THE PLACE SH	
What material factors make the Place somewhere the Dead do not want to be?	e.g. unending labour, lack of resources, crue punishments, intoler- able environment, bac or no sensation.
Who has authority here, if anyone? Why does this make it hard for the Dead to change things?	e.g. cruel demons, unfeeling machines, pious angels, other Dead people, or simpl no-one.
What social problems do the Dead face here? Is everyone equal?	e.g. social exclusion, family ties, cultural and temporal dif- ferences, resource distribution.
Where is this place in relation to the world of the Living Why does this make it almost impossible to return?	e.g. another dimension inside a mountain, under the ground, etc.
What is a day like in the Place? What do the Dead do with their time?	e.g. work, survival, boredom, infighting, watching the world of the Living.
Based on the above answers, what does the body of a Dead person consist of in the Place?	Do the dead need to eat, sleep, defecate? Can they reproduce? Can they feel pain? Do they have physical bodies at all?

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Name:
They have been in the Place for years (are from the ancient past, relatively new, or somewhere in betwee
The thing they like least about the Place is:
(is it a sensation, an activity, another Dead person?)
Their relationship to the plan is:
( are they an instigator, follower, outsider, loyalist, informer?)
eel free to draw your POV Character

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<ul> <li>Begins the round by choosing a [PROBLEM] to overcome. They then answer the question:</li> <li><i>What do Dead people do to address this problem?</i> To help make their case, they can explain:</li> <li>An example from real life of how a similar problem was solved.</li> <li>What skills or conditions of the Dead in the Place are being used.</li> <li>How many years this task has taken to achieve.</li> <li>How many other Dead people it will involve.</li> <li>How the action started.</li> </ul>
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• How many other Dead people it will involve.
How the action started
• now the action started.
• How the Dead have been organised or motivated to take this action.
• What the risks involved are and how the Dead have avoided them.
• Describe a scene of this plan taking place
IMPORTANT: • The plan is already happening. Whatever the [DEAD PLAYER] says they are doing is not a proposal or a hypothetical situation. Whatever resources, time, or Dead they require for their task, they have already managed to secure.
• The plan will always be successful. The [PROBLEM] will always be overcome. It is up to the [PLACE PLAYER] for this round to come up with the unintended consequences of this success by making [COMPLICATIONS].

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are giving opportunities and elements for other players to build on.

Making the choice: When you have to make the choice of which [COMPLICATION] you will mitigate, you should choose a specific [CHORUS PLAYER] to give you their opinion. Explain the situation to them, and see what they think. You don't have to listen to them.

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Hears the [DEAD PLAYER]'s description of what the Dead do to address a [PROBLEM].

Then devises two different [COMPLICATIONS] as a result of this plan succeeding, and writes them down.

These could be effects on individuals, (including [POV CHARACTERS], groups of Dead, the entire Place, or even the world of the Living)

When thinking about these [COMPLICATIONS], you can consider the following questions:

- What examples of unintended complications in real life might be relevant?
- Who or what has gained an unwanted advantage from this action?
- How might the authorities of the Place, if any, retaliate to this action?
- What tolerable part of life in the Place was sacrificed for this success?
- What other [PROBLEM] has worsened as a consequence of this act?
- What is a specific cost for those Dead you convinced to take action?
- What consequences do these changes have on the world of the Living?

## **IMPORTANT:**

• These [COMPLICATIONS] and their consequences are already happening. They are not hypothetical, but one of them can be mitigated by the [DEAD PLAYER] before it becomes a lasting structural problem.

Be as critical as possible—you might all want the Place to change, but by making the consequences and choices difficult, the conversation becomes more interesting.

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## THE CHORUS PLAYER

[CHORUS PLAYERS] act as moderators and advisors throughout the round. They can interrupt to advise both the [DEAD PLAYER] and the [PLACE PLAYER] on their plans, [COMPLICATIONS] and decisions. In addition, they should try and keep the conversation as specific and concrete as possible. Potential questions or suggestions for the [CHORUS PLAYERS] to use include:

- Ask the [PLACE PLAYER] or [DEAD PLAYER] to give a concrete example of what is happening.
- Ask the [PLACE PLAYER] or [DEAD PLAYER] to refer to a real life situation.
- Summarize what the [PLACE PLAYER] or [DEAD PLAYER] player has explained.
- Ask the [PLACE PLAYER] or [DEAD PLAYER] player to clarify or explain steps or processes involved.
- Check in with all players to make sure everyone is on the same page in terms of what is happening.
- Ask a [PLACE PLAYER] or [DEAD PLAYER] to describe what is happening visually.

If anything about the narrative doesn't make sense to you, it might not make sense to others too, so don't be afraid to ask questions about anything that isn't clear.

Additionally, each round, one [CHORUS PLAYER] may be chosen by the [DEAD PLAYER] to give them their opinion on what choice to make. The [CHORUS PLAYER] does not need to be impartial here.

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