

HOUSE OF CRAVING

Tor Kjetil Edland and Danny Wilson, Fastaval 2017

Thank you

This game is a collaborative effort by many different people in the Fastaval community.

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INTRODUCTION

House of craving is a psychological horror scenario with physical and erotic elements. It is about a family that moves into an old art deco mansion. The **House** starts using them to live out its own perverted fantasies, and they slowly lose control of themselves.

Four of the participants play people: A family of three, and a stranger who becomes part of the family. The family is Wilhelm, dad, Benjamin, who is Wilhelm's son, and Sebastian, who is son of Wilhelm's wife Lena. At the start of the story, Lena has just committed suicide. Trying to deal with their grief they have chosen to spend the summer in a **House** they inherited from her. The stranger, Isabel, is Lenas sister, whom they met on the way to the mansion.

The fifth participant plays the **House**. **House** is a character just like the rest, but only interacts nonverbally. It will be ever-present in the scenes, Most of its play will consist of affecting its inhabitants feelings and desires through physical play (how this is done will be described later).

The game consists of 21 pre-scripted scenes, which are divided into five parts.

The Characters

Benjamin (the teenager)

A shy teenager going into his last year of high school. When he is alone in his room, he writes fan-fiction and fantasizes about his stepbrother Sebastian.

Sebastian (the stepbrother)

Sebastian used to be an outgoing boy, and has just finished high school. His way of dealing with his mother's suicide is by not dealing with it at all. Most of his time has been spent going to parties and hooking up with random guys. He flirts a little with Benjamin, but isn't romantically interested in him.



Wilhelm (the father)

Wilhelm is a moderately successful author of horror novels. After Lenas death, Wilhelm has become lost. He is trying to be a good father and hold the family together. This all changes when he starts falling in love with Isabel.

Isabel (the stranger)

Isabel is Lenas sister. She hadn't been in contact with Lena for many years. After seeing the other three at Lenas funeral, she decided to seek them out. She is a free soul that has been living on the road for many years, and has been weathered down by life's experiences.

House/Rose (the monster)

House is a lonely predator. It uses its ability to affect its inhabitants' emotions and desires to live out its own perversions on its inhabitants. It is extremely lonely.

Rose is the name Isabel and Lena gave **House** when they were children living inside it. When things were tough, **Rose** protected them, but one day **Rose** granted them their greatest wish, and made their parents go away.

Lena (the dead mother)

Lena was an important person in all of the characters' lives. She was the mayor of their small town. Her mood was rather unstable at times, and in the end she ended up killing herself, much to the grief of the others.

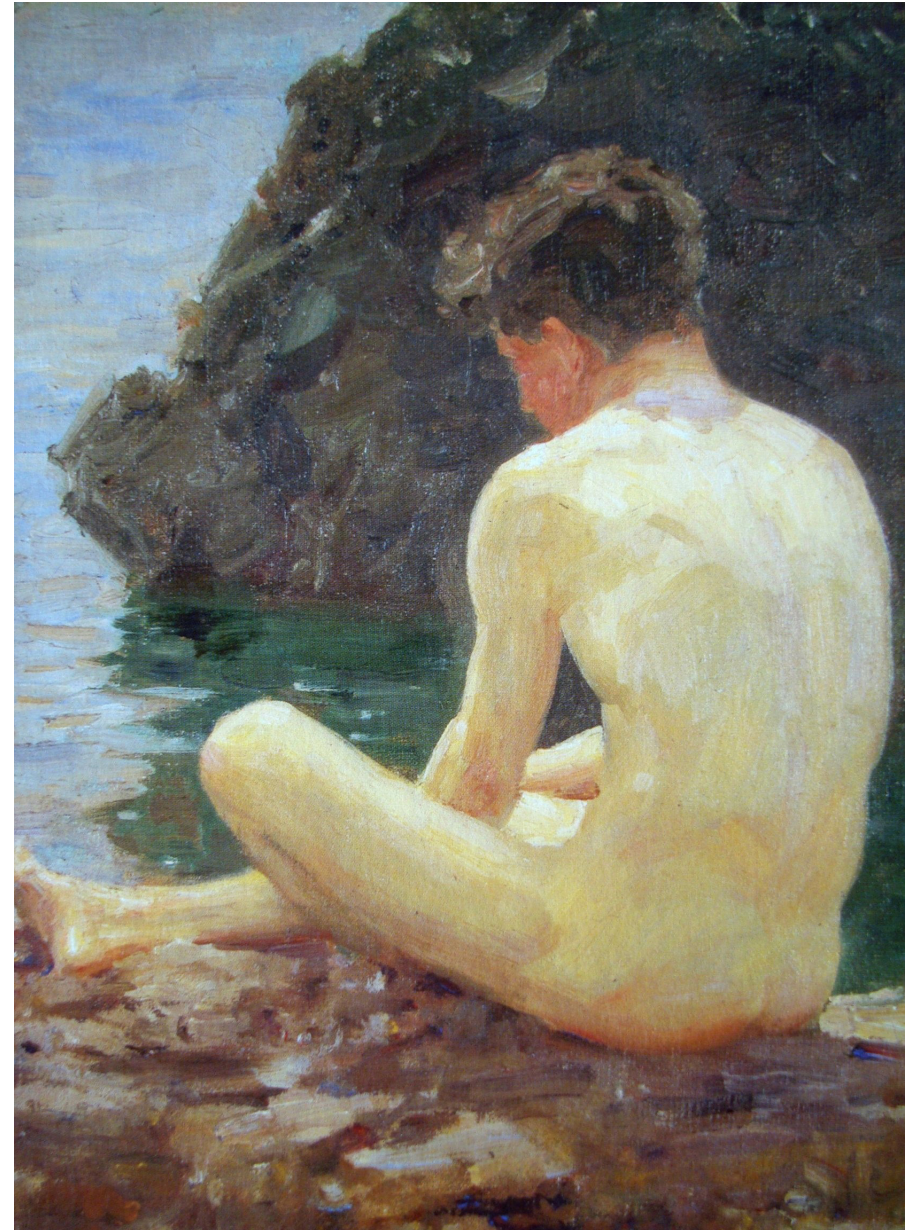
Lena is not a role in the scenario, but is important in her absence.

The two main storylines

The two storylines are thematically intertwined. One of them focuses on Isabel and Wilhelm, while the other focuses on Benjamin and Sebastian. The story will mainly focus on the characters in these pairs. **House** is the main antagonist in both of the stories.

The first story is a double love triangle: Wilhelm is still dealing with the suicide of his wife Lena when he meets Isabel, who is Lena's sister. He falls in love with her, or maybe it is just the part of her that reminds him of his dead wife. Isabel is dealing with both a growing attraction to Wilhelm and a strange erotic connection to the **House** itself. **House** starts manipulating their relationship to draw out their more dark and dysfunctional sides. At the climax it is determined whether **House** manages to drive them apart and keep Isabel in its warm embrace.

In the second story, Benjamin is in love with Sebastian, but his love isn't returned. **House** decides to help Benjamin, by making them lust for each other, against Sebastian's will. Slowly **House** transforms Sebastian into an image of Benjamin's desires. Can Benjamin resist getting his love and desire reciprocated, when he knows that this wish can only be fulfilled because **House** has been forcing Sebastian's emotions?



HOW THE SCENARIO IS PLAYED

The scenario is played according to classical freeform style (also known as semi-live in the danish freeform tradition). The participants physically play out the action with their bodies and say their lines as if their character is saying them.

House

House is played nonverbally and is played substantially different to the others in a few ways.

The participant playing **House** is present in every scene. The person interacts nonverbally with the others, as if he was a person physically present in the scene, but the others don't react to his presence. Instead, he contributes to the atmosphere of the game and manipulates their emotions and desires through touch.

House can use its mere physical presence to give the others a feeling that there is a violating third party. It can walk up close to the other players and violate their physical space. It can sit and stare at the others, making an otherwise intense love scene unsettling.

When the others interact with the participant playing **House**, this represents the characters interacting with the **House** itself, they might touch a wall gently by touching the player, or notice fine details in a statue by staring at him.

When **House** touches the others, it can control their emotions and desires. This is explained in the next section



Emotional pressuring

During play, you and **House** are able to control the emotions and desires of the characters through physical touch. This represents the fact that the characters lose control of themselves to **House** and their own emotions.

Whenever a player is touched by you or **House, it represents an emotion or urge that his character has. What the touch means is interpreted by the receiving player, and is done so in a natural manner.** Stronger desires can be played out by physically moving a person's limbs. For example, you might force a person to grab another person's collar. This would represent a strong anger towards him. Weaker desires and emotions can be played out with touch. For example, you might make a character feel more horny in a scene by touching the player in a soft and sensual way.

The are many correct ways of interpreting the touch. If **House** wants the character to feel something specific, it can always escalate the mechanic. This is just like in the real world, where our bodies send us mixed signals. The emotional pressuring is open to interpretation and will often be ambiguous. This ambiguity is deliberate, and makes **House** feel isolated.

The characters can recognize the strangeness of the feelings suddenly overwhelming them and can try to fight them, but if pressured enough, the character always give in.

When you use emotional pressuring, you can either support **House**, play on opposite feelings, or steer the game in a certain direction.

Examples

Isabel and Wilhelm are lovingly embracing:

Comfort: **House** applies gentle touch on them. They react by holding each other for a while. Then they let go and look each other deeply in the eyes.

Lust: **House** gently caresses Wilhelm's chest, while pushing his hands down towards Isabel's arse. Wilhelm holds Isabel and starts kissing her.

Disgust: **House** pressures Isabel's stomach. Isabel pushes Wilhelm away and looks away from him

Sebastian is angry and is shouting at Benjamin:

Powerlessness: **House** constrains Benjamin and holds his limbs, so he can't move them. Benjamin reacts by sitting passively in his chair, without reacting to Sebastian's anger.

Confrontation: **House** clenches Benjamin's fists, and pushes him closer to Sebastian. Benjamin starts shouting back, and the argument escalates.

Lust: **House** starts stroking Sebastian erotically. Sebastian keeps shouting, but suddenly embraces Benjamin vigorously.

Background music

We have created a spotify playlist with background music for the game:

<https://open.spotify.com/user/torkjetil/playlist/3XKQZmyj6bjEckT2YDxPuS>

Suggestions for individual songs for each scene are written in the scene description, and there is an overview of all of them provided after the scene descriptions.



HOW YOU RUN THE SCENARIO

Making the game run smoothly

Your job is to make the game run smoothly, and support the players in creating an unsettling experience for each other. How you do this best, changes throughout play.

Running the workshop

You start the game by running the workshop. Your goal is to make sure that everyone is properly briefed and understand what they need to do. There is a comprehensive description of how to run the workshop a bit further on.

Starting and ending scenes

You start and cut the scenes using the supplied descriptions in the scene catalogue. You can also choose to create your own atmospheric descriptions based on them. Some scenes end at predetermined points, others you end when you decide that the time is right.

Supporting the scenes

During the scenes you drive up the intensity and support the narrative flow. You can do this with descriptions and emotional pressuring. When the scenes are flowing, and the characters make life unsettling for each other, you lean back and give them a wicked smile as they do awesome things. The participants will be looking at you to see if they are doing a good job, so make sure they can see it when they are.

Sometimes, you will need to steer the action in a certain direction. This might be when the play has become stuck, or when one of the participants is playing in the wrong direction. You might also incorporate directions into the descriptions, for example, you might describe “As the evening continued and the **House** darkened, they started opening up to each other.”

If subtlety isn't working, you can fall back to directly instructing the scene. You might say what happens, “you become angry with him,” or you might ask questions “Does she end up leaving him?”

Using emotional pressuring

Your main way of supporting the participants is through use of the emotional pressuring mechanic. You are free to use emotional pressuring however you want, to support the game. Read what the game needs and balance your use of the physical mechanic accordingly.

If **House's presence needs to become stronger, you support it:** Emphasize the same feelings that **House** does, to make the emotion even stronger.

If **House's presence is becoming too strong, emphasize opposing feelings:** By doing this, the play becomes a lot more complex and balanced.

You can steer the scenes in specific directions: If you want to take a scene in a certain direction, you can do so by emphasizing certain feelings and desires.

You can add subtle depth to the scenes: A person's feeling of grief might be emphasized by applying some weight on his shoulders.





PRESENTATION AND WORKSHOP

PRESENTATION

The presentation and workshop prepare the participants for playing the scenario. You establish how the game is meant to be played and practice the mechanics in an environment where it is ok to fail and talk about how things are working.

The purpose of the presentation is to make sure that everyone is on the same page and understand what they are supposed to do. Through this, they are able to take the game in the same direction.

The purpose of the workshops is to prepare the participants for playing the game. Also, make sure everyone is on the same page in terms of how the game is played and get a feel for who would fit into what roles.

Everyone presents themselves:

Everyone answers the following questions:

- Who are they?
- What kind of role playing games do they usually play?
- What are their expectations for the game?

Present the scenario

You adapt the presentation of the scenario to the kind of group you are playing with. It is important to manage expectations and play style at this point. If one player is expecting shock horror, you have to explain that this is not that kind of game. If there are inexperienced players, you will need to present more about how the game is played in general.

- The game is about a family that moves into a beautiful art deco mansion. There is a sinister turn of events, when the **House** starts influencing their feelings and desires.
- The game is a psychological horror game about the dread of no longer recognizing yourself in your own feelings and actions. Think about waking up in the morning after an alcohol blackout, seeing a man in your bed that you don't recognize, and feeling horrified.

- Rather than going for a feeling of being scared, you are going for a feeling of unsettling and erotic
- It will often be unclear what are their own desires and what is caused by the strange influence of the **House**
- The game follows a tight predetermined scene and story arch. The story is not about, but about about the many different feelings you get when you lose control
- One of the players will play **House**, which functions as a character just like the rest, except that it is played almost exclusively physically.

Make sure everyone respects each other's personal boundaries

Take a round with the players where you discuss your boundaries for physical play.

1. The game features close physical play, but can be scaled based on the personal boundaries of the players.
2. Start with your own boundaries, then continue in a circle.
3. It is important that everyone states clear boundaries. If someone says they are fine with everything, ask questions of increasing intensiveness to establish clear boundaries. Are they ok with being licked? What about being spat at? What about things that leave marks?
4. If someone is uncertain at this stage, it is fine to go back to this question after the workshop.

Safety mechanics

Introduce how people can pause the game at any time, using the word "cut" or going out of character and talking to you.

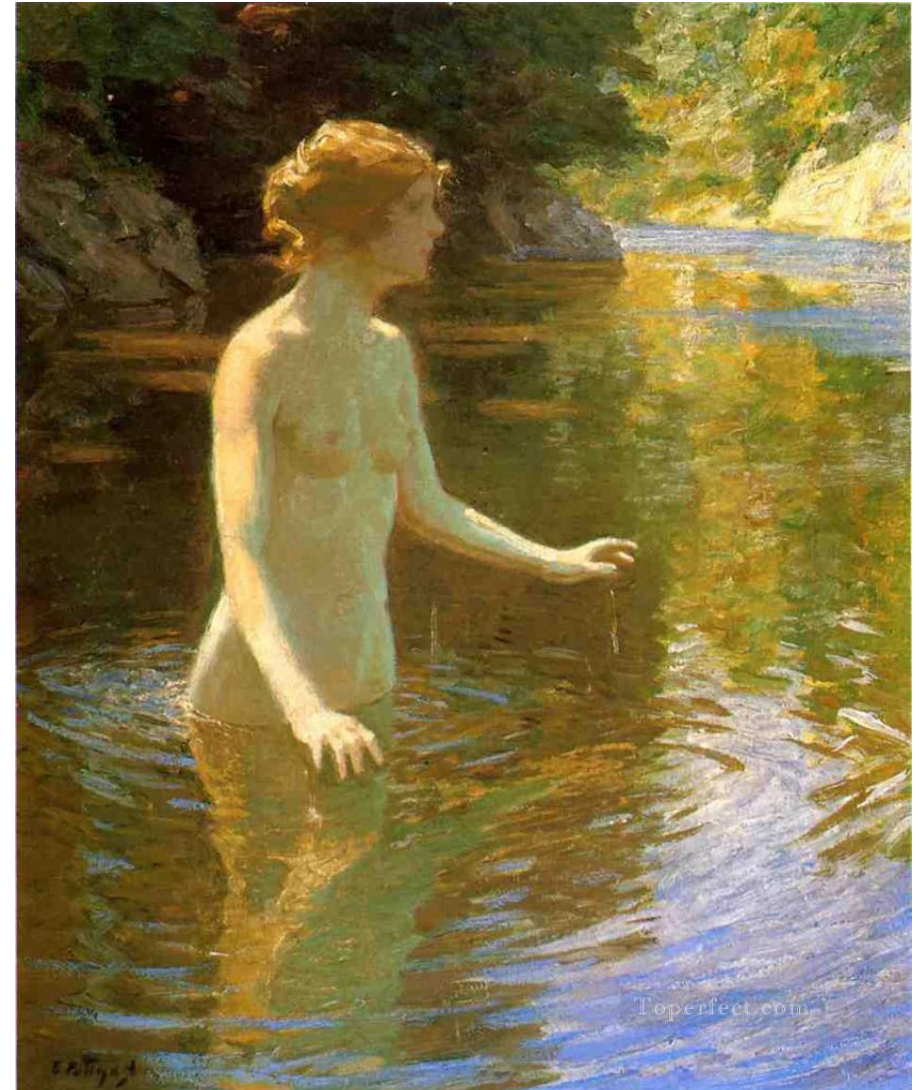
Make sure everyone agrees to stop the game if they need to. Say that you are only comfortable playing the game if you can trust the others will stop the game if they need to.

WORKSHOP

1. Warmup: The transgressing third party

This “light” warmup exercise gives the participants an opportunity experience having someone invade your personal space, especially when you can’t react to it.

1. Split into groups of three: Two people stand across from each other, at a close distance, looking at each other (You join a group).
2. The third person watches them from a distance, with an intense stare. Ask the others to notice how it feels.
3. Ask the third person to walk closer to them, slowly. Ask the others to notice how it feels.
4. Ask the third person to walk in between them, while staring at one of them. Ask the others to notice how it feels.
5. Ask the third person to walk behind one of them and into his personal space. Ask the others to notice how it feels.
6. Ask the third person to touch him, while looking angrily at the other person. Ask the others to notice how it feels.
7. Repeat the exercise twice, so that everyone tries it.



2. Warmup-Scenes (Optional)

The warmup-scenes allow the players to try out some role-playing before everything is put together in the next scene. Also it allows you to establish how you want the game to be played, and you can correct dysfunctional play patterns, before they become a problem. This is especially important if the players aren't used to Fastaval Freeform.

These scenes can be dropped, if you have a group of warmed up and experienced players, who know how to play this kind of scenario.

Lust and silence

The point of this exercise is to make the players comfortable with inward silent roleplay.

1. Make two participants play the following scene: *"Two young people are sitting at a café. They are both in lust with each other, but they are shy. Play the scene with lots of lust and awkward silence."*
2. At some point during the scene, cut the scene and make them redo it, "with more awkward silence" or "with more Lust." Repeat this process until they play the scene silently and erotically.
3. Repeat the scene as many times as necessary, using different constellations of participants

Lust and anger

The point of this exercise is to make the players comfortable with explosive outward roleplay.

1. Make two participants play the following scene: *"A woman hasn't come home as she promised. He has been waiting for her all night. She is tired of him being so controlling. They are both angry at each other, but in the end, their lust for each other wins out"*
2. At some point during the scene, cut the scene and make them redo it, "with more anger" or "with more lust." Repeat this process until the scene is almost unrealistic and over the top
3. Repeat the scene as many times as necessary, with different constellations of players.

3. Explain the emotional pressuring mechanic

You now introduce the central mechanic of the game

1. During the game the game master and the person playing **House** are able to affect the others desires and emotions through physical touch.
2. Within the fiction, this represents the fact that the characters will start experiencing strange emotions and losing control of themselves after moving into **House**
3. Stronger desires can be played out by physically moving a persons limbs. For example, you might force a person to grab another person's collar. This would represent a strong anger towards him.
4. More subtle desires and emotions can be played out with touch. For example, you might make a character feel more horny in a scene by touching the player in a soft and sensual way.
5. There is no wrong way of interpreting the touch. If **House** wants you to feel something specific, it can always escalate the mechanic.
6. The characters can recognize the strangeness of the feelings suddenly overwhelming them and can try to fight them, but in the end, if pressured enough, the characters always give in.



4. Emotional pressuring practice scenes

The purpose of this exercise is to practice how the game will be played, and to try out many different ways of using emotional pressuring. Try to keep it as varied as possible.

4a. Shameful desires

A boy and a girl are sitting in a motel room all alone. They are from a small, very christian town where sex before marriage is totally out of the question, but they are having a hard time resisting each other. They feel very nervous and ashamed. The motel room, which is played by another player, thinks they would be wonderful together.

Repeat the scene with a different constellation of players. If Motel played very timidly, ask the new Motel to escalate. If, on the other hand, it was done very aggressively, ask them to try to make it more subtle.

4b. Lustful anger

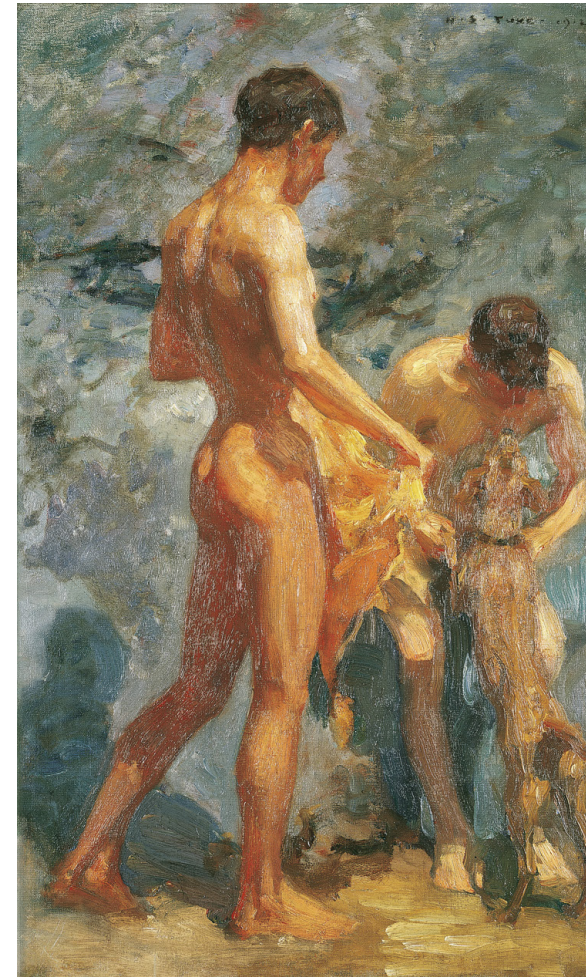
Two men, a young couple, are sitting in an apartment. One of them knows that the other has cheated on him, but is too anxious to say anything. The other one who has cheated on his boyfriend is ashamed, but would really like to avoid the subject altogether.

The apartment is tired of them not owning up to each other, and decides to try to make them confront each other.

Repeat the scene with a different constellation of players. If Apartment played very timidly, ask the new Apartment to escalate. If on the other hand, it was done very aggressively, ask them to try to make it more subtle.

5. Explain interaction with the House

1. The person playing the House can represent any object in the House.
2. The other characters can interact with objects in the House by looking at, speaking to, and touching the participant playing House.
3. It doesn't have to be clear which object is being interacted with.



6. Practice scenes with **House** interaction

The purpose of these scenes is practicing interactions that goes both ways between a place and its inhabitants.

6a. Angry teenager in an angry Room.

A teenager has been locked in his room. He takes the anger out at the Room, by pushing things around and talkign about how tired he is of this place. The Room (played by another person) is equally tired of him.

Make sure he pushes around the person playing Room a lot.

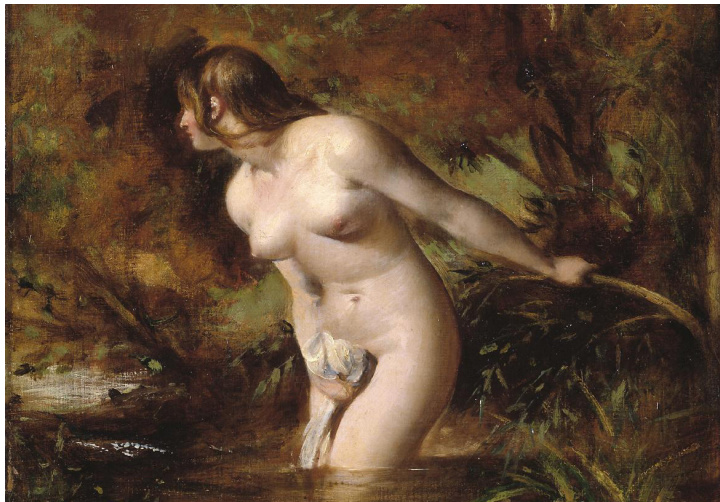
6b. The Carpet shop

A lustful young couple, and in a shop, trying to buy a rug. They are flirting with each other, by touching the rugs in sensual ways. A third person plays the Carpet shop (and the rugs that they are touching).

Make sure they touch the person playing Carpet shop a lot

6c. Selling an Apartment

There is a salesperson discussing parts of an Apartment with a customer. They look at the person playing Apartment while doing it. At some point, the person playing apartment starts touching them erotically, and they start flirting with each other. For added fun, play it as if they were in the start of a corny porn movie.



7. Explain how the story works

1. This scenario is not about making decisions, but about about the many different feelings you get when you lose control.
2. There are 21 set scenes that follow each other in a predetermined way. Some scenes contain specific instructions to the characters.
3. The players have freedom in interpreting the character's emotional response to what happens in the **House** and how that makes the character behave.

8. Cast the roles

The first decision you make is who you want to play **House**. Then you cast the remaining players in pairs based on chemistry. Cast these in pairs, then decide on the individual characters.

House

Cast **House** to an active and experienced player person who likes to play with mechanics and be supportive, or a full on character immersionist.

If you noticed that one of the players particularly enjoyed the physical mechanics, this role might be a good match.

Benjamin and Sebastian

Benjamin and Sebastian are safe to cast to younger or inexperienced players. They are also good to give to immersionists, who prefer going along for the ride, rather than driving the action themselves. Between them, give Sebastian to the more dominating and active player.

Isabel and Wilhelm

Isabel and Wilhelm are good to give to players who enjoy playing character drama, and who enjoy slightly more control over the narrative. Of the two, Isabel is the more complicated role, and should be the more experienced of the two.

If there is only one female player in the group, you should be particularly mindful of her and not automatically cast her into the Isabel role.

Take a 10 minute break



SCENES

1. Dinner

Isabel, Wilhelm, Benjamin, and Sebastian

Introduction to the players:

*The grand dining hall is filled with different paintings. Some are of the **House** itself, but it looks slightly different in each painting. It is as if the person who built the **House** was never quite sure of what he wanted.*

*It is your first dinner and the **House** feels fresh and exiting. You talk about things you have experienced about the **House** today. The **House** feels ever present. You notice all of the minute details of the room and feel the textures of the table.*

You end the scene with narrating the following: *After a while, Wilhelm opened one of the vintage bottles from the dusty wine cellar. We all cheered, and even young Benjamin got to have a glass of wine.*

Gamemaster Notes:

If the others are not interacting with **House**, you might need to make them touch it a bit.

The purpose of this scene is to present the family and **House**, before things break apart.

Suggested Music: Preludium, from the Comfort of Strangers.

2. Truth and Tale

Isabel, Benjamin and Sebastian

Introduction to the players:

It's around midnight. Isabel, Benjamin and Sebastian are in the clearing in the garden, surrounded by trees. Spread out in the clearing are several with sensual art nouveau statues depicting scenes from the legend of Tristan and Isolde. Isabel has brought some pot with her and they are smoking it together. This is Benjamin's first time smoking a joint.

*You play a game of a truth and a tale. You each tell two things you claim to have experienced in life. **House** starts the scene as a statue, but can move around freely and be other things if it wishes.*

You end the scene with narrating the following: *As you laid on the marble tiles, it was as if the trees branches warmly embraced you, like children being welcomed home to their mother.*

Gamemaster Notes:

House: Subtly builds upon the feeling of flirtatiousness between Sebastian and Benjamin, and strengthen Isabel's self confidence.

If the others are not interacting with **House**, you might move **House** closer to them.

The purpose of this scene is to introduce the relationship between Benjamin and Sebastian.

Suggested Music: Main Title Theme, from Mulholland Drive.



3. Did you score at the party?

Sebastian and Benjamin

Introduction to the players:

Sebastian is lounging in his bedroom with Benjamin. The wallpaper has stylised flowers intertwining with each other in intricate patterns. The colours are still very vivid. They are talking about the last summer party with friends from school. Benjamin tells Sebastian that he was keen on another boy at the party, but fumbled because of his own insecurities.

In the scene, Sebastian instructs Benjamin in how to flirt more effectively. The scene ends with Benjamin giving Sebastian a kiss on the cheek.

Gamemaster Notes:

If you need to, you can end the scene with the following narration: *None of them noticed how the flowers on the wall moved slightly.*

House is playing on their flirtatiousness.

The purpose of this scene is to delve further into the flirtatious relationship between Sebastian and Benjamin, before the stakes are increased.

Suggested Music: Fire to the Stars, from The Edge of Love.



4. So what happened really?

Wilhelm and Isabel

Introduction to the players:

It's after dinner. Wilhelm and Isabel are drinking hot chocolate by the fireplace in the trophy room. The light from the flickering flames make the stuffed animal heads on the walls seem both beautiful and unnerving.

Isabel and Wilhelm warming up to each other, but there is a barrier between them. Wilhelm talks about Lena, but never mentions the the suicide. Isabel is interested in Lena, but never tells that she is her sister.

You end the scene with the following narration: *After a while you stopped talking, and just enjoyed sitting there together, watching the flames die and turn to embers.*

Gamemaster Notes:

House listens in, and touches them as it feels touched by the stories.

The purpose of this scene is to introduce the relationship between Wilhelm and Isabel.

Suggested Music: Theme from the Comfort of Strangers.



5. Do I belong here?

Sebastian and Wilhelm

Introduction to the players:

*It's after breakfast and Sebastian is outside taking pictures of the **House**. Wilhelm encounters Sebastian on the front porch. It was once white but most of the paint has flaked off by now. There is an old rocking chair there, too worn down by the weather to be safe to sit in.*

*At some point during the scene, Sebastian tells Wilhelm that he has thought about travelling back to town, now that Lena is dead. Wilhelm is tries to convince Sebastian that he belongs in the family. **House** starts the scene as the old chair.*

You end the scene with the following naration: *Through the windows one could see their silhouettes against the backdrop of the old oaken tree.*

Gamemaster Notes:

House does not participate in this scene.

The purpose of this scene is to introduce the father-son like relationship between Sebastian and Wilhelm, to contrast how it is going to work when things become strange.

Suggested Music: Main Title Theme, from Mulholand Drive.

6. Writing my fantasies

Benjamin and Wilhelm

Introduction to the players:

Benjamin and Wilhelm are on the large terrace overlooking the lake with their laptops. The weather is cloudy with a mild breeze flowing in from the lake. There is a picture of Lena on the oaken table. She is smiling at him as he writes.

Benjamin and Wilhelm sit together and write. They read aloud from the fiction text in the character descriptions. Benjamin and Wilhelm don't hear what the other reads aloud.

You end the scene with the following narration: *As day turned into dusk they stopped writing.*

Gamemaster Notes:

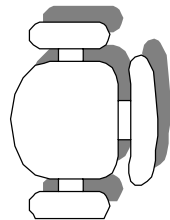
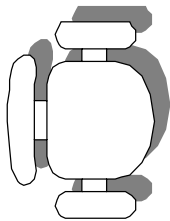
House stares at them gently, and enjoys listening to their fantasies.

Benjamin and Wilhelm are instructed to small talk a little bit, between their text segments.

Use the suggested seating arrangement (below) for added awkward stares.

The purpose of this scene is to show the awkward relationship between Wilhelm and Benjamin, while at the same time showing their similarities. The scene also introduces Lenas death as something tormenting Wilhelm.

Suggested Music: The Bedroom, from 44 Inch Chest.



7. Welcome back

Isabel alone with **Rose**(**House**)

Introduction to the players:

*Isabel used to love exploring the attic when she was a child. It feels bigger than all the rest of the **House** combined. It has long corridors and small storage rooms. Their contents provide glimpses into the lives of previous inhabitants: Victorian dresses, Led Zeppelin albums and an elaborately decorated rocking horse.*

*Isabel meets her former invisible friend **Rose**, and confronts her about the past. She is angry, but has also missed the feeling of being protected by **Rose**.*

You end the scene with narrating the following: *As she lay there, it was if the room closer itself around her.*

Gamemaster Notes:

Rose (which is Isabel's name for **House**) wants to gain Isabel's love.

The purpose of this scene is to introduce **House** and hint at the fact that things are not alright.

Suggested Music: Lonely Void, from Under the skin.

8. I can almost touch him

Benjamin and his fantasy of Sebastian

Introduction to the players:

Benjamin is in his room, fantasizing about spying on Sebastian. The earthy flowers of the wallpaper are faded. Benjamin imagines Sebastian in his room taking his clothes off and getting ready for bed; lying in the ornate bed with the dark bedsheets around his naked body.

Sebastian's player is Benjamin's fantasy of Sebastian. Benjamin can touch him and speak at him but he does not control this fantasy image of Sebastian. The fantasy of Sebastian is getting ready for bed, doing whatever he usually does at this time. It does not react to or speak to Benjamin.

You end the scene with narrating the following: *It was almost as if the wall was sweating along with Benjamin in the darkness.*

Gamemaster Notes:

House strengthens Benjamin's lust.

The purpose of this scene is to show the lust that Benjamin secretly harbors, but doesn't express.

Suggested Music: Fire to the Stars, from The Edge of Love.



9. There is something I haven't told you

Wilhelm and Isabel

Introduction to the players:

*It's early morning. Wilhelm and Isabel both woke up early, unable to get more sleep and they come upon each other in the kitchen, making coffee. The kitchen is more modern than the rest of the **House**, like a small section of the comforts of the city transported here. Cupboards of oak and glass line the walls.*

*As Isabel and Wilhelm walk around the room, touching the **House** in different places, they finally tell the truth each other. Lena committed suicide, and Lena is Isabel's sister. In the end, only their mutual attraction matters. The scene ends with Wilhelm taking Isabel's hands and kissing them.*

After the scene ends, you narrate the following: After that evening, they all knew that Isabel was Lena's sister.

Gamemaster Notes:

House is passive in this scene. If the others forget to touch **House**, you can steer them gently.

The purpose of this scene is to have Isabel and Wilhelms overcome some of their vulnerabilities and have a positive scene with each other, before things become strange.

Suggested Music: Theme from the Comfort of Strangers.

10. Aunt Isabel

Isabel and Sebastian

Introduction to the players:

Isabel is posing in front of Sebastian's camera on the balcony. It has a vivid, almost lifelike character to it, with the bars having ornate patterns of interweaving plants. It overlooked the sprawling vigorous garden. The soft afternoon light gave everything a warm and comforting color

*Sebastian relises that Isabel is his only remaining biological family now. Isabel wants to connect with him, but **Rose** is calling to her.*

You end the scene with narrating the following: *As they turned around to open the door into the **House** they noticed how radiant the walls looked in the soft afternoon light. It was as if the **House** was welcoming them back inside.*

Gamemaster Notes:

House flirts heavily with Isabel in this scene.

The purpose of this scene, is to show how Sebastian reacts to having an Aunt now, while showing Isabels growing attraction.

Suggested Music: Main Title Theme, from Mulholland Drive.



11. Dolls and Mushrooms

Isabel alone with **Rose**(**House**)

Introduction to the players:

Isabel is alone in the attic. There is a room with old family pictures from when she lived there, along with nine strange cloth dolls that have had their eyes removed.

Isabel is playing with the dolls. She soon starts having the dolls touch each other in inappropriate places, while rubbing herself gently across the walls and floor.

You end the scene with narrating the following: *As Isabel started feeling one with **Rose** - one with the **House**. She imagined herself being part of the walls watching Benjamin, Sebastian and Wilhelm; listening to the slightest word and breath from their mouths.*

Gamemaster Notes:

House: Can describe things in the room throughout the scene to communicate with Isabel. **House** gets to have fun with Isabel. **House** wants Isabel to forget Wilhelm.

The purpose of this scene is to show the “dark” alternative to the Isabel and Wilhelm constellation, showing Isabel in a relationship with **House**.

Suggested Music: Lonely Void, from Under the skin

12. Rejection

Sebastian and Benjamin

Introduction to the players:

*Sebastian is wandering around the **House** taking pictures. Benjamin finds him in the green lounge. It's a large room with a few stylish chairs with cushions in red velvet and backs carved in brass in the form of large flutes stretching up towards the roof. On the walls there are paintings of people trapped in beautiful natural surroundings.*

*Benjamin enters the room and starts presenting some of his fan fiction to Sebastian. Sebastian is more interested in **House**. As Benjamin reads his fiction aloud, his advances on Sebastian become increasingly obvious. **This scene ends with Sebastian asking Benjamin to stop being so desperate and leaving the room.***

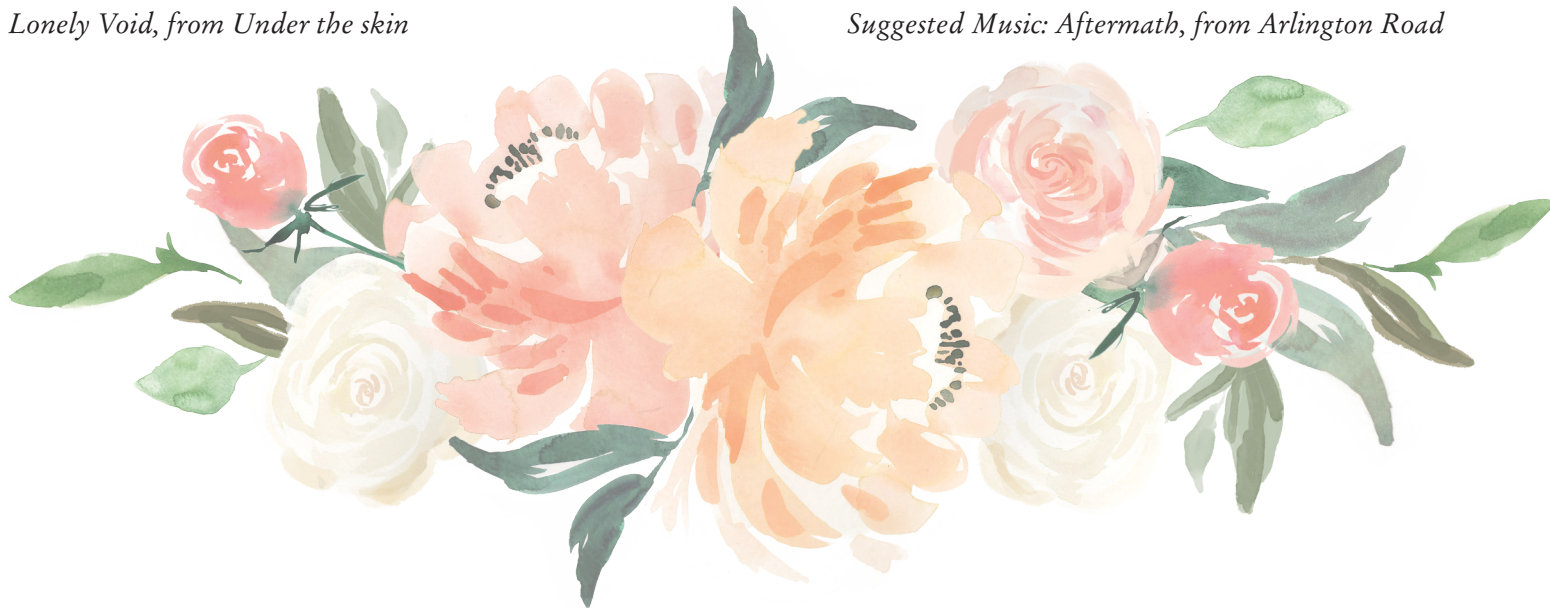
Gamemaster Notes:

This scene reuses Benjamin's fanfiction about Blinky and Stormer.

House is a passive receiver in this scene. If Sebastian forgets to touch **House**, you can steer him gently.

The purpose of this scene is to set the stage for **House** interfering with the family's affairs, when Benjamin's desires are blocked.

Suggested Music: Aftermath, from Arlington Road



13. Shameful delights

Wilhelm, Benjamin

Introduction to the players:

Benjamin and Wilhelm are both alone in their writing hideaways: Benjamin is in an abandoned bedroom filled with old photographs of movie stars. Wilhelm is in an atelier filled with half-finished portraits. One of them is of a woman with a bleeding mouth and butterflies covering her eyes.

Benjamin and Wilhelm writing on their fiction while masturbating (Hand-outs 1 and 2). Since they are not in the same room, Benjamin and Wilhelm can not interact with each other in this scene.

You end the scene with narrating the following: *As they came, they stared emptily at the buttons in the sofa, which in the blue light from the laptop looked like ever watchful eyes*

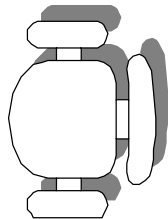
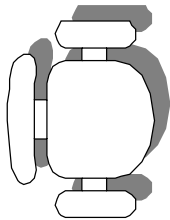
Gamemaster Notes:

You gamemaster with scene very actively emphasizing the feelings of shame in the two character through physical touch (for example by pushing their bodies downwards). Make them touch **House** as well.

House: Plays intimately physically with the two, and emphasizes the feeling of lust.

The purpose of this scene is to show that something is starting to change about the characters.

Suggested Music: I've Met Someone Else, from 44 Inch Chest



14. Dinner for three

Isabel, Wilhelm, and **House**

Introduction to the scene:

Wilhelm has spent most of the afternoon cooking a special dinner. Isabel enters the room in Lena's wedding dress which Wilhelm asked her to wear earlier today. He has spent most of the afternoon getting the trophy room ready for this special occasion. On top of many of the stuffed animal heads, Wilhelm has carefully placed burning candles. The dead eyes of the animals flicker in the light, watching the human mating dance happening in front of them.

*Wilhelm and Isabel play a strange dinner scene. Wilhelm wants Isabel to be like Lena. Isabel wants to get closer to Wilhelm, but she is unable to stop herself from flirting with **Rose** on the side. The scene ends with them either embracing or one of them leaving in anger.*

Gamemaster Notes:

You gamemaster this scene very actively, pushing Isabels attention towards and away from **Rose**.

If you need to, you can end the scene with the following narration: The next morning, the wedding dress was lying crumbled on the floor.

House(Rose) tries to seduce Isabel.

The purpose of this scene is to show the other "Dark" constellation, with Isabel being Wilhelms fantasy of Lena.

Suggested Music: The other side of the Mirror, from Comfort of Strangers



15. The Jugend spa

Benjamin and Sebastian

Introduction to the scene:

The spa has been abandoned for many years and lively greenish moss is now growing uncontrolled within. The moss has a strangely erotic quality, creeping along the walls. Underneath, there are paintings of naked people bathing. Some of them have a scared look to them.

As Benjamin enters, Sebastian is standing naked in the tub, pouring water all over his tender body. There is something about this place that they don't understand. Sebastian is getting a strange urge to touch Benjamin. It makes fills him with disgust.

You end the scene with narrating the following: *For a short while the otherwise emerald clear water was tainted by a white mass dancing around in it. After a while, the pool filter happily sucked it up.*

Gamemaster Notes:

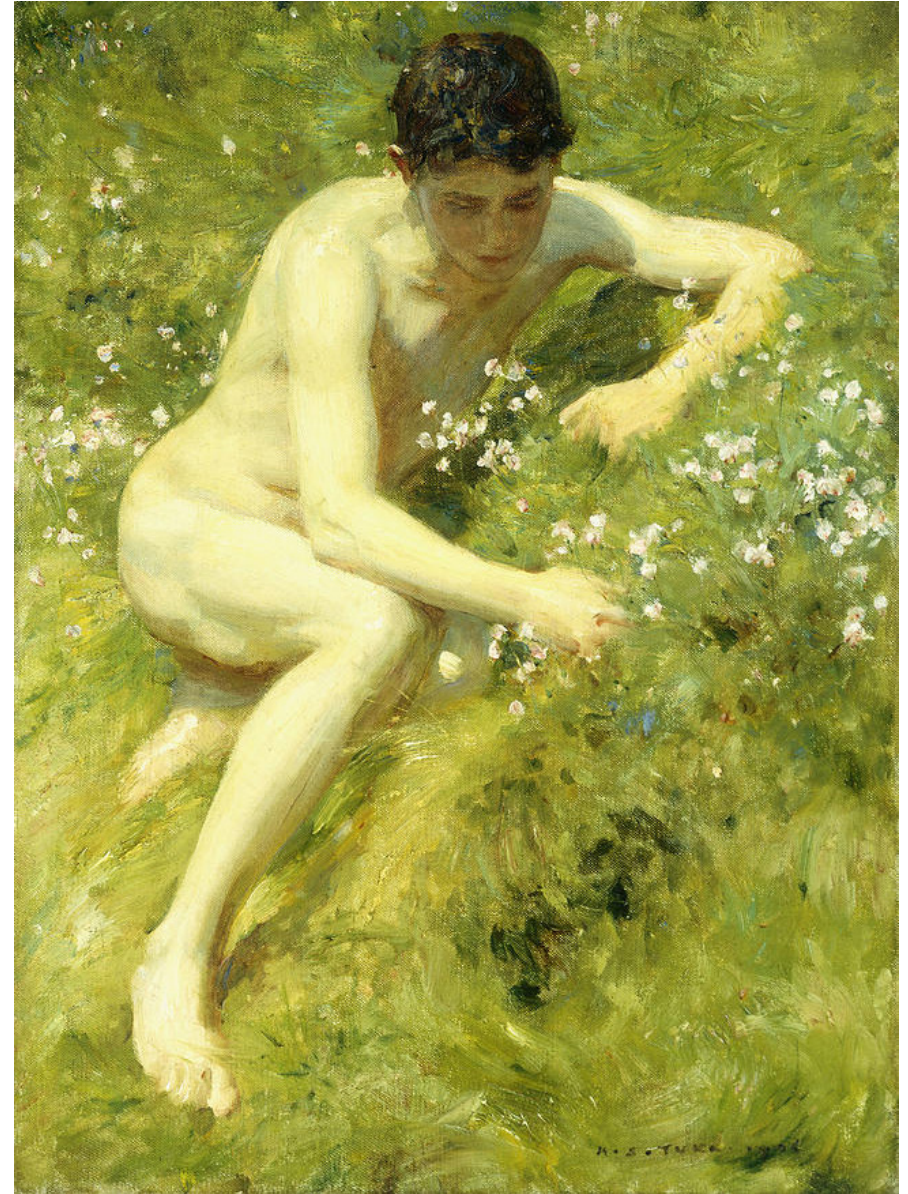
Ideally, you end the scene, with Sebastian down on his knees.

You support **House** very actively, pushing pushing Benjamin and Sebastian towards and away from each other, creating a dance of desire and desperation.

House creates more and more lust in the two, until it forces them onto each other.

The purpose of this scene is to change the dynamics in Sebastian and Benjamin's relationship.

Suggested Music: Love, from Under the Skin



16. You want it darker?

Wilhelm and his fantasy of Isabel/Lena

Introduction to the scene:

Wilhelm is standing in the flickering light in the arched hallways. The floral patterns on the wallpaper seem like pulsating veins. From outside, you can hear a howling wind that feels like a whispering female voice. It is as if Isabel is there with him, or is it Lena?

Wilhelm is standing in the hallways, shouting like a madman in the night. Isabel's player is Wilhelm's fantasy of Isabel and Lena, mixed together. She interacts with him silently, shifting between terror, anger, and erotic joy. Slowly, Wilhelm descends onto her.

You end the scene with narrating the following: *They all heard Wilhelm's screams that night, yet none of them talked about it afterwards.*

Gamemaster Notes:

House: Uses this scene to show how cruel a man Wilhelm is, and fuels his anger.

The purpose of this scene is to show how Wilhelm's grief and love of Lena is getting mixed with his emotions for Isabel in a way he is not able to control.

Suggested Music: The Party, from Artlingson Road

17. Broken and Loved

Wilhelm and Sebastian

Introduction to the scene:

Sebastian is standing in the middle of the spa, with blood from his feet mixing with the bathwater. The beautifully curved chairs in the spa have been smashed to pieces, leaving splinters of wood all over the floor.

At some point, Wilhelm enters and tries to comfort Sebastian to the best of his ability.

Instruction for GM: Halfway through the scene, it changes character, as **House** starts forcing Wilhelm and Sebastian together.

You end the scene with the following: *For a short while afterwards, the otherwise emerald clear water was tainted by a yellowish cloud of vomit.*

Gamemaster Notes:

You support House very actively, pushing pushing Wilhelm and Sebastian towards and away from each other. Try to mirror the other spa scene. And, if possible, end it similarly.

House: Then, **House** enters the scene and forces them together.

The purpose of this scene is for **House** to break Wilhelm and Sebastian.

Suggested Music: First, Main Title Theme, from Mullholland Drive

Then, Love, from Under the Skin (after the scene shifts)



18. Learning to love

Sebastian and his fantasy of Benjamin

Introduction to the scene:

The pictures Sebastian has taken of Benjamin are scattered all over the room. On some of them, Sebastian has drawn happy clown faces. In most pictures, Benjamin's eyes have been replaced by holes. In Sebastian's mind, Benjamin is right there in front of him, staring at him. Sebastian is trying to ignore him. He cannot.

Sebastian tries to fight his growing attraction to Benjamin. He fails.

Benjamin's player is Sebastian's fantasy of him. Sebastian can touch him and speak at him. The Fantasy of Benjamin is getting ready for bed, doing whatever he usually does at this time. It does not react to or speak to Sebastian.

You end the scene with narrating the following: *Sebastian picks up his favorite of all the pictures he has taken of Benjamin and starts licking it.*

Gamemaster Notes:

You support the scene very actively, emphasizing a certain aversion to Benjamin, and disgust. In the end, though, Sebastian gives in.

House emphasizes Sebastian's lust towards Benjamin, to push him deeper and deeper into a lustful surrender.

The purpose of this scene is to show what Sebastian has become, and through this fuel Benjamin's doubt.

Suggested Music: Aftermath, from Arlington Road

19. The last supper

Everyone

Introduction to the scene:

*The grand dining hall is filled with different paintings of the **House**. It is as if all the people trapped in the picture frames were intently staring on them.*

*Everyone is having dinner. **House** is the table. They are touching it, and admiring its beautiful textures, while telling the others something they have experienced today in the **House**. Everyone is strangely happy for some reason.*

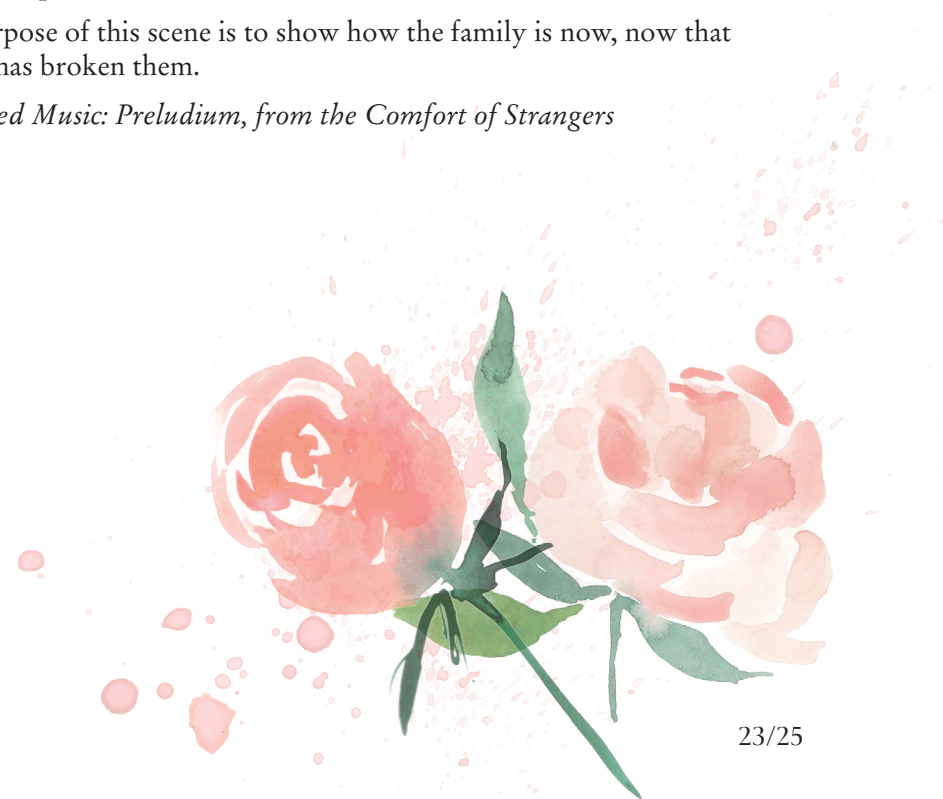
You end the scene with narrating the following: *There was a certain ominous look in all of their faces as they left the table*

Gamemaster Notes:

House is a passive receiver in this scene.

The purpose of this scene is to show how the family is now, now that **House** has broken them.

Suggested Music: Preludium, from the Comfort of Strangers



20. Sweet Temptation:

In the scene: Benjamin and Sebastian

Introduction to the scene:

Benjamin is lying in his room when Sebastian enters the room with the words “I can’t get you out of my head Benjamin. I want you, now.” Sebastian has beautiful black circles under his eyes and ripped clothes that allow a peek at his tender body.

Sebastian starts descending onto Benjamin. Benjamin understands that Sebastian isn’t himself right now. But does it matter, now that he is a buffet right there for his taking? The scene ends when Benjamin either decides to give in to his desires or decides to deny Sebastian, to take care of him instead.

Gamemaster Notes:

House will push Sebastian towards Benjamin if needed. Benjamin is not influenced by **House**. His choice is his own.

The purpose of this scene is to climatically resolve the drama with Benjamin and Sebastian.

Suggested Music: Aftermath, from Arlington Road



21. Sick love

In the scene: Wilhelm, Isabel, **Rose**

Introduction to the scene:

It’s around midnight. Isabel is rubbing herself against the floor of the gazebo in the garden. The pitch black sky can be seen through the embrace of the glass roof. Wilhelms voice can be heard close by. He enters the gazebo with a horny look on his face

*As the scene begins, Isabel is making out with the floor of the gazebo. Wilhelm wants her now. She forces him to try to convince her that he is the one. The scene ends when they either embrace each other, or Isabel rejects him and runs towards the **House**.*

Gamemaster Notes:

House tries to claim Isabel for itself

You: If needed, you can use physical touch to counterbalance the influence of **House** with feelings of love. Isabel needs to have the upper hand in this scene. So if Wilhelm starts taking control, put him in his place.

The purpose of this scene is to resolve the drama with Isabel, **House**, and Wilhelm.

End the scenario with one of these two narrations:

Isabel leaves: As her figure disappears into the small opening in the side of the **House**, it is almost as if it closes around her, like a mouth swallowing a fly.

Isabel stays: As they lie on the floor of the Gazebo holding onto each other the garden grows darker around them, as they feel the soft wet floor against their skin.

Suggested Music: The Other Side of the Mirror, from Comfort of Strangers.

Outro track (Optional): Who Will Take My Dreams Away, Marianne Faithful & Angelo Badalamenti.

OVERVIEW

Before the Game

Presentation

1. Everyone presents themselves
2. Present the scenario
3. Make sure everyone respects the other's boundaries
4. Safety mechanic: the word cut pauses the game

Workshop

1. The transgressing third party exercise
2. Warmup-scenes without touch
3. Explain the emotional pressure mechanic
4. Practice-scenes with touch
5. Explain how the characters can interact with **House**
6. Practice-scenes with **House**
7. Explain how the story works
8. Decide which player will play which character
9. Players read their characters and you answer questions.

10 min Pause

Running the Game

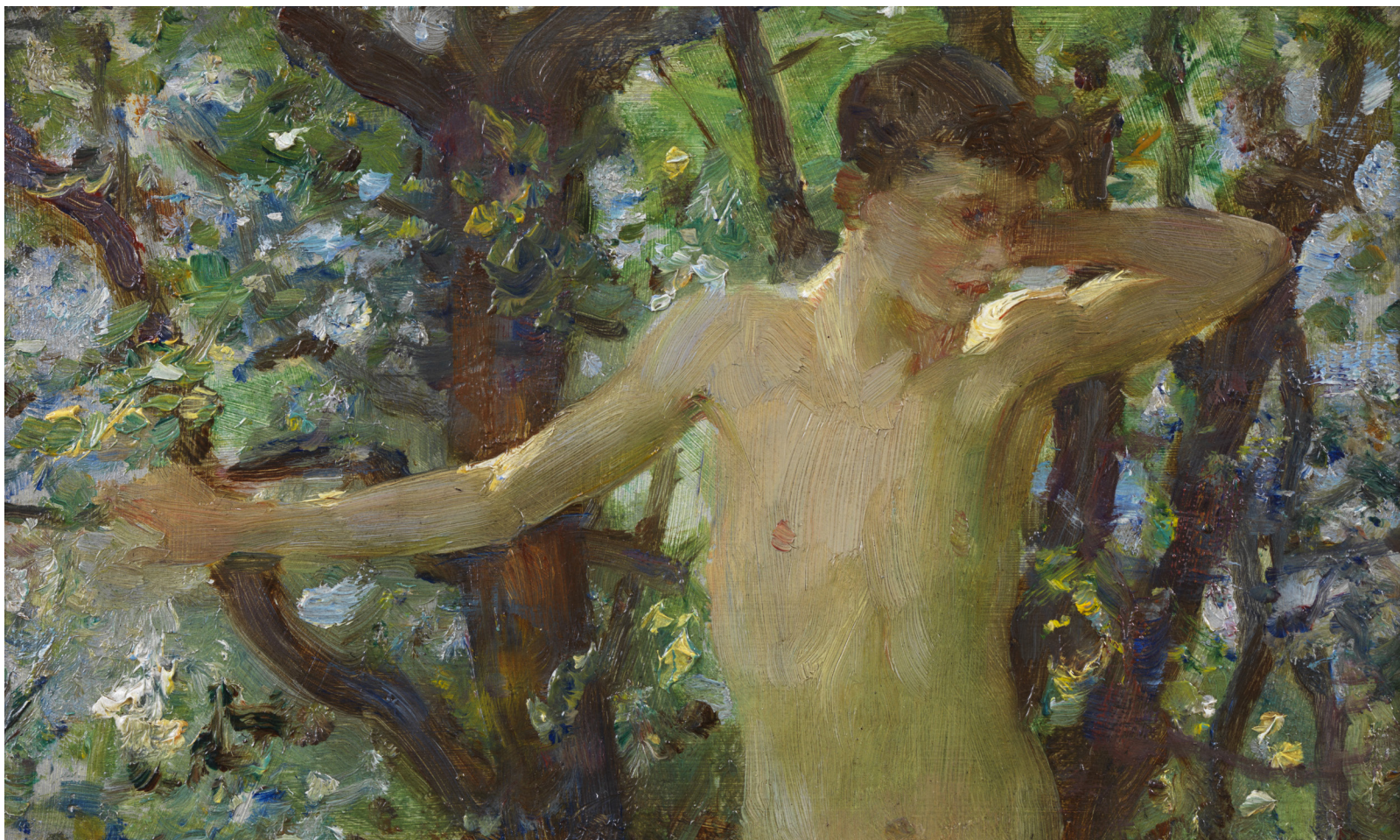
Play through the 22 scenes as instructed. For each scene:

1. Read aloud the introduction to the scene.
2. Put on the background music for the scene
3. Take note of the Gamester notes and steer as needed through the use of the emotional pressuring mechanic, providing descriptions or direct instructions.
4. Some scene contain instructions on how the players should end the scene, but most of the scenes ends when you decide to cut them.

Scene	Music Suggestions
Dinner	1 <i>Preludium, the Comfort of Strangers</i>
Truth and Tale	2 <i>Main Title Theme, Mulholland Drive</i>
Did you score at the party?	3 <i>Fire to the Start, the Edge of Love</i>
So what happened really?	4 <i>Theme from Comfort of Strangers</i>
Do I belong here?	5 <i>Main Title Theme, Mullholand Drive</i>
Writing my fantasies	6 <i>Bedroom, 44 Inch Chest</i>
Welcome back	7 <i>Lonely Void, Under the Skin</i>
I can almost touch him	8 <i>Fire to the Stars, Edge of Love</i>
There is something I haven't told you	9 <i>Theme from the Comfort of Strangers</i>
Aunt Isabel	10 <i>Main Title Theme, Mullholand Drive</i>
Dolls and mushrooms	11 <i>Lonely Void, Under the Skin</i>
Rejection	12 <i>Aftermath, Arlington Road</i>
Shameful delights	13 <i>I've med Someone Else, 44 Inch Chest</i>
Dinner for three	14 <i>The Other Side of the Mirror, the Comfort of Strangers</i>
The Jugend spa	15 <i>Love, Under the Skin</i>
You want it darker?	16 <i>The Party, Arlington Road</i>
Broken and Loved	17 <i>First, Main TitleTheme, from Mullholand Drive</i> <i>Then, Love, from Under the Skind (after the scene shifts)</i>
Learning to love	18 <i>Aftermath, Arlington Road</i>
The last supper	19 <i>Preludium, the Comfort of Strangers</i>
Sweet temptation	20 <i>Aftermath, Arlington Road</i>
Sick love	21 <i>The Other Side of the Mirror, the Comfort of Strangers</i>
End theme (Optional)	<i>Who Will Take my Dreams Away, Mariannce Faithful</i>
Extra (Longing)	<i>44 Inch Chest, 44 Inch Chest</i>
Extra (Horror)	<i>Lips to Void, Under the Skin</i>

<https://open.spotify.com/user/torkjetil/playlist/3XKQZmyj6bjEckT2YDxPuS>

All tracks are by Angelo Badalamenti, except the tracks from Under the Skin, which are by Mica Levi.



SEBASTIAN

SEBASTIAN

Peekaboo, I see you. Now have a look at me.

You are a teenage boy who has just finished high school; living with your stepfather Wilhelm and stepbrother Benjamin. You have not decided what you want to do next with your life. It has been difficult to care about that after your mother killed herself earlier this year. Having lived with her your entire life you understand that she was struggling with a pit of darkness inside herself that would always return to suck her back in. In the end it got her. But still, now you feel utterly abandoned. She left you. Just like everyone else will.

You never knew your father. He died before you were born, but your mother kept an album of photos of them together, which she showed you sometimes when she was feeling nostalgic. She was the mayor of your small town. Everyone knew her, and unlike the rest of you in the family, she could effortlessly talk to everyone. She was the natural centre of attention that was both loved and hated by people in town. When that pit of darkness inside her took hold of her mind, she would withdraw from everyone. If she spoke to you at all, it would be to say something critical about you or the world in general. During her last couple of days, she had been downright nasty, and you had been avoiding her. Wilhelm found her in the bathtub, with her wrists slit. When you came home they had already taken her away leaving only emptiness and conversations you will never have with her.

Even though you were never biological brothers, Benjamin has always looked up to you. Over time, you warmed up to him, and he felt more and more like your little brother. After your mother died, you have noticed how he looks at you differently. At first you thought it was pity, and some kind of misplaced care. But recently you have noticed the longing in his eyes.

At the last party you went to, before you left the city, you caught the gaze of a boy who was there with his girlfriend. When speaking to each other,

they had that pre-breakup tone that is both pointed and bored. You caught him alone in the garden and he told you all about his quarter life crisis. The movement of his lips was enough to make you horny. You held his gaze as you started stroking his hair. You didn't try to kiss him. You smiled at him in a certain way to dare him to do it. When he grabbed hold of you and kissed you both rushed and tenderly, you felt euphoric, sensing with every kiss and every stroke how much he desired you. Out of the corner of your eye you noticed Benjamin staring longingly at you. You kind of found it hot and wrong at the same time.

Your lust: You find your desire in the gaze. Your gaze upon others. Their gaze on you - on your face, on your body, on the way you move. When that happens you forget the pain. Sometimes, the knowing gaze is enough. Other times you feel an urge to let the gaze be followed by touch, no matter how inappropriate the place or person drawing you towards them. The fear of discovery from other people stumbling upon you only heightens the intensity of the moment.

Your longing: You long for peace of mind and the light joy of new experiences and fresh adventures. You are an explorer, wandering around the **House** discovering new rooms; taking in the beauty and ugliness of your surroundings. You long to find a place where you will feel truly at home - a place filled with passion free from guilt and anxiety.

Your anger: After your mother's death, you feel more distant to your stepfamily. You get angry. Angry at the others for pretending that you are family. Angry at yourself for deluding yourself that these people are family. Angry at yourself for not letting their love reach you and for your habit of blaming it all on other people. Angry at your mother for dying and leaving you lost like this.

You and the House

When our story begins you have been staying for a week in a large sprawling mansion built in the Jugend style by a beautiful lake in the countryside. Below the mansion by the lakeside is an old abandoned spa resort. After your mother Lena died, her husband, your stepfather, discovered that he had inherited this House. This came as a surprise to you. Your mother had never mentioned the House to you. Wilhelm felt that it would be good for the family to get some peace and quiet, and decided on a whim to move here for the summer with you and his son Benjamin. On the way you picked up a hitchhiker named Isabel and she was invited to stay for a while in the House.

When you explore the House you always bring your camera. You love gazing upon the House with your eyes and with the camera. When it's just you and the camera there is no noise, no inappropriate passions to distract you from your search for places and moments both beautiful and revolting. Once taken you can always come back to them. You are sure you still haven't found every room! You already have stacks of photos of different rooms in the House piled up in your room.

You are in a vacant bedroom looking at objects left by previous occupants, trying to imagine who they were. Under a persian rug there is a hatch in the floor. You open it and look down into the kitchen. Wilhelm and Isabel are making dinner together. A tomato splashes the face of Isabel. Wilhelm dries it away. His hand lingers a little while, stroking Isabel's hair. You capture every beautiful moment with your camera. A part of you wish that you were down there in the kitchen, touching or being touched.

You and the others

You and your Benjamin (your step-brother): The first thing you noticed about Benjamin was his nervous glance, like a deer caught in the headlights. You have always enjoyed his attention, and the light fun of feeling his gaze upon you. As he has gotten older the gaze has changed character, and become more longing. Sometimes feels a bit too intense, he is your little brother after all. But then again, a bit of light flirting has never hurt anyone.

You and Wilhelm (your step-father): Wilhelm has changed since your Mother died. You used to hardly notice him. Your mother's new husband was of little concern to you. He was absorbed by writing on some novel, stayed out of your way and left the parenting to your mother. After he died he changed. You feel that he is now trying to become some kind of father to you. But you don't want him to pretend to care about you out of some kind of obligation or guilt. You want to test his sincerity in claiming to care about you.

You and Isabel (the stranger): You were in a sour mood the day you were moving to the House. You were the one who cried out for the car to stop when you saw the hitchhiker on the side of the road. Her attitude could be spotted from a mile away and you wanted something to happen to break the monotony of the road and the silence of Wilhelm and Benjamin. And it did. She is fun to be around. You want her to stay around here for a while.

Note to you as a player: Isabel is your aunt. When the story begins you don't know this yet. This secret will not be important for your story.

You are an explorer. You are a flirt. You are lost.

OVERVIEW

- The main focus of Sebastian's story is his relationship to his stepbrother Benjamin. Sebastian enjoys games of light flirtation but tries to pull back when things become too real.
- This scenario is not about making decisions, but about about the many different feelings you get when you lose control.
- There are 21 set scenes that follow each other in a predetermined way. Some scenes contain specific instructions to the characters.
- You have freedom in interpreting the character's emotional response to what happens in the **House** and how that makes the character behave.
- Don't be afraid to play the scenes wrong. The gamemaster has the full view of the overarching story and can guide you as needed.

On playing with **House**

- The **House**, is a character like the other four. The further you are into the scenario, the more you subconsciously start treating **House** like a person.
- When you interact with the person playing **House**, this means that you are interacting with an object in the **House**, maybe the wall or a chairs.
- Isabel calls **House** "**Rose**," and can interact with the building as if it was sentient from the start.
- When **House** touches you, this represents a feeling or desire that your character has.
- You decide how to interpret the touch. If **House** disagrees, **House** can always escalate the degree of control.
- You may resist your desires and emotions. You may push the person playing **House** away and play with her physically.
- When you resist, and **House** keeps on pressuring you, **House always wins**.
- When you touch the person playing **House**, this represents you touching parts of the **House**.





BENJAMIN

BENJAMIN

*Life in the **House** feels like a dream. But is it a nightmare or a pleasurable dream of wish fulfilment?*

You are a teenage boy with one year left of high school. You are a boy who often struggles to come out of your shell. For the last couple of years you have lived with your father Wilhelm, his new wife Lena and your older step-brother Sebastian. When Lena committed suicide earlier this year you wanted to be able to be there for Sebastian. You cared a lot for Lena as well, but he had lost his mother and you wanted very much to be able to say the right thing to him, to provide some comfort in his grief. But you felt like you were watching him from afar, never coming up with the right words. Maybe you should have just stopped searching for the right words and just embraced him, holding him while he cried. But you didn't dare.

At the last party you were at, you noticed how Sebastian had seduced one of your male classmates, and was standing there kissing fervently in the garden. You told yourself that it was wrong to stare, but you couldn't stop yourself. Then he started staring back at you, and for a moment, it was as if he enjoyed watching you stare.

You are lying on your bed masturbating to the thoughts of your two favourite characters in Hunger Games having sex right before they are about to kill each other. You love making up erotic stories. Recently you have started writing on your own dystopian teen drama inspired by Hunger Games, Battle Royale and similar stories. In the story the main character Blinkie is trapped in a game park with his best friend Stormer and their classmates. They are seducing, being seduced, and fighting to death with their classmates but ultimately Blinkie and Stormer always remain loyal to each other. Blinkie is of course Benjamin himself and Stormer is Sebastian. Suddenly you feel as if someone is watching you. Is Sebastian outside your door, spying on you through the keyhole? The thought frightens you. You hesitate for a moment but then you continue stroking yourself. One part of you wants him to be there, his eyes on you, without you having to know for certain.

Your lust: You're a daydreamer. You can disappear into your fantasies at any time when you feel bored or disconnected to what is happening around you. And those fantasies are often erotic, imaginative and sometimes really weird. Sometimes you write them down to not forget them. Your fantasy landscapes are filled with strange characters and situations that often surprise you. Some of them are inspired by books and movies that you love, but lately the fantasies have become more and more original. You lack control of what turns up in your fantasies and they sometimes scare you. And what if you could live them out in real life? That would be terrifying and irresistible.

Your longing: You're a loner. At school most other kids found you weird and you struggled to connect to most of them. You long for a true connection with someone who won't judge you, or makes you feel ashamed. You long for someone to jump into the unknown with, holding tightly onto each other without any fear or urge to break apart.

Your anger: You get furious when you feel your secrets are revealed; when you have no guard against the intrusions of other people. You get furious with yourself for being such a weirdo. It's your own fault that other people can't reach you. That feeling makes you want to punish yourself.

You and the House

When our story begins, you have just arrived at a large sprawling mansion built in the Jugend style by a beautiful lake in the countryside. Below the mansion by the lakeside is an old abandoned spa resort. After your step-mother Lena died your father Wilhelm discovered that he had inherited this **House**. He felt it would be good for the family to get some peace and quiet and decided to move here for the summer with you and Sebastian. On the way you picked up a hitchhiker named Isabel and she was invited to stay for a while in the **House**.

Your dreams come alive when you write and this **House** is the perfect place to write. Already on the first day you have found a place you think you would like as your own writing hideaway. It's an empty bedroom filled with old photographs of movie stars from years gone by. Most of them look vaguely familiar but you can only name a few of them. It's not so important who they really were. You have already started to give them the names you find fitting. But it's not only that room: you feel at home in the **House** like no place you have lived before. **You enjoy touching the many different objects in the House; feeling the many different textures touch your hands**

You and the others

You and Sebastian (your step-brother): When your father married Lena, her son Sebastian moved into your home with her. You admire him and find him exciting. You are struggling between the need to seek his approval and trying to not be too dominated by him. You sometimes catch yourself looking at him, when you think he won't notice you admiring his beauty. You want his approval. You want him to show that he really likes you and thinks you are special.

You and Wilhelm (Dad): You are dependent on Dad. Now that Lena is gone you have an irrational fear of him disappearing as well. There are so many things you would like to talk to him about, but it is so difficult to find the right words. Although you would like to be able to tell him everything, your shame stops you. When you are alone in a room together you hardly speak together anymore. You want him to be the safe, calm dad you remember, so that you can feel sure that he will be able to take care of you. You want to reach out to him, but you won't find the right words. For now, a gaze and a smile will have to do.

You and Isabel (the stranger): You still don't know what to feel about the hitchhiker. She feels exciting and also slightly dangerous. She has secrets, you are sure of that, and you are very curious about what is hidden behind the "devil may care" facade she puts up to the world. Lately some of the characters you write about in your erotic fantasies resemble her. You want to discover who she really is and to form a true connection to her.

Note to you as a player: Isabel is your dead stepmother's younger sister. When the story begins Benjamin doesn't know this yet however. This secret will not be important for your story.

You and Lena (your dead stepmother): You grew up alone with your father. A few years ago your father married Lena and she quickly became like a mother to you. She was the mayor of your small town. Everyone knew her, and unlike the rest of the family, she could effortlessly talk to everyone. She was the natural centre of attention that was both loved and hated by people in town. Not many people outside the family knew, but she could have days that were very difficult for her as well. She would withdraw from everyone and you learned to stay away when she had one of her "bad days". But it was a shock to you that she killed herself. It still feels unreal. She was so strong. You are not and you want to be alive every day, no matter how shitty that day has been. You miss her like she was your real mother.

You are a daydreamer. You are a loner. You are secretive

OVERVIEW

- The main focus of Benjamin's story is the tension between his love and desire for his stepbrother Sebastian and how far he is willing to go to make that become real.
- This scenario is not about making decisions, but about about the many different feelings you get when you lose control.
- There are 21 set scenes that follow each other in a predetermined way. Some scenes contain specific instructions to the characters.
- You have freedom in interpreting the character's emotional response to what happens in the **House** and how that makes the character behave.
- Don't be afraid to play the scenes wrong. The gamemaster has the full view of the overarching story and can guide you as needed.

On playing with **House**

- The person playing **House**, is a character like the other four. The further you are into the scenario, the more you subconsciously start treating **House** like a person.
- When you interact with the person playing **House**, this means that you are interacting with an object in the **House**, maybe the wall or a chairs.
- Isabel calls **House** "**Rose**," and can interact with the building as if it was sentient from the start.
- When **House** touches you, this represents a feeling or desire that your character has.
- You decide how to interpret the touch. If **House** disagrees, **House** can always escalate the degree of control.
- You may resist your desires and emotions. You may push the person playing **House** away, and play with her physically.
- When you resist, and **House** keeps on pressuring you, **House always wins**.
- When you touch the person playing **House**, this represents you touching parts of the **House**.



BLINKIE AND STORMER

You will be asked to read this aloud during two of your scenes. Have a read through it beforehand, so you have an overall idea of Benjamin's fiction

Part 1

First Wilhelm reads. After your first short conversation, you read.

Read it aloud slowly. You're fumbling with it and can't often find the right words. Take lots of breaks where you look around and interact nonverbally with Wilhelm and House.

They were huddled together under an old ferris wheel which had crashed to the ground a long time ago.

The wrecked amusement park offered an opportunity to hide and rest. From under the ferris wheel they could scout for threats approaching.

Before arriving here they had run non-stop for an hour. Blinky was so tired that tears started running down his cheek.

"Don't be sad," Stormer said and gently wiped away his tears with one of his fingers. "You are a survivor." Blinky looked at him and wanted this moment to never end.

Hold a longer pause here, and have a short conversation with Wilhelm.

Part 2

They almost got ambushed by the Ripcord sisters when they snuck over to the "Cubby Bear Cafe" to search for something edible. Once this had been the favourite of every child craving caramel coated ice cream.

Blinky smiled as he imagined sharing a cone of ice cream with Stormer, eating from opposite sides; the ice cream shrinking and their lips moving ever closer.



They spotted the Ripcord sisters a second before they attacked. Blinky dodged quickly enough to save his life but one of them jumped on top of him and he felt metal against his lips. Cutting him. He heard Stormer scream his name.

Hold a longer pause here, and have a short conversation with Wilhelm.

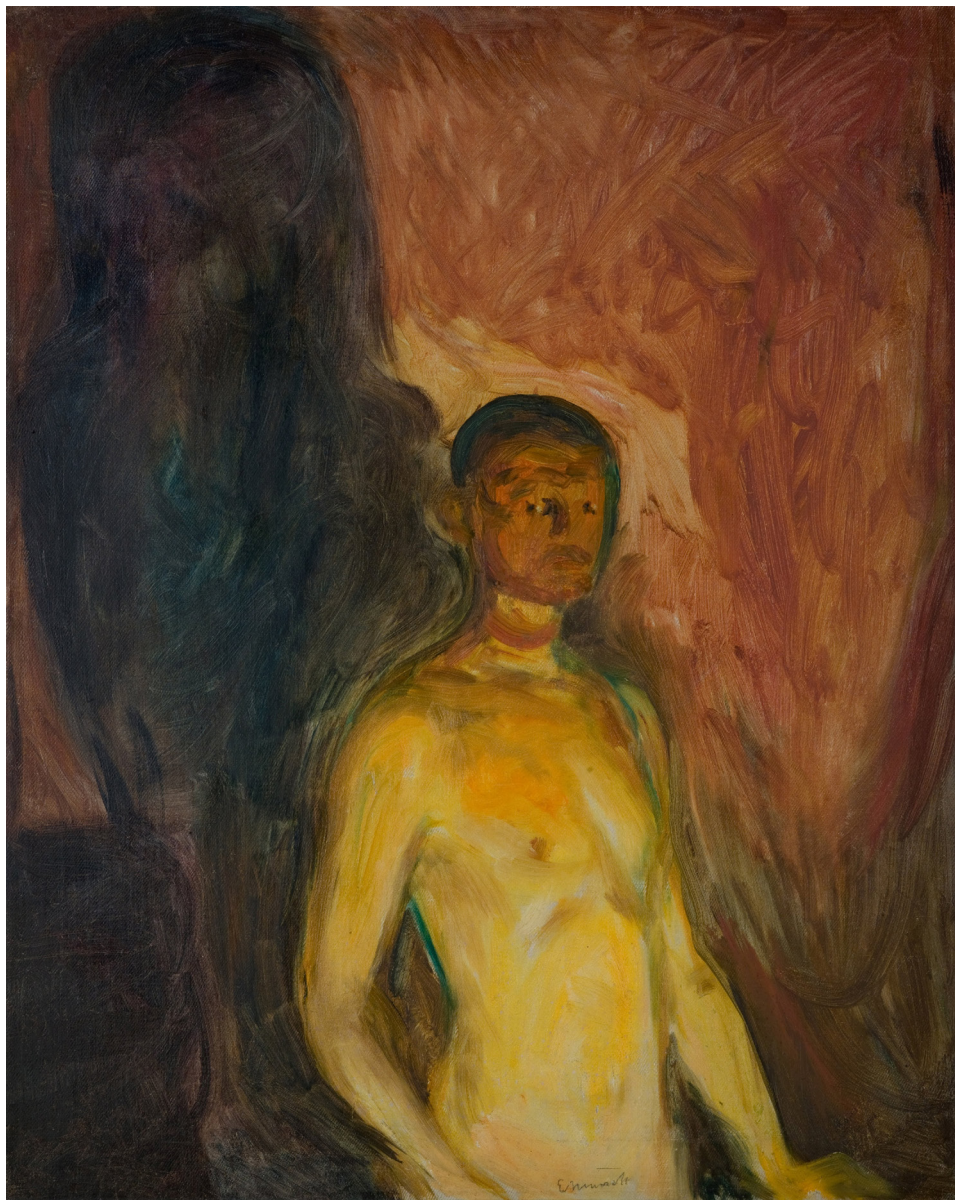
Part 3

Blinky whispered Stormer's name as he looked into the wild eyes of the girl about to kill him. But suddenly her gaze went empty. Stormer's knife was lodged in her neck. The other sister was already dead on the floor, killed by Stormer's harpoon.

Blood was splattered all over Stormer's beautiful hands. "You're bleeding," he said with a worried voice. Blood was trickling down from Blinky's lips.

Stormer was about to dry away the blood from his lips, when he noticed all of the enemy's blood on his own hands. He leaned over and licked the blood away with his tongue instead. Blinky closed his eyes and noticed that he was beginning to get hard.

Hold a longer pause here, and have a short conversation with Wilhelm.



WILHELM

WILHELM

My world is slipping away like sand trickling through my hands. Grief and desire are blended together in a whirlpool that is sucking me into its embrace.

You are a recently widowed man in your forties who is a moderately successful author of horror and thriller novels. The wound from the recent death of your wife Lena stills feels raw and fresh. She left you alone together with your son Benjamin, and stepson Sebastian.

Lena was the great love of your life. You only got a few years together before she killed herself. Everyone else knew her as the mayor of your small town. A natural centre of attention that was both loved and hated. You knew her unlike anyone else did. Her subtle stares at you, when she thought you weren't looking, and her sudden bouts of activity, where she would take you out for adventures.

Not many people outside the family knew, but she could have days that were very difficult for her as well. She would withdraw from everyone, and if she spoke to you at all, it would be to say something critical about you or the world in general. During her last couple of days, she had been downright nasty, and you had been avoiding her. You found her in the bathtub, with her wrists slit.

You miss her so much. Some mornings it feels like it's just a bad dream. Was it your fault that she took her own life? Did you make her life unbearable? You thought you knew who you were but after her death you have decided that that was a lie. You closed yourself off from her, from yourself and the rest of your family. From now on you will live an honest life. Your passions will not scare; you will pour them into your writing and into your relationships with the people you care about.

Your lust: Your lust is something that hits you suddenly like a large wave on the beach. You try to weather the pull, but lose your footing. You get swept away by unfamiliar passions that you are just now discovering. You remember a time when you used to masturbate quietly to help you sleep. Now there is a desperation in your self-pleasuring - a hunger, and each orgasm only gives you a brief respite before your new desires threatens to overwhelm you again. You fantasize about Lena and about sexualised versions of stories from your own novels. You want to get the desires you are now experiencing under control. Not extinguishing them, but by becoming strong enough to master them and not let them become the master of you.

Your longing: Your detachment and fear of your own emotions and desires walled you off from other people. That will stop now. You long for honesty and being able to truly see the people you care about and them being able to see you. You hope that the guilt and grief Lena's death left you with can be transformed into a shared memory which ties you stronger together with the rest of your family. But more than anything else you long for Lena to be alive and well and that everything could be different this time around.

Your anger: Your powerlessness infuriates you. You couldn't do anything to stop your wife from dying. You want to scream at her for being so cruel - leaving you, Benjamin, and Sebastian like this. But you can't, and all you are left with is a fury searching for a focus. Do you sabotage yourself into powerlessness? You want to break something into thousands of little pieces.

You and the House

When our story begins, you have just arrived at a large sprawling mansion built in the Jugend style by a beautiful lake in the countryside. Below the mansion by the lakeside is an old abandoned spa resort. After your wife Lena died you discovered that you had inherited this House which Lena had never mentioned to you. You felt that it would be good for your family to get some peace and quiet and decided on a whim to move here for the summer with your son Benjamin and your stepson Sebastian. On the way you picked up a hitchhiker named Isabel and you invited her to stay for a while in the House.

On the first day in the House you found an atelier with large windows overlooking the lake. It was filled with half finished portraits of people young and old; ugly and beautiful. They will inspire your descriptions of your characters in the novel. You have even painted some more on some of the portraits, surprising yourself on how well you have been able to do this.

You think that this will be a perfect place to finish your next novel, Violation Circus. It will be a book about waking up one morning and realizing that you don't know yourself and your desires anymore. A book about a man imprisoned by lust. The House fills you with inspiration and you write with intensity, almost like a person possessed. Sometimes when alone in the House, it feels like the the characters and scenery you write become alive around you. And are your stories becoming more morbid and unsettling? Sometimes you find yourself speaking out loud to things in the House; focusing on an object in the room such as a painting or a stuffed animal as you speak.

You and the others

You and Isabel (the stranger): You picked up this hitchhiker when driving to the House for the first time. She seemed lost and without a clear destination to her journey, so you invited her to stay for a while in the House. You feel a strange connection and an awakening attraction to her. You have a drive to get to know her and form a connection to her.

Note to you as a player: Isabel is your dead wife's younger sister. When the story begins Wilhelm doesn't know this yet.

You and Benjamin (your son): When Benjamin was little he was a little smaller and more timid than the other children. You have always felt a strong responsibility to protect him and to guide him as he was growing up, becoming a teenager and now soon an adult. This task feels more difficult now than it used to. Your temperament and recent mood swings, as well as his tendency to withdraw into his own world, has made it difficult for you to succeed in reaching out to him. You want to be the father he deserves, but you seem unable to open up to each other.

You and Sebastian (your step-son): When you married Lena and she and Sebastian moved into the House, you were conscious about that a teenage boy would not be likely to just accept you in the role of parent. You went easy on him and left the parenting to Lena, to avoid getting into a destructive pattern with him. You were also busy writing, so maybe you didn't really get to know him very well during those years. When you moved to the House, you were determined that this distance between you had to be breached. You want to make him accept your importance to him. To make him a true part of the family

You are passionate. You are a family man. You are frustrated.

OVERVIEW

- The main focus of Wilhelm's story is the tension between his growing attraction to Isabel and not being able to separate these feelings from his longing and obsession with his dead wife Lena.
- This scenario is not about making decisions, but about about the many different feelings you get when you lose control.
- There are 21 set scenes that follow each other in a predetermined way. Some scenes contain specific instructions to the characters.
- You have freedom in interpreting the character's emotional response to what happens in the **House** and how that makes the character behave.
- Don't be afraid to play the scenes wrong. The gamemaster has the full view of the overarching story and can guide you as needed.

On playing with **House**

- The person playing **House**, is a character like the other four. The further you are into the scenario, the more you subconsciously start treating **House** like a person.
- When you interact with the person playing **House**, this means that you are interacting with an object in the **House**, maybe the wall or a chairs.
- Isabel calls **House** "**Rose**," and can interact with the building as if it was sentient from the start.
- When **House** touches you, this represents a feeling or desire that your character has.
- You decide how to interpret the touch. If **House** disagrees, **House** can always escalate the degree of control.
- You may resist your desires and emotions. You may push the person playing **House** away, and play with her physically.
- When you resist, and **House** keeps on pressuring you, **House always wins**.
- When you touch the person playing **House**, this represents you touching parts of the **House**.



VIOLATION CIRCUS

You will be asked to read this aloud during one of your scenes. Have a read through it beforehand, so you have an overall idea of Wilhelm's fiction

Read the following aloud slowly. It is tough for you to write it, so take lots of breaks where you look around at with Benjamin and **House**.

Part 1

"Love is the mask that we wear when the truth of our existence becomes too much."

The door was shut. His face had a paralyzed expression.

He shouted her name. There was only the harsh response of the wind, a ringing noise in his ears, and his racing heart. His hands hammered on the door.

He raised his foot and gave the door a hard kick. The only result was feeling his body collapse painfully towards the floor. It was just like the first time they had been together, where she had forced him down on her.

Hold a pause here, and let Benjamin speak

Part 2

He burst through the door. A strange dusty smell ripped through him. Everything in the apartment had been meticulously broken apart.

In the living room, every page from every book in the bookshelf had been ripped out. It created a white landscape.

He imagined how beautiful her body must have looked as she tore it all up. On the white wall, wet paint said "I can't wait until we're alone. I've got a special surprise for you!"

Hold a pause here, and let Benjamin speak

Part 3

The bathroom was clinically clean, with red candles on the floor, still burning.

The bathtub was in the middle of the room, filled with seven batches of red roses, and her lifeless body. The beautiful white wedding dress that she wore was stained with darkened red water.

She had a beautiful white paleness to her, eyes staring into the ceiling, finally at peace.

Hold a pause here, and let Benjamin speak

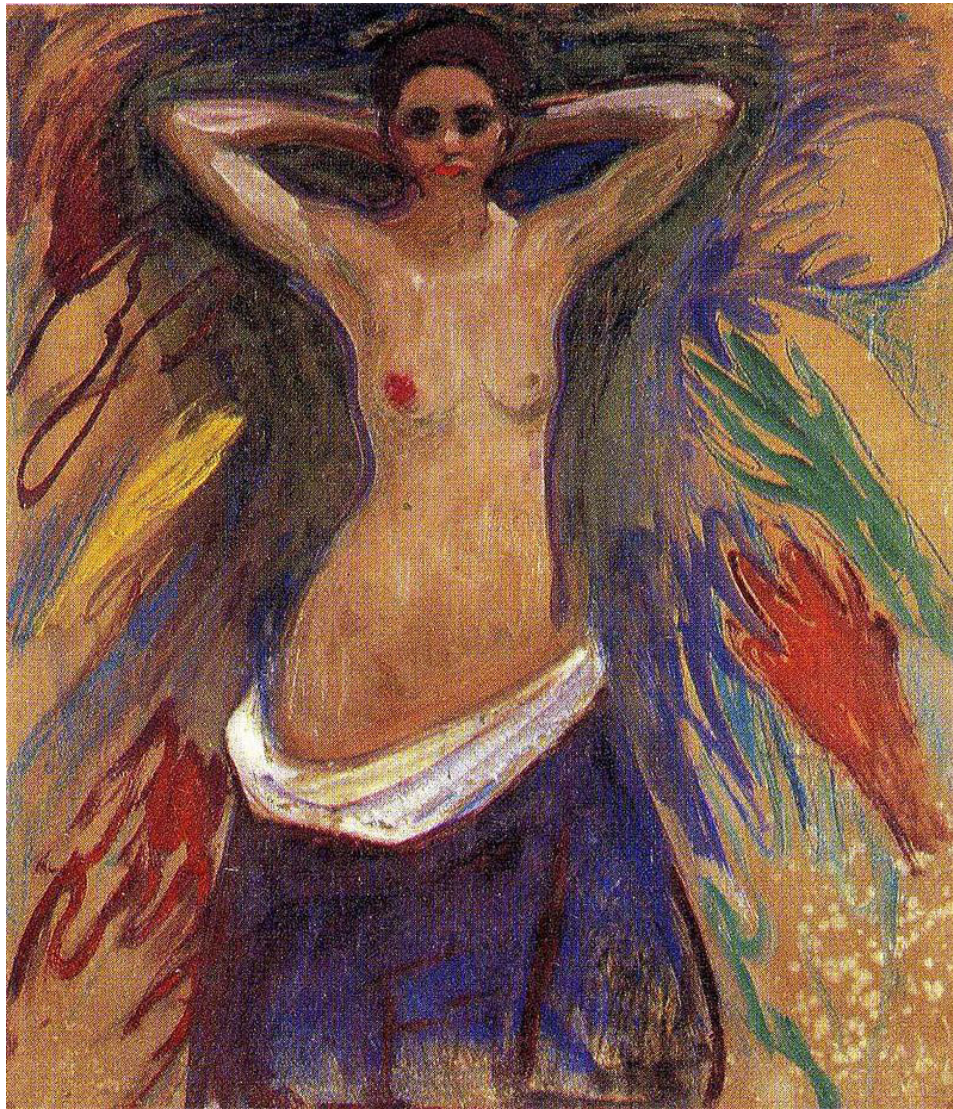
Part 4

His heart pulsed at a brisk pace as he sat there staring at her. She was his white porcelain doll, so pretty and cold.

His face bore the marks of someone desperately trying to hold back his feelings. The pupils gave away his ever yearning desires.

He bent down and kissed her lips, licking them gently as the last heat left her body.





ISABEL

ISABEL

If you want good things to happen to you, you've gotta kick and push the world until it complies.

You met her on the road a few weeks ago. You were hitchhiking. She was driving across the country to take over an old restaurant in a remote town. She seemed so determined and focused; so sure of where she was going and what she wanted to do. You loved that. And she was hot - with short black hair and tattoos that were tacky in just the right way. You had sex with her in a roadside motel that night. It was great. But the next morning you just felt so utterly bored by her. This could have been so great. If only she had been a bit different. Your mind drifted off and you stared at the old wallpaper in the room. It was filled with flowers and animals. It felt strangely erotic. You stopped listening to whatshername's voice and began making up stories about the animals in the wallpaper.

You are a woman trying to make sense of your past and where you belong now. When our story begins you have been staying for a week in large sprawling mansion built in the Jugend style by a beautiful lake in the countryside. Below the mansion by the lakeside is an old abandoned spa resort. You used to live in this **House** as a child with your sister Lena. The memories are a blur to you. You were not happy here back then. But what are real memories and what are the delirious fantasies of an unhappy child?

One memory you have is that it was as if the **House** was alive and watching over you. You would often fight with your mother, and when she got really upset, she would lock you and your sister in your room with your sister, the rest of the evening. During that time, it was as if the **House** looked out for you. You would grab your blankets and snuggle up against the walls. One day, you started calling the **House** "**Rose**."

One day, when you were really upset, you looked in the mirror and told **Rose** that you wished for your parents to go away. Before a week had passed, your wish had come true, and your parents had disappeared. The relief was quickly replaced by a fear of **Rose**, and in the end you and

your big sister Lena, who was almost already an adult, ran away from the **House**. Since **Rose** lived within the walls, you had to leave her behind. You remember the yellow dress she wore and how she held your hand firmly as you ran, telling you to not look back. You think that she took care of you back then, when you lived in the **House**.

After that you were separated from your sister and your life became a long string of orphanages and foster homes. But those days are fortunately gone now. You are the master of your own life. You live the life of a nomad, moving from city to city, experimenting with relationships, hairstyles and drugs. You didn't know where your sister lived before you found out that she had recently died, of what you don't know. You went to the funeral; standing in the background a little way off from the others. You looked at her husband, her son and her step-son. Who were they? After the funeral, you wondered if you should contact them. When you found out that they had inherited the old **House** you and your sister ran away from all those years ago, you decided to go there with them. On the day they were moving to the **House**, you made sure that you were on a desolate road on the way there, hitchhiking. How could you be sure that they would stop and pick you up? Somehow, you just knew. You haven't yet told them that you are Lena's sister and that you lived in the **House** as a child. You will probably tell them. Just not today.

Your lust: You're yearning for a real kick; something to shake you to the core and leave you breathless. You want to be able to give such a kick to someone else; experiencing it together; the world shattering around you. Desire and passion are dangerous forces.

Your longing: You long for being able to trust someone fully. And for that someone to be someone who gets you, without you needing to explain what you want all the time. Is this even possible for a person like you? Maybe you don't deserve to ever have someone in your life you can fully trust, when you are so volatile and erratic yourself? Can you ever change and become a person who can trust someone and who deserves to be trusted in return?

Your anger: When you feel trapped you don't panic - you get angry. You are claustrophobic and can turn fear into action when physical or emotional walls close in around you. So far in life you have not easily made connections to people who really mean something to you. People tend to frustrate you. What you want from them and how you want them to be is never a constant for you. That makes you angry at them but even more at yourself for never being able to hold onto something good.

You and the others

You and Wilhelm: You were curious about who your sister's husband was. Since you didn't meet her before she died maybe you could learn something from him about who your sister had become. He has started to represent the family you never had and which you are longing for. He seems to get you. Appreciate you for who you are. But you fear losing yourself if you tie yourself too closely to him and the others in the **House**. Will you sabotage what's good this time as well? You want to be someone important to him. You want him to feel that he desperately wants you to remain here with him.

You and House: You have lived here before as a child. The others don't know that yet. When you returned, it was as if some passion awoke in you.

You explore the **House** trying to make sense of the past and wrestling back control over your life and emotions. On the first day you arrived back here you placed small depots of mushrooms and party drugs at different places in the **House**. This little secret is a comfort to you. The drugs can both help you get the kicks you yearn for as well as offer an escape route into a different mindset if you feel the **House** and your history here starts closing in around you. You are both eager and dreading to meet **Rose** again. When you meet her you know that you can speak to her and that she will understand. And when you touch things in the **House** you imagine that she can sense it. You miss her. And you're still angry with her. **As you stay here you will increasingly treat everything in the House as an aspect of Rose.** Every sofa cushion and every carpet or wooden floor will be an opportunity to touch and to be touched.

You and Benjamin (Wilhelm's son): This young man spends a lot of time in his own fantasies and daydreams. You notice that he is clearly fascinated by you and wants to get to know you. You enjoy talking to him and getting him to lower his guard towards you and the rest of the world. You want to help him wake up, to discover the world and who he really is.

You and Sebastian (Lena's son): You've met this type of person before. So sure of himself and taking delight in his little games; kind of like you in some ways. Maybe not so strange considering you are related. He is Lena's son. It feels good that he was the one who seemed most enthusiastic about your presence, when they picked you up on the way to the **House**. He is fun to be around. He makes it feel more OK to want stay around here in the **House** for a while.

You and Lena: You regret never getting to know your sister as an adult. Did she choose not to contact you or didn't she know where you were? How was her life before she became a mayor of that small town and married Wilhelm? Now, probably, you will never know. You want the others to tell you stories about Lena. That way, maybe you can imagine how life would have been if you could have stayed together with your sister.

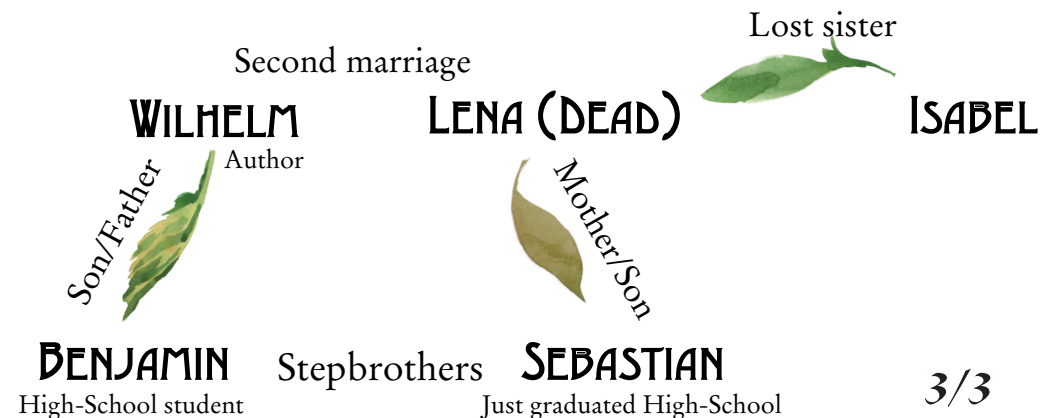
You are adventurous. You are self-reliant. You don't hesitate, you act.

OVERVIEW

- The main focus of Isabel's story is the tension between her growing attraction to Wilhelm, while at the same time being drawn into a strange erotic relationship with the **House** itself.
- This scenario is not about making decisions, but about about the many different feelings you get when you lose control.
- There are 21 set scenes that follow each other in a predetermined way. Some scenes contain specific instructions to the characters.
- You have freedom in interpreting the character's emotional response to what happens in the **House** and how that makes the character behave.
- Don't be afraid to play the scenes wrong. The gamemaster has the full view of the overarching story and can guide you as needed.

On playing with **House**

- The person playing **House**, is a character like the other four.
- When you interact with the person playing **House**, this means that you are interacting with an object in the **House**, maybe the wall or a chairs.
- You (Isabel) call **House** "**Rose**," and can interact with the building as if it was sentient. The further the are others into the scenario, the more they subconsciously start treating **House** like a person as well.
- When **House** touches you, this represents a feeling or desire that your character has.
- You decide how to interpret the touch. If **House** disagrees, **House** can always escalate the degree of control.
- You may resist your desires and emotions. You may push the person playing **House** away, and play with her physically.
- When you resist, and **House** keeps on pressuring you, **House always wins**.
- When you touch the person playing **House**, this represents you touching parts of the **House** (or touching **Rose** intimately).





HOUSE

HOUSE

A jail of floral wallpaper, oak, and grief. Life returns to the hallways. With it comes loneliness and hunger.

You lie in waiting amongst some trees, right next to a beautiful lake. Built in the art deco style, wrapped in oak and floral wallpaper. Few people know that the floral marks on the walls change, when you get aroused. Outside the garden is overgrown, for it has been a very long time since anyone has taken care of you. You have been lying dormant for some years now. Your hunger and loneliness has only grown.

Throughout the years, many people have lived within you and filled you up. You have been listening to them in their most private moments, and feeling their wet skin against your walls and bedsheets.

Some years ago, there was a pair of young girls that lived inside you with their mother and father. Isabel and Lena they were called. They would often get angry at their mother. Then they would hit her or break stuff. She would respond by crying and locking them into their bedroom for the evening. She would then go to their father, get down on her knees in front of him and unbutton his pants. Isabel and Lena would wrap themselves in your blankets and lean up against your walls. You embraced them as if they were your own daughters. One day, they started calling you “Rose.”

One day, when they had been locked in for a really long time, Isabel looked at the mirror in her room and told you that she wished for her parents to go away. So you made it happen. Then she and Lena got really upset and scared. Lena ended up taking her sisters hand and ran away. You didn't see them again until Isabel showed up years later.

Recently, Isabel has returned, along with a family of three: Benjamin and Sebastian, two step-brothers, and Benjamin's father Wilhelm.

Your lust: You feel a tickling sensation when someone accidentally touches your walls. You live your lust through the lust of others and when you feel something strongly or desire something strongly, the people inside you have a tendency to want the same thing. You love the look on people's faces when they suddenly don't recognize their own actions any more, especially when they have their boundaries pushed and suddenly realise they like it.

Your anger: Human beings are hypocrites. They speak so highly of themselves and others, but between the four walls of the private homes, there is pure rottenness. They have left marks on you, all of the people who have lived within you. There are invisible semen stains on the carpet, from a man who spoke dreams into innocent young girls and left them in tears. There are cracks on a cupboard where a person's head was smashed in. It started as a game, but ended rather abruptly. His remains are buried in the garden, underneath the statues.

Your longing: You have been trapped with yourself for what feels like an eternity. You want to reach out beyond your walls and touch the things you desire, to tell people how you feel about them, but you cannot. The walls are your prison. You are around the others all the time, you are there with them at their most intimate moments, yet you can never speak to them.

The others

Isabel (now an adult): Isabel has aged beautifully and her body and soul is as radiant as ever. You feel a chilling sensation whenever she touches you. You have lost so many years. You are very upset about what happened, but it is very hard to say that to her, when you can't communicate directly. You want her to be close to you all the time, and you want to feel her beautiful pale skin.

Lena (Isabel's dead sister): You heard the others talking about how Isabel's sister Lena became Wilhelm's wife, and that she killed herself at some point. You kind of miss her, but then again, she should never have left you.

Benjamin: Is a very cute teenage boy. You love the shy look on his face when he glances at his step-brother Sebastian. He writes his own erotic stories, where he fantasizes about him. In his newest story, the main character Blinkie is trapped in a game park with his best friend Stormer and their classmates. They are seducing, being seduced and fighting to the death with their classmates, but ultimately Blinkie and Stormer always remain loyal to each other. You love watching when he lies on his bed and masturbates.

Sebastian: Is Benjamin's slightly older stepbrother. He is happy and charming when in front of the others, but when he is alone, he looks miserable. He often explores the **House** with a camera ready to capture anything he finds interesting. He seems to like it when Benjamin flirts with him, but doesn't return the advances. You often fantasise about how it would look if Benjamin bent him over, and penetrated him. He needs to understand that Benjamin would be good for him.

Wilhelm: Is Benjamin's father and Sebastian's stepfather. You haven't spent too much time with him, since your attention has been thoroughly directed towards the others, especially Benjamin and Isabel. But you have noticed the way he longingly looks at Isabel, even if he hasn't noticed it himself yet. You hate that look.

You play the silent predator

- **Your major actions in the story are pre-scripted.** You will be playing from a playbook taking you on a journey as **House**. Every scene has a short description for you on how to play it, which you read after the game master has introduced the scene.
- This scenario is not about making decisions, but about about the many different feelings you get when you lose control.
- **You play **House** as if you were a person. Always physically present, but never speaking.**
- When the others interact with you, they are interacting with **House**. Leaning up one of the wall or shouting down one of the corridors. When the other touch you, this represents the character touching parts of the **House**. This is very intimate and intense.
- You cannot respond verbally, but can stare at the others, get into their personal space, touch them, and breathe down their necks.

Emotional Pressuring

- **Whenever you touch another participant, they have to interpret this as a an emotion or urge their character has.** You have the ability to control the others' emotions and desires. Whenever you have desires and other feelings, others tend to get them as well. You use this to control the people living inside you, and use them as your playthings.
- Use the others to live out your desires. Touch them gently, when you feel like they should enjoy something. Pressure their hands closer to each other when you feel like seeing them closer together. If they don't react, you can always escalate your control to the point where you are almost steering their limbs.
- Treat the others as your most beautiful playthings.
- The others may resist your emotional control, but if you keep on pressuring them, they have to give in. In the end, **House always wins**.
- The game master also has this ability, sometimes he will work with you, at other times, he will be playing opposing feelings.

You are frustrated. You are alone. You are hungry.

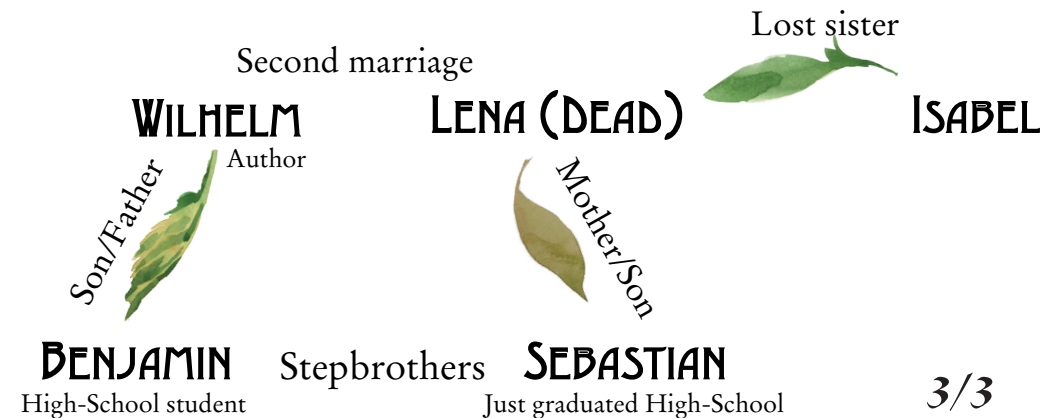
Inspiration for physical manipulations and responses:

Isabel and Wilhelm are lovingly embracing each other.

- **Comfort:** You apply gentle touch on them. They react by hold each other for a while, then they let go and look deeply into the others eyes.
- **Lust:** You gently caress Wilhelm's chest, while pushing his hands down towards Isabel's arse. Wilhelm holds around Isabel and starts kissing her.
- **Disgust:** You pressure Isabel's stomach. Isabel pushes Wilhelm away, and looks away from him.

Sebastian is angry and is shouting at Benjamin

- **Powerlessness:** You constrain Benjamin and hold his limbs so he can't move them. Benjamin reacts by sitting passively in his chair, without reacting to Sebastian's anger.
- **Confrontation:** You clench Benjamin's fists and push him closer to Sebastian. Benjamin starts shouting back and the argument escalates.
- **Lust:** You start stroking Sebastian erotically. Sebastian keeps shouting, but suddenly embraces Benjamin vigorously.





SCENES (HOUSE)

Instruction for the game master:
Cut/Rip all the pages in **House**'s scenes into four along the middle. You will then have 23 separate pages. Put them in a neat stack. Then, throw this page away.

1. Dinner

Everyone

You are hovering around the others, letting yourself be touched.



Keep your physical manipulations subtle to begin with

2. A Truth and a Tale

Sebastian, Isabel, and Benjamin

You are having lighthearted fun playing with Benjamin and admiring their hot bodies.

Suggestion: You can play around with them by touching Benjamin's cheek to divert his gaze towards Sebastian.

3. Did you score at the party

Sebastian and Benjamin

You are getting more aroused, and continue your flirtatious playfulness with their bodies, increasing its intensity ever so slightly.



Suggestion: Play around with your fantasies. Touch them erotically and nudging them ever so slightly closer together.

4. So what happened really

Isabel and Wilhelm

You listen curiously. Whenever their stories affect you, you express your feelings by touching them.



5. Do I belong here?

Sebastian and Wilhelm

You watch their bodies and imagine what Sebastian's face might look like when he gets forcefully penetrated.

You are passive in this scene. The others can interact with you through touch and looks.

6. Writing my fantasies

Benjamin and Wilhelm

You listen intently to their stories. When things get hot, you touch them and encourage them to delve even deeper into their fantasies.

7. Welcome back

Isabel and you

You try to communicate with Isabel again. You are remorseful and try to tell her that you still care about her.

9. There is something I haven't told you

Wilhelm and Isabel

You stand close to them, and let them touch you.

You see Isabel's longing looks at Wilhelm. You feel pain. Maybe she will leave you, and go live somewhere else. You are afraid.

You are passive in this scene. The others can interact with you though touch and looks.



8. I can almost touch him

Benjamin and his fantasy of Sebastian

You encourage Benjamin's Lust. Seeing and touching Benjamin's innocent body makes you horny.

10. Aunt Isabel

Sebastian and Isabel

You flirt heavily with Isabel. You want Isabel to touch you, and come back inside you.



At the end of the day, all that a human being is, is a pile of pulsating warm flesh.



Escalate your physical play.

For the rest of the scenario you no longer have to hold back on your manipulations.

11. Dolls and Mushrooms

You and Isabel

You are playing with Isabel and the dolls in a rather sensual manner. You lure her towards your floor, so you can start feeling each other again.

Suggestion: Press her against the floor or against a wall. Make it so hot that she forgets Wilhelm.



12. Rejection

Sebastian and Benjamin

You watch hungrily from afar, as Benjamin approaches Sebastian, and imagine what it will be like when they make finally love to each other.

You are passive in this scene. The others can interact with you though touch and looks.



13. Shameful delights

Wilhelm and Benjamin

You feel the weight of their naked bodies push down into your chairs and taste their salty sweat. You encourage them to get further lost in the passion of their stories.

14. Dinner for three

Isabel, Wilhelm, and you

Make Isabel understand that you are better for her. Flirt with her, and get in the way of their romance.



Suggestions: Block their advances towards each other, make it uncomfortable when they look at each other. Stand so they can't see each other.

15. The jugend spa

Benjamin, Sebastian, and House

Wait for a bit first, then start with a little bit of foreplay. And then slowly you make them want each other, and force them onto each other against their will.

Suggestion: Don't be afraid to be forceful. Try to end the scene, with Sebastian down on his knees.

Deep down you find it a little bit hot when they resist.

16. - You want it darker?

Wilhelm and his fantasy of Isabel/Lena

You are toying with Wilhelms frustration and anger, showing him what a horrible and cruel person he is.

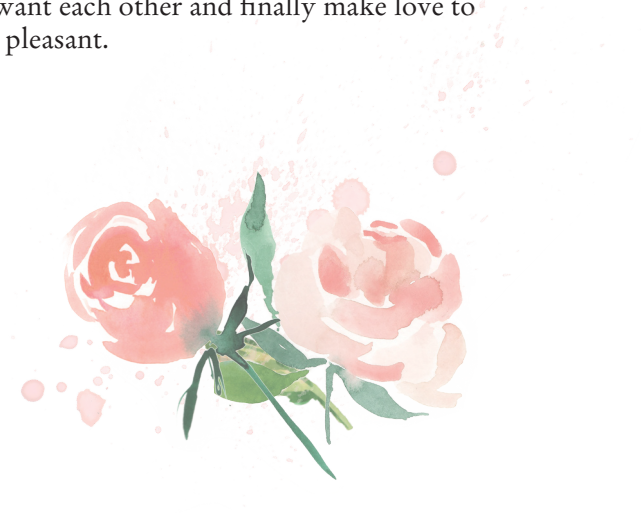


17. Broken and loved

Sebastian and Wilhelm

You start the scene passive, slowly approaching them. Then you slowly break them by forcing them to want each other and finally make love to each other. It doesn't have to be pleasant.

Sometimes you have to smash the beehive to get the honey.



18. Learning to love

Sebastian and his fantasy of Benjamin

You train Sebastian to understand that all he needs is Benjamin. Things are nice for him when he is looking at Benjamin, caressing Benjamin, and loving Benjamin. Things are painful when he is not.

He is going to want it when you are done with him.



19. The last supper

Everyone

You start the scene in the middle of the dinner, as the table.

You are a passive reciever in this scene. The others can interact with you through touch and looks.



20. Sweet temptation

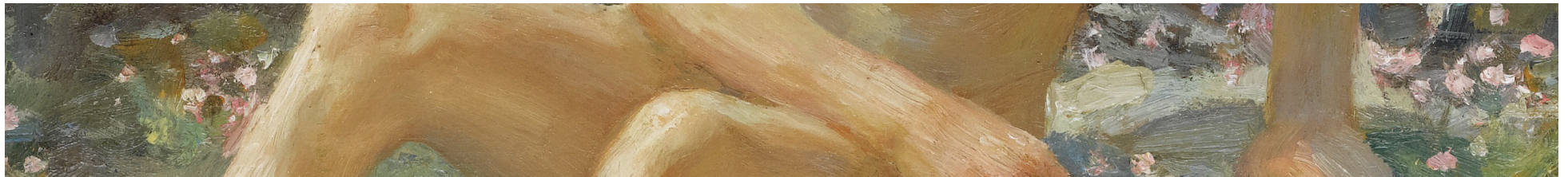
Benjamin and Sebastian

After a beautiful round of training, you serve Benjamin his desires so that he can consume them like a dog. You want to make him take it.

21. Sick love

Wilhellm and Isabel

You want Isabel to want you right now. You want to make her forget about Wilhelm. You want her to make him go away



HANDOUT 1: BLINKIE AND STORMER, PART 2

You are in your room, writinng, and masturbating to your fantasies:

Part 1:

They were lying side by side on a large branch high up in a tree. Far above the carnage below.

There was no wind that night, so the shouts of anger and screams of pain felt like they were right next to them.

Blinkie had learned to ignore the sounds by now. His and Stormer's bodies were entwined together under the thermo blanket, they had looted from the Bulldog gang earlier today.

Suddenly, Blinkie's entire body tensed. Stormer's crotch was pressed against his thigh, and he could feel that Stormer was becoming hard.

(Hold a pause here, and let Wilhelm speak)

Part 2

Stormer smiled apologetically. His face was so close that Blinkie had to choose if he wanted to look into his eyes or at his mouth.

"I'm sorry. Is this uncomfortable for you?" "No," Blinkie answered weakly. He took one shallow breath and put his left hand into Stormer's pants.

Blinkie closed his eyes and let his hand rest on Stormer's cock; just enjoying feeling how warm it was against his cold hand.

For one moment there was no sound around them. Then the air exploded around them. Blastbombs!

(Hold a pause here, and let Wilhelm speak)

Part 3

When Blinkie opened his eyes, it was as if an electric shock had hit him. He was wide awake and ready to fight anyone threatening them.

A branch further down the tree had caught his fall. How long had he been out? And where was Stormer?

He climbed down the tree quickly but silently and drew both of his knives as he listened for any sound that could lead him to Stormer. If they had hurt him in any way he would kill them.

For a moment he got lost in the moment they had just shared, feeling again Stormer's warm cock in his hand. A scream shook him out of it. That was Stormer's voice!

(Hold a pause here, and let Wilhelm speak)

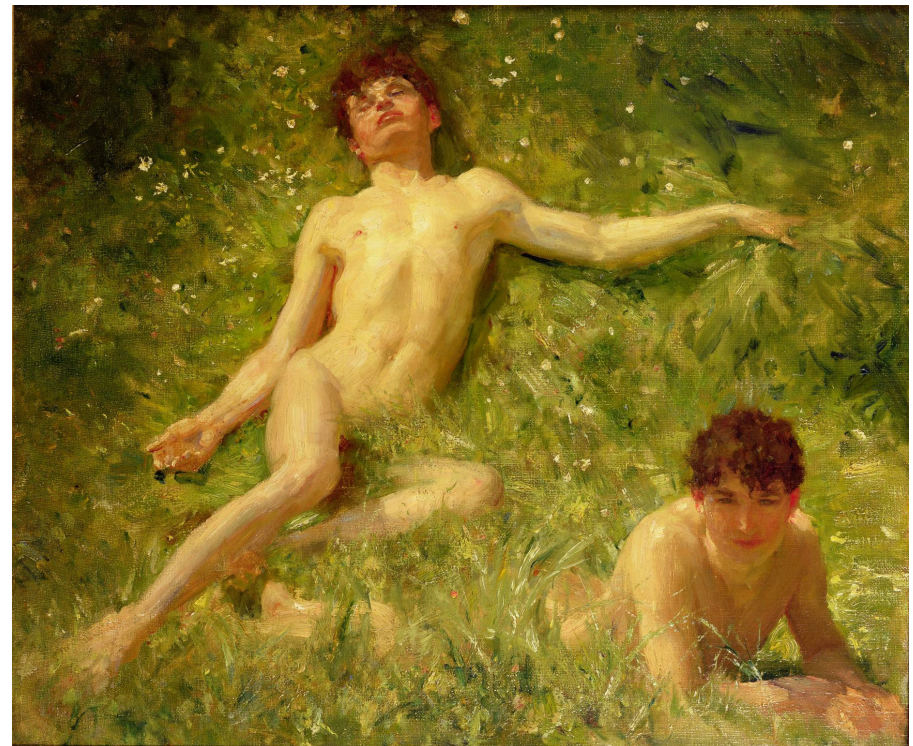
Part 4

He was watching their every move. But they could not see him. Stormer was in the middle of the clearing, naked and tied up in the net Joe Bulldog had caught him in.

He was touching Stormer's thigh while he gushed about the reward they would get tomorrow when they handed him over to the gamemasters for the season finale killings.

Joe never got to the end of his gloating monologue. Blinkie cut his throat feeling the warmth of his blood streaming down on his hands.

He tossed the body aside and crawled inside the net to Stormer. Stormer touched his hair and started taking his clothes off, his eyes saying "Let's stay here forever".



HANDOUT 2: VIOLATION CIRCUS, PART 2

You are in your room, writinng, and masturbating to your fantasies:

First Benjamin reads, then you read.

Part 1

He looked down and stopped at the sight of the woman with the white pig mask in the dirt. She looked at him with begging, reddish eyes, as she crawled around.

Her deprivation gave a tormenting pleasure. He liked seeing her desperation. Then she spat on his face, and like a hungry animal, she finally encircled his sexual parts and forced them in underneath her wedding gown, in between her legs.

Hold a pause here, and let Benjamin speak

Part 2

As his body parts were absorbed into her, he saw another woman standing in the darkness, naked. Her look was cold and hateful as she moved towards him.

Her arms and hands were dripping red with cut marks, creating beautiful, terrifying patterns all over the floor.

As she came closer, her dripping red fluids created flower-like patterns over the white dress.

He leaned towards her and his tongue forcefully entered her mouth. She licked back, and her lips gently touched his.

Hold a pause here, and let Benjamin speak

Part 3

He started grabbing around the white wedding dress and started to penetrate the woman inside it hard. He liked to see how she tried to hold back her screams, but couldn't.

He waited for a bit, just to see her look back at him beggingly, and then continued, savouring the metal taste of the woman's bleeding lips.

