



Among us
By Nina Runa Essendrop

A poetic and sensuous scenario about human loneliness and about the longing of the angels for the profound beauty which is found in every human life.

Preview

Humans are ever present. They see the world in colors. They feel and they think and they walk on two feet. They touch the water and feel the cold softness of the surface. They gaze at the horizon and think deep thoughts about their existence.

Humans feel the wind against their faces, they laugh and they cry and their pleading eyes seek for a meaning in the world around them. They breathe too fast and they forget to feel the ground under their feet or the invisible hand on their shoulder, which gently offers them comfort and peace.

Angels exist among the humans. Invisible and untouchable they witness how humans live their lives. Their silent voices gently form mankind's horizons, far away and so very very close that only children and dreamers will sense their presence.

"Among us" is a poetic and sensuous scenario about a lonely human being, an angel who chooses the immediacy of mortal life, and an angel who continues to be the invisible guardian of mankind. It is a slow and thoughtful experience focussing on how beautiful, difficult and meaningful it is to be a human being. The scenario is played as a chamber larp and the players will be prepared for the play-style and tools through a workshop.

The scenario is based on the film "Wings of Desire" by Win Wender.

Playtime: 5 hours.

Number of players: 3 players and 1 facilitator.

Short: Poetic, sensuous, chamber larp, immersion, Angels, loneliness and closeness.

Player type: Players who appreciate slow, immersed play and sensuous, physical experiences. The scenario includes touch, inner monologues and room to experience and unfold the characters through pre-planned scenes.

Facilitator type: The scenario is for facilitators who like to immerse and gently guide the players through the experience. The facilitator will run a workshop, embody an important npc and run the larp by reading out loud pre-written text bides and control the soundtrack.

About the author: Nina has a preference for poetic and sensuous experiences. She sees a poetic potential in longing, loneliness and awkwardness. When she was a child she had a stone with which she could talk to angels (they never answered, but they might have listened).

A big thank you to

Scenario coordinators: Tina Heebøl Arbjørn og Anders Frost Bertelsen

Sparring partners: Anders Troelsen og Ida Tjell

Playtesters: Alex Uth, Sanne Harder, Danny Meyer Wilson, Anna Mindegaard, Alexander Tindal Eklund, Troels Ken Pedersen, Nilas Dumstrei, Jesper Heebøl Arbjørn, Maja Toft Løvbakke, Maria Bergmann Hamming, Jeppe Bergmann Hamming and Nikolai Elmer Scheldon Jensen.

Translation help: Fastaval translator task force and Troels Ken Pedersen

Introduction

A short introduction to the scenario

"Among us" is a scenario inspired by Win Wenders' film "Wings of Desire". It is inspired by the narrative, the contemplative mood and the philosophic thoughts which manifest in small, sensuous moments. The scenario focusses on themes like closeness and loneliness. It is a slow and poetic way to experience how beautiful, difficult and meaningful it is to be a human being. The scenario takes place in a big city, which very much resembles one from our contemporary reality, except that invisible angels live among the human people and try their best to help them. The scenario is played semi-live.

Characters

The scenario has three characters and one non player character (npc). **The Human** is a lonely human being. The character is to some extent created by the player in the workshop. **Armael** is the angel that get so infatuated by The Human, that it chooses to become human itself. **Curiel** is the angel that stays behind and helps The Human, Armael and The Other to find happiness. **The Other** is the npc which you as a facilitator will play and who mirrors the loneliness of The Human.

Scenes and narrative

The scenes and narrative of the scenario are to a great extent decided in advance. The important thing for the players is to experience the situations and make them present and relevant for their characters.

The scenario has 5 acts. Each act takes part at one location and has a continuous narrative.

First act takes place in **the home** of The Human and focusses on The Humans loneliness.

Second act takes place in **the park**, where The Human meets another lonely human being, but is unable to reach out and make contact.

Third act takes place at **the beach**, where Armael's love for The Human makes the angel decide to become human itself.

Fourth act takes place in **the park** and focusses on the meeting between Armael and The Human.

Fifth act takes place at **the beach** where Curiel, now the last angel in the city, helps the three human beings.

Each act is introduced through a short text, which is read out loud in the beginning of the act.

At the very end of the scenario there is a final exercise to get the players out of their characters.

Each act consists of 3-5 scenes. The scenes mark a shift in focus or viewpoint, but not a jump in time. With the single exception of when Armael becomes human, the next scene continues within each act where the last ended.

There are four types of scenes:

Human experience: Where the focus is on the experience and actions of humans.

Human thought: Where humans think out loud using inner monologues (which only angels can hear).

Angels speak: Where the angels can talk to each other or talk out loud to themselves

Angels in human thoughts: Where an angel plants questions and peace in the mind of a human being.

Each scene starts with a description which you as a facilitator read out loud. Then you put on the right music and read the same description out loud once more. Then human characters who are in the scene describe the location where the scene takes places and the angel (or angels) influences the description by whispers or sounds. Each scene has a piece of music or background sound attached.

Game mechanics

The primary function of the game mechanics is to create a feeling of closeness (both the gentle presence of the angels and the sensuous kind of closeness to the world that the humans have) and to bring forth the mood and the slowness from the film “Wings of Desire”. All game mechanics will be workshopped.

Almost-touching is the angels' physical, but unnoticeable closeness to the human beings. For the players this means that the angel-players position themselves near the human-players so they almost touch them.

Silence from closeness means that if a human is attentive and feel the presence of the angel, it's thoughts calm down, enabling it to notice what it is sensing and feeling.

Sense bags are six small bags containing a smell or texture which gives the humans a sensory connection to the three locations used in the scenario.

Descriptions and angel whispers are short sequences which takes place before each scene starts. The humans describe the location of the scene and the angels make sounds/whispers to influence the mood/feel of the descriptions.

Thoughts is the thought of the humans shown through inner monologues. The Angels can hear the human thoughts, but humans can't hear each other.

Angel in human thoughts is the angels asking questions within the mind of a human being. The human answers the question and the angel tell the human how this answer makes the human unique and beautiful.

Eye contact for conversation is a rule that applies in the scenes where humans can talk to each other. The rule is, that humans can only talk to each other when they look each other in the eyes.

Your tasks as a facilitator

As a facilitator of this scenario you will run the workshop which presents the scenario to the players.

You play the non-player character “The Other”.

You stop each scene when it has reached its purpose and begin the next scene by reading out loud a scene description, changing the music and reading the scene-description again.

You also prepare the room before the players arrive and make sure to create the right atmosphere by helping the players feel safe and present.

The scenario text

After this introduction text (which you are reading now), the scenario text has three parts.

The first part describes the scenarios fiction, characters, tools, narrative, scenes and so on. It should only be necessary for you to read this part once. It is important because it shows the mood, universe and construction of the scenario, but everything you need for the run of the scenario itself will be repeated later.

The second part is a thorough description of the workshop. You can use this description as a manual when running the workshop, or you can read it through a couple of times, so you understand the exercises, and then use the summary of the workshop which is found at the end of the scenario text.

The third part consist of the materials you need when running the scenario. There is a summary of the workshop, the scene-descriptions you will read out loud, the characters for the players and some pieces of text which are used during the workshop.

In the beginning of each part is a part of the poem “Song of Childhood” by Peter Handke. The poem is used in Wim Wenders “Wings of Desire” and it has been such a big inspiration for this scenario that I could not leave it completely out of the text. It has ended up being mostly a poetic background, though.

Part 1: A description of the scenario

When the child was a child it walked with its arms swinging, wanted the brook to be a river, the river to be a torrent, and this puddle to be the sea.

When the child was a child, it didn't know that it was a child, to it, everything had a soul, and all souls were one.

When the child was a child, it had no opinion about anything, had no habits, it often sat cross-legged, took off running, had a cowlick in its hair, and made no faces when photographed.

When the child was a child, It was the time for these questions: Why am I me, and why not you? Why am I here, and why not there? When did time begin, and where does space end? Is life under the sun not just a dream? Is what I see and hear and smell not just the reflection of a world before the world? Is there really such a thing as evil, and people who really are the Bad Guys? How can it be that the I, who I am, didn't exist before I came to be, and that, someday, the I who I am, will no longer be who I am?



The city and the angels

"Among us" takes place in an undefined city which lies by a beach and an endless ocean. This is a place for people to live their lives. Close together in houses and streets, but often without access to each other's thoughts or lives. And besides the human inhabitants, the city has two angels who love and protect the people of the city

The Angels don't belong to any specific deity. They have been in this world forever and they can read the thoughts of human beings. They are not beings of flesh and blood, they are invisible and untouchable and even though they can see and hear the world around them, they can never touch it because they do not have bodies.

The angels don't know the purpose of their existence, but they love humanity. They protect, help and comfort the human beings as best they can, but because they are invisible to humans, they can only help them through indirect presence and unnoticeable touch.

They are constantly surprised by human beings and it pains them when they are not able to help them.

The Angels' love for people and their desire to be close to the creatures they feel so connected to, once in a while leads an angel to give up its wings and become mortal, close to the world but cut off from immortality. There are no new angels, so the angels slowly decrease in numbers and it becomes more and more difficult to help and comfort all the people in need. An angel who chooses to become mortal is always a loss for those who stay behind. It is the loss of a friend and a companion through eternity.

Human beings are always close to their reality. They only see the world from the one angle their eyes and bodies allow for and they can not read each other's thoughts. Their worlds are smaller, but far more intense and they seldom have the capacity to deal with more than their own lives. It is hard to be a human being. Alone in their bodies and in their lives, with only words to share their thoughts and only seldom the peace and trust to connect to the worlds of others. It is hard and intense life, but it is also endlessly beautiful and meaningful.

It has all the little things which can be so important and meaningful if they are noticed and experienced. Sun through leaves, drops of rain on a window, a hand touching another hand, a gaze into another gaze. A word, a smile, the joy of fast running or grass under the feet or sand between the fingers. Music and laughter and a slow, careful trust in the world or in others. Even tears and the weight of loneliness and feeling unwelcome and unseen can have its own beauty. The angels sees that, but the human beings seldom do. They are too close. Always close. That is what makes their worlds so beautiful and difficult.



The Characters

The two angels in this scenario are the last two angels left in the city. They have lived there for an eternity and even though the city has millions of passing human beings, they always know every one of them. All the people in the city are unique, all are important, and all are loved by the two angels. But even the angels, who can feel all the humans, hear their thoughts and sense their joy and sorrow, can not be present everywhere at once. While one human being is being helped, somewhere another one feels abandoned.

Curiel

The angels have the grief of not being able to help all people all the time, but they also have the joy of all the little moments when they succeed in helping. This is a big theme for one of the angel characters, Curiel. From Curiel's point of view, this is the story about losing a friend and staying behind to comfort and protect the humans that it loves so much. Curiel becomes the last angel in the city and shoulders that responsibility.

Armael

The angels' love for the humans also manifests itself in a longing to be like the humans. The angels long to experience through living bodies, to see and hear and touch the world and other human beings and to be seen and heard and touched. This longing is especially important to the other angel character, Armael. Armael has long yearned to be human and it has become especially attached to The Human (the third character of this scenario). It is not necessarily a romantic kind of love, but a deep fascination of all that The Human is and does. From Armael's perspective, this is the story about longing and sacrificing the known to be close to the person it longs for. When Armael becomes human, it will become the human being that The Human needs. If The Human is a child Armael might become a friend or guardian, if The Human is a lonely elderly person, the angel might become a close friend or the love of a life.

The Human

Who The Human is, its name, occupation, its dreams, gender and age will be decided by the player portraying The Human during the workshop. What is settled is that The Human is lonely and unhappy. And that there is an angel who loves The Human so much, that it decides to lose its wings to be with The Human and offer it the company it misses. For The Human, the scenario focusses on being lonely and self-critical and then finding peace and happiness by being accepted and loved unconditionally by another human being.

The Other

The scenario has one non-player character, The Other, played by you (the facilitator).

The Other is someone The Human has met in the park and on the beach, but who The Human, because of its loneliness, has never managed to reach out to. Just like The Other has never gathered the strength to talk to The Human, even though The Other really want to.

The Other represents the many people in the city who, just like The Human, are lonely and unhappy and who especially Curiel is trying to help. The Other slowly grows more and more hopeless, while The Human gets uplifted by the presence of Armael, and in the end The Other decides to end its own life by the seaside.

Curiel gets there in time, and it talks to the thoughts of The Other and brings peace to its mind. And when The Human finds The Other by the seaside, they finally start talking, which is good for both of them.



The acts and scenes

The scenario has five acts.

Each act has a continuous progress and take place at one location, but the perspective changes for each scene.

When a new act starts, you read the act intro (which you will find together with the scene descriptions on page 32). The scenario contains no big surprises for the players and the flow gets easier when the players are prepared for what will happen in the act they are playing.

This is a short run through of the acts and scenes so you can get an overview:

First act takes place in the home of The Human. It consists of three scenes.

- 1) Human experience – The Human awakes and feel the loneliness.
- 2) Human thought – The Angels listen to The Human's thoughts.
- 3) Angels speak – The Angels talk about The Human.

Second act takes place in the park and consists of four scenes.

- 1) Human thought – The Human and The Other think out loud, but do not dare talk to each other.
- 2) Angels speak – The angels talk about the humans.
- 3) Human thought – The Other and Curiel leave and Armael listens to The Human's thought (The Human sense Armael's presence).
- 4) Angels in human thoughts - Armael asks questions in The Human's thoughts and tells it why the answer makes The Human unique and beautiful.

Third act takes place at the beach and consists of five scenes.

- 1) Human experience – The Human is on the beach, happy after sensing Armael's presence.
- 2) Human thought – The Other comes to the beach, unhappy and unnoticed by The Human. Both think out loud.
- 3) Angels speak – The Angels speak about Armael's wish to be human, and then they part.
- 4) Intermezzo - Armael decides what kind of human it want to be (based on what The Human needs) and the player experiences the sense bags for the beach.
- 5) Human experience - Armael awakes on the beach and senses everything for the first time.

Fourth act takes place in the park and consists of five scenes.

- 1) Human experience - Armael and The Human meet for the first time.
- 2) Human thought - Armael and The Human think out loud and try to talk to each other without luck.
- 3) Human experience – The Human leaves and Armael experiences human insecurity.
- 4) Angels in human thoughts - Curiel places questions in Armaels mind and tells why the answer is beautiful.
- 5) Angels speak - Curiel talks to itself about Armael and about the other humans who need it's help.

Fifth act takes place on the beach and consists of five scenes.

- 1) Human thought – The Other thinks out loud while it is trying to end its life, Curiel helps and rescues it.
- 2) Human experience – The Human finds The Other at the beach and they talk to each other.
- 3) Angels speak - Armael joins The Human and The Other. Curiel talks to itself and enjoys their happiness.
- 4) Human experience – The Other leaves and Armael and The Human get to know each other.
- 5) End scene - Curiel get a small taste of how humans sense. After that, the players create a final image of their characters in the city.

After the last scene there is a short outro, which gently takes the players out of the scenario's universe.



The scenes

The scene descriptions

There is a special rhythm regarding the introduction to each scene. This is both in order to make the facilitation easier for you and in order to keep the players within the slow, poetic mindset.

The introduction to each scene happens in the following way:

- 1) You read the scene description out loud.
- 2) You change the soundtrack to the right number.
- 3) You read the scene description out loud again.
- 4) The players close their eyes.
- 5) The Human or the humans (if there is more than one) describes the location for the scene seen from their character's perspectives. The angel or angels makes sounds or whispers to support the description.
- 6) When The Human or humans have finished their description they take a deep breath as a sign that the scene can begin.
- 7) Everyone opens their eyes and the scene begins.

This sequence will be practiced during the workshop. It is important to keep to this form (reading out loud, changing music, reading out loud again) so the players have a chance to remember what is going on in the scene and what they are supposed to do.

There are two scenes which falls outside of this routine and these are: "Intermezzo – Armael becomes human" and "End scene – Curiel's dream". These should be run more like exercises which you instruct than as scenes you read out loud. They are a bit longer and more complex than the rest of the scenes.

The scene descriptions are meant to be cut out and placed together in small booklets, one for each act. It can be nice when facilitating to have these on you so you don't have to look for them when a new scene begins (especially in the scenes where you are participating in the role of The Other).

To end the scenes

The scenes don't need to be very long. Somewhere between 3 and 10 minutes. There should be enough time for the players to experience the scene, but when the things that should happen (according to the scene description) havr happened, you can end the scene and immediately go on to reading the description for the next scene, changing the music, reading again and so on. Some player groups need more time than others so be sensitive and listen to the players. It can be a good idea to be extra attentive in the scenes where you are playing as The Other, because your participation can make it harder to know when to cut.

You can end the scenes by saying something like "thank you, you can close your eyes" or whatever else feels right in the situation.



The different types of scenes

There are four types of scenes in this scenario:

Human experience

In this type of scene the focus is on the experience and actions of the humans, which means that the humans do not think out loud and the angels don't speak.

Some of these scenes are silent and prioritize sensing, experiencing and small actions. Others center around humans having a careful, important and possibly awkward conversation.

The angels can try to understand or influence the humans through almost-touch and they can communicate with each other through eye contact, movements or touch.

"Human experience" scenes have a watch as a background sound in the scenes that take place in the home of The Human, an ocean with seagulls in scenes at the beach and birds as background in the scenes in the park.

Human thoughts

These scenes focusses on the thoughts of the humans. The human character/characters think out loud through a kind of inner monologue.

The humans can't hear each other's thoughts, only the angels hear them. But even though the human characters can't hear each other's thoughts, the players can still react to the inner monologues of others and try to make the thought of their own characters either contrast or mirror them.

While the humans think out loud, the angels continue to help and comfort them. They can't speak during these scenes, but they can communicate through looks, movements or touch and they can try to influence the humans through almost touch.

When the angels are near the humans the humans' thoughts slowly become silent and the player can take a break from their inner monologue. But if the human moves fast, the angels can't get close. In this way the player of the human character can to some degree control whether it wants to be comforted or to continue the monologue.

"Human thought" scenes have a discreet sound of wind as a backdrop.

Angels speak

These scenes focus on the angels. It is the only type of scenes where the angels can talk to each other. While the angels talk, the humans in the scene continue to act, but they don't speak or think out loud in these scenes. The humans can't hear the angels talk, but they can feel the angels if they are close. When Armael becomes human, Curiel is the only angel left and speaks out loud to itself.

"Angels speak" has the music number "Der Himmel Ueber Berlin" as a background track.

Angels in human thoughts

In these scenes, the angels plant thoughts in the mind of humans.

Within the scenario, this means that the angel player asks the human player a question. The human answers and then the angel tell the human how this answer makes the human beautiful and unique.

The human does not hear the question as such, but rather experiences it as a sudden thought appearing. But even though the human does not directly hear the voice of the angel, it still might sense, that something good is near and the scenes always lifts the spirit of the human who is talked to by an angel.

The music piece "Die Kathedrale Der Buecher" is used as a background for the "angels in human thought" scenes

It is going to be clear from the scene descriptions what the players can do in each scene, so they don't need to remember each type of scene and their possibilities.

Music

Each type of scene has its own sound or music piece attached.

The exception from this rule is "Intermezzo – Armael becomes humane" (in act three) which has no music and "End scene – Curiel's Dream" that uses three different sounds as background.

When running the scenario, you should make sure that your Spotify list (or whatever music device you are using) is set to repeat each number. As part of introducing a new scene (after having read the scene description for the first time and before reading it second time), you go and change to the next number on your list.

You can use the Spotify list "Mellem Mennesker" ([link](#)) or find the numbers yourself in this dropbox folder ([link](#)) and place them in a playlist in the following order (note that the numbers on Spotify sometimes have different names than the numbers in dropbox):

Music for the scenario

	Name of track in dropbox	(Name of track in spotify)	Act and scene
1	Clock Ticking	(Ticking Alarm Clock)	1, 1 – Human experience
2	Wind Blowing Through Tree	(Wind - Strong Wind..)	1, 2 – Human thought
3	Der Himmel Ueber Berlin	(Der Himmel Ueber Berlin)	1, 3 – Angels speak
4	Wind Blowing Through Trees	(Wind - Strong Wind..)	2, 1 – Human thought
5	Der Himmel Ueber Berlin	(Der Himmel Ueber Berlin)	2, 2 – Angels speak
6	Wind Blowing Through Trees	(Wind - Strong Wind..)	2, 3 – Human thought
7	Die Kathedrale Der Buecher	(Die Kathedrale der Bücher)	2, 4 – Angels in human thoughts
8	Seagull Beach	(Seagull Call...)	3, 1 - Human experience
9	Wind Blowing Through Trees	(Wind - Strong Wind..)	3, 2 – Human thought
10	Der Himmel Ueber Berlin	(Der Himmel Ueber Berlin)	3, 3 – Angels speak
11	Seagull Beach	(Seagull Call...)	3, 4 – Human experience
12	Background Country Summer	(Bird Realm)	4, 1 – Human experience
13	Wind Blowing Through Trees	(Wind - Strong Wind..)	4, 2 – Human thought
14	Background Country Summer	(Bird Realm)	4, 3 – Human experience
15	Die Kathedrale Der Buecher	(Die Kathedrale der Bücher)	4, 4 – Angels in human thoughts
16	Der Himmel Ueber Berlin	(Der Himmel Ueber Berlin)	4, 5 – Angels speak
17	Wind Blowing Through Trees	(Wind - Strong Wind..)	5, 1 – Human thought
18	Seagull Beach	(Seagull Call...)	5, 2 – Human experience
19	Der Himmel Ueber Berlin	(Der Himmel Ueber Berlin)	5, 3 – Angels speak
20	Seagull Beach	(Seagull Call...)	5, 4 – Human experience End scene
21	Background Country Summer	(Bird Realm)	End scene
22	Clock Ticking	(Ticking Alarm Clock)	End scene

You also need music for the workshop. You can use the spotify list "Mellem Mennesker Workshop" ([link](#)) or place the numbers from the dropbox folder in the following order:

Music for the workshop

	Name on track		Exercise in the workshop
1	Die Kathedrale Der Buecher	(Die Kathedrale der Bücher)	Exercise 1 1: Preview
2	Seagull Beach	(Seagull Call...)	Exercise 10: Rehearsal scene
3	Der Himmel Ueber Berlin	(Der Himmel Ueber Berlin)	Exercise 10: Rehearsal scene
4	Wind Blowing Through Trees	(Wind - Strong Wind..)	Exercise 10: Rehearsal scene
5	Wind Blowing Through Trees	(Wind - Strong Wind..)	Exercise 10: Rehearsal scene
6	Die Kathedrale Der Buecher	(Die Kathedrale der Bücher)	Exercise 10: Rehearsal scene

Game mechanics

The scenario has eight primary game mechanics. They are all rehearsed during the workshop. They have to do with the options of angels and humans and the way the different types of scenes work.

Almost-touch

Almost touch imitates the angels' attempt and wish to be close and help the humans even though they can not physically touch them or be seen or heard by them.

The way this works in the scenario is that the angel players get close to the human player and imitate a gesture or touch, but without actually making physical contact. It can be a hand resting above a shoulder, a gesture as if an angel was touching a human's hand some centimetres above the skin or a movement as if the angel were gently turning the head of the human, but without actually touching.

If the human is attentive it can sense the gesture and "feel" the touch or follow the movement.

The mechanic is meant to be more felt than understood. If the player pays attention and senses the almost-touch, the character does as well.

Silence from closeness

There is an extra rule related to "almost-touch" and that is "silence from closeness".

If the humans are calm enough to sense the presence of the angels, the humans can let go of the stream of thought and find a moment of peace. This rule has the greatest impact in the scenes where the humans think out loud. When a human who is talking out loud senses an angel close by, it's thoughts calm down and the player can take a break from the inner monologue and focus on sensing and experiencing for a moment.

This might come as a welcome break in the players stream of words, but if the player (or character) is in the middle of a thought and doesn't want the interruption, the player can move fast or move away, because then the slow, gentle angels can't catch up and the human can't be comforted. Sometimes it is too hard to let yourself be comforted. Being human is complicated...

Descriptions

In the world of this scenario the humans are the ones who have the physical and sensuous connections to reality. This is shown in the scenario by The Human or the humans being the one/ones to describe the location of the scene when a new scene is about to start.

If there are more than one human in a scene, the humans describe the location together (this also goes for you in the scenes where you play The Other). They/you can note different details about the location, but your descriptions can't directly contradict one another. They/you will try to listen and make room for each other and take turns describing as seems to make sense in the situation.

When the human/humans are done with their description, it/they take a deep and loud breath which the other players can follow and after that everybody can open their eyes and the scene can start.



Angel whispers

The angels are excluded from the physical reality of the humans, but they can colour reality by gently influencing people or moods. In the scenario this means, that the angels can influence the descriptions of the locations (that the humans are making in the beginning of each scene) by whispering or making sounds.

The angels can experiment with how they want to use the angel whispers. They can do it as much or little as makes sense to them. It is a tool for them to influence the mood of the scenes and the descriptions that the humans are providing,

Sense bags

Sense bags represent the physical, sensuous reality of the human beings that the angels are excluded from.

The sense bags are six little bags, two for each of the scenarios three locations, which each contains either a scent or a texture from the place that they represent.

The sense bags are used during the workshop when The Human is creating the locations of the larp and they can be used when The Human/humans describes locations during the scenario. The sense bags are also used when Armael becomes human and when Curiel at the end of the scenario gets a taste of physical reality.

Thoughts

In the world of the scenario, angels can read the thoughts of humans. That is one of the reasons why they know them so well.

”Thoughts” are the humans thinking out loud by the player making inner monologues. Humans can’t hear each other's thoughts, only angels hear them.

The humans think out loud in the type of scenes called “human thoughts”.

Angels in human thoughts

The angels in this scenario can not only hear, but also carefully affect the thoughts of humans, by discreetly asking questions to the human’s mind and then giving the answer a positive spin that lifts the human's spirit.

”Angels in human thoughts” is connected to the type of scene which has the same name. Angels influence humans’ thoughts by asking a question (defined in the scene-description), which the human answers. The angel then tells the human why the answer that the human gave makes the human beautiful and unique. This can be perceived as the angel letting the human see itself in a new and more positive way.

The human does not hear the angel as such but might still feel the presence of something good.

Eye contact for conversation

”Among us” is, among other things, a scenario about loneliness and how difficult it can be to reach out to others. To talk to someone is a big deal for the humans in this scenario and the contact and intimacy can mean a lot more than the spoken words. To enhance this feeling in the scenario, the humans can only talk to one another when they have eye contact.

The rule can be a bit difficult to follow to the letter when more than two humans are in the same scene, but then the players will just have to do it as best they can. They don’t have to have eye contact constantly, but it is important that they establish contact before they start talking to one another and that they look at the other humans faces in order to be a part of the conversation.

The Other

The Other is someone The Human sometimes meet in the park or at the beach. They never talk to each other. The Other mirrors The Human's loneliness and represents all the other people in the city, who the two angels try to help, but who especially Armael once in a while forgets because it is so fascinated by The Human.

As a facilitator you both create and play The Other. The character is created during the workshop and you can let it be inspired by who The Human becomes and maybe copy some of the same themes, but as another kind of person. And you should make sure to create a character that you will feel safe playing. The most important thing about The Other is that it (like The Human) is lonely and that The Other is too insecure to reach out and get in touch with The Human even though it would like to.

The Other can be anyone. It can be a restless unemployed person, an insecure businessman, a lonely elderly person or an overlooked child. It is nothing seriously tragic or dramatic that bothers The Other, it is the constant feeling of loneliness and of not meaning anything to anyone.

In the last part of the scenario, The Other chooses to try to end its life by going into the ocean with the intention to drown. It is important for the mood of the scenario, that this choice is not something big or dramatic, but rather a slow and silent decision. Life and loneliness slowly become too heavy to bear to The Other and The Other doesn't feel that it can make any kind of positive difference in the world. It is not a single tragic event or a big guilt that lead to this decision, but rather a lot of small things and the feeling of being overlooked and unloved. Curiel prevents The Other's suicide and The Human find The Other at the beach. Curiel's presence and the conversation that The Human and The Other are finally having, as well as the fact that The Other for once feels noticed, helps The Other to find hope and continue living.



Props

To run the scenario you need the following:

- Sense bags (for Fastaval these will be provided)
 - o Two blue sense bags for the beach. One with seaweed (or something else with an ocean smell) and one with sand (or another texture you could find on a beach).
 - o Two red sense bags for the home of The Human. One with tea (or another scent from a home) and one with fabric (or another home texture).
 - o Two green sense bags for the park. One with flower leaves (or another park-like smell) and one with branches (or another park texture).
- A device for playing music with access to Spotify or a playlist with the soundtrack for the scenario (prepared with numbers in the right order), set to have each number on repeat.
- A printout of the characters and the workshop.
- Scene and act descriptions printed, cut out and made into small booklets (one for each act).
- Text pieces for the workshop printed and cut out.
- If you want, you can use blankets or tape to mark the different location areas in the room.

Preparing the room

The room should contain three marked areas, one for each of the three locations of the scenario. The areas can be marked with chairs, tables, blankets or whatever is available.

- The home of The Human should have a bed marked (for example a table or a blanket).
- The park should have a bench (for example two chairs).
- And the beach should have a marking of where the ocean starts (for example with a blanket).

Place the sense bags in the right location.

It can also be good to have an area marked for you and the players to sit out the scenes that you are not part of.



Running the workshop

The workshop goes through all the game mechanics and prepares the players of the mood and pace of the scenario. The following part of this text contains a detailed description of the workshop with all its exercises (in the right order) and which information the players should have.

When facilitating the workshop, it is important to be attentive to the players and to help them feel safe. The pace of the workshop should be calm, so the slow feel is incorporated from the beginning, but each exercise does not have to run for long (it is more a matter of the feel than of the length of the exercises).

The workshop has three parts. The first part is a warmup, setting the mood and going through some of the game mechanics (such as getting use to touch/almost-touch, listening to each other and thinking out loud).

The second part is about creating and getting to know the characters.

The last part consists of practice scenes where the players get familiar with the rhythm of the scenario and try out the different types of scenes. Besides that, there is a brief summary and a final exercise to get the players into character.

The workshop mainly consists of exercises, but there are also passages of verbal information.

The workshop last for 2-2,5 hours and is part of the overall experience of the scenario.

In the back of this scenario text is a short summary of the workshop. A way to go about the workshop facilitation is to read the full description a couple of times and say the instructions out loud to yourself to understand the exercises and then use the short run through as a reminder when facilitating the workshop.

Facilitating the scenario

To facilitate the scenario after the workshop is not too complicated, but you have to be focused and follow the play, so you can end the scenes when they have achieved what it says on the scene descriptions. The length of the scenes can vary, but the whole scenario should be runnable in 1,5 – 2,5 hours.

If possible, it is good to run all 5 acts in one go. If the players need a break, you can ask them to stay silent and stay in the mood of the scenario during the break.

The location shifts between each act, so when an act ends (and if the players don't need a break), you can together go to the place in the room that marks the location where the next act is taking place. When you are there, you can ask the players to close their eyes and then you can read the act description out loud. When you have read the act description you can move on to reading the description of the first scene, changing the music, reading the description again and so on.

The scenes in each act should also be run fluidly without a break in between them, so as soon as you have ended a scene, you should ask the players to close their eyes, then you read the description of the next scene, change music and so on. Don't be afraid to have the players standing with eyes closed for a moment while changing the music. Keep the pace calm and give yourself time to change the music and come back to the players before reading out loud the scene description again.

It can be helpful to have the little booklet with act intros and scene descriptions for the current act with you all the time. It can make it easier to make the shift in scenes fluid, especially in scenes where you participate as The Other.

When the end scene is over and all three characters have described their endings (the humans together and Curiel by itself) there is one last exercise for you to facilitate. The exercise is there to gently get the players out of character and it can be found on page 38 after the scene descriptions.

Part two: Workshop description

When the child was a child, It choked on spinach, on peas, on rice pudding, and on steamed cauliflower, and eats all of those now, and not just because it has to.

When the child was a child, it awoke once in a strange bed, and now does so again and again.

Many people, then, seemed beautiful, and now only a few do, by sheer luck.

It had visualized a clear image of Paradise, and now can at most guess, could not conceive of nothingness, and shudders today at the thought.

When the child was a child, It played with enthusiasm, and, now, has just as much excitement as then, but only when it concerns its work.



First part: Warmup

Exercise 1: Preview

Purpose: To set the mood and give a first impression of the scenario.

Instructions:

Ask the players to close their eyes.

Put on the music piece "Die Kathedrale Der Buecher" and read out loud the following:

"Humans are ever present. They see the world in colors. They feel and they think and they walk on two feet. They touch the water and feel the cold softness of the surface. They gaze at the horizon and think deep thoughts about their existence.

Humans feel the wind against their faces, they laugh and they cry and their pleading eyes seek for a meaning in the world around them. They breathe too fast and they forget to feel the ground under their feet or the invisible hand on their shoulder, which gently offers them comfort and peace.

Angels exist among the humans. Invisible and untouchable they witness how humans live their lives. Their silent voices gently form mankind's horizons, far away and so very very close that only children and dreamers will sense their presence."

A short intro to the scenario

Tell the players that:

- The scenario is a poetic story about a lonely human being, an angel who choose to become mortal and an angel who chooses to stay behind to be the invisible help and support for humanity.
- It portrays the beauty of being human and how difficult it can be to see this, while being caught up in human life. It is a story about loneliness and closeness, and about angels and human beings.
- The scenario is inspired by Win Wenders "Wings of Desire".
- The angels in this fiction are invisible and untouchable by humans, but they can sometimes help and comfort the human beings by their presence (if the humans manage to listen and experience).
- What happens in this scenario is to a great extent pre-determined, so the player experience consists of experiencing and living through the characters of this story.
- The play style is slow and sensitive.
- The scenario is played semi live.
- We will workshop everything before we begin to play. Don't be afraid to do something wrong. You will rehearse the framework of the scenario and within that you are free to explore.



Exercise 2: Count to ten

Purpose: To help the players listen to each other.

Instructions:

Ask the players to sit in a circle, closing their eyes.

Tell them that in a moment you will count up from one to ten together, that you each only say one number at a time and that if two people are saying the same number at the same time you will take a deep breath together and start over. Tell them, that you will start by taking a deep breath together and then someone can say the first number. Then take a deep breath together.

Let the exercise run until you reach ten, or start over if two people say a number at the same time (it is not important that you manage to reach ten, the important thing is that the players take it slow and listen).

Exercise 3: Angel whispers

Purpose: to help the players listen to each other and to practice angel whisper, which is used together with descriptions as intro to each scene.

Instructions:

Ask the players to keep their eyes closed. Tell them that you are now going to practice the technique “angel whispers”.

Ask the players to make gentle sounds (like a sigh or a yawn). Ask them to experiment with different kinds of gentle sounds and to be inspired by the sounds that others make. Let them do this for a moment.

Ask them to turn the sounds into a kind of whisper, mostly gibberish, but once in a while with a clear word or sentence. Tell them that they can still react on or be inspired by each other.

Ask the players to make an uneasy whisper. Then ask them to make a peaceful whisper, then a sad whisper and then an optimistic whisper.

Tell the players, that in a moment you will read out loud a piece of text and while you do that, they should try to influence the mood of the text with their whispers. They can try to repeat single words or make sounds. Tell them that they can play around with how to contribute and that it is not necessary to understand the whole text. Then read the following out loud:

”Humans are ever present. They see the world in colors. They feel and they think and they walk on two feet. They touch the water and feel the cold softness of the surface. They gaze at the horizon and think deep thoughts about their existence.

Humans feel the wind against their faces, they laugh and they cry and their pleading eyes seek for a meaning in the world around them. They breathe too fast and they forget to feel the ground under their feet or the invisible hand on their shoulder, which gently offers them comfort and peace.

Angels exist among the humans. Invisible and untouchable they witness how humans live their lives. Their silent voices gently form mankind’s horizons, far away and so very very close that only children and dreamers will sense their presence.

Humans live in the city. Close to each other's bodies and distant from each other's minds. The city is living and breathing. It has streets and parks, houses and homes. It encloses the life of the humans and the existence of the angels without judging but not without mattering. It has beds for dreams, windows for rain and streets for walking. It's pavements get hot in the summer and slippery in the winter. On its roofs and in its trees, birds welcome the morning and create lullabies for the passing day when the night arrives. Close to the city is the beach and the ocean. The houses of the city are tall and block the view, but the waves of the sea are endless and allow the gaze to travel all the way to the horizon.”

Exercise 4: Touch

Purpose: To make the players feel safe around touch and to practice almost-touch.

Instructions:

You (as a facilitator) should take part in this exercise, as you will participate in the scenario as The Other.

Ask the players to keep their eyes closed. Tell them that you will now try to play with light touch.

Ask them to gently place their hands in front of them and touch the hands of the other players. If they don't like the touch, they can withdraw their hands.

Ask them to slowly experiment with touch focussing on closeness and feeling safe.

When they have done this for a moment, ask them to withdraw their hands slowly, while still trying to imagine the sensation of the touch.

Ask the players to open their eyes.

Tell them that angels can't touch human beings, but that they can get so close, that it almost feels like they could. In the scenario this is called "almost-touch" and you will try that now.

Ask them to place their hands in the middle of the circle and mimic the touch, but this time without actually touching.

Ask them to notice whether they can feel the almost-touch (even though they are not physically connected).

Ask them to try to let themselves be influenced by the touch.

Instruct the players to take a round where you one at a time almost-touch the person to your right in a comforting manner. It can be a (almost) stroke of a chin, almost-touching an arm or whatever else you can think of. The person getting almost-touched should try to let the touch have an impact.

You can perhaps be the first one to gently touch the person on your right...

When you have all almost-touched/been touched, you (the facilitator) switch place with one of the people next to you (so that you all will get to be almost-in-touch with each other).

Then you instruct the players to take a new round of almost-touch, but this time with any kind of friendly almost-touches (it can for example be a supportive almost touch or an almost touch to gently turn someone's attention).

Ask the players to avoid having eye-contact while almost-touching.



Exercise 5: Silence from closeness

Purpose: To practice almost-touch, thinking out loud and silence from closeness.

Instructions:

You (as a facilitator) should participate in this exercise.

Ask the players to stand up.

Tell them that if a human in the scenario senses the presence of an angel, it's thoughts quiet down.

Tell them that they will (in a moment) one by one get a subject on which you should think out loud.

The three of you who do not think out loud are silent and try by almost-touch to comfort or encourage the one who is speaking. Those three can only move very slowly and carefully.

The one who is speaking tries (while still talking) to notice the impact of the other people's almost-touch and to let the sensation of the almost-touch quiet down the talking. The one talking can always move away from the others in order to continue the monologue, because the others can only move slowly, so if the talker moves quickly, they can't follow.

You can perhaps be the first one to think out loud about the subject **loneliness**. Make it as personal as you feel like and feel free to prioritize sensory or emotional descriptions rather than philosophical thoughts. (*For myself loneliness feels like a heaviness in the stomach or the chest or as a paralyzing sensation which makes it feel hard to talk to others*).

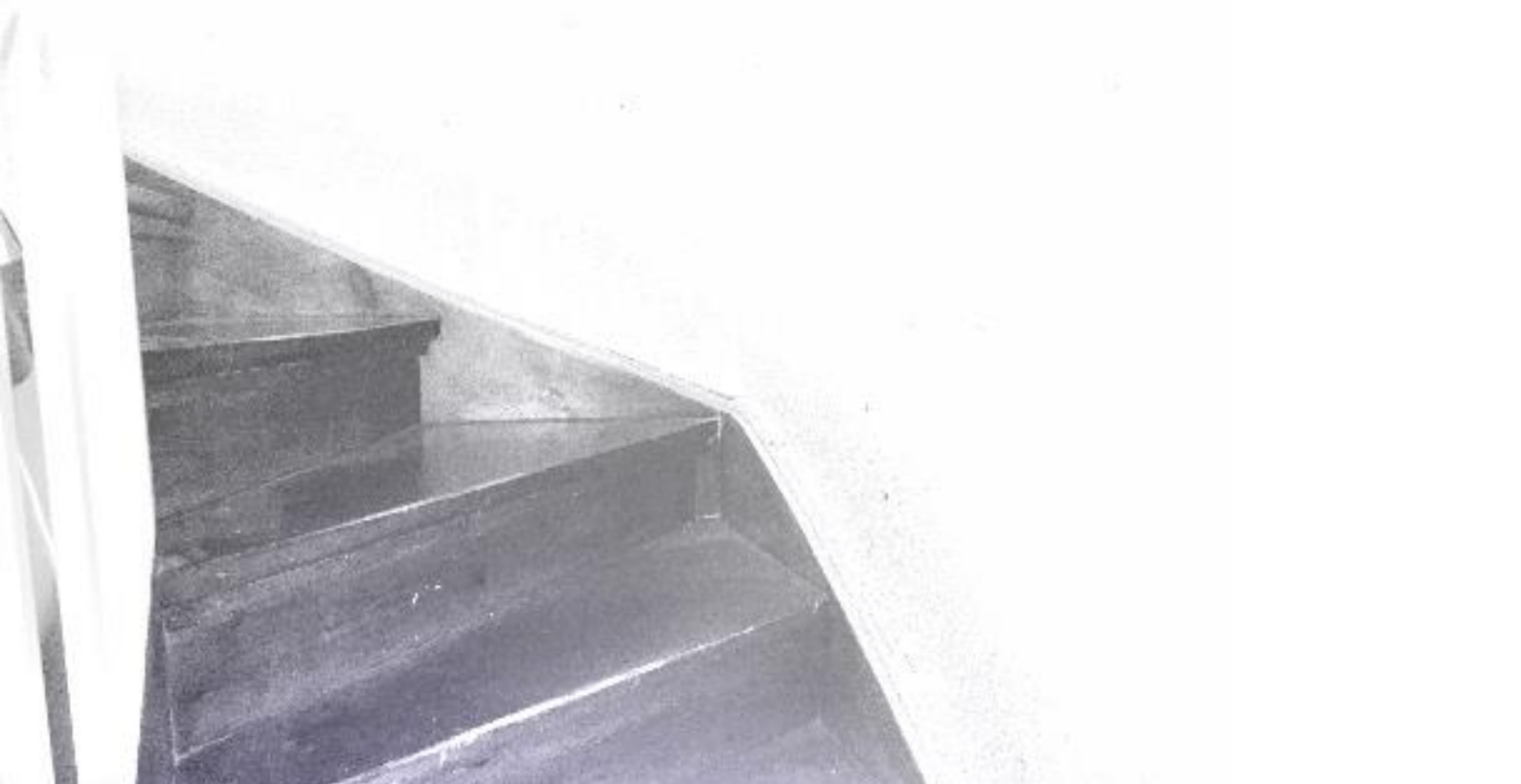
When you have talked a bit and have the feeling that the players are getting familiar with almost-touch, you can ask one of the players to be the next to think out loud on the subject **hopelessness**.

The next player gets the subject **hope**.

The last one gets the subject **longing**.

Let each player talk until it feels like they are getting familiar with silence from closeness.

Some players might be quicker to get talking than others. Give them the time and space they need and if they can't find anything to say you can help them by asking questions like "how does longing feel to you (or hope or hopelessness)" or "How could longing/hope/hopelessness look?"



Exercise 6: Dialogue and thought

Purpose: To practice listening to each other, thinking out loud and having eye contact when speaking together.

Instructions:

Ask the players to sit in a circle. Divide the four subjects' loneliness, hope, hopelessness and longing between you so that no one is getting the same subject they had before.

Tell the players that there are some scenes in the scenario where the humans think out loud and even though only the angels can hear their thoughts within the fiction, the players of the human characters can react to each other's words.

Tell the players that in a moment you will each begin to think out loud on your subject. Tell them that you each say a couple of sentences at a time in no specific order and without talking at the same time (so you will have to listen for your turn like in the "count to ten" exercise). Tell them that you should try to let yourself be inspired by the other players thoughts but without answering directly to them and that you can't look each other in the eyes during the exercise.

Then start the exercise and continue until everyone has talked a bit.

Tell the players that in the scenario, humans can only talk to each other when they have eye contact.

Ask the players to imagine that you are siblings meeting after a long time and that it is awkward.

Tell them that in this exercise you can speak directly to someone when you look them in the eye, and when you speak without having eye contact, it means that you are thinking out loud. The characters can't hear each other's thoughts, but the players can react to them. Tell them that you are no longer keeping to the subjects of loneliness, hope, hopelessness and longing. Ask them to try out the difference between talking to someone and thinking out loud.

Start the exercise and continue until it feels like the players are getting used to the difference between thoughts (without eye contact) and conversation (with eye contact).



Second part: Characters

Casting

Tell the players a bit about the characters:

- **The Human** is lonely. The character is halfway created by the player in the workshop. For The Human the scenario is a story about going from loneliness to finding companionship in another human being. The Human has a lot of describing to do, both when thinking out loud and when describing locations as the introduction to each scene.
- **Armael** is the angel who becomes so captivated by The Human that it chooses to become human itself. Armael's player gets to try to play both an angel and a human. For Armael this is a story about longing, taking the final step and experience on its own new body how beautiful and difficult it is to be a human being.
- **Curiel** is the angel who stays behind to help the humans in the city. For Curiel this is the story about losing a friend but still keeping to its vital task as the helper and supporter of mankind.

If the players have any preference you can give them the character they prefer. Otherwise you can cast based on the workshop so far and how they reacted to almost-touch and thinking out loud. Or you can base your decision on your immediate impression of the players and who you think would fit well into which character.

Hand out the characters.

Ask the players to read their characters and tell them that especially The Human will have a lot of freedom to decide the details about the characters and that the players will get help to do this in the workshop.

Tell the players, that they don't have to memorize any details about their characters but can focus on the overall impressions they are getting from the character texts.

Introduction about humans and angels

Tell the players that:

- The angels try to help and comfort the humans.
- The angels can hear human thoughts (but the humans can't hear each other's thoughts).
- Humans can neither see nor hear angels, but sometimes they can feel their presence.
- When a human feels the presence of an angel their thoughts quiet down and they remember to sense and experience.
- Angels move slowly and gently.
- When humans move too fast or are too caught up by thoughts, the angels cannot reach them.
- There will be an npc, The Other, who is played by the facilitator and who is another human mirroring The Human and representing the other humans in the city.

Exercise 7: The Human

Purpose: To flesh out the character The Human, create the character The Other and practice how angel speak into human thoughts.

Instructions:

Tell the players that you are now going to get to know the character The Human. And tell them that the player of The Human is free to improvise within the frame of the character text. The important thing about the character is that it is lonely.

Ask the player of The Human to sit down with eyes closed and find the character and its feeling of loneliness. Ask The Human the following questions one by one and let the player answer in character:

- Have you always lived in the city?
- Do you perceive yourself as young or old, and how do others see you?
- When someone talks about you, which pronoun do they use?
- Do you have any family? If so, where are they now?
- How do you make a living?
- What is your name?

Ask Armael's player to sit down in front of The Human.

Instruct Armael to ask The Human the questions which Armael will get (see below), to listen to the answer and then tell The Human why its answer shows how beautiful and unique The Human is.

Give Armael's player a note with the following questions (the questions are on page 43 ready to cut out):

- When you open your eyes in the morning, what is the first thing you see?
- When you are walking how do you move? Lightly or heavily? Fast or slow?

While The Human answers Armael's questions, you can begin to imagine your character The Other in a way which lets it mirror The Human as well as being someone you would like to play. Like with The Human, the important thing about The Other is that it is lonely.

Sit down next to The Human and ask The Human to keep its eyes closed.

Tell the players, that you will now get to know The Other.

Ask Curiel to sit down in front of you and ask the questions it will be handed to The Other. Give Curiel a note with the following questions (cut out page 43), close your eyes and answer when Curiel asks:

- Do you perceive yourself as young or old and how do others see you?
- When someone talks about you, which pronoun do they use?
- What is your name?

Ask Armael and Curiel to take one more round of questions, this time the angels take turns asking a question to each their human and then telling their human why their answer make them beautiful and unique. Armael ask The Human a question, The Human answers and Armael tells The Human the beauty of the answer.

Then Curiel ask you as The Other the same question, you answer and Curiel tells you why this is beautiful.

Give Armael og Curiel a note with the following questions (can be found on page 43):

- How is your everyday life?
- How is your touch?
- How does your loneliness feel?

Exercise 8: The angels

Purpose: To let Armael's and Curiel's players get familiar with each other and their characters.

Instructions:

Ask The Human to keep its eyes closed, but maybe shift a bit if sitting is getting uncomfortable.

Ask Curiel's and Armael's players to find their characters and gently sit down next to each other. Ask them to silently get a feel for how these two angels, who have known each other always, sit together.

Ask them to silently move around together and communicate with looks, movements and touch.

Ask them to look at The human (which still has its eyes closed) and communicate about The Human, still using looks, movements and touch.

Ask them to start using "angel whispers" to communicate about The Human.

Ask them to slowly start using words and normal speech to talk to each other about The Human.

Ask them to then start talking about the unique beauty of every human being, about the longing to sense and be close to everything as humans are and the responsibility the angels have towards the humans in the city.

Ask them to finally go back to using angel whispers instead of words.

Exercise 9: The City

Purpose: To create the three locations of the scenario and to make them personally relatable to The Human. And to get The Human to try out the sense bags.

Instructions:

Choose the spot in the room that is the home of The Human and mark a place which is The Human's bed.

Ask The Human to feel and smell the content of the two sense bags representing the home of The Human (without the angels seeing the content of the bags). Tell the player that the sense bag is available as inspiration throughout the scenario.

Ask The Human to describe it's home (inspired by the sense bags), while walking around in the location and showing where the different details are placed.

Ask Curiel and Armael to try out how they can use angel whispers to colour or enhance The Human's descriptions. And ask them to try out how their characters can reach out and imagine the feeling, taste or smell from the things that The Human is describing.

Repeat the same instructions (mark a location, The Human smells/feels the relevant sense bags and describes the place while the angels whisper and imagine sensory impressions) with the park and the beach.



Part three: The scenes

Intro for the scenes

Tell the players that:

- What happens in each act is to a great extent pre-decided, so the players can focus on experiencing the scenes and making them lived and relevant to their characters.
- The scenario has 5 acts. Each act consists of 3-5 scenes, but happens at one location with a consecutive narrative. Each act begins with an intro summing up what will happen in that act.
- Each scene begins with a scene description. You close your eyes and think about the scene. When the music starts, you get the scene description read out loud again and then The Human/humans describe the location while the angel/angels makes angel whispers. The Human/humans show that they have finished their description by taking a deep breath and then you can all open your eyes and the scene begins. We are going to practice this.
- There are four types of scenes:
 - o **Human experience** – humans experience without thinking out loud.
 - o **Human thought** – humans think out loud.
 - o **Angels speak** – the angels talk.
 - o **Angels in human thoughts** – an angel ask a question to a human's thoughts, the human answers and the angel tells why this answer makes the human unique and amazing.
- It is going to be clear from the scene-description what you can do in each scene, so you don't have to memorize the different types of scenes or worry about it.
- The things that are true in all scene types are:
 - o The angels help and comforts the humans through almost-touch. The angels can never actually touch the humans.
 - o The humans can't see or hear the angels, but they might sense their presence if the angels manage to get close.
 - o If a human feels an angels presence its thoughts slowly becomes silent and it finds peace.
 - o Humans can only talk to each other when they have eye contact (in some of the scenes it is a premise that they don't manage to talk, though).
 - o Humans can't hear each other's thoughts (but the angels can hear them).
 - o Angels can communicate with each other through looks, movement and touch.



Exercise 10: Rehearsal scenes

Purpose: To try out the different types of scenes and to get to know the flow of the scenes.

Instructions:

Tell the players that you are now going to play 5 rehearsal scenes to get a sense of the different types of scenes and the flow of the scenario. Everything that happens in these scenes are things that the characters might have experienced and can build on later in the scenario.

Tell them that all scenes start with a scene description which you will read out loud twice. Then The Human/humans describe the location of the scene (as perceived by the character) and the angels try out how to contribute with angel whispers (sounds or single words). When The Human is done, it takes a deep breath, signalling that the scene can start. If there are more humans in a scene they describe together.

Then play the 5 rehearsal scenes described below.

If possible, try to play all the scenes in one go, without breaks in between. Keep the scenes short and end them when the players seem to have a feel for the type of scene. Make sure that the scenes are played in the right locations (using the place that is marked in the room as being that location).

When a scene has ended, ask the players to close their eyes and start the next scene right away (if it is in the same location) or move to the new location and then ask them to close their eyes.

Rehearsal scene 1: The beach – Human experience

Ask the players to close their eyes. Tell them that you will read the scene-description twice.

Then read the scene-description for rehearsal-scene 1, turn on the sound ("Seagull Beach") and read the scene-description out loud again.

If necessary you can remind the players that The Human will describe the location while the angels make angel whispers, and that The Human will finish by taking a deep breath and then the scene can start.

Description of Rehearsal scene 1

The Human is on the beach. It senses the beach and feels the loneliness.

It does not speak or think out loud.

The angels move slowly and gently. They copy the way The Human is sensing and try to bring comfort by being near to The Human. They don't talk, but communicate through looks, movement and touch.

Rehearsal scene 2: The beach – Angels speak

Ask the players to close their eyes. Then read the scene description for rehearsal-scene 2, change the music to "Der Himmel Ueber Berlin" and read the scene description again.

If the players forget what to do (The Human describes and the angels whisper, The Human takes a deep breath and all open their eyes and the scene starts), you can help and guide them.

Description of Rehearsal scene 2

The angels talk about what they imagine The Human to be experiencing.

The Human silently continues to be lonely, sensing the beach.

Rehearsal scene 3: The human's home – Human thought

Move to "the human's home". Ask the players to close their eyes. Then read the scene description for rehearsal scene 3, change the music to "Wind Blowing Through Trees" and read the scene description again. If the players forget what to do (The Human describes and the angels whisper, The Human takes a deep breath and all open their eyes and the scene starts), you can help and guide them.

Description of Rehearsal scene 3

*The Human is in it's home, describing it's thoughts about life and loneliness.
The angels listen and try to comfort.
When The Human feels the presence of the angels, the heavy thoughts quiet down.*

Rehearsal scene 4: The park – Human thought

Move to "the park". Ask the players to close their eyes. Then read the scene description for rehearsal scene 4, change the music to "Wind Blowing Through Trees" (again) and read the scene description again. Maybe remind The Human that you will describe this location together. If the players forget what to do (humans describes and the angels whisper, humans take a deep breath and all open their eyes and the scene starts), you can help and guide them.

Description of Rehearsal scene 4

*The Human and The Other are in the park. They don't speak to each other, even though they would both like to. They both think out loud.
The angels listen to the thoughts of the humans and try to help them. They don't speak, but communicate with each other through looks, movement and touch.*

Rehearsal-scene 5: The park – Angels in human thought

Ask the players to close their eyes. Then read the scene description for rehearsal scene 5, change the music to "Die Kathedrale Der Buecher" and read the scene description again. If the players forget what to do (humans describes and the angels whispers, humans takes a deep breath and all open their eyes and the scene starts), you can help and guide them.

Description of Rehearsal scene 5

Armael and Curiel take turn asking one of the humans the following question:

- *Where do you find beauty?*

*The human who has been asked answers, and the angel who asked gives the answer a positive spin.
Then the other angel asks the other human.*

Short break

At this point it make sense to take a short break before continuing with the last part of the workshop, which will lead into playing the scenario.

Sum up of the scenario

Tell the players:

Structure and scenes:

- The scenario has 5 parts, each with 3-5 scenes. Each part takes place at one location and has a continuous series of events. The act intros tell what happens in the act and the scene descriptions tell what happens in each scene and what the characters can do.
- Each scene begins with a scene description (read out loud twice). Then The Human/humans describe the location while the angels contribute with angel whispers. The Human/humans take a deep breath when the description is finished and then the scene can start.
- There are scenes which focus on sensing and experiencing. There are scenes where the humans think out loud. There are scenes where the angels talk. And there are scenes where the angels ask questions to the mind of the humans and then make a positive spin on the answer.
- In some scenes the humans can talk to each other, but only when they have eye contact.
- The humans continue to experience and react in the scenes where they are present but silent (for example when the angels talk). And the same goes for the angels who are present in the scenes where humans speak to each other, think out loud or experience.
- Half way through the scenario Armael becomes human and there is a dream sequence where this change takes place. IAt the end of the scenario there will be a new dream sequence, this time for Curiel, who gets a brief taste of how humans sense, but chooses to remain an angel.

Angels and humans:

- Angels can't touch humans, but they can be near them, almost-touching. If a human senses the presence of an angel, it's thoughts quiet down and become silent.
- Angels move slowly and gently. If a human moves fast or is lost in its own thoughts the angels can't reach it.
- Humans can touch each other and angels can touch each other. Humans can communicate with humans through touch and looks, and angels can communicate with angels through touch and looks.
- Only angels can hear the thoughts of humans, but even though the human characters can't hear each other think, the players can still be inspired when others think out loud.



Questions

Ask if the players have any questions before moving on to the final exercise.

Exercise 11: Going into the fiction

Ask the players to close their eyes and find their characters.

Ask them to feel their bodies and how they are placed. Ask them to adjust their posture to fit the character.

Ask them to notice what their hands are touching and then ask Armael and Curiel to lift their hands slightly but maintaining the memory of the touch with a sensation of longing.

Tell the players, that in a moment you will ask them to open their eyes. When they open their eyes, The Human should imagine being alone and the angels should try to look at each other, The Human and the world around them with a sense of curiosity, longing and love. Ask them to open their eyes.

Ask The Human to immerse into the feeling of loneliness and imagine it's lonely life.

Ask the angels to go into the feeling of love for The Human and humanity in general and into the feeling of longing to be close to the humans, to be seen and heard and touch and to be able to touch and sense and feel the world around them.



Part 3: Material for running the scenario

When the child was a child, It was enough for it to eat an applebread, And so it is even now.

*When the child was a child, Berries filled its hand as only berries do, and do even now,
Fresh walnuts made its tongue raw, and do even now,
it had, on every mountaintop, the longing for a higher mountain yet,
and in every city, the longing for an even greater city, and that is still so,
It reached for cherries in topmost branches of trees with an elation it still has today,
has a shyness in front of strangers, and has that even now.
It awaited the first snow, And waits that way even now.*

When the child was a child, It threw a stick like a lance against a tree, And it quivers there still today.



Scene descriptions

Cut out the act intros and scene descriptions and put them together into five small booklets (one for each act), which you can have on you while running each act.

Intro to the first act

The Human awakes in its home. It slowly leaves its dreams and senses the world around it.

Then the loneliness and heavy thoughts appear.

The angels are silently near The Human. They follow with slow amazement its awakening, see The Human's movements as it leaves its dreams and listen to The Human's heavy thoughts with love and the wish to help.

First act, Scene 1 – Human experience

Sound: Clock Ticking

The Human awakes. It senses its surroundings and then lets itself be overwhelmed with loneliness.

Without words and without thinking out loud.

The silent angels follow The Human with curiosity and compassion. They quietly try to help.

First act, Scene 2 – Human thought

Sound: Wind Blowing Through Trees

The Human thinks out loud. Heavy thoughts on life and loneliness. It is captured by its thoughts and does not feel the angels, but if they get close, The Human's thoughts quiet down.

The angels are trying to help and comfort The Human. They don't speak, but they understand each other's looks and gentle movements.

First act, Scene 3 – Angels speak

Sound: Der Himmel Ueber Berlin

The angels talk to each other about The Human, who is so amazing, and who is having such a hard time.

The Human no longer thinks out loud. It quietly senses the world around it or disappears into lonely dreams.

Intro to the second act

The Human and The Other are in the park. They would love to speak to one another, but none of them dare to take the first step. Their heavy thoughts mirror each other.

Curiel is concerned for The Other and follows The Other when it finally leaves the park. Armael is alone with The Human, and finally get so close that The Human feels its presence. Armael reaches The Human's thoughts and shows The Human how beautiful it is, seen through the eyes of an angel.

Second act, Scene 1 – Human thought

Sound: Wind Blowing Through Trees

The Human and The Other think out loud. They both want to talk to each other, but none of them dare to. Their heavy thoughts mirror each other.

The angels listen and bring comfort together. They don't speak, but share their desire to help the humans through movements and looks.

Second act, Scene 2 – Angels speak

Sound: Der Himmel Ueber Berlin

The angels speaks of the humans, while they continue trying to help.

The Human and The Other still don't dare make contact. They no longer speak out loud, they just sit quietly side by side on the bench.

Second act, Scene 3 - Human thought

Sound: Wind Blowing Through Trees

The Other leaves. Curiel follows it.

The Human thinks out loud. At first the thoughts are heavy, but slowly, as Armael's presence gets through to The Human, it's thoughts ease up. The Human vaguely senses Armael's presence as a gentle and outside force, and Armael likes to be sensed.

Second act, Scene 4 – Angel in human thought

Sound: Die Kathedrale Der Buecher

Armael asks the following question to The Human's thoughts:

- *Which dreams did you once have, and are they still there?*

The Human answers within it's thoughts. Armael tells to The Human's thoughts why this answer shows the beauty and uniqueness of The Human.

Intro to the third act

The Human is on the beach. It's thoughts are still light after meeting Armael. The angels walk with The Human and share it's joy.

The Other comes to the beach, unnoticed by The Human who is preoccupied with it's happiness.

Curiel is concerned for The Other.

Armael longs to meet The Human and be a part of it's world. Armael decides to end its angel existence and become a mortal human of flesh and blood.

Armael says goodbye to Curiel, becomes human and awakens on the beach, where it senses the world for the first time. It no longer sees Curiel.

Third act, Scene 1 – Human experience

Sound: Seagull Beach

The Human senses the beach with a light presence and quiet joy without thinking out loud or talking. The angels share The Human's joy. They don't speak, but silently try to sense as The Human does and share their experiences through looks or by being close to one another.

Third act, Scene 2 – Human thought

Sound: Wind Blowing Through Trees

The Other comes to the beach, but The Human does not notice. It is caught up in it's happiness. The Human and The Other think out loud. The optimism of The Human contrasts the heavy thoughts of The Other.

The angels listen. Curiel tries to comfort The Other, but Armael can't let go of The Human and it's joy.

Third act, Scene 3 – Angels speak

Sound: Der Himmel Ueber Berlin

The angels speak of angels, of humans and of Armael's longing. Armael decides to become human and says an eternal goodbye to it's eternal friend.

The Human still enjoys the beach without noticing The Other. None of them think out loud anymore.

Third act, intermezzo - Armael becomes human

The Human describes the person it misses and who it could come to love.

Armael describes the person it will become to fit the needs of The Human.

Armael experiences the scent and texture from the beach's sense bags. Armael describes it's experience.

Third act, Scene 4 - Human experience

Sound: Seagull Beach

Armael awakens on the beach and senses the world for the first time. Without speaking or thinking out loud. Curiel experiences this first sensing through its friend, but Armael no longer sees Curiel.

Besides Armael the beach is deserted. The Human and The Other are no longer there.

Intro to the fourth act

The Human and Armael meet for the first time within the physical reality. They meet in the park. At first the meeting is beautiful and fragile, but Armael is new at being human and humans can't hear each other's thoughts, so they struggle to find each other, even though they both want to.

The Human gets overwhelmed and leaves the park.

Armael and Curiel are left alone and in the midst of its own loneliness, Curiel comforts its friend with invisible touch and silent words.

Fourth act, Scene 1 – Human experience

Sound: Background Country Summer

The Human is in the park. Armael comes. They are both silent and none of them think out loud, but they see and feel each other. The meeting is careful and sincere.

Curiel silently observes the meeting and feels the loneliness. It is now the only angel left in the city.

Fourth act, Scene 2 - Human thought

Sound: Wind Blowing Through Trees

Armael and The Human think out loud. They try to speak to each other when they have eye contact, but it is hard to connect. They can't hear each other's thoughts And Armael is new at being human.

Curiel hears their thoughts and it tries to help them, but the humans do not notice it.

Fourth act, Scene 3 – Human experience

Sound: Background Country Summer

The Human and Armael no longer think out loud. The Human leaves the park. It wants to stay, but it is too hard. Armael experiences human fear and sorrow for the first time.

Curiel tries invisibly and without words to comfort Armael, who vaguely senses its presence

Fourth act, Scene 4 – Angel in human thought

Sound: Die Kathedrale Der Buecher

Curiel asks Armael the following question.

- *What is your fear like?*

Armael answers in its thoughts. Curiel tells to Armaels thoughts, how this answer shows Armael as a beautiful and unique being.

Fourth act, Scene 5 – Angel speak

Sound: Der Himmel Ueber Berlin

Curiel speaks even though no one hears it.

It wishes to stay with Armael, but other humans require its help.

Armael's mood has lightened. It senses the world in quiet joy without speaking or thinking out loud.

Intro to the fifth act

*The Other is on the beach. The loneliness has become too heavy and The Other no longer wants to live.
Curiel gently leads The Other's thoughts away from suicide and meaninglessness.
The Human comes to the beach. It talks to The Other and that is huge and new to both of them.
Armael comes to the beach and Armael and The Human finally find each other.
Curiel is alone, but as in a dream it gets to experience a glimpse of how humans sense. It chooses to remain the eternal, invisible help and support for the humans in the city.*

Fifth act, Scene 1 - Human thought

Sound: Wind Blowing Through Trees

*The Other is alone on the beach. It does not want to live anymore. It describes its thoughts while it tries to end its life by slowly walking into the ocean.
Curiel arrives and gets close to The Other. It whispers into The Other's thoughts, until the wish for suicide disappears and life once again feels bearable to The Other.*

Fifth act, Scene 2 - Human experience

Sound: Seagull Beach

*The Human meets The Other. None of them think out loud. They look each other in the eyes for the first time and they talk to each other.
Curiel listens silently. Then it finds Armael and gently and invisibly leads its friend to the other humans who see and welcome Armael.*

Fifth act, Scene 3 – Angel speak

Sound: Der Himmel Ueber Berlin

*Curiel speaks, even though no one hears it, and it observes the three humans on the beach.
The three humans enjoy each other's company in silence and without thinking out loud.
Curiel enjoys the humans' happiness.*

Fifth act, Scene 4 - Human experience

Sound: Seagull Beach

*The Other leaves.
The Human and Armael stay together on the beach. Without thinking out loud, they slowly get to know one another. They look into each other's eyes and they talk to each other. They feel the joy of being close to someone and quietly their loneliness disappears.
Curiel listens and is unnoticeable near to the humans.*

End scene – Curiel’s dream

Sound: Seagull Beach (while the humans show Curiel the beach),
Background Country Summer (while they show the park)
Clock Ticking (while they show the home of The Human)
And then no more sound.

Curiel closes its eyes.

The Human and Armael find the sense bags from the beach and while they describe the beach to Curiel, they let it smell and feel the content of the sense bags.

Then they show Curiel the sense bags from the park while describing the park.

Then they show Curiel the sense bags from The Humans home and describe the home (which now is a lot less lonely).

Finally, they describe what it feels like to touch another human, while they gently let Curiel feel their touch.

Curiel is silent, keeps its eyes closed and experiences the sensory impressions.

The Human and Armael close their eyes and describe themselves together in the city.

Curiel describes the city seen from the perspective of the last remaining angel.

As an ending to the scenario:

Ask the players to close their eyes and say goodbye to their characters.

Ask them to feel their bodies and how they are placed.

Ask them to notice the sounds and the scents in the room around them.

Ask them to open their eyes and see the space and the people around them (now as players rather than characters).

Ask them to look each other in the eyes and feel what it is like to look at others and to be looked at.

If they want to, they can give each other a hug.

Short Workshop

Part 1: Warmup

Exercise 1: Preview

Players close their eyes. You play "Die Kathedrale Der Buecher" and read the preview out loud (page 42)

Short intro to the scenario.

Tell the players:

- Story about a lonely human, the angel who becomes a human and the angel who stays behind.
- A scenario about how beautiful and hard it is to be human. About loneliness and closeness, angels and humans.
- Inspired by Win Wenders film "Wings of Desire".
- Angels can't see/hear/touch, but they can comfort humans with their presence.
- What will happen is pre-decided, the scenario's focus is on experiencing and immersing.
- The play style is slow, sensitive and immersed.
- The scenario is played semi-live and we will workshop everything.
- Don't be afraid to do something wrong. You will be taught the framework and are free within that.

Exercise 2: Count to ten

Sit in a circle, eyes closed.

Count from 1 to 10 together. If two people say a number at the same time, take a deep breath and start over.

Exercise 3: Angel whispers

Still circle and eyes closed. Players make gentle sounds reacting on each other's sounds. They make it into a whisper (unclear with single words). This is called "angel whispers".

They make uneasy, peaceful, sad and optimistic whispers.

They continue to whisper and try to colour the text that you read out loud (from page 42).

Exercise 4: Touch

Still with eyes closed, you all gently touch each other's hands.

You all withdraw your hands and imagine the touch. This is "almost-touch", the invisible touch of the angels.

You all open your eyes and almost-touch each other's hands. Let yourself be influenced by the almost-touch.

You take a round taking turn almost-touching the person on the right (who experiences the sensation).

First round has comforting touch. Second round has all kinds of friendly touch and no eye contact.

Exercise 5: Silence from closeness

All stand up and one by one think out loud on the subjects: **Loneliness, hopelessness, hope and longing.**

Those who don't think out loud use almost-touch for support/comfort and move slowly and gently.

The one thinking out loud can move fast but will quiet down when sensing the almost-touch.

The exercise shows angels using almost-touch and humans getting silent when feeling angel presence.

Exercise 6: Dialogue and thoughts

Stand in a circle. Divide the subjects **loneliness, hopelessness, hope and longing.** Think out loud on each, (without talking at the same time or looking at others), keep own line of thought, but be inspired by others.

Imagine being siblings awkwardly meeting. Experiment with talking to others when having eye contact and making inner monologues when not having eye contact (still without talking at the same time). In the scenario humans can only talk to each other when having eye contact.

Part 2: Characters

Casting

Tell the players about the characters. Let them choose the character they want or cast based on your impressions from the workshop.

Tell the players that there's nothing specific they need to remember from the characters. It is the mood and impression that is important. Let them read the characters.

Intro to angels and humans

Tell the players

- The angels want to help the humans. They hear their thoughts and almost-touch them.
- The humans can't see or hear the angels, but sometimes sense them and that makes their thoughts quiet.
- Angels move slowly and gently and can't reach humans who move fast.
- The npc, The Other, is a lonely human being played by the facilitator.

Exercise 7: The Human

The Human closes its eyes, finds the character and imagines the heavy loneliness.

You ask The Human 6 questions (p. 43). The Human answers.

Armael asks questions (p. 43), The Human answers and Armael tells why this is beautiful and unique.

You close your eyes. Curiel asks you questions (p. 43) and you answer as The Other.

Armael and Curiel asks questions for The Human and The Other (p. 43), you each answer, they tell why the answer makes you each beautiful and unique.

Exercise 8: The Angels

The angels sit down together in silence as if they had known each other always.

The angels silently move around together and communicate with movements, touch and looks.

The angels communicate about The Human using "angel whispers".

The angels speak (with words) about The Human (who still has it's eyes closed).

The angels speak of the beauty of humans, the longing for closeness and the responsibility for mankind.

The angels go back to using "angel whispers".

Exercise 9: The city

The Human smell and touch the content of the sense bag of its **home** (without letting the angels see).

At the spot marked as The Human's home, The Human describes the home and shows where things are.

The angels respond with angel whispers and try in character to imagine touching and sensing the home.

This is repeated with **the park** and **the beach**.

Part 3: The scenes

Introduction to scenes

- What happens is pre-determined. The players experience the story and make it come to life.
- The scenario has 5 acts, with 3-5 scenes at one location, with continuous narrative introduced in the act intro.
- Each scene starts with closed eyes, two times scene description, humans describing while angels whisper and then humans taking a deep breath signalling that the scene can start. This will be practiced!
- Four types of scenes: 1) Human experiences (without thinking out loud), 2) humans think out loud, 3) angels speak and 4) angels speaks into human thoughts. The scene descriptions tells what you can do.
- The rules that apply for all scene types are:
 - o Angels help through almost-touch, but never actually touch humans.
 - o Humans can't see/hear angels, but maybe sense them (and then their thoughts quiet down)
 - o Humans can only speak to each other when having eye contact.
 - o Only angels can hear the thoughts of humans.
 - o Angels can communicate with each other through looks, movements and touch.

Exercise 10: Rehearsal scenes

Play the following 5 scenes and rehearse the intro (scene description, sound change, scene description, human describes location/angels whisper, deep breath and start) for each scene. Try to play the scenes in one go and play at the right places in the room. Find the scene descriptions for rehearsal scenes at p. 44.

Rehearsal scene 1: The beach – The Human silently experiences.

Rehearsal scene 2: The beach – The angels speak, while The Human silently experiences.

Rehearsal scene 3: The home – The Human thinks out loud.

Rehearsal scene 4: The park - The Human and The Other think out loud.

Rehearsal scene 5: The park – The angels ask questions in the thoughts of the humans.

A quick sum up of the scenario

Structure and scenes

- 5 acts, with 3-5 scenes, one location and continuous narrative, presented in the act intro.
- Scenes start with eyes closed, 2 times scene description, humans describing while angels whisper and humans taking deep breath signalling the start of the scene.
- Four types of scenes: Humans experiences (without thinking out loud), humans think out loud, angels speak, and angels speak in human thoughts. Scene descriptions tell you what to do.
- All present in a scene continues to react/act even though the focus is on someone else's actions/conversation.
- There are guided dream sequences when Armael becomes human and when Curriel tries to sense as a human.

Angels and humans:

- Angels can comfort humans with almost-touch and if humans feel them their thought quiet down.
- Angels move slowly and gently. Humans can't see or hear the angels.
- Angels communicate with each other through movement, touch and looks (humans can do the same).
- Humans can only talk to each other while having eye contact.
- Only angels can hear the humans thoughts (but human players can be inspired by each other).

Time for potential questions

Exercise 11: Going into the fiction

Players close their eyes and find their characters.

They feel their bodies and adjust posture to fit the character.

They feel what their hands touch. The angels lift their hands and long for the sensation of the touch.

All open their eyes. The Human is alone, it feels the loneliness and imagines the lonely life. Angels look with curiosity and love and feel the longing to sense, be seen and be close.

Text which are used during the workshop:

Text for exercise 1: Preview

"Humans are ever present. They see the world in colours. They feel and they think and they walk on two feet. They touch the water and feel the cold softness of the surface. They gaze at the horizon and think deep thoughts about their existence. Humans feel the wind against their faces, they laugh and they cry and their pleading eyes seek for a meaning in the world surrounding them. They breathe too fast and they forget to feel the ground under their feet or the invisible hand on their shoulder, which gently offers them comfort and peace.

Angels exist among the humans. Invisible and untouchable they witness how humans live their lives. Their silent voices gently form mankind's horizons, far away and so very very close that only children and dreamers will sense their presence."

Text for exercise 3: Angel whispers

"Humans are ever present. They see the world in colours. They feel and they think and they walk on two feet. They touch the water and feel the cold softness of the surface. They gaze at the horizon and think deep thoughts about their existence. Humans feel the wind against their faces, they laugh and they cry and their pleading eyes seek for a meaning in the world surrounding them. They breathe too fast and they forget to feel the ground under their feet or the invisible hand on their shoulder, which gently offers them comfort and peace.

Angels exist among the humans. Invisible and untouchable they witness how humans live their lives. Their silent voices gently form mankind's horizons, far away and so very very close that only children and dreamers will sense their presence.

Humans live in the city. Close to each other's bodies and distant from each other's minds. The city is living and breathing. It has streets and parks, houses and homes. It encloses the life of the humans and the existence of the angels without judging but not without mattering. It has beds for dreams, windows for rain and streets for walking. Its pavements get hot in the summer and slippery in the winter. On its roofs and in its trees, birds welcome the morning and create lullabies for the passing day when the night arrives.

Close to the city is the beach and the ocean. The houses of the city are tall and block the view, but the waves of the sea are endless and allow the gaze to travel all the way to the horizon."

Text for exercise 7: The Human

For the facilitator (first round of questions)

Facilitator asks the following questions for The Human

- Have you always lived in the city?
- Do you perceive yourself as young or old, and how do others see you?
- When someone talks about you, which pronoun do they use?
- Do you have any family? If so, where are they now?
- How do you make a living?
- What is your name?

For Armael (second round of questions)

Armaels asks the following questions for The Human

- When you open your eyes in the morning, what is the first thing you see?
- When you are walking how do you move? Lightly or heavily? Fast or slow?

(for each answer, Armael tells The Human how the answer makes it beautiful and unique)

For Curiel (third round of questions)

Curiel ask the following questions for The Other

- Do you perceive yourself as young or old, and how do others see you?
- When someone talks about you, which pronoun do they use?
- What is your name?

For Armael (fourth round of questions)

Armael ask the following questions for The Human, and then Curiel ask the same question for The Other

- How is your everyday life?
- How is your touch?
- How does your loneliness feel?

(for each answer, the angel tells the human how the answer makes it beautiful and unique)

For Curiel (fourth round of questions)

Armael ask the following questions for The Human, and then Curiel ask the same question for The Other

- How is your everyday life?
- How is your touch?
- How does your loneliness feel?

(for each answer, the angel tells the human how the answer makes it beautiful and unique)

Texts for exercise 10: Rehearsal scenes

Rehearsal scenes, Scene 1 – Human experience

Sound: Seagull Beach

The Human is on the beach. It senses the beach and feels the loneliness.

It does not speak or think out loud.

The angels move slowly and gently. They copy the way The Human is sensing and try to bring comfort by being near to The Human. They don't talk, but communicate through looks, movement and touch.

Rehearsal scenes, Scene 2 – Angels speak

Sound: Der Himmel Ueber Berlin

The angels talk about what they imagine The Human to be experiencing.

The Human silently continues to be lonely, sensing the beach.

Rehearsal scenes, Scene 3 – Human thought

Sound: Wind Blowing Through Trees

The Human is in it's home, describing it's thoughts about life and loneliness.

The angels listen and try to comfort.

When The Human feels the presence of the angels, the heavy thoughts quiet down.

Rehearsal scenes, Scene 4 – Human thought

Sound: Wind Blowing Through Trees

The Human and The Other are in the park. They don't speak to each other, even though they would both like to. They both think out loud.

The angels listen to the thoughts of the humans and try to help them. They don't speak, but communicate with each other through looks, movement and touch.

Rehearsal scenes, Scene 5 – Angels in human's thoughts

Sound: Die Kathedrale Der Buecher

Armael and Curiel take turn asking one of the humans the following question:

- *Where do you find beauty?*

The human who has been asked answers, and the angel who asked gives the answer a positive spin.

Then the other angel asks the other human.

Curiel

The eternal angel

Angels exist among the humans. Invisible and untouchable they witness how humans live their lives. Their silent voices gently form mankind's horizons, far away and so very very close that only children and dreamers will sense their presence.

From the top of the church tower I can see the whole city. When the bells ring and I lean my invisible body against them, it almost feels like I can sense their vibrations.

I can hear the thoughts of the humans. I let them wash over me like an endless ocean. When I want to, I can single out any one of them, hear and recognize each individual voice, but often I let them fill me up like one unity and let my own silent voice join them, so it almost feels like I am one of them.

I am one of the eternal. The angels. We are everywhere. We always have been. Above, below and not least among the human beings. We are many, but once we were many more. Each time one of us abandons its wings and disappears, it is a loss and the world becomes poorer.

We are like shadows or presences in the world. We do not have corporeal bodies and cannot touch or be seen or heard. We observe, and we witness. We remember and we wonder. Endlessly. We comfort, and we help and we love. The world and all its humans. Indefinitely.

A child in a yard has gotten a bicycle. It bikes as fast as it can. I dance quietly around it, blowing wind into its ears and laughter into its stomach and ride on a wave of the child's unconditional joy.

I fall in love with humankind over and over again. Not two are alike. Although more alike than they think. They all have their troubles, their reflections and thoughts and experiences. When their thoughts become too heavy, I am near to them. I gently place my invisible hand on their shoulder or their head and I uplift their burdens. If they allow me to. If they are present and receptive. I sometimes fail. Sometimes I cannot reach them. They despair, and I cannot reach them. That is always terrible. Every time it happens. Every human being is the most important individual in the world. And that is the way it has always been.

The world is unlimited beauty. Maybe the humans are too close to see that. They live way too briefly to be able to comprehend the depth of meaning and beauty which is in everything. They are too deeply absorbed in life. Humans never see more than one perspective at a time. That is the human condition. Why it is so or what will come after is still a mystery.

An old lady is sitting by the window. Her thoughts go towards powerlessness and uselessness. She doesn't understand why she must live when she has nothing more to live for. I have no answers for her. I hold her invisibly in my arms and hum a silent tune. She does not hear me, but slowly her thoughts start to change. She notices the pattern created by the raindrops on the window. She remembers a piece of chocolate, which is still in her bag and for a moment her life seems less heavy. I try to imagine myself in her place. I copy the movements of her hands when she opens the chocolate and her little exhalation as the taste fills her mouth. I can read within her thoughts that it is peppermint and that the taste is fresh. I leave her there in her chair in front of the window, even though I know that her dark thoughts are soon going to return. Before I leave, I kiss her gently on her forehead and whisper that the world is full of love and that there is enough for everyone. I know that she cannot hear me.

Two days later she has died. It was what she wanted, and I am happy for her, but I miss her intricate thoughts and bright memories about a sunset by the sea. And I wish that I could have been by her side when she passed. Then she would not have had to die alone, and I could have seen a bit more of her wondrous life.

The more I see, the more I wonder. The world is never a given. Never boring. I incessantly experience new details or connections.

I have lived forever, I have seen and sensed, reflected, admired and wondered. But there is still so unendingly much that I don't understand. The only complete truth within my heart is that we are here to help the humans and be awed by their beauty. That is our calling, our purpose. I feel it with every invisible breath of my existence.

I have been here forever. I have never seen God. I don't know whether there is a God. Or many. But I sense the divine as an eternal, present, endless beauty in all things big or small. What it is and where it comes from is not important. What is important is the world, life and humanity. Occasionally we whisper to humans about the divine. It helps them. It brings them a sense of meaning and peace. Where faith is ending, a gulf of questions and doubt begins. And that is no place for a human being.

The city is my home. I have been here as long as it has existed. This is where I help and comfort. I know every soul. And I love them all. Boundlessly. The humans in the city with their sorrows and problems, with their thoughts and feelings, hopes and laughter, their insecurities, doubts, sensations and incredibly beautiful moments. They surprise me all the time. Every one of them. They make me laugh and cry and long. I share their happiness and pain. I try to lift and lighten. And I am not alone. The angel Armael is with me, sharing the laughter, the sorrow and the little moments. The city is it's and mine. It has been so for a long time. There were more of us once. I remember their names, their presences, their souls. They were part of the city and in the end the love and the longing became too much, and they let themselves be swallowed up, lost their wings and lived brief human lives. I miss them every moment. I love them and forgave them immediately for leaving me. But it never stops hurting. They saw me and listened to me and without their eyes and their presence, I am no longer complete.

Armael

The angel who is longing

Angels exist among the humans. Invisible and untouchable they witness how humans live their lives. Their silent voices gently form mankind's horizons, far away and so very very close that only children and dreamers will sense their presence.

I glide effortlessly through the endless expanses of extensive grey sky. I have heard that to humans the sky is blue, but for us it is grey, because we don't see colours, only an infinite number of grey nuances. The world is beauty. Also, without colours and without a corporeal body.

My body is invisible and untouchable. I see the waves and hear their gentle sound. I let my hand carefully follow the surface and I know that it is wet because I see it change the texture of the hair on the bathing children, but I don't feel the moisture.

The world is as endless inwards as it is outwards. Nothing ever ends, but everything changes all the time. Once one of my eternal friends made the decision to become mortal and in the few dreamlike moments between life and eternity it described to me how humans experience. To get a body is to become part of the physical world, and to get an existence which is here and now, and not everywhere and forever. To get a body is to experience colours and textures, cold and heat. Every movement and sound are experienced as if they were inside of you and surrounding you with both distance and an all absorbing presence. To get a body is to be part of the physical world and to be distinct within it. It is to be here and not there, to be me and not you. It is to gain an immediate understanding of the corporeal and to get a physical bond to the world, which makes the bigger picture impossible. But the depth of experience is endless, even though human life is short.

I am walking along the beach and I see a man on a bench. His beard is long and the wrinkles in his face paints a picture of friendliness and patience. I stand in front of him and gaze into his eyes. They are calm, with a tone of eternity. His thoughts are drawn to the ocean and a dream from his youth about travelling towards far away shores. He is thinking that he never came so far, because something was always more important. And then his thoughts wander on to his wife, who he misses, and to the sensation of her hand against his. I place my hands on top of his hands and silently hum the tune to which they had their first dance together. He does not see me or hear my voice or feel my touch, but he still senses me and his mood gets lighter as his feet and his heart remember all the good times.

Why do humans sense us? How do they feel our presence?

Sometimes I think that it is our deep love for every human being that they feel. Every single human being is unique. Every human being is a new kind of beauty, of possibility and love. Humans never fail. They tumble through life as best they can, sensing, feeling and unknowing. And sometimes the world lets them down. Sometimes we fail them. Are we here to look after the humans, to comfort them and make their lives easier? Is that our purpose or do we do it out of pure love and because there is nothing more meaningful to use eternity for?

There are angels who love humanity so much that they become human themselves and disappear into death when their time has come.

I look at the human on the bench. He wipes away a tear with his hand and I copy his movement and imagine, that my hand could also feel a tear. I sit down next to him on the bench, let my hand caress the wood and imagine that I can feel the surface. And then I place my hand on my heart and imagine that I can feel it beating.

I long towards humanity. To be mortal is to die and there are already too few of us left. But sooner or later I will no longer be able to resist mortality and life. I cannot spend the rest of eternity longing for what is just in front of me.

There is a human, a very special human who I have observed closer than I have ever observed anyone before. It's movements, it's feelings, it's thoughts. I have been with this human, tried to help and comfort, but more than anything I have been drawn to the unique beauty of this human being. All the little details. The small quirks in it's thoughts and habits. In the gaze, the expression, the voice. I so desire to meet this human and to let it see me. I want to feel and touch and to be heard. I want to tell it that it is very special, that everything is very special and that there is a beauty which shines through everything in this world, even the things that on the surface are grey and dull.

I have been in this city for eternity. Once there where many angels here, now we are only two. Curiel is my eternal friend. We share the experience of the city and of the humans here. Curiel is an unending part of my world and my existence. If I become human, Curiel will become invisible and untouchable to me. And Curiel will be alone. It is stronger than I and will probably stay on even if it is alone. I will always love it. Never forget. But when I look at The Human, my special human, the choice seems so easy. Even though it has not existed for long (humans never do), it has become so important to my existence that I can no longer imagine what it would be like being in the city without it. If I were to become human, we would have an entire lifetime together. To angels time is eternal, but for humans one lifetime is eternal enough and the depth of the world can be reached in every single moment.

The Human

Humans are ever present. They see the world in colours. They feel and they think and they walk on two feet. They touch the water and feel the cold softness of the surface. They gaze at the horizon and think deep thoughts about their existence.

Humans feel the wind against their faces, they laugh and they cry and their pleading eyes seeks for a meaning in the world surrounding them. They breathe too fast and they forget to feel the ground under their feet or the invisible hand on their shoulder, which gently offers them comfort and peace.

The rain has soaked my coat. I look up into the sky. The rain is hitting my face, but I keep my eyes open. I stand still, and a man walks into me. He says something rude, but I ignore him. Pretend that his words do not affect me. I wait for a couple of seconds, then I walk on. I still feel like looking up into the rain, but I don't stop again.

There are a lot of angry people in the city. I seldom look then in the eye. I know no one and no one knows me.

I am sitting on the beach. The sea is endless, and its sound fills up my entire world. It drowns my thoughts and for a moment I feel at peace.

I often dream about the ocean. I fantasize about letting myself be swallowed by the waves. Disappear. No one will miss me. Not really. They are too far away, and it has been too long since I have had anything kind to say to them. It never goes further than trivialities. It has become too hard to reach out. I don't recall the last time I laughed in the presence of others. Or the last time I was happy. The closest I come to happiness now is the few moments where I find peace away from my thoughts. I often wish that I were dead. But I don't wish it strongly enough to take my own life. Maybe if I were braver. Or more unhappy. But most of all I feel empty. Nothing is important anymore. I no longer believe that it is ever going to change. That anything is ever going to change. I just have to go through life hating being who I am.

I have never experienced anything tragic. No more than anyone else. Sometimes I wish I had so I could give a name to the sorrow and emptiness. Maybe it is longing and loneliness. Maybe it is self-hatred. Why can't I reach out? Why can't I believe that someone could love me? Or at least appreciate my company. There are brief moments, a smile or a gaze, but as soon as I see hope, the doubt appears. And doubt always wins and pulls me away once more. Into myself where it is dark and empty. But seldom quiet. My thoughts never find rest. They go into spirals. Occasionally a sight or a scent can make me forget. I long to be part of something bigger, to disappear into everything. Or just to be seen. To dare to share my thoughts or create something new. Everyone has enough in themselves. We can't make room for each other. I am no better than anyone else. I don't have the strength to take care of them or to let them in. It is too big and too much and then I give up before I have even started. And I remain alone.

The evening light is shining through the leaves in the park. Fragile and golden. And for a short moment I don't feel alone. For a short moment I feel as if there is a purpose somewhere. That my presence in this world actually means something. That someone sees me and likes me. I slowly turn around, but no one is there.