

Innocence

By Nina Runa Essendrop

Innocence is a larp about a group of naive creatures (called the Clowns). The Clowns has very short memories and always wake up to a brand new world. But this time when they wake up, the Circus, which are their purpose and home, has left.

Then the Salesman enters. The Salesman offer language and independence in return for the Clowns old dreams about the Circus and their painfully important relations to one another. And even though the Clowns can't really talk or be independent, they can pretend and thereby feel clever and cool. In the end the Clowns has to decide, if they will take the easy solution and go with the Salesman, or if they will embrace the difficult things that make them who they are and stay and wait for the Circus to return.

The players play the Clowns. The Clowns are archetypical, innocent clowns. They are curious and clumsy, laugh and cry easily and are not very bright. They have red noses and belong in the Circus, but they never try to be funny on purpose.

The larp take around 1hour and 15 minutes to play.
Before the larp, there is a 2 h workshop.

Running this larp includes running the workshop, controlling the light and sound, place or remove objects from the stage and play the character of the Salesman.

In this description of the larp, you will find a plan for the workshop, with descriptions of each exercise, a plan for running the larp (what should happen when), and some practical information about props, how to set the light, how to use the music and how to play the Salesman.

What happens in the larp

The larp has three parts.

In the first part of the larp, the Clowns fall asleep, wake up and start to explore and make relations to each other. There is a sense of sadness because the Circus is missing and a sense of frustration because nothing is easy for a Clown, but also joy and curiosity, because the world is new and exciting, and Clowns easily love.

In the second part of the larp the Clowns meet the Salesman. The Salesman enters the stage two times during this part of the larp.

The first time it brings the Clowns word cards that will make the Clowns believe that they can talk. In reality Clowns can only pretend to talk, so their words will come out as gibberish, but they can make the Clowns feel very smart. The Salesman trades the word cards for the Clowns memories of the Circus (represented by drawings).

The second time the Salesman enters it will bring the Clowns mirrors that can make the Clowns feel independent. In reality Clowns need each other, but the mirrors can make the Clowns believe that they are independent and make them feel important and cool. The Salesman trades the mirrors for the Clowns pieces of string, which represent their relations to each other.

In the last part of the larp the Clowns get the chance to get their Circus dreams back, by trading them for their word cards and to get their relation strings back by trading them for the mirrors. The Circus dreams and relation strings will appear in a spotlight and the Clowns can only get the Circus Dreams by leaving behind their word cards and they can only get the relation string by leaving the mirror.

When the Clowns has had the chance to decide whether or not they will have their old things back, the Salesman enters a last time. The Clowns who want to keep believing that they can talk and be independent will follow the Salesman, give up their red noses and leave the stage. They will spend the last five minutes of the larp, in the darkness outside the stage, looking in on the Clowns that stayed behind.

For the Clowns that did not follow the Salesman, the larp ends with the circus coming back.

The players get this whole story told in the beginning of the workshop, so there will be no surprises for them during the larp.

In between each part of the larp the clowns sleep while Brahms Lullaby is playing.

Lighting

The basic light for this larp, is a big circle of light called “the stage” and a spotlight on the edge of the stage, where the Salesman will step into the scene and the Clowns Circus dreams and Relation Strings will appear in the last part of the larp.

The Clowns can never leave the stage. Only when they hand in their red noses, and there by become something other than Clowns, can they follow the salesman out of the stage. And from there they can never come back.

Set up:

The lamps that creates the stage, should be the kind of lamps that can be turned up and down, so it can be very bright or more subtle.

The stage should be big enough for all the Clowns to lie down at the same time. At the same time there should be enough room around it for yourself and your props to be out in the dark.

The spotlight should be besides the stage, slightly overlapping.

If possible:

Depending on what kind of lamps are available in the room where you play, you can work more or less with the light.

If the room is big enough, you can place the lamps that makes up the stage, so that when they are turned down, they will make separate circle of light, that will merge into one, when the light becomes brighter. If this is the case you should place the Clowns in small groups in the light circles and make the circles meet halfway through the first part of the larp.

If there is filters for the lamps that creates the stage, you could use blue filters for a two or three of them and yellow for two or three others. That way you can make the light on the stage warmer by turning up the yellow lamps, and colder by turning up the blue lamps. If this is the case, you should make the light go from warm to cold during the second part of the larp, but make sure to keep a defined circle of light on the floor at all times.

Beginning and ending:

When the larp starts, you should make the light very bright (representing the excitement of the Circus), and while the first number (“Entry of the gladiators”) is playing, you should slowly turn down the light until it is as low as it can get, while still making one clear circle (or more if the room allows it). The players will be instructed, that as the light is turned down, they will be sleepy, go to sleep and wake up when the next music number begins.

In the end of the larp, as the last number plays (“Entry of the gladiators” again), you should slowly turn up the light until it is as bright as it was in the beginning.

Music

The pace and mood of the larp follows the music.

During the larp the different music numbers are your cues to when to change the light, put out props or enter as the salesman.

Music in the workshop

During the workshop there is a couple of music numbers you should use.

”Autumnus Elegia” is used in the ”physical warmup, out of balance” exercise and ” Entry of the gladiators” is used in the exercise where the Clowns make Circus Dreams.

“Brahms lullaby” and “Marelle” is used for making the Clowns sleep and wake up.

“Russian dance” and “Dybbuk sher” is used in the exercise “The last choice”.

List of music:

This is a list of all the music used in the larp.

There is a spotify list with the music, although a few numbers are different because they were not available on Spotify:

<https://open.spotify.com/user/ninaessendrop/playlist/0R1BWqTfl90oib2VAiFQVD>

If you want to create your own playlist and can't find some of the numbers, write me an email (ninaessendrop@gmail.com) and I will send them to you.

Name of number	Artist	Album
Opening: Entry of the gladiators	The Great American Main Street band	Under The Big Top
Brahms Lullaby	Lullaby Land	Lullabies for Baby - Music Box
Marelle	Cirque Du Soleil	Quidam
Autumnus Elegia	Afenginn	Lux
Höstvisa 1	Afenginn	Lux
The Waterfall	Emir Kusturica and The No Smoking Orchestra	Life is a Miracle
Les Deux Guitares	Ochie Chernie	Gypsy World Vol.2
Gypsy Regae	Goran Bregovic	Soundtrack for Arizona Dream
A la lune	Cirque du Soleil	La Nouba
Jeux D'Enfants	Cirque du Soleil	Alegria
Imao Sam Bjelog Konja	Emir Kusturica and The No Smoking Orchestra	Unza unza time
Prnavor	Emir Kusturica and The No Smoking Orchestra	Unza unza time
Bhamut	Hazmat Modine	Pina soundtrack
Shake it	Thom Hanreich	Pina soundtrack
Zydeko	Cirque du Soleil	Quidam

Vai Vedrai	Cirque du Soleil	Alegria
Valse Melankolika	Afenginn	Bastard Etno
Dybbuk Sher	Alicia Suigals, Itzhag Perlman	Tradition and Klezmer
Russian dance	Tom Waits	The Black Rider
The Decant Session	Yann Tiersen	Soundtrack for Goodbye Lenin

Props

Besides a room with light and something that can play music, you need:

- 15 red noses - for the players to make the Clown characters
- 15 pieces of A5 paper – to make the Circus dreams
- A lot of different colored pencils – to make the Circus dreams
- 16 pieces of different colored yarn – 15 for the players to make relations, and one extra.
- At least 15 words on paper – For the Clowns to get language
- 15 mirrors – for the clowns to feel independent.
- 15 safety-pins – for attaching Circus dreams or word cards to the Clowns cloth.
- A jacket or other piece of costume to where when you play the Salesman.

How the props are used in the larp:

Each Clown will start the larp with:

- A red nose
- A Circus Dream – A picture they each draw during the workshop and which is their happy memories about the Circus.
- A piece of string – That each Clown gets during the workshop and which is the physical manifestation of the Clowns relation to one another.

The Salesman will bring the Clowns

- Word cards - Cards with words from which the Clown will make their own gibberish language.
- Mirrors

List of suggested words for language cards:

Electrical, development, conditional, performativity, precaution, persuasion, metaphorical, reaching, researching, monstrous, surgically, districts, alienation, apparently, authentication, allured, alerted, branching, corporate, academically, postmodernism, conformity, claustrophobically, agnostic, industrialization, realism, advancing, advocating, benign, melancholy, formality, philosophical, discussion, liberation, structuralism, biography, suspicion, eclectic, pretentious, modernistic, functionalistic, cynicism, behaviorism, troublesome, illiterate, bureaucracy, energetic, emphasize, monopolize, progress, formality, fraction, economy, generalization, hypersensitivity, hydraulic.

The Salesman

The Salesman is a devilish figure, that approaches the Clowns with an intention of selling the Clowns things that they can't really use. Why the Salesman do this and who or what the Salesman actually is, does not really matter. The Salesman wants to lure the Clowns into giving away their most precious items and finally their noses, so that the Salesman can take them away to a place unknown.

How to play the Salesman

The players know what the Salesman sells and that their characters should be tempted to buy its stuff. Still, you should try to make the Salesman charming and cool, to make it easy for the Clowns to want to buy its stuff, even though the price is high.

The Salesman is function more than a character, so it is more important that it fulfills its purpose in the larp (giving the Clowns the chance to getting cheated into buying things they can't use), than being true to the this description of the character. If all the Clowns sells their things immediately you can make the Salesman more evil or arrogant, otherwise make the Salesman do whatever it takes to sell its stuff.

The Salesman should be something that the Clowns want to be like, so it should be clear, that everything is easy for the Salesman. The Salesman's body language could be light and dance-like and the attitude of the Salesman could be carefree, present and intelligent. You can use the image of a cat or a charming devil. Find the way that suits you best.

The Salesman appear two times during the second part of the larp, each time selling something new. Language Cards for Circus Dreams and mirrors for relation strings. Each time the Salesman will be on stage for the duration of a single music number and then leave again. If all the Clowns did not have the time to buy, they will have the chance the next time the Salesman appears.

In the last part of the larp, the Salesman will appear a final time, this time bringing a black back. If the Clowns wants to keep the things that they have bought from the Salesman, they have to follow the Salesman and hand in their noses. In that case, the Salesman will lead them off stage and sit them down in the darkness where they can look at the Clowns that remained on stage. You should show them that they have to be quiet and maybe tell them to take a last look at the stage and see when the Circus returns.

The Salesman can talk a bit. It can read the words on the cards aloud and it can say small things like "yes" and "no". The Salesman don't use long sentences in front of the Clowns. They would not understand it anyways. The Salesman talks to the Clowns as if they were stupid children.

Debriefing

After the larp you should have a short debriefing.

The debrief can take place as follows:

Right after the larp has finished, you should ask the players to lie down on the floor for a moment. If some of the players still has their noses on, ask them to take them off. Then ask them to close their eyes and notice their own breathing. Ask them to feel their own bodies (not the Clowns) and ask them to say their own name. Tell them that the larp is now finished and when they are ready, they can sit up and open their eyes.

When all players are sitting up, you can take a short round where all get to tell about their immediate reactions to the larp.

After that you can talk more about the larp, if the players want to.

If it seems appropriate, you can do a group hug before the players leave.

The important thing about the debriefing is mainly to make sure that everyone are all right and get the players out of character and ready to go out into the real world.

Workshop

Part 1: Introduction and warm up (20 min)

Talk: Introduction

Set up:

The players and yourself sit in a circle on the floor.

Tell the players:

- This larp is about a group of innocent Clowns, who for a while has been left behind by the Circus. The Clowns meet a Salesman that offers them language and independence in return for their dreams of the Circus and their painfully important relations. Being not very bright, the Clowns (or most Clowns) buys the Salesman's things and even believe that they actually can talk and be independent, even though that is not really possible for Clowns. In the end, the Clowns have to decide if they will follow the Salesman in order to keep the things they bought from him or go back to being their old selves and wait for the Circus.
- Clowns in this larp, is not just an occupation but a special kind of creatures. They are very emotional, curious, loving and clumsy and they are not very bright.
- The larp has three parts. In the first part, the Clowns awake and even though they have very short memories they feel that something is wrong, because the Circus is gone. They explore the world and themselves and build relations to each other. Then they fall asleep. In the second part, the Clowns meet the Salesman and trade their things and fall asleep. In the last part of the larp, the things that they have traded away appears again, so the Clowns can decide if they will go back to the way they were and wait for the Circus (that returns in the end) or join the Salesman, who comes to collect those Clowns that chooses to keep the things the Salesman sold them.
- The larp is almost non-verbal, although you might get the chance to talk gibberish. The larp is about experiencing these naïve Clowns and about the value of things that makes life difficult. It is not important what you choose to do in the end of the larp. Do whatever feels right at the time.
- The workshop is around 2 hours and will prepare you for the larp. There is a lot of stuff to do, so please pay attention. The important things to remember will be repeated just before the larp. Try to focus on experiencing the exercises more than understanding them.
- The Clowns can only be in the light. Only when they give up their noses can they leave the light, and then they can never go back.

Exercise: Physical warm up, out of balance

Set up:

Put on the music "Autumnus Elegia". All stand in a circle

Exercise:

- 1) Tell the players to follow your lead, and verbalize your movements during the exercise.
- 2) Move all body parts. Start with the feet (angle, toes), then legs (knees, lower legs, all legs) and so on. Emphasize to let the body be slightly out of balance all the time, by always leaning back, forward or to the side. When your leg is in front (to move the food), your body should lean backward and so on. Let the players try to test their limits without falling (for example lean slightly backward while moving a food).

Exercise: Out of balance

Set up:

The players walk around among each other.

Exercise:

- 1) Tell the players that we will now work more with being out of balance, this time using images.
- 2) Ask them to imagine, that they are walking on a very thin line, and that they can just barely avoid falling.
- 3) Ask them to imagine, that they have a heavy ball in their body, which is weighting different body part down all the time. Describe for the players how the ball is first in one hand weighting to the ground, then in one knee and then in the head. Then let themselves play with having the ball in different body parts weighting them to the ground.
- 4) Ask the players to imagine, that they are marionette puppets with strings in every part of their body. Ask them to imagine, that different puppeteers are trying to control them at the same time, pulling the strings in different directions, and sometimes almost letting completely go so all the strings are loose and the marionette collapses.

Exercise: Voice Warm up

Set up:

The players are sitting in a circle with their eyes closed. (Maybe put on music?)

Exercise:

- 1) Ask the players to start making friendly noises. Experiment with different ways of making friendly noises. Make them long and short, quiet or powerful. Ask them to use their whole mouth, articulate, find as many different friendly noises as they can.
- 2) Repeat this with angry noises, sad noises and finally amazed noises.
- 3) Ask the players to start responding on the noises they hear. Ask them to let themselves be inspired by other peoples noises. Ask them to imagine, that they are all having different conversations in an gibberish language.

Exercise: lifting together

Set up:

The players are still sitting with their eyes closed. (turn of the music?)

Exercise:

- 1) Ask the players to make friendly noises again. Ask them to try to all make the same friendly noise.
- 2) Ask them to join hands with the people sitting next to them. Ask them to place their joined hands in the middle of the circle.
- 3) Ask them to imagine that there is a fragile ring of pure light on top of their hands. They should try to lift the ring, by lifting their hands at the same time, and letting the sound level raise at the same time.
- 4) When the players have their hands over their heads, tell them to slowly make the noises be more quiet, while they imagine the golden ring that slowly drifts away above their heads. As if the sounds they make is disappearing along with the ring.
- 5) Ask them to let go of each others hands and sit quiet for a moment, feeling the present of the other players, listening to them breath.

Part 2: Clowns 40 min.

Talk: the Clowns

Set up:

Players sit in a circle.

Tell the players:

- The Clowns are a kind of creatures.
- They belong in the Circus.
- They are naive and innocent, emotional and sensitive, clumsy, loving and not very bright.
- They can only move in the light.
- We will now create the Clown characters. First we will work with clumsiness, curiosity and big emotions. Then each Clown will get a dream picture of the circus and some strings with which they can build relations to others.

Talk/Exercise: The Red noses

Set up:

Players sit in a circle. You should get the red noses, so they are ready.

Tell the players:

- You will each get a red nose.
- The red nose is your clown character.
- When you have the nose on, you are in character. Please uphold this difference between being you and being your character. The Clown cannot speak, so if you want to ask a question during the workshop, please take off the nose, and ask as yourself. Or try signaling as the Clowns.
- If the nose should fall off during the larp, just put it on again☺.

Exercise:

- 1) Give the players a red nose each.
- 2) Ask them to experiment with how to fit the red nose on their own nose, in a way that is not too uncomfortable. They can adjust the noses during the larp.
- 3) The Clowns can show me they don't understand an exercise, by making confused noises and bodylanguage (show them how and make them repeat)
- 4) Ask them to take the noses on and off a couple of times. Each time they put the nose on, they should see the world around them, as if they looked at it for the first time and saw it as a wonderful place. Each time they take their nose off, they should see the world through their own eyes again.

Exercise: Clumsiness, Clown body language

Set up:

The players walk around among each other with their red noses on. Tell them, that we will start by working on the clumsy way that the clowns move.

Exercise:

- 1) Ask the Clowns to find their clumsy body language (walking on a line, a heavy ball in different body parts, marionette in a storm).
- 2) Try out different combinations and find the kind of clumsiness that fits your clown.
- 3) Settle on a few characteristic and make this into a body language for your clown, the unique clumsy way that exactly this clown moves.

Nap time

Exercise:

- 1) Tell the players that Clowns experience everything large, everything is hard and extremely important for them, and that can make them very tired.
- 2) Put on the music (Brahms Lullaby)
- 3) Instruct them to be more and more sleepy, lie down on the floor and fall asleep.
- 4) Tell them, that in the larp, this will happen as the light goes down.

Exercise: Curiosity/spontaneity

Set up: The players lie on the floor with their eyes closed and their red noses on.

Exercise:

- 1) Tell the players that they are now their clown characters. Clowns have very short memories, so each morning when they awake, they discover the world as if it was new to them.
- 2) Ask the clowns to notice their own breathing and get a little surprised about that.
- 3) Ask the clowns to slowly start moving a bit, and be surprised, that they can move their bodies.
- 4) Ask the Clowns to slowly sit up, open their eyes, and discover their hands and their bodies for the first time. Let them experiment with moving their hands and bodies and be surprised and curious each time something moves. Take your time to explore.
- 5) Let the Clowns walk around the room (remembering their clumsiness), noticing little details around them, with surprise and wonder. Make everything important and special.
- 6) Let them discover one another and be surprised and happy.

Exercise: Big emotions

Set up:

The players walk around among each other.

Exercise:

- 1) Tell the players, to feel the floor under their feeds. Don't make contact with others, but see and experience the world as Clowns do with slow wonder and surprise.
- 2) Tell the players, that we are now going to work with different kinds of emotions, and how to make them big and emerge into them. First we will work with wonder.
- 3) Ask the Clowns to slowly embrace the feeling of wonder and surprise with their whole bodies. Ask them to emerge into the feeling using both body, face and sounds to express and enlarge the wonder and surprise. Emerge and surrender into the feeling and experiment with how to make the wonderment bigger until it feels like they are about to explode. Then stand completely still, but keep the feeling growing inside the body. Be attentive to every little part of the body. Then shake the body.
- 4) Repeat the exercise with the feeling of sorrow, frustration and joy.
- 5) Let the Clowns start to slowly shift between the different feelings, reacting on their surroundings, each other or their own impulses. They should not try to force feelings, but when they get an impulse to a feeling, they should embrace it and try to make it bigger. If they are not sure what they are feeling, they can stand still and wait for a new feeling to appear. When they are emerged in a feeling, they should still leave room for change if a new feeling appears.

Nap time 2

Exercise:

- 1) Tell the players that Clowns experience everything large, everything is hard and extremely important for them, and that can make them very tired.
- 2) Put on the music (Brahms Lullaby)
- 3) Instruct them to be more and more sleepy, lie down on the floor and fall a sleep.
- 4) Tell them, that in the larp, this will happen as the light goes down.
- 5) When the music stops put on "Marelle" and let them wake up, then ask them to remove the noses.

Talk/Exercise: Circus Dreams

Set up:

The players sit in a circle (they take their noses off while you tell them of the Circus).

Tell the players:

- The Clowns belong in the Circus.
- When this larp starts, the Circus has left and the Clowns have to wait for the Circus to return.
- The dream of the Circus is what makes them remember their purpose in life.

Exercise:

- 1) Ask the players to put their noses on again and stand in the middle of the room with closed eyes.
- 2) Tell the players, that when the music starts, they should imagine that they are standing on the Circus stage. They should imagine the sounds from the happy audience around them in the dark, what it smells like on the stage, the heat from the lights, the feeling of other people around them on the stage, the happiness and excitement.
- 3) Turn on the music (circus music). While the music is playing and the players are standing with closed eyes, you should prepare the room with colored pencils and paper for making the Circus Dreams.
- 4) When the music has stopped, ask the Clowns to quietly sit down on the ground and draw an image of their dreams about the circus. It should be a positive dream, but the picture doesn't have to look like anything in specific. It can be more like colors or impressions. Tell the Clowns that they have as long as it takes to play the circus music again, to finish their drawing.
- 5) Put the music "Circus music" on again. When it is finished give the Clowns a safety pen each and ask them to attach the Circus dream to their chests. While they are doing that, you can put away the pencils. Tell the Clowns, that the drawings they have made, represent their dreams and memories of the Circus.
- 6) Ask them to look at the pictures and fill them with their longing for the Circus.

Talk/Exercise: Relations

Set up:

The players sit in a circle on the floor. Ask them to take off their red noses while you tell them about relations.

Tell the players:

- Every Clown has a ball of yarn (called relation strings) that they carries around with them. Clowns make positive relations to others by tying this relation strings together.
- During the first part of the larp every Clown must tie their string to at least one other Clown. Every relation should be important for the Clowns and they should take time to make.
- We will now practice how to make relations. When the larp starts, the Clowns will not have any relations to each other, so the relations that you make now is not some that the Clowns will start with. Maybe it is relations that they once had to one another, but that they (because of their short memories) have forgotten about.

Exercise:

- 1) Ask the players to put on their red noses and close their eyes. Then place the little balls of yarn in the middle of the circle.
- 2) Ask the Clowns to reach out and find a ball of yarn. Then ask them to open their eyes and stand up.
- 3) Ask the Clowns to walk around, with their clumsiness, big feelings and curiosity and discover one another.
- 4) Ask them to start making relations by tying their pieces of strings together. Remind them that every relation should be important even though they in this exercise is made faster than in the larp. A Clown can tie its relation string to as many other Clowns as it wants, but it will make it harder and harder to move around.
- 5) Let every Clown make one or two relations to others.

Part 3: The Salesman

Talk: Introduction

Tell the players:

- Ask the players to remove their noses.
- Besides their clumsiness, curiosity and their big feelings, the Clowns now have their Dreams about the Circus and their relation strings. The Clowns will get tempted to trade these last two things away in return for things that seems exciting and new.
- In the second part of the larp, the Salesman will arrive and try to sell the Clowns different things that can make their lives easier. Clowns are not very bright, and the Salesman is shiny, so even though the price is very high, some or all Clowns will buy from the Salesman.
- The Salesman sells language for Circus Dreams and independence for relations. But Clowns can't talk, and they need each other, so they can only pretend or imagine to use the things that they buy from the Salesman. Their language will be gibberish, and even though they can feel independent, they deep down still need each other.
- I will play the Salesman and the Salesman can be recognized on its costume (show them the Salesman's costume).
- The Salesman will appear two times in the second part of the larp, each time with a new thing to sell. Only the Clowns who bought the first thing (language) will be able to buy the second thing (independence).
- In the end of the larp, the Clowns that have sold their Circus Dreams can get these back, if they return their language and the Clowns who sold their relations can get them back by returning the mirrors.
- If a Clown chooses to get its Circus Dreams and relations back, it can stay and wait for the Circus. If the Clown don't want to give up the things it has bought from the Salesman, it must follow the Salesman and give up the red nose, when the Salesman enters the stage for the third and last time.
- What is sold for what, will be clear during the larp and the important things to remember will be repeated just before the larp. We will now practice how to play with the Salesman and the things that the Salesman sells.

Talk/Exercise: Language

Set up:

The players still stand in a circle with their noses of. If possible, they should hold on to their relation strings.

Tell the players:

- We are now going to work with the things that the Salesman is selling. First we will work with language.
- Clowns cant talk, but they can pretend to talk and feel very clever while doing that. When they try to talk, they will actually just talk gibberish.
- The Clowns will now get to meet the Salesman for the first time. In this next exercise I will be the Salesman who will sell language to all the Clowns.
- In the beginning of the exercise the Clowns will get some time to experience the frustration of wanting to communicate deep thoughts but not having a language. Then the Salesman enters and offers them language in return for their Circus Dreams. During the larp it is up to each Clown to decide whether or not to buy language, but in this exercise you will all do it.
- When The Salesman sell a word, it will say the word out loud and the Clown buying the word, will try to repeat, but not get the word right. If the Salesman for example say performativity, the Clowns will try to repeat, but get it wrong, and maybe say repormasy or prenornory or lamanadididi. It is not important how your gibberish sound, as long as it is not real words. The word that the Salesman is saying is just inspiration and the Clowns will each have their own interpretation.
- When you buy language you will have to hand in your Circus dream. In stead you will get a card with a word on. You should then start trying to repeat the word you got, but failing. From the gibberish words you get from failing, you should try expand and turning it in to a gibberish language. If you find it hard to talk gibberish, you can go back to failing to repeat the word on your word card.
- Some Clowns might be frustrated that they cant get the word right. Others might think that they are actually talking and be very proud even though they don't know what they where just saying.

Exercise:

- 1) Ask the players to put on their red noses.
- 2) Ask the Clowns to walk around and try to experience how difficult and frustrating it can be to communicate all the important stuff they experience, when they don't have a language and therefore keeps misunderstanding each other.
- 3) Enter as The Salesman (wearing The Salesman's coat) and signal to the Clowns that they should to give you their Circus Dreams in return for the wonderful wordcards. When you get a Circus Dream, give them back a word card instead. Each time you give a Clown a word card, look the Clown in the eyes and say the word out loud. If they do not start making gibberish out of the word card by themselves, try as the Salesman to show them what they should do. When all Clowns has gotten a word card, move to the side and take off The Salesman's coat.

Talk/Exercise: Independence

Set up:

The players stand in a circle. They should still hold on to their relation strings. Ask them to take off their noses while you are talking about independence.

Tell the players:

- Now we will work with the last thing that the Salesman is selling, which is independence.
- Clowns actually depends a lot on one another, but they can pretend that they don't and feel important and cool while doing so.
- The Salesman will take part in this exercise, but this time the initiative will come from the Clowns. You will walk around with your relations, experiencing how much trouble it can be to be tied together. Then the Salesman will enter and walk around with the mirror. You will each get curios, and go to the salesman to get a mirror of your own, even though it means that you have to give up your relations. Clowns are spontaneous and not very bright and they have difficulties understanding the consequences of their choices.
- When you get the mirror, you can explore on the one hand being very fascinated by yourself and on the other hand being secretly curious about what they others are doing.

Exercise:

- 1) Ask the players to put on their red noses.
- 2) Ask the Clowns to walk around among each other, holding on to their relations and experiencing how frustrating and difficult it can be to be tied together and depend on one another all the time.
- 3) Put on the Salesmans coat yourself and start walking around between the Clowns with a mirror in your hand, while enjoying watching yourself and not paying too much attention to the Clowns. Try to make the mirror seem as the most amazing thing in the world. When a Clown seems interested in the mirror, show it how amazing the mirror is and signal that they can have it, if they give you their relation tread. Bring a scissor to cut the relation tread. When all the Clowns have gotten mirrors, go to the side and take off the Salesman's coat.

Talk/Exercise: The final choice

Set up:

The players stand in a circle. Ask them to take off their noses while you are talking about the ending of the larp.

Tell the players:

- In the end of the larp, each Clown has to decide if they want to follow the Salesman in order to keep the stuff that they have bought (language and independence) or if they want to get their old things (Dreams and relations) and stay and wait for the Circus.
- In the last part of the larp Circus Dreams and cut of string will appear in the spotlight. If they want to, the Clowns can get back their old items, but they have to then let go of the new ones. If they want the Circus dreams back, they have to place the word cards in the darkness besides the stage. If they want their relations back, they can take the strings, leave the mirror and try to get permission to tie relation string with one of the other Clowns.
- Only Clowns that has both dream and relation, can stay and wait for the circus. The rest have to go with the Salesman.
- In the end of the larp, after the Circus Dreams and string has reappeared the Salesman appears a final time. All Clowns that still have something that is bought from the Salesman, have to follow the Salesman.
- The Salesman leads the Clowns out of the stage, where they will spend the last five minutes of the larp watching the Clowns on stage as the Circus arrives.
- There can be lots of reasons for the Clowns to follow the Salesman. Maybe they really like to feel clever or maybe they got hurt by someone else, and prefers the easy solution, to just run away. Try not to think too much or plan too much ahead, just do what feels right for the Clown in the situation.
- We will now try out both endings. First you will try to follow the Salesman, and then try to wait for the Circus to come back.

Exercise

- 1) Tell the players that when the music starts the Salesman will come in. They should all give the Salesman their red noses and then follow the Salesman in a line.
- 2) Tell the players to put on their red noses and start the music "Russian dance". Come in as the Salesman, take the red noses and let the noseless Clowns follow you around until the music is almost done.
- 3) Make the Clowns follow you to the side of the room and show them that they should sit down. Take the Salesman's coat off and tell the Players, that the Clowns that follow the Salesman will get to spend the last five minutes on in the darkness, where they can sit and watch the Clowns on stage while the Circus arrives. They should be quiet and still halfway in character.

Exercise:

- 1) Tell the players, that when the music starts this time, their Dreams and cut strings will appear. While the music is playing, they should all as Clowns, switch word cards for Dreams and mirrors for relation.
- 2) Ask the players to put on their red noses and start the music "Dybbuk Sher". When the number is done, put on "Circus Music" and ask the Clowns to imagine that the Circus is returning.

Tell the players:

- We will now take a 10 min. break. No more than that.
- When we start again, there will be time for final questions and the important stuff will be repeated. Then we will do a last exercise and go into larp.

Take a 10 min break. During the brake you should prepare the playing area, so it is ready with Circus light.

Part 4: Going into the larp:

Set up:

The players sit in a circle on the floor, without Clown noses on.

Ask the players if they have any last questions.

Repeat the important stuff

- Clowns are clumsy curious and very emotional. They cant speak and they need each other.
- When the light goes down, the clowns get sleepy and go to sleep. When they wake up (when light goes up) they can rediscover the world, maybe finding out, that they are connected to others and rediscover the connection or that they can talk (gibberish from card) or feel independent.
- The Clowns can only move around in the light (unless their noses is of, but then they are no longer Clowns ad can never return).
- In the end, only Clowns with Dreams, and relations can stay and wait for the Circus. Clowns that still has something they has bough from the Salesman, has to follow the Salesman.

Exercise:

- 1) Ask the players to all join in on a group hug.
- 2) Ask the players to put on their nose.
- 3) Ask them to notice what they are feeling right now and embrace it.
- 4) Ask them to see the world through curious eyes of wonderment.
- 5) Ask them to take the object and the yarn and adjust the body to be clumsy.
- 6) Ask them to take their Circus dream and come with me to the stage.
- 7) Tell them that when the music starts, they should imagine the Circus around them. When you start to dim the light, they should start to fell sleepy and lay down. When the next music number start, they should wake up and see the world as if they saw it for the first time.

Plan for running the larp

	Music	Light	Salesman	Other
First part				
1	Entry of the gladiators	Slowly make the light bright.		
2	Brahms lullaby	During this number, slowly turn the light down, until it is as low as it can be while still making a visible light circle on the floor.		
3	Marelle	Turn the light up a little during the number.		
4	Autumnus Elegia			
5	Höstvisa 1	Turn the light up a little during the number.		
6	The Waterfall			
7	Les Deux Guitares			
8	Brahms lullaby	Light down		
9	Marelle	Light up		
Second part				
10	Gypsy Regea			
11	A la lune	As soon as the number starts, turn on the spotlight.	When the spotlight is on, start saying words of stage. When you are ready, or it fits with the music, let the Salesman enter the spotlight bringing the word cards.	
12	Jeux D'Enfants	Turn of spotlight. If possible, make the light slightly colder during this number.		
13	Imao Sam Bjelog Konja			
14	Prnavor			
15	Bahamut	As soon as the number starts, turn on the spotlight.	When you are ready, or it fits the music, let the Salesman enter the spotlight bringing the mirrors and word cards.	
16	Shake it	Turn of spotlight. If possible make the light as cold as it could be.		

17	Zydeko			
18	Brahms lullaby	Turn down the light		
19	Marelle	Turn on light.		In the end of this number, place the Circus dreams that the Clowns has traded where the spotlight is going to appear.
Third part				
20	Vei Vedrai	As soon as the number starts, turn on the spotlight.		
21	Valse Melankolika	Turn of the spotlight.		In the end of this number, place the strings that the Clowns has traded where the spotlight is going to appear.
22	Dybbuk Sher	As soon as the number starts, turn on the spotlight.		.
23	Russian dance		When you are ready, or it fits whit the music, let the Salesman enter the spotlight brining a black sack. March around the stage while the music is playing and take the noses from the Clowns who has mirrors or language cards and make them walk in line behind you. When the music number is done, lead them away from the light, and show them that they should be silent and watch the stage.	
24	The Decant Session	Turn of the spotlight.		
25	Entry of the gladiators	As this number starts, turn up the light, to be as bright as it was in the beginning of the larp.		

Short version of run plan

	Music	Light	Salesman	Other
First part				
1	Entry of ...	Circus light		
2	Brahms lullaby	Then light down		
3	Marelle	Turn the light up		
4	Autumnus Ele..			
5	Höstvisa 1	Turn the light up		
6	The Waterfall			
7	Les Deux ...			
8	Brahms lullaby	Light down		
9	Marelle	Light up		
Second part				
10	Gypsy Regea			
11	A la lune	Turn on the spotlight.	Say words of stage. Salesman brings word cards.	
12	Jeux D'Enfants	Spotlight of.		
13	Imao Sam Bjelog Konja	Light colder		
14	Prnavor			
15	Bahamat	Turn on the spotlight.	Enters Salesman brining the mirrors and word cards.	
16	Shake it	Turn of spotlight.		
17	Zydeko	Light at coldest		
18	Brahms lullaby	Turn down light		
19	Marelle	Light up		Place the Circus dreams where the spotlight will be.
Third part				
20	Vei Vedrai	As soon as the number starts, turn on the spotlight.		
21	Valse Melankolika	Turn of the spotlight.		Place the Relation strings where the spotlight will be.
22	Dybbuk Sher	As soon as the number starts, turn on the spotlight.		.
23	Russian dance		Enter Salesman brining a black sack. Get the Clowns with mirrors or language.	
24	The Decant...	Turn of spotlight.		
25	Entry of...	Circus light.		