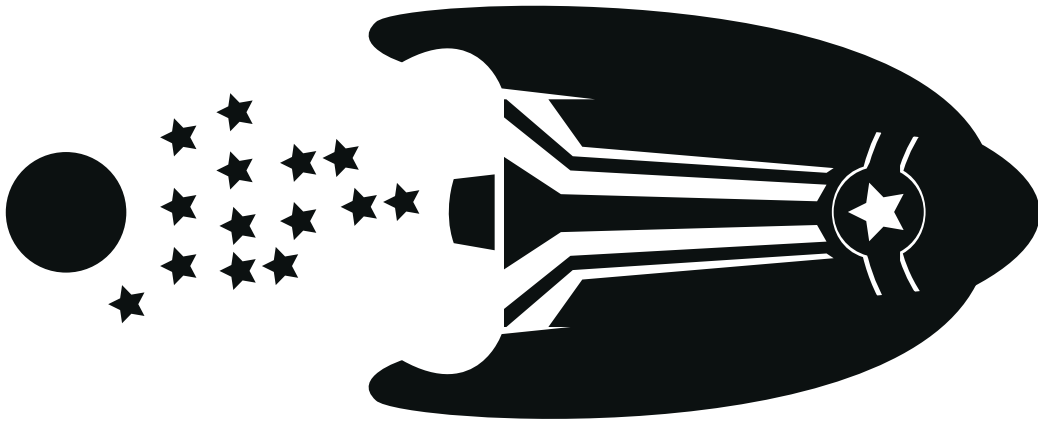


**“Movement is a figure of love, incapable of stopping at a particular being,
and rapidly passing from one to another.”**

- Georges Bataille, “The Solar Anus”



THE HOSPITALITY

a game by

Tova Gerge, Ebba Petrén & Gabriel Widing
from the performing arts collective Nyxxx



NYXXX.SE

First played at Gothenburg Dance and Theatre Festival in 15-17 of May 2014

Contents

WHAT YOU NEED	3
INSTRUCTIONS TO GAME MASTERS	4
APPROXIMATE TIME FRAME	4
INTRODUCING THE GAME	5
WELCOME	5
A HISTORY OF CHOREOCRACY AND SPACE	6
WARM-UP	8
THE PRESENT STATE OF CHOREOCRACY	9
CHOREOCRATIC DECISIONS	11
DISTRIBUTING ROLES	14
PRESENTING AND TESTING ROLES	15
CHOICE OF OBJECTS AND FAREWELL CEREMONY	16
COUNT DOWN AND TAKE OFF	19
IN THE CABINS	20
AUTHENTICITY OR REPLICATION	21
THE POST REPLICATION PARTY	23
CHOICE OF STAY AND LEAVE	25
FARWELL TO THE HOSPITALITY	26
THE FINAL DANCE - A COSMIC MEDITATION IN SOLITUDE	27
ENDING THE GAME	28

WHAT YOU NEED

- At least 1 game master, preferably 3.
- 5-30 players.
- 1 space big enough for moving and building a spaceship that can hold the players.
- 3 empty notes/player, to write down objects on
- 1 pencil/player
- Quilts, rugs or blankets enough to build a spaceship - a many as the players.
- A printed copy of the scenario.
- Printed character sheets.
- The slides, printed or screened.
- It facilitates to let the players wear name tags.
- It facilitates to have a computer or a music machine + screen from which to play music and show images.
- It facilitates to print the signs saying A, B, QUEST, DISASTER, DUST, PARADISE, HUMAN DISABILITY, GET LOST EARTH, THE CHOSEN, THE DARING, SURVIVAL, FLAMES, RETURN, NOWHERE, DISTANT SUN, ONLY HOPE, THE HOSPITALITY, THE NEW PLANET, EARTH. The signs help the players remember what they choose.
- It can be nice to bring a snack for the breakfast scene.

INSTRUCTIONS TO GAME MASTERS

In the written scenario, there are three game masters. It is possible to play with just one game master, but you then have to rethink the work with the three base groups.

The written scenario is structured like a script, beginning with a gradual introduction to the fiction, the game rules and the characters. Apart from this initial grey zone between diegetic and non-diegetic, the script alters between two levels of game mastering that are either diegetic (ie., the game master characters) or non-diegetic (ie., the story telling/ instructions).

The dialogues between the game master characters should not be interpreted as a word for word manuscript of a set scene, but rather as a concise formulation of how information that takes the game forward can be sneaked into the game. There are three characters, but you can compress them into two or one, or you can give players specific instructions to play them. If you play them, you will step in and out of them depending on if they are active in the scene or not. Ideally, play these scenes in maximum fluidity and make the players themselves come to the necessary conclusions.

However, be warned: the 30 player characters are written in a way that might incite disagreement in the most mundane questions. It can therefore be useful to present a specific format for the parts that are marked with “storytelling/instructions” - in the original version we used a microphone for these parts. As written in the scenario, it is useful to tell the players that they need to follow the instructions in these sections, whether you choose to mark it with a microphone or just by standing in a specific spot.

APPROXIMATE TIME FRAME

2 hours and 30 minutes is a reasonable time frame for doing all the things proposed in the scenario. You can of course take things away or play certain scenes longer, however you like. This is how Nyxxx originally played it:

Introducing the Game:	5 min
Welcome:	1 min
A History of Choreocracy and Space:	5 min
Warm-up:	5 min
Choreocratic Decisions:	10 min
Distributing the Roles:	7 min
Testing the Roles:	10 min
Choice of Objects and Farewell Ceremony:	15 min
Count Down and Take off:	5 min
In the Cabins and The Morning:	20 min
Authenticity or Replication:	10 min
Post Replication Party:	10 min
Choice of Stay or Leave:	10 min
Farewell to The Hospitality / An unforeseen accident:	10 min
The Final Dance:	5 min
Ending the Game:	20 min

You can enhance the game experience by using music – not only during the choreocratic decisions where music is used as a tool for setting the time, but also on other occasions. Nyxxx originally played nostalgic pop, ambient space music, instrumental rock and fado.

INTRODUCING THE GAME

This game was made by Nyxxx, a performing arts collective working mostly with pieces that entail audience interaction. The game was made starting from different thoughts about how Rich North looks at winning and losing. Questions like “what do I gain from this?”, “What’s in it for me?” indicate that in contemporary society, winning is something that the individual becomes have to defend from the threat of human interaction. The game The Hospitality aims for a logic where questions like “What do I lose from this?” can be asked in a humoristic, collectivistic and empowering way. This space travel explores collective choice and the love in making decisions together.

You who choose to play this are a temporary collective, responsible for each other, tied together by time and space. Get ready to lose and laugh and love. If you at any point feel like you need a break, you can step out, take a seat and join in again when you want. The same goes for going to the bathroom - just go and come as you need.

Let’s just make a short round and say our real names before we start and get new ones.

STORYTELLING / INSTRUCTIONS

Welcome to the future. At this point we know two things. They are both related to the word space in two different senses.

Firstly: We live in a choreocracy; a society in which decisions are made through collective movement in space.

Secondly: We will have to leave earth with our ultra comfortable spaceship The Hospitality, and we don’t know if we will ever come back.

A HISTORY OF CHOREOCRACY AND SPACE

(see image slides)

GAME MASTER CHARACTER:

Welcome to this quick lecture about the history of choreocracy.

In ancient Greece, the choreocracy was developed as a technique for making collective decisions in which all free men could participate, that is, 30% of the population.

PICTURE 1

The physical movements of women and slaves was then still considered irrelevant for society, a problem that choreocracy absolutely does not at all in anyway whatsoever have today.

PICTURE 2

During the middle ages, church tried to gain power over the choreocratic popular movements through organizing bodies in sitting rows in church, PICTURE 4 but the people insisted on making decisions through ring dances and chaotic festivals.

PICTURE 5

Enlightenment brought the less hierarchical choreocratic ideals back on the agenda of the state. Olympe de Gouge faught for the right of everyone to move and make choreocratic deciscions.

PICTURE 6

In widespread revolts, the aristocracy was trampled down by hords of choreocratic subjects. When French revolution came, the upper classes were befooted, their feet were cut off in guillotines.

PICTURE 7

With the rise of modernity, the ideal of strong choreocratic subjects rised. Forced sports, healthy body ideals and monotonous production of movement became the dominant order.

PICTURE 8

In some states, fascist currents engaged the choreocratic subjects in controlled and synchronized mass movements that took away questions of choice from collectivity. Most of them lost power in the Second World Movement.

PICTURE 9

In some states, social choreocratic parties gained power and ever since nearly all bodies were able to take part in the decision making movements. All children learnt on an early stage that the movements their bodies liked to perform were important to society, and everyone developed a signature movement that was just as important as a name. This is my personal movement [The game master makes a personal movement to demonstrate].

PICTURE 10

As the national state painlessly withered, choreocratic decisions could finally be made on a more global level, while also maintaining a high level of autonomy in questions that applied to smaller groups.

PICTURE 11

In the sixties, humanity was ready to take movement to the next level - out into SPACE.

PICTURE 12

With an almost endless amount of possibilities available in all aspects of life and space, the community soon found it necessary to formalize the decisions made through choreocracy and limit the choices. All decisions made in our society today is thus carefully prepared by the community, for the benefit of everyone.

PICTURE 13

Thank you for attending this lecture, but most of all, thank you for your choreocratic sensibility in society! As I always say, without everybodies bodies, we are nobody. So listen to each others bodies today and all days!

WARM-UP

STORYTELLING/INSTRUCTIONS:

We will soon make a few decisions about this group's future in space, using one choreocratic decision technique. During the game, we will also introduce new choreocratic methods to make the story progress. We will do this through speaking in this microphone, so if that happens, please take a break from playing and listen until you get it.

Since the decision techniques we will use requires moving in space, let's do a little warm-up.

Wherever you are in space, Acknowledge your own body. Stretch out.
Use your hands to rub your skin, squeeze your muscles gently.
See how far you can reach.
See how tight you can get.

Start to walk around in the space.
Activate you arms, head and neck. Look around.
Acknowledge the other movers.
Go faster, faster. As fast as you can.
Go slow. Slower. As slow as you can.
Find your own speed.

Get down, move low, as close to earth as you can.

Get up, move high, as close to the roof and the birds on the roof as you can.
And now, while still staying on your both feet and striving towards the ceiling, make your body as compressed and small as possible, take as little space as possible.
Now do the opposite. Expand. Explode. Take as much space as you can.
And go to the ground. Do the same here. Get tight, compress, become as small as possible. Then take as much space as you can. Explode space.
Move around. Explore different levels in the room. Go down, go up, compress, stretch out in the order that feels right to you.
Find a way to stillness.

THE PRESENT STATE OF CHOREOCRACY

Short summary for the game master:

These are the rules that the following part of the script aims to introduce - as a game master, feel free to introduce it differently:

- The players can move between the two points of decision making as long as there is music.
- Stretching upwards signalizes that the decision is for the sake of the community.
- Going close to the ground signalizes that the decision is for the sake of the individuals.
- Stretching out for others, looking at them and so on is a way for the players of signalizing that they are extra perceptible to being influenced.
- When the music stops, all movement will stop, and one of the players will be asked to interpret the result through honest observations.

STORYTELLING/INSTRUCTIONS:

We will now introduce the first choreocratic method. Here is how it goes. Here is the space. This side of space represents A, this side B, which doesn't mean anything, since it is a test. There is a sliding scale between A and B.

As the other two game masters demonstrate while I speak, this is about trying to find a common desire for A or B through moving in space between A and B. You register your own desire, but you also stay open to the movements and influences of the others. This movement is what we call a dancecussion or a discussion.

You describe what the other game masters do/the other game masters do what you describe. Example:

As we can see, the bodies can also stretch up towards the sky. This means that you think that the decision would be the best for the group. So game master **X [name]** seems to think that A is the best for the group, while game master **Y [name]** who is squatting close to the ground seems to be convinced that the decision is better for the individual.

Another parameter in the dancecussion that we can observe here is how much or little space the bodies take. As the bodies stretch out and take up larger space, they make themselves extra sensible for the influences and impulses of others. Others can also see that as an invitation to influence you by for example gazes or movement. To occupy a really small space and don't stretch out for others on the other hand, means that you try to figure this out by yourself, which of course doesn't mean that you can't change opinion.

This choreocratic method aims for consensus, so until the room has reached some sort of stillness around either point A or point B, everyone will keep open to changing their mind. However, it is not sure that the group has found a clear common desire when the music stops, and then everybody has to stay where they are in space. Let's pretend this happens now.

(This is a way of explaining that there will be music later when the players do the same thing; there is actually no music yet).

Whatever the results are, someone has to interpret it.

The interpretation is improvisational and depends on how the game masters have moved up until they stopped, but the purpose is to establish a culture of interpretation that actually reads the space, so that the interpretation does not just become an excuse to stay with whatever decision is most desirable for the player that gets the interpreter role.

Example:

YOU: "Game master X (name), can you interpret the space and tell me what happened here?"

OTHER GM: "Well, first I felt we agreed on A being the best for the individual, but then game master Y (name) started to move towards B. Now I would say that since I am inbetween A and B, while game master Y (name) is at B and claims that that would be best for the group, the result of the discussion is B."

Players, are you ready for trying this?

Then I will soon give you a question that means something, since it is about this groups future in space - what kind of story you as players would like to tell today. Soon, you will also get a character sheet that can help you take decisions inside the game, both in choreocratic decisions and in social encounters or conversations. But right now, the decision is about what you as players want the game to be about. The question we start with is "why do we leave earth?"

CHOREOCRATIC DECISIONS

STORYTELLING/INSTRUCTIONS:

Short summary for the game master:

Every decision is made as in the example in the preceding scene. When the music is on, the players dance. When the music stops, the game master appoints a player to interpret the result. As the decision is made, put the winning note somewhere visible and go on according to the logic of the choice. When you've reached the last decision in your chain (for example "quest, dust, human disability"), read the summary to everyone.

WHY DO WE LEAVE EARTH?

- Are we a cult with a mystical quest? - QUEST
- Is the earth under threat of total extinction because of environmental disasters - DISASTER

1 QUEST (CULT)

- Is our quest to free ourselves from the sin of all earthly dust - DUST
- Or do we believe our spacecraft can fly us to paradise? - PARADISE

1A DUST

- Do we think the human disability to let go of anger was responsible for making earth so dusty - HUMAN DISABILITY
- or is going to space simply a chance to scream "get lost!" to this ever dusty mother earth? - GET LOST EARTH

1B PARADISE

- Do we think paradise is a mental state that only the chosen (us) can strive for and reach - THE CHOSEN
- or is it a place in space available for anyone who dares engage in the enterprise of traveling there? - THE DARING

2 DISASTER

- Will it turn out the world survives when we have left - SURVIVAL
- or does it go up in flames behind us? - FLAMES

2A SURVIVAL

- Are we theoretically able to return RETURN
- or is our spaceship on a one way trip to nowhere? NOWHERE

2B FLAMES

- Are we traveling towards a distant solar system where there might be a planet with water DISTANT SUN
- or is our spaceship our only hope and home? ONLY HOPE

Summary (can be embroidered in the style of the decision)

QUEST, DUST, HUMAN DISABILITY

We now know a little bit more. We know that we live in a chorecratic society, what that is and one of the ways to make decisions in it. We know that we are a mystical cult traveling off into space with our ultra comfortable spaceship The Hospitality on a quest to free ourselves from the sin of all earthly dust. We think the human disability to let go of anger was responsible for making earth so dusty.

QUEST, DUST, GET LOST EARTH

We now know a little bit more. We know that we live in a chorecratic society, what that is and one of the ways to make decisions in it. We know that we are a mystical cult traveling off into space with our ultra comfortable spaceship The Hospitality on a quest to free ourselves from the sin of all earthly dust. Going to space is simply a chance to scream “get lost!” to this ever dusty mother earth.

QUEST, PARADISE, THE CHOSEN

We now know a little bit more. We know that we live in a chorecratic society, what that is and one of the ways to make decisions in it. We know that we are e are a mystical cult traveling off into space with our ultra comfortable spaceship The Hospitality because we believe our spacecraft can fly us to paradise. We think paradise is a mental state that only the chosen, us, can strive for and reach.

QUEST, PARADISE, THE DARING

We now know a little bit more. We know that we live in a chorecratic society, what that is and one of the ways to make decisions in it. We know that we are traveling off into space with our ultra comfortable spaceship The Hospitality because we believe our spacecraft can fly us to paradise. We think paradise is a place in space available for anyone who dares engage in the enterprise of traveling there.

DISASTER, SURVIVAL, RETURN

We now know a little bit more. We know that we live in a chorecratic society, what that is and one of the ways to make decisions in it. We know that we are traveling off into space with our ultra comfortable spaceship The Hospitality because the earth under threat of total extinction because of environmental disasters. Later on, it will turn out the world survives when we have left and we are theoretically able to return.

DISASTER, SURVIVAL, NOWHERE

We now know a little bit more. We know that we live in a chorecratic society, what that is and one of the ways to make decisions in it. We know that we are traveling off into space with our ultra comfortable spaceship The Hospitality because the earth under threat of total extinction because of environmental disasters. Later on, it will turn out the world survives when we have left but our spaceship on a one way trip to nowhere.

DISASTER, FLAMES, DISTANT SUN

We now know a little bit more. We know that we live in a chorecratic society, what that is and one of the ways to make decisions in it. We know that we are traveling off into space with our ultra comfortable spaceship The Hospitality because the earth under threat of total extinction because of environmental disasters. We see our mother planet go up

in flames behind us while we are traveling towards a distant solar system where there might be a planet with water.

EARTH DISASTER, FLAMES, ONLY HOPE

We now know a little bit more. We know that we live in a chorecratic society, what that is and one of the ways to make decisions in it. We know that we are traveling off into space with our ultra comfortable spaceship The Hospitality because the earth under threat of total extinction because of environmental disasters. We see our mother planet go up in flames behind us and now our spaceship our only hope and home.

DISTRIBUTING ROLES

STORYTELLING/INSTRUCTIONS

One game master explains. The other two can underline the message by showing the content in the character sheet in air hostess style.

Now that it is clear what we as a society is and is not, let us also enter the individual level.

The role is an entry point to the fiction. Every role has a name. The name is a number. Try to use the name when you are addressing a specific role. To make that more possible every role has a name tag. Put the name tag somewhere where it is easy for the others to see.

During the time and space we share together here, it is legitimate to let your role ask questions or come up with answers that you wouldn't. It is also ok to be inconsistent, to contradict yourself, to ask for clarifications of a task or to giggle at things that would not be fun if it was for real. You will be able to talk after the game with each other about the roles that you played and why you did what you did.

Hand out characters.

Take a few minutes to read your role. Note what basegroup your role is in. It's marked at the bottom of the sheet. Also, think about what your individual movement is - a movement that is like an extra name, a tic, a greeting or a way to underline something important for your role. Then put your character sheet away.

PRESENTING AND TESTING ROLES

GAME MASTER CHARACTER PAST:

Dear travellers of The Hospitality. Many applied to join this trip, only you met the high standards of the community. We have met here today for a first introduction to our two weeks of preparation before departure.

GAME MASTER CHARACTER FUTURE:

We would like everyone to say their name before the introduction mingle. Can everyone just say their name and make one movement that represents you? I can start.

GAME MASTER CHARACTER PRESENT:

Now its time to get in touch with your base group for the first time.

GAME MASTER CHARACTER PAST:

Basegroup Past, come with me! Let's just make a quick presentation. Present yourself by saying your name and a sentence about what you will miss when we venture on this trip. I can start.

GAME MASTER CHARACTER PRESENT:

Basegroup Present, come with me! Let's just make a quick presentation where you say your names again and a few words about how you feel right now. I can start.

GAME MASTER CHARACTER FUTURE:

Basegroup Future, come with me! Let's just make a quick presentation where you share your name and one of your expectations about this trip. I can start.

ALL GAME MASTERS TO THEIR BASE GROUP:

We will soon mingle with the others and get a chance to get to know the other base groups better. We will do this while building the spaceship. It consists of quilts, that we place on the floor next to each other. The only important thing is that there are no glitches between the quilts, and that we all fit onto the surface of the ship. We build together with the others, take the occasion to talk about their interests and listen to our common choreocratic feeling.

CHOICE OF OBJECTS AND FAREWELL CEREMONY

If the players join in during the following conversation just lead it to the conclusions needed to continue the game.

GAME MASTER CHARACTER PAST:

Travellers of The Hospitality. Two weeks went by quickly, and you are now fit for the travel with the ultra comfortable spaceship The Hospitality. Let us just move out outside spaceship and look at what we built from a bit of distance. It is so beautiful. Let's take off our shoes. And now step back in. From now on, we will stay within the borders of the spaceship. Wow, it is really ultra comfortable.

GAME MASTER CHARACTER PRESENT:

Excuse me, what does ultra comfortable mean, like what is provided on board?

GAME MASTER CHARACTER FUTURE:

The Hospitality will provide everything a decent hotel would provide in terms of comfort. There will be food, cushions and toothpaste, all in convenient quantities.

GAME MASTER CHARACTER PAST:

But how does that work, I mean, if we have to stay in space for a really long time, we will run out of things, right?

GAME MASTER CHARACTER FUTURE:

Our highly advanced 3D printer runs on gamma rays and can replicate all necessities that are pre-scanned by the community, and this without flaws. The towels and snack bars are an ever fresh renewable resource.

GAME MASTER CHARACTER PAST:

All right, but what if I want to bring something that is not pre-scanned, something that cannot be copied, because it is a part of what I am, something that is important for me personally?

GAME MASTER CHARACTER FUTURE:

Yes, if that kind of things could help us maintain our community, you can. But what you bring must be small and solid enough to be physically carried by you. Space is limited.

STORYTELLING/INSTRUCTIONS:

One game master explains, the other two shows in air hostess style. The most efficient way to do it is to show/explain the basic pattern first (how you meet, how you hold and drop the cards), then distribute the notes on which to write (3/person) and let the group do it on their own, without so many spoken instructions apart from the ones about becoming friends or enemies.

Write down three things that you would like to bring on three notes. There is an upper time limit of 90 seconds.

It turns out you will only be able to bring one thing each. Your choreocratic society has prepared the decision that the two other things will have to be sacrificed in a ritual farewell to earth. The sacrifice will be done through letting other people in society decide what you will lose.

Move around in the spaceship.

Stay in front of someone in accordance with your choreocratic feeling.

The person in front of you now is your best friend in society. Look each other in the eye and think of something important that your friend has that you don't.

One of you can now hold out the notes with the objects in front of you like a deck of cards, either so that your friend can see or so that only you can see.

The other, take one of the notes.
Look at your four notes.
One of them has to go. Let it fall to the ground.

The one who now has three notes, hold them up to your friend, hiding or showing the objects.
The other friend, take one of the notes.
Look at your three notes.
One of them has to go. Let it fall to the ground.

You now have two things each left.
Say one sentence each to each other about how you feel about what just happened.

Come to silence.

Bid your friend farewell with your personal movement.

Move in the spaceship again.

Stay in front of someone new in accordance with your choreocratic feeling.
The person in front of you now is your best enemy. Look each other in the eye and think of something important that your enemy has that you don't.

One of you can now hold out the notes with the objects in front of you, either so that your

enemy can see or so that only you can see.

The other, take one of the notes.

Look at your three notes.

One of them has to go. Let it fall to the ground.

The one who now has two notes, hold it up to your enemy, hiding or showing the object.

The other enemy, take one of the notes.

Look at your two notes.

One of them has to go. Let it fall to the ground.

Say one sentence each to each other about how you feel about what just happened.

Come to silence.

Bid your enemy farewell with your personal movement.

Take an own position in the spaceship.

You now have one object left.

Look at it. Think of something that is good with keeping precisely this object and not the others.

Think of something that is good with having precisely your friend, precisely your enemy. Both your friend and your enemy will be with you every day during the travel with the Hospitality.

COUNT DOWN AND TAKE OFF

GAME MASTER CHARACTER PAST:

Travelers of The Hospitality! Prepare mentally the ultimate chorecratic movement, we are soon going to space. Let us gather here in a circle, in the middle of the ship. Preparing for choreocratic identification before take-off. We need to do a count in. Say your names from the highest number and counting down to One.

STORYTELLING/INSTRUCTIONS:

Grab each others hands. We are preparing for take off.
The start engine is going off. Shake the hands slightly.

We are entering a high pressure zone in the atmosphere. Pull your hands downwards, push against with the feet, keep your level. Concentrate.

The sun dazzles us and heats the walls of the spaceship. Let go of each others hands. Cover your face with your hands, close the eyes as hard as you can and push your fingers gently against the eyelids.

We will soon see stars as the windows of the spaceships turns towards the darkness of space. Let your hands fall gently from your face and open your eyes.

G-forces are strong. Put your hands back to back and press as strong as you can without losing contact

Push harder

Push harder

We are going up

We are going out

We are soon there

Let go of the hands, let them soar upwards

We are in space and floating

IN THE CABINS

STORYTELLING/INSTRUCTIONS

The gravity regulation is now back to normal and The Hospitality has a steady course after a successful take-off.

This is your first night away from the rhythmic rotation of earth. You will share a cabin with one other voyager. Use your choreocratic sensibility to find a person that you share your cabin with. One cabin is one of the quilts that The Hospitality is built from. Sit down and grab each others hands.

Ok, it turns out some people (depending on group size, 2-5) will have to be on guard. Be attentive to the group and your inner choreocratic feeling. Are you the first to be on guard? Let go of each others hands and stand up.

The rest can close your eyes.

It is dark in space. The darkness is an opportunity to talk with your comrades about how the travels feels, how they feel, how life will change now and what would have happened if you stayed. Your conversations can be as philosophical, awkward or banal as they are. If you don't know what to talk about, you can always talk about what objects you had to leave on earth and how that felt.

The guards can walk in the hallways between the cabins in silence.

The guards can listen to the people talking in the cabins. If they want, they can also at any time enter the conversation by knocking someone's shoulder. That person then opens their eyes and becomes the guard and the guard can continue the conversation with the eyes closed in the cabin.

GAME MASTER CHARACTER PRESENT:

Good morning, everyone! You can open your eyes and come out of the cabins!

Depending on how much the group spontaneously roleplays, the morning can go on for a while. If you have snacks, a good time to bring it out can be right before the morning. It becomes magic when something shows up while people's eyes are closed.

AUTHENTICITY OR REPLICATION

GAME MASTER CHARACTER PRESENT:

Attention, travelers of The Hospitality! Please bring your personal belongings to the center of the ship!

GAME MASTER CHARACTER PAST:

Why do you have to drag us here so early in the morning? I just celebrated my 568th day on this spaceship with a nice restful conversation.

GAME MASTER CHARACTER PRESENT:

Scientific breakthrough! I was just bringing things from the breakfast to the 3D-printer, and I realized something has happened with the printer. It seems to have evolved, it can now also scan new objects.

GAME MASTER CHARACTER FUTURE:

So in the future we could actually make copies of all the personal belongings, you mean?

GAME MASTER CHARACTER PRESENT:

Exactly! So instead of having one original object, we could have an endless amount of copies of the original objects. So it would be possible for all of us to have what everyone else has.

GAME MASTER PAST:

Wait! What happens with the original?

GAME MASTER PRESENT:

It will be destroyed.

GAME MASTER CHARACTER PAST:

And what about the quality of the copies? Is it an exact copy of the original?

GAME MASTER CHARACTER FUTURE:

The quality of the copies are reasonably high. If you would copy a raisin, you could eat it. If you would copy a dog, it would bark, walk, eat.

GAME MASTER CHARACTER PRESENT:

But will the taste of the raisin become less intense? Will the tail of the dog become less expressive?

GAME MASTER CHARACTER FUTURE:

Possibly. But raisins anyway get bad with time, don't they? And ordinary dogs die. If we would put a dog in the replicator, it could have eternal life!

GAME MASTER CHARACTER PAST:

But it wouldn't be the same dog.

GAME MASTER CHARACTER PRESENT:

Anyway, since the things we brought from earth are belonging to individuals on the ship, let each one decide for themselves.

STORYTELLING/INSTRUCTIONS

This is how it works. Stand in a circle. Each and every one in their turn say what object they got with them and if they want to keep it or replicate it. If they want to keep it, nothing happens. If they want to replicate it, they tear the note on which the object is written apart and make their personal movement. If everyone else on The Hospitality repeat the movement, the object is replicated. If someone chooses not to repeat the movement, the replication fails. Everyone that chooses to replicate their object is thus taking the risk to lose it, but on the other hand, they also take the chance to let everyone have it.

The game master should have a good overview of the group, and tell after every attempted replication if the replication succeeded or if the object was destroyed. When everyone has decided what to do with their object, the game master sums up the result of the replications: what does everyone get an item of, and what got lost forever?

GAME MASTER CHARACTER PRESENT:

Ok, someone here talked about celebrating our 568th day - I think that is a great idea, and I also want to celebrate the choices we made today. I throw a party now! I think it's a great occasion to make friends with enemies, make enemies with friends, drink, eat, discoss and dance!

The game goes on using the stories of what happened in the replication scene as one possible subject of conversation between the characters.

THE POST REPLICATION PARTY

The party is an open game section. The game masters can initiate different projects, such as a discussion on what music should be played by the dj or try to install a museum of earthly delights, where the objects that were kept in its original form are on display - or something else. It depends on how active the group is in playing autonomously.

During the replication party, the game masters spread a rumour about the future of The Hospitality. The rumour can also be visually supported by a projected image of a planet - in the original version of The Hospitality, it was an image of Earth upside down. Depending on the choices of fiction earlier on, the rumour is formulated differently:

QUEST, DUST, HUMAN DISABILITY

I have heard rumors that we have been rewarded for being much more competent here than back on the dusty earth, the earth that we made dirty with wreath and falseness. Some people have seen a new planet arise during the night, one that is clean, blue, bright and beautiful. Maybe it is the end of our flight away from the failors of human anger?

QUEST, DUST, GET LOST EARTH

It's so good we left that dirty earth. We are much better off here. But I have heard that someone spotted a new and much cleaner planet during the night. Something blue and vivid. Is it a trick to lure us down to dust again, or is it a better place than earth that space offers to us?

QUEST, PARADISE, THE CHOSEN

I know paradise is a state of mind, but I'm a bit concerned. I heard they spotted a new planet on our screens, somewhere where we could maybe live, a place with water. Is it only a temptation? Or could we still strive for the mental state of paradise while also building a new human colony?

QUEST, PARADISE, THE DARING

I'm so happy we ventured on this trip. I have heard from the control board that they finally spotted paradise on our screens, something blue and vivid, filled with water and good chances of a beautiful new life in paradise. It must be it, right?

DISASTER, SURVIVAL, RETURN

Now we have been on an orbit around our planetary system for so long, and finally we had a call from earth, I heard. The ship is in contact with a spacebase on earth, and do you know what they say? According to the reports, human life is slowly finding a way through the disaster it brought upon itself. Though the sustainability thresholds are still on their tipping points, the constant storms have become less violent and through hard work, the human community cultivates grains and distributes the scarce resources fairly. Maybe we should return?

DISASTER, SURVIVAL, NOWHERE

It is such a wierd thing that the earth survived and that we will never go there again. But do you know what I heard? They spotted something earthlike on the screens, a planet with water and an oxygenic atmosphere. Maybe we could find a home that reminds of earth somehow?

DISASTER, FLAMES, DISTANT SUN

It seems that we are getting closer to that distant sun that we set out for, and that there is indeed a planet with water there. I wonder, should we land or not?

EARTH DISASTER, FLAMES, ONLY HOPE

You will not believe me, but I have spotted a new planet on the control board, bright and blue, something that is very much like the earth. If it were not for the fact that I saw the real earth go up in flames behind us, I would almost guess that it was the same planet. Maybe it was a hallucination. Or what do you think?

CHOICE OF STAY AND LEAVE

In case the players don't join in the conversation, the game masters can run it – if players do join, just lead the conversation to the conclusion that we need a discussion on the subject.

GAME MASTER FUTURE:

Everyone, did you hear these rumours?

GAME MASTER PAST:

It is not just rumours.

GAME MASTER PRESENT:

Your mean the rumours about the possibility to land?

GAME MASTER FUTURE:

[Insert summary of rumours depending on scenario above]

GAME MASTER PRESENT:

I think we should definitely have a discussion about this. And we need a consensus. Let us use the traditional choreocratic method.

STORYTELLING/INSTRUCTIONS

You are now presented with the choice of staying on the ship, where you have played, loved, despaired and longed for so long, or to engage with this new, promising but insecure enterprise of touching fertile soil again, building a new life under the rays of a new sun (OR, in case of return to earth, under the rays of an old sun). You all know that such a decision would be irreversible. When The Hospitality lands, it disintegrates into individual emergency shuttles. To rebuild the ship and find a rocket propellant would be a mission of a lifetime. Still, when you look out of the windows, the planet is shimmering beautifully and vividly in empty space, alone in its kind.

You now have to make a choreocratic decision. Will you stay on The Hospitality, or land on the planet? Ask your choreocratic sensibility and gravitate towards the goal you collectively have.

Choices

- THE HOSPITALITY
- THE NEW PLANET or THE EARTH

IF The Hospitality: Go to **An unforeseen accident.**

IF The new planet / The Earth: Go to **Farewell to The Hospitality.**

AN UNFORESEEN ACCIDENT

If the players choose “The Hospitality”

GAME MASTER CHARACTER PRESENT:

Hey everyone, I think we just made a great decision, and I think it’s a good occasion to check in with our base groups before we travel on. Base group present, come with me.

With the base group:

I thought maybe everyone just want to say a few words about how they feel right now. I can start.

GAME MASTER CHARACTER PAST:

Base group past, come with me. I thought everyone just want to say a few words about what they will miss about not landing. I can start.

GAME MASTER CHARACTER FUTURE:

Base group past, come with me. I thought everyone just want to say a few words about how we imagine our future. I can start.

GAME MASTER CHARACTER PAST:

I’m sorry everyone. I have some really bad news. As we prepared to leave the gravitational orbit around the new planet, we realized that we are actually on a collision course with one of the small moons of the planet. It is too late to steer away from it. It will definitely be the end of our travel with The Hospitality, and the end of The Hospitality as such. No spaceship can survive such a collision, and sincerely speaking, I don’t know if we can either. We still have a couple of minutes to get into the emergency shuttles, but that’s all. Sorry.

OR, in case of Return to earth:

I’m sorry everyone. I have some really bad news. As we prepared to leave the gravitational orbit around the earth, we realized that we are actually on a collision course with the moon. It is too late to steer away from it. It will definitely be the end of our travel with The Hospitality, and the end of The Hospitality as such. No spaceship can survive such a collision, and sincerely speaking, I don’t know if we can either. We still have a couple of minutes to get into the emergency shuttles, but that’s all. Sorry.

STORYTELLING/INSTRUCTIONS:

Gather in a circle.

This is the last time you stand like this together on The Hospitality.

Look the one you were enemies with when you started this trip in the eye.

Look the one you were best friends with when you started this trip in the eye.

Look someone you spoke to on this trip in the eye.

Look someone you did not speak to on this trip in the eye.

Now, let go of the gaze.

Look down.

Pick up one of the quilts that is The Hospitality.

You will soon say your names, from One to the last number.

Take one step backwards, outwards in space for every name we call.

(when at the last number:) Turn around.

FARWELL TO THE HOSPITALITY

If the players choose “the new planet” or “the earth”.

GAME MASTER CHARACTER PRESENT:

Hey everyone, I know we’re in a very serious situation right now. I thought maybe we want to gather ourselves in our base groups before we go into the emergency shuttles and stuff. Base group present, come with me.

With the base group:

I thought maybe everyone just want to say a few words about how they feel right now. I can start.

GAME MASTER CHARACTER PAST:

Base group past, come with me. I thought everyone just want to say a few words about what they will miss about this trip. I can start.

GAME MASTER CHARACTER FUTURE:

Base group future, come with me. I thought everyone just want to say a few words about how we imagine our future. I can start.

STORYTELLING/INSTRUCTIONS:

Gather in a circle.

This is the last time you stand like this together on The Hospitality.

Look the one you were enemies with when you started this trip in the eye.

Look the one you were best friends with when you started this trip in the eye.

Look someone you spoke to on this trip in the eye.

Look someone you did not speak to on this trip in the eye.

Now, let go of the gaze.

Look down.

Pick up one of the quilts that is The Hospitality.

You will soon say your names, from One to the last number.

Take one step backwards, outwards in space for every name we call.

(when at the last number:) Turn around.

THE FINAL DANCE - A COSMIC MEDITATION IN SOLITUDE

STORYTELLING/INSTRUCTIONS:

Please lie down somewhere in the space.

Make sure you are not in touch with anyone.

Because, at this point, you are alone.

You are travelling through infinity in a shuttle.

[IF THEY WANTED TO STAY AT THE HOSPITALITY:

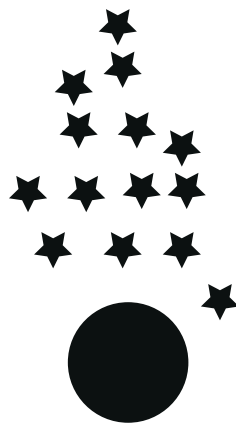
Make an inner choreocratic decision: is your shuttle floating on endlessly into space, or is it miraculously gravitating towards the watery planet?]

You are sinking. You are heavy and light.

You are so still and yet move in unthinkable velocity

You are at peace.

This travel with The Hospitality is over.



ENDING THE GAME

INSTRUCTIONS:

Thank you, dear players of The Hospitality. Take your time. When you are ready, you can start to move, wake yourselves and come back here.

Let's just make a quick round where everyone says a sentence about what their roles were busy with during the game.

Listen to the player reflections without judging. Make sure everyone gets space to speak. Try to keep track of time, and interrupt longer expositions.

If you want to play or read this scenario alone or with friends later, there is a link on your character sheet to a pdf you can download. This said, now let's leave both our roles and our name tags behind. If you as players want to talk with the game masters or each other, we are here for another half an hour, cleaning and hanging out. We ask you to stay around with us for another ten minutes so that all players have a chance to exchange a few words if they want to. If you feel like you're done talking and no one approaches you, you can just sit around and think, join our cleaning or look at stuff, for example.