

Glorified



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Glorified is an empowering dance LARP where nobody has to dance. On the eve of an election, friends, freaks and fellow dancers celebrate their art and each other while the threat of oppression is looming.

Trigger warning: The LARP touches (sometimes tangentially) on many issues that can evoke strong emotional responses such as family and relationship conflict and violence, political and personal discrimination and prosecution, as well as homophobia, sexism, racism, homelessness and unemployment.

5-8 players, 4 hours and a place to play

written by Thomas Christophel, tbchristophel@gmail.com

Glorified



sign up!



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minimal player count

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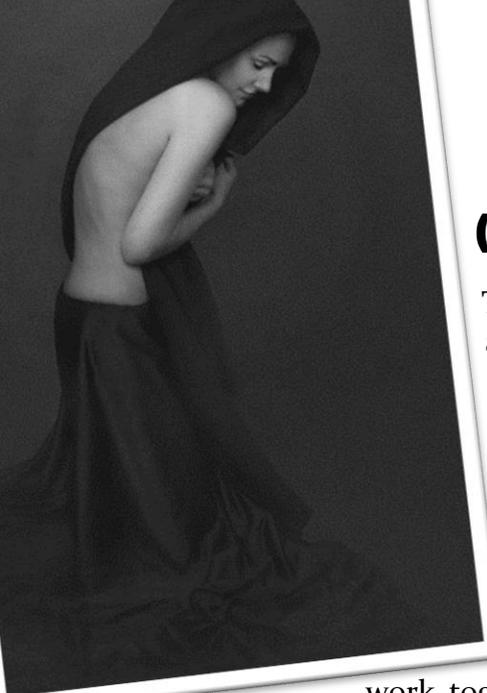
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Please bring: Comfortable clothing and footwear, (non-alcoholic) drinks and glasses.



written by Thomas Christophel, tbchristophel@gmail.com



(1) How to run this game

To be seen as who we are can be the best thing that happens to us in a lifetime and it can be the worst. This LARP is the attempt to generate a safe space where people can expose themselves (in character) and be glorified for it. It builds on a sense of community and trust, a sense strained by tension with the wider society. It uses dramatic content (in the characters and the narrative), but drama is not the point of the LARP. It is a means to an end. Celebrating each other and oneself despite it all is the core of the game.

The players take on the role of highly accomplished dancers, who work together in the same internationally renowned dance company. The main scenes of the game play in an experimental stage-dance club owned by one of the characters. The game begins with the dancers returning to their club after a long tour in the middle of a hard-fought presidential election campaign between a progressive candidate and a right-wing conservative (ACT I). During the game, the characters (which are relatively apolitical to begin with) have to face the societal conflicts that have brought about this contentious election and have to decide whether and how they want to get involved in the struggle that ensues (ACTs II & III). The game ends with one of the candidates being elected president (ACT IV & the Epilogue).

Glorified and you:

This document provides extensive descriptions for how to run glorified the way I would run it. But you, as the GM, have your own experiences and your playgroup has your own preferences. As soon as the larp is in your hands, it is yours to make the version of glorified that you would like to play. So, feel free to make it your own. Leave out stuff, change stuff and run with your own ideas of how you want to larp.

How to prepare: To run the game, ideally, you want to read the document in its entirety. It is possible to wing it, though. You need some basic materials listed on the bottom of this page and music, which in doubt you can get from me (tbchristophel@gmail.com). Ideally, you spent some time to build an idea of what the game is trying to achieve. This will help you navigate your decision making throughout the workshop and the game.

What to focus on during the workshop: The workshop can be

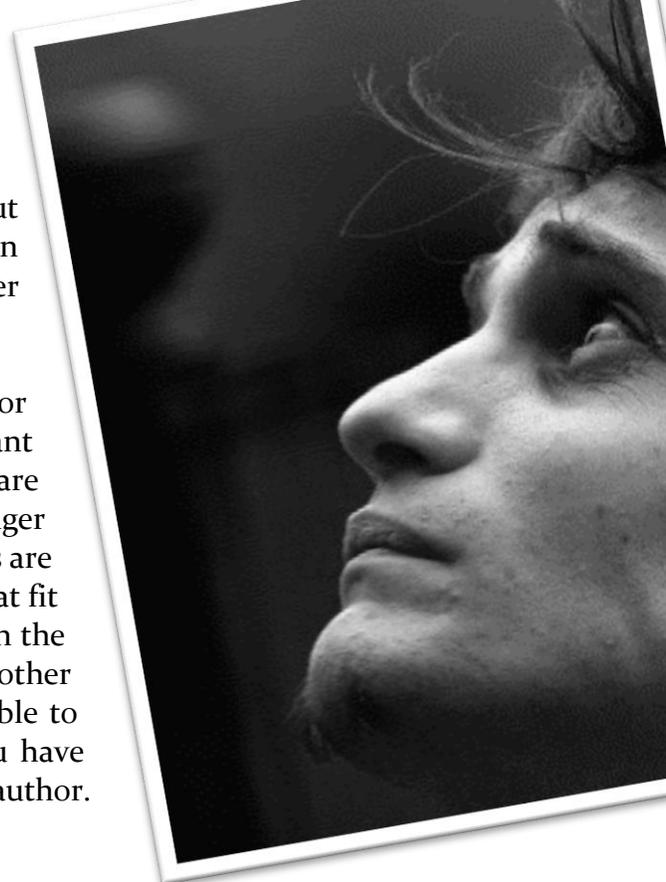
These Boxes are meant to give you an overview of the individual tasks and steps.

facilitated step-by-step as outlined, below. Little blue boxes and a workshop overview sheet, help you keep things together. The goal of the workshop is to (1) give the players a clear understanding of their character and the world, (2) explain the way the game represents dancing ('How to glorify') and (3) tell the players how the game will unfold. You should emphasize creating a cooperative, attentive and caring atmosphere and as well as a sense of identity and pride with the dance group the players portray.

How to steer the game during the runtime: During the game, your goal is to adjust the interplay between drama and glorification. If the game feels too shallow, try to add drama, and if the game feels too dark try to add some more uplifting content. For this, you have a period during the briefings for each act where you can support the continuous world

building by questions. Some questions are predefined but feel free to improvise your own and also add your own inspirations. You can also help players choose character scenes or music for their performances.

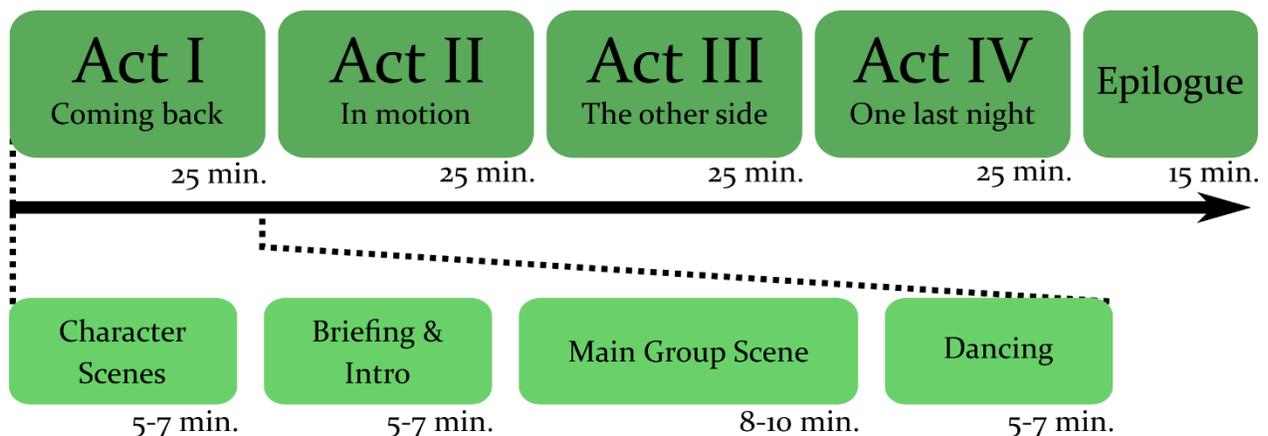
Music: The game features an extensive soundtrack. For one, all main scenes list background tracks that are meant to emphasize the mood of the scenes. These tracks are meant to be played on a medium volume and are longer than the scenes are supposed to be. A larger set of tracks are meant for dancing so that the players can pick tracks that fit their perspective on their character. If you have Wi-Fi in the location you are playing, you can allow players to pick other tracks, but for the flow of the game it might be advisable to limit their choices or even pick songs for them. If you have problems finding certain tracks, feel free to contact the author.



What you need to play the game:

- A **room** with comfy seating area with an open area as the ‘stage’.
- This **document; printed and sorted.**
- Marker tape, moderation cards (or paper), marker pens.
- 64 **dance** songs, the **background** music for the acts and the songs for **workshop and outro.**
- Speakers, which are sufficient to play the music on a ‘danceable’ level.

On time: If you are playing in a time-sensitive environment, you need to keep track of the time so that the game doesn’t run over. The workshop lasts roughly 90 minutes, 10 minutes of play-in and the game itself about 2 hours, leaving 20 minutes for breaks and debriefing. The game is prone to running a little longer. If you are uncertain, ask your players whether they need the game to end on time and run a tight ship if necessary or play a little looser if you have the time. Here is a schedule for the game itself with very tentative timings. Timings for the workshop can be found on the workshop overview.



Workshop Overview

- **Intro (10-15 min)**
What are your expectations for the game?
What role does dancing play in your life?
Introduce Themes. Eye contact exercise.
- **Character Selection & Reading (15-20 min)**
- **Character Intros I (10-15 min)**
The Organizer, The Cheerleader, The Sweet Child, The Olympian
- **Setting I: The Club (5-10 min)**
- *How is the club called? How does the inside of the club look like? What is the atmosphere like? What is your favorite spot inside the club to hang out and watch other dancers? → Let the players setup the room.*
- **How to glorify (5-10 min)**
Dancer: Can just **stand** on stage, can **gesture** or **dance**, should **focus** on audience. They should make no attempt at a particularly impressive performance.
Audience: **Carries the scene**, should vary between **cheering** and **quieter forms of appreciation**, and should form a **connection** to the dancer. Keeps eye contact.
- **Character Intros II (10-15 min)**
The Philosopher, The Body, The Strange Kid, The Adventurer
- **Setting II: The Dance Company (5-10 min)**
What kind of performances do you create? What performance was your breakthrough moment? How is the company called?
- **Play style and boundaries (5-10 min)**
Everyone shares boundaries. Cut is introduced.
- **How the game unfolds (10 min)**
Explain the overall structure and how character scenes, briefing, intro, the main group scene and dancing work and flow into each other in each act.
- **Break (5-10 minutes)**
During which character relationships can be discussed if necessary.
- **Play-In Scenes (10 minutes)**
The group plays the moment after the company's breakthrough performance.



(2) Workshop

As a first step, you want to welcome the players. Let everyone (including yourself) introduce themselves and answer two questions:

- What are your expectations for the game?
- What role does dancing play in your life?

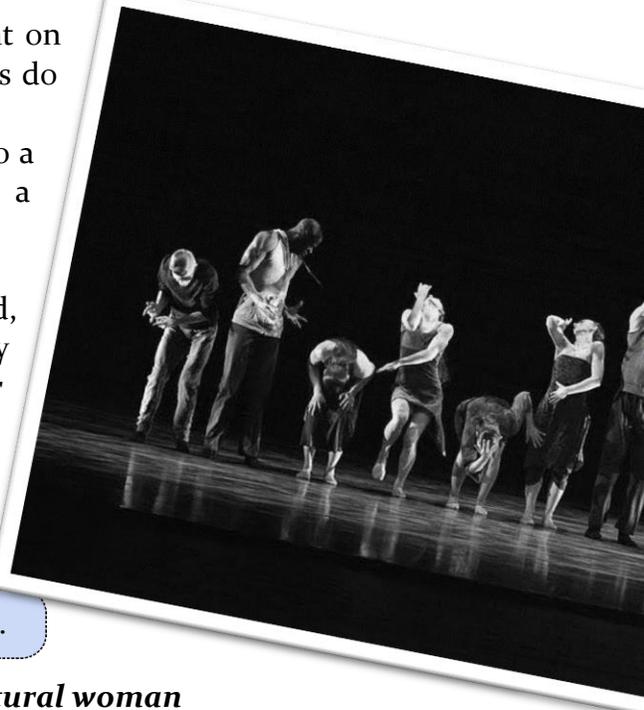
In circle: Everyone shares what role dancing plays in their life and expectations.

Let the players know that the game will begin after about 90 minutes of workshoping. Then introduce (ideally in your own words) the main themes and contents of the game:

- **Exposure:** The LARP is about being seen and exposed as who you are to others.
- **A Dance Company:** The players will take on the roles of successful dancers, of people who are at the same time on top of and on the sidelines of society.
- **Dancing:** Every character will have their moment on stage during the LARP and will dance, the players do not have to dance.
- **An Election:** The game plays in the weeks prior to a presidential election and this election will have a direct impact on the character's lives.

Explain the main themes of the LARP.

To slowly introduce players to the feeling of being exposed, have the players form pairs (join in case of an unevenly numbered player group). **Have the pairs face each other and look into each other's eyes.** Their task is to listen to a song and emphasize with it. They can have their facial expression follow the song as they please. When the players are ready, play:



Exercise: Players look into each other's eyes while listening to a song.

Aretha Franklin – (you make me feel like) a natural woman

(<https://www.youtube.com/watch?v=HgXQIW73i4A>)

You can stop the song after roughly **2 minutes**. You can tell the players that the **next time they hear this song the game will be over.**

❖ **Character Selection**

All characters are dancers in a very successful dance company in the USA. The players will receive one-page descriptions of the life of their characters up **until the point where they met each other**. You can tell the players that **they will further develop their character** and the overall group later in the workshop. First read out the following summaries or summarize the characters in your own words. Then, you distribute the character overview sheets to the players.

Read out these character summaries and hand out the character overviews

The Organizer

The Organizer is a former music store clerk, the owner of the experimental dance club the LARP is set in and organizer of the dance company all characters are part of. Their story focusses on responsibility for the community and abandon in dance.

The Cheerleader

The Cheerleader is a former Cheerleader and former military college student with a history of domestic conflict during childhood. The character focusses on emancipation and elation.

The Sweet Child

The Sweet Child is a former Ballet dancer with a European Immigration background. The character focusses on the interplay between submission, self-control and anger.

The Body

The Body is a former stripper and nude model with abusive relationship experiences in their past. The character focusses on sexism and artistic liberation.

The Olympian

The Olympian is a former gymnastics champion with a history of discrimination. The character focusses on the struggle between achievement and self-doubt as well as discrimination against queer people.

The Strange Kid

The Strange Kid is a former jazz tap dancer. A shy and mysterious individual that has blossomed late in life. The character touches on estrangement, devotion and love.

The Philosopher

The Philosopher is a former art historian and theoretician that has started late to dance themselves. The character focusses on the tension between an abstract, observational and critical perspective on art and the daring to engage in art yourself.

The Adventurer

The Adventurer is a former circus artist with a history of homelessness. Their character focusses on the perspective of an outsider, on restlessness and wild curiosity.

Go around and find a match for every character based on the players' preferences. **Make sure 'the organizer' is in the game.** It is essential that players are comfortable with their characters. Encourage players to hand characters back that they are uncomfortable with and assure them that there will always be the option switch with somebody else. Then **the players read their characters.** They will be asked to introduce their characters using the bullet points in the summaries later in the workshop

Distribute the characters ensuring that everyone gets a character they would like to play

The rest of the workshop unfolds by switching between the players developing the background for the larp (by introducing their characters to each other, forming relationships and defining the setting) and you introducing game mechanics, exercises and introductory scenes.

❖ **Character Intros I:** *The Organizer, the Cheerleader, the Sweet Child, the Olympian*

First the players for 'the Organizer', 'the Cheerleader', 'the Sweet Child' and 'the Olympian' introduce their characters. First, one player briefly describes their background based on the bullet points on the overview sheet in 3 to 4 sentences. Then, the same player tells how they met [another character] of the group and ask who might have been this character (see character description) to define a positive connection with another character. The relationship can be romantic or not and they can further develop this connection in the break before the game begins itself. Finally, ask the player how the other players can lift their play: How can they treat this character to more clearly emphasize their role? Repeat these steps for these four characters. The other characters will be introduced later.

Four players introduce their characters, form a positive relationship and tell the other how they can be lifted.

❖ **Setting I: The Club**

As the next step, you will further define one piece of the setting for the larp, the club in which many scenes will take place. It is an experimental dance club where both aspiring and accomplished dancers can take the stage to present and try out their newest ideas. This is where the dancer found each other and founded the company. The club is the home base for the dance company, a familiar environment where they know many fellow dancers and other regulars.

For each of the 'setting' parts, the idea is to help gain a feeling and a sense of agency for their characters and their story. In essence the characters write the character's story until they join the company, the workshop defines the rest.



Develop a common view of the club together with the players using the following questions:

- How is the club called?
- How does the inside of the club look like? What is the atmosphere like?
- What is your favorite spot inside the club to hang out and watch other dancers?

Explain and flesh out the club most of the LARP will play in. Tape a piece of paper with the name of the club to a wall.

Aim at generating an image of an unusual artistic place, that all players have a clear image of. Then, allow the players to set up the room the LARP is played in to match their idea of the club as well as possible. Let them decide how they want to sit and where the 'stage' is.

Let the players **set up the room** to represent the club.

❖ **How to glorify**

All characters in the game are **extraordinary dancers**. They have **nothing to prove** and are free to do whatever they want, when on stage, particularly in this club. During the game, at the end of each act, two characters will take the stage and whatever they do on this stage is going to be great. Get on stage somewhere in the room and explain the following technique.

Explain Glorification using the steps outlined below. For this, you take on the role of the dancer.

The dancer

- In principle, the dancer **doesn't have to do anything** but stand there.
- The most important thing for them to do is **pay attention to the audience**.

The audience

- Even if the dancer is just standing there, the performance of the dance **needs to be represented by the other players, it's their responsibility to carry the scene**.
- Their task is to play as if they would be **observing a genuinely inspiring, daunting, and explosive performance**.
- They can use staring, cheering, surprise, desire, screaming, applauding, laughing and gasping to do this but **most importantly they need to keep attending to the dancer**.



The dancer

- The dancer can help by **gesturing to indicate 'dance moves'**. For a sample version, raise their hand whenever their character makes a move and different moves can be discriminated by different finger counts ('move 1', 'move 2' etc.).
- But mainly, their task is to **focus on the audience and keep eye contact**.

The audience

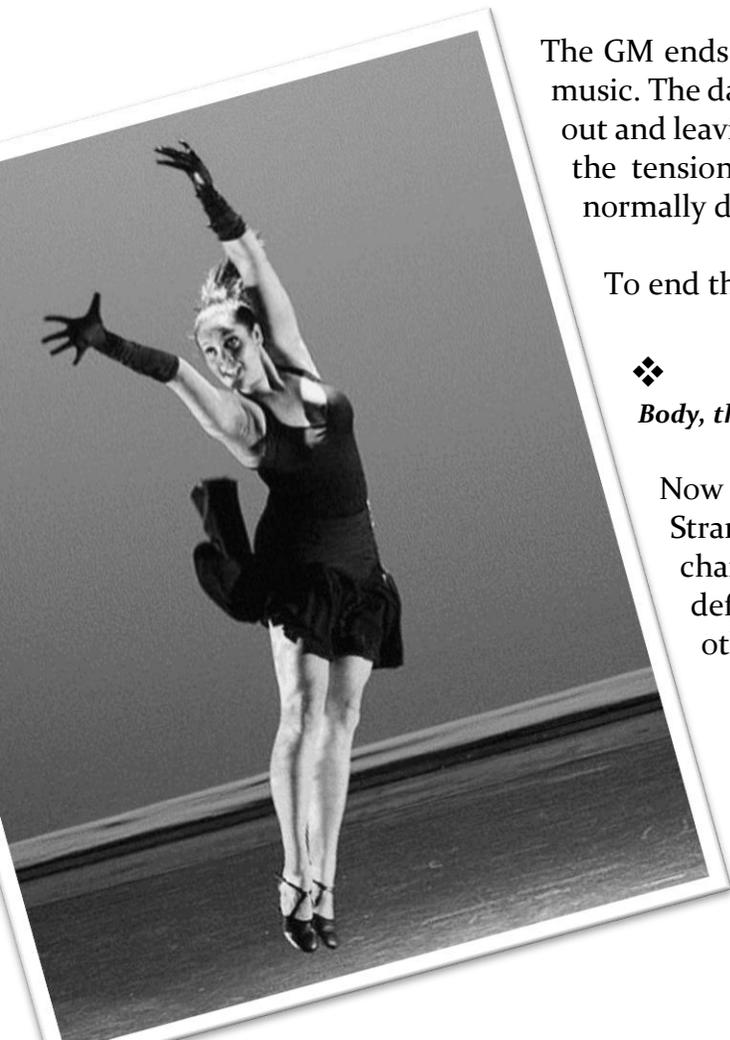
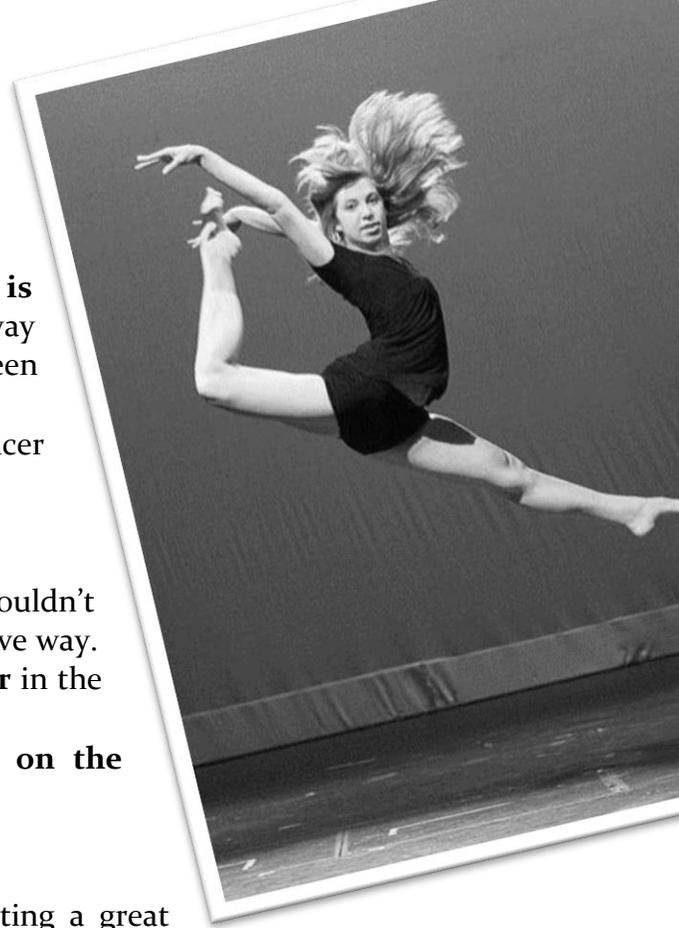
- Should assure that their **glorification is sustainable**. Rather than cheering all the way through they should focus on varying between quiet and celebratory moments.
- The idea is to form a **connection** between dancer and audience.

The dancer

- If the player wants, **they can dance**, but they shouldn't try to dance in a particularly artistic or impressive way. Rather, they can try to **express their character** in the way they dance, **if they want to**.
- Again, the more important part is to **focus on the audience**.

The audience's task

- Is not merely to play as if the dancer is creating a great performance, but to emphasize with them, to see them as who they are.
- Thus, the sparkle of amazement in the eye of the audience is more important than how loud they can cheer.



The GM ends each dance after 1.5-2.5 minutes by fading out the music. The dancer is free to end the performance early by bowing out and leaving the stage, but they are encouraged to experience the tension of the moment a little longer than they would normally do.

To end the exercise, 'perform' one full dance as the dancer.

❖ **Character Intros II:** *The Philosopher, the Body, the Strange Kid, the Adventurer*

Now the players for, 'the Philosopher, 'the Body', 'the Strange Kid' and 'the Adventurer' introduce their characters by telling their backstory (3-4 sentences), defining their positive relationship and telling the others how they can lift them.

Four players introduce their characters, form a positive relationship and tell the other how they can be lifted.

❖ *Setting II: The Dance Company*

Next, the group will further define the Dance Company. The dance company that all characters are part of is an internationally known and successful troupe that had their big break through a while back.

Develop a common view of the company with the players using the following questions:

- What kind of performances do you create?
- What performance was your break through moment?
- How is the company called?

The idea is to foster a vivid image of an inspiring and successful ensemble. Feel free to partake as the GM to give the company a greater sense of the extraordinary.



Explain and flesh out the dance company. Tape a piece of paper with the name of the company to a wall.

❖ *Play style and boundaries*

The game features close physical play with and without other players (like dancing together, flirting and cuddling) and generates situations where players can and should feel exposed (like being on a stage). These experiences can be scaled based on the personal boundaries of the players. The goal of the workshop is to make everyone feel comfortable, ensure that everybody knows and respects each other's personal boundaries and encourage physical play. Reversely, no physical play is necessary to play the game.

Explain the overall playstyle of the game.

To negotiate boundaries, let players position themselves on an imaginary line in the room. On the end, players would stand that do not want to be touched in any way during the game which is a completely viable way of playing the game. On the other end, players that are fine with most touch that doesn't involve their crotch, their butt or their breasts. The space in-between represents intermediary levels. After every player found their spot, ask several players across the line what kind of play they would be fine with or not. Not everybody has to describe their boundaries in full, but all players are encouraged to add and further specify their preferences.

Exercise: Let the players position themselves on an imaginary line to communicate their boundaries.

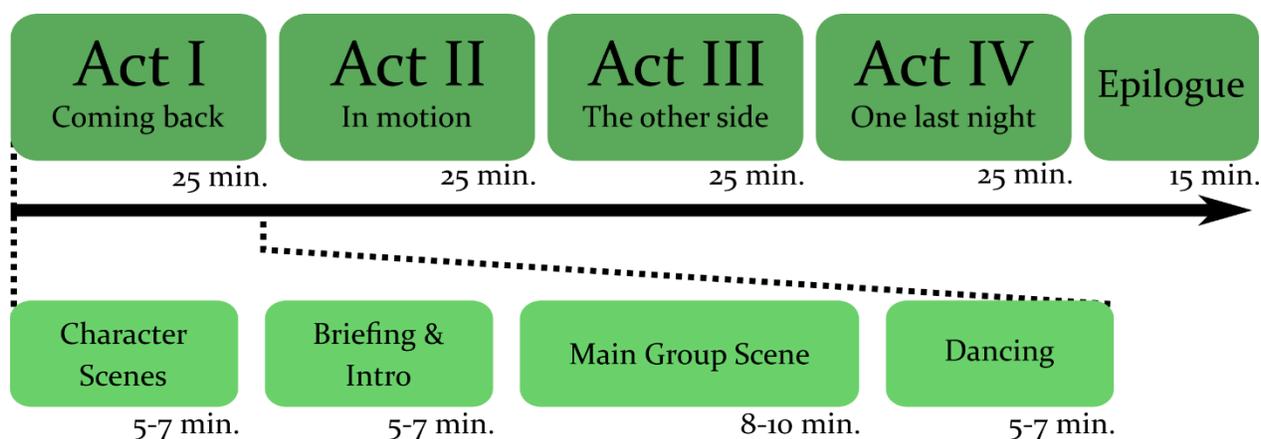
These negotiated boundaries, however, are not less of a binding contract than a way to communicate what players want and don't want. The more important part is that the game should be played in an atmosphere of care and empathy to ensure that everyone feels safe. In the game, any player can say 'cut' to stop all play immediately if they feel uncomfortable. Players should think of 'saying' cut as another way of communicating and specifying their boundaries. At the end of this part, have all players say 'cut' together.

Introduce 'cut' and encourage players to look after each other.

❖ *How the game unfolds*

The overarching narrative of the game follows the dancers through the last weeks prior to a presidential election. The election is expected to be close but many of you hope that Elisabeth Hopkins a new, young, progressive candidate will win the election and turn the country around for the better. Her opponent, Alexander Mills, is a right-wing reactionary who no sane person can believe will be elected. If he would win, it might pose a real threat to your way of life. The game unfolds in four acts followed by an epilogue and these acts cover the last few weeks of the election until Election Day. As the game unfolds, the players will get to know the two electoral opponents further.

Explain who the two candidates are. Use two pieces of paper with the names of the two candidates, tape them to a wall.



The act begins with a number of ‘**character scenes**’. In each act, **2 players** will direct and play in a character scene. These are scenes from their character’s past or an imagined future to put emphasis on their troubles and achievements. The second page of their character sheets includes some inspiration, but they are free to make up scenes as they see fit. They can ask other players to take on roles in their character scenes (e.g. as their father, a teacher etc.). The scene is ended by the GM or the player using ‘cut’.

Explain that the game has four acts and an Epilogue.

The players who played a character scene, will also dance at the end of each act. With less than eight players, there are a number of ‘free’ slots for character scenes in some of the acts, allowing some players to play an additional character scenes (and dance a second time). If more players want to have a second scene, you can also have three character scenes at the beginning of each act if the game is on schedule otherwise.

Explain how character scenes work.

During **briefing for the act**, the two players that directed a character scene will decide which song they want to dance to at the end of the act (and tell the song to the GM). They can also ask the GM to pick a song for them. The briefing also includes a number of questions to sharpen the overarching narrative of the LARP (see act descriptions, below). Everyone in the group can add to the answers, to create more context for the scenes.

An **introductory narration** is read before the main group scene starts. This narration defines time and place of the scenes and adds additional information for the narrative. In some acts, the narration includes a political speech which the characters hear in the club right before the scene begins.

Explain how the briefing and intro narration work.

The main group scene starts when the intro ends and music sets in (see music listed with each act). The main group scene is undirected and typically mixes themes from the character's background and the political arch of the LARP. The characters might discuss their plans to partake in the electoral campaign (see introductory narration) or how they want to deal with the situation personally.

Explain how the main group scene works

The group scene should be 8-10 minutes long, but the GM decides on a case by case basis. The scene ends when the GM calls the first character to dance in this act on stage (e.g. by saying 'And tonight on stage for you: [character name]' or '[character name] you are up next'). Then, the respective player goes on stage and 'dances' (see 'How to glorify'). As the music for the first dancer is faded out (after 1.5-2.5 minutes), the next character is called on stage. The act ends when the last dancer leaves the stage. The GM can enforce this using cut.

Explain how the dancing and glorification closes the act.

The epilogue is like a normal act, but without character scenes or glorification and shorter. It ends with the GM playing 'You make me feel like a natural women'.

❖ **Break**

Players should take a break before the actual game begins with the play-in scene. Players can use this time to talk through their relationships.

❖ **Play-in scene**

Break: Players can talk through their relationships.

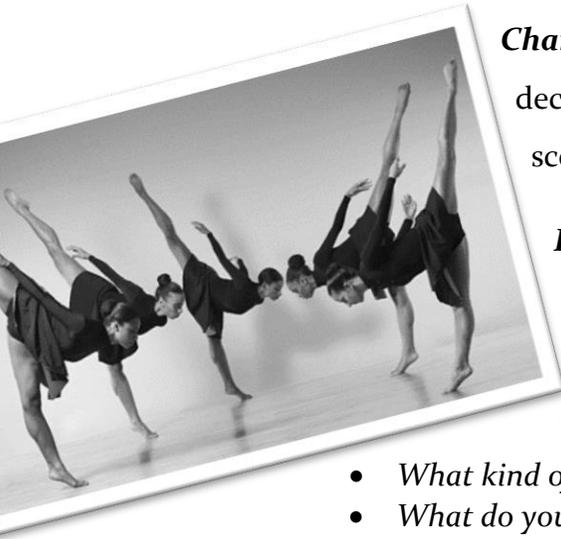
Before the game starts the players play out one scene to get into the play and further define group dynamics. They will play a scene set right after their big break-through performance. Give them a moment to imagine how this scene might play out. It helps to suggest that some contact with the outside world play a role in the scene to represent the reach of their sudden success. You can use the following Intro to start the scene. You cut the scene as you see fit.

Direct a play-in scene to get the players ready for the LARP.

Intro: 'This is the breakthrough night of the company. From the second the last of you leaves the stages it is clear that this performance was a roaring success that has gained you the attention of people everywhere and adoration beyond your own circles.'

(3) **Acts**

ACT I – Coming back



Character scenes: Two players direct a character scene and decide about the song for their dance at the end of the scene.

Briefing: The game starts two month prior to the election. Spend a moment with the group to further define the progressive candidate Mrs. Hopkins.

- What kind of person is Mrs. Hopkins?
- What do you hope will happen if she wins?

The aim is to add personal stakes in and an emotional connection to the election for the characters. Then ask the players to close their eyes and indicate by raising their hands whether their character has an optimistic or pessimistic outlook into the future. Note down the results. Then, if everyone is ready, you can start the scene.

Instruction: *This is your first night back in the club after a long tiring tour. Outside, you ran into a bunch of students who campaigned for Elisabeth Hopkins. In past elections, many of you have kept some distance to daily politics. Many so-called progressive candidates turned out to be wannabe Wall Street bankers for whom being liberal meant having smoked pot in college. But Hopkins is a different kind of politician and she is going to win! Everyone is sure of that. By tradition, you meet up after every tour to look back at how the performances went and create ideas for new choreographies and places to perform. What can be done, that nobody has done before? Where can you dance to inspire more people, new people? Where, in all that, lies beauty?*

Dancing: When the time is right, call the dancers on stage to perform.

Background music:

Donald Byrd - Think Twice
Gene Harris - Losalamitos
Nicola Conte - A Time for Spring
Charlie Rouse - Merci Bon Dieu



ACT II – In motion



Character scenes: 2 players direct and provide songs

Briefing: 3 weeks have passed. As an impulse, ask the group three questions:

- What keeps your character busy at the moment?
- What new thing do you want to try?
- What is the dance company working on?

The goal here, is to put an emphasis on the characters' personal life before the election is gaining more focus.

Then, with closed eyes, query the players again about their character's optimism or pessimism and note the results down.

Instruction: You are in the middle of the club and in early autumn, 5 weeks before the election. You have arrived a while ago and the club is filled to the brim.

Election forecasts show a tightening race and many believe that Hopkins victory will not be as easily won as expected. Yesterday, the company has received a request to perform at a rally for Elizabeth Hopkins in a few days. The campaign needs an answer by tomorrow. On a radio in the club you hear a speech given by the current president, a moderate, respected figure.

Speech: This is preeminently the time to speak the truth, the whole truth, frankly and boldly. Nor need we shrink from honestly facing conditions in our country today. This great Nation will endure as it has endured, will revive and will prosper. So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself; nameless, unreasoning, unjustified terror, which paralyzes needed efforts to convert retreat into advance.

[Franklin D. Roosevelt, First Inaugural Address, 1933]

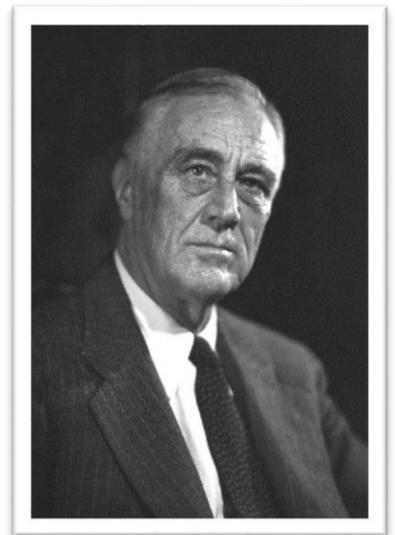
Dancing: When the time is right, call the dancers on stage to perform.

Background music:

Tingvall Trio - Sevilla

Tingvall Trio - Högtid

Tingvall Trio - Den Ensamme Mannen



ACT III – The other side



Character scenes: 2 players direct and provide songs

Setup: If the dancers went to the rally for Hopkins, ask:

- How did the crowd react to the dancer?
- How was it like to meet the candidate?
- Did any of the dancers receive hate mail afterwards?

Then, let the group define Alexander Mills, further:

- What kind of person is Alexander Mills?
- What do you fear will happen when he wins?

Then, with closed eyes, query the players again about their character's optimism or pessimism and note the results down.

Intro: *It is two weeks to the election and more and more commentators on TV suggest that Alexander Mills might have real shot at winning the election. In the City, a huge right-wing rally is planned to take place a few days before the election. Counter protests are being planned and everyone is going! But there is an unspoken expectation of violence during these protests. As lefty celebrities, the dancers would have a space at the head of the counter protest. Will they go? On the radio, Alexander Mills is giving a speech.*

Speech: *“Tonight, we make history. Tonight, we lay the foundation for a better America. A safer America! A stronger America! A cleaner America! In this darkest hour, the people of this country are rising up to say: Enough is enough! This is our Country! We will let nobody take it away from us. We will fight! We will bleed! And as we struggle to take back control from these prophets of some strange and foreign future, we will not hold back! We will not stand down! Because that future is a lie! That future is a poison we will never swallow! Never! Never! Never!”*

[Fictional, mostly]

Dancing: When the time is right, call the dancers on stage to perform.

Background music:

EST - Dodge The Dodo

EST - Elevation of love

EST - O.D.R.I.P



ACT IV – One last night



Character scenes: 2 players direct and provide songs.

Setup: Ask how the protests in the city turned out:

- How many people were on each side?
- How did it feel to stand in front of all the people or not?
- What happened when the protests turned violent?
- Did anybody get hurt?

Then, with closed eyes, query the players again about their character's optimism or pessimism and note the results down.

Intro: *It is election night and*

many friends from the community have come to the club to be in a familiar place when the results arrive.

To be not alone. In the news, you hear of violent protest in other cities; of nationalist chants and injured protesters. The police has locked down the city center out of fear of rioting. The election is on a knife's edge. Counting will continue late into the night and nobody can predict who will win. Today, the company received an offer for a long-term engagement in Paris, France: weekly shows, dance workshops and proper pay. On TV, a civil rights leader calls for a peaceful end to the night.

Speech: *"It is not the critic who counts; not the man who points out how the strong man stumbles, or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood; who strives valiantly; who errs, who comes short again and again, because there is no effort without error and shortcoming; but who does actually strive to do the deeds; who knows great enthusiasms, the great devotions; who spends himself in a worthy cause; who at the best knows in the end the triumph of high achievement, and who at the worst, if he fails, at least fails while daring greatly."*

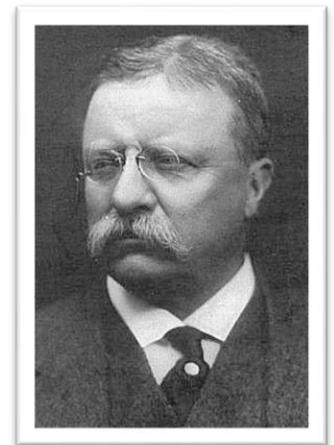
[Theodore Roosevelt, Sorbonne, 1910]

Background music:

Nick Cave - People Ain't No Good (live, piano)

Tom Waits - Tom Traubert's Blues (live)

Nina Simone - Nobody's Fault but Mine



Dancing: When the time is right, call the dancers on stage to perform.

The decision

As the GM, you will have to make a decision on how to end the game. Will Elizabeth Hopkins win or will Alexander Mills become the next President and change the country forever?

To help you make this decision you can tally the optimistic and pessimistic votes over the acts. You can choose to follow the view of the characters or defy them. The best way might be to make a call based on your gut feeling, you have seen the acts unfold and probably know best. In doubt, toss a coin. That's how elections feel anyhow, sometimes.

After you made the decision, use the respective epilogue to finish the LARP.

Epilogue A – Victory

Intro: *We will now play the epilogue. It begins with a speech by Elisabeth Hopkins. As soon as the speech begins, you will know that she has won the election and will be the next president. The LARP ends when you hear ‘a natural woman’, again.*

Background music:

Sigur Rós - Gobbledigook

Edward Sharpe - Home

Team Me - Weathervanes and Chemicals

Speech: *If there is anyone out there who still doubts that this country is a place where all things are possible, who still wonders if the dream of our founders is alive*

in our time, who still questions the power of our democracy, tonight is your answer. It's the answer spoken by young and old, rich and poor, women and men, black, white, Hispanic, Asian, gay, straight, disabled and not disabled. People who sent a message to the world that we have never been just a collection of individuals or a collection of red states and blue states. We are, and always will be, the United States of America.



[Barack Hussein Obama, Victory Speech, 2008, edited]

[Continue the play for a bit. Let players get their final moments but don't let it drag on indefinitely. To end the game play 'Aretha Franklin – (you make me feel like) a natural woman (live at the Kennedy Center, 2016)':

<https://www.youtube.com/watch?v=efIAM5dzuDs/>

Epilogue B – Defeat

Intro: *We will now play the epilogue. It begins with a speech by Elisabeth Hopkins. As soon as the speech begins, you will know that she has lost the election and Alexander Mills will be president. The LARP ends when you hear ‘a natural woman’, again.*



Speech: *Just moments ago, I spoke with my Opponent and congratulated him on becoming the next president of the United States. I hope that he will be a successful president for everyone. This is not the outcome we wanted or we worked so hard for and I'm sorry that we did not win this election for the values we share and the vision we hold for our country. I know how disappointed you feel because I feel it too, and so do tens of millions of people who invested their hopes and dreams in this effort. This is painful and it will be for a long time, but I want you to remember this. Our campaign was never about one person or even one election, it was about the country we love and about building an America that's hopeful, inclusive and big-hearted. May God bless you and may God bless the United States of America.*

Background music:

*Radiohead - No surprises
Radiohead - Karma Police
Radiohead - Lucky*

[Hillary Rodham Clinton, Concession Speech, 2016, edited]

[Continue the play for a bit. Let players get their final moments but don't let it drag on indefinitely. To end the game play 'Aretha Franklin – (you make me feel like) a natural woman (live at the Kennedy Center, 2016)':

<https://www.youtube.com/watch?v=efIAM5dzuDs/>

Debrief

You can keep the last song running to give the players some time to breathe. While the music plays, you can start the debrief by breaking up the room setup for the club, moving chairs around to form a circle, again.

The debrief itself should be voluntary and focus on the players needs rather some fixed debrief plan, but you can start by simply asking how everyone feels. Start with yourself, go around the circle and make sure that everyone has enough time.

The game can evoke a wide breadth of emotions from euphoria to fear and anger in many facets, so people will have very different needs. Depending on the responses and the mood of the group you can end the debrief while inviting the players to stay longer if they want to. If you want to continue debriefing further, here are some suggestions.

If your players need more distance to their characters: It might be that the players are still strongly immersed in their characters. In this case, you can ask the players one-by-one what they think of their character, requiring them to speak of their character in the third person. You can further ask them how their character is different from themselves.

If your players are distraught over the parallels with current day politics: It might be that the players are troubled over the state of current day politics. In the end, that worry seems justified, but as the GM you can try to take an optimistic perspective and have an open discussion about it.

If your players are distraught over the individual character stories: The characters include numerous triggers which can connect to the personal lives of players. It is hard to give generalized advice here, other than to emphasize that all emotions here are valid and that talking and offering an ear for as long as they need it helps.

The Dancers – Character Overviews

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The Organizer

- Club founder and organizer
- Making ends meet
- Taking care of others
- Keeping the band together

The Cheerleader

- Standing up to the Family
- Fulfilling expectations
- Bringing joy to others
- Running away

The Sweet Child

- Ballet dancer
- Fitting In and working hard
- Wanting to be good
- Needing to break free

The Body

- Former Stripper and Nude Model
- Escaping an abusive relationship
- Trusting in your own creation
- Finding love

The Olympian

- Nationally known Gymnast
- Struggling with perfectionism
- Facing Queer discrimination
- Handling Self Doubt

The Strange Kid

- Jazz tap dancer
- Shyness and mystique
- Opening up to others
- Being part of the group

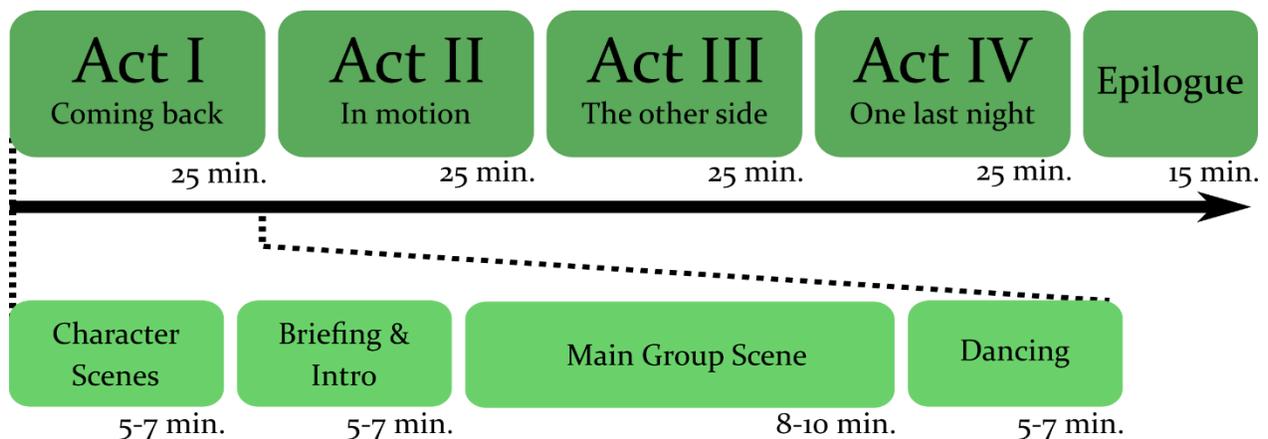
The Philosopher

- Art historian and theoretician
- Life in the shadow of the great
- Daring to engage in art yourself
- Confidence and restraint

The Adventurer

- Circus artist
- Losing once life and livelihood
- Being a restless outsider
- Finding a place for one’s curiosity

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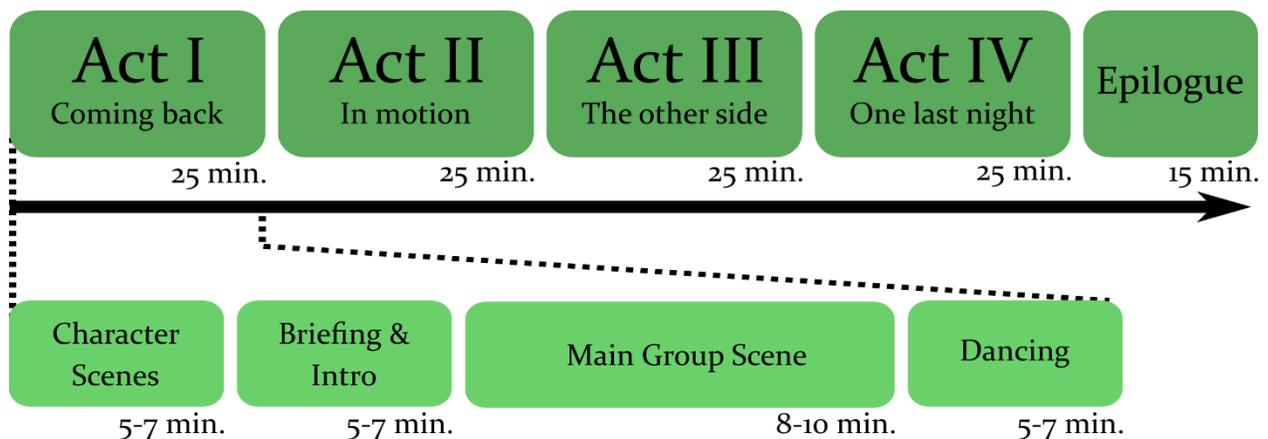
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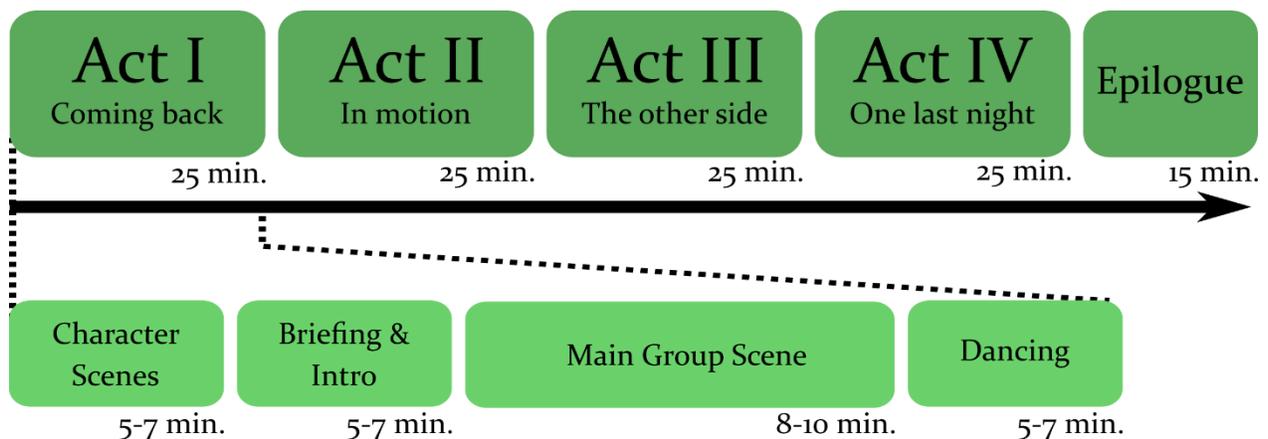
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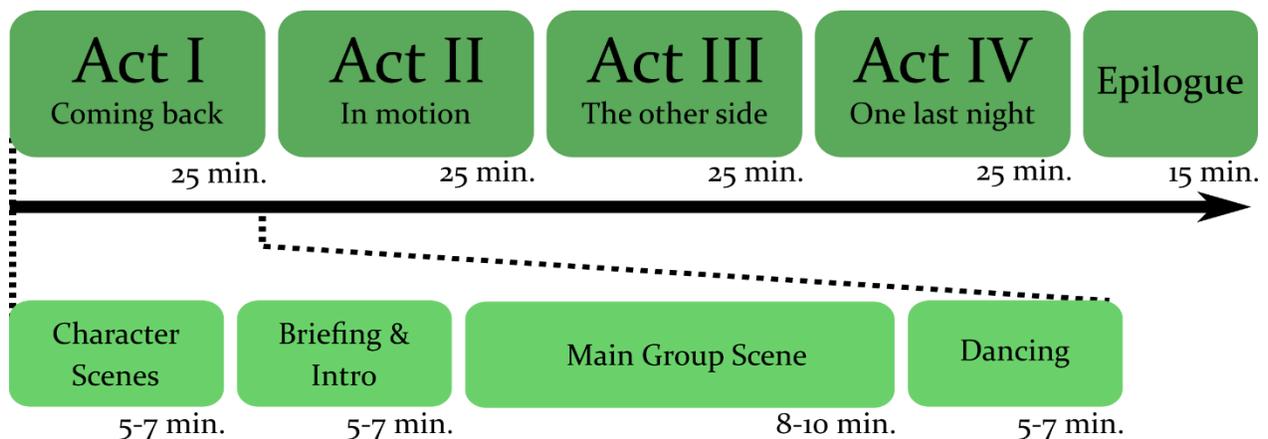
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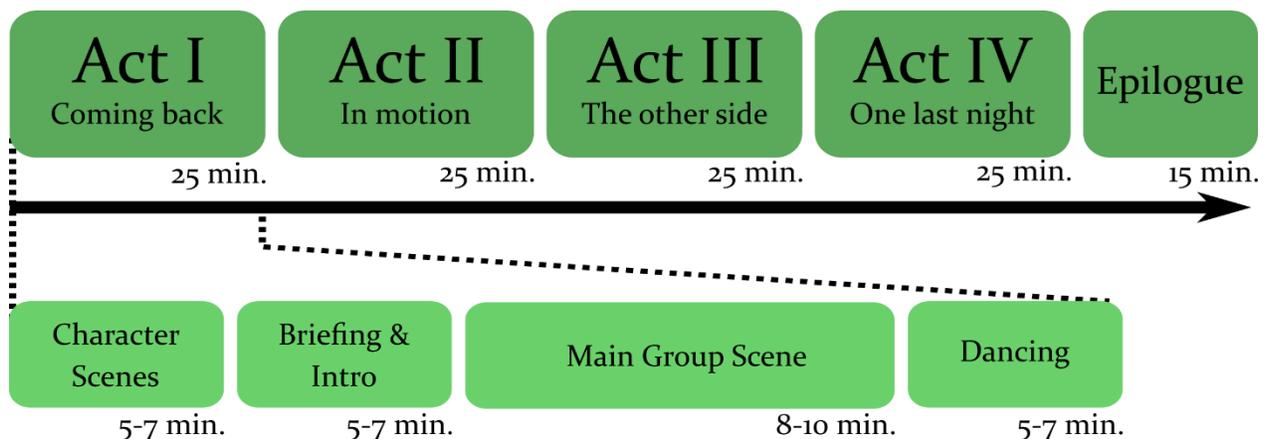
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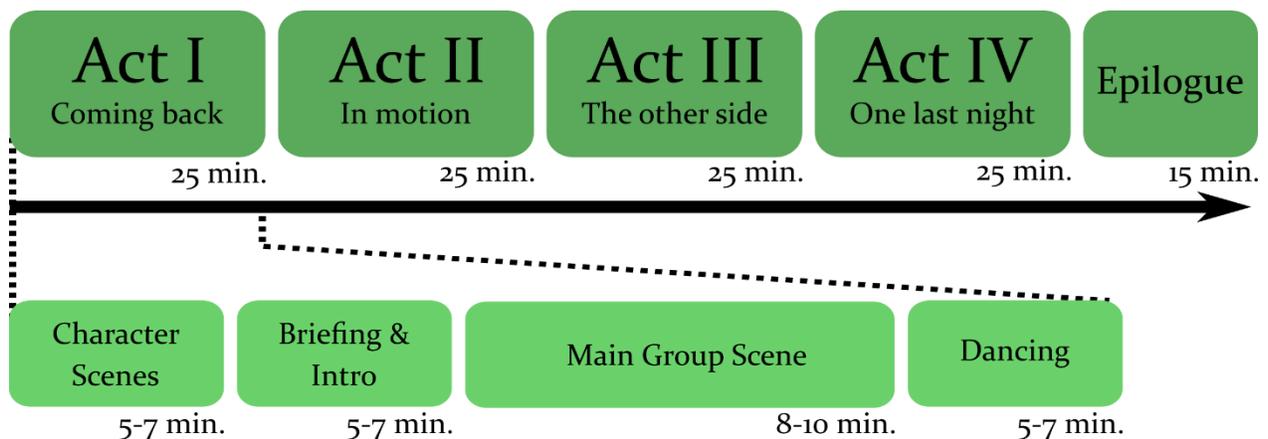
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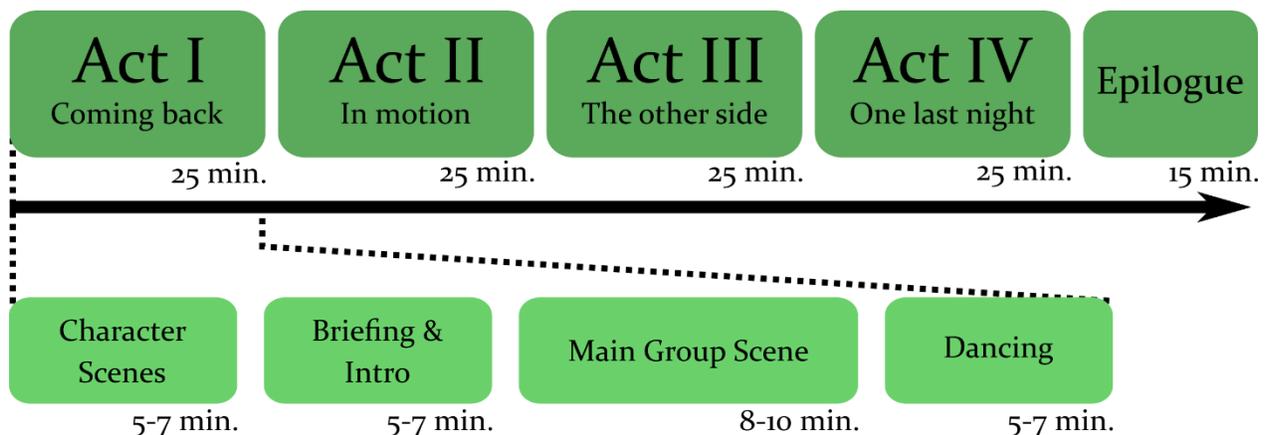
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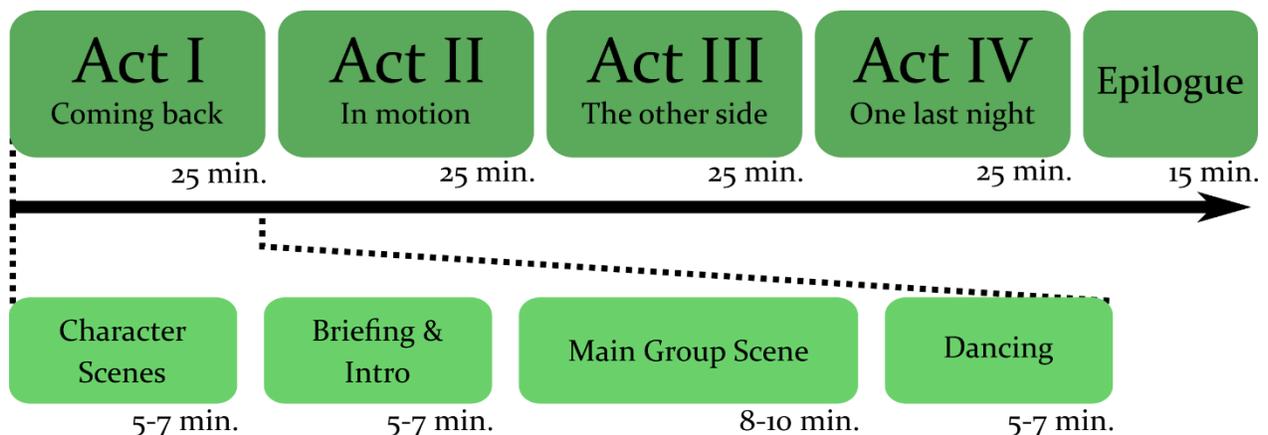
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The Organizer

Responsibility, Community and Abandon

You are the child of a single-dad, an incredibly talented but hopelessly idealistic actor. Your dad loved you to pieces but never really managed to get his shit together. You grew up quickly. You had to. Getting on with your life meant managing your own troubles as much as managing his. Early on, you worked shifts in the same record store your dad was temping in-between ever failing engagements.



You loved that store. You loved digging through recordings of obscure and low-fi bootlegs. You loved guessing customers tastes and finding that one vinyl that would blow their mind. You loved working with your dad, throwing impromptu dance parties with friends, smoking pot on the counter top and making out with boys or girls in the ever-abandoned classical music section.



The parties you threw at the store quickly became a community event, then a well-kept secret amongst dance lovers and then, sadly, a three liner in the Cities edition of the Lonely Planet. As the store closed, you started working as a DJ and as that did not bring enough cash you started organizing parties, often illegally in abandoned buildings throughout the city. When your dad finally caught a break, and landed a role as 'weird house friend' in a popular sitcom, he took the cash and gave it to you saying 'I wouldn't even

know what to do with it'. You took the money and bought one of the abandoned buildings to form the club.

You had always thrown dance parties to create an excuse to dance yourself, but you had never danced 'professionally'. The club however, quickly attracted a bunch of experimental dancers using the club as an open space to explore the things one can do with dance both on stage and the dancefloor. It was [**another character**] that challenged you one night to a dance-off that had you take the stage for the first time and the two of you never stopped dancing together. The two of you formed the company.



Your dance is driven by a sense of community. You worked hard to create this place and when you take the stage you are happy and willing to let yourself fall into the warm embrace of your friends. It is a statement of love and support, of desire and destiny and you hope this lasts forever.

The Organizer

Play-in scenes

At the end of the workshop, you have the opportunity to direct and play a small scene to try



out and flesh out your character. The scene

can be set in the character's past or can be an image of their future. You can play any scenes you like but here are a few ideas:

- The night you convinced your dad to take money from you for the rent
- A future where you raise kids and how they would be like
- The night you opened the club, the opening party

Music: Here is some music to choose from to 'dance' to. Please note 3 songs you might use.

U2 The sweetest thing	Prince Kiss	New Radicals You Get What You Give	Cyndi Lauper Girls Just Want To Have Fun
Michael Jackson Black or White	Whitney Houston Dance with somebody	Aretha Franklin Respect	TLC Waterfalls
Amy Winehouse Rehab	Stevie Wonder For Once In My Life	Lady Gaga Born this way	Stevie Wonder Signed, Sealed, Delivered
Blues Brothers Everybody needs somebody	Soft Cell Tainted Love	The police So lonely	The Clash Should I Stay or Should I Go
Earth, Wind and Fire September	Depeche Mode Personal Jesus	The Weather Girls It's Raining Men	Rage Against The Machine Killing In the Name
Madonna Like a Virgin	Depeche Mode Everything Counts	Roxette Fading like a flower	a-ha Take On Me
Beach Boys Wouldn't it be nice	Ramones Pet Sematary	Spice Girls Wannabe	Backstreet Boys Everybody
Tower of Power I like your style	Queen Show must go on	Kate Nash Foundations	Stevie Wonder Uptight
Michael Jackson They don't really care about us	Chaka Khan Ain't Nobody	Jamiroquai Virtual Insanity	P!nk Get The Party Started
Joe Cocker You can leave your hat on	Britney Spears Baby One More Time	Eurythmics Sweet Dreams (Are Made Of This)	The Cure Just Like Heaven
Héroes del Silencio Entre dos tierras	Whitney Houston How Will I Know	George Michael Faith	The Cardigans Lovefool
Robbie Williams Mr Bojangles	OutKast Hey Ya	The Cure Boys Don't Cry	Beyonce Single ladies
Robbie Williams Let Me Entertain You	Queen Under Pressure	Men At Work Down Under	Queen Bohemian Rhapsody
Salt-N-Pepa Shoop	Daft Punk Around The World	Björk Human Behaviour	Bon Jovi Livin' On A Prayer
M. Gaye & T. Terrell Ain't No Mountain High Enough	All Star Smash Mouth	Stevie Wonder Sir Duke	Huey Lewis & the News The Power of Love
Santa Esmeralda Don't Let Me Be Misunderstood	Chumbawamba Tubthumping	Missy Elliott Get Ur Freak On	Simple Minds Don't You (Forget About Me)

On playing a leader

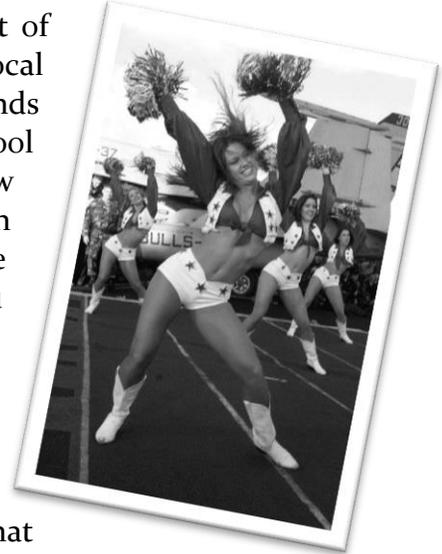
One might think that an organizer of a dance company is born to lead. But many people stumble into positions of leadership and many find their own ways of keeping the band together. So, play the leader you would like to play, not the leader you think you should play.



The Cheerleader

Elation, Escapism, and Teamwork

You once were the prototypical All-American Boy or Girl. Main cast of every gossip story, homecoming queen/king, and leader of the local cheerleading squad. You had lots of friends, a fair share of girl-/boyfriends and your teachers loved you. Your father was the headmaster of a school in a neighboring town. He had great plans for you, aspiring you to follow in his footsteps to go to Harvard. He wanted you to become an even better version of himself, climbing academic ladders and becoming the famed intellectual he never was. You are not that person either. Yes, you were good at school, yes, you knew how to infuse an essay with gentle flattery of your teacher's opinion for the extra credit, but you did not *want* to do it.



Your father had been talking about Harvard since you were four, and when you told him that you didn't want to follow a preordained path, that you needed space to find out what you liked, something broke in him. It's when the fights began. On the surface, it never was about school, or Harvard. It was about having sex with the wrong person and too early. It was about a scratch in the family car, an angry fight over politics or parties thrown in the family home while the parents were away. Nobody knew how bad these fights could get. You mom probably guessed it but never said a word and you never told anybody. You felt ashamed for how your life looked like behind the facade.



The thing that really kept you going was the cheerleading squad. Initially planned as an easy elective that would look good on a college application, the camaraderie amongst the cheerleaders was what made it your new family. In the squad, you danced in unison, as a team. Nobody was special; you didn't need to be special. When graduation arrived, you went to prom with another squad mate that also couldn't be bothered to pick 'the perfect date'. The morning after, your dad awaited you with a 'surprise' he had 'for you'. He had signed you up for *the Citadel*, a military college in South Carolina. He wanted you to learn about 'the important things in life'. A few

months later, you found yourself on curb of a South Carolina highway, dishonorably discharged and in full cheerleader uniform. It was [another character] that was the first to stop for you. They asked: 'Where are you heading?'

'Anywhere.'

Your dance is about elation, it's about taking everybody in the room and bringing them together. It's like a magic spell that casts a wide net, a bond that binds people together. It's not modest, it's not calm, but the anger that rests deep inside it is not raging. It's advocating for change.



The Cheerleader

Play-in scenes

At the end of the workshop, you have the opportunity to direct and play a small scene to try out and flesh out your



character. The scene can be set in the character's past or can be an image of their future. You can play any scenes you like but here are a few ideas:

- *The fight with your father that made you realize that things had to change*
- *The night when you moved in your first own apartment*
- *The first out-of-town trip with the cheerleading squad*

Music: Here is some music to choose from to 'dance' to. Please note 3 songs you might use.

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How bad did the fights with your father get?

The details of the fight are kept vague intentionally. It is up to you to decide how dark you want to play this side of the story. If you are uncertain, consider only bringing a less intense variant of the story into play initially.



The Sweet Child

You always were ‘such a sweet child.’ That’s what your mom says, at least. You are the only child of an immigrant family from Europe. Your parents were the most hard-working people you have ever met and growing up all you wanted was to live up to their expectations. When they sent you to a traditional Ballet School run by a family friend from your immigrant community, you dove into it, you spent hours and hours at the barre angling yourself, torturing yourself and abiding to every command your teacher would whisper.

Control. Submission. and Rage



Your life changed the day you were rejected by the Juilliard Dance program; not because of lack of skill but because of lack of ‘expression’, lack of ‘personality’. You got drunk. You had given everything to get into this program and you had failed. You couldn’t go home. As night fell, an empty bottle of Gin in hand you stumbled into the club. You had never been to a place like that, as you entered, two men in full body paint were waltzing over the stage while mock-flirting awkwardly and the audience loved it.

That moment, [**another character**] looked at you and said: “You look like you got something to say”. Something inside you cracked. You got on stage to shout your anger, your fear and pain to the surprised audience, to then dance the sloppiest version of your carefully studied audition program one could image: Drunk, slurring and shaking, ripping the overpriced ballet costume of your skin in the process. As you ended, all you wanted to do was run. But looking up, you saw an audience about to burst into roaring applause. You knew what you wanted to do next.

Your dance will never lose a sense of control, a sense of precision and the dignity that comes with surrendering yourself to a piece of music. Today, however, it is also infused with a sense of rage. Rage against the powers that be. Rage against all that held you back all those years and anybody that tries to put other anyone else down. You have learned that you can let your anger show and (with the right people) find love for it.



The Sweet Child

Play-in scenes

At the end of the workshop, you have the opportunity to direct and play a small scene to try out and flesh out your character. The scene can be



set in the character's past or can be an image of their future. You can play any scenes you like but here are a few ideas:

- *The relentless and humiliating education in ballet school*
- *How your life would change if you could not dance anymore*
- *The day you told your parents about that new life you want to live.*

Music: Here is some music to choose from to 'dance' to. Please note 3 songs you might use.

On playing in between two emotional states

The sweet child is described as alternating between an ever-pleasing personality and fits of rage and expression. Playing this can be challenging, so keep in mind not everyone is on the edge all the time. Feel free to use this alternation as something you can play on if you like, but not as an imperative.

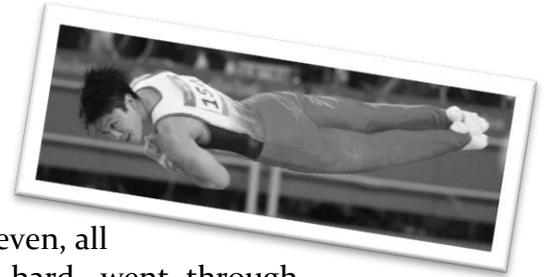
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Santa Esmeralda Don't Let Me Be Misunderstood	Chumbawamba Tubthumping	Missy Elliott Get Ur Freak On	Simple Minds Don't You (Forget About Me)



The Olympian

Strength, Competition, and Doubt

You always were a sporty kid: lean and tough. Your folks said that you learned to run before you learned to walk and you loved running. Your first foray into sports – a pre-school ‘fun’ gymnastics class – turned into an obsession that lasted. At seven, you started competing with other kids. At 10, you won your first national championship. At eleven, all you could think about was the Olympics. You trained hard, went through countless training camps, competition after competition and unnerving levels of control over your daily routines by your parents and trainers.



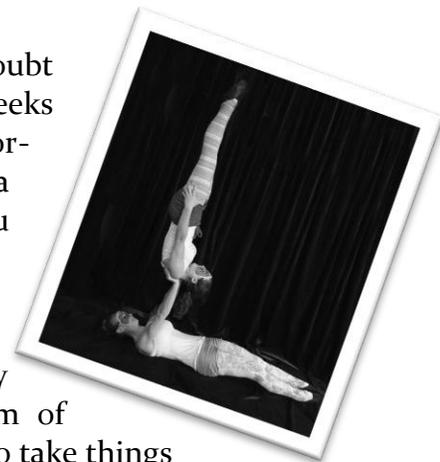
At seventeen, in the middle of the qualifiers for the Olympics, you had your coming-out. Involuntarily. When a local reporter recognized you in a local gay club and pictures of you in drag ended up all over the web, you first thought ‘at least everybody knows, now’. Then, all hell broke loose. Suddenly, people that you had never met were saying on TV that they had ‘always doubted’ your identity. People rating your physiognomy on a male-female scale like a rib eye at the butchers. Someone thought that this was excuse enough to initiate an investigation into whether you actually were a [women/men] ‘as you pretended to be’. As if you had ever pretended anything.



At competitions, shouts of ‘cheater’ and ‘fag’ overshadowed your performances, sponsors cancelled agreements, all the while your parents had a magna-cum-laude freak-out over who you might or might not have had sex with. It came as it had to come. The day the results of the hormonal testing came back, you learned that Team USA had decided to keep you from competing at the Olympics, whatever the results were.

You gave up. What was the point in doing anything now? Your self-doubt had been a sleeping giant, but now it had grown into a roaring beast. Weeks on a sofa, missed calls and ignored emails followed. It was a doctor-ordered yoga class where you met [**another character**] and found a kindred spirit. They dragged you in the club and it’s there where you learned that movement can be more than the means to a golden metal. It’s there where you found a new goal in life.

Your dance will never lose a sense of strength and will always be a way to challenge yourself. But you also learned that it can be a form of expression. It is OK to be vulnerable. It is OK to have doubt. It is OK to take things slow. It is OK to fail.



The Olympian

Play-in scenes



At the end of the workshop, you have the opportunity to direct and play a small scene to try out and flesh out your character. The scene can be set in the character past or can be an image of their future. You can play any scenes you like but here are a few ideas:

- *The conversation with your parents after your involuntary coming out*
- *How it would be like to be retired in a better world (or a worse)*
- *Winning the national championship for the first time as a 'senior' at 16*

Music: Here is some music to choose from to 'dance' to. Please note 3 songs you might use.

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Michael Jackson Black or White	Whitney Houston Dance with somebody	Aretha Franklin Respect	TLC Waterfalls
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Is the character a drag king/queen or trans?

This character has a mention that at some point they wore drag. Still, you can freely choose the gender and sexual identity of the character. It is up to you to define whether wearing drag was just an outfit you wanted to wear for a party or a more deeper expression of who you are.



The Body

Sensuality. Caretaking and Narration

Your dancing career started in a strip club somewhere in the middle of nowhere. You had been kicked out of school at 16 for possession of drugs and sought a way to stay as far away as possible from your parents and the trailer park. You wanted to get away from your school friends that called you a 'slut'. You wanted to get out of Oklahoma.

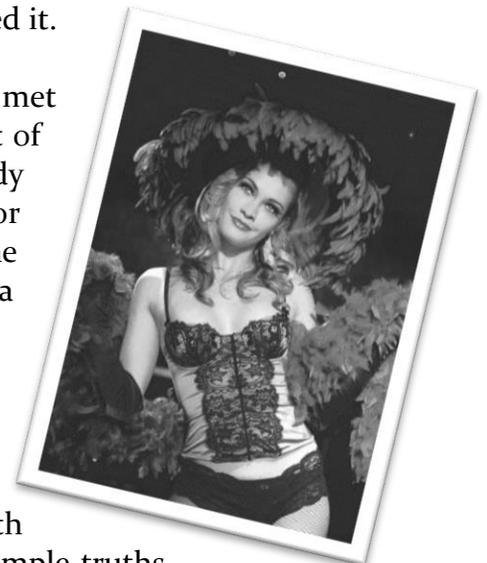
The first shag you worked in (using a fake ID) was a run-down place called the 'Red Dog Café'. It is weird to say that, but you liked the place. The regulars were surprisingly self-aware and referred to themselves as PLs, 'pathetic losers'. And making them horny made you feel strangely content. Of course, your PLs weren't the only customers and you quickly got used to denying requests for 'more private' dances, learned how to sneak out of the club if someone had 'promised' to wait for you and had accepted that as a stripper one has to refuse – on average – one wedding proposal a month.



But then, you were 'discovered'. A photographer from the East Coast ended up at the 'Red Dog' late at night and that night started the biggest crush you had ever since kissing Jean, the exchange student, in 9th grade. The next months are an exciting blur to you: moving to the City, posing in exclusive places for 'famous' photographers and seeing your body in larger-than-life prints at fancy soirees. But the fairy tale didn't last long. Shooting with their photographer friends often turned into barrages of sexist bullshit and the implicit assumption that you'd fuck anybody that can hold a camera was unnerving. You started fighting and the fights turned darker and darker with them shouting you down, telling you that you were 'just a fucked-up stripper'. More and more you felt like you were treated like a piece of meat. You could have had all that in the 'Red Dog' if you wanted it.

It was [**another character**] that told you about the club when you met them at a photo shoot. Through this all, you never really thought of yourself as an 'artist', but they seemed to think of you as somebody that could do more than point your crotch in this direction or another. They made you feel like you had something to say. The night you cheated on your partner with them was a liberation and a revelation what sex could be.

Your dance always was and always will be an act of storytelling. It still might be a story of seduction if that's what you want to convey, but it can be so much more. You enjoy making fun of yourself and everyone around it, questioning the delusions with which the people around you lead their life and ending on the simple truths that you feel inside yourself.



The Body



Play-in scenes

At the end of the workshop, you have the opportunity to direct and play a small scene to try out and flesh out your character. The scene can be set in the character past or can be an image of their future. You can play any scenes you like but here are a few ideas:

- A photo-shoot with a famous photographer which treated you like a piece of meat
- Planning your first stage act outside of a strip club with a friend
- Telling your photographer boyfriend that it's over

On playing 'sexy':

People that work or have worked in the erotic arts are not flirty or teasing all the time. It might be a thing they completely leave behind after work or it might be a thing they do when they feel like to. If the characters background keeps you from playing, ignore it.

Music: Here is some music to choose from to 'dance' to. Please not 3 songs you might use.

U2 The sweetest thing	Prince Kiss	New Radicals You Get What You Give	Cyndi Lauper Girls Just Want To Have Fun
Michael Jackson Black or White	Whitney Houston Dance with somebody	Aretha Franklin Respect	TLC Waterfalls
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The Philosopher

Eloquence, Perspective, and Hesitation

You always looked up to the work of great women and men. Your mother was a conductor travelling through Europe to work with the great Philharmonic and Symphonic Orchestras of the continent. In the meantime, your father raised you in Paris. He inadvertently showed you how to look at great people without jealousy, 'freeing' yourself from the aspiration to challenge them.



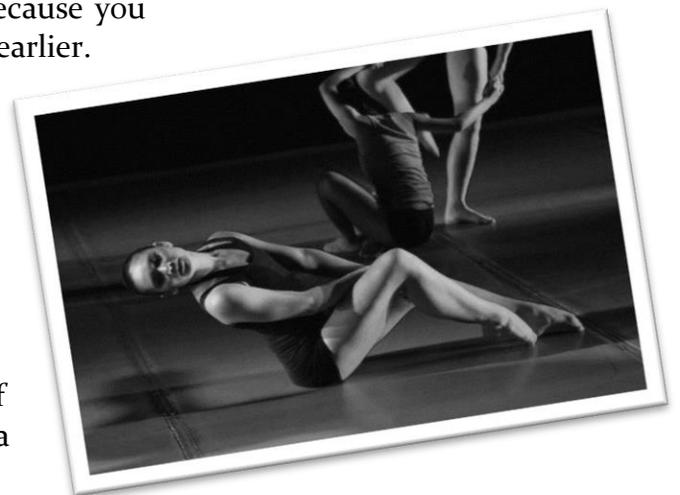
Whether out of curiosity or masochism you went on to study artistic theory, cultural history and philosophy. You became a scholar of the great individuals the art world is populated with. You learned their theories, their paths of life and their downfalls, always taking the perspective of an observer.



This curiosity led you to travel to the US on an academic stipend. Your goal was to study the interplay between classical ballet and break dance culture. Which doesn't exist. Really, it doesn't. You've spent like two years looking for it. You also spent plenty of time in the club, where your understanding of what dance might be found its frontier. Initially, you thought that the experimentation happening in the club was simply ill conceived, chaotic and well bad. And, in part, that's definitely true. But why then, did you come again and again?

It was **[another character]** that challenged you by telling you that 'you will never understand dance without dancing yourself!'. You had never really danced before. Never. But you knew how dance worked. You believed. After your first night on the stage, you cried. Cried because you felt inadequate amongst these fabulous people, cried because you felt like you could never live up to your ideals of how dance 'should' be and you cried because you realized that you should have done this way, way earlier.

You are fully aware that the reception of art is often driven by people's need for self-aggrandization, but you don't mind that. Art will evolve through people talking about art, even if some of it is artsy BS. Hence, your dance is an act of thoughtful consideration. Your body speaks your mind and you've got a lot to say. It is a conundrum of references and retrospectives of new motion that is new as it inverts the old. It is a mental exercise as much it is a physical one.



The Philosopher

Play-in scenes



At the end of the workshop, you have the opportunity to direct and play a small scene to try out and flesh out your character. The scene can be set in the character past or can be an image of their future. You can play any scenes you like but here are a few ideas:

- *Dinner with your parents and the life in the shadow of a great artist*
- *The night you first dared to dance yourself*
- *The moment you told your parents that you wanted to stay in the US.*

Music: Here is some music to choose from to 'dance' to. Please note 3 songs you might use.

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On playing intellectual:

Not everything an academics says sounds smart and even less of it actually is. Most academics are just as annoyed by smart asses as everybody else. If the character's supposed eloquence keeps you from playing, let them be not eloquent for a night.



The Strange kid

Shyness, Devotion, and Enigmatism

You always were a strange kid. Both too young and too old for your age. Too confident and too shy. Too smart and still too clueless about what's going on around you. You didn't belong, not only because your parents weren't born in this country, but it played its part. They had immigrated soon after your birth and they never really became part of the community. All of you had a problem fitting in, but you never talked about it. 'Staying positive' was an unspoken mantra that made your interactions friendly but shallow. You didn't tell your parents about school, about the looks, the names and the paper balls coming your way every day.

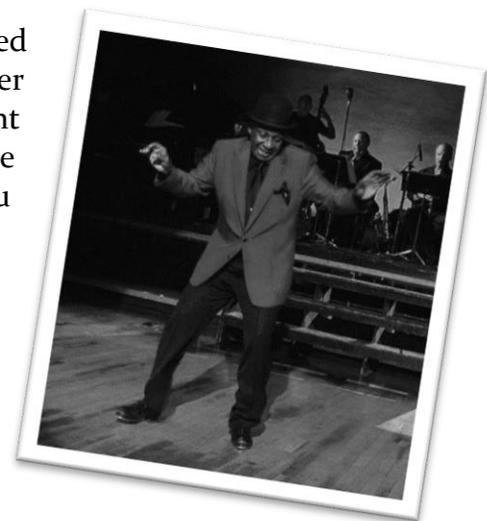


You hung out with the other 'freaks'. Kids with disabilities, fat kids or those that simply had a weird nose, voice or taste in music. It was nice that not talking was an option in your little corner of the yard. With Jane, talking was fine, too. Jane was a year below you, but she always seemed a like she lived beside the typical schoolyard hierarchies even if she hung out with the freaks. She was so confident, so strong and at the same time so easy to be with.

Jane did Jazz Tap. And you did it, too. When you started it, you wanted to spend more time with her and feel as much 'above the crowd' as Jane seemed to you. The thing is: She didn't do it because it was unique and made her feel special. She just liked doing it. She just had fun doing it. Her fun was contagious and while Jane moved on you stuck to it. You loved the energy and the silliness. You loved how hard it was even if it didn't look like much. You loved that it was somewhat OK to stare at your feet when doing it.

You never came out to anyone. You didn't tell Jane. You never dated anybody until the day you met **[another character]** at the club after your ensemble had done a try-out show. It was like they saw straight through your sharades and found you. They were your first. The relationship let you grow beyond your little tap dance world and you became part of the company.

You will always be as much of a mystery to yourself as you are to others and **your dance** is as puzzling as the fact that you dance at all. Others tell you of your otherworldly presence, of your ecstatic spirit, your devotion. You oftentimes don't even remember what you do when dancing. When you dance all of that doesn't matter.



The Strange Kid

Play-in scenes



At the end of the workshop, you have the opportunity to direct and play a small scene to try out and flesh out your character. The scene can be set in the character past or can be an image of their future. You can play any scenes you like but here are a few ideas:

- *When you were trying to tell Jane how you felt and struggled to do so*
- *Your first tap dance class and finding out what you like*
- *Being bullied in school and finding safety in a friend's arms*

Music: Here is some music to choose from to 'dance' to. Please note 3 songs you might use.

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On playing shy:

Playing a shy character doesn't mean you have to play quiet. Shy people are not shy all the time. Rather, play someone that behaves awkwardly when interacting. And when the character's shyness keeps you from playing, don't play shy at all.



The Adventurer

Curiosity, Restlessness, and Ostracization

Before you came to the City, you have always been a vagabond. The child of a clown and a tiger trainer, you grew up as part of a travelling circus. In your memory, these times feel like a fairytale now. The circus was a collective of artists, of outsiders and odd balls, brought together by the idea of creating an alternative to the life that your visitors lived. The circus felt like Pan's Neverland, where any a weird spark of creativity a child can have can be turned into something real.

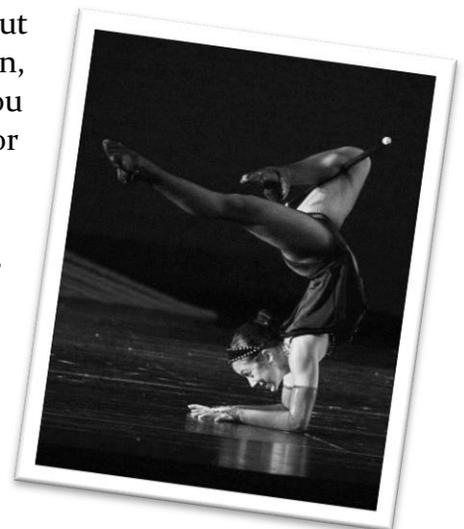
In your youthful fascination, you didn't realize how the times were changing and less and less people visited the shows. As you came of age, the time of travelling circuses had come to an end and the collective broke apart. Mobile homes were sold, trained animals ended up in shelters and artists who you looked up to all your life took on everyday jobs. Your mother gave her tigers to the zoo to work as a receptionist and your father worked night shifts as a security guard.



You had learned so much during your years in the circus. You were an accomplished juggler and acrobat, had trained animals like rats, dogs or ponies to do incredible things and your father had taught you how to tell a wise story in the costume of a fool. None of that seemed to be in high demand in the City. After a fight with your parents, you decided to get on the road again, but only managed to capture a dry sleeping spot under a bridge in Brooklyn. You begged to survive, you showed off cheap tricks to people on Times Square and sold cheesy poems to couples and lonely strollers in central park.

One of those lonely strollers was [**another character**]. But instead of giving you the dollar you had asked for and moving on, they sat down with you and asked you for your story. When you had ended, they offered you a sofa for the night. You stayed for longer, but never slept on the sofa.

Your dance is an act of exploration, a fallback to childhood, where anything your mind imagined became true. You are neither willing nor capable of limiting yourself to the expected and the possible, to the prudent and practical or the planned and perfected. It's hard to imagine you got this far with this Hail Mary approach to dancing, but you did. You will cherish it while it lasts.



The Adventurer

Play-in scenes



At the end of the workshop, you have the opportunity to direct and play a small scene to try out and flesh out your character. The scene can be set in the character past or can be an image of their future. You can play any scenes you like but here are a few ideas:

- *The fight with your parents that made you run away.*
- *'Going to bed' the first night you lived on the streets and the other homeless people.*
- *The morning after your first night off the streets.*

Music: Here is some music to choose from to 'dance' to. Please not 3 songs you might use.

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Santa Esmeralda Don't Let Me Be Misunderstood	Chumbawamba Tubthumping	Missy Elliott Get Ur Freak On	Simple Minds Don't You (Forget About Me)

On playing colorful:

It's not always easy to live up to the image of an extravagant circus artist even for circus artists. If you feel like you can't play as extravagant as you want the character to be, don't forget that even acrobats take a break once in a while and do the same.

(4) Acknowledgments

This larp was created as part of a series of games focusing on themes of friendship and coming-of-age. The first game of the series ‘Somehow everything here looks like home’ can be found at itch.io (<https://somehowgames.itch.io/somehow-everything-here-looks-like-home>).

The game draws inspiration from numerous prior games including *I say a little prayer*, *House of Cravings*, *The Last Hour* and *Screwing the Crew*. I would like to thank Johanna Kleinen, Ylva Hopf, Evan Torner, Kevin Blank, Laura Stieglitz, Frauke Ivan Herrling, Eva Leidecker and Nino Delia for comments on game design, character writing, workshops, lay outing and music as well as proof reading.

This game was playtested as part of several *it's full of larps* events (08/19, 12/19a&b), the *drama games festival* (12/19) and as part of the *Berlin Modern Larp* play group (02/20). Lots of love for all play testers for their spirit, their inspiration and their patience. Further thanks to the participants of the *4th Larpwrite Winter Retreat* for input and discussion.

The original source for the speeches are referenced above. Character content for *the body* was in part inspired by reporting about the documentary *Red Dog*. Pictures are from Wikimedia commons and Google Image Search (see picture credits for individual attributions).

Feel free to contact me to share your experience, suggestions and other comments.

Thank you for playing *Glorified!*

Thomas Christophel (tbchristophel@gmail.com)

(5) Picture Credits

Inaside Chicago Dance

commons.wikimedia.org/wiki/File:Inaside_Chicago_Dance.jpg

“Inaside Chicago Dance is a jazz contemporary company located in Chicago, Illinois.”



Ricardo Liberato

flickr.com/photos/51035655291@No1/207860814

“Thoughtful. The Grand Place in Brussels produces this effect on people...”



Giordano Dance Chicago

en.wikipedia.org/wiki/File:GDC_onlyway_around.jpg

“Giordano Dance Chicago in *the only way around is through*, choreographed by Joshua Blake Carter with concept and structure by Nan Giordano.”



Mary Strout

https://en.wikipedia.org/wiki/Parsons_Dance_Company#/media/File:Parsons_Dance_Company_class.jpg

“Dancer Abby Silva Gavezzoli leads a master class at the Parsons Dance Company in May 2006.”



Jim Lamberson

commons.wikimedia.org/wiki/Dance#/media/File:NwFusionTapM.jpg

“A tap dancer jumping during a performance at a NW Fusion Dance Company concert.”



Lois Greenfield

commons.wikimedia.org/wiki/File:The_Philadelphia_Dance_Company.jpg

“The Philadelphia Dance Company performs *Enemy Behind the Gates* by Christopher Huggins. From left to right are dancers Teneise Mitchell, Mora Amina Parker, Erin Barnett, Erin Moore, and Tracy Vog.”



Rondell Melling

pixabay.com/photos/girl-woman-pretty-hair-beautiful-837137/



Barry Goyette

commons.wikimedia.org/wiki/Special:GlobalUsage/Two_dancers.jpg

“Greg Sample and Jennita Russo of Deyo Dances”



M.o.B 68

flickr.com/photos/83996619@No4/28127672411

Female Protester, #BlackLivesMatter



Jim Lamberson

en.wikipedia.org/wiki/File:NwFusionAngelaLeap.jpg

“A stag split leap, performed by Angela during a NW Fusion Dance Company photo shoot in Portland, Oregon.”



Jim Lamberson

commons.wikimedia.org/wiki/Dance#/media/File:NwFusion2.jpg

“NW Fusion Dance Company in concert. In this modern dance piece, Pebbles, Scissors and Right Hand, Mahina and Daria L combine to form an unbending, integral unit reminiscent of scissors.”



Rubén Vique

commons.wikimedia.org/wiki/File:Club_der_Visionaere_Berlin_Party_Crowd_2010.jpg

“The Club der Visionäre in Berlin in 2010.”



Silver Circle Movie

[commons.wikimedia.org/wiki/File:The_Big_Gay_Dance_Party_of_2012_\(7450359990\).jpg](https://commons.wikimedia.org/wiki/File:The_Big_Gay_Dance_Party_of_2012_(7450359990).jpg)

“The Big Gay Dance Party of 2012”



Evan Nesterak

[commons.wikimedia.org/wiki/File:White_supremacists_clash_with_police_\(36421659232\).jpg](https://commons.wikimedia.org/wiki/File:White_supremacists_clash_with_police_(36421659232).jpg)

Charlottesville, VA August 12, 2017



Evan Nesterak

[commons.wikimedia.org/wiki/File:Counter-protesters_\(36591880725\).jpg](https://commons.wikimedia.org/wiki/File:Counter-protesters_(36591880725).jpg)

Charlottesville, VA August 12, 2017



Chad J. McNeeley

de.m.wikipedia.org/wiki/Datei:Barack_Obama_after_inaugural_address_1-20-09_hires_090120-N-0696M-327a_edit.jpg

“President Barack Obama waves to the crowd at the conclusion of his inaugural address, Washington, D.C., Jan. 20, 2009.”



Mr. Cup / Fabien Barral

unsplash.com/photos/o6GEPQXnqMY

“Vinyl collection at a record store, Lyon, France.”



Chris Willis

[de.wikipedia.org/wiki/Vogue_\(Tanz\)#/media/Datei:Pinkvogue.jpg](https://de.wikipedia.org/wiki/Vogue_(Tanz)#/media/Datei:Pinkvogue.jpg)

“A dancer voguing”



James K. McCann

flickr.com/photos/thejointstaff/42326174632

“U.S. Military Academy Cadet First Capt. and Brigade Commander, Simone Askew, sings the Alma Mater during the graduation ceremony May 26, 2018.”



Jim Lamberson

commons.wikimedia.org/wiki/File:NWFusion7.jpg

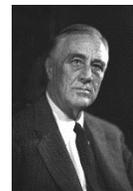
“NW Fusion Dance Company in concert. A contemporary ballet pas de deux featuring Daria L and Ross.”



FDR Presidential Library

[commons.wikimedia.org/wiki/File:FDR-1944-Campaign-Portrait_\(cropped\).jpg](https://commons.wikimedia.org/wiki/File:FDR-1944-Campaign-Portrait_(cropped).jpg)

“Original color transparency of FDR taken at 1944 Official Campaign Portrait session by Leon A. Perskie”



Nathan Cowley

pexels.com/photo/angry-angry-man-man-634020/



Uncredited photograph

commons.wikimedia.org/wiki/File:Teddy_roosevelt.jpg

“Theodore Roosevelt wearing pince-nez”



Voice of America

en.wikipedia.org/wiki/File:HRC_2016_concession_speech_22.jpg

“Hillary Clinton delivering her concession speech”



Curran Kelleher

flickr.com/photos/10604632@No2/1379789986

“Dance club in Stuttgart”



Tina M. Ackerman

navy.mil/view_image.asp?id=393

“The Dallas Cowboy Cheerleaders perform on the flight deck for the crew of USS Harry S Truman (CVN 75) during the taping of the FOX NFL Pregame Show.”



Jacob Ufkes

commons.wikimedia.org/wiki/File:Hitchhiker_on_the_roadside_%28Unsplash%29.jpg

“Caesar Creek Gorge State Nature Preserve, Oregonia, United States”



Fanny Schertzer

commons.wikimedia.org/wiki/File:Yamamoto_Mashiko_-_Le_Corsaire_-_Prix_de_Lausanne_2010-4.jpg

“Yamamoto Mashiko - Le Corsaire - Prix de Lausanne 2010”



Lisa Brewster

<https://www.flickr.com/photos/9031691@No8/2649344468>



Skubik

commons.wikimedia.org/wiki/File:Double_ring_leap.jpg

“Double ring leap on floor exercise at VHSL state 2006.”



Dani Vázquez

commons.wikimedia.org/wiki/File:Stripper_em_preto_e_branco.jpg

“Dancer performing at a party.”



Philipp von Ostau

commons.wikimedia.org/wiki/File:Diva_philipp_von_ostau.jpg

„Diva”



Chris Kirkman

commons.wikimedia.org/wiki/File:Breakdancer_-_Faneuil_Hall.jpg

“Breakdancer. Out 'n about in Faneuil Hall, Sunday, September 11, 2005”



Tabatha Zarrella

commons.wikimedia.org/wiki/File:130821-F-NG544-181.jpg



Joe Mabel

commons.wikimedia.org/wiki/File:Chazz_Young_01.jpg

“Dancer Chazz Young appearing at Masters of Lindy Hop and Tap, Century Ballroom, Seattle.”



Russ Allison Loar

commons.wikimedia.org/wiki/File:Salvaging_In_Skid_Row,_Los_Angeles.jpg

“A homeless woman salvaging in Skid Row, downtown Los Angeles”



Roberto Castro

commons.wikimedia.org/wiki/File:The_gymnast_from_Japan_at_the_Olympic_Games_in_Rio_de_Janeiro.jpg

“Kohei Uchimura, gymnast from Japan at the Olympic Games in Rio de Janeiro”



Artiestjen89

commons.wikimedia.org/wiki/File:Acrobatics.jpg

“Skillzgroup TwoB from Holland”



WayneRay

commons.wikimedia.org/wiki/File:Humber_College_Nude_Photo_Shoot_1973025.jpg

“Humber College 1973 Model Shoot”



New Era Orchestra

commons.wikimedia.org/wiki/File:Conductor_Tatiana_Kalinichenko.jpg

“Conductor Tatiana Kalinichenko”



Jim Lamberson

commons.wikimedia.org/wiki/File:NWFusion5.jpg

“A modern dance piece performed during a NW Fusion Dance Company concert. This image is a close-up of Daria L,”



Rafael Barros

pexels.com/photo/selective-focus-photography-of-woman-1716492/

“Selective Focus Photography of Woman”



Usien

commons.wikimedia.org/wiki/File:Russian_chen_Barren_mit_cubanischen_Artisten.JPG

“Troupe Scala performing with a Russian bar”



Jim Lamberson

commons.wikimedia.org/wiki/File:Elbow_Stand.jpg

“An elbow stand performed by an acro dancer.”

