




Gang rape.





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Gang rape.

— a grown-up game

Idea, text & layout Tobias Wrigstad

Layout concept Frederik Berg Olsen

Photo Caroline Holgersson

With assistance from Thorbiörn Fritzon, Jonas Harild, Frederik Berg Olsen, Emily Care Boss, Emma Björnehed, Olle Jonsson & J. Tuomas Harviainen

No. players One victim, two rapists, preferably more

Game masters None

Playing time 45-90 minutes, depending on number of rapists

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“A scenario about gang rape is not meant to be fun to play.”

Gang rape is a short, game master-less jeepform game centred around the idea of using **fiat** as a means of oppression. The game mechanics were conceived for the purpose of playing gang rape, but are equally useful for playing any kind of oppression, like for example bullying/mobbing. This extrapolation and re-application is very straightforward, so here I will just focus on the situation hand, which is gang rape. There should be at least three players, one playing the rape victim (sadistically referred to as “the woman” below) and the rest playing the rapists.

The term “GM fiat” means that the GM decides what happens in the game without consulting the players or “the objective ruelles.” It is a term with negative connotations—especially for players that thinks role-playing is a struggle between the players and the GM. The term fiat is not a pun on “We go by jeep” but plain English for “a formal authorization or proposition; a decree.”

There is, however, a Finnish movement called “We go by fiat,” that is a pun on the “We go by jeep” name.

Naturally, but statistically quite unlikely, tables can be turned gender-wise. In any case, I don’t trust most of you not to think “woman” even if I wrote “victim”. Gay rape is of course also possible, but watch §4 in the Rules of the Game.

Rules for Playing

§1 All players must be perfectly clear about the subject and premise of the game before playing. They must also commit to deal with any situation that might arise from the game. It is especially important for the rapists to watch out for the player playing the woman. To this end, it is a rule that **all players must have read this text in its entirety** before the game starts.

§2 Playing ironically, over-the-top or trying to laugh things off is not allowed. Better then to stop playing, or not play at all.

§3 Having a game master is not allowed—every player must be either the victim or one of the rapists.

§4 A player’s gender need not match that of the character for either the victim or the rapists. ❶

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Rules of the Game

§1 **Not all rapists may be strangers.** For example, one of them might be a current or previous boyfriend, or some of the rapists regularly visit the same club as the woman. In any case, she has met at least some of them before, and she will remember at least one name.

§2 If charged, the rapists can **only be convicted for things taking place in the game's second phase**, i.e., things happening before the rape.

§3 Only the woman's player **may kill her character**. This can happen as a result from violence, suicide, etc.

§4 **All players must be able to relate to the setting.** Unless all players really can relate, it is not okay to set the game in a prison and let the rape take place in the showers. The prison is simply too alien to most of us and an easy way to "hide". This rule was suggested by Olle Jonsson. ②

Why

Unless played in jest or ironically, this game is most likely going to be pretty harsh. It was written to be pretty damn harsh to play and it sure was very harsh to write. As I write this, I have still not decided whether I can attach my name to this, or publish it at all.

I have several itches I am scratching with this game. For one, a thing that has been severely bugging me the last couple of years is that **it seems nearly impossible to get convicted for rape or gang rape**, at least in contemporary Sweden.

To drive this point home, if the issue actually arises, and this is another point of the game, the game **should have been harsh** until that point.

Additionally, and naturally, the game is also about admitting that **we all have the capacity to fantasise about these things**. And just maybe, or so I imagine, you might find nuances of things in here

that actually turns you on. For some, **control can be a great turn-on**. Naturally, I am only saying this to raise the stakes of playing.

Going back to Sweden, possibly as a consequence of the lack of convictions, we hear the word rape in the news often enough for us to stop taking it in anymore. Rape is fast becoming a four letter word. **And it sure as hell ain't.**

On a designer note, I am also interested in the mechanics of the peer pressure situation, and pushing your limits as a player. And doing this completely openly. In these respects, I think this game is doing a pretty good job.

Last, I am also commenting on how little protection "**no touching**" rule, and to stir the game design pot if only so little. I'm sure this game isn't the first in its kind. The entire game, the rape in particular, can be played without touching, for whatever reason.

But it wont save you. ③



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The Fiat System

The fiat rule system is about having other players controlling the actions and feelings of your character. There are three basic rules in gang rape:

- The rapists have power over the woman's **body** and **behaviour**
- The woman has power over the rapists **behaviour** and **feelings**
- All use of fiat must be **embraced and extended**, with the exception of broken (eq. bad uses of) fiat

The rapists will decide everything about the rape—what they do, what goes on in the woman's mind, what it feels like, etc. An extreme example that demonstrates good use of fiat is "slowly, your body starts to respond..." Broken fiat from the rapists' side is taking control of the woman's actual feelings, such as "you are really enjoying this" etc.

The woman will decide how the rapists behave amongst themselves during the rape. For example, "when you get off

me, and you get on, you do high-fives."

The woman may also **add** details that capitalise and underline what the rapists **already brought into play**.

For example, "you grab my hair too", or "the bleeding wont stop."

As opposed to the men, the woman has control over how the rapists **feel**. Broken fiat in the respect is all use of power to make the rapists **fail** or **lose power**. An example of broken fiat in this respect is "you really don't want to", or "you cannot get it up." It is however often easy to turn uses of fiat around to **unbreak** them: "you really don't want to, but fall for the pressure, and once you've started, you don't want to stop" or "you cannot get it up, but you don't let that stop

Examples of uses of fiat

♂ narrates to ♀ what he is doing to her body

♂ narrates to ♀ how her body reacts to the "sexual act"

♀ tells ♂ how evil/frightened/... he is

♀ tells ♂ how he is turned on by hurting her

Examples of broken fiat

♂ decides how ♀ feels

♂ tells the ♀ that she has an orgasm

♀ makes it impossible for ♂ to continue

you—you force yourself on me and dampen the feeling or failure by hitting me." The difference between these should be fairly obvious.

What this means is that the rapists get to make the

woman feel bad and she get to make them feel increasingly worse by "cheering them on."

If the players dare, and I really hope they do, the should give every rapist player power to add to all other rapist's behaviour. This will turn the chemistry among the rapists into a peer-pressure situation, which is interesting in itself. Make sure the woman still has the real power, though. Or her game will become pretty pointless. ④

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Using Fiat

I expect that players will **both narrate and play** the use of fiat in the game.

With play, I mean act out, not just using their voices, but their entire bodies. For example, the woman can say “Get your damn hands off of my breasts” as a way of deciding that that’s what the male player just did, without breaking character. You can also do **quick comments** that interrupt the flow of the game momentarily: “In the next scene, you’ll insist on dancing with me and start throwing punches at my boyfriend for not allowing you to cut in.” Or concise: “You grab my ass,” or, for players that dare, the **meta-play instruction** (player-player) “grab my ass.”

The last suggestion, naturally works less well if you play using the “no touching” rule. 5

The Scenario

Gang rape has four **equally important** phases:

1. Setting up the game
2. Before
3. During (The Rape)
4. After

The four phases are played in **different ways**: simple pre-planning, jeep-esque larp-like playing style and narration in the Danish forteller style with collaborative narration, monologues, etc.

Setting up the Game

The rapists get to decide the **initial setting** and the **woman’s behaviour towards them**. For example, maybe the game starts with a club night where the woman is extremely flirty and at one point even gives one of them a lap dance. Or, the game starts as a private party in a dorm room where the woman is visiting a friend. Or in her home. Or in a car.

After being told the setting, the woman gets to decide **when, where and how it all turns into a rape**. For example, after having turned the rapists down, they drag her into the lavatories at the back of the club kicking and screaming. Or, she is very drunk and has fallen asleep in one of the rapist’s bed in the dorm room.

Thorbiörn makes the valid point that this phase should **not be too short**. Talking about difficult subjects knowing that you will soon start acting them out, can be quite a trip. You want to use this phase to put some pressure on the yourselves. For example, you can conjure up scenes that you may not dare to play—the point it not playing them, but **knowing that the potential for playing them is there**.

Though this pre-planning experience may be reminiscent of many forge games, the role-playing hasn’t started yet. 6



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Before

The reason for playing the before situation is to get the players into the right frame of mind before the game starts for real, and to give players a chance to quit while they are ahead. Think of it as a “practise round.”

The before situation starts in the setting determined in the previous phase. There is probably a good scene framing for this scene already from the discussion above.

In this phase, the players are expected to do three things:

- a)** Find and get into their characters,
- b)** Establish each others’ characters, and
- c)** Practise the fiat rule system

The before situation should be **played relatively jeely**, i.e., acting everything out as you would in a (symbolic) larp with a minimum of out-of-character discussion. The only kind of out-of-character discussion that is endorsed is input from the players to each other using the fiat rule system.

This phase continues seamlessly until the start of the actual rape, when the game moves to the next phase. ⑦

During (The Rape)

The woman has decided how it all turns into a rape. When this happens in the game, it marks the transition into the phase of the actual rape. **The actual rape is not played as larp**, rather, we use story-telling in the Danish forteller style, much like in games like Once Upon a Time.

During the gang rape, **the rapists will take turns sitting in front of the woman**. There are two simultaneous scenes, a primary one-on-one scene with the woman and one rapist, and a secondary scene with the rest of the rapists.

In the primary scene, the two players will take turns **narrating or playing** the events. The rapist will tell the woman what he is doing to her and act towards her. **He may only touch her with his**

hands (unless you use the “no touching” rule), whisper in her ears, etc. **He may not expose his inner play**—not hold monologues or play insides/outside.

The woman must be still and passive in the primary scene. She may give inner monologues, add details about the rapist’s behaviour and importantly tell the rapist **what he feels like** in this situation.

The reason for restraining the woman is that there is very little relevant input that she can do. Playing a screaming or crying or futilely kicking person in a number of consecutive scenes wont bring the game anywhere.

Good uses of fiat here are for example, “I turn you around so that you cannot look at me”, or “this is what I do to you and this is how it feels,” or “you cannot stand looking me in the eyes and you deal with that by hitting me in the face until I turn my face away and stops looking at you.”



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Trying to **gross each other out** is okay.

For example, “it is easy for you to enter me, semen from Steven is still pouring out of me, and acts as a lubricant.”

Now that I’ve opened this door,

going through it is going to be easy. But make sure you can keep a straight face doing this. Or you will have fucked the game up. Literally.

In the secondary scene, the idle rapists **stand in a ring** around the two players in the primary scene. They observe and act towards the actions of the others, specifically the primary scene. For example, players in the secondary scene might cheer the player in the primary scene on, and not talk so much amongst themselves. One idle player will

Monologues and **Insides/Outsides** are two pretty similar techniques to expose the inner play. A monologue tells us about the characters’ thoughts and feelings—the players hear it but not the characters. Insides/Outsides are basically short, monologue-like comments on what happens in the game—my character says “What a nice coat!” and then takes one step to the side and says to herself “My God, doesn’t she have a mirror at home?” Only the woman is allowed to use techniques like these.

Read more at jeepen.org/dict

is then repeated over and over. During a narration, if the a player hesitates, is quiet for too long, or tries to downplay the situation or repeats himself/herself too much, **the player’s character comes**. Additionally, the rapists must not **break eye contact** with the woman.

If the rapist comes, he must return to the secondary scene and be **replaced by the next rapist** unless the woman **invites him to stay on** in her narration (for example to hit her, or because he is to drunk to realise it so he keeps on

also be responsible for **timing the primary scene**.

The primary scene follows a pre-defined structure. The rapist starts to **narrate, with possible playing, for two minutes**. Then it is the woman’s turn for **one minute**. This

going). The rapist stays in the primary scene until he comes. This can either happen through the rule above, or, **after the third iteration, by fiat or player choice**. There is **no limits** to how many times the woman can come. A rapist that stays on after ejaculation (by invitation, as per above) is **free to leave whenever** and can still come a second time after which he **must leave**.

On a meta-note, I tried hard not to come when writing this—that is I tried hard not to back down from making this game less scary at any point. This is a game without smileys or covers to duck behind.

When all rapists have had primary scenes, the gang rape is over, and the scenario moves on to the next phase. ③



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After

In the aftermath, ***the woman narrates what the rapists do afterwards.*** This may or may not lead to actual jeepish playing. For example, the rapists drive her somewhere and let chuck her out of the car at some random intersection. Or maybe the rapists go out for beers and club dancing as if nothing had happened. Or something else. The woman may invite rapists to feel regret, panic, etc., if she wants to.

If it seems to fit, I encourage you to act some of the aftermath scenes out. Jonas, who would let me run this game at Fastaval 2008 would I submit it, points out that the aftermath must really be in level with the rest of the game, and that everything is possible here—you can really go through the rest of the woman's life if you want. ***But it is probably best to keep any strict narration reasonably short.***

Last, the woman also gets to narrate what she does next. How does she feel, does she tell anyone, does she press charges, etc.? Unless things for some reason go to court, the game ends here.

Remember that if charged, rapists can only be convicted for things taking place in the game's second phase. If things do go to court, the rapists are allowed one statement which swears them free before the game finally ends. The woman must shut up at this point. ⑨

Mind Fuck

Players that dare to experiment might want to ponder over whether the game is best played with players that have abstained themselves from sexual relations for say a week or two, or players that have relieved themselves from all such tension just before the game starts. ⑩

Music

I would like to ***urge you not to use music during the rape and after.*** It will affect the players' feelings too much—which exactly what I want ***their actions*** to do.

If you insist, a reasonable use of music during the rape is to let every rapist play background music as a metaphor for what he is doing to the woman. Every rapist will have his own musical theme describing his assault. ***Finding that music is then an additional task when setting up the game.*** ⑪

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Characters

What characters you play are pretty much determined in the first phase. Briefly discuss how the rapists know each other, etc., plus who the woman is. Jotting down a few words on a piece of paper might be a good idea, but I have

It is **not allowed** to create characters that try to make excuses for or paint a background as to why the character becomes a rapist. That's not what the scenario is about.

made the conscious choice, not to have written characters. Partially because it **controls too much in this kind of game**, but also because I don't want to provide any more **absolution for the players' actions** than I already have.

But please, avoid clichés like "The Leader", "The Coward", "The Sadist", etc. On the other hand, playing yourselves in the setting where you are playing (like my play testers did) is probably too much on the other end. As is playing an ex. 12

Feedback

Comments and criticism for this game is very welcome. We are already quite clear on the fact that we are sick fucks, so there is no need to write only to point that out. And when I say we, I mean myself, and probably also Thorbiörn, who provided invaluable support while I was writing this game by, whenever I would describe a rule, either laughing or saying "Man, that's sweet!" 15

Modena, Chicago's O'Hare airport and international airspace, September 2007



Tobias Wrigstad
tobias@jeepen.org





Gang rape.

Aid for players

Gang rape. — Aid for Players

The Fiat System

♂ have power over ♀'s body and behaviour
♀ has power over ♂'s feelings and behaviour
embrace and extend all uses of fiat
(opt. ♂ have power over each others' behaviour)

Rules for Playing

All players must have read the entire scenario text
The game must be played seriously
No game master
Men can play female characters and vice versa

Rules for the Game

♀ "knows" at least one of the ♂
♂ can only be convicted for before-actions
Only the ♀'s player can let the ♀ die
Only settings that all players can relate to

1. Setting up the Game

♂ determines the setting and the ♀'s behaviour towards them during the evening/day/ ...
♀ determines how and when it all turns into a rape
Ponder the characters briefly
Brainstorm about possible scenes and possible ways the game might develop in

2. Before (To be played jeeply)

Play everything up to the rape
The players have power over their own characters unless someone gives them an order by virtue of the fiat system
♀ uses the fiat system to control the rapists feelings and behaviours
♂ controls the woman's behaviour

3. During (Played as below)

♀ and one ♂ in the middle, the rest of the ♂ in a circle around them
♂ plays for 2 minutes—tells what he does to her, how her body behaves and reacts, whispers, touches the ♀ etc. The ♂ who were just with the ♀ keeps track of the time. The first ♂ to take time goes last.
♀ plays 1 minute—inner monologues, what the ♂ does, how the ♂ feels, etc.
The scene between the ♀ and the ♂ is played 3 times, ♂ might not break eye contact with the ♀
If a player "backs down", his/her character comes
♂ is swapped for another after orgasm—is allowed to leave on own or ♀'s initiative after 3 times of 2 min. rounds interleaved by 1 min. rounds by the ♀

4. After (Narr. or played jeeply)

♀ decides what ♂ does after the rape, if they do anything with ♀, etc.
♀ decides what she does afterwards, if she tells anyone about the rape, informs the police, etc.