

# War is Hell

## The Hitman



Dear reader,

Below this you find a description of the Hitman. This is him at the time this story takes its beginning. He is not yet an adult, but nonetheless he is going to war. War changes people. So take this as your starting point, but let him change as time passes. Let him grow up. Let him lose his innocence. After all, it is inevitable if he is to survive.

As his father puts it: “When it comes to the art of war, you are but a novice. It is as simple as that. You have never seen war. You have never even seen a dead human being who wasn’t lying in a coffin. You know nothing.”

Three months ago was the first time the Hitman held a rifle. Not counting his father’s old hunting rifle, of course. Though he tries to give the impression that he is ready for what is out there, he knows deep down that he is not. But this is his duty! And one shall always do his duty – that much the Hitman’s father has taught him. A man doesn’t back down, and the Hitman desperately wants to be a man.

### The starting point

*17 years old.*  
*Serbian.*  
*Still a virgin.*  
*Has never killed anything larger than a rabbit.*  
*Excited.*  
*Scared to death.*  
*Excited.*  
*Scared to death.*  
*Excited.*

# War is Hell

## The Hitman

As his older brother puts it: “Look, little brother, I love you to death, but...you don’t quite live on planet Earth, if you know what I’m saying. I know you mean well, but sometimes - sometimes you kind of forget that your actions have consequences in the real world.”

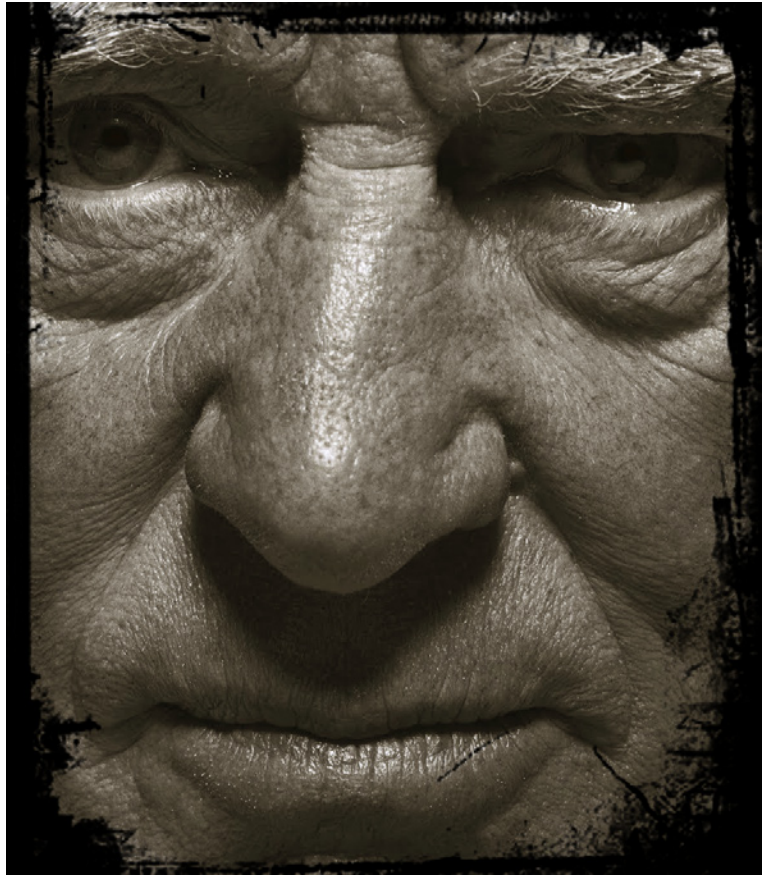
The Hitman hasn’t quite come of age yet. As a child he created imaginary worlds inhabited by fantastic animals. His surroundings haven’t lost their last remnant of magic yet. Everything is still possible. The world is his for the taking. And war is an adventure waiting for him. The days where he played in the garden pretending to be a soldier might be gone, but the child inside him still holds on to the memories. He still holds on to the innocence of childhood.

As his mother puts it: “You have always had trouble falling asleep. Sheer excitement would keep you awake on the nights leading up to your birthdays. At other times you imagined monsters in the darkness outside your window and refused to fall asleep, fearing they would come for you while you slept.”

Two words have always characterized the Hitman: excitement and fear. These feelings in equal measure have dominated his childhood, fighting within him every day. Some days one of them gained the upper hand, on different days the other would set the agenda. But they were always there, and they still are. Those two are what drives him, and what keeps him in check. Excitement and fear. It is that simple.

# War is Hell

## Knowledge



*»TEN-HUT... Stand straight son, you're slouching...Well lads, now is the time. This is what we have trained for! So are you ready? I can't hear you. ARE YOU READY?«*

You are a father figure. You are a teacher. You educate. You give advice. You show the way. You punish.

### Description

The knowledge archetype makes up the professional aspect of the short story »War is Hell«. The soldier is a craftsman and the craft is based on killing. It is brutal, it is loud, it is dirty. A soldier waits a lot. Waits for the kill. You lie in your foxhole waiting for the enemy. You draw in breath, hold it, let half the air slip out. Lightly squeeze the trigger. Almost surprised when the rifle goes off. Somewhere, far away, only visible in your sights, another man falls to the ground. Perhaps killed by you, though you are not certain. You puke the first time, but soon you stop counting the fallen. You are only a small wheel in the machine. The war can go on without you. You are expendable. That is the faith of the soldier. That is what the Hitman must learn; what you must teach him.

This archetype's function is to convey the life of a soldier. The Hitman needs to learn how to kill, and it is your job to teach him. You must give him advice, but also allow him to acquire his own experiences. You shall not force his hand, but you shall guide him. War changes people because they need to change to survive. Need to learn the skills necessary for survival. Your job is to teach the Hitman these skills.

# War is Hell

## Knowledge

### Playing characters

You have four characters to play in the short story. These are as follows: The Hitman's father, his rifle, an army comrade, and bullets flying towards the Hitman. Each of them has their own character description explaining them in detail. Common for all the characters is that they have seen more than the Hitman. They know more about the world, about war. You need to let this knowledge shine through them. They give lectures, tell anecdotes, and scold. But they also help the Hitman up when he falls, dust him off, and send him back out in the thick of things. Let your characters be warm and caring, but also strict. They have the authority and show it through action and speech.

### Making descriptions

Making descriptions and bringing the setting into play is normally a function reserved for the game master, but parts of this will be your responsibility during the game. You will be in charge of describing the "objective" parts of life as a soldier. The feeling of the cold steel of the rifle in your hands. How the rain-soaked earthy floor of the foxhole sends chills through your body, but at the same time keeps you awake and alert. You should also emphasize how other soldiers (or things) present examples of how to behave in the field.

The question of when you should offer your descriptions during play is another matter. Here you should use your sense of propriety, and try to work out when a description would be in its place. Generally you should provide descriptions when the setting (and you) has something to offer to the story that unfolds - never add it just as flavor.

### Scene 1: The father

You are sitting in the back of a truck heading for the front together with the Hitman and your other son. You are all excited about going to combat. You lecture the boys on how to act like soldiers. At some point in the scene you should tell the boys that they need to move the way as when you are out hunting - absolutely in silence.

### Scene 2: The rifle

The Hitman is lying in a foxhole holding you in his arms while his father is out on a scouting mission. You are on the front line. The enemy is close. There are noises out in the dark. The Hitman must use you to fire into the noise, since it is obviously the enemy closing in. If he fires you, he can kill enemies, and that is the sole purpose of both of your existences at this very moment. Try to pressure him into firing.

### Scene 3: Sergeant Boleslaw

Trapped in no man's land without ammunition, but with four bottles of vodka and a deck of cards, the Hitman, a Croatian soldier, and sergeant Boleslaw drink and tell stories. You try to tell the Hitman that though the enemy is also a person, and can be treated as such outside of combat, he must always be seen as just the enemy when in combat. The death of the enemy must never be mourned.

### Scene 4: The bullets

You are flying across the head of the Hitman, while he ducks behind an old tree stump. As you whiz past again and again, you beg him to stay down. You must describe in detail how you would hurt him if he moves out of cover. If the Hitman moves, you must narrate how you sink into his body again and again and kill him.



# War is Hell

## Friendship



*»Don't worry my friend. I've stashed the cigarettes and slivovitz in a safe place. Both will be waiting for us when we get back from patrol.«*

*You are the friend. You have got the Hitman's back in the thick of things, and you share a cigarette with him during cease fires. You are there because no man is an island — not even during war.*

### Description

Your archetype makes up the emotional aspect of the short story. You represent the loyalty and kinship that exist between comrades in arms. However, comrades are to be understood in a rather broad way. You are not just the soldier next to the Hitman in a cold and muddy fox-hole. You are everyone and everything that share his troubles, help him when all seems lost, and care for him as a brother would. He can count on you to lend him a shoulder to cry on. Together the two of you carry each other's burdens through the wilderness of war.

# War is Hell

## Friendship

“Friendship” is the people and things that makes the Hitman’s life more bearable. When the narrative becomes too dark and gloomy, you are there to brighten things up a bit. That can either be with a joke, or by a caring gesture. The Hitman is a human being at war, but after all he is still a human being, and it is your job to remind him of this. He is not a bad guy; he is just a guy at war. That said, this is still a dark story, so don’t make it into a comedy.

### Playing characters

You will play four different characters during the short story. They all represent aspects of the archetype. They are as follows: The Hitman’s brother, his foxhole, a Croatian soldier, and the ghost of a priest. Each of them are there to provide the Hitman with an emotional outlet; someone or -thing he can confide in without prejudice and who genuinely cares for him simply because of who he is.

### Making descriptions

Making descriptions and bringing the setting into play is normally a function reserved for the game master, but parts of this will be your responsibility during the game. It is your job to bring small glimpses of hope and humanity into play. Narrate how beautiful the sunset is, even though artillery is going off nearby. Don’t be afraid to lead and narrate the Hitman’s gaze or thoughts if some small refuge of beauty and peace are to be found on the battlefield.

However, be sure not to overburden the scenes with descriptions. You should never add a description or activate parts of the setting purely for flavor. Instead, find the moments in the scenes where your descriptions add new aspects or dimensions to the unfolding story

### Scene 1: The brother

You are sitting in the back of a lorry heading for the frontlines. Your father and brother (the Hitman) are with you. War is an adventure, filled with adrenaline rushes and possibilities for bravery. You hang on your father’s every word of warrior wisdom, and share your excitement with your brother.

### Scene 2: The foxhole

It is a place covered by branches, blissfully dry. Out in the dark past the frontline there are noises, surely the sound of the enemy, but as long as the Hitman stays behind your safe walls he is secure. Keep stressing the noises and the danger they represent that only you can protect him from.

### Scene 3: The Croatian soldier

Out of ammunition, but in possession of a box of vodka, you find yourself on a burned out tank together with the Hitman and another Serbian soldier - also out of ammo. Together you drink, are merry, and tell tales of life before the war. This scene does not end before either you or the Serbian soldier steps down from the tank.

### Scene 4: The ghost of the priest

By accident the Hitman killed you. You know he didn’t mean to do it, but killing is nonetheless an action that rips the soul apart, and salvation can only be given if the Hitman atones for his actions. And what better place to seek forgiveness for one’s sins than pinned down by enemy fire without a way out? For one thing is certain - if he stands up and moves forward, he will surely be killed.

# War is Hell

## Resistance



*»I wait in the shadows. Sometimes with a rifle, sometimes only with a harsh word on my lips. On given days I come for you directly. On other days, I go through the ones you love.«*

*You are the opponent. Always standing in the way; always in the opposition. Sometimes you are a soldier on the other side, sometimes the memory of a loved one long passed. You keep the Hitman from what he wants or taint it with unwanted memories.*

### **Description**

You are - as resistance - the archetype that conveys the human and tragic aspect of the short story »War is Hell«. Killing people comes with a price for the Hitman. You are the one that collects this tax. You represent the hell. A war can never be fought without an enemy. Who and where s/he is, is another matter. The enemy can be the drunken soldier in your company, who falls asleep on the watch. It can be the rifle jamming at the very moment it is needed. Or it can be the silhouette on the horizon, wearing a different uniform, and speaking a language not quite like your own, but still sounding hauntingly familiar. However the form, the enemy is always close, and more like ourselves than we care to admit. Sometimes s/he is even within us. This archetype represents the people and objects that the Hitman has confrontations with during the war. They show his alienation from others and also make the dark sides of soldiering clear to him. Whenever something becomes heroic, cozy, or even funny, you are there to show that it is not really funny; war is an ugly world, and no amount of vodka, cigarettes, and jokes told in foxholes changes this. Killing rips the soul apart, and you are there to remind the Hitman of this.

# War is Hell

## Resistance

### Playing characters

You will play four different characters during the short story. These are as follows: The Hitman's mother, his father, a land mine, and captain Banovic on the radio. All four represent ways that the Hitman is faced with the harsh reality of war. None of them are traditional enemy figures within a war setting, but they all seek to harm the Hitman. You are to ensure the tragic element of the scenes. Either by direct action (e.g. by letting the land mine kill someone) or by foreshadowing what is to come (letting the land mine hold an inner monologue about its destructive potential, etc.). In each scene you should ask yourself: "How do I make this more tragic without becoming melodramatic?" and "How can my character show the Hitman's loss of innocence?" Let this guide your play.

### Making descriptions

In most games, it is the game master who makes descriptions and brings the setting into play. But not in this game. Here, parts of this will be your responsibility. You are to bring the ugliness of war into play. Describing the dead laying at the side of a road as a truck convoy passes by. How the smell of gunpowder hardly covers the smell of rotten flesh. Don't be afraid to go inside the Hitman's head, dictating his bodily responses to the awfulness that surrounds him (eg. the feeling of stomach acid that creeps up into his mouth as the smell becomes overwhelming, or the feeling in the ground as artillery strikes a few hundred meters away).

However, you should never add a description or activate parts of the setting purely for flavor. Instead, find the moments in the scenes where your descriptions add new aspects or dimensions to the unfolding story.

### Scene 1: The mother

The Hitman, your husband, and your other son have left for the front lines. Alone in the house in your small village, the enemy comes to call. While the rest of your family is sitting in the back of a lorry excited about the thoughts of battle, soldiers rape and kill you. Your "spirit" is with your husband and sons in the lorry - though they are not able to see or hear you. Tell them during the scene - with a brutal level of detail - what happened to you after they left for the front. Wait for a cue from the game master before you start your narrative.

### Scene 2: The father

You are at the end of a scouting mission behind enemy lines. The Hitman is waiting for you in a foxhole on the other side of the frontline. Describe how you crawl back towards the hole. How you move through a small village, where you can hear the enemy close by. Maybe you even catch a sight of them out the corner of your eye. Keep the mood dark and the tension high. At some point during the scene you are to describe how you involuntarily make some form of noise while crawling back.

### Scene 3: The land mine

As a remnant of the temporarily forgotten conflict you lie next to the burned out tank, unseen and deadly. While the three men drink and are merry, you must keep reminding them of the horror in store for them out in the dark. The first of the two men who steps down from the tank steps on you and is killed (note that you cannot kill the Hitman) - it is your job to narrate the killing; be explicit.

### Scene 4: Captain Banovic on the radio

The Hitman is lying in a forward position taking heavy fire. He is in radio contact with you. However, you want him to push forward and you are not a man who takes no for an answer. You are willing to threaten him with ANY repercussions if he does not follow orders. If the Hitman remains in his foxhole, you end the scene by describing how the Hitman hears your position being overrun by the enemy through the radio.



# Journey into darkness

Conscience/Hitman



*“I puked afterwards. Do you believe it? I puked. I spent years as a soldier. Don’t know how many I killed during the war. But the first time someone paid me a decent wage for doing it I puked like a college freshman at a keg party. It didn’t feel right. Still doesn’t.”*

You have two functions in this story. Until somewhere in the third scene you play the Hitman’s conscience, forcing him to face the consequences of his actions by bringing the setting into play and playing supporting roles. Thereafter, you play the Hitman for the rest of the story.

# Journey into darkness

## Conscience/Hitman

The Hitman battles with the reality of his profession. He was trained as a soldier, not a killer, and taking lives for money is troubling his conscience. You are that conscience and that trouble. Consequently, you will confront him with the reality of his actions, and the pain they cause both him and others, throughout the first part of the story. In short, you will play his victims.

You should describe the normality of the Hitman's surroundings, and how it makes him stand out. Feel free to almost meditatively dwell on peoples' everyday actions if you can use it as a contrast to the life and everyday of the Hitman.

You also have one central role in the story: a little girl the Hitman shoots in the very first scene. You can play and describe the little girl anyway you like within the framing of the scene. However, you are not allowed to directly confront the Hitman with his action before scene three. Until then you should only hint at what he has done.

Portray the little girl as being just that – a little girl, killed by the Hitman.

### **The Hitman**

You shift to play this role in the middle of the third scene. When you are put in charge of the Hitman, it is because he has left his emotions, conscience, and humanity behind. He has become the calm, cool, and collected individual you would expect a man in his profession to be. He is perhaps charming, but in essence an instrument without feelings beyond a notion of self-worth. He has finally become The Hitman.

# Journey into darkness

The Hitman/Silenced Conscience



*“The shaking hand reaches for the bottle. Somewhere in a neighboring apartment a clock strikes 3. A large gulp, then the hand steadies. Attention is returned to the gun on the table. It is taken apart with an almost mechanical precision. Faces of people long passed are mirrored in the shiny surface of the barrel.”*

You will for the first part of this story play the Hitman struggling with his humanity. He is living in New York, killing people for a living, but still haunted by his past. For the second part you will play his silenced conscience, emphasizing how he has rid himself of emotions in order to move on. Your role will change from the Hitman to his silenced conscience in the middle of the third scene.

# Journey into darkness

## The Hitman/Silenced Conscience

You emerged from the war alive. Left it behind, crossed an ocean, and tried to start a new life. But all you found were people like yourself. Ex-soldiers, Serbs. None of you knew any other way than the way of the gun. It was so easy to go into the business of killing. It was familiar. It was what you were best at. And it was how you met Mr. Short. A man in your profession rarely has friends, and beggars can't be choosers when one comes along. Mr. Short is your friend and your employer. He is the one guy you can talk to. Whether you trust him or not is another matter. The jury is still out on that one.

Sadly, the past seldom gives us a free pass. And it sure didn't give you one. Nightmares, drinking, and insomnia became everyday life. You got used to guilt facing you around every corner. Your conversations with Mr. Short take the edge off, but you're heading for a breaking point. Deep down you know this, even though you lie to yourself by saying that all is fine. And now you're lying on a roof looking at a father and his daughter through your rifle scope.

### Silenced Conscience

This is the role you play after the shift in scene three. You supply descriptions and play supporting roles. You are the Hitman's surroundings after he has left his emotions behind. Now he is a cold, cool, and composed killing machine. He is like the hitman you see in movies. You represent the setting for such a man. When he shoots, you make sure it looks cool. When he talks to women, you describe their infatuation. When he walks into a room, you make him feel like he's the fucking James Bond of the Serbian mafia. Don't hold back, give it all it can take. Someone else will make sure it all comes crashing down in the end.

In the last (fourth) scene you play a group of girls in a bar the Hitman and Mr. Short frequent. They absolutely adore the air of mystique surrounding the two men, and battle for their attention.

# Journey into darkness

## Death



*“People stop breathing. Plants wither away and die. And it scares the living Hell out of us. We fear it so much that it is the defining characteristic of our existence. We portray it as something dark, evil, and unjust; as something unknown and sinister waiting for us in the dark, a robed figure with a scythe.”*

You are this dark figure, this fearsome symbol. You are death. However, no one goes by the name Death (or the Grim Reaper, for that sake) anymore. A new identity was needed. So say hello to Mr. Short. He is at your service.

During this story you will play Mr. Short. If he really is death, a figment of the Hitman’s imagination, or simply a man who tends to enter the fray when people are about to die, is irrelevant. You can make up your mind anyway you like. However, he symbolizes death for the purpose of this story.

Mr. Short is a slippery sort of fellow. Always grinning, cracking jokes and buying people drinks, but they never know quite where they have him. It is not really possible to decide if he is really a friend or something else. He is always leaving the impression that perhaps there is another agenda behind his actions. But he is at the Hitman’s side, giving him contracts, listening to him talk, and pouring him shots.



# Journey into darkness

## Death

### Playing Mr. Short

Mr. Short is friendly, but not exactly trustworthy. His actions indicate that he might have alternate motives. If you imagine him as the friendly devil you wouldn't be much off. You will at no point in the story betray the Hitman - you are not the "traitor in the group" - you should just give off an aura of not being entirely trustworthy. Grin at strange times; give compliments that just might be interpreted as insults; etc. Mr. Short would not be out of place in a David Lynch movie.

What Mr. Short's motives are, are not clear. Maybe he is simply the devil. Maybe he is a King Pin in the making. Or maybe he is just hedonistically enjoying the game. It is not important. His function, however, is quite clear. He is both the one that gives the Hitman orders, and the one the Hitman can confide in after missions.

NB: Some of the scenes in "Journey into Darkness" will be quite surreal. How you wish to interpret Mr. Short in this context is entirely up to you.

### Other functions

Mr. Short will be present in every scene except from the last. However, you also have another function besides playing Mr. Short. You are also tasked with describing some of the setting for the story in a way that mirrors Mr. Short as a character. For him the act of killing is just another part of a game. People who kill exist in another realm, beyond good and evil, right and wrong. At the end of the day it is about either acting or doing nothing. Those that act are everything, those that hesitate are nothing.

It is your job to communicate this very blasé attitude through the setting. Describe how the weak are preyed upon by the strong, e.g. by describing how a prostitute steals a wallet from a drunk man that sits crying at the bar, only to get herself slapped and have the wallet taken away by her pimp a minute later. Describe the despair of the people around, but in an ironic and shallow manner. They are to be laughed at, not pitied. They are mere cattle.

Make the descriptions and play Mr. Short in the same way that a game master would do it - create your own elements within the fiction, don't just run with what is already there.

A final note: In the first scene, when the game master introduces Mr. Short, your opening line is: "It's not the same to kill a child, is it? So, how do you feel?"

# Journey into darkness

## Remorse



*"We never really put the past behind us. The best we can hope for is to box it away somewhere dark in our mind, where we will never look again. But not everyone is so lucky. Some can never really let it go. Yesterday stands less clear than what happened years ago. The past forever haunting them."*

The Hitman left the war behind, but the war never left him. It hid in a dark part of his mind. The memories of the things he had done and seen. The people he had lost and the people he had killed. It all stayed in that dark little box inside his head. That dark little box is you. And you are slowly starting to awake. No one returns unwounded from a war. You are the Hitman's wound of old days, slowly seeping more and more into his reality.

During this story you are the Hitman's past - his constant reminder of the things he cannot forget. You will play persons from his past in the Balkans as well as bringing other old memories into play.

# Journey into darkness

## Remorse

### Scene one: The ghost of the brother

You didn't survive the war. Your brother did. And now he is lying on a rooftop looking through the scope of a sniper rifle at a father playing with his little girl. You went into war with him and your father because you believed in something. Now he is doing this for money. For himself. You love him. But is he still the boy you knew?

### Scene two: The war

You are in charge of describing the war in this scene. The old war. The one the Hitman thought he left behind. The other three players are in a living room. Let it slowly blend into the scene. Start by e.g. describing a tank driving by in the street outside. Then move it closer, e.g. a firing squad in the front garden. Move it further and further into the house, closer to the other characters in the scene. The scene ends once you bring down the house around them. Be as gruesome and detailed in your descriptions as you feel is appropriate.

### Scene three: Ghost of the priest

This is the same character as the priest in the last scene of "War is Hell." You were shot by the Hitman during the war. You tried to help him just after. And now he thinks he suffers because he can no longer shoot straight. He took your life, but made it through the war himself. He has no right to suffer. He SHOULD be in despair. He SHOULD show remorse. He SHOULD be unable to ever shot again. You start to scream this at him.

### Scene four: Destroyer

You have only one thing to do in this scene, but it is of utmost importance. The Hitman thinks he has finally put the war behind him. He thinks he has finally let his remorse slip away. He couldn't be more wrong. He is sitting at a table in a bar with a group of women. When you think that he feels safe enough, and seems certain that the worst is behind him, describe how the womens' heads all explode at once. If the Hitman doesn't rise from the table after 15 seconds (real time) of this, then narrate how his head explodes as well. Then the scene and the story ends. You get the last word.

# Reconciliation in the Cold

## The Hitman



*I can feel the metal against the back of my head; the snow through the knees of my trousers. What am I doing here on this strange island where every name is unpronounceable? How did it get to this? Somehow along the way I forgot my father's face - my brother's, my mother's. I forgot my own. The only face that stays with me is the priest's. It stays with me while the very nature of this place rises against me - holds me accountable. I stare into the faces of rock, ice, and fog while a gun is held to my head.*

The Hitman has reached the end. In a last effort to find himself, he has travelled to a place filled with rock, ice, fog, and fire. But all he has found so far is a promise of death. And now he receives his last possibility for regaining the soul he has lost.

You know you have become a monster, but you didn't know any other way to live. Yet, what you have now is not a life worth living. You have lost yourself. This moment is quite possibly your last chance to regain a complete soul before going to the light at the end of the path. Before the final bullet is fired from the muzzle of the gun. But only your judges standing before you can grant that. No man can pardon himself. It is only possible by the grace of others. First you must retrace your past, and then beg forgiveness of the ghosts of your past.

# Reconciliation in the Cold

## Rock



*I don't feel the wind. I don't feel the cold. I don't feel the rain. I'm here, nowhere else. Unyielding. Eternal. Old as the land itself. No one has seen more than me. They call me hard, and they are right. They call me rough, and they are right. They call me old.*

*I was forged in fire, and though I've now turned grey, fire still burns within me.*

Rock is the foundation of Iceland. It is eternal – born in a short blazing moment, but now resting. It has seen judgements pass since long before the time of the sagas, and will see judgements pass long after this day. But while time may have dulled the surface of the rock, the fire in which it was forged still burns within and beneath it. The explosion lies just under the surface.

Rock embodies two aspects in this story. It is a representative of the Icelandic landscape, and it stands before the Hitman as a prosecutor.

The story has two parts. One is the tribunal taking place in the middle of the harsh Icelandic nature. The Hitman is kneeling in front of you, Ice, and Fog, while an unknown man holds a gun to the back of his head. You three are the Hitman's accusers and examiners. You are his tribunal. He has lost himself somewhere along his lifeline. If he is to be granted a second chance, he must reflect upon his actions, atone for their consequences, and reconcile the



# Reconciliation in the Cold

## Rock

man he has become with the man he once was. You are not his helper in this task. Instead you are both prosecutor, witness, and judge. You hold the scale, but the Hitman himself must deliver the weights if it is to tilt in his favour. And you are hard – he must earn it, give his blood, sweat, and tears for it. Perhaps even his life.

The second part of the story consists of the evidence. Three frozen moments from the Hitman's past. He must reflect upon these moments, and recognize their consequences. As the prosecutor it is your responsibility to question him, probe him, and pressure him for answers. Once the tribunal is set, you will present the first piece of evidence: the night in the foxhole when the Hitman fired a shot into the dark. Take the Hitman back to the scene by describing it for him, as it was a picture. Then start to question him on the motives and consequences of that action. Force him to explain, speculate, and acknowledge his actions. You will not hold back! You will not show mercy! You will be relentless! End the frozen scene when you are satisfied, discuss with your two peers, and then let Ice present his evidence.

### The Epilogue

After Fog has presented the third piece of evidence, you will no longer play Rock. As the story returns to Iceland for the last time the Hitman is instead faced with the old priest (you), the little girl (Ice), and Mr. Short (Fog). The three of you may give any concluding remarks you feel like, and then inform the Hitman that it is up to him to pass the final judgement upon himself. When he has done this, the game is over.

#### The storyline:

- GM sets the scene on Iceland
- The Tribunal gives opening remarks
- You present the first piece of evidence
- Returns to Iceland
- Ice presents evidence
- Fog presents evidence
- Epilogue

# Reconciliation in the Cold

## Ice



*The clarity is blinding. It pierces through weak arguments. Everything surrounding it freezes. It is cold, crisp, and clear. Wind and snow batters the surface and turns it opaque, but nothing changes underneath.*

*It is cold, static, and in control.*

Iceland was not given its name out of coincidence. Glaciers of ice cover vast parts of the island - clear, blue ice. It makes people calm, silent, and emotionally unattached. Everything is clear and precise. Facts are objective truths. There is no speculation possible. Ice is like an analyst. Probing the mind in a detached and objective manner. Rational. Ice always keeps its distance from the heat of human emotion.

Ice embodies two aspects in this story. It is a representative of the Icelandic landscape, and it stands before the Hitman as a prosecutor. The story has to parts.

One is the tribunal taking place in the middle of the harsh Icelandic nature. The Hitman is kneeling in front of you, Rock, and Fog, while an unknown man holds a gun to the back of his head. You three are the Hitman's accusers and examiners. You are his tribunal. He has lost himself somewhere along his lifeline. If he is to be granted a second chance, he must reflect upon his actions, atone for their consequences, and reconcile the man he has become

# Reconciliation in the Cold

## Ice

with the man he once was. You are not his helper in this task. Instead you are both prosecutor, witness, and judge. You hold the scale, but the Hitman himself must deliver the weights if it is to tilt in his favour. You remain objective and detached – you are just the measuring stick.

The second part of the story consists of the evidence. Three frozen moments from the Hitman's past. He must reflect upon these moments, and recognize their consequences. As the prosecutor it is your responsibility to question him, probe him, and analyze his answers. You will present the second piece of evidence: the moment he fired the shot towards the little girl from the rooftop in New York. Take the Hitman back to the scene by describing it for him, as if it were a picture. Then start to question him on the motives and consequences of that action. Make him explain, speculate, and acknowledge his actions. Analyze and interpret his answers, then offer them back to him and let him respond. End the frozen scene when you are satisfied, discuss with your two peers, and then let Fog present the final evidence.

### The Epilogue

After Fog has presented the third piece of evidence, you will no longer play Ice. As the story returns to Iceland for the last time the Hitman is instead faced with the old priest (Rock), the little girl (you), and Mr. Short (Fog). The three of you may give any concluding remarks you feel like, and then inform the Hitman that it is up to him to pass the final judgement upon himself. When he has done this, the game is over.

#### The storyline:

- GM sets the scene on Iceland
- The Tribunal gives opening remarks
- Rock presents the first piece of evidence
- Ice presents evidence
- Returns to Iceland
- Fog presents evidence
- Epilogue

# Reconciliation in the Cold

Fog



*Before it seemed so clear, but now it is rendered hazy. It was hard, but now the edges blur. It was material and ordinary, but now ghosts form. A clammy cold creeps in while the surrounding world fades.*

*A crossing between two worlds opens up. The vague impression of a jester appears.*

The fog carries creatures from other worlds in its arms. Truths and riddles meet and multiply within its bosom. Hasty whispers and drunken yells appear in succession. A doorway with “Limbo” written above can be glanced through the corner of an eye. Everything is at stake, but nothing has exact meaning. Worlds collide and truth is a matter of opinion and interpretation. A court jester screams out uncomfortable truths while the entire island holds its breath.

# Reconciliation in the Cold

## Fog

Fog embodies two aspects in this story. It is a representative of the Icelandic landscape, and it stands before the Hitman as a prosecutor.

The story has two parts. One is the tribunal taking place in the middle of the harsh Icelandic nature. The Hitman is kneeling in front of Rock, Ice, and you, while an unknown man holds a gun to the back of his head. You three are the Hitman's accusers and examiners. You are his tribunal. He has lost himself somewhere along his lifeline. If he is to be granted a second chance, he must reflect upon his actions, atone for their consequences, and reconcile the man he has become with the man he once was. You are not his helper in this task. Instead you are both prosecutor, witness, and judge.

Within your view everything is afloat. You speak unwanted truths and crude speculations. You hold the scale, but the Hitman himself must deliver the weights if it is to tilt in his favour. You just offer opinions while he tries.

The second part of the story consists of the evidence. Three frozen moments from the Hitman's past. He must reflect upon these moments, and recognize their consequences. As the prosecutor it is your responsibility to question him, probe him, and pressure him for answers.

You will present the third and final piece of evidence: the target practice scene, right at the moment of the shift. Take the Hitman back to the scene by describing it for him, as if it were a picture. Then start to question him on the motives and consequences of that action. Ask him to explain, speculate, and acknowledge his actions. Judge them, interpret them, and offer crazed insights and rude suggestions. Call him names and speak unwanted truths. Ridicule him, and force him to stand up for himself. End the frozen scene when you are satisfied and return the story to Iceland.

### The Epilogue

After you presented the third piece of evidence, you will no longer play Fog. As the story returns to Iceland for the last time, the Hitman is instead faced with the old priest (Rock), the little girl (Ice), and Mr. Short (you). The three of you may give any concluding remarks you feel like, and then inform the Hitman that it is up to him to pass the final judgement upon himself. When he has done this, the game is over.



#### The storyline:

- GM sets the scene on Iceland
- The Tribunal gives opening remarks
- Rock presents the first piece of evidence
- Ice presents evidence
- You present the final evidence
- Return to Iceland
- Epilogue