character might want to do something, you must still use a safe word if you, the player, do not want to do something at that particular point in time.

Never ever assume:

“Oh, my character would want this, so therefore I must do it even though I feel weird.” No. Use a safe word.

“I will ruin the game for someone else if I use safe words.” No, you will not. Use a safe word.

“I am a Dominant, and therefore I cannot use safe words even if I feel uncomfortable.” No. Use a safe word.

“I agreed to this in the negotiations, so therefore I must do it even though I no longer want to.” No. Your comfort level may change at any time. Use a safe word.

It is fine to play at e.g. resisting non-verbally (e.g. a puppy play submissive might be straining against a hold to go and investigate something fascinating somewhere else, a rope submissive might try to wriggle out of restraints). Light non-verbal resistance is, unless something seems wrong or a physical tap out signal is used, assumed to be play. Safe words and anything at all spoken during the game, are not play.

- Limits, by which is meant specific rules about where/how people touch each other and what actions may be taken during the game, will be established in the Limits workshop (p. 70).

Ask if there are any questions.

Ask if everyone accepts the safety guidelines. Bid a polite goodbye to any who don't.

Safe word exercise

Pair up everyone randomly. Have person A close their eyes. Have person B give person A a hand massage. The pair has 2 minutes and must use all the safe words before they can finish the hand massage. They then switch who gives the massage.

Leading exercise

Put people in new random pairs. Person A puts on a blindfold. Person B takes Person A by the hand and proceeds to steer them around the room. Leading someone just by the hand, even just by the fingers, is going to turn out to be rather easy (try it!). The easiest leading position for the leader is to walk partly backwards, staying in front of the other - just like dancing. Feel free to talk during this exercise. After 2 minutes, all pairs switch who leads and who follows.

Kink negotiation

The game comes with several kinks, written out in the short character cards. The group will now decide if any of the kinks should be excluded.

Ask players to read the Dominant card for each kink out loud (the Submissive card is basically the same info, so there's no need to read out both). After each kink, ask if there are any questions, and resolve via discussion what the group agrees any unclear phrasings mean. The definitions made by the group supersedes any “true” meaning of the different kinks in the world outside.

Ask everyone to give a thumbs up, thumbs sideways or thumbs down for the list of kinks. If any kink does not get the unanimous consent of the group, remove that kink from game.

Sort out the selected Dominant character cards and put them in a pile.

Sort out the corresponding Submissive character cards and put them in another pile.

To be clear - for every Submissive with a kink, there must be a matching Dominant with that kink, in game.



	Puppy Play	Physical Restrictions	Absolute Obedience	Pony Play	Sensual Touch	Challenged Submission
Unanimous enthusiasm?						
At least one player does not give thumbs up? (Remove kink!)						

Limit negotiation

On the next page are the suggested default limits for Level 1 and Level 2. The group will now negotiate every item.

First-time groups are recommended to start on Level 1.

For each checkbox item in each box in the table, everyone must show a thumbs up, a thumbs sideways, or a thumbs down. Discuss. Only items

that have unanimous consent (thumbs up) are included in gameplay.

Have players physically test unclear items out on each other, so everyone can feel in their body where the limits are. What does a “firmer swat” mean? Let this discussion and practice take time.

Pre-checked items were agreed to in the previous safety workshop. All limits can be renegotiated between rounds, but it is strongly recommended that the “characters may not speak” rule is kept.

Absolute limits

In addition to the play group members’ limits that will be negotiated below, the group must accept all limits stated by the Facilitator and the host of the venue you are playing in (a larp convention, a private home, etc.)

Furthermore, the following limits are absolute. **Regardless** of what the group has negotiated, **you may not**

- Do anything that isn’t safe, sane and consensual. The larp design has tools to help you.
- Restrict airflow in any way.
- Cause more than fleeting pain or cause injury.
- Perform any jerky movement, so that your partner does not have time to realize what is happening. Always consider: “If I do this, does my partner have time to safely safeword.” Increases in speed or force must be gradual.
- Put your partner in a physical situation (e.g. a dancing dip, bent over backwards etc.) where they will fall if their muscles or your muscles can’t handle the strain. If you are uncertain - don’t do it.
- Leave a blindfolded partner where you cannot see them and be aware of what they are doing.
- Use restraints that are difficult to get out of. If the group negotiates to include light restraints, e.g. scarves looped around wrists, they must be trivial to get out of in a moment’s notice. Check this beforehand.
- Ignore negotiated limits. Players must follow all negotiated limits. If a subset of players come to the larp with other more permissive limits already established between them, they must still follow the game limits during play. This is a group activity and we need to establish consent from everyone in the room, even if they are not playing directly with us.
- This is a larp that explores some aspects of kink, not a kink session.
- If your group wishes to instead have a kink session, please seek other information and have fun!

	Level 1	Level 2, also add:
Where (and with what) can we touch?	<input checked="" type="checkbox"/> Hands, lower arms, upper arms <input type="checkbox"/> Shoulders (but not neck) <input type="checkbox"/> Knees to feet <input type="checkbox"/> ...?	<input type="checkbox"/> Forehead to nape of neck (no hair pulling) <input type="checkbox"/> Back of neck <input type="checkbox"/> Back, from shoulders to hips <input type="checkbox"/> Buttocks <input type="checkbox"/> Outside of thighs <input type="checkbox"/> Soft scarves to restrain wrists <input type="checkbox"/> The outside of the lips (by fingers) <input type="checkbox"/> Upright front to front (e.g. dancing) <input type="checkbox"/> ...?
How can we touch?	<input checked="" type="checkbox"/> Light touches <input type="checkbox"/> Firm touches <input type="checkbox"/> Pinches that do not hurt <input type="checkbox"/> Light swats that do not hurt <input type="checkbox"/> Blowing air on skin <input type="checkbox"/> Scratches <input type="checkbox"/> ...? <i>Increasing strength slowly and gradually:</i> <input type="checkbox"/> Leading by pulling or pushing	<input type="checkbox"/> Firmer swats with flat hand (more impact than pain) <input type="checkbox"/> Light tickling (increasing strength slowly and gradually) <input type="checkbox"/> Feathers <input type="checkbox"/> Ice cubes <input type="checkbox"/> Let scarves trail over skin <input type="checkbox"/> ...?
Optional testing break! Ask if the group wants one. Pair players up randomly and have them redo the leading exercise with blindfolds, 1 minute per person. This time they can speak, but must test out the limits just negotiated. Afterwards: ask if anyone wants to add anything.		
What sounds can we make?	<input checked="" type="checkbox"/> Characters may never speak. Players may always speak to indicate out of game info, e.g. safe words. <input type="checkbox"/> Snapping fingers is ok <input type="checkbox"/> Clapping hands is ok <input type="checkbox"/> Tongue clicks are ok <input type="checkbox"/> ...?	<input type="checkbox"/> Moans <input type="checkbox"/> Growls <input type="checkbox"/> ...?
What postures are ok to put a Submissive in?	<input checked="" type="checkbox"/> Walking, being led from the front by hand, being led from behind by hands on shoulders or arms, <input type="checkbox"/> Twirling <input type="checkbox"/> Kneeling on pillows <input type="checkbox"/> Being sat down on/in furniture <input type="checkbox"/> Pinned with back to a wall by hands, arms or shoulders. <input type="checkbox"/> ...?	<input type="checkbox"/> Crawling short distances <input type="checkbox"/> Held still by back of neck <input type="checkbox"/> Lying on back/side <input type="checkbox"/> Pinned down by shoulders while lying on back/side <input type="checkbox"/> Pinned by hands with facing a wall <input type="checkbox"/> ...?
Optional testing break! Pair players up randomly and have them redo the leading exercise with blindfolds, 1 minute per person. They will test out the limits just negotiated (including no speaking). Afterwards: ask if anyone wants to add or change anything.		

Level 3 and beyond!

Groups are encouraged to come up with and negotiate their own “level 3 and beyond” limits. You can also add more kink characters as long as you have unanimous consent. Impact play kinksters? Tickle kinksters? Google (with caution) for more inspiration!

Distribute characters

The facilitator should grab the Dominant cards for the selected kinks, and randomly pull out the number of kinks needed (3 for a 6-person game, 4 for an 8-person game, 5 for a 10-person game).

Sort out the corresponding Submissive cards in a different pile.

Ask if people want

- completely random characters **or**
- if anyone has some kind of preference
 - E.g. for a Dominant or Submissive role, or to not play a particular kink.
 - Assign the people who have stated a definite preference into either Dominants and Submissives, depending on what they prefer. Randomize the role assignments within each group (unless you peek to make sure that someone doesn't get a particular kink that they have stated they don't want). If anyone objects, have them discuss the different kinks quietly within each group, and exchange kinks as needed within that group.

Give Submissives name tags

Give each Submissive player a name tag A, B, C, etc. (see last pages). Give them their blindfolds (wait to put them on) and have them assume starting position (lined up against a wall, or sitting in a row) in alphabetical order.

Read the following instructions so players know what will happen during the game

Before each round

Once the Submissives cannot see, Dominants will secretly agree on number for each Dominant: 1, 2, 3 etc.

In the first scene, Dominant 1 should be with Submissive A, Dominant 2 with Submissive B, Dominant 3 with Submissive C. In the next scene, Dom 1 should be with Sub B, Dom 2 with Sub C, Dom 3 with Sub A. Continue this pattern for the following scenes.

While the Submissives wait, Dominants prepare the game space (e.g. add or change furniture) and approve or change a provided music playlist. They can talk with each other in low voices. Once everything is in order, the Facilitator starts the playlist and announces the first scene.

What happens during a scene:

Each round has a number of scenes, so that each Submissive gets a chance with each Dominant.

At the start of each scene, the Facilitator will clearly say: This is scene number X.

When the music starts at the beginning of the scene, Dominants fetch their assigned Submissives. At the end of each scene, Submissives should be returned to the same place (still in alphabetical order), and Dominants fetch another Submissive.

During the scene, the Dominant leads, moves, dances the Submissive through game space, with touches on their hands and arms, making them twirl, move, kneel, stand still, move slow or fast. Leading is most easily done by clasping right hands, facing each other (just like in a dance). Players are encouraged to explore and express their characters' sensualism through how this movement is done. A bratty, playful Submissive character might try to subvert their Dominant's lead. A Dominant interested in sensual touch will direct their Submissive differently than a Dominant focused on pet play.

***Important:** What happens if a player quickly realizes that this pairing is not their character's "true" kink match? Players should always maintain their character's core kink interest - maybe try to convert your current playmate a bit, but ultimately try to find a play version that still works for both of you while being true to yourself and your kink needs. Just as in real life.*

Example: Dominant 2, Lisa, is leading Submissive B, Peter, through the first scene. For this scene, Lisa is playing an "Absolute Obedience" Dominant, looking for an "Absolute Obedience" Submissive. Peter is moving erratically, smelling everything, being bouncy. Lisa suspects that maybe he is a "Puppy Play" Submissive. Lisa does her best to train him to be more obedient, leaving him standing still by a wall, for example. Peter always stays for about two seconds before bounding off - Lisa shakes her head, smiles and sighs, and focuses on catching him and bringing him back. He seems to enjoy her attention when she catches him, even if standing still seems boring. It's not the ideal kink match, but in the end, they have an interesting 3 minutes together.

At the end of the last scene of the round (the last song ends)...

... Submissives are all back in starting position.

The Facilitator announces that the round is over and that Submissives can take off their blindfolds.

The Submissives will have a little time to get used to the light.

The Facilitator asks each Submissive which kink they had and which Dominant they thought was their kink mate. Submissives respond with an ordinal number ("the second one!" "the third one!") and can consult their name tags to figure out which Dominant this translates to.

The Dominants will respond to this.

Start aftercare.

After last round: Submissive players guess their character's kink match.

Submissive players are not voting for who they had the best experience with.

They are guessing who they think is the matching kink match for their character.

Players will therefore get their guesses wrong every once in a while.

This is not a failure for either the person guessing, or the person not being picked.

Checklist before starting the first round

- Submissives put on blindfolds and are seated/standing in alphabetical order.
- Dominants secretly agree on their numbers (1, 2, 3 etc.).
- Dominants rearrange game space to their liking.
- Dominants approve three successive songs from the playlist.
- Facilitator starts the playlist - and the game begins with each Dominant fetching their first Submissive.

Checklist after each round

- Submissives remove their blindfolds.
- Submissives tell which kink they have, and which ordinal (first, second, third, etc.) they think their ideal kink mate was. Match this to Dominants, using name tags.
- Dominants clarify which kinks they actually had.
- Aftercare starts.
- Group decides to a) do another round with different characters but same limits, b) renegotiate limits and then select different characters, or c) end the larp.

Aftercare

Facilitator should encourage players to sit comfortably and make sure they have water and maybe snacks.

Part 1: 5 minutes.

Pair off each true kink match (not the one that was guessed by the Submissive in game, but the one where the kinks match on paper) and have them do a short aftercare talk:

- How are you feeling right now?
- What was an interesting thing that you experienced?
- If the match wasn't made, how does that make each of you feel?
- Why was / why wasn't the match made?
- What do each of you need right now? (space, hugs, talking, water, sugar?)

Part 2: 5 minutes.

Give the whole group 5 minutes to individually seek out other players who they wish to check in with.

Part 3: 5-10 minutes

Do a group aftercare check in.

- How is each of us feeling right now?
- What do each of us need?
- What do we want to do now? a) do another round with different characters but same limits, b) renegotiate limits and then select different characters, or c) end the larp.

Checklist addition after the last round, when game ends.

Thank everyone for participating.

Do an optional end of event debrief: let everyone share a memory, say what they are feeling and what they need.

Say: Sometimes feelings from this experience can arise hours, days or weeks after a game. Is there a method that this group can establish to handle that, if it occurs?

Thank you for playing Follow My Lead!

Character Cards

(Print out, cut out, sort in Dom vs Sub piles)

You are a Puppy Play Dominant

You like relaxed and fun power dynamics. There's no mistaking who's the Handler and who's the Pup, but a curious, fun loving, affectionate, easily distracted and mischievous pup lets a Dominant be affectionate, fun and only disciplinarian when actually called for.

You like getting into a dom headspace where you care for a submissive Pup, letting them explore, play and have fun. You like looking out for them, love getting them to react to you playing and teasing them - be it flicking their ears, tweaking their nose and having them chase your fingers with their mouth (no biting!), or leading them around.

You are here to find a Puppy Play Submissive

You like relaxed and fun power dynamics. There's no mistaking who's the Handler and who's the Pup, but a curious, fun loving, affectionate, easily distracted and mischievous pup lets a Dominant be affectionate, fun and only disciplinarian when actually called for.

You like letting yourself go to a headspace where you are carefree and curious, safe in the knowledge that your Handler will ultimately protect and correct you and take responsibility for setting boundaries, but will also play and cuddle with you. You are easily distracted, you like to smell things, investigate any and all things that catch your fancy in the moment. When you get too fascinated with something you can definitely just run off!

You are a Puppy Play Submissive

You like relaxed and fun power dynamics. There's no mistaking who's the Handler and who's the Pup, but a curious, fun loving, affectionate, easily distracted and mischievous pup lets a Dominant be affectionate, fun and only disciplinarian when actually called for.

You like letting yourself go to a headspace where you are carefree and curious, safe in the knowledge that your Handler will ultimately protect and correct you and take responsibility for setting boundaries, but will also play and cuddle with you. You are easily distracted, you like to smell things, investigate any and all things that catch your fancy in the moment. When you get too fascinated with something you can definitely just run off!

You are here to find a Puppy Play Dominant

You like relaxed and fun power dynamics. There's no mistaking who's the Handler and who's the Pup, but a curious, fun loving, affectionate, easily distracted and mischievous pup lets a Dominant be affectionate, fun and only disciplinarian when actually called for.

You like getting into a dom headspace where you care for a submissive Pup, letting them explore, play and have fun. You like looking out for them, love getting them to react to you playing and teasing them - be it flicking their ears, tweaking their nose and having them chase your fingers with their mouth (no biting!), or leading them around.

You are a Physical Restrictions Dominant

You like bondage, but more than the ropes themselves, you like holding a Submissive, controlling their movement until they give you their submission and place themselves in your hand and your care. Seeing a Submissive struggle and then accept your hold or your rope, giving themselves over to you, is the most beautiful thing there is. Holds can be on wrists or other body parts, or with controlled, repetitive movement through space, or holding steady in a single space. Try restraining your Submissive's freedom until they accept your dominance, reward them, then change hold/method.

You are here to find a Physical Restrictions Submissive

You like bondage, but more than the ropes themselves, you like being held, your movement controlled until your busy mind and body finally give up and you find that peace of surrendering to another's care. You will always test your bonds - a worthy Dominant must prove that they can hold you. You like testing and straining against the hold or rope to be able to then find the peace of knowing that you are in fact securely bound. Then you can relax and give yourself over to your Dominant. It is the most beautiful thing there is. Holds can be on wrists or other body parts, or with controlled repetitive movement through space, or being held steady in a single space.

You are a Physical Restrictions Submissive

You like bondage, but more than the ropes themselves, you like being held, your movement controlled until your busy mind and body finally give up and you find that peace of surrendering to another's care. You will always test your bonds - a worthy Dominant must prove that they can hold you. You like testing and straining against the hold or rope to be able to then find the peace of knowing that you are in fact securely bound. Then you can relax and give yourself over to your Dominant. It is the most beautiful thing there is. Holds can be on wrists or other body parts, or with controlled repetitive movement through space, or being held steady in a single space.

You are here to find a Physical Restrictions Dominant

You like bondage, but more than the ropes themselves, you like holding a Submissive, controlling their movement until they give you their submission and place themselves in your hand and your care. Seeing a Submissive struggle and then accept your hold or your rope, giving themselves over to you, is the most beautiful thing there is. Holds can be on wrists or other body parts, or with controlled repetitive movement through space, or holding steady in a single space. Try restraining your Submissive's freedom until they accept your dominance, reward them, then change hold/method.

You are an Absolute Obedience Dominant

You want a Submissive who gives themselves to you totally. You want to see them follow your orders, feel them struggle internally but then relax in total acceptance. You want them to find the peace of giving up power and just being. You like giving your Submissive challenges in movement. Sometimes you might leave them and have them stay in place, obediently awaiting your return. You can also try giving them a specific pattern to follow to test if they are obedient enough to keep to it on their own. Reward them with caresses when they do, to show how proud you are of them.

You are here to find an Absolute Obedience Submissive

You want to be a submissive who gives themselves to your Dominant totally. You want to stand or kneel at attention, or follow a particular specific movement pattern that your Dominant gives you. You want to be perfect and obedient and feel how proud they are of you.

You don't mind challenges - completing them gives you a chance to show your devotion. You want to find the peace of giving up power and just being. Being left alone expected to remain in position is terrifying, but the reward when you manage to complete a terrifying thing for your Dominant and feel their pleasure in you, is all the more ecstatic.

You are an Absolute Obedience Submissive

You want to be a submissive who gives themselves to your Dominant totally. You want to stand or kneel at attention, or follow a particular specific movement pattern that your Dominant gives you. You want to be perfect and obedient and feel how proud they are of you.

You don't mind challenges - completing them gives you a chance to show your devotion. You want to find the peace of giving up power and just being. Being left alone expected to remain in position is terrifying, but the reward when you manage to complete a terrifying thing for your Dominant and feel their pleasure in you, is all the more ecstatic.

You are here to find an Absolute Obedience Dominant

You want a Submissive who gives themselves to you totally. You want to see them follow your orders, feel them struggle internally but then relax in total acceptance. You want them to find the peace of giving up power and just being. You like giving your Submissive challenges in movement. Sometimes you might leave them and have them stay in place, obediently awaiting your return. You can also try giving them a specific pattern to follow to test if they are obedient enough to keep to it on their own. Reward them with caresses when they do, to show how proud you are of them.

You are a Pony Play Dominant

You long to play with a strong, beautiful, pony play Submissive: somewhat wild, wanting to be tamed but only by the right handler: you. You love their powerful movements, but also feel protective when they are uncertain and wary, seeking a calm, firm hand and affection. You realize that they can be skittish at first, but gentle firmness and control will have them eating out of your hand in no time: rein them in firmly and show your dominance, but then comfort them and calm them down with caresses. Lead them in circles, figure eights, predictable patterns. Have them put their hands out in front of them like hooves (still walking on two legs). Groom them. Have them listen to snapping fingers commands, reward them with caresses, correct them with firmness, but always let them try the last thing again until they get it right: you are training them, not just playing with them.

You are here to find a Pony Play Submissive

You like to play that you are a strong, beautiful, pony, somewhat wild, wanting to be tamed but only by the right handler. You have powerful movements, but can be uncertain and wary, seeking a firm hand and affection. Especially with a new handler, you can be seeking to defy them in the beginning, but a steady hand will win you over. You want to be trained, not just played with: led in dressage (figure eights, loops, having to hold your head or body in a certain way). You prefer being on two legs rather than four, with your hands in front of you like hooves. You like being groomed. Sudden movement or sounds can make you spook and try to flee, and you like being firmly reined in and comforted when that happens.

You are a Pony Play Submissive

You like to play that you are a strong, beautiful, pony, somewhat wild, wanting to be tamed but only by the right handler. You have powerful movements, but can be uncertain and wary, seeking a firm hand and affection. Especially with a new handler, you can be seeking to defy them in the beginning, but a steady hand will win you over. You want to be trained, not just played with: led in dressage (figure eights, loops, having to hold your head or body in a certain way). You prefer being on two legs rather than four, with your hands in front of you like hooves. You like being groomed. Sudden movement or sounds can make you spook and try to flee, and you like being firmly reined in and comforted when that happens.

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You are a Sensual Touch Dominant

You like your Submissive open and receptive, hanging on to the expectation of your next touch. You like them unsure, a bit worried, and beautifully trusting you despite these worries. You use touch, air currents, light nail scratches, caresses, pinches, different kinds of textures, feathers, ice cubes, all coming from new and unexpected directions.

You are here to find a Sensual Touch Submissive

You like new and unexpected sensory experiences, blindfolded and waiting, worried but eagerly for the next sensory surprise your Dominant will give you. The worry is scary in the moment but it makes your adrenaline race and makes the eventual touch or feeling momentous. Dominants often use touch, air currents, light nail scratches, caresses, touching you with different kinds of textures, feathers, ice cubes, pinches, all from new and unexpected directions.

You are a Sensual Touch Submissive

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You are here to find a Sensual Touch Dominant

You like your Submissive open and receptive, hanging on to the expectation of your next touch. You like them unsure, a bit worried, and beautifully trusting you despite these worries. You use touch, air currents, light nail scratches, caresses, the pinches, different kinds of textures, feathers, ice cubes, all coming from new and unexpected directions.

You are a Challenged Submission Dominant

You like a challenge, where you and your Submissive fight over who takes the lead in a movement. Tango is your favorite dance. Take up space with your body and gesture with confidence, but allow your Submissive moments of rebellion before reasserting control. You want your Submissive to yield, but you are willing to put in the effort to show them that you are worthy of their submission.

You are here to find a Challenged Submission Submissive

You like a challenge, where you and your Dominant fight over who takes the lead in a movement. Tango is your favorite dance. Rebel against your Dominant, then allow them to reassert control. You ultimately want to yield, but you want your Dominant to put in the effort to show that they are worthy of your submission.

You are a Challenged Submission Submissive

You like a challenge, where you and your Dominant fight over who takes the lead in a movement. Tango is your favorite dance. Rebel against your Dominant, then allow them to reassert control. You ultimately want to yield, but you want your Dominant to put in the effort to show that they are worthy of your submission.

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You like a challenge, where you and your Submissive fight over who takes the lead in a movement. Tango is your favorite dance. Take up space with your body and gesture with confidence, but allow your Submissive moments of rebellion before reasserting control. You want your Submissive to yield, but you are willing to put in the effort to show them that you are worthy of their submission.

Name Tags

(Cut out. Fasten with safety pins.)

Sub. A

Num of players	1 st Dom.	2 nd Dom.	3 rd Dom.	4 th Dom.	5 th Dom.
Six players	"1"	"3"	"2"		
Eight	"1"	"4"	"3"	"2"	
Ten	"1"	"5"	"4"	"3"	"2"

Sub. B

Num of players	1 st Dom.	2 nd Dom.	3 rd Dom.	4 th Dom.	5 th Dom.
Six players	"2"	"1"	"3"		
Eight	"2"	"1"	"4"	"3"	
Ten	"2"	"1"	"5"	"4"	"3"

Sub. C

Num of players	1 st Dom.	2 nd Dom.	3 rd Dom.	4 th Dom.	5 th Dom.
Six players	"3"	"2"	"1"		
Eight	"3"	"2"	"1"	"4"	
Ten	"3"	"2"	"1"	"5"	"4"

Sub. D

Only in 8 or 10 player games.

Num of players	1 st Dom.	2 nd Dom.	3 rd Dom.	4 th Dom.	5 th Dom.
Six players	"2"	"1"	"3"		
Eight	"4"	"3"	"2"	"1"	
Ten	"4"	"3"	"2"	"1"	"5"

Sub. E

Only in 10 player games.

Num of players	1 st Dom.	2 nd Dom.	3 rd Dom.	4 th Dom.	5 th Dom.
Six players	"1"	"3"	"2"		
Eight	"1"	"4"	"3"	"1"	
Ten	"5"	"4"	"3"	"2"	"1"

Pass the Sugar, Please



by Clio Yun-su Davis

CW: BDSM, anonymous sex, sexual secrets being exposed

Materials: The tea and food cards, name tags, writing utensils, index cards or scrap paper, copies of the content list for X-carding for each player

Premise: *Pass the Sugar, Please* is a freeform game about friends and strangers who meet for afternoon tea only to realize that they hooked up with someone else there at a secret sex and BDSM club the night before. Some pairs have been in a sexual relationship for some time, while others have only met recently. Each character must convey a series of messages about their intimate experience to their partner without explicitly talking about it. To do this, players talk about the food and tea items as a metaphor for the sexual acts they participated in.

House of Decadence

House of Decadence is a highly exclusive and elite sex club that specializes in BDSM, though not all who attend participate in BDSM activities. House of Decadence events take place inside a gated mansion, and are invite-only. It is strict in enforcing its rules. Those rules are:

- All sex is anonymous. All guests must wear at least a partial mask at all times.
- Guests are not to speak about House of Decadence outside the mansion's walls.
- Failure to adhere to these rules will result in expulsion.

GM Instructions

As the GM, you play the role of the host. This tea party is for your birthday, and you have invited some friends you don't get to see enough of these days. As far as you know, none of them know each other, but you are aware that every single person is a member of the House of Decadence, as you are also a member. However, it will not occur to you until the final section of the game that your guests may know each other from the club.

It is your job to ask probing, oblivious questions to encourage the characters to keep talking about the food and tea (aka their sex lives). Each segment should last roughly ten minutes.

Choose a name for your character prior to the start of the game.

Player Guidelines

- Do try to be as silly or poetic in your euphemisms as possible.
- Do lean into awkwardness.
- Do not explicitly refer to anything sexual.
- Do not focus excessively on referring to other characters' genitals (or even your own) when trying to convey your message.
- If you and your partner relay contradictory information about events or your relationship, handwave it away with a comment along the lines of "I'm sorry, the haze of the club clouded my memory."



Players

4 or 6 players plus facilitator



Duration

1.5 hours



Adapting for Online Play

Easy



Materials Required

Low

- If someone else takes a card that you absolutely must have to make your point, enter a short debate about who should get it. Feel free to come up with a ridiculous fake reason as to why you need that exact food or tea item.

Before the Game

- The GM goes over the Player Guidelines (above) with the players.
- Each player reviews the list of potential subjects below and places an “X” next to any topics they do not want coming up in play.
- The GM reviews the topics that have been preemptively X-carded and crosses the related prompts off of the character sheets.
- The GM folds the character sheets so that only the “Initial Information” is visible and lays out the sheets for players to pick from.
- Players mark on their sheets which prompts they would like to apply to their character.
- Each player gives their character a name that starts with the letter at the top of their character sheet. They write these names, along with the pronouns their characters use, on their name tag.
- Players establish how their characters know the GM’s character.
- Separate the cards into piles by label.

Content List (for X-Carding)

Knife play
Fire play
Urination
Suspension
Exhibitionism
Voyeurism
Humiliation
Hemp allergies
Orgies
Age play

Game Structure

Pass the Sugar, Please is divided into five ten-minute segments. The characters must try to convey a secret message via euphemisms during each act, except the final one during which all characters speak openly about what they are trying to communicate.

Once a card has been placed on the table, it stays there even when more cards are added. Players may refer to cards placed on the table during a previous segment. They may also refer to cards taken by other players, the way that one might refer to the food on somebody else’s plate.

Part I: The Tea

On the Surface

In which the guests review and discuss the merits of the various tea options on the menu.

Beneath the Surface

In which the guests try to get their suspected sexual partners to subtly confirm their identities.

For the GM

- Tell all of the players that the characters vaguely recognize their partners but are not one hundred percent certain it’s them at first.
- Read the “On the Surface” and “Beneath the Surface” descriptions out loud, emphasizing that they’re trying to strongly communicate the “Beneath the Surface” information.
- Start the game by welcoming everyone to your birthday tea party. Introduce everyone to each other. As far as you know, none of them have ever met before.
- Lay out all of the cards labeled “Tea” face up. When characters are ready to order a specific tea, they should choose one of the cards and keep it in front of them.
- Ask questions about why each character has chosen the tea they have.
- If you wish, you may also ask them to recommend a tea for you!
- At the end of the segment, ask players to take notes on what tea they picked, exactly it was they were trying to get across, and what they thought their partner was trying to say.

The Tea Cards

English Breakfast: A traditional tea with full-flavored notes. Best with cream and sugar.

Organic Ceylon: A classic. Light with delicate floral notes.

Passion Fruit Black Tea: Juicy and strong. Need we say more?

Peach Black Tea: Sweet at first and followed by mysterious toasty notes.

Vanilla Black Tea: A rich and thick flavor accented with honeysuckle. One of our most popular teas!

Hot Cinnamon Spice: This is a blend of black teas, three types of cinnamon, orange peel, and sweet cloves. It packs a powerful punch.

Chamomile: A calming floral tea with a hint of fruitiness. Great alone or with sugar.

Black Currant Green Tea: A full-bodied tea with intense fruity flavors.

Lapsang Souchong: A distinctive smoky flavor characterizes this black tea. Highly caffeinated. Not for the faint of heart.

Valentine's Blend: A romantic blend of Swiss chocolate, rosebuds, and black tea.

Oolong Orange Blossom: Wildly exotic. Strong jasmine notes. Some prefer as an iced tea.

Lemon Green Tea: A little tart, a little sweet.



Part II: The Sandwiches

On the Surface

In which the guests enjoy a selection of finger sandwiches.

Beneath the Surface

In which each guest attempts to convey a message regarding something about their recent sexual encounter they enjoyed.

For the GM

- Read the “On the Surface” and “Beneath the Surface” descriptions out loud, emphasizing that they’re trying to strongly communicate the “Beneath the Surface” information. Clarify that you’re also trying to divine this from your partner.
- Lay out all of the cards labeled “Sandwich” face up. The sandwiches are for the whole table, so characters can take them as they please.
- Ask the characters which sandwiches they enjoy the most.
- At the end of the segment, ask players to take notes on what sandwiches they chose, what exactly it was they were trying to get across, and what they thought their partner was trying to say.

The Sandwich Cards

Cucumber Dill: A great place to start, though maybe there should be more dill.

Classic Egg Salad: It tastes better than it looks.

Smoked Salmon: They didn’t put enough salmon in.

Chicken with Cranberry: This sandwich is slightly overstuffed.

Ham and Brie: A comforting and nostalgic combination.

Blue Cheese and Chicken: A little strong. Maybe even overpowering.

Just Butter: A plain butter sandwich. Is it even really a sandwich?

Part III: The Scones

On the Surface

In which the guests enjoy their scones and a selection of preserves and clotted cream.

Beneath the Surface

In which each guest attempts to convey a message regarding something about their sexual relationship they would like to change.

For the GM

- Read the “On the Surface” and “Beneath the Surface” descriptions out loud, emphasizing that they’re strongly trying to communicate the “Beneath the Surface” information.
- Lay out all the cards labeled “Scones & Preserves” face up. Characters may take scones for themselves, but the clotted cream and preserves are communal and should remain accessible to everyone.
- At the end of the segment, ask players to take notes on what scones and toppings they liked, what exactly it was they were trying to get across, and what they thought their partner was trying to say.

The Scone Cards

English Golden Raisin Scone: Great for raisin lovers.

Plain Scone: Deceptively delicious and baked perfectly.

Butterscotch Scone: An unusually sweet offering with an abundance of butterscotch chips.

Chocolate Chip Scone: One side has a lot more chocolate chips than the other.

Blueberry Scone: The blueberries are explosively juicy.

Burnt Scone: Why did they put this on the plate?

Lemon Curd: A smooth yellow curd that balances its sweetness and tartness well.

Clotted Cream: An addictive heavy white cream

Red Pepper Jelly: A bright red jelly that is somehow sweet, savory, and slightly spicy.

Grape Jelly: Just like in school.

Raspberry Preserve: It’s good, but the seeds get stuck in your teeth.

Part IV: The Desserts

On the Surface

In which the guests enjoy a scrumptious array of cakes, pastries, and cookies.

Beneath the Surface

In which each guest attempts to confess a secret about their relationship.

For the GM

- Read the “On the Surface” and “Beneath the Surface” descriptions out loud, emphasizing that they’re strongly trying to communicate the “Beneath the Surface” information.
- Lay out all the cards labeled “Dessert” face up. The desserts are for the whole table, so characters can take them as they please.
- At the end of the segment, ask players to take notes on what desserts they liked, what exactly it was they were trying to get across, and what they thought their partner was trying to say.

The Dessert Cards

Dark Chocolate Covered Strawberries: A hard dark shell covers this tender berry.

White Chocolate Covered Strawberries: An eye-catching berry with intricate chocolate patterns covering it.

Lavender Tea Bread: A fragrant sweet bread glistening with a thin layer of icing. Not as sugary as the other offerings.

Crème Brûlée: An excessively sweet custard that has been aggressively burned on top.

Rose Macaron: Its shell is sadly slightly cracked

Chocolate Cake with Gold Leaf: A decadent heavy layer cake. The gold leaf is edible. You think.

Berry Trifle: Made of layers of custard, sponge cake soaked in sherry, and berries.

Ginger Snap Cookie: It looks very thin and fragile, like it might crumble if you touch it.



You finally have the realization out loud that everyone here is a member of the House of Decadence.

Part V: The Check

Out in the Open

In which the host accidentally reveals that everyone present is a member of the club, and the guests speak openly with each other.

For the GM

- Read the “Out in the Open” description out loud.
- Let an awkward conversation play out. Interrupt it when you finally have the realization out loud that everyone here is a member of the House of Decadence. You’re a longtime member with insider information about the identities of the guests.
- Encourage the characters to speak openly about their participation in the club. Talk about your own activities there (make something up). Players can refer to the notes they took throughout the game.
- Part V can also be played out-of-character, with players revealing what they were trying to communicate all along. Feel free to ask players what they would prefer.

The Cast

A. — The Sadist

Initial Information

Sexual Habits and Preferences:

- Sadist and Dominant
- Enthusiastic about aftercare
- Wears a latex mask at the club

Sexual Partner: B.

Partner's Sexual Habits and Preferences:

- Masochist
- Likes being blindfolded
- Loves trying new toys

Nature of Relationship:

- You and B. have penetrative and oral sex as part of your sessions.
- You have had this sexual arrangement for eight months.
- You've been trying out costumes and roleplaying scenarios recently.
- You sometimes include other club members in your sessions.

Hidden Information

Something About Your Recent Sexual Encounter You Enjoyed (Choose One):

- I really liked wrapping you in plastic wrap so you couldn't move at all.
- I enjoyed having an audience watching us as they masturbated.
- I enjoyed commanding someone else to fuck you.

Something About Your Sexual Relationship You Would Like to Change (Choose One):

- I would like to have aftercare too after a session.
- I would like to try having a session without you blindfolded so I can look into your eyes.
- I just can't get into the roleplay we've been trying out recently.

A Secret You Want to Share (Choose One):

- I'm embarrassed to say this but I really want to try having vanilla sex with you just to see how it is.
- I have a fantasy about engaging in fire play with you but I'm afraid it might be too extreme.
- I'd like to check in with you the day after a session to make sure you're doing okay.

B. — The Masochist

Initial Information

Sexual Habits and Preferences:

- Masochist and submissive
- Likes being blindfolded
- Loves trying new toys

Sexual Partner: A.

Partner's Sexual Habits and Preferences:

- Sadist
- Enthusiastic about aftercare
- Wears a latex mask at the club

Nature of Relationship:

- You and A. have penetrative and oral sex as part of your sessions.
- You have had this sexual arrangement for eight months.
- You've been trying out costumes and roleplaying scenarios recently.
- You sometimes include other club members in your sessions.

Hidden Information

Something About Your Recent Sexual Encounter You Enjoyed (Choose One):

- I love that you gave me bruises that will last for a while so I can have a reminder.
- I really liked it when you dripped hot candle wax on me.
- I was surprised how much I liked being verbally abused.

Something About Your Sexual Relationship You Would Like to Change (Choose One):

- I know you prefer using a flogger but I prefer it when you use a cane because it hurts more.
- I've realized that I don't like penetrative sex, so maybe we can try something else next time?
- When you punish me severely, I would really like to have an orgasm afterwards as a reward.

A Secret You Want to Share (Choose One):

- I really want to have a collaring ceremony but I'm afraid it may be too much commitment for you.
- I've been getting bad subdrop after our sessions.
- I want you to organize a bukkake session for my upcoming birthday.

C. — The Ace Dom(me)

Initial Information

Sexual Habits and Preferences:

- Dominant
- Extremely skilled at intricate bondage
- Likes planning things out in detail

Sexual Partner: D.

Partner's Sexual Habits and Preferences:

- Bratty sub
- Likes being restrained
- New to the BDSM community

Nature of Relationship:

- You and D. occasionally engage in sexual acts. Last night was one of those occasions.
- This is your partner's first BDSM relationship.
- You have had this sexual arrangement for three months.

Hidden Information

Something About Your Recent Sexual Encounter You Enjoyed (Choose One):

- I liked it when I made you moan very loudly.
- I felt incredibly powerful when I made you cry.
- I enjoyed tying you up and leaving you alone for an extended time.

Something About Your Sexual Relationship You Would Like to Change (Choose One):

- I don't like using a gag with you because I feel awkward when we can't talk while playing.
- Sometimes our scenes dip into ageplay and I'm not into that.
- I worry that we're focusing too much on achieving orgasm.

A Secret You Want to Share (Choose One):

- I've realized I'm asexual, but I still have an interest in participating in BDSM with you because I think it's fun.
- Sometimes I worry that you're bored while I'm tying you up.
- Sometimes I worry you don't care who's tying you up and that I'm not special to you.

D. — The Bratty Sub

Initial Information

Sexual Habits and Preferences:

- Bratty sub
- Likes being restrained
- New to the BDSM community

Sexual Partner: C.

Partner's Sexual Habits and Preferences:

- Dominant
- Extremely skilled at intricate bondage
- Likes planning things out in detail

Nature of Relationship:

- You and C. occasionally engage in sexual acts. Last night was one of those occasions.
- This is your first BDSM relationship.
- You have had this sexual arrangement for three months.

Hidden Information

Something About Your Recent Sexual Encounter You Enjoyed (Choose One):

- I really liked being in suspension bondage.
- I really liked it when you urinated on me.
- I was really happy when you made me enter a non-verbal subspace.

Something About Your Sexual Relationship You Would Like to Change (Choose One):

- I think I'm allergic to the rope you had custom-made for me and need to use another kind.
- I am embarrassed because I accidentally referred to you by name instead of your title.
- I would like to struggle more against you before you successfully tie me up.

A Secret You Want to Share (Choose One):

- I wish you would teach me how to tie some of those intricate knots.
- I'm worried that even when we're not in a scene you don't respect me.
- I'm worried that unless I become more active you'll get bored of me.

E. — In Love

Initial Information

Sexual Habits and Preferences:

- Bottom
- Experimenting with BDSM but unsure if it's for them
- Likes intense, drawn out roleplay

Sexual Partner: F.

Partner's Sexual Habits and Preferences:

- Has a long history as a top
- Has taught classes on topping and domming
- Builds their own kink furniture

Nature of Relationship:

- Started as vanilla sex
- Got very deep very quickly
- You have had this sexual arrangement for one month

Hidden Information

Something About Your Recent Sexual Encounter You Enjoyed (Choose One):

- I really loved when you forced me to make intense eye contact.
- I was happy that we had sex in a secluded corner away from everyone else.
- I really liked it when you kissed me but told me I couldn't kiss you back.

Something About Your Sexual Relationship You Would Like to Change (Choose One):

- I don't actually enjoy the orgies we've been participating in.
- I would like to have sex in an actual comfortable bed for once.
- I want us to be exclusive.

A Secret You Want to Share (Choose One):

- We've been having fantastic sex for a month now and I am interested in maybe pursuing a relationship outside of the club if you are.
- I think I might be in love with you and that scares me because our relationship has been strictly sexual.
- I've been trying (pretending) to be into masochism but really I don't enjoy it.

F. — The Secret Switch

Initial Information

Sexual Habits and Preferences:

- Has a long history as a top
- Has taught classes on topping and domming
- Builds their own kink furniture

Sexual Partner: E.

Partner's Sexual Habits and Preferences:

- Bottom
- Experimenting with BDSM but unsure if it's for them
- Likes intense, drawn out roleplay

Nature of Relationship:

- Started as vanilla sex
- Got very deep very quickly
- You have had this sexual arrangement for one month

Hidden Information

Something About Your Recent Sexual Encounter You Enjoyed (Choose One):

- You had the loudest orgasm I have ever witnessed in my life.
- I liked how good you were at playing naive and I enjoyed playing at corrupting you.
- I really enjoyed when I covered you in honey.

Something About Your Sexual Relationship You Would Like to Change (Choose One):

- I would like you to be more active during our scenes.
- Sometimes I just want to watch you masturbate.
- I'm interested in pursuing a 24/7 D/s relationship with you.

A Secret You Want to Share (Choose One):

- I thought I was a dom(me), but I'm realizing I'm actually a switch and would like to try being a sub with you if you're interested.
- I've never tried knife play but would like to with you.
- Sometimes I want you to hold me but I'm afraid to ask.

The Tea Cards

<p>Tea</p> <p>English Breakfast</p> <p>A traditional tea with full-flavored notes. Best with cream and sugar.</p>	<p>Tea</p> <p>Chamomile</p> <p>A calming floral tea with a hint of fruitiness. Great alone or with sugar.</p>
<p>Tea</p> <p>Organic Ceylon</p> <p>A classic. Light with delicate floral notes.</p>	<p>Tea</p> <p>Black Currant Green Tea</p> <p>A full-bodied tea with intense fruity flavors.</p>
<p>Tea</p> <p>Passion Fruit Black Tea</p> <p>Juicy and strong. Need we say more?</p>	<p>Tea</p> <p>Lapsang Souchong</p> <p>A distinctive smoky flavor characterizes this black tea. Highly caffeinated. Not for the faint of heart.</p>
<p>Tea</p> <p>Peach Black Tea</p> <p>Sweet at first and followed by mysterious toasty notes.</p>	<p>Tea</p> <p>Valentine's Blend</p> <p>A romantic blend of Swiss chocolate, rosebuds, and black tea.</p>
<p>Tea</p> <p>Vanilla Black Tea</p> <p>A rich and thick flavor accented with honeysuckle. One of our most popular teas!</p>	<p>Tea</p> <p>Oolong Orange Blossom</p> <p>Wildly exotic. Strong jasmine notes. Some prefer as an iced tea.</p>
<p>Tea</p> <p>Hot Cinnamon Spice</p> <p>This is a blend of black teas, three types of cinnamon, orange peel, and sweet cloves. It packs a powerful punch.</p>	<p>Tea</p> <p>Lemon Green Tea</p> <p>A little tart, a little sweet.</p>

The Sandwich Cards

<p>Sandwich</p> <p>Cucumber Dill</p> <p>A great place to start, though maybe there should be more dill.</p>	<p>Sandwich</p> <p>Cucumber Dill</p> <p>A great place to start, though maybe there should be more dill.</p>
<p>Sandwich</p> <p>Smoked Salmon</p> <p>They didn't put enough salmon in.</p>	<p>Sandwich</p> <p>Smoked Salmon</p> <p>They didn't put enough salmon in.</p>
<p>Sandwich</p> <p>Ham and Brie</p> <p>A comforting and nostalgic combination.</p>	<p>Sandwich</p> <p>Ham and Brie</p> <p>A comforting and nostalgic combination.</p>
<p>Sandwich</p> <p>Blue Cheese and Chicken</p> <p>A little strong. Maybe even overpowering.</p>	<p>Sandwich</p> <p>Blue Cheese and Chicken</p> <p>A little strong. Maybe even overpowering.</p>
<p>Sandwich</p> <p>Chicken with Cranberry</p> <p>This sandwich is slightly overstuffed.</p>	<p>Sandwich</p> <p>Chicken with Cranberry</p> <p>This sandwich is slightly overstuffed.</p>
<p>Sandwich</p> <p>Classic Egg Salad</p> <p>It tastes better than it looks.</p>	<p>Sandwich</p> <p>Classic Egg Salad</p> <p>It tastes better than it looks.</p>
<p>Sandwich</p> <p>Just Butter</p> <p>A plain butter sandwich. Is it even really a sandwich?</p>	<p>Sandwich</p> <p>Just Butter</p> <p>A plain butter sandwich. Is it even really a sandwich?</p>

The Scones & Preserves Cards

<p>Scones & Preserves</p> <p>English Golden Raisin Scone</p> <p>Great for raisin lovers.</p>	<p>Scones & Preserves</p> <p>Plain Scone</p> <p>Deceptively delicious and baked perfectly.</p>
<p>Scones & Preserves</p> <p>Butterscotch Scone</p> <p>An unusually sweet offering with an abundance of butterscotch chips.</p>	<p>Scones & Preserves</p> <p>Chocolate Chip Scone</p> <p>One side has a lot more chocolate chips than the other.</p>
<p>Scones & Preserves</p> <p>Blueberry Scone</p> <p>The blueberries are explosively juicy.</p>	<p>Scones & Preserves</p> <p>Burnt Scone</p> <p>Why did they put this on the plate?</p>
<p>Scones & Preserves</p> <p>Clotted Cream</p> <p>An addictive heavy white cream.</p>	<p>Scones & Preserves</p> <p>Red Pepper Jelly</p> <p>A bright red jelly that is somehow sweet, savory, and slightly spicy.</p>
<p>Scones & Preserves</p> <p>Grape Jelly</p> <p>Just like in school.</p>	<p>Scones & Preserves</p> <p>Raspberry Preserve</p> <p>It's good, but the seeds get stuck in your teeth.</p>
<p>Scones & Preserves</p> <p>Lemon Curd</p> <p>A smooth yellow curd that balances its sweetness and tartness well.</p>	

The Dessert Cards

Dessert

Dark Chocolate Covered Strawberries

A hard dark shell covers this tender berry.

Dessert

White Chocolate Covered Strawberries

An eye-catching berry with intricate chocolate patterns covering it.

Dessert

Lavender Tea Bread

A fragrant sweet bread glistening with a thin layer of icing. Not as sugary as the other offerings.

Dessert

Crème Brûlée

An excessively sweet custard that has been aggressively burned on top.

Dessert

Rose Macaron

Its shell is sadly slightly cracked.

Dessert

Chocolate Cake with Gold Leaf

A decadent heavy layer cake.
The gold leaf is edible. You think.

Dessert

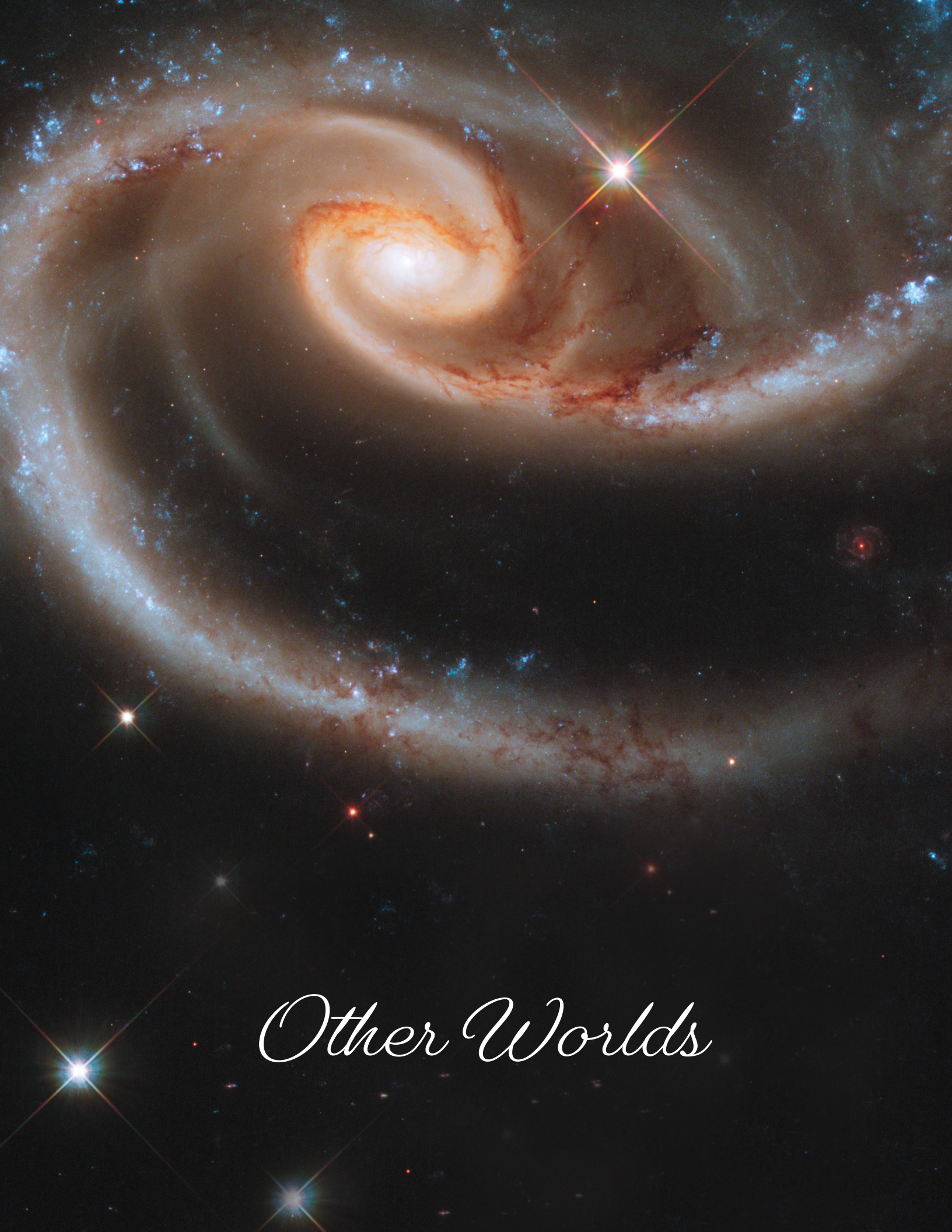
Berry Trifle

Made of layers of custard, sponge cake soaked in sherry, and berries.

Dessert

Ginger Snap Cookie

It looks very thin and fragile, like it might crumble if you touch it.



Other Worlds

In the Clefts of the Rock



*a game
of erotic
surrealism*

by Lucian Kahn



In the Clefts of the Rock is a game about touching each other's bodies while imagining them to be something very different.

Core Idea:

You are a sentient otherworldly landscape. Your shoulders, mouths, and genitals are compelling geographic features. You are empty, perhaps untouched or perhaps deserted. As a landscape, your goal is to reveal your mysteries and wonders.

You are also an explorer of other landscapes. As an explorer, your goal is to learn about and experience the beauty of various faraway regions by night.

In the Clefts of the Rock is a game about touching each other's bodies while imagining them to be something very different. This game was created by a trans designer with the hope that it might teach all sorts of players to interact with literal and fictive anatomies simultaneously.

You Will Need:

- 2-6 players.
- As many playing cards as there are players (or any type of cards with a distinct front and back). These are called the on/off cards.
- A stack of blank index cards. These are called the landscape cards.
- Pens/pencils.

Consent and Safety:

Before inviting players to this game, and again before beginning play, make sure everyone understands that (1) this game involves nudity and erotic touch; (2) all touch must be explicitly negotiated through the game's systems, which also include procedures for declining touch or ending it at any time; (3) this game has an open-door policy and players may simply leave at any time, for any reason from distress to boredom, with or without explanation. If you want to leave the room but feel uncomfortable walking out silently, I recommend saying, "I have to go to the bathroom" (which may, in fact, be the real reason).

This game is best suited for groups of trusted lovers or friends, avant-garde art spaces with conscientious curators, and kink or sex parties with strong cultures of consent. It is not recommended for official play at roleplaying game conventions.

Use tools from this book's safety chapter. Between scenes, consider handwashing and/or changing latex gloves (check for allergies).



Players

2-6



Duration

1-3 hours



Adapting for Online Play

Hard



Materials Required

Low

Known Risks:

I've embedded tools for consent and safety into the rules of this game; however, all sexual games carry an element of risk. Give all players a chance to read over the following known risks of this particular game. Be clear that deciding not to play, or to stop playing, is a good option at any time.

This game can create the feeling of a separation between your body sensations and the idea of their fictional meaning within a fantasy landscape – or this may not happen to you, since we all have different brains. If it does, this may (or may not) cause discomfort or distress. This game may be unsafe for some players with medical and/or mental health issues related to dissociation, depersonalization, or body dysmorphia. However, other players with these same issues have found it safe and fun. Use your best knowledge about your own body to decide if you can play safely.

In this game, other players will tell you “no” in response to touch invitations and sexual invitations, and you will need to accept their rejections silently to follow the rules. You won't have an opportunity to discuss any feelings of rejection this brings up for you, because this game prioritizes safety from unwanted touch and empowerment to say no. If feelings of touch rejection or sexual rejection are very painful for you, this game may be a bad fit.

The safety mechanisms of this game can't account for players who refuse to follow the rules. Use your best judgement to decide if you trust your companions to play the game with integrity.

Setup:

Wear clothing and underwear that are easy to remove. You will begin clothed and end naked.

Select a play space where everyone can easily sit in a circle and reach each other. (A large bed or floor area works well for this.) In a two-player game, sit across from each other.

Structure of the Game:

Warm-Up Activity: Saying No

Round 1: Shoulders (players are clothed)

Round 2: Mouths (players are in underwear)

Round 3: Genitals (players are naked)

Optional Debrief

Each round includes a Landscape Creation phase and an Exploration phase.

Important: When referring to your and other players' bodies at any time during this game, never use human anatomical terms (such as “shoulder,” “tongue,” “clitoris,” “testicles,” etc.) but instead use words that make sense in the context of the described landscape (“hill,” “river of lava,” “jutting rock,” “grasslands,” etc.). This rule is the bedrock of the experience.

Playing the Game

Warm-Up Activity: Saying No

This warm-up activity will help everyone practice saying no and evaluate whether they can play this game safely. Do the warm-up first and don't skip it.

Sit in a circle. At any time, ask any other player, “Shall I touch you?” The other player must answer, “No.” Continue this until every player has said no at least 5 times.

Each player takes a blank index card. Read the following question aloud: “Do you feel confident in your ability to say no to touch during a sexual game, yes or no?” Don't write your name on the card, only yes or no. One player collects the cards and looks at them. If any player has written a “maybe” or “no” answer, put this game away and do something else together instead.

Rounds:

There are three rounds.

Play the shoulders round clothed.

Play the mouths round in underwear.

Play the genitals round naked.

Rounds consist of a Landscape Creation phase, followed by an Exploration Phase.

Landscape Creation:

At the beginning of each round:

1) Pause so that everyone can create a landscape for that round's bodily region. This is also a good opportunity to assess your comfort level and opt-in or opt-out of continuing to play, though you may do so at any time.

2) To create your landscape: write the following 3 details on a new index card and put this landscape card in front of you so other players can see. These details describe your body part/landscape, and will be used by other players during their explorations.

a) Choose 1 or 2 materials:

Fire, water, wind, dirt, stone, iron, sand, electricity, oil, grass, wood, sap, lava, rubber, plasma, ivory, diamond, jade, turquoise, amber, coal, ash, etc.

b) Choose 1-3 types of touch that explorers can try in that region:

Pet, rub, graze, massage, tap, slap, press, pull, squeeze, hold, swirl, penetrate, tease, jostle, shake, envelop, flick, punch, tickle, stroke, pulsate, jerk, pump, drum, twist, scratch, pluck, etc.

c) Give the region a name. (For example, "The Crater of Flames")

NOTE: There is no formal "explorer creation" phase. Perhaps you are always the same explorer, or perhaps you are many different characters visiting these strange locales. Feel free to decide at the last minute.

Exploration:

Sit in a circle (or across from each other for a two-player game).

Each player displays the new body part to the group and describes its geographic features.

Each player starts with an on/off card in front of them face-down. Flip the on/off card face-up to indicate that you are available to receive a touch negotiation, or leave it down. You may flip it up or down again at any time, or never flip it at all. The round ends when all on/off cards are face-down again.

Players initiate touch negotiations one by one, whenever you feel comfortable. To do so, choose a player whose card is face-up (regardless of your own card's status), and ask if you can touch their geographical feature (remember to call it by its fantasy name, not using words for anatomical parts). That player may accept or decline. Yes or no answers do not require an explanation, but including them can add flavor to the narrative. Avoid "maybe" answers, and treat any accidental "maybe" as a "no."

Players who are not currently engaged in a touch interaction should observe silently.

Negotiations begin with "The moon is rising. Shall I...?"

Example:

Question:

"The moon is rising. Shall I touch the Crater of Flames?"

Some Possible Answers:

"Yes."

"No."

"Yes, the fire burns brighter at your approach."

"No, the fire is too hot."

If you receive a yes answer, touch that player's body part in real life with your hands, in one of the styles of touch listed on their landscape card. While doing so, together describe how the fictional landscape looks, sounds, feels, and smells, building on previous descriptions of their materials. You may wish to approach this as a back-and-forth conversation (almost like verbally sexting about the landscape). You may wish to simply describe the geography together, or you may wish to tell a story together about the explorer's experiences there.

When either player is ready for the touch to end, either player can say, "The sun is rising." The touch and narration end at once.

Optional Debrief

Once you are done playing the 3 rounds, you may wish to talk about your experiences with the game.

Example of Play:

Elijah, Sophie, Malik, Lane, Mei, and Angel are playing *In the Clefts of the Rock*.

It is the genitals round, so everyone is naked.
Everyone's on/off cards begin face-down.

Landscape creation begins. Everyone takes a blank index card and writes a new landscape card.

Elijah's landscape card says:

1. emerald and sap
2. tease, pulsate, slap
3. The Greenest Grotto

He reads this to the group while displaying his genitals, then places it in front of him.

Sophie's landscape card says:

1. electricity and stone
2. stroke, hold
3. Obelisk of the Storm Spirit

She reads this to the group while displaying her genitals, then places it in front of her.

Everyone else does the same with their landscape cards.

Elijah, Sophie, Malik, and Angel all flip their on/off cards face-up, indicating that they are open to touch negotiation. Mei decides to just observe this round and leaves her on/off card face-down. Lane decides in the middle of landscape descriptions to use the open-door policy and leaves the game to drink a glass of water in another room.

Angel says to Elijah, "The moon is rising. Shall I touch The Greenest Grotto?"

Elijah says, "No."

Malik says to Elijah, "The moon is rising. Shall I touch The Greenest Grotto?"

Elijah says, "Yes."

Malik chooses "pulsate" from Elijah's landscape card and begins to pulsate Elijah's genitals with his hand, saying, "The pool of sap in this grotto is vaster than it appeared on my map, and it seeps into my skin."

Elijah says, "The ceiling of the cave shines with brilliant emerald, though there is no source of light."

Malik says, "I begin gathering up the sap in jugs. I will use it to make syrup."

Elijah says, "The syrup will taste of your own sweat, the skin that has touched this pool."

Malik says, "The sun is rising."

Malik stops touching Elijah at once.

A few moments pass.

Angel says to Sophie, "The moon is rising. Shall I touch the Obelisk of the Storm Spirit?"

Sophie says to Angel, "Yes, dark clouds gather around the Obelisk and rumble an uncanny invitation."

Angel chooses "stroke" from Sophie's landscape card and begins to stroke her genitals with their hand, saying, "I have traveled many days and nights on my pilgrimage to the Obelisk, and now I stand in awe of its crackling music."

Sophie says, "The sounds you hear are sparks of energy drawn down from the heavens."

Angel says, "As I touch the Obelisk, the clouds sink toward me, enveloping me in a thick mist."

Sophie says, "It is not accustomed to human hands, for the Obelisk's time was long ago. The warm basalt begins to liquefy, returning to volcanic lava. If you remain in this land, all shall turn to fire."

Angel says, "I start to sink into the –"

Sophie interrupts, "The sun is rising."

Angel stops touching Sophie at once.


A few moments pass.

Elijah says to Angel, "The moon is rising. Shall I touch the Final Iridescent Tower?"

Feeding Lucy



by Jonaya Kemper



She still advanced, however, and with a languorous, voluptuous grace, said:—"Come to me Arthur. Leave these others and come to me. My arms are hungry for you. Come, and we can rest together. Come, my husband, come!" – Bram Stoker

A two-player gothic romance about lust, power, and the Music of the Night.

Content: masturbation, death, horror, voyeurism, exhibitionism.

Material Needed: A dark room with privacy, a way to play music, a place to lie down or sit up, paper, writing implements, and two printed copies of the game.

Optional Materials: A blindfold, soft fabric, incense, costumes, lingerie, stationery, etc.

About the Game

Feeding Lucy is a two-person freeform larp based on *Dracula's* good girl gone "bad," Lucy Westenra. Lucy is the pure and beautiful best friend of heroine Mina Harker. Occasionally portrayed as a young woman who wants freedom in a restrictive Victorian society, Lucy is a sweet and wealthy flirt with her pick of husbands. Unfortunately, she often serves as a morality tale for what happens when good girls stray the path. Locked into Victorian power structures until she literally sleepwalks into Dracula, Lucy flips the script when she becomes a vampire herself. Now wanton with desire, Lucy becomes powerful in her own right...and develops a taste for blood.

This game draws inspiration from both the original Bram Stoker novel and subsequent interpretations of the Dracula myth. Various movies and books have used Lucy as a cautionary tale, but in this game Lucy Westenra's tale is about liberation. Players take on the roles of Lucy and Dracula in order to explore the freedom of sex where the focus is on Lucy's pleasure and becoming. Using mutual masturbation, voyeurism, exhibitionism, and frank yet sexy talk, players will be able to explore new activities and boundaries with their chosen partner while gaining communication skills that may benefit them in the future.

In *Feeding Lucy*, neither role requires you to be of any particular age, sex, ethnicity, gender, or sexual orientation. The names "Lucy" and "Dracula" are only placeholders for the roles themselves.



Players
2+ players



Duration
2-3 hours



Adapting for Online Play
Medium



Materials Required
Low

One player is the Lucy of the scenario, a person whose body and desires are policed by society to be “pure.” The second player is the Dracula, a vampire who in feeding off Lucy’s latent desires seeks to help her free herself to join the ranks of the beautiful creatures of the night.

Setting Up

Read the scenario together with your partner to determine if this is the right game for you, gain informed consent, and understand how the game is supposed to be played. This game includes actual sexual acts, which should be discussed beforehand with your partner before play begins. Once this has been done, move on to character creation.

Character Creation (approx. 60 mins):

Sit with your partner and walk through the character creation together, which will help you shape your characters, discuss your boundaries, and get ready for some sexy, spooky fun!

- Discuss who will be the Lucy, and who will be the Dracula. While some characterizations of the Lucy/Dracula mythos involve forced sexual activity, in this game we are focusing on purely consensual acts. Though Dracula beckons Lucy to him in a dream, it is Lucy who will invite Dracula to escalate the play, later on in the game.
- Once you have decided on who is the Lucy and who is the Dracula, you can move on to the character and world building questions. Get a piece of paper and begin with the shared Couple Questions and World Building Questions, then take turns asking each other the Character Questions to build your very own Lucy and Dracula.

In the first act, Lucy will be passive, engaging in dreamlike masturbation and receiving suggestions from Dracula until she is ready for *The Kiss*, the escalation to the second phase. The Dracula will be responsible for suggesting things for the Lucy to do and encouraging her efforts. After *The Kiss*, Dracula and Lucy will engage in a back and forth escalation of mutual masturbation.

Couple Questions

What are you hoping to get out of this game?

Feeding Lucy encourages you to take on roles to explore archetypes you may not get to try on in everyday life. If you are the Dracula, you will push the Lucy to become their truest self: a sexy, open creature of the night who is unafraid to explore themselves and their world. If you are the Lucy, you will invite the Dracula to watch you break through the ties of a restrictive society.

The ultimate goal of *Feeding Lucy* is not orgasm, but to strike up a dialogue about desire, communication, and freedom. You do not need to be an established couple to play this game; indeed, you don’t have to be romantically involved at all. The main goal is to use the characters as a way to explore the themes of desire, communication, and freedom.

What do you hope to feel together?

If you’ve been together before or know each other well, think about the game as a fantasy exploration. What haven’t you tried that you’d like to? What are some archetypes in your relationship you haven’t explored? Now’s the time! If you’re newer to each other, or this is your first time exploring, what are some things you’re curious about? Feel free to really immerse into the roles as a way to explore new and interesting experiences you’d like. Are you hoping for some light kink? Maybe you can talk about a Dracula who encourages the use of toys. Wanting a little more romance? Maybe Lucy and Dracula recite poetry to each other while they explore.

Which themes do you want to focus on the most?

Feeding Lucy has three core themes: desire, communication, and freedom. Which of these most interest you? Why?

How much do you want to lean into the characters?

Feeding Lucy is best played when both people want the same intensity of character. Do you want to play close to home and just use this as a jumping off point for other sexual activities? Do you want to go full high camp and get dressed up with costumes? Either way, encourage each other to really lean into the themes of the game.

What do I need to know about your body?

Are there areas of the body you do not want touched? Where are they? Do you have any mobility issues or situational triggers your partner should know about?

What should I call your parts?

Feeding Lucy asks Draculas and Lucys to use direct and frank dirty talk. What names do you prefer to use for intimate parts of your body? What names should be avoided?

World Building Questions:

- Where and when are you in the actual world? Victorian London? Mughal Lucknow? 1960's Marrakesh? 1990's New York City? Pick a place and time that both of you want to play in.
- What has drawn your Dracula and Lucy together? Have they met in real life? Remember this answer, as you'll need it for Part 2 of *The Calling*.
- How was Dracula invited into Lucy's dream world?
- What does the dream world look like? Where are you?

Character Questions: Lucy

- What is your Lucy's name?
- What is your Lucy's archetype?
- Lucy often sleepwalks and has vivid dreams. In this dream, Lucy is who they desire to be when they are truly free from all societal expectations. Describe your Dream Lucy. What do they look like? What do they wear? How do they act?
- What's your Lucy's favorite hobby that no one knows about?
- What's one thing your Lucy has always wanted to try?
- How does Lucy talk? What do they sound like? What language do they use?
- How sexually experienced are they?
- What is their life's purpose? What are they searching for?

Character Questions: Dracula

- What is your Dracula's name?
- What is your Dracula's archetype?
- Dracula has been around for centuries looking for those who seek to break their chain to the constrictive mortal realm. In this dream, Dracula is a commanding yet gentle shepherd into the pleasures of the flesh. Describe your Dream Dracula. What do they look like? What do they wear? How do they act?
- What's your Dracula's favorite hobby that no one knows about?
- What's one thing your Dracula has always wanted to try?
- How does Dracula talk? What language do they use? What do they sound like?
- How sexually experienced are they?
- What is their life's purpose? What are they searching for?

Lucy Archetypes	
The Royal Brat	Pampered, sheltered, demanding, enthusiastic
The Sensualist	Curious, enthusiastic, freedom-seeking, tactile
The Innocent	Sweet, naive, curious, eager
The Mystic	Freedom-seeking, otherworldly, sensual, strange
The Romantic	Brooding, dark, sensual, naive

Dracula Archetypes	
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The Romantic	Brooding, dark, sensual, naive

In this game, Lucy and Dracula are always clear about language. They say how they like to be touched and what they are feeling. Feel free to be as over the top and overwrought as you feel. This is totally the time to say things like, “Oh Dracula, I want to feel your teeth press into my neck while you kiss me!”

To the right are some example phrases for Lucy and Dracula based on their archetypes.

Lucy Phrases	
The Royal Brat	Yes, keep your hands right there and worship me more!
The Sensualist	Your wanton gaze has made me wet and wanting, more pressure just right there!
The Innocent	Oh! Oh! Your fingers overwhelm my senses. Teach me how to fit more inside me!
The Mystic	I see now that the world is nothing but the wine of your kisses! Harder, I want you to drown me in them!
The Romantic	Oh Dracula, I beg you to gently touch my chest like you have touched my heart!

Dracula Phrases	
The Royal Brat	You will serve me as I desire by lifting your hips. I want to see every inch of you!
The Sensualist	Breathe deep, my love, and let this place fill with the screams of your delight. Louder!
The Innocent	Oh, my Lucy! Remove your trousers so that I may revel in your beauty. I beg of you, let me see your glory!
The Mystic	Yes, my pet! Stroke yourself with the vigor of the darkness overtaking the pale morning!
The Romantic	I have searched the world for someone like you, let me remake desire itself in your image.

Escalation and De-escalation Mechanics

In *Feeding Lucy*, Lucy is given instruction by Dracula and may choose to engage and escalate or de-escalate based on key phrases. In addition to this, we have a few safety mechanics that allow us to create a supportive play environment.

- The Crypt is Always Open: Cut - Even though you need a private space to play this game, either player can choose to end the game for any reason by simply leaving the room, no

questions asked. If you need something to stop immediately you may call “Cut” and all parties will stop what they are doing, turn on the lights, and engage in self-care routines. Saying “Cut” does not mean that anyone in the scene is a bad person. In fact, when people say “Cut,” it can be good to respond with the phrase, “Thank you.” Having boundaries is a good thing!

- Escalation - If you would like to ramp up your play with your partner to encourage them to go further, use the phrase, “I think I may be falling...” For instance, “Oh, yes Dracula that

feels wonderful, I think I may be falling...”
This lets the Dracula player know they can ramp up the intensity. Or “Oh, Lucy the way you move...I think I may be falling for your charms...”

- De-escalation- If you’d like things to slow down, then say, “This world is hazy...” and then give a direction on how you’d like to steer. This lets your partner know that this isn’t quite the direction you’d like to go in. For example: “This world has gone hazy, let’s unbutton my blouse slowly instead of ripping it off.”
- If this language sounds overwrought and cheesy to you, great! It’s okay to laugh and giggle through this game if you like, as long as you’re using language that communicates your wants and needs to your partner.

The Other Type of Safety

Don’t forget to practice safe sexual activities! Use gloves, finger cots, dental dams, condoms, and lubrication as desired. Snapping on a nitrile glove can be sexy! Adding lubrication can be very sexy!

Example:

Dracula: I want to see you glisten.

(Dracula slowly places clear lube on Lucy’s fingers.)

Dracula: Do you feel the slickness? The softness of your own touch? Stroke yourself for me, my dearest...

The Kiss

In the second act, Lucy becomes a vampire. This change is called *The Kiss*. Before playing, decide together what The Kiss will be like.

When Lucy is ready for the interaction to escalate, they say, “I want your kiss.” This is the moment when Lucy becomes a vampire and removes their blindfold. Discuss a place on Lucy’s body where Dracula may perform The Kiss, as well as a type of kiss. When Lucy is ready, Dracula will perform the kiss and you will move onto act two.

Types of Kisses: A nibble, a bite, a plain soft peck, etc.

Places: The neck, the palm, the inner thigh, the collarbone, a breast.

Props: Sharp White Teeth

Then the skin of my throat began to tingle as one’s flesh does when the hand that is to tickle it approaches nearer—nearer. I could feel the soft, shivering touch of the lips on the super-sensitive skin of my throat, and the hard dents of two sharp teeth, just touching and pausing there. I closed my eyes in a languorous ecstasy and waited—waited with beating heart.

It is possible to add to your experience by using toys and sensual additions like soft scarves and candles. If you would like to use toys, bring them out freshly cleaned in advance and talk about how you would like to use them. For example, a vibrator may be an excellent addition, but be clear about where you would like to use it and how. You can always change your mind and ramp up or down your play!

Lucy Player: I don’t really enjoy being tickled, so I am not interested in using any feathers or tickling stuff.

Dracula Player: What about the vibrator?

Lucy Player: That’s great, I just don’t want you to insert it.

Dracula Player: Where can I use it?

Lucy Player: Let’s play it by ear, but I’d like to go really slow.

Dracula Player: That sounds like a good plan! What about nipple clamps? Should we use those?

Lucy Player: Hmm, maybe in the second half but not the first.

Dracula Player: That’s a great idea.

Setting the Scene: The Calling

Getting the Space Ready

Together find a space that is relatively dark and roomy and has a soft space to sit and lie down. You'll also need something to write on.

Then decide on a soundtrack to your dreams. Make sure your playlist lasts for at least two hours. Though game play is shorter, it's better to not accidentally have dead silence in the middle. Keep the sound low enough to hear each other's voices. When it's time for part two of *The Calling*, press play.

Here are some excellent soundtrack suggestions:

1. *Interview with the Vampire* Soundtrack
2. *Only Lovers Left Alive* Soundtrack
3. *Bram Stoker's Dracula* Soundtrack
4. *The Crow* Soundtrack
5. Nick Cave and the Bad Seeds/She Wants Revenge/ The Bauhaus/The Cure/FKA Twigs/Dead Can Dance/Concrete Blonde
6. Sounds of wild and lashing storms with occasional animal howls.

Next, decorate the space as much as you like. You can burn candles, light incense, or otherwise turn the room into a place that feels dreamlike to both of you, but make sure that you don't use anything that requires constant attention to be safe. While it may seem wonderful to burn a hundred candles all around, you don't want a house fire!

Now, prepare your body. Wash your hands and face, and maybe think about costume. You've already discussed it, so remember you can dress however you like. If you want to get dressed up in full Victorian gear and be your best Dracula in a top hat and tails or strut around in a flowing Victorian nightgown, then go for it. Are you a co-ed vamp? Get your jeans and ratty concert t-shirt on. You are only limited by your desire for camp and comfortability! Once you're all dressed and feel fresh, grab a pen and paper and move on to the first part of *The Calling*.

The Calling- Part One- A Letter to the Harkers

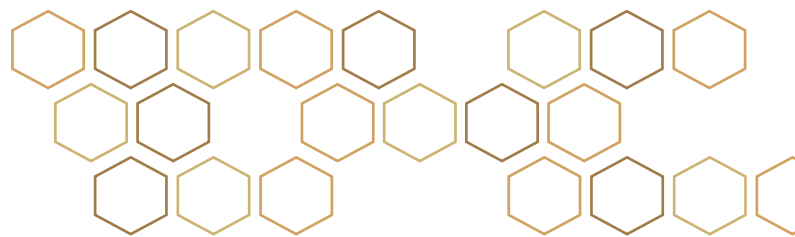
There are two parts to *The Calling*.

The first is drafting your character's letter to the Harkers. Using the information about the world you created together in the beginning, you'll write letters to the Harkers that speak to your character's true desires and fears. The purpose of this letter is to immerse yourself into character before you engage with your partner, and to flesh out the language of your Dracula and Lucy. Here is a time to figure out your speech patterns and remind yourself of what you, the player, would like to get out of the experience as well.

In the fiction of the game, these letters are written and sent directly before Lucy falls into The Dream. Lucy, you will write to your reproving best friend Mina Harker about the reoccurring dream you keep having, where a stranger comes to you in the night. Dracula, you will write to Jonathan Harker about the upcoming journey he has advised you against taking. Each of these forces represent the perfect ideals of society. Mina Harker can be characterized as a pious, sweet, and naïve individual who always wants the Lucy to follow in her particular footsteps. Jonathan Harker can be characterized as pious, analytical, and self-sacrificing, traits he would like to impose on Dracula.

To begin the letter, sit apart from each other and use one of the following prompts to write a short one paragraph letter to your respective Harker.

You can use the prompts in full or part, as something said to you, or something you might say. Once you've written your letter and feel more in character, move on to Part 2.





I have felt the white hot touch of something more, and I
do not know if I will survive it.

Letter Prompts

"I want you to believe...to believe in things that you cannot."

"There is a reason why all things are as they are."

"I have crossed oceans of time to find you."

"How blessed are some people, whose lives have no fears, no dreads; to whom sleep is a blessing that comes nightly, and brings nothing but sweet dreams."

"It is wonderful what tricks our dreams play us, and how conveniently we can imagine."

"The world seems full of good men, even if there are monsters in it."

"I am all in a sea of wonders. I doubt; I fear; I think strange things, which I dare not confess to my own soul."

I worry that I am being punished for such thoughts. Nightly I dream of a presence in the garden, bidding me deeper into a moonlit maze. Bending me to them against the marble as if I am but a sapling in the wind. Oh Mina! I envy you! How blessed are some people, whose lives have no fears, no dreads; to whom sleep is a blessing that comes nightly, and brings nothing but sweet dreams.

I have felt the white hot touch of something more, and I do not know if I will survive it.

Dear Friend, do say that you will come and bring your wise counsel. Forgive me if this letter offends your senses, I only want to see beyond what has been prescribed to us.

Your Gentle Friend,
Lucy

Dracula

Dracula Type: The Romantic

My Good Harker,

As you may have noticed, I have left today to go on a journey. Your presence in my abode has taught me something. What does this penthouse mean if I cannot share it with the one I dream of? What does marriage mean if it is not consummated with the one whose heart beats for me? Your daily suggestion to only give the body what it needs, and not what it craves is false. Our arguments of modesty have come to nothing. I can no longer hope that I can be seen as a modern individual such as yourself. I will cross oceans of time to find them. The one who beckons me across the ocean in dreams of fevered want.

I have left the keys to the penthouse in your charge. Tonight, I become once again the eternal seeker.

Your Friend,
Dracula

Examples

Feel free to use the following examples as templates for your Harkers if you would like a quick start.

Lucy

Lucy Type: The Mystic

My Dearest Mina,

I do hope you are well, and I long to see you when you come to London. Do say you'll come soon, and that you will put no delay between us. I miss your laughter and sweetness, and I fear I cannot live up to your trust in the faith that we must adhere to. You, sweet Mina, understand that we are supposed to desire only that fruit which waits for us, but I desire more than one variety of apple.

The Calling- Part 2

When you feel the space is ready and you've written your letters, press play on your soundtrack. Stand on opposite sides of the room and close your eyes. Listen to the music. As Dracula or Lucy, think about yourself. How do you move? Are you an innocent? Do you bat your eyes? Are you bold? Do you use a rough or commanding voice? How does your character live in your body? When you're ready, open your eyes and look at your partner. Remember the situation that drew you to each other. Spend the rest of this song being slowly drawn towards each other like you described. When the song is over, take two deep breaths on your own time and sit facing each other close enough to hold hands. (If your soundtrack is not song-based, or you're not using a soundtrack, do this at a pace that feels right.)

Hold hands and close your eyes and take in three deep breaths. Let go of each other's hands and keep your eyes closed. Continue to breathe deeply. When you are ready, the Lucy will describe the dream they are about to have: where it is, what it smells like, what they feel and touch and see. They will dictate where the setting is, and when they are ready to invite the Dracula into the space, they will lay back slowly and indicate readiness by saying, "I think I may be falling..."

Dracula in turn may whisper their name and acknowledge this by saying, "Oh Lucy, I see you have finally come to me." When this happens, you are ready to begin Act 1, *The Dream*.

Act 1 – The Dream

This round of play has a give-and-take format of "Yes, And" or "No, But." Dracula visits Lucy's dream as an invitation and gives Lucy suggestions on how to move and explore their body, without touching them. Lucy is slowly giving in to Dracula's attention, but they cannot see the presence that is with them. Their eyes are closed (or covered) throughout. Using the character suggestions, the Lucy responds and physically acts out what Dracula asks. Start slow and listen to each other. Ramp up the pace on your own timeline.

Example 1:

Dracula: Trail your hand across your collarbone and down your chest...show me your charms...

Lucy may then elaborate on Dracula's instruction.

Lucy: Oh yes, and I will unbutton my gown so you can see my chest. I want you to touch me so badly...

Example 2:

Lucy: I have waited for you forever, my love. I think I am falling.

Dracula: Good, yes...lift your hips so that I may see how hard you have become for me.

Lucy complies.

Dracula: Now...can you feel my eyes upon you? How sweet and glorious you look? Grasp the shaft for me...

Lucy: No, but I will lightly circle the head with my fingertips...

Dracula: Ah, thank you...

Dracula Tips

- For those playing Dracula, remember what your partner has asked for, and try and steer them into things they may want to try. Tell them how gorgeous they are, and how you feel when you look at them. Encourage them to lean into this fully.
- Lean into your archetypes. Are you a Sensualist? Try focusing on feeling and touch, modulate your voice. Perhaps you are a Royal? Be demanding and challenging. Really allow yourself to explore what it means to want to see someone freed from their mortal sensibilities.
- You are very welcome to pleasure yourself but remember that you may not physically touch the Lucy until the Lucy tells you they are ready for *The Kiss*. When you hear the prompt, ask again to be sure. "Ah, are you truly ready to join me in darkness, Lucy? Do you want my kiss?"

Yes, means yes. No, means no. Maybe also means no.

Lucy Tips

- A Lucy lays comfortably back with their eyes closed or covered by a thin piece of fabric, or a blindfold. Breathe and try to remember how wonderful your dream feels. Here you are safe and ready to explore and take time to check in with how your body feels. Try sighing and making light “oooohhh” sounds and “ahhh” sounds. Immerse yourself in the sound of your breathing and voice. Be as loud as you want to!
- Don’t forget to tell your Dracula how this all makes you feel. Especially when they’re making you want more.
- Give yourself time to ramp up. A Lucy knows they shouldn’t be having this dream, but they really want to. Allow yourself to set your Lucy’s boundaries and then push. Maybe they don’t want to get fully unclothed and prefer to touch themselves under voluminous skirts. Maybe they want to tear open their velvet waistcoat and hear the sounds of fabric rip. Go slow and ramp up.
- Dig into your archetype. Are you a Royal? You deserve this, and you always knew it. Maybe you’re a Romantic, and this makes you spout Shelley poems. Really go for it!
- When you feel ready to continue to the second round, tell your Dracula that you would like *The Kiss*. They will ask you again.

At the end of Act 1, when you feel ready, Dracula and Lucy will perform the act of *The Kiss*, as previously discussed. Once you are ready, Lucy removes their blindfold and you move on to the next act.

Act 2- The Becoming

Now is the time when Lucy has given into the commands and suggestions of sexual desire. You both cannot wait to touch each other and make this dream solid. Lucy has removed their blindfold to see the perfect face of their beloved. Take a few moments to just breathe together in the space. Then find a comfortable place where you can both see each other fully. Lie down on your sides, or sit across from each other so you can see each other’s full bodies. You should be close enough to touch, but in general, find a position where you both feel confident and comfortable.

This is the time when Lucy is in far more control. The Lucy should initiate the second phase by telling Dracula exactly what they would like Dracula to do to them, *but they should not touch each other*. Lucy will continue to describe what they want until Dracula is ready to take the next step. When Dracula is ready to move on, they should indicate this by saying, “I believe I am falling with you...”

Example:

Lucy: I have dreamed of your mouth against my neck while you stroke my inner thigh. I need your hands to trail over my neck...

Dracula: Oh my dear Lucy, I want very much to feel you sigh beneath my touch...I believe I am falling with you...

When you both feel ready, Dracula and Lucy should touch hands first, gently exploring what they both feel like in the space while trying to keep some eye contact. If eye contact is difficult, remember to breathe together.

Lucy once again begins contact by telling Dracula exactly where they would like to be touched. Dracula should do the same.

Example:

Lucy: Oh, please my lover, I want you to rub your fingers against my nipples slowly.

Dracula: Yes, and I need you to place your hands in my hair and pull me to you.

All actions should be spoken aloud, and you should steadily gain a rhythm in which you go back and forth in pleasure. Here you can ask for exactly how you like to be touched. If you get stuck, feel free to ask for help.

Dracula: Oh, I want to hear you moan my sweet. May I slip a finger inside you, here?

Lucy: Oh, yes! Please! More!

Lucy: I would love to suck on your plump nipples...

Dracula: My Lucy, you should lick them instead...

You can continue this phase until you grow bored, climax, or feel satisfied and close. Don’t feel pressured to climax, and take as much or as little time as **you both** need. When you are done, take

each other's hands and breathe in deeply again. Sit up and say thank you to each other. Don't be afraid to laugh or be silly. Sex should be fun.

Take time to take care of your physical needs. Use the restroom, get some water, have a snack. Take care of each other. Take a shower if you need it. When you're ready, move on to the Debrief.

Debrief:

After taking care of yourself, sit together with your partner and hold a light talk about your experience. Make space for each other to allow each of you to discuss your feelings and recollections. Remember that though you both played together, you may not have had the same experience... and that's okay! No one can have the same experience.

Here are some questions to guide your conversation. You do not have to answer all of them, and feel free to go beyond them!

- How are you feeling in this moment? Do you need anything from each other? A hug? Space? Remember you can always come back to the debrief if one or both of you aren't ready.
- What did you like about your character? Would you have chosen a different archetype?
- What did you really enjoy about your partner's character?
- Is there something that felt really good or hot? What was it?
- Was there anything you didn't feel was for you? If so, what was it? Be constructive.
- Was there anything you'd change? If so, what was it?
- What would you have liked more of? Less of?
- Are there new ways to pleasure each other or yourself that you would like to explore again?
- What was the funniest moment for you?
- How close do you feel you played to your own self? Is there a trait of your character you'd like to explore more of?

If you are both interested in seeing them, exchange your letters to the Harkers and read them. Consider using them as a fun memento, or as a jumping off point to talk about what you might want to keep in your lives, explore with yourself, your partner, or others.

Variation: The Brides

It is not good to note this down, lest some day it should meet Mina's eyes and cause her pain; but it is the truth. They whispered together, and then they all three laughed—such a silvery, musical laugh, but as hard as though the sound never could have come through the softness of human lips. It was like the intolerable, tingling sweetness of water-glasses when played on by a cunning hand. The fair girl shook her head coquettishly, and the other two urged her on. One said:—

“Go on! You are first, and we shall follow; yours is the right to begin.” The other added:—

“He is young and strong; there are kisses for us all.” I lay quiet, looking out under my eyelashes in an agony of delightful anticipation. – Bram Stoker's Dracula

If you've played already and enjoyed the game, or you want to ramp up your experience, you may want to add more players! No problem. In this case, several players are The Brides, experienced vampires who want to lure Jonathan Harker into the delicious world of vampirism. Feel free to name your brides to avoid confusion.

Play the game as normal except each Bride gets to be their own type of Dracula, and when they write letters, they all write separate letters to Dracula himself who has gone away. Each one is promising to show Jonathan Harker the time of their life. They are not hoping to escape restrictive society, *they revel in their undead life.*

Jonathan Harker writes to Mina Harker about their strange visions of ghostly figures in the corridor while they thought they were alone in Dracula's near-empty castle.

When Jonathan Harker lays down, the Brides surround them on all sides. The Brides may direct only Jonathan in the First Act. In the Second Act, Jonathan must direct all The Brides, and the Brides may direct each other and Jonathan. All Brides must place *The Kiss* on a different part of Jonathan Harker's body.

You Inside Us



*a game
of xenosexuality*

by Kat Jones and Will Morningstar

You Inside Us is a romance for two people in one body. One of you will play a human Host, the other will play an alien Symbiote that lives inside them and shares their senses.

Introduction

You Inside Us is a romance for two people in one body.

One of you will play a human Host, the other will play an alien Symbiote that lives inside them and shares their senses. You'll learn new ways to touch and to feel in your shared body, letting yourselves blur together, 'til it's hard to say where one ends and the other begins.

Alex left Earth behind, part of a small group searching for a new home on a distant, frozen world. To help break new tunnels in their underground settlement, they've volunteered to fuse with Tell, a symbiotic, living flame that suffuses their blood. Symbiotes like Tell are considered useful, but the humans who choose to join with them are recognized as being just a little bit... different.



Players
2 players



Duration
2-4 hours



Adapting for Online Play
Easy



Materials Required
Low

Host: *So we're sizing up this ice wall, right? "Let's do this, Tell!"*

Symbiote: *You can feel a fluttering in your chest when you hear my voice in your head. "Put our hand on the wall, Alex."*

Host: *I press my hand to the ice, tentatively. I'm almost expecting to shoot forth a burst of flame from my palm, but...*

Symbiote: *But that's not what happens exactly. The chill of the ice is sharp, like pinpricks, just here, in your fingertips.*

Host: *Sharp, and then aching, but I keep my hand there.*

Symbiote: *A feeling of warmth wells up in your chest, and works its way down your arms, like this, and spreads through your hand, like this, and your fingertips.*

Host: *And I flex my fingertips, savoring the warmth, and then, suddenly, the ice wall -*

Symbiote: *- starts to melt.*

Host: *So, I think we get this scene of us working on this, breaking new tunnels, learning to work together. And then, after we've been at this for a bit, I think I, you know, wipe the water from my hand, absently, on my leg, like this?*

Symbiote: *And your hand is still pulsing with heat.*

Host: *Mmm. I let it linger there a little longer.*

Symbiote: *And I think you feel a little extra pressure, from your fingertips, like this.*

Host: After a long moment, I catch myself, and turn to look at the tunnel map.

Symbiote: Blushing?

Host: Definitely.

Symbiote: We've made our way back to our bunk for the night.

Host: I was hoping you'd say that. The lights are dim, and we're supposed to be asleep. I'm lying there awkwardly, trying to work up the courage to say something.

Symbiote: Where are your hands?

Host: One is draped over my stomach, the other is just, on the bed beside me. Does that work for what you're thinking of?

Symbiote: Absolutely! So, in the middle of this awkward silence, there's a pulse of heat from our palms, right here.

Host: I'm holding my breath, like when you touch hands with someone and you're not quite sure it's intentional, yet, you know?

Symbiote: And, now, you find our hand drifting down to your thigh. And my voice seems very close, in this dark, when I say, "Is this what you wanted, Alex?"

Setup

Overview

You Inside Us is played in a series of scenes of guided, improvised roleplay. The Host and Symbiote engage in a cycle of learning about their shared body and its sensations, circling around the strange impossibility of this relationship as the tension builds, and ultimately giving in to their alien desires.

At that point, they fuck.

During play, the Host and Symbiote players remain in physical contact. Each can ask questions of the other, say what they do, what's happening in the world around them, or how things feel - but they

share a single body, and sharing a body means movement and sensation is a conversation.

When the Host's body is experiencing a sensation that the Symbiote is paying particularly close attention to—because it's unfamiliar, because it's intense, because it feels really good—the Symbiote player will simulate that sensation on the Host player's body through touch and description.

You *Inside Us* can also be played by two players who are not in the same physical space. For more details about *Remote Play*, please see p. 129.

A game of *You Inside Us* looks like this:

Preparation, deciding on characters, discussing boundaries

The Joining (p. 126)

Several Exploration scenes (p. 127)

An Intimacy scene (p.128)

Then, repeat the cycle of several Exploration scenes followed by an Intimacy scene

When you reach a natural stopping point, probably at the end of an Intimacy scene, the game is over

Before Playing

Familiarize yourself with the game.

Decide if you're going to use one of our quick-play scenarios (p. 125) or create your own scenario.

Find a comfortable spot where you can shift into different positions together: sitting, standing, lying down. You should both have room to move.

Review the Touchstones (p. 122). These are the core principles of the game!

Print out the reference sheet (p. 133) to keep handy while you're playing.

Adi never felt like they fit in on Earth, and even here in the towering hydroponic gardens of their new home, they still keep to themselves. Now they've joined with Tocsin, an amorphous slime full of curiosity, enthusiasm, and a voracious appetite.

Symbiote: *We're in the cafeteria, and we've just sat down. We're sitting alone, but there are a lot of other people at nearby tables, eating and chatting. What are we having for lunch?*

Host: *Hmm. I think we've got a soup? Like, a chili lime soup, maybe?*

Symbiote: *Yeah, that's good! There's steam rising from it, and as the smell reaches us, it strikes you just how hungry you are. How hungry we are.*

Host: *Ooh. You know when you're really hungry and you're about to eat something and you can feel your saliva glands ache?*

Symbiote: *Ew! I love it!*

Host: *So I take a spoonful, and it's still too hot, and it smells really good.*

Symbiote: *And it touches our lips, and it's much too hot, and really spicy, and delicious?*

Host: *And we're eating much too fast, and kinda making a mess.*

Symbiote: *And I think you suddenly realize we're making kind of an indecent sound, and one or two people have started staring...*

Host: *So, I think I get out of bed late that night, go to the communal kitchen, and take a container out of the freezer.*

Symbiote: *I'm really curious. Is this food? More soup? But the soup was hot and this is cold...*

Host: *"I think you'll like this Tocsin...they made my favorite flavor, mango." I take a spoon and scoop some out.*

Symbiote: *You can feel this vibration under your skin. Excitement. Anticipation. We're all alone now. We can enjoy this the way we wanted to enjoy the soup.*

Host: *The cold ice cream hits our tongue. It's creamy, and tangy...*

Symbiote: *And delicious! "Ooo, Adi this is good! More of this!"*

Host: *I take another, bigger spoonful...*

Symbiote: *It kind of feels like maybe your mouth and tongue have gotten bigger to accommodate this large serving, but you don't really pay much attention because eating the ice cream feels so good. Like the flavor is more intense and delicious than normal, but also you're getting these waves of pleasure that ripple through your body, just under your skin.*

Host: *I grip the table with one hand. I feel like we might fall over because the sensations are so intense.*

Symbiote: *"Need more Adi. Want more..." And we drop the spoon on the floor and start scooping the ice cream into our mouth with our hand.*

Touchstones

Touchstones are the core principles you should focus on during play. If you're unsure what to do next in a particular moment, consider your touchstones.

- Ask them how it feels, tell them how it feels, show them how it feels
 - A major focus of this game is on sensation, touch, and physical reactions. Both characters will have different reactions to being touched in different ways, and each is curious to learn about the other. The Symbiote may have particular parts of the Host's body they like being touched, and they may even have areas they consider erogenous zones that the Host never thought of in that way before.
 - Talk about sensations. Ask them how things feel for them. Tell them how things feel for you. Use touch to show them.
 - Pay attention to how your partner feels about different sensations. Learn how to make them feel good.
- In Exploration scenes, build tension and delay resolution
 - Exploration scenes are for building up tension and exploring and establishing new things. They're the rising action, the building of charge. Introduce and discover

new things, deny yourself ways to resolve tension easily, put obstacles in your way, and trust that you can use that energy in your next Intimacy scene!

- In Intimacy scenes, be bold and reincorporate
 - Intimacy scenes are what all that tension and charge from the Exploration scenes is for! Reincorporate what you've discovered, address tension head on, use what you've learned, and be brave!
- Be indulgent, intense, and *weird*
 - You're playing a game about sharing a body between a human and an alien. If you have something you want to try, go for it!
- Don't be afraid to do the obvious thing
 - Don't focus too much on doing something unexpected! If something seems like it should happen next (or soon, if you're still building tension), make it happen. If you want a particular scene, frame it!
- Cut scenes early
 - Don't be afraid to end a scene before everything has been figured out. You can always play another scene to figure out what happened, or what the consequences were. Cut before the scene wears out its welcome!

Xenosensuality

This is a game about sensations. Exploring sensations. Experiencing sensations. Sharing sensations. Making familiar sensations alien, making alien sensations real and intimate. When you're playing a scene, think about the sensations you are experiencing. Describe them. Think about the sensations your character might be experiencing and describe those as well.

Try to remember how your fellow player reacts to different sensations and return to those in play. Maybe the Symbiote reacts negatively to loud sounds – how will they behave when working near the Settlement's rumbling generator? Maybe the Host has shown a preference for soft textures – how might this shape the kinds of clothes they wear, or how they decorate their room?

This game works well when you play for “sensory bleed.” That is, you draw on your own preferences

as real people to inform what sensations your character does and does not prefer. You're going to be paying close attention to these sensations, so while your character may be very different from you in many other ways, they're likely to have similar sensory preferences to you. That's normal!

After play begins, the Host and Symbiote players should remain in constant physical contact with each other. When the Symbiote is describing a sensation that the Host is experiencing, and particularly one that the Symbiote is paying close attention to, they should touch the Host in such a way as to simulate or gesture at that sensation.

Examples:

“You’ve been standing outside the shower letting the hot water run for a while now. The air is getting humid, and your clothing is clinging to your body uncomfortably.” They pluck at the Host player's shirt.

“When we step out of the tunnel, finally, there’s a wonderful cool breeze. We can feel it on our bare arms, on our face...” They brush their fingertips lightly over the Host player's arms and face.

“The heat of my fire flares here, in your chest.” They press their palm to the Host player's sternum. *“It works its way through your veins, down your arms, down towards your hands.”* They trace their fingers along the path of the heat, with a gentle yet firm pressure.

The Host player holds up their fingers. *“I’ve finished the peach, but my fingers are sticky with juice.”* The Symbiote player lays their hand on the Host player's hand, matching its position, palm to back of hand. *“I can’t help but lick up every drop.”* They guide their fingers to the Host player's tongue.

At any point during a scene one of the players is encouraged to pause, make eye contact with the other player, and ask one of the following questions:

- “How does it feel?”
- “How is this different?”
- “Do you like this?”
- “What do you wish I would do?”

Examples:

The Symbiote player plucks at the Host player's shirt. The Host player meets their eyes, and says, "What do you wish I would do?"

"The heat of my fire works its way through your veins. How does it feel?"

While the sensations in this game should be a mix of pleasurable, uncomfortable, or even unpleasant, they should also have a potentially sexual component. Which of these sensations have the potential to become erotic for the characters, or character? Which of them already are? Some initially uncomfortable sensations may shift into erotic sensations as the characters become accustomed to them, or learn to deliberately provoke them in private situations. Explore the ways the different characters experience sensations and explore the tension that two different beings, with two different sensual preferences, might feel while learning to share a body and experience mutual sexual pleasure.

Consent & Boundaries

This is a game about having sex.

It might not look a lot like sex between two humans, but you and your partner will be touching each other, exploring sensations, figuring out what turns you on. Have a conversation to prepare yourselves to play this kind of game! This should be about any or all of: rules, boundaries, and guidelines for where and how the Symbiote player may or may not touch the Host player, about how the players can communicate in a sexually charged situation, and about any other general guidelines, advice, or requests. In having this discussion, it's useful to think about who is playing the Host and the Symbiote, and what form the Symbiote might take (see p. 126). As such, you may want to check in about consent and boundaries after creating your characters and before diving into the game.

This game plays with intense, sometimes overwhelming intimacy. The characters may be uncomfortable with it at times, but the *players* should work to help each other feel safe.

Consent and boundaries are an ongoing conversation. What you feel comfortable with might change as the game goes on. If something changes drastically, or if you're out of sync with each other, it would be wisest to break physical contact, step out of game, and continue once you're both back on the same page.

One technique that may work for you is the "ouija board" mechanic. When making bids for different kinds of touch, go slowly, telegraph your movements. Guide your partner's hand towards or away from different areas while playing.

You Inside Us asks players to explore what sex means between these two characters, with the understanding that it may look different from how they've experienced sex before, as well as how the players have experienced sex before. Use this game to explore the boundaries of intimacy, sex, and relationships rather than feeling tied to pre-conceived understandings of these terms.

Again, this is an ongoing conversation. Pay attention to your fellow player and stay engaged with how they're feeling as you play!

Calibration

Think about the reactions that different physical sensations evoke. You want to include some that aren't necessarily sexy, or aren't necessarily pleasant, but exclude those that one player finds squicky or really repulsive. Also talk about what sensations would be sexy and pleasurable. There are almost certainly things you definitely don't want to include, and things that you definitely do. Remember to include all five senses: touch, taste, smell, hearing, and sight.

The type of Symbiote you've decided on may inform this discussion. For example, if the Symbiote is sentient fire, the Host player might be excited about the sensation of burning, but ask to exclude descriptions of the smell of burning flesh. Also think about what elements and levels

of body horror might be exciting to explore, and which might make a player uncomfortable. Discuss trauma triggers as appropriate.

This is a good time to talk broadly about the themes you're interested in touching on during your play. Are you interested in transformation, embodiment, discovery, co-dependence and interdependence, monstrosity, pain and comfort, alienation?

It is suggested you do some touch calibration with your co-player. What kinds of touches are too hard? Too soft? Too ticklish? Unpleasant (and is it okay to touch them in an unpleasant way?)? Establish what kind of touch you want to include in addition to where on the body you prefer to be, or not be, touched. Is it okay to touch the Host's arms? Mouth? Stomach? Genitals? Establish what words to use for different parts of a person's body. If you're going to talk about or touch a player's genitals during this game, how should you refer to them?

Quick Play Scenarios

You may wish to come up with your own scenario, or you may want to pick one of these quick play scenarios at the end of this chapter (p. 131) and just jump right in! If you want to make your own scenario, the character seeds and questions will help. If you're using a quick play scenario, you should still talk about boundaries and do touch calibration (p. 124), but you can skip past the characters seeds and get right to the Joining.

Choosing a Symbiote

Decide together who will play the Symbiote and who will play the Host, as well as what form the Symbiote takes, and how it bonds with a Host. If you're using a quick play scenario, skip the next steps and jump to the Joining.

Otherwise, decide on a description for the Symbiote. For example, is it an amorphous slime that crawls down the Host's throat? A flame that they swallow and take into their heart? A cloud of spores that they inhale? A living poem that

they must recite aloud? A colony of worms that pervades their body? An incorporeal shade that replaces their shadow? A tiny arthropod that attaches to their brainstem? Something else?

Pick something you're both excited about!

Character Seeds and Questions

These character questions are intended to build on the themes you'll explore during the game, and build tension points to create internal conflict. Use as many or as few of them as you like, until you feel you have enough of a sense of your character to move to the Joining. Feel free to skip over questions that don't feel useful.

The Host

Your people left the Earth behind, searching for a new home. Was it politics, the environment, or something else that made them leave? It hardly matters now. You found many planets, but none that would fully support human life. The Settlement is being constructed on a planet that is actively hostile to human life. This is an exciting chance to build a new world, but it is a constant struggle.

Fusion with the Symbiotes is allowing your people to establish the Settlement more quickly than you'd ever imagined. The Symbiotes are important, but not completely accepted. Those humans that choose to fuse with them are recognized as being just a little bit...different.

While you signed up for the program to help the Settlement, you have your own private reasons for choosing this path. So now you find yourself here, ready to take a step that means you will never be truly alone again.

Think about the following questions. Answer some or all of them aloud. You may discuss your ideas with the Symbiote player, but these decisions ultimately rest with you.

- The Symbiote program is meant to help you do your job more efficiently. **What is your job** on the new planet? Why is it **important**? What happens if **you do it wrong**? How is the **Symbiote** going to **help** you do your job?
- Being on a new planet means you've had to adapt and learn new skills. What is one thing you're **really good at**? What is one thing that makes you **feel incompetent**?
- You left Earth for a reason. Life on the new planet has given you a chance for a new life. What is one **specific personal goal** you have for your life on the new planet? How could the Symbiote **help**? How could the Symbiote **hinder**?
- Your official reason for joining the Symbiote program was to help the community. But you also have a more private, less practical, reason for joining that you haven't shared with anyone else. Why are you **excited about joining with a symbiote**? What are you **hoping for in your relationship**? What are you **nervous about**?

The Symbiote

Your species spends most of their lives inhabiting the bodies of other creatures. Usually, you take on non-sapient hosts, and are able to assume almost complete control over them. You have recently made contact with the human species, and, while you are yet wary of them, a few of you work and live alongside the creatures. Some even have taken human hosts. Having a sapient host is a strange experience, as control over the body must be shared. The two species have very different perspectives, and a symbiotic relationship can only work if the differences can be bridged.

Think about the following questions. Answer some or all of them aloud. You may discuss your ideas with your Host player, but these decisions ultimately rest with you.

- When outside of a host, **what do you look like**, and **how do you bond with a host**? You've already made a general decision about the type of Symbiote you are, but what do you look like specifically? What distinguishing features do you have?

- **Why are you here**, among humans, far from most of your species, establishing a new home? (Are you seeking adventure, escaping prejudice, fleeing justice, making a stand, indulging a flight of fancy, looking for inspiration...?)
- What is one way you are **like most others of your species**? What is one way you are **unlike most others of your species**? (Are you curious, anxious, precise, diligent, principled, volatile, lazy, practical, empathic, thorough, perceptive, kind, flighty ...?)
- You have had other hosts before. What is something you have especially **enjoyed** doing in a **previous host**? What was **unusual** about your **most recent host**? What stands out to you as **new and different about human bodies**?

Playing the Game

You're now ready to begin playing the game!

The structure of play will be as follows:

1. The Joining (p. 126)
2. Several Exploration scenes (p. 127)
3. An Intimacy scene (p. 128)
4. Repeat steps 2 and 3 until a conclusion is reached
5. The End

The Joining

1. Both players close their eyes. Don't touch each other yet. Describe how you each appear, and where the Joining takes place.
2. Host, ask the Symbiote how they enter and merge with your body. Describe your reactions.
3. Symbiote, ask the Host how it feels as you become part of them.
4. Go back and forth describing the process of joining Host and Symbiote. Focus on your character's senses: what do they see, hear, smell, feel, and taste during the Joining process? Ask each other questions to solicit more details. Ask each other how the process feels.
5. When you've sufficiently described the Joining process each player should reach out to make contact with the other player, keeping their eyes closed. Once you've made physical contact you may open your eyes. From this point

on you will maintain some form of physical contact for the rest of the game. The form this contact takes may shift over the game—you may start holding hands but then move to being wrapped around each other later in the game.

6. Now, ask each other, “what was your favorite sensation?” Recall that the Symbiote may have erogenous zones on the Host’s body that don’t correspond to the ones the Host is familiar with, and that the presence of the Symbiote may change how the Host relates to their own body.
7. Symbiote, tell the Host that they are marked by your presence in their body, and ask them to show you where and tell you how. If you both wish, the Symbiote can physically mark the Host with a pen, marker, eyeliner, or otherwise.

Scenes

The general course of play proceeds in a series of scenes organized into two different types and guided loosely by the themes you discussed at the beginning of the game. In each scene, describe what you are doing, saying, and feeling.

Remember that you are sharing a body, which means that action, movement, and feeling are a conversation. Sometimes one of you will say what the Host’s body does, and sometimes the other. Sometimes you’ll need to discuss, ask for ideas, or negotiate. Build on and engage with what your partner wants. This concept is discussed further on p. 129.

In *You Inside Us* there are two different types of scenes, Exploration scenes and Intimacy scenes.

Exploration Scenes

Exploration scenes are about learning more about your new body and your new bond, exploring new sensations, flirting, building tension, experiencing vulnerability together, and learning what feels good. These are the most common type of scene, and they will make up the bulk of the game play.

Here are some things you can do during an Exploration scene. Some scenes will focus on one of these, while other scenes will include multiple aspects:

- Experience a new sensation.
- Build tension.
- Flirt (directly or indirectly).
- Experience unexpected, involuntary closeness and vulnerability
 - through sharing memories.
 - in vulnerable situations.

Scenes should have a particular location, a particular action that is being undertaken, and a few goals from the list above. Scenes can be set in a private location, a public location, or “on the job” which means the two characters are actively engaged in their work for the Settlement.

The focus of all scenes is the relationship between the Host and Symbiote. Other characters can and should be present if they contribute to that focus, but don’t spend much time talking to or interacting with other characters during play. Consider opening a scene right after a tense interaction with a supervisor, or have a conversation about another Host/Symbiote pair that have been more public about their relationship.

Exploration scenes are the flirting, the buildup, the rising action. They can have intimacy, but it is tentative, unexpected, or (initially) uncomfortable.

But How Do I Flirt?

In Exploration scenes:

- Figure out what you both might want, but hold back.
- Imply what you want, don’t ask for it.
- Toy with what they might want, but don’t give it to them.
- Protect yourself. Don’t give too much away. Keep control.
- Taste, don’t feast.

“We need to keep in mind...”

Often, you’ll be in public, observed, or working on something delicate or time-sensitive. In these cases, give yourself a constraint, in the form of “We need to keep in mind...” During the scene, the constraint may inform your actions. You may even break the constraint for added drama.

Some examples include:

- ... that we're working with delicate circuitry
 - ... that other workers are coming through here unpredictably
 - ... that we're in the middle of a crowded cafeteria
- ...or something else.

Examples:

You're having a bowl of soup for the first time since joining, and the Symbiote loves it - but you're in the middle of a crowded cafeteria, and people are starting to notice your enthusiasm...

You're standing by the shower, steam filling the room. You've been hesitating longer than usual before taking your clothes off, and your shirt is starting to cling to you uncomfortably...

You're repairing a transponder with a coworker while hiding how sensitive the skin of your wrist has gotten. You're being careful not to brush against things accidentally, but maybe you'll let yourself run one finger along it surreptitiously...

Intimacy Scenes

Exploration scenes will eventually lead to Intimacy scenes, where the tension you've been building up reaches a peak, and you get to use what you've learned. These scenes are about exploring different types of intimacy. Intimacy scenes are often sexual, though they do not have to be. Each Intimacy scene should introduce a new level or new type of intimacy between the two characters.

Play an Intimacy scene once you're both ready for one. Don't be in too much of a rush to play them, but don't ignore them either. Typically, we expect you'll play 2-5 Exploration scenes for each Intimacy scene.

If a human and an alien sharing a body are going to learn how to fuck, this is when it happens.

Examples:

You avoided making a scene in the cafeteria earlier, but now you've made a bowl of soup for yourself to eat in private, as a special treat.

You're in the shower again, and this time the Host takes a deep breath and asks, "Would you like a tour of your new home?"

You're lying down in bed after a long, busy day. You turn out the light, and then touch your wrist, gently. "Does that feel good?"

But How Do I Flirt? (Part Two)

In Intimacy scenes:

- Tell them what you want.
- Ask them what they want.
- Offer them what they might want.
- Be vulnerable. Reveal yourself. Offer them control.
- Feast.

Ending the Game

At some point, typically at the end of an Intimacy scene, you may feel that the game has reached a natural end. If it has, take a moment to thank each other for sharing a body with you, and let the point of contact between you linger. (Alternatively, if you find yourself dropping character and being intimate player to player, that is also a legitimate way to end the game. You're welcome.)

After the game, take some time to get back into your own, separate bodies. Shake off the role, walk around in your real environment, notice how it feels to be in your own body without your partner.

Come back together. Some questions to consider together: What felt especially good? How are you feeling right now? Do you need anything?

Additional Techniques and Tools

This section will provide some additional commentary on aspects of the game, techniques and suggestions, rules for playing over video chat, and a list of miscellaneous scene prompts, if you're looking for inspiration. At the end, we provide a quick reference sheet, which can be referred to during gameplay.

Toys and Props

If you wish, the Symbiote could use toys and other objects with unique textures and materials to simulate particular sensations for the Host, or to symbolize how the Host is marked. You should discuss this with as much specificity as you'd like beforehand - the Host might prefer to be forewarned, or surprised!

Narrative Control

You Inside Us is fundamentally about two beings sharing a body and how they negotiate that, as they learn to work together and develop an intimate relationship. As you're initially setting scenes it may feel challenging to decide who has final control over the narrative of a scene and the specifics of the characters' actions—you're two people sharing one body.

Rather than starting from the idea that one player ultimately has final say, think of scenes as a dialogue. Offer ideas, ask questions, build on their ideas. Sometimes, when referring to the shared body, you'll say "I", or "you", or "they", or "we" - and those are all legitimate ways to talk about this situation.

The use of "Yes, and..." is strongly encouraged. If you need to say "No" to another character's idea, try to still engage with their intent, even if it is to refocus or elaborate.

Sharing a body, setting scenes, and sex are all like a conversation. Both players should be enthusiastic participants that are attentive to the signals being given by their partner.

Examples:

Host: I crack my knuckles and grip the crowbar.

Symbiote: The metal is sharply cold under your hands, but it quickly warms from our body heat.

Host: I'm sitting on my bed, reading a novel.

Symbiote: You find our hand keeps drifting to our collarbone, like this.

Host: Oooh.

Symbiote: They take a running leap off the diving board.

Host: Wait, I'm afraid of heights! I think we're hesitating up there for a long moment.

In Character, Out of Character

This is a game that will often benefit from some out-of-character description and questions. It may be easy for players to tell when a player is speaking in a meta way, describing the scene, asking the question "How is this different?" or narrating how their character is feeling. But sometimes it might be useful to have a signal that you are speaking as your character to your fellow character. It is totally fine to have discussions "out of character" while playing the game, while still maintaining physical contact.

Our suggestion is to have a character use the other character's name to signal when they are speaking as their character, rather than providing more general narration. This does not have to be the character's given name only, think about creating nicknames, pet names, or other terms of endearment that are used privately by the characters. This will help these conversations to feel intimate and special.

You may also break the perpetual physical contact you've been maintaining since the Joining to indicate a sharp break from gameplay, for a more in-depth discussion between the players. Use this for negotiations around boundaries, touch, and intimacy, rather than for extensively plotting scenes before playing them.

Remote Play

This game may be played in person, in physical contact, but it may also be played remotely:

- Use a video chat program. The Host player should have headphones.
- Start with both players' cameras on, and the Host player's headphones off and unplugged, for setup and negotiating boundaries.



Synthesis: Something you never would have done before, finishing each other's sentences, quicker than thought, our new perspective, our new name.

- Instead of calibrating how different kinds of touch feel, focus on talking about the language you'll be using to describe the Host's body and how they feel.
- When the game begins, the Symbiote player should **turn their camera off** - for purposes of this game, only the Host player has a body.
- During the Joining, both players will close their eyes, as normal. At the moment of joining, the Host player should put on their headphones, the players should open their eyes, and the Symbiote should greet their Host.
- You'll need to pay even closer attention to describing sensations and reactions! Sensory bleed is still likely - pay close attention to what you and your partner especially like and dislike.

Example Scene Prompts

- **Meeting:** The first repair, the first drill, the first meal, the first shower, the first party, the first drink, the first conversation, the first night.
- **Far From Home:** Surveying, a distress signal, danger on the horizon, lost, trapped, injured, frightened and alone together, a discovery, overcoming danger, a night just beyond the light of home.
- **An Awakening:** This new body, a new desire, an overwhelming reaction, a bold indulgence, a foolish indulgence.
- **A Transformation:** A sudden change, a subtle change, a gradual change, hiding something, revealing something, being discovered, tossing and turning, a new difficulty, a new capability, a new way to touch us.
- **Synthesis:** Something you never would have done before, finishing each other's sentences, quicker than thought, our new perspective, our new name.

Quick Play Scenario 1: Hunger

The Settlement is a commune built in a series of pressurized domes on a rocky planet beset by acid rain storms. The Host was an outcast on Earth, and now they're trying to find a new place to belong. The Symbiote is also an outcast among their species, a viscous black slime with teeth that reshapes their Host, inside and out. They want to be deeply close and entwined with their Host.

In this scenario:

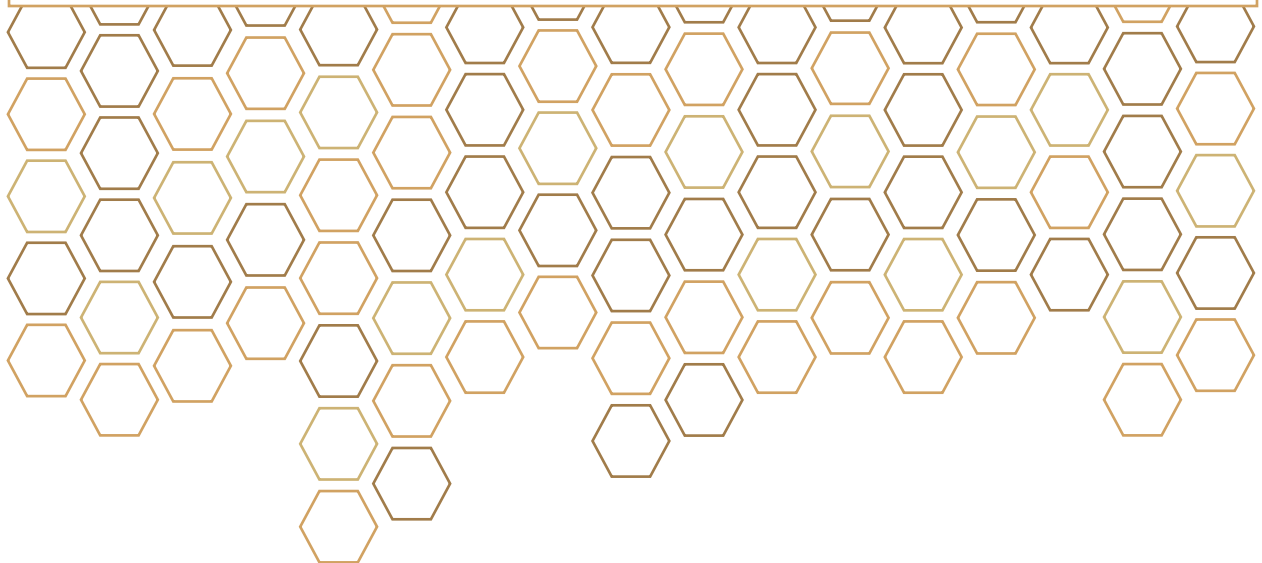
- The Host works as an engineer on the Settlement. Their duties include maintaining the hydroponic farms, whose proper operation is crucial to keeping the Settlement fed. The Host may also be called upon to design, test, and repair other systems in the Settlement, or perform field repairs for survey teams out beyond the domes.
- The Symbiote makes the Host faster, stronger, more mobile, and more resilient, able to survive for a time outside the domes, which will help them do the jobs too difficult or inaccessible for unaugmented humans.
- The Host is good with machines, but finds talking with other people difficult and awkward, and they just don't fit in anywhere. They want to find a place where they can feel like they belong. Joining with a Symbiote is an entirely new sort of relationship, and they hope that maybe it will lead to a new kind of understanding, but trust doesn't come easily to them.
- The Symbiote is an amorphous slime that enters the Host's body through their mouth, melds with them, and gradually reshapes them. Like most of their species, they are very, very hungry for sensations, but they're also unusually curious. They find human bodies to be very graceful and keenly sensitive. They want to take risks, try new things, and learn all about their new home and their new Host.
- Example Scene Prompts:
 - The first meal - What is it like to smell, taste, chew, in this new body?
 - The first night - How do you make use of this dark, quiet, secret time?
 - Exploring far from the Settlement - How do you work together and stay focused? What distracts you?
 - Frightened and alone together - Are you lost, injured, trapped? How do you comfort each other?
 - A bold indulgence - What new desire are you indulging? What risk are you taking?
 - Our new boldness - What will you do together that you would have never done before?

Quick Play Scenario 2: Hot & Cold

The Settlement is a network of tunnels carved from the ice of this new planet. The Host is an ice-surveyor, whose job is to map out the stress-lines in the ice and to plan and break new tunnels. They left behind their life on Earth for adventure and excitement, but as it turns out, they absolutely hate the cold. Perhaps the living flame flickering in their heart can keep them warm...

In this scenario:

- The Host works as an ice-surveyor, whose duties include analyzing and mapping the ice and breaking new tunnels. The Settlement is direly overcrowded, and as such rapid expansion is very important. They're good at their job, but being cold makes them miserable.
- The Symbiote grants the Host some control over temperature - this could keep them comfortable and warm, help break new tunnels more quickly, and the like. When they're particularly active, their flickering light in the Host's veins shines through their skin.
- The Host has a very strong intuition for the geological structures they're investigating, but the conditions here are really uncomfortable for them. They're eager for adventure, but possibly because it might distract them from the memories they're trying to forget.
- The Symbiote is a living flame that courses through the Host's veins and lives in their heart, injected by a Settlement technician. They're very creative and flexible, but have a hard time thinking of consequences. They're fascinated by human hands, so adaptable and delicate and sensitive.
- Example Scene Prompts:
 - The first drill - How is it to work together for the first time? Will you be distracted?
 - The first shower - How does it feel to be naked together for the first time?
 - Surveying a dangerous tunnel - Can you work together under pressure? How do you support each other?
 - An overwhelming reaction - What feels unexpectedly intense? How do you manage that?
 - Quicker than thought - What feels so natural to do together? How does it feel to be so in sync?
 - Our new name - What new identity have you chosen that encompasses both of you in one?



You Inside Us Reference Sheet

Print at least one copy of this sheet to keep with you while you play the game.

Touchstones

- Ask them how it feels, tell them how it feels, show them how it feels.
- In Exploration scenes, build tension and delay resolution.
- In Intimacy scenes, be bold and reincorporate.
- Be indulgent, intense, and *weird*.
- Do the obvious thing.
- Cut scenes early.
- Exploration Scenes
- Experience a new sensation.
- Build tension.
- Flirt (directly or indirectly).
- Experience unexpected, involuntary closeness and vulnerability
 - through sharing memories.
 - in vulnerable situations.

We need to keep in mind...

- ... that we're in public, or observed.
- ... that we're working with something delicate or time sensitive.

Intimacy Scenes

- Deliberately become more intensely intimate, or intimate in a new way.
- Use what you've learned, boldly, to pay off the tension you've been building up.

About the Artists

Editorial

Sharang Biswas (co-editor; *The Echo of the Unsaid*) is a writer, award-winning game designer, and internationally exhibited artist based in NYC. He is best known for his roleplaying game *Feast*, which was awarded an IndieCade Award, an IGDN Award, was exhibited at the Institute of Contemporary Art in Philadelphia, and was adapted for live, festival audiences. Following that, *Verdure*, his solo game about witchcraft and salad-making, won an IGDN Award and was exhibited both at the Flow Gallery and the Toronto Reference Library. Most recently, he won a Golden Cobra Award for his LARP *The Stars Recall Our Passage*. His game design interests are wide: his board game *Mad Science Foundation* (co-designed with Max Seidman) was published in 2016 by Cryptozoic Entertainment, he has an upcoming trilogy of interactive fiction in *Sub-Q Magazine*, and he frequently produces immersive and interactive theatre in New York. Sharang writes about games and interactivity for a variety of publications, and teaches and lectures about similar topics at various museums and universities. Find him on Twitter at @SharangBiswas.

Lucian Kahn (co-editor; *In the Clefts of the Rock*) is best known as the designer of *Visigoths vs Mall Goths*, a tabletop roleplaying game and dating sim about the conflicts and romances among the warriors who sacked ancient Rome and 20th-century spooky teens, set in a shopping mall in a Los Angeles suburb in 1996. He also designed the ghostly storytelling game *Dead Friend: A Game of Necromancy*, which was nominated for a 2019 IGDN Indie Groundbreaker Award in the category of Most Innovative. Lucian has designed several games inspired by his Jewish heritage, including the Prohibition-era lady bootlegger singing game *Grandma's Drinking Song* (available in *Doikayt: A Jewish TTRPG Anthology*), *If I Were a Lich, Man*, and *Same Bat Time, Same Bat Mitzvah* (finalist for the 200 Word RPG Challenge in 2018). He is

a gay-coded villain with a cat, and he is rumored to be the face of Doctor Claw. He is trans, outside the binary nonbinary binary (so, binary nonbinary binary nonbinary), and would describe his gender as “Reverse Baphomet” or “campy vampy.” Follow him on Twitter at @oh_theogony.

Game Design

Clio Yun-su Davis (*Pass the Sugar, Please*) is a game designer and writer who has contributed to tabletop roleplaying games such as *Kids on Bikes*, *FlipTales*, and *Teens in Space*. Much of their work explores grief, the sketchy underbelly of the entertainment industry, the trials and tribulations of growing up, and all things supernatural. Their interactive novel *The Fog Knows Your Name* follows a group of teenagers uncovering the secrets of the cursed fog that plagues their town, and was published by Choice of Games in 2019. Clio has also created live-action roleplaying games such as Golden Cobra Challenge winner *The Long Drive Back from Busan* and the card game *Battle of the Boy Bands*. In addition to designing games, Clio writes tie-in fiction for the *Blue Rose* RPG and other short speculative works. You can find them on Twitter at @cysdavis.

Kat Jones (*The Sleepover, You Inside Us*, she/they) is a queer Latina game designer and scholar. Kat's games often explore identity and community, and offer playful social commentary. Besides designing *The Sleepover*, she and Julia Bond Ellingboe co-authored *Cady Stanton's Candyland*, which takes place at a sex toy party in a 1970s feminist bookstore, and *Ashley's Bachelorette Party*, which explores sexuality, age, and religion at a bachelorette party. Kat's article about the process of designing these games, *Sex and Play-Doh*, is published in *Analog Game Studies*. *You Inside Us* is their first collaboration with Will Morningstar.

Jonaya Kemper (*Feeding Lucy*) is an activist, educator, games theorist, and designer who believes in the power of play as liberation. She is known for theorizing emancipatory bleed, as well as her numerous larp and ttrpg contributions. Her essays and theories can be found in the 2018, 2019, and 2020 editions of the Knutepunkt books. In addition to this, she works across the game design spectrum to create innovative, engaging gameplay and narrative as well as consultation for more equitable gamespaces. Her efforts can be seen in analogue games, immersive experiences, and digital work where she has collaborated with such companies as John Wick Presents 7th Sea, Renegade Studios, Atropos, Avalon, Participation Design Agency, and Remedy Entertainment. She is a proud Fairy Gothmother, former sex educator, and lifelong fangrrl of gothic horror and vampires.

Alex Roberts (*POP!*) is a queer game-maker whose work is defined by elegant mechanics and complicated relationships. Her first game, *Star Crossed*, the two-player roleplaying game of forbidden love, won the 2019 Diana Jones Award for Excellence in Gaming. Her follow-up, *For the Queen*, is a card-based storytelling game that helps gamers of all experience levels weave tales of love, honour, duty, and devotion. Both are being released in multiple languages around the world. She has also worked on games like *Dialect*, *Misspent Youth: Sell Out With Me*, *Threadbare*, and the *#Feminism* nanogame collection, and hosted the acclaimed interview podcast *Backstory*. She's supposed to be researching the therapeutic applications of roleplaying at the University of Victoria, but right now she's probably hacking a broken old board game she found in the trash. She'd love to hear from you at helloalexroberts.com.

Susanne (*Follow My Lead*) is a veteran California-based larpwright mostly working in the Nordic tradition – meaning interactive theater experiences heavy on drama, interpersonal relationships, and with aspirations of artistic, emotional, and/or philosophical lasting experiences for players. She believes that daring interaction between participants is the true strength of any interactive piece, and that design is meant to facilitate that.

She loves to work with genre-spanning projects – communities such as larp, dance, theater, education, and kink are all fundamentally about human exploration and interaction, and sparks fly when they are brought into contact.

Will Morningstar (*You Inside Us*) is a trans designer of games and rituals. Their work includes *A Gentle Spirit*, a solo game about an interaction with a strange and friendly creature, and *The Blood Sings*, a game for two about monster hunters stalking each other. Their particular fascinations include fear, tenderness, monstrosity, healing, and the fragile borders of the self. Find them at @RiverOfInk on Twitter, and their work at incarnadine.itch.io.

Design & Layout

Jen McCleary is a graphic designer and fine artist specializing in book layout and cover design as well as mixed-media and digital collage. Her past work for Pelgrane Press includes original art and layout for *Fall of Delta Green* and *Night's Black Agents: Solo Ops*. More of her work can be seen at www.jenmccleary.com and on Instagram @jenmcclearyart.

Introductory Chapters

Maury Brown (safety, consent, and calibration) is a writer, game designer, producer, and participatory storytelling consultant who believes role play empowers people and transforms lives. She is the lead designer and creative behind *New World Magischola*, the breakout Nordic-inspired live action roleplay game that helped introduce consent and calibration techniques and collaborative storytelling to North American larp audiences. She is currently designing tech-integrated educational live roleplay games that emphasize social-emotional skills as well as curricular content. She consults for entertainment companies and studios on bringing participatory storytelling to their fandoms and guides conventions and larp productions on making their events safe, collaborative, inclusive, and accessible.

Naomi Clark (foreword) has been designing and writing for video games for about twenty years, from web games and building systems for LEGO.com to workplace sitcom games, economic sims and educational games. A few years ago she decided to work on her own for a change, by designing a card game. The result was *Consentacle*, a two-player cooperative card game where an alien and a human seek communication, trust, and mutual pleasure. Although she's a long-time player, gamemaster and larp runner, and has contributed pieces of content to roleplaying games like *Monsterhearts 2*, Naomi is not a designer of roleplaying experiences. She's saving that for a special project, but in the meantime teaches a class about independent roleplaying games and story-games at the NYU Game Center, where she also runs classes on game design and user research and helps run the program as part of the faculty. You can find Naomi's writing about games in her textbook, *A Game Design Vocabulary* (co-authored with Anna Anthropy) and in collections like *Queer Game Studies* and *Videogames for Humans*. Her next card game is a makeover of *Android: Netrunner* into a game of 19th-century manners called *Lacerunner*.

Copy Editing

Shaun Akhtar (copy editor) is a copy editor and metadata librarian. He lives in West Lebanon, New Hampshire. Follow him on Twitter at @ShaunAkhtar.

Funding Organization

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Sex is...

*...exploring your partner's body like an adventurer
in a surreal landscape*

*...experimenting at a BDSM party in search of your perfect
kink match*

*...helping your lover reach new heights of pleasure...
with your vampire bite*

...a confusing yet exciting gossip topic for slumber parties

...masturbating with balloons and talking about it in a chat room

...not gay if it's with your bro

...almost everything you do, if you're hosting an alien symbiote

...difficult to describe using only a plate of sandwiches

Honey & Hot Wax is an anthology of games about sex by a diverse group of nine designers, edited by Lucian Kahn and Sharang Biswas. From games that merely talk about sex, to larps that feature sex acts, these games will challenge how you think about roleplaying, sexuality, and human relationships.

The anthology includes a foreword by game designer Naomi Clark of *Consentacle* and a chapter on safety and consent by Maury Brown.

It also includes games suitable for remote play via video chat and games ideal for those living together during social distancing.




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