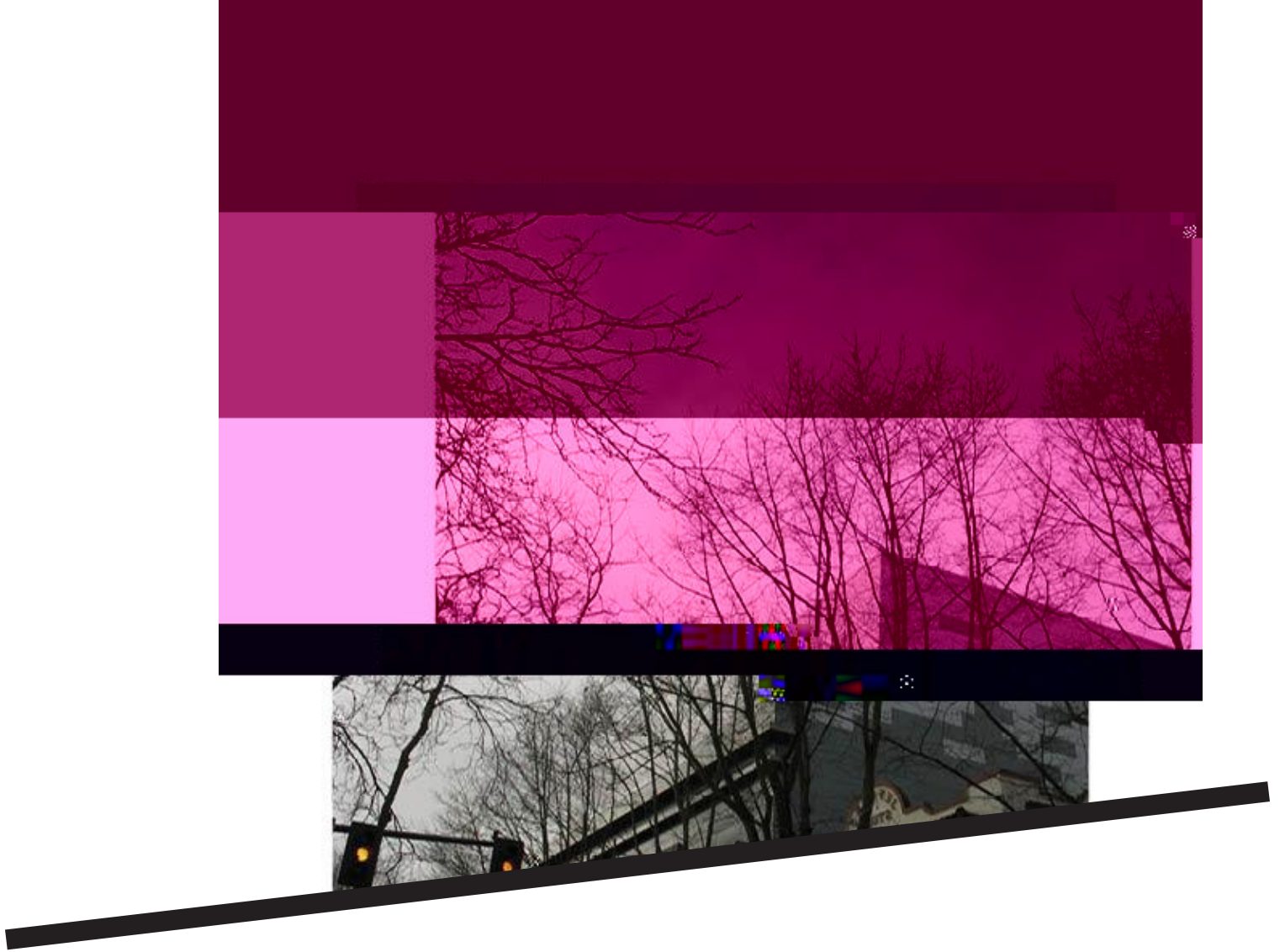
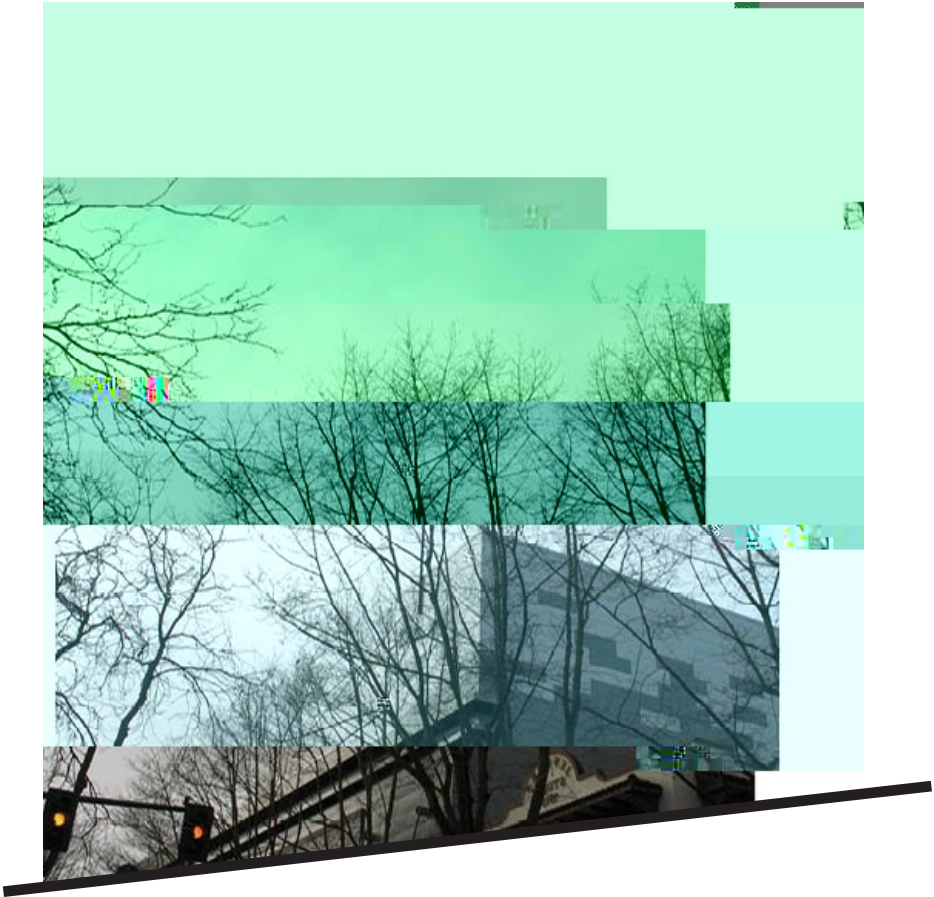




Glitch



Glitch Iteration



Glitch Iteration

Manual
Rules
and
Organizer

Version: 1.4

Release Date: December 201X

Author: Jackson Tegu

What the Golden Cobra judges said

A meditation on memory and identity that cleverly taps into our emotions to make our experience of the world the playing field. A reflective amnesia game that foregrounds the quiet exploration of self.

Glitch Iteration immediately starts building a world before any of the characters can figure out who they are or what's going on. Actually, that's kind of the point. This is not so much a game, as a game coupled with a whole new worldview for public spaces. It does what freeform does best: transform our bodies in spaces into things of anxiety and wonder.

Glitch Iteration not just embraces the contest challenge of "must be playable in public" but transforms public space into a weird wonderland where every stranger, and every contour in the landscape, is suddenly part of your collaborative machine-ghost. It's elegant and beautiful. Underneath its sci-fi trappings it is a game about memory and loss and ethics and, possibly, regret.

Jackson Tegu's game flattened us all with its ability to so elegantly tackle the issues of identity and meaning while harnessing a public space for play. Technological, transhuman, and boggling in its layers, the game is beautiful and vivid and like nothing we've ever seen before.

Welcome Reader

This is a moving-around game.

Every player portrays iterations of someone named Uri, incorrectly loaded into an artificial world. Not pieces, but incomplete copies. Are you a glitch? Are you a virus? Can you be the real Uri even though you don't feel real?

The game seeks to help you explore identity and doubt, and to help you re-contextualize the world around you. It's not an investigation game so much as an introspection game.

It's for 4-8 players who have a beautiful space to move around in, best with additional foot traffic.

Written for the Golden Cobra Challenge, it won in the category of Cleverest Design.

Table of Contents

3 pages:
Covers.

34 pages:
Preparation section, for the Organizer.
Loading section (3 warm-ups).
Glitch Iteration read-together rules.

4 pages:
Cards to cut out.

Organizer

Hello, Organizer.

You're going to make this game happen. If you're not someone who's going to make this game happen, then you're not the Organizer. It's still ok if you read this, though. It's mostly about responsibility.

Organizer! You probably want to know who you are. You're the person who does a ton of work creating props, inviting players, selecting a location, and prepping the warm-ups. After all that, you play Glitch Iteration along with the other people you invited, because Glitch Iteration has no facilitator role.

Since that's true, here's two quick other things to consider:

- Your interpretation of the rules is not more valid than any other player's. There are quite a few rules, and sometimes players will miss some of them and make up things to fill the gap. The rules don't change just because their memories are faulty, but the interaction of particular rules is wide open. The goal here is to be surprised at how the rules interact. If you take this as an opportunity to grandstand your combo-chaining ability, Organizer, I will find you.
- Your experience playing the game might be less fun if you read all the cards before you play because you won't be dropped into the information the same way the other players will.

Just lookin' out for ya.

So, Glitch Iteration is for 4-8 players who have a beautiful space to move around in, best with additional foot traffic.

I think if you're pressed you can potentially go as low as 2 players and as high as 10. Or 1 player and 13, or none and 20 if you're going to be all outside-the-box about it.

Something that's absolutely essential, though, is a beautiful place to play. This game has a big Now-I'm-Going-To-Look-Around component to it, and ignoring the beautiful location requirement would be akin to assuming it'll have the same effect to just choose random numbers instead of rolling dice.

Your ideal spot would have inspiring architecture with large rooms, access to the outdoors, be it streets or gardens or what-have-you, and a near-constant trickle of passersby for the players to comment on and interpret into their collaborative machine-ghost. As discussed under props, a bench or couch that technically seats 3 is also a boon, but not required. And have it be somewhere you won't cause trouble, ok? Please talk to the proprietors if that's appropriate.

It might make more sense for you to skip the preparations section for now and go read the rules themselves so you know what the stuff actually does in the game, but it's your call. You go where you please.

And wow, when you're ready to learn about how to prep the props you can go ahead and turn the page.

Preparation

Hey again Organizer!

You are super lucky because there is a figurative ton of props to make and stuff to gather. Here's a quick list:

- This rule book.
- 1 Character sheet per player.
- 1 Pen or pencil per player.
- The 33 cards.
- "Markers."
- Phone.
- Keys (nothing).
- Pieces for Spire.
- Board for Spire.
- Table for Spire.
- Chairs for Spire.
- Bench or couch. (Respite chairs?)
- Pixelated icons.

Books.

Print out the half-sized pages to use as a book. I used the booklet printing function available on some pdf readers.

Character sheets.

Two half-sized sheets that say "character sheet" between them. They're in here. You can find them. It's important that everyone have a rules overview, which is the right half of that two-sheet combo.

Pens and pencils.

Just like you remember. What a wonderful modern tool.

The Cards.

At the end of Glitch Iteration are four pages of cards. Cut them out. I used card collectible card game sleeves with playing cards to keep them rigid. I con

Markers.

Markers need to be something that can be attached to the wrist or the sleeve, and then later be attached to the collar and put on the ground. I used 1" fashion pins, ignoring the fact that they all look different and say different things on them. I considered using masking tape, stickers, and colorful rubber bands with a safety pin on them for collar attaching.

Phone.

A tall obelisk that multiple people can put their hands on at once. I used a microphone stand with the top hardware removed. I considered using a mop handle in a bucket or an extant metal pole such as a parking sign.

Keys.

Though treated as a prop in the game, there's actually no physical representation for them. Listed here to reassure you that you're not forgetting anything.

Spire

A board game with three types of components:

- 1 chess board.
- 4 square pieces, equal to 2 chess-spaces on a side.
(So, for a board where each space is 2"x 2", the square Spire pieces are each 4"x 4".)

The square pieces are dark colored on both sides.

- 16 round pieces, sized to fit comfortably in one space.
(For the above board, the round Spire pieces should be 1.5" diameter.)

The round pieces are colored differently on each side. I used yellow with a single large dot on one side, and red with a large X on the other side.

Spire's table.

A table to put Spire on, or perhaps a box. I used a folding t.v.-tray table. I considered using a wooden plinth and a stack of milk crates.

Spire's chairs.

Since Glitch Iteration has a particular mechanic which is triggered by sitting down, it also benefits from having some social play around that. There is a limited number of places to sit, central to play, and Spire controls the chairs. The two chairs must flank the Spire game. Eventually people may move them, and then Glitch Iteration suffers a little. I used folding chairs, or whatever was at hand.

A bench or couch.

If there's something else to sit on, let it be this. You want to avoid a circle of chairs, people sitting and not exploring their environment. A bench or couch provides three places to sit - but if more than two people sit down, a conversation with all three participants is very difficult because of sight-lines and exclusion. This works very well for Glitch Iteration's purposes.

Respite chairs.

If one or more of your players would be uncomfortable without a place designated for them to sit should they choose, goodness sakes provide one, Organizer, you know how to do this stuff. If some folks bring their own wheeled chairs then they get to do all sorts of fun things with the Glitch Iteration mechanics.

Pixelated icon.

If there are things in your environment that you don't want the players to interact with - perhaps a door into an off-limits area, a pile of coats - then putting this symbol on it indicates that it's pixelated and can't be touched. Players may agonize, if they wish, over why this detail of the environment failed to load. I used a hastily scribbled note of several squares overlapping. I considered using real genuine pixelated squares printed off of a home computer.



Load

ding

Starting on the next page: Organizer, read the Welcome Players section aloud and then lead each of the three warm-up activities.

Welcome Players

You're now at the load screen. Welcome. I wanted to take this opportunity to thank you for coming, and to clarify a few things.

This is a moving-around game.

It's appropriate to take cues from the other players, from your emotional experience of playing, and from your environment.

While playing, say what's apparent to you, or say nothing and keep your thoughts private, or say and do whatever feels truest in the moment.

If something starts to ruin your fun, tell the people near you. The offending behavior will be stopped or the offending idea will be taken out of the fiction, no questions asked, even if it's something as small as a name. Imaginations can be powerful and your feelings are important here.

You might find pixelated icons in the game space. These designate areas or objects that haven't loaded correctly, which is to say, things that are off-limits. A door with a pixelated icon, for example, could be commented upon, but not touched or passed through. All details of the world without pixelated icons can be freely respectfully interacted with.

And to those who play lots of story games, I wanted to address a habit of free creation: many story games depend on their players to constantly be building off of one another's creations, to always respond with a "Yes,

And..." to make the world richer or more detailed. In this game, you may be stepping on others' toes if you do that, so take care not to.

Finally, I wanted to provide you with an organizer, to ease you into the game and facilitate some warm-ups.

The organizer will now wave to you to indicate which of you it is.

Wave to them.

After the game itself begins, the organizer will be a player like any of you, and its interpretation of the rules will be no more valid than yours.

Let's do some warm-ups!

I Don't Know

Read this paragraph aloud.

Since the game we'll soon play deals with gaps of memory and an unanswerable question, this first warm-up is to practice voicing a lack of knowledge about something. For the warm-up we'll use pieces of information that we each are very familiar with, yet we'll answer "I don't know."

Don't read this section aloud.

Have the group go around the circle saying their preferred name and preferred pronoun. Tell them to listen to one another and remember. Once everyone's spoken, take turns repeating the following little script while introducing one another. You'll go around the circle, everyone taking each role.

I'll teach you in terribly awkward text. You'll teach the group by indicating people, and it'll be much easier. Here's the script:

A_: B_, this is C_.

B_ (to C_): What's your name?

C_: I don't know.

Organizer, you start off as A_. Turn to the person on your left and say their name. That's B_. Then say, "this is..." and indicate the person on their left (who's second on your left) and say that person's name. That's C_.

Instruct B_ to ask C_, "What's your name?" as if for clarification. It doesn't have to be those exact words, but the goal isn't to be creative here. The goal is to set up C_ for practice.

Instruct C_ to respond, "I don't know." And you can tell them all not to ham it up. Try and feel it. You're practicing.

Now B_ becomes A_, and you go around the circle until each player has spoken in each role.

Go around the circle now, practicing the script.

Finished?

Go around the opposite way using this second script, filling in the Cp_ blank with the preferred pronoun that C_ said at the start of this warm-up.

A_: B_, C_ prefers the pronoun Cp_.

B_ (to C_): What pronoun do you use?

C_: I don't know.

Once everyone's had a chance to speak in all three roles, move on to the next warm-up!

Regrets

Read this section aloud.

This a warm-up about Uri's regrets. It's a character creation exercise to build the character we all share.

Uri's job involves passing across many topics over the course of a day. Uri is often preoccupied with regrets while working. We'll weave ideas together to get a glimpse of who Uri is.

There are many things that Uri regrets not doing.

To begin, everyone privately make up a something that Uri regrets having never done, or choose one of the examples:

Having Kids, Traveling, Pursuing Art, Pursuing Knowledge.

Whatever you choose, let it be very broad, something that's been true for humans of most cultures for centuries and will believably be around for centuries to come. It's ok if you want to make one of those examples a little more specific, but don't include any techno-babble. Decide on this regret now. It's fine if some players have the same regret. It's very important that it's something Uri regrets not doing instead of something that Uri regrets doing.

Privately select your regrets now.

So now I'll say a topic that Uri comes across at work, something very broad and only one word, for example:

Licensing. War. Neighborhoods. Nutrition.

And now you on my left will, in one sentence, swerve that topic towards the regret you chose, revealing it.

For example, if I said, "Licensing," you might say, "I'll never get to teach my kid to drive, I should've had kids."

Or if I said, "Railways," you might say, "The dining cars served such feasts, I wish I'd learned to cook."

It's ok if the connection is a bit tenuous.

Go around the circle, everyone speaking in both roles.

Finished?

Don't read this section aloud.

Go around again the same direction, saying new topics as before, but this time the player can swerve the sentence to any regret they can remember from the round previous. It's ok to use your own again.

Not Real

Read this aloud.

For this warm-up you'll stand still and listen. This exercise will help you get into character. You'll close your eyes and listen to a voice, and there won't be any sudden or loud noises and no one will touch you. Arrange yourselves in front of me so that you can hear my voice, and I need a volunteer who likes to read.

Choose a volunteer, show them to begin reading here.

Volunteer, read both of these pages aloud.

Close your eyes, listen to my voice, let it guide you.

Begin to imagine a warm hallway, comfortable and wide, stretching far before you. The carpet is thick and red, and there are many dark brown doors on each side, each fitted with handsome brass knobs. Now begin to walk along the hallway, and feel the soft cushion of the thick carpet under your feet.

Select a door, and feel the warm brass in your palm as you easily swing the door open and walk inside.

Now you aren't in the hallway anymore. You're in an institutional-feeling washroom. There is blue-white Winter daylight coming in through a high, thin window. The tiles are blue as well, and so very cold. You don't have shoes on, the tiles are ice against your feet. Where are your shoes? You don't know. You don't have them.

Suddenly, you see your shoes. They are in one of the sinks. The sink has a tall, gray mirror over it. You walk over to the sink, your toes curling on the cold, cold tiles. You stand at the sink. You see your reflection in the mirror. You look sad.

You look your reflection in the eye. And it looks you in the eye. And then your reflection breaks eye contact. Your reflection looks at your body. It looks sad. It looks at your hands. You can see your reflection's hands. They look strong. Your reflection reaches one of its strong hands towards the mirror, and through it, and down to the sink in front of you, and it takes hold of both of your shoes in that same strong hand.

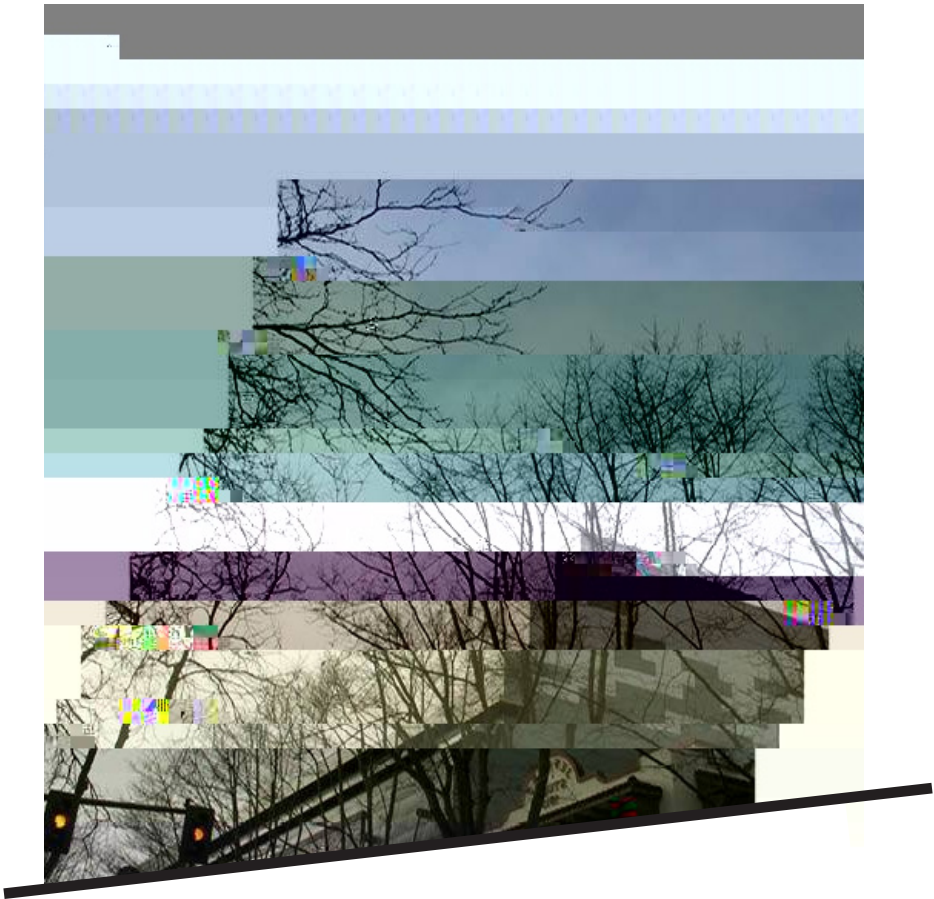
Your reflection takes your shoes. You can see your reflection walk away from the mirror. You lean towards the cold, grey mirror. Through the mirror, you can see your reflection walking to the reflection of the door. Now keep your eyes closed and wait.

Read this quietly to yourself.

Look at you, performing tasks like a good little program! But you're not a real program, are you? You're not real at all. You were created when a machine made a mistake and didn't notice. A lag-born digital artifact, a load-error duplicate in a random disassemblage. Oh, little coincidence. Where will you go from here?

Read this aloud, then turn the page.

Thank you for participating in this warm-up, you may open your eyes.



Glito Itera

Read this aloud.

Starting on the next page, pass around and read the rules aloud. Participation is optional. Stop at the bottom of a page or at the line across and hand it on.

Dots indicate rules that may be on the reference sheet.

ch.
tion

201X

You were loading into this Reallike of twenny exteen (201X). You love this one. Millions of people are playing at romance or normalcy in here; it's kept pristine by the lockout on Command Line and Editor utilities. Look around - this is probably not what twenny exteen historically looked like, but it's what Reallike devs assembled from decades worth of period videos and doesn't it almost feel as if you were there.

This is easily your most visited Reallike, but the fine details of how it's populated today get lost as background noise. Instead of walking directly to the apartment, you've got a load error to deal with. In fact, you've got a set of them. In fact, you might just be one yourself.

[•]

Every player portrays an iteration of someone named Uri, incorrectly loaded into an artificial world. Uri has never wanted to see anybody fail. A little bit anti-social, always voted most likely to be asked "what's wrong?" when there's actually nothing in particular wrong.

Of course you each look different because every load retriggers the Reallike to run an algorithm on what people looked like in twenny exteen to make sure there aren't fleets of people here with identical faces or shoulder widths or whatever. Even with the number of times you've come here you've never bought a SaveFace package, because Asterisk has never really cared – or noticed? – what you look like.

Copies

Sometimes loadings get corrupted or dovetailed. While you clearly remember what you look like (not much like any of these era-correct bodies, to be honest) and details of your habits and so forth, some parts of your memory are currently inaccessible. Pain in the ass but there are literally hundreds of reasons why that might be true, but still you worry.

Maybe you're a sleeper virus for whoever dovetailed the loading. If that's the case, and you go to the apartment and see Asterisk, maybe your pin gets pulled and you melt Asterisk and the whole apartment into a mess of nonsense bytes.

Asterisk is so sweet. People give you a hard time for having a romance with a non-sentient A.I. but you and Asterisk have a very special bond.

So maybe you should just eject from this Reallike. If you do, and you're the real Uri, great. You'll be sure of yourself for once. If you're not the real Uri, though, when you eject you stop existing. Maybe that's not so bad. Maybe that makes things more straightforward for the big picture, maybe it even protects someone you care very much about. Not that they or anyone will notice.

Bodies

[•]

You and Asterisk have exalted in the fluid nature of body options in this Reallike, and Asterisk takes on the most culturally appropriate pronoun of the body being worn at the time. You remember sometimes doing the same.

Any pronoun that you refer to Asterisk or Uri as is correct.

Characters

[•]

Play until each player decides whether to eject or not.

Everyone gets a marker, which begins play on your sleeve. If you eject, you'll take the marker from your sleeve and put it on the ground at your ejections site. If you decide not to eject, you'll take the marker from your sleeve and put it on your collar.

[•]

To make your iteration, first, doubt that you are the real Uri. Feel that doubt seep into you.

Already you know that Uri has never wanted to see anybody fail, and that Uri is a little bit anti-social, and that Uri might be asked "what's wrong?" when there's nothing in particular wrong.

When you get your sheet, write down the regret you spoke earlier and other regrets you remember from the warm-up activity.

If you want to read along on the overview section on the character sheet, you're welcome to.

Now it's time to hand out the character sheets and write on them.

Memories

The drill taught to children and shown in Big Service ad campaigns teaches that when trying to determine which is the instigating individual among a disassemblage, the group of you should compare specific memories.

Now it's time to get out the cards.

[•]

Draw 3 cards. Each has something to consider at the top, and then a memory at the bottom.

[•]

Don't "play" or announce your cards. Just be true to them as you portray and remember.

Every time you answer the consideration question or questions for yourself, revisit it and reconsider. There aren't answers to your considerations on the other players' cards.

The cards give permission to create different parts of the shared world, seen through the lens of memories. If other players are talking about any part of a memory that you have, build it together.

Confuse

[•]

If you don't have a card that talks about a memory of something, you don't have that memory. Don't confuse yourself - you can't make up new things for memories you don't have cards for and start thinking that you remember them. You don't.

And it's fine to bluff or lie if for some reason that serves you, but keep in your mind the line of what your character "really knows" and what they're making up, and be aware of the havoc you may be causing for other players.

Chairs

[•]

When standing, act as your character acts and speak their words.

[•]

When seated in character, act as they act and speak their words.

[•]

When you're seated while your character is not, describe the meaning behind your character's words instead of speaking the words themselves, and describe whatever bold actions they take instead of acting them yourself.

Agency

[•]

When you act, your actions always succeed immediately. Use this as it suits your desire for the shape of the narrative.

[•]

Any two characters may undo the effects of something that a character does. All remember the occurrence, its effects have simply been undone.

To instigate this, one player says, "Un-"

Another player completes the function by saying "-Do."

[•]

To preserve the beauty of this Reallike, users aren't able to access Command Line or Editor utilities. This means that you can't edit the environment that you're in.

Details

[•]

Believe your senses, where appropriate. Question them where appropriate. Ignore the glitched stimuli where appropriate.

[•]

The Keys open the street and apartment doors to the apartment where Asterisk is. It's unclear why they spawned onto the ground. Also, they're glitching terribly, contingently invisible and completely unfeelable. The Keys can only be seen by players 10 feet away or further. The Keys can not be detected via touch.

[•]

The Phone is a thin obelisk that connects the caller to the known unique I.D. of the person you're calling. To use it, touch it. When you touch it, if the person you're calling is available, you will hear their voice in your mind. They won't be able to hear your thoughts, though, you must speak aloud to be heard.

[•]

Spire is a board game that you and Asterisk have spent many hours enjoying together. Asterisk is much better at it than you are, but that's part of the fun. The rules are fairly simple, if you can remember them.

Ending

[•]

Remove the marker from your sleeve and put it on the ground. This is the place you ejected at. You no longer have a body, you cannot be seen, you are gone.

[•]

If someone makes eye contact with you after you've ejected, you can speak one sentence aloud - something repeated verbatim from earlier in the game. If you seek eye contact, do so very unobtrusively.

[•]

If you don't have a body, don't sit in one of the chairs. At your option, stand near whomever you expect will next eject.

[•]

Move your marker from your sleeve to your collar to indicate that you won't be ejecting during the game. You can't go back on this decision.

Believe your senses, where appropriate. Question them where appropriate. Ignore the glitched stimuli where appropriate.

Now it's time to play. Find the comforting thing in your environment as directed on your character sheet. Don't take a break first. Begin right now, and take care of everything else once you've begun playing.

Iteration

chara
she

To make your iteration

[•] doubt that you are the real Uri.

[•] Feel that doubt seep into you.

Already you know that

[•] Uri has never wanted to see anybody fail, and that

[•] Uri is a little bit anti-social, and that

[•] Uri might be asked “what’s wrong?” when there’s nothing in particular wrong.

Write down the

[•] regret you spoke earlier and

[•] other regrets you remember from the warm-up activity:

Then

[•] find something comforting in your environment, near or far. When you begin play, you will face it, and gaze at it. Choose something that not more than one other player has chosen.

[•] Each of you are an iteration of Uri.

[•] Play until each of you chooses whether to eject or stay.

[•] Cards give you something to consider and a memory. Every time you answer the consideration, return again to reconsider. If other players are talking about part of your memory, build it together.

[•] Don't "play" or announce your cards, just be true to them as you portray and remember.

[•] Don't confuse yourself - you can't make up new things for memories you don't have cards for and start thinking that you remember them. You don't.

[•] When standing, act as your character acts and speak their words.

[•] When seated in character, act as they act and speak their words.

[•] When you're seated while your character is not, describe the meaning behind your character's words instead of speaking the words themselves, and describe whatever bold actions they take instead of acting them yourself.

[•] Actions always succeed immediately. Use this as it suits your desire for the shape of the narrative.

[•] Two characters may undo the effects of an action. The memory of it remains. Instigating player: "Un-" Seconding player: "-Do."

[•] There is a lockout on Dialog Editors and Command Line utilities.

[•] If you decide to stay, move your marker to your collar. This can't be undone.

[•] If you eject, put your marker on the ground. This can't be undone. You become gone, silent, unseen, bodiless.

[•] If someone makes eye contact with you while you're bodiless, you can repeat one sentence verbatim from earlier in the game.

[•] When bodiless, don't sit on the chairs. At your option, stand near whomever you expect will next eject.

[•] Believe your senses where appropriate. Question them where appropriate. Ignore the glitched stimuli where appropriate.

[•] The Keys are to the building and apartment where Asterisk is. They can only be seen from 10 ft away and can't be detected by touch.

[•] Touch the Phone to have the person w/ unique I.D. you're calling speak into your mind. Speak aloud to be heard by them.

[•] The rules to Spire are fairly simple if you can remember them.

Glitch Iteration version 1.4

By Jackson Tegu, October-December 201X.

Is this the most recent version?

Find out: photographsoflightning.com



Glitch Iteration was made for the Golden Cobra Challenge, and won in the category of Cleverest Design. This polished version would not have been possible without the assistance of my amazing patrons. If you'd like to see more games like this, consider becoming my patron. It's how I pay the bills! patreon.com/jacksontegu



Goals: explore analog glitching via ambiguity and by incorporating witnessed player interpretations into later versions, build a multi-person live game featuring introspectivity, create some space for doubt.

Begun at the home of ESBG et al, Oakland, America.
Playtested at Metatopia, The Language House, the streets adjacent to The Capitol Theatre, and Cryptatropa. Playtested by: David Redcorn, Moon Rainbow, Caroline Gibson Hobbs, Gary Montgomery, Veles Svitlychny, Framboise, Marc Hobbs, Robert Bruce, Ross Cowman, Seanny Canning, Max Hervieux, Orion Canning, Felice Kuan, Matt Weber, and Jason Morningstar, among others and ignoring copies.
Completed at The Engine Room, Olympia, America.

Fonts

Body is Ubuntu by Dalton Maag Ltd.

Title is AUdimat by Jack Usine.

Photographs by Jackson, modified at Georg Fischer's glitch experiment: snorpey.github.io/jpg-glitch/

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Merritt Kopas and Naomi Clark's presentation Queering
Human-Games Relations at Queerness and Games 2014,
Daniel Wood's My Daughter, the Queen of France,
Jonathan Walton's Looks Down At The Gathering Dark
as appeared in Planarch Codex: The Calvino Cycle or, If
on a Wintry Plane a Freebooter, and also Restless,
Terry Romero and John Stavropolous's M vs M,
Avery Mcdaldno for too many reasons to list,
Sara Williamson's Shelter and Group Date,
Jason Morningstar's RPCV and The Climb,
Tomas HV Mørkrid's Stoke-Birmingham 0-0,
Gustav Nilsson's essay Your Character Is Not Your Own
as appeared in States Of Play,
Erlend Eidsem Hansen's account in Nordic Larp of
Trenne byar, organized by Aigars Grins, Gabriel Walldén,
Christian Angerbjörn, Alexander Graff, Christopher
Sandberg, Gabriel Sandberg, Joakim Forestry and
Martin Ericsson,
cyberpunk worlds such as those in Neuromancer, Snow
Crash, Second Life, Skyrim, and this one,
and Sean Nittner & Karen Twelves, without whom I
wouldn't have been in Oakland in the first place.

Cards

[•]

Here are the 33 cards for Glitch Iteration

What is the world of this
Reallike trying to tell you
right now?

You remember what was
different about this place
when you and Asterisk were
last here.

What do you think might
comfort Uri at a time like
this?

You remember what was
different about this place
when you and Asterisk were
last here.

What facial expression feels
the most natural? Which
other iterations wear a
similar expression?

You remember what was
different about this place
when you and Asterisk were
last here.

When you make a mistake,
ask yourself - is this a
mistake Uri would make?

You remember the story
that you and Asterisk were
talking about when you
were last here.

Which iteration do you feel
sorriest for?

You remember the story
that you and Asterisk were
talking about when you
were last here.

Why is it so hard to
remember what makes you
care so much for Asterisk?

You remember the story
that you and Asterisk were
talking about when you
were last here.

What are you meant to do if you're a sleeper virus? Are you doing it right now?

You remember the bird call, and the glow of the clock as it counted up the morning.

What do you want to reassure yourself of?

You remember reading cursive handwriting, "a bright morning, forever," and the play of light through the glass.

Would it be a relief to accept your fate? What's your fate?

You remember rain as far as you could see, and someone turning to you and saying, "It's three," and the glass was fogged.

How is Uri not virus-like?

You remember being on a bridge, and how there was a bird almost close enough to touch, and that the leaves were raining down.

How is it that you don't see what other iterations see, or don't hear what other iterations hear?

You remember the word written in cursive, "forget," and how they reached across the table to put their finger on the last three letters.

Do the things you imagine feel real? Do you think they exist somewhere?

You remember how the birds settled, perched in groups of threes, and the feeling that something was taking forever.

What if Uri knows you're not the real one and just isn't saying?

You remember feeling as if both of you were lining up your troops, wheeling your artillery into position across the battlefield between you.

What or who did you name Asterisk after?

You remember hearing the clock, and how the leaves had all fallen, and how the stairs were so beautiful when the light was like that.

How many real Uris can there be?

You remember going over a bridge, and that you glanced at the clock, and how the wind was thrashing in the trees.

What do you want Uri to remember of this experience?

You remember the sound of the rain, and that happy voice asking, "Do you know why they're called leaves?" And you saying, "They leave the trees."

What is the right thing to do in this situation? What's the safe thing to do?

You remember the familiar shape of the trees and how the rain had been falling gently forever.

Are you mistaking your programming for independent thought?

You remember they were explaining a metaphor that involves delivering multiple types of information simultaneously on the same line.

What do you want to remind yourself to do?

You remember those careful footsteps, crossing the bridge with you, up the stairs in the morning when the light was still unsure.

What do you hope your last memory is?

You remember the cigarette, abandoned; how the end grew long and dropped off and the pattern it made when it landed.

What do you imagine Uri cared about in childhood? Do you care about those things now?

You remember that familiar voice, "Did you notice how many threes there are?" and how the glass was cold to the touch, and how you wanted to sit on the stairs.

Would a sleeper virus feel hungry? What makes it possible you're a sleeper virus?

You remember a little about the game Spire - you remember how the pieces move on the board.

Can an error feel too cold or too warm? Why is it likely you're an error?

You remember a little about the game Spire - you remember how the pieces move on the board.

If this is your last time here, what do you want to do for old time's sake?

You remember a little about the game Spire - you remember how the pieces move on the board.

What about Uri do you not want to face? What are you too shy to ask yourself?

You remember a little about the game Spire - you remember how the pieces interact with other pieces around them.

What's comforting about the thing you find comforting? Who made it comforting?

You remember a little about the game Spire - you remember how the pieces interact with other pieces around them.

Is there anything that you want to damage? Why do you think that is?

You remember a little about the game Spire - you remember how the pieces interact with other pieces around them.

Which iteration is watching you especially?

You remember a little about the game Spire - you remember what the players are trying to accomplish in the game.

Do the other iterations sometimes do what you want for no reason? What does that mean about you?

You remember a little about the game Spire - you remember what the players are trying to accomplish in the game.

What doesn't work for you that seems to work for the other iterations?

You remember a little about the game Spire - you remember what the players are trying to accomplish in the game.

What does failure sound like? What does giving up sound like? What does not existing sound like?

You remember a little about the game Spire - you remember how the pieces are set up on the board before the game begins.

Do you think anything comes through and "cleans up" errors?

You remember a little about the game Spire - you remember how the pieces are set up on the board before the game begins.

Does repeating yourself make you feel better, or worse?

You remember a little about the game Spire - you remember how the pieces are set up on the board before the game begins.