

*When Graham first met Joanna, he fell in love instantly.*

*Joanna knew that there was chemistry, but for her the feeling of love would take root after three days.*

*This is a game about those first three days.*

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To play, you'll need: two people, one of whom can knit; yarn in white, blue, and purple; knitting needles; a table.

You may also choose to bring to the table: two cups of steamy coffee; nascent romantic feelings for one another.

# Three Days



dedicated to  
Joanna and Graham Walmsley

# To Start

To start, you'll need to create your two characters, and detail the environment and context in which they meet.

**The Smitten One** starts the game knowing that they are in love. They have a plane ticket home that's scheduled for the end of the third day. They don't remember if the ticket can be refunded or exchanged. Tell your partner what The Smitten One is like. Maybe they're...



*...a young server who's finishing her final week of work before flying back home to move in with her parents again...*



*....a middle manager in town to help oversee a company merger...*



*...a journalist about to leave for a long-term overseas assignment...*



*....a dashing game designer in town for a big convention.*

**The Tentative One** starts the game uncertain about how serious their feelings for The Smitten One are. They have a settled life that they've worked hard to build, and it's good. Maybe they're...



*...a wedding planner who never remembers to set aside time for their own romantic life...*



*...a bartender who's spent a lot of energy creating an independent life that feels safe to them...*



*...a young father who prioritizes his kid's needs above his own...*



*...a geek of many stripes, content with their life of games, writing, and knitting.*

The person who knows how to knit should play The Tentative One. If both players know how to knit, choose.

Once you've established who your two characters are, establish the context in which they meet. Ideally, they should be poised to see each other many times over the next three days (but, due to the plane ticket held by The Smitten One, not again after that, at least for a long while).

# First Sight

The game opens with a quick montage. The Smitten One and The Tentative One are both going about their individual days. Take turns narrating where they each are and what they're doing - providing a quick snapshot of what their life is like before they meet one another.

Whenever The Tentative One describes doing something particularly compelling, The Smitten One can choose to end the montage. If they do, they describe encountering or meeting The Tentative One for the first time, leading off from the exact moment just described. The Smitten One should talk about their first impressions, and about how they feel a new feeling, one they'd previously thought entirely the domain of fairy tales: love at first sight.

# Hands

At this point, if you're playing The Smitten One, place your hands flat on the table. Until the game ends, keep them there (exceptions can be made for physical comfort as necessary). While your hands remain on the table, gaze upon the player of The Tentative One continuously, breaking eye contact only when The Smitten One feels spooked by their own hopes and emotions.

If you're playing The Tentative One, you should now take up your knitting, starting with the white yarn. It doesn't matter what you knit, though it should be something simple that allows for alternating between various yarns.

# Scenes

The game proceeds through a number of scenes, all nestled within the span of three days. You share in the framing of scenes, trading off or collaborating as feels natural. Each scene focuses on an interaction between the two main characters. While others might be present, it is the dialogue and movements and chemistry of The Smitten One and The Tentative One that attention focuses on.

There is chemistry between the two main characters. Play each scene as a means to learning more about that chemistry, to watching it grow and change. The ultimate question of this game is what happens at the end of these Three Days. The Smitten One is supposed to get on a plane and leave. The Tentative One is supposed to carry on with their life. But there is chemistry between them. What happens next? The arc of the game lies in teasing this question and finally answering it.



# Knitting

If you're playing *The Tentative One*, knit while playing. Start with the white yarn. Each of your three yarns signifies a different emotional pull for your character. Alternate between the three yarns as your character's outlook and heart change direction. You don't need to explain your yarn choices to your fellow player, and it's fine if they don't even know what the yarn signifies. Your knitting is yours.

**White yarn** represents what is already known, what is easily controlled, and what has been worked for.

**Blue yarn** represents what is exciting, what is new, what is rejuvenating, and what is concerning or startling.

**Purple yarn** represents what is promising, what might end up lasting, and what will require new work.

If at any point you realize that you have fallen in love *and* that you want to make this relationship work, put down your knitting and place both of your hands flat on the table. Play the rest of the game like this.



# Signals

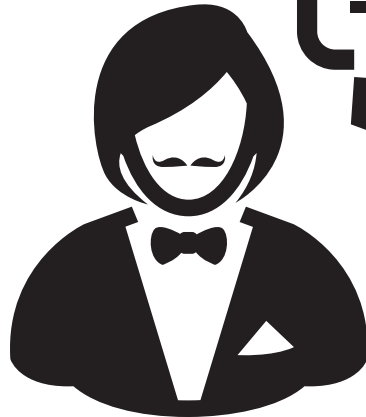
If you're playing The Smitten One, there is a delicate balance to be held - you've fallen in love and want to explore that feeling, but you need to be careful not to chase off The Tentative One with your intensity or interest.

This isn't a game about forcing a relationship to happen. It might happen, or the chemistry might lead to an exciting couple days that ultimately end in departure.

During scenes, there is a code both players can use to signal important scene cues to the other. That code is describing little details of the environment that surrounds The Smitten One and The Tentative One. The code means something different depending on which player uses it.

If The Smitten One's player uses it, it means "I don't know what you want right now."

If The Tentative One's player uses it, it means "I feel like you're being pushy or crowding me right now."



# Invites

The Smitten One can only invite The Tentative One to meet up again for one-on-one outings or events. The Tentative One can only invite The Smitten One to join their friend group in an outing or event.



# Next Scene

Scenes end whenever one player asks “Scene?” and the other agrees. You can end a scene as early as you like, or play it out for as long as you like. Scenes should reveal how the chemistry between the two characters is growing and changing, and should also allow them at least the opportunity for an invite.

Once a scene ends, decide together where the two characters meet next - it can follow up on an invite from a previous scene, a chance encounter, or a moment where one seeks the other out.

An invite offered and accepted doesn’t mandate that the next scene be about that invite. It can happen later, or the event can end up never happening. Plans change.

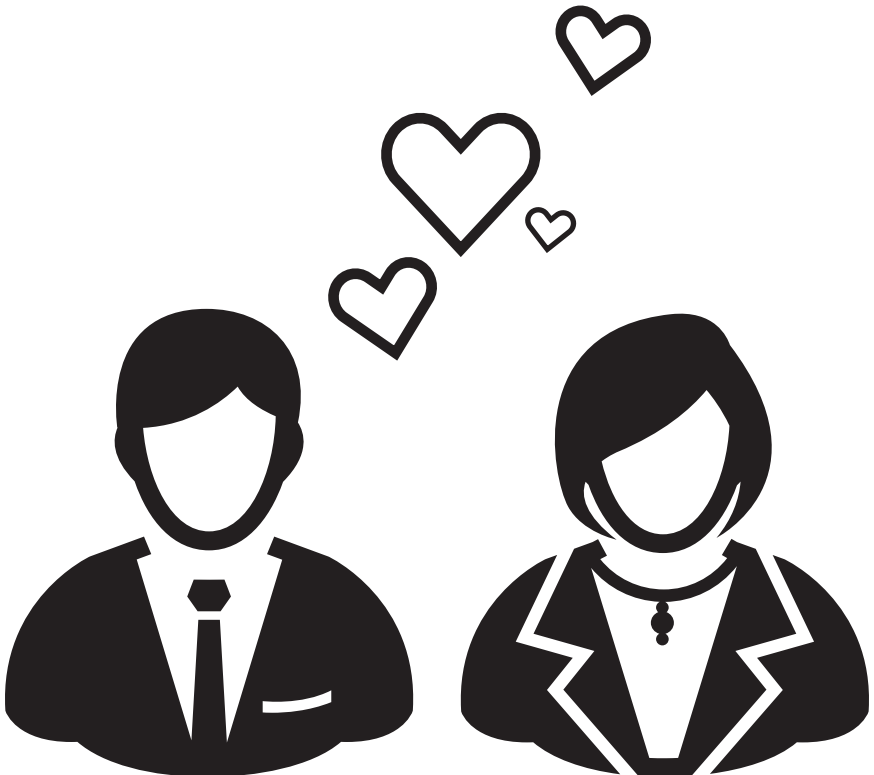


# The End

The final question posed by the game is “What happens at the end of these three days?”

Does The Smitten One get on their plane and leave? Does The Tentative One return to their regular life? If not, how do they negotiate their next step forward?

Gear your final scenes toward answering this question. Once you’ve reached a satisfying answer, one that feels like a conclusion to your story, end the scene. The game is over! It’s a good one to talk about afterward.



# Notes

Special thanks to all the Patreon backers who made this game possible: Joe Beason, Danilo Kobold, Jeremy Tidwell, Evan Silberman, James Stuart, Jeremy Zimmerman, Aaron Friesen, Mark Nau, Sean Nittner, James Graham, Chad Reiss, William Lee, Rafael Rocha, Dylan Nix, Mark Truman, Jesse Wolfe, Cheryl Trooskin-Zoller, Rob Kirchner, and Brendan Adkins.

The game is inspired by the meet-cute story of Graham and Joanna Walmsley, two lovebirds who married last month.

For movies to watch to inspire your Three Days, consider Dan In Real Life, Garden State, and Safety Not Guaranteed.

Note that when you play you don't need to tell the story of heteronormative monogamous middle-class white people. You can tell the story of a queer romance, a new romance within a polyamorous context, or a romance between a punk roommate and a couch-surfing traveller. I've tried to leave The Smitten One and The Tentative One open to characters of any gender. It's fine to change The Smitten One's plane ticket to a rideshare or bus ticket if that makes more sense for your particular character.