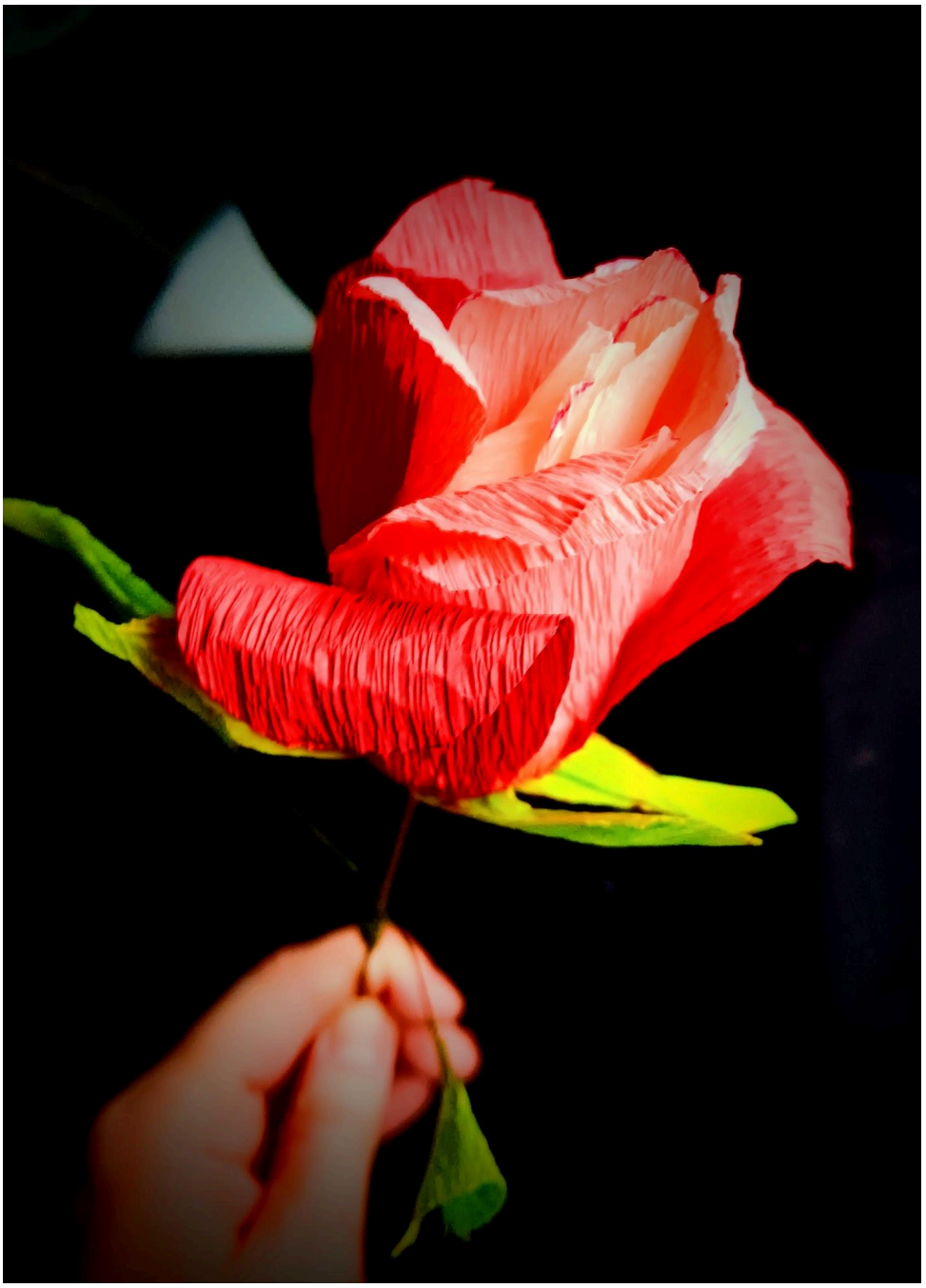
BLEED



A larp by Johani Rosén for Stockholm Scenario Festival 2026

Theme: meta-reflection, dyadic play, relationships
Scenario format: larp
Participants: exactly 24 players + at least 1 game master
Time to play: 3,5 hours including workshops and debrief

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If you want to set up this scenario please contact the writer for the chance to ask questions and to receive the latest version of it.

Introduction:

A larp about characters and players and about those big emotions flowing in between them. In a meta-exploration of bleed two players will portray the tension between player and character while also navigating their in- and offgame relationships.

In the first act – the larp – characters live their lives, with the players following close behind, constantly interfering by holding the characters back, urging them on, steering the narrative and second-guessing themselves as larpers. In the second act – the after party – the players are in focus trying to interact and chill together, but the characters are still clinging to them, not ready to let go of the story, wanting the players to feel what they feel.

Be prepared to play on all of the emotions! To confront your antagonist as well as your self doubts. To get closer to your love interest and to your co-players. To connect and comfort each other in dark times. All while asking yourself exactly where the character ends and the player begins.

To game master BLEED:

As a game master here is a list of your most important tasks:

***Instructing and guiding through exercises and scenes:**
Your role in the workshops as well as in the larp is keeping the schedule and instructing the players on what to do and when. Feel free to use your own words to explain the exercises. Add extra detailed instructions or repeat instructions whenever it's needed. Show meta techniques and exercises physically as often as possible by moving around people using their bodies as examples.

***Being in charge of the music:**

You should play the music at the right moments and at a volume where everyone can hear. There are four songs and each of them will follow a certain relationship and theme through the scenario. Exactly where you start and stop each part of the songs is not important, but there are suggestions. (See “Props and preparations” for more instructions about the music.)

***Playing “The Organiser”**

In the second act of the larp there is a role played by a game master. That role will introduce the second act and lead the in-game debrief (a short round). If you want to, you can build the role and give it a personality and you can also write a (very short) speech for the start of the after party.

***Solving problems:**

As a game master it is also your responsibility to try to solve problems that may arise and make sure the players have a good experience.
If a player leaves during the game one of the game masters will have to take their place.

***To have more than one game master/a helper:**

It is a good idea to be more than one game master. Then you can share the tasks and take turns reading the information. You can divide the group during the role choosing/building and even in workshops if you need to.

Props and preparations:

Scenery: The scenario is written for the *Stockholm Scenario Festival 2026* and is meant to be played in a really big room where you have space to move around and to play out six parallel scenes with four players each. (If needed you can use two or three rooms but you have to be able to easily walk in between the rooms in character while larping the scenes where everyone plays together.) There should be enough chairs for everyone and you should be able to move them around on the floor.

Music: There are some specific songs to be played with notes on when and how long to play them (approximately). You can find the songs on an open playlist on Spotify. You will need at least a bluetooth speaker and a phone with Spotify premium or to find another way to be able to play the songs without the game getting disturbed by advertisements.

Here is a link to the Spotify playlist:
https://open.spotify.com/playlist/0pMDCsUQeMD8KhBFviQe7n?si=WRuz0kBMRqOI-ckFIKRUSA&utm_source=copy-link&pi=c6WDG0SRRdaLy

Props:

- Something to create simple nametags like tape and a whiteboard pen or similar
- Something for keeping the time (preferably not the same device you use for playing the music)
- A speaker or sound system
- At least 12 pens for role building
- The print-outs listed below
- Optional: glasses, something to drink and eat for the players (fruit/cookies)

Important preparations:

- Read through the manuscript
- Print two copies of the characters, at least 12 copies of the player building sheet and one copy of the role building inspiration
- Cut out the inspiration parts in little strips of paper with one piece of inspiration on each
- Test out playing the music before the larp, make sure you have access to the playlist without advertisements and a speaker that works (and maybe even a plan B if it fails to work)

Timetable

This timetable can be used as a rough guideline to help you keep the time while game mastering. Write in your specific times in the third column and adjust the times as needed along the way.

What?	How much time?	What time? (Eg. 12.15)
Briefing		
- From “Start” to “Time plan”	3 min	
- About the larp	15 min	
Workshops	= 1 hour 30 min	
- Choose and build your roles	15 min	
Break	10 min	
- The unit (player+character)	12 min	
- Relationships	30 min	
- Techniques	10 min	
Break	10 min	
- Last information	3 min	
The larp	=1 hour 20 min	
- Act 1 - part 1: A nice evening	15 min (18 min)	
- Act 1 - part 2: Fight scene	5 min (7 min)	
- Act 1 - part 3: Love scene	5 min (7 min)	
- Act 1 - part 4: Grief scene	5 min (7 min)	
- Act 2 - part 1: The after party	15 min (18 min)	
- Act 2 - part 2: “Was it good?”	5 min (7 min)	
- Act 2 - part 3: “Who are you?”	5 min (7 min)	
- Act 2 - part 4: “Are you okay?”	5 min (7 min)	
Debrief	= 30 min	
- Last exercise (meta-debrief)	7 min	
- Ending poem	3 min	
- Reflections	20 min	

Briefing:

(Instructions in between parentheses are meant for the game master, but other texts can be read out loud to the players.)

Start

(Make sure you have exactly 24 larpers. If needed the game master(s) can play roles themselves.)

Welcome

(Welcome the players in a way that feels natural to you. Tell them a bit about yourself, how you feel about the role as game master and if there is something you need from them. If you want to and have time you can do a round where everyone says their name and pronoun but that is not included in the time plan in this manuscript.)

Language

(If relevant, check if everyone in the group speaks the same language that is not English. Tell them that all the information and instructions, including the role and scene descriptions will all be in english, but if the group wants it all the characters can speak for example Swedish.)

Time plan

We will start with going through some information. I will read the introduction text and some information about the larp and how it is meant to be played. I will talk for approximately 10 minutes. You can raise your hand whenever you have a question and I will also ask if you have more questions in the end. After the information you will choose your roles, get relationships and prepare for the larp in a couple of workshops. The plan is to be ready to start the larp at the latest at [time when there's been 2 hours from the start]. We will have two short breaks before that. The larp will take approximately 90 minutes and then you are free to go or stay for a debrief.

(If you have extra copies of pages 7-9 you can ask if anyone prefers to have the text in front of them while you read it.)

About the larp

I'll start by reading the introduction text for the larp to you.
(Read the introduction text on page 2)

Themes:

This larp is called “Bleed”. As some of you might know “bleed” is a concept talked about in the larp community often meant to describe how feelings, thoughts, behaviour etc. can “bleed out” from a larp and affect the larpers who played it, even long afterwards. It can also mean that the larpers’ own feelings and experiences affect the larping and “bleed in”. There are different kinds of bleed, like emotional bleed, relationship bleed and identity bleed. As a larper or larp designer you can try to avoid or prevent certain kinds of bleed. You can also strive to experience bleed and purposely design for it. In this larp we will explore the concept in a new way.

Dyadic play:

The playstyle of the larp can be called “Dyadic play”. That means that you play two parts of a unity. In this case you will play two and two where one portrays “the character” and one portrays “the player”. They will stay close to each other the whole scenario, with one of them fronting, interacting with people around them while the other stands behind their back. Those standing in the back cannot interact with others but they can talk to the one in the front, give instructions or express their thoughts and feelings. The player and the character can discuss together what to do, like having a conversation with yourself in your head.

The first part of the scenario is a historical larp, set in 1914 and there the “characters” front. They are members of a rich family, their guests or servants. Then later in the scenario the historical larp has ended and we play the larpers’ after party. During the party the “players” will front and interact with each other and the characters will be in the back. I will later go through exactly how it works and what you can and cannot do at the front and at the back of the unit. We will also go through and practice some extra meta techniques.

Words we use

To avoid confusion when it comes to the words we use in this scenario there are some things that are important. So now I want you to listen and remember this: From

now on when you hear or read the word “characters” it means those who are the characters of the historical larp in the scenario. The “characters” are the historical people, written characters for a larp. Also, when you hear or read the word “players” it doesn't mean you and me but the “players” who *play* the historical larp. They are people who larp in different ways and have different personalities.
We will use the word “roles” when we mean *both* the characters and the players, the roles you can take in this scenario. We don't use the word “characters” for that to avoid confusing instructions. And *we* are “larpers”, the real people joining this scenario. We don't use the word “players” for that during this scenario. We just call ourselves larpers.
(Show an example with two people)

The players:

Half of you will take on the roles of players. The players are people like us, international larpers with different levels of larping experience. But most of them have larped before and are used to this kind of larp. It's meant to be a nordic larp, it's meant to be dramatic but also deep, with darker themes and with a focus on relationships and power imbalances. The community is open and welcoming. Physical touch and cuddling with other players is considered normal but not required after a larp. A lot of people are queer and polyamorous.

The historical larp:

The other half of you will take on the roles of characters in a historic larp. The larp is inspired by the series “Downton Abbey”. It doesn't matter if you've seen the show or not. It's a classical “upstairs-downstairs larp” with a bunch of super rich people and their servants, taking place in England right before the first world war. The Duke and the Duchess with their unmarried daughters are socializing with their guests, the Earl and the Baron. Meanwhile the servants, led by the Butler and the Housekeeper are working together to run the household.

It is absolutely not important to play historically correct, to use the right titles etc. You can improvise and make up stuff about the place and the people. If you play a woman or a servant you can be a little more daring and free spoken than what was realistic in that time. The important thing is that it feels playable. Then of course those who take on the roles of players *can* make historical correctness something they struggle with in their player-character relationship if they want to. Where the

character just does what feels right while the player is very concerned about if it's historically correct or not. And you are also free to let your players judge other players for how they play. Just remember we as larpers and game masters don't judge how you play when it comes to historical correctness.

There are 12 characters in the historical larp. You will all get the chance to learn who is who and we will go through it again right before we start larping. But you don't have to remember all the names or the right titles, you can just say “Mr Butler” or “the oldest daughter” or “that servant over there”.

Relationships:

Every historical character will have three written relationships to other characters. One antagonist (which means some kind of enemy, someone they hate or just feel a bit angry with or scared of), one romantic interest (it's absolutely okay to flirt with several people, but the written romantic interest is someone the character should feel romantic feelings or at least a strong attraction to). And the third relationship is a safe person, that could be a close relative or friend, someone the character cares about and feels safe with regardless of what happens. All the characters’ relationships are mutual.

The players don't have written relationships but those who have the roles of players will later get to talk to each other if their characters have relationships with each other. Then you can decide if the players know each other, if they have larped together before, if they have been in contact before the larp and so on. If you want to, you can decide that the players have completely different relationships than the characters. The antagonist players could actually be best friends, the romantic interest players could be very awkward with each other and the safe person players could have a crush on each other. You decide!

Scenes and meta scenes:

The scenario is played in two acts with four scenes each. As mentioned the first act is “the larp” and the second act is “the after party”. Each act has a longer scene where everyone walks around and interacts with each other. After that there are three smaller scenes with just two player-character-pairs. There is one scene for each relationship type (antagonist, love interest and safe person).

Questions

So that was the last bit about the larp. Now as promised you have the chance to ask questions. We will not have a round where everyone says their names, mostly because it takes time. But please raise your hand if there's something you don't understand or if there's anything important you want the group to know.

Workshops:

Choose and build your roles

Playing a character or a player:

Now it's time to get our roles. The first thing you have to decide is if you want to play a character or a player. I will soon tell you to divide in two groups, 12 characters and 12 players. We will later decide who will play together as units, it doesn't matter what player is paired with what character. If the character is not what the player usually plays, that will just be an interesting thing to play on.

Before you choose, I'll tell you some things to think about when you decide.

The characters are written and ready to play. You could just read through your character and then take a longer break before we continue with the workshops. The player roles need a little bit more work, you will build the role yourself by filling out a form, but you will have a lot of suggestions and inspiration to use if you don't want to come up with everything yourself.

The historical characters are gendered, all of them have romantic interests, some straight, some queer. The players don't have a decided gender or sexuality, you can choose it yourself and you can play nonbinary as well as asexual or aromantic if you want to.

The ones playing characters must be comfortable with sometimes being controlled and told what to do, and therefore also comfortable with communicating their boundaries. Any questions?

Okay I want two groups. Players over there and characters over there!
(Make sure there are 12 of each.)

We will now get to choose or build our roles and then also try to have time for a break before we meet here again.
(Decide when to meet again, after approximately 20 min)

Building the player roles:

(Hand out the player building instructions to those who chose to play players and tell them to go somewhere to work on it. If you are more than one game master, one can go with them and give them a longer instruction. You should at least show where you have put out piles of small notes with inspiration to choose from and material to make nametags.)

Instructions:
You will have the roles of the players and build the roles as you wish with the help of a form. Maybe you want to play something close to home for you or a very different kind of larper! To help you there are some piles of inspiration to choose from:

Here is the Name inspiration pile where you can take a name. Here is the Larping inspiration pile, where you will find some sentences describing someone larping.
(Read some examples…)

And here is the Life inspiration pile. To larp the last scenes of the larp it's good to know a little bit about your role’s private life. Maybe something about their relationships and personal problems.

You are free to choose from the piles, pick sentences at random or change and look through several before you choose a couple of them. Or you can skip the inspiration and write whatever you want. The player building forms are not meant to be read by anyone else, but you will get to talk about your role with others later and describe them.

Also don't forget to make a name tag!

Choosing the character roles:

(Give these instructions to the ones playing characters.)

I will read the titles of the characters and for each of them three “hashtags”. Those hashtags may hint about the themes, personality, sexuality etc. for that character. When I've read all the descriptions out loud I'll put them down on a table (or on the floor). When I've read all of them you get to choose a character.

(Read the characters’ names and hashtags.)

Now you are free to look around and choose a character. You can pick up a character to take a closer look at it, read it through if you want to. When you have a character in your hand it's yours and no one else can take it. But you can switch as many times you want to. And if there's nothing left you are willing to play, talk to me and we'll find someone to switch with.

(The players choose their characters.)

Is everyone okay with their character? You will have time to read through the character sheet, but first we're just going to go through who is who.

(Read the text and show by pointing at people and maybe moving them around)
The Duke and the Duchess have two daughters, Lady Amalia and Lady Belle… This weekend two men are visiting them - the Earl and the Baron... Both have been visiting regularly for months and everyone knows that the Earl who has a very high title is the planned husband for the oldest daughter Amalia, while the Baron who has a lower title but more money, is a fitting match for the youngest daughter Belle... The household is run by The Butler and the Housekeeper…, both have been working for the family for decades. The Lady's maid is the one taking care of the ladies, dressing them etc... while the Valet takes care of the men’s needs… There are a lot of servants in the house (and we won't be playing all of them, there are more) but the newest ones are the footman Bill and the housemaid Sally who both don't really know how to behave in a place like this…

Now you have two things to do until [the time we decided to meet again]:
Take your time to read through your character, and make a name tag for yourself. On the nametag you just write the name or title at the top of your character sheet. You don't have to write the whole name.

(Make sure everyone makes a name tag)

BREAK:

(Put up 24 chairs, two and two opposite each other. Test the music, maybe play some songs.)

The unit (player+character)

Unit pair up and talk:

(Tell them to sit down on the chairs, characters on one side and players on one side)
Now we will create the units. If anyone talked about playing together or feels strongly that you want to play close with someone you know and feel comfortable with - then tell me now, otherwise I'll just decide randomly. So do you have any preferences?

(Pair them up randomly or just tell them to pair up with the person opposite them and move closer to each other.)

The player will get a copy of the character description, but you don't have to read all of it now. You will have time to go through it later.
Now you will get a few minutes to talk to each other. Tell each other the most important things about your roles. Then you can talk about how the player *feels* about playing this type of character. You have 5 minutes!

(5 minutes… Hand out the characters while they talk.)

Steering exercise:

Now we will do a walking exercise. You walk around together in the unit with the character fronting and the player in the back.
(Take a pair you feel comfortable to push around a little to show how.)

The player can touch the character's shoulders, upper backs and upper arms and lean in close like this. (Show on someone). If you get uncomfortable in any way you'll have to communicate that. We start with the player leading the character through the room by carefully applying some pressure on their shoulders or their arms. You can start moving!

(Let them start, give new instructions with 20-60 seconds in between)

You can walk slowly around and stand still in different places if you want to. Don't mind other people. This is an exercise in the unit.

(...)

Now the characters start to have a little more free will. If the player doesn't actively steer them, the character is free to go wherever they want. The player follows, all the time with some physical contact. The player still has the power and if the player tries to steer the character *has* to follow, but they can do that a *little* bit reluctantly if you want to.

(...)

Now the player can make their character stop by tapping their head. If the player taps the characters head the character has to freeze and can't move until their head is tapped again. Try it out!

(...)

The players have one more possible action now: They can talk with the character and give them orders. Short, clear sentences about how to move and act. Like “move slower” or “jump” or “sound like a cat”. Experiment with it and try different things if you want to.

(...)

Relationships:

Antagonist talks:

Now these characters sit down opposite each other:
The Duke and the Duchess
Lady Amalia and the Earl
Lady Belle and the Baron
The Butler and the Valet
The Housekeeper and the Footman
The Lady's maid and the Housemaid
You are antagonists!

The players of the characters stand behind them. Look at each other, remember each other's faces. Now the players who have characters with a relationship go and sit together.

Characters: You will get to talk together for 3 minutes about the relationship. You could talk about why they feel so strongly about each other and if something important happened between them.

Players: The players can read the description of the characters' relationship together but then you focus on talking about the players' relationship. Have they larped together before? Are they comfortable with each other? You have 3 minutes!

Antagonist exercise:

Now we will do a physical exercise. Players - find your characters and stand behind them. You will walk around exactly like the last exercise. But now you try to get into the mindset of your role. Walk as the character would. Think about what kind of scenes the player would like to play…

The player can still give orders but this time the character can talk back and there can be more of a discussion between you in the unit. The character still has to do as the player says if it's a clear order. But the player can also be unsure or indecisive and they can discuss things together before doing something.

Another thing- you both have to keep track of where your antagonist is in the room and how you feel towards them. Experiment with avoiding them or moving close to them, staring at them, trying to hide your dislike or show it openly. Just don't touch or talk to them. Just talk in your unit.

(Music: *"Push" by Royal Deluxe* on low volume. They walk around for approximately 1,5 min, then you give new instructions…)

Now you change so the player is fronting and the character is in the back. The character has no power over the player but they will tell them how they feel and what they would like to do. Or they can make physical suggestions, but they can't force the player to do anything. Keep an eye on your antagonist and while you walk around the character can tell the player everything about exactly how you feel about that terrible person.

(Music: The rest of the song)

Love interest talks:

Now these characters sit down opposite each other:
The Duke and The Valet
The Duchess and The Baron
Lady Amalia and the Lady's maid
Lady Belle and the Earl
The Butler and the Housekeeper
The Footman and the Housemaid
There you have your love interests!

The players of the characters stand behind them. Look at each other, remember each other's faces.

Characters: You will get to talk for a couple of minutes about the characters' relationship. How do they feel and what has happened between them so far?

Players: The players who have characters with a relationship will go and sit together. Read the description of the characters' relationship together but then focus on the relationship of the players. How do they feel about each other?

You have 3 minutes!

Calibrate intimacy:

We will soon do an exercise together but first I want you to take one more moment to talk and decide how you want to play out intimacy in these pairs. Let each other know if there's some kind of intimacy or touch that you don't want. This is meant to be an intimate larp with some focus on physical chemistry but the scenes are also very short so you will probably not have time to do much. We will not play sex at all, neither the characters or the players will have sex. But there will be moments where they could kiss or make out. And also the players could potentially give the characters orders to kiss. So you have to decide on how to play on that. If you are fine with going with the flow in the moment and let lips meet you can decide that. If you want to use a meta technique that you're comfortable with, decide that. An example of a meta technique for kissing can be to touch your foreheads together (show on someone) and caress the cheeks of one another. You have two more minutes! Talk to each other and decide what you want to do!
(Give them 1-3 minutes and check so they are ready before continuing.)

Romantic interest exercise:

It's time for a physical exercise. This time you will start on the opposite sides of the room from your love interest and walk towards each other. You will not have physical contact in the unit in this exercise, and no one will talk. This is all about the tension between the love interest characters *and* in between the players who play them. When the music starts the characters walk towards their love interest. (Ask a pair to do it to show.)

They meet in the middle and do something just a little bit intimate. Like letting your hands brush against each other or do some physical contact that would make sense for your characters to do. Focus on the characters' feelings. How does it feel to meet in this way, what would you want to do if you weren't held back by your fears that someone would see you, that you would do something wrong etc. Stay in it for just a couple of seconds and then continue to walk to the other side of the room.

When you continue to walk the players can start walking towards each other. (Ask the player pair to do it to show.) They should copy what the characters just did, trying to make the body language and physical contact somewhat similar to what they saw. But you don't really think about the characters' feelings, instead you focus on the players' feelings. Does it feel awkward to do this with this player? Or are you excited to do it? Is this what *they* want? Is it too much or too little? How much do you like the other player?

Then you continue to walk and when you get back the characters walk towards each other again and meet again and do something, maybe trying something new this time. You continue in that way, characters doing short scenes with some intimacy and players copying. The characters can escalate the intimacy each time if they want to or just stay doing very subtle, innocent things. Experiment with it as you like and communicate if something feels uncomfortable.

(Music: *"Electric love" - Night Traveler*, 1-2 minutes)

Safe person talks:

Now these characters sit down opposite each other:
The Duke and Lady Belle
The Duchess and the Lady's maid
Lady Amalia and the Housekeeper
The Earl and the Baron
The Butler and the Footman
The Valet and the Housemaid

The players of the characters stand behind them. Look at each other, remember each other's faces. You will get to talk together for 3 minutes about the relationships. Those with character roles could talk about how they usually show support and care for each other. Those with player roles could decide if they are strangers or friends. Just don't make them dislike each other this time. The safe person players should be somewhat safe to each other as well.

Safe person exercise:

Now the units will sit back to back on the floor. (Show with a pair) You sit close together with your backs towards each other. And at the same time the characters who are safe persons to each other should sit next to each other holding hands. And the players of the safe person characters also hold hands. You can lean in a little to your safe person if you want to and touch each other in a comforting way. Communicate if anything is uncomfortable. If you are uncomfortable with sitting on the floor you can sit on chairs, but try to sit with backs against each other if you can.

Now everyone close your eyes… breath slowly together in the unit… just sit there for a few minutes and feel close to each other.

(Music: *"Ally" by We the kings*, 1-2 minutes)

Techniques

Before we start the larp you will get some more information about the dyadic play and the meta techniques we will use. Then we will take a short break before the instructions for the first scene.

(Describe the techniques and use people to show everything physically and give examples! If you have extra copies of pages 19-21 you could ask if anyone wants to have the text in front of them while you read it.)

The dyadic play:

The play in the unit will work a bit like in the exercises. The player has power over the character and can steer them physically and give them orders. The character can question orders or hesitate but they still have to do them.

The character doesn't think the player is some kind of controlling parasite, but rather a different, more sensible part of their mind that they feel they have to listen to and obey.

While being in the back, both as a player and as a character you can talk about anything that is on your mind. It can be like a constant meta monologue or more like a dialogue where the one in the front can answer if they want and talk back and discuss things. Just remember anyone else in the room can't hear the one in the back, only the one in the front.
And when the fronting role talks to another fronting role you will sometimes need to have a slow pace and take breaks in the conversation that feels unnatural, in order to give the roles in the back the chance to say things.

In the second act, the afterparty, the historical character is in the back. The character feels like they are in some kind of dream in a very strange world where they can't control anything just desperately trying to make the fronting part understand what they feel and what is important to them while interacting with the people who in the characters eyes might be their family members, servants, enemies or loved ones. The player has to listen to the character and could be affected by it but they don't have to obey any orders, as the player ultimately has control over their own life.

Pass:

If you as a larper are uncomfortable with an order, you can use a meta technique for the action or you can just say “pass”. If you say “pass” you just skip that order and continue playing.

Freeze:

The player can also do the “freeze” meta technique that we practice in the walking exercise. If the player taps the character on the head to freeze them, that means the player is overwhelmed or just too much in their head to larp and need a moment to decide what to do. Meanwhile the character will stand still and be quiet until the player gives an order or taps their head again.

Off-game/”Off-game for real”:

If the player wants to go Off-game and speak to other players during the historical larp, they let go of the character, go and stand in front of them and say “Off-game, can we talk?”

Then the other character's player has to do the same so they can talk Off-game for a while before they return to the back to continue larping.

When we use Off-game like this, and this is very important, it is not really Off-game! You just go into the players’ world and talk as the role of the player. If you want to talk as larpers, as you and me at the *Stockholm Scenario Festival* (or wherever you play the scenario) you have to clearly say “Off game *for real*”. You can also raise your hands and step to the side to show that this is something else. This is Off-game for real.

If you need anything or any help with communicating “Off game for real” come talk to me (/the game masters). If someone has to leave for any reason we'll solve that.

Intimacy and touch:

Whenever the person in the front has physical contact with someone, the people in the back could try to do the same and copy that type of physical contact. However, they should still stay somewhat behind them so it will not be exactly the same.

You can step to the side a little to get more room for a hug or a kiss but you will not step in front of the role fronting.

Also the ones in the back cannot touch if the ones fronting don't touch. If the characters are in the back for example and really want to be close to each other they can show it by stretching out their hands towards each other, or they could wave and blow kisses. But to touch the other character in the back you will have to get the player to touch the other player first, because it's the player who has control over the body in the second act.

Talking about bleed:

During the after party, whenever a player mentions “bleed” or in some way confesses that feelings or ideas from the larp are still affecting them, they can do this:

You turn around and softly push the character to stand next to you. Not behind and not in front of, but next to you. And you point to it while talking about it. And the character just stands there in silence and steps back as soon as the conversation is about something else.

Recap:

So to recap the techniques we use in the game:

“Off game, can we talk?” Is an in-game action taken by the player roles. If you as a larper need to break the game, you say “Offgame for real”.

Saying “Pass” means that a character is uncomfortable with a given order. You will skip the order and keep playing.

A tap on the head “freezes” the character fronting, giving the player a moment to catch their breath and decide what to do next.

Fronting people can touch whenever. Those in the back can only touch if those in front do so.

At the after party, players can pull their characters to stand next to them if they talk about bleed.

BREAK!

(Decide with the group how long of a break you need before starting the larp. 10 minutes is probably good.)

(During the break you move around chairs so that there are pairs of chairs spread out, each with a pair of chairs behind them for the ones in the back of the unit. Also leave room in the middle of the floor to walk around.)

Last information

You will now get some last information about the scenes and we will go through the historical characters before we start the larp.

The larp will take about 90 minutes. There are 2 acts and 4 scenes in each act. One longer with everyone in it and three shorter scenes. The long scenes are 15 minutes and the shorter are 5 minutes. When it's time for a shorter scene I will tell you who will be in that scene and how you start the scene (there will be 6 different scenes played out at the same time).

You will listen to a short introduction text before each scene setting the mood for it, and we will also ease in and ease out of every scene with the help of music. That means the first minute or so of the scene will be nonverbal. So when the music starts you can start to play without talking and when it gets quiet *then* you can start to talk. Then when the music starts again that means you should end the scene, but you can take half a minute or so to find a good way to end it.

Going through the characters

Before we start the larp we will go through the characters again so you know who they are.
(Read about the characters again and move around or point at the ones playing characters to show who they are.)

The Duke and the Duchess… have two daughters, Lady Amalia and Lady Belle… This weekend two men are visiting them. The Earl and The Baron…. everyone knows that the Earl who has a very high title is the planned husband for the oldest daughter Amalia…. At least that is the Duchess plan… while the Baron who has a lower title but more money, is a fitting match for the youngest daughter Belle... at least according to the Duke… The household is run by The Butler and the Housekeeper…. both have been working for the family for decades. The Lady's maid… is the one taking care of the ladies, dressing them etc while the Valet… takes care of the men's needs. The newest servants are the Footman, you may call him Bill… and the Housemaid, her name is Sally…

The larp:

Act 1 - part 1: A nice evening

(all characters)

Instructions:

We will now start the larp with a scene with all the characters. Stand in your unit, character in the front and player in the back. During the music you walk around as you did in the walking exercises, but in silence. The scene will end in the same way. When you hear the music start again, find a way to end your conversations and start walking around in silence again.

Intro text:

It's a good night. You have been in a good mood the whole day, looking forward to this dinner and the chance to do your part and show yourself from your best side. But now you start to get a little restless. The time right after dinner is tricky, because you suddenly don't have any clear obligations and you have several possible things to do. Several people to talk to. Maybe there is someone you want to confront about something or someone you feel drawn to and want to get close to or someone you can seek comfort with. Or maybe you should just observe others and wait for their

initiatives. But it feels like something in your mind is trying to do something. Is it trying to hold you back or pushing you to act? You want to just do what you usually do in these kinds of situations, but you can't help listening to that voice in the back of your head and what it has to say…

(Music: *"Cozy"* - *Elgafar* 1 min)
Scene 15 minutes
(Music: *"Cozy"* - *Elgafar* until everyone ended their scene)

Act 1 - part 2: Fight scene

(antagonist characters)

Instructions:
Now it's time for a scene with the antagonist characters.
Stand in your unit next to your antagonist. If you are servants you should have a chair in between you. (Make the antagonists stand close to each other and make sure the servants have one chair per pair).
The scene will start when the music starts and then you walk around in silence next to your antagonist. The servants can try to carry a chair together (if you are comfortable with doing so). When the music ends, try to find a space where you are not on top of anyone else's scene. I'll read the introduction text…

Introduction text:
The next day the family and their guests are going to take a walk in the sun. The servants follow, carrying the things they will need for a fancy picnic. Somehow you end up walking next to that person. The person you feel so conflicted about. It's something about that person that makes you uneasy, even angry, but you try not to show it. Until you end up alone with the person far away from everyone else and suddenly all the feelings become too much and you just have to say something!

(Music: "Push" - Royal Deluxe, from 1.30 approximately a minute)
5 min scene
(Music: "Push - Royal Deluxe from 3.10, 20-40 sec until everyone ended their scenes)

Act 1 - part 3: Love scene

(love interest characters)

Now find your love interest relationship and stand in your units with your romantic interest next to you!

Introduction text:
A long day has come to an end and some people have started to leave and go to bed. But you want to stay just for a little while longer. There is someone you want to be close to, and it's getting hard to hold yourself back from it even though you know this might not be the right time and you should know better. But you just happen to stand next to each other and no one looks your way. And suddenly one of you grabs the others' hand in a way that feels very intimate and leads them away. You walk in silence through the building, far away from the others to a place where you can be alone… There you are, just the two of you, and just in this magical moment everything else seems to disappear and anything feels possible…

(Music:"*Electric love" - Night traveler* from 1.15 approximately one minute)
5 min scene
(Music: "*Electric love" - Night traveler* from 2.50, 20-40 sec until everyone ended their scenes)

Act 1 - part 4: Grief scene

(safe person characters)

Instructions:
Now find your safe person relationship and sit next to each other!
(Make the safe person characters sit close to each other on the floor).

Before this scene starts you should talk and decide something. Your characters have received some terrible news and it should be news about something happening that is devastating or scary for the both of them.

Some examples could be:
*The war has started and someone has to go and fight in it.
*One of you is sick and dying.
*Or someone else you both care about is dying.
*Or one of you got fired and will move far away.
*Or someone will go to prison.
Talk and decide something now.
(Give them a few minutes to decide something.)

During the music you just sit in silence with closed eyes. And you could hug yourself. When the music stops you look at each other like you just found each other and you start the scene. Both characters have heard the news but they haven't had the chance to talk about it together. And they both already know there's nothing they can do about it.

Intro:
Another day has come to an end and you can't wait to get away from everyone and be alone with someone you really trust. You have gotten some terrible news and for hours you walked around carrying that knowledge without being able to tell anyone. You don't want it to be true, you want to just be happy and carefree like the others, but there is nothing you can do. And when you finally get to hug your safe person you let it all out. Maybe it feels just a little bit less heavy if you can share the worry and the grief and carry it together.

(Music: *"In my veins" - Andrew Belle* from 1.30)
5 min scene
(Music: "*Ally" - We the kings* from 2.15, 20-40 sec until everyone ended their scenes)

Act 2 - part 1: The after party

(all players)

Instructions:
The larp is ending and it's mostly a very sad ending. Anything that happened in your story that everyone else should know about? Like if anyone died or went to prison?

(Let them share important news. Repeat to confirm what happened at the end of the larp.)

We will now do the shift from the larp to the after party. That means the player and character switch places and the player is in the front of the unit. Remember the character in the back doesn't have the power to control the player but they will still try to affect them. The characters experience the afterparty like a strange dream in a strange world where the other people look exactly like the people they know from 1914 even if they act differently. They will desperately try to make the player understand who the others are and how they should act.

Act 2 will start with a scene with all the players in it. After I read an introduction to the scene I will put on a song. That is the ending song of the larp. The players sit in silence with closed eyes and listen to that song, they probably have a lot of feelings. When the music stops the organiser will tell the players that the larp has ended and give further instructions. (Tell them who will play the organiser) There might be some music playing during the party, that doesn't mean the scene has ended. When it ends you will clearly hear me turning up the volume of the music.

Introduction text:

It's been a good larp. You've been enjoying most of it and had an interesting and touching story. You hope you played your part in it and larped the character in the best way you could. But now you start to get a little restless. The time right after a larp is tricky, because suddenly you are yourself again and not the character. And it's not really clear what to do. There are several intriguing people to talk to. Maybe there is someone you want to confront about something or someone you feel drawn to and want to get close to or someone you can seek comfort with. Or maybe you should just observe others and wait for their initiatives. But it feels like something in your mind is trying to do something. Is it trying to hold you back or pushing you to act? You want to just do what you usually do in these kinds of situations, but you can't help listening to that voice in the back of your head and what it has to say…

(Music: *“In my veins” - Andrew Belle* from 1.30 until 3.10 and jump to 4.50)

(The Organiser says that the larp has ended and we are now off game!….)

(Let them hug for a moment. Then the Organiser invites to a short debrief. The debrief is done as a round where everyone (briefly!) gets to answer the question “What do you need?”)

(Music: If you want to: party music on low volume: *“This is where the party's at” - 7th heaven, “(I've had) The time of my life” - Bill Medley, Jennifer Warnes, “I know a place” - MUNA, and maybe “Bleeding” - Johanna Nordström and “Bleeding out” - Imagine Dragons*)
(Scene 15 minutes)
(End the scene by turning up the volume of *“I know a place” - MUNA* from 3.50 until the end or until everyone ended their scenes)

Act 2 - part 2: “Was it good?”

(antagonist players)

Instructions:
Now find your antagonist relationship and sit next to each other!

Intro:
A bit later during the party a lot of people end up in the kitchen, eating left-overs and snacks, talking and laughing. And somehow you end up sitting next to *that* person. The person you played a complicated relationship with. You mostly played on conflict and maybe even things that were a bit toxic or abusive. Was that a good experience for you? Maybe there's something about it that makes you uneasy, maybe you are worried you did something wrong, crossed a boundary or played too much or too little on something. Or maybe you're a little bit frustrated with how the other played their character. But in that case you try not to show it. Until everyone else leaves the kitchen and you end up alone with the person and suddenly all the feelings get too much and you just have to say something!

(Music: “Push - Royal Deluxe 0.20-0.50)
5 min scene
(Music: “Push - Royal Deluxe from 3.10 until the end or until everyone ended their scenes)

Act 2 - part 3: “Who are you?”

(love interest players)

Instructions:
Find your love interest relationship and sit next to each other! Sit close!

Intro:
It's getting late and some people have started to leave and go to bed. But you want to stay just for a little while longer. Maybe you just don't want to be alone yet or maybe there is someone special you want to be close to. It's a bit hard to know what you really want with all these feelings of the characters still lingering in your body. You should probably hold back, because this might not be the right time and you should know better. But you just happen to sit next to each other until everyone else leaves. And suddenly one of you touches the other's hand in a way that feels a bit more intimate. You move together and explore the feeling to see what will happen between you. There you are, just the two of you, and just in this special moment everything else seems to disappear and anything feels possible…

(Music: “Electric love” - Night Traveler from 1.15 approximately one minute)
5 min scene
(Music: “Electric love” - Night Traveler from 2.50 until the end or until everyone ended their scenes)

Act 2 - part 4: “Are you okay?”

(safe person players)

Instructions:
It's time for the last scene! Find your safe person relationship and sit next to each other!

This scene is a little different. The nonverbal part will be a bit longer and you will sit alone and not touch each other, that means not even the unit should touch each other. You just close your eyes and hug yourself. When the music stops one of the players asks the other “are you okay?”

During the talking part the characters will be quiet, they will still not touch the players, but if the players touch each other they can also touch and comfort each other in silence.

Now before we start: choose who will ask “are you okay?”

Introduction text:

The after party has come to an end and you end up in a corner all alone. And you feel terrible. There were such terrible things happening in the larp and you also have some things you carried around before you got here, maybe stressful responsibilities or relationship troubles or worries or grief about the cruel world… And now when the larp has ended the reality comes crashing down and all those terrible things are back. Maybe they feel even worse because of the sad ending of the larp, you don't really know. You should probably tell someone about it but why would anyone care? You don't want to go home tomorrow, you just want to stay and be happy and carefree among other larpers, but there is nothing you can do. And then finally someone enters the room, and it's the person who played your safest relationship in the larp! And when they give you a hug you can't help letting it all out. Maybe it feels just a little bit less heavy if you can share some of your feelings and be in it together.

(Music: *“In my veins” - Andrew Belle* 3.40-4.20)
5 min scene
(Music: *“Ally” - We The Kings* from 2.30 until the end or until everyone ended their scenes)

Debrief

Last exercise (meta-debrief):

Instructions:

There are no more scenes to play but we haven't quite finished the scenario yet. We are going to do a meta exercise and after the meta exercise we will listen to a poem.

In the meta exercise you will sit together in your units back to back with each other. (Wait until everyone is sitting in their unit.)

Imagine that you have written a letter to the other part of your unit. The player has written a letter to their character. And the character has written a letter to their player. In the letter you may have thanked or apologized to the other part of your unit. You could have written advice for the future or hard truths you think they should hear. You could have reflected about what you have in common and in what ways you want to be *more* like them. Or if you think *they* should be more like *you*.

Instead of actually writing you will just take turns to say a random sentence from the letter. It's not a dialogue, you just take turns to say something short.
(Maybe show with someone and start with saying “Dear… “)

(After 3 minutes: Music: *“In my veins” - Andrew Belle* from 4.30 until the end)

(Maybe make them assemble closer to you for the last part.)

Ending poem:

Now it is time to end the scenario and go back to who you are off game *for real*. But as we leave the players and the characters of this scenario behind, somehow you may feel like they won't completely go away… That they might stay for a while in the back of your head…

I will read to you a poem and you can close your eyes if you want to. After the poem you are free to go… or to stay and debrief together.

The name of the poem is bleed…

Bleed

By Johani Rosén

No
That was not me
That was someone else
They moved with my feet, touched with my hands, screamed with my throat and cried through my eyes
But it was not me

My mind was bleeding
Into the shell of a ghost
Making it come alive
And then I lived through it
As I've never lived before

But no
That was not my life
It was someone else's
And I had to leave it

Now the ghost moves with me
It looks through my eyes
And when I look at you
I bleed

But no
That is not my blood
That is someone else's blood
Bleeding into my veins
Streaming towards my heart

And I come alive
More powerful than ever

Wiser, braver, softer, stronger
Full of grief, hope and love

But no
That is not my love
That was someone else's
And I will have to leave it

All the ghosts have left me now
All their blood is thinned out and mixed up
I'll never know which drop was mine from the start
And which drop was someone else's

And yes
This is me
I am me
They are me
And I am them

But you
You are someone else
And suddenly I wish I could look through your eyes
Like I did with the ghosts
Bleed into your mind
Let you bleed into mine
Mix up our thoughts and feelings
Let our stories reach our hearts
And come alive

Thanks:

That's the end of the scenario. Thank you for playing BLEED!

Take a minute to thank your co-players, then we will have a short debrief where you can share your thoughts and how you feel. If you don't feel like joining the debrief you are free to leave. You can also join but just listen to others if you don't feel like sharing anything.

Reflections:

(Have everyone who wants to join the debrief gather in a circle, then let them answer the rounds below. Make sure that everyone who wants to say something gets to do so.)

Rounds:

1. Your Off-game name and pronouns - Off-game for real!
2. How do you feel right now? Are there any thoughts or reflections you want to share?

CHARACTERS:

THE DUKE
His Lordship Gareth of Craighall

#respects women but hates his wife #prefers books #and male lovers

You are a very respected person among the upper class in the area even if many think that your ideas are a bit too modern. You say what you think and you care a lot about your daughters and their rights. You are not very relaxed in the company of other men, but sometimes you just give in and play the role as the manly man who is obsessed with hunting even though you would rather stay in bed with a good book (or with your Valet).

Love interest: The Valet
The Valet Victor has proven himself very useful the last year. Since you and the Duchess now sleep in separate rooms it has been good with someone to be physical with. It's not the first time that you've messed around with male servants, but this time you were not prepared for all the feelings that's been coming with it. You've never talked about it but you really would want to know if Victor feels for you in the same way you feel for him.

Antagonist: The Duchess
Your marriage has always been a loveless one and you both know it. You used to be able to fake it and get along but mostly it has been you letting her take control and make all the decisions. But nowadays everything she does makes you frustrated. You have a bad feeling about the Earl that she wants Amelia to marry. And you also really think the wealthy Baron is a very good match for Belle who won't inherit as much as Amelia. And for once you want to be listened to.

Safe person: Lady Belle
Your youngest daughter has always been a source of joy for you and lately she has become this really smart grown person that you actually can talk to about your interests as well as your struggles. You would protect her with your life.

THE DUCHESS
Her ladyship Diane of Craighall

#narcissist #bad mother #flirty

To you everything is about reputation and status. You have always been very respected and able to influence anyone. You get what you want and you want to keep it that way. Your daughters are ungrateful brats and the servants are mostly incompetent and your husband is an awkward idiot, so you really like the company of other people like those dashing young men who have started to visit you.

Love interest: The Baron
Basil, the young Baron, is easy to talk to and seems to look at you in a certain way. You flirt with him as often as you can and can't wait to find a way to be alone with him. You don't think he should marry Belle at all. That would be weird. She is such a baby.

Antagonist: The Duke
Your husband is worthless and you sometimes fantasize about getting rid of him. He has more power than you and even if he often lets you decide things about the household and the parties he always interferes when you want to do something that really matters. Like getting your oldest daughter a husband with a good title. The Earl is the only suitable match, he can't deny that.

Safe person: The Lady's Maid
Milly is younger than you but not as beautiful, which makes her not a threat. She always says the right things and therefore you like her, even more than your daughters to be honest. Too bad she is just a servant. You sometimes give Milly some extra money just because you like her surprised face and extreme thankfulness each time she gets it.

LADY AMALIA

#responsibility #serious #gay

As the oldest daughter you feel like the most important person in the house and that is a lot to carry. Your mother has always been hard on you and your father likes your younger sister more, you know that. But you always do your best to try to fulfill their expectations of you. And soon you will get away from them and then you can relax. At least if you find a husband you can stand. Ideally he should be a serious and honest man who is more interested in your money than your heart or your body.

Love interest: The Lady's Maid
You love Milly, although she is just a servant, she is your very best friend and has been for years. When she combs your hair or fixes your clothes everything feels magical and you just want to stay in that bubble with her forever. Right now you must make her understand how much you love her so she will follow you to the new household when you marry.

Antagonist: The Earl
The Earl Elias has been showing interest in you lately. Your mother really thinks he is the right match for you, and you told her that you would say yes if he proposed. But now you are not sure. He seems far too emotional and romantic for you and you get the feeling that he is not honest. You want to confront him about it eventually.

Safe person: The Housekeeper
Hannah, the housekeeper has been like an extra mother for you, always there with comfort and advice whenever you need it. Thanks to her you have started to see how unjust the class system really is. If you could do anything for her you would.

LADY BELLE

#free soul #hopeless romantic #daddy's girl

As the youngest daughter you will always be in your sister Amalia's shadow, you know that. But you don't mind it as it means you've not had as much pressure on you. You have been able to play and have fun and get away with things. You are the kind of person that often says your thoughts aloud even when you know people wouldn't like it.

Love interest: The Earl
Oh, the first time you saw him you knew he would break your heart. Elias, the Earl, is just so handsome and gentle and poetic and everything you've been dreaming about. But of course it is not meant to be, because everyone wants him to marry your sister. But if you could just make him understand how much you adore him maybe he would change his mind?

Antagonist: The Baron
Basil, the Baron, is the most boring person you've ever met. And he has the most old fashioned views on women and marriage. Now suddenly your father wants you to marry him! You must make Basil understand that it is a bad idea when you don't even like each other.

Safe person: The Duke
Your father has always been on your side, praising you and letting you get away with things. You know that he just wants what is best for you and you love him a lot. You sometimes pretend to be interested in everything he is talking about just so he will be happy.

THE EARL
Lord Elias of Eldsbury

#a ladies' man #love bombing #bros before ladies though

You are a spoiled only child from a well respected family. You know you are a catch, good looking, smart and with lots of talents. You have had fun flirting around with all the ladies, declaring your feelings for someone new every season. But times have been bad for your family lately and you are starting to feel the pressure to get yourself a wealthy wife.

Love interest: Lady Belle
Nothing is as exciting as the thing that you cannot have. You are supposed to marry her sister and you probably will but you can't help feeling attracted to Belle's energy that is both careless and intense. And you love how she looks at you. It's making your heart beat faster and you find yourself thinking about kissing her. A lot.

Antagonist: Lady Amalia
You try your best to show Amalia just how much you adore her, using the most romantic words you know (you've always been bad at poetry but you know they fall for it anyway). Amalia is playing hard-to-get and that is very frustrating, but you really shouldn't show just how much she irritates you. Eventually she must give in.

The safe person: The Baron
Basil and you are very different but you have been friends since childhood and he is like a big brother to you. You seldom follow his advice but you respect him a lot and feel relaxed in his company. Sometimes you feel sorry for him for being so awkward and moody and you do your best to cheer him up.

THE BARON
Lord Basil of Borhamton

#depressed #aromantic #submissive

You always feel a bit different, more introverted and less passionate about life than others. Sometimes you lose yourself in periods of darkness, where nothing seems to matter. But you are lucky to be wealthy and you know your family wants what is best for you. You always end up doing what's expected from you even though you don't really care about things like social status. You know you don't care about romance either, that thing they call love seems more destructive than good for people. That doesn't mean you don't like women, you fantasize a lot about being close to a woman, something you've never experienced.

Romantic: The Dutchess
You can't help it, but you are extremely fascinated by the duchess. She is that kind of woman you always fantasize about. Powerful and intriguing, it seems like she knows exactly what she wants and isn't afraid to get it. When she looks at you everything else disappears and you don't know what to do or say. But as you are planning to marry her daughter you suppose you should at least try to make her like you...

Antagonist: Lady Belle
Belle seems like the perfect wife for you, or at least that's what your parents think. What you think doesn't really matter. And Belle herself should absolutely not have any say in it. She should just be glad to marry someone who is wealthy and she should respect her father and do what he thinks is best for her. So what exactly is her problem? Why does it seem like she is questioning the whole thing? That makes you really frustrated.

Safe person: The Earl
The Earl Elias and you grew up together. He is younger than you but far more experienced when it comes to women. He sometimes gives you advice about romance while you try to give him advice on how to be sensible and smart about money and connections. Elias had been there for you in some of your darkest moments, never giving up on trying to get you to enjoy life. And you have decided to never let something come in between your friendship.

THE VALET
Victor

#idealizing the rich #a snob #cute and queer

You never felt like you fit in at the farm where you grew up, and you always admired the life of the upper class. Having worked your way up as a servant during many years you are now very satisfied with your position. You are so proud to be the valet of a duke! You don't really feel like a servant at all. You feel like part of the family. The other servants may call you a snob but you don't care.

Love interest: The Duke
You love to take care of his clothes and things, and you love the praise you get when you've done a good job. The first time you got intimate you didn't really get what had happened until afterwards. And after the first confusion you just felt so lucky and blessed to have been touched by a duke! It must mean you do a good job, right?

Antagonist: The Butler
Mr Butler as you call him is your enemy and you won't hide how much you dislike him. Of course you should listen to him as he is your boss, but you know the duke likes you more and that he likes having you around. And you love to be around the family and the guests and constantly ask if they need something even though Mr Butler tries to stop you and tells you to not get too close to them.

Safe person: The housemaid
The new housemaid Sally is your little sister and you were the one helping her get the job. Sally is your favourite sibling and you sent her a lot of letters through the years. You gossip and joke around a lot. And somewhere deep inside you know the truth: that she is the only one in this house you can trust.

THE FOOTMAN
Bill

#life's rough, let's drink #tries to be good #fails

You have been through a lot in life, growing up as an orphan, always being at the bottom of society. Alcohol has been your best friend and you can't really stay away from it even now when you got a nice job and all. But you hate the upper class anyway so what does it matter if you're secretly stealing a drink or two, or even putting some jewelry in your pocket?

Love interest: The housemaid
Sally started working here the same day as you and she has been really nice to you. You are not used to that kind of attention and you don't really mess around with women as you've seen the consequences when men do that. So you try to hold back a little but all you want to do is to be close to her.

Antagonist: The housekeeper
That woman wants you gone, that's all fact. And she has a lot of arguments that are valid, like you being a thief and a drunkard. So you can't really do anything else but try to lie to cover up your mistakes. And if your lies fail you can always beg.

Safe person: The Butler
Your life changed the day Ben, the Butler found you and told you about him being your father. You still can't believe it and honestly you think he's made a mistake. But as long as he keeps you here in the big house you let him believe it. And if you ever could do something to thank him for everything he's done for you, you would. You really try to listen to him and do what he tells you, even if it's a bit hard when there's so many drinks around.

THE BUTLER
Mr Ben Bailey

#nervous control freak #caring father #knows his place

You are a respected man with a good job and you won't let a bunch of idiots ruin it. You know your place and would never question the orders from above. But you would never think about someone you work for as kind or likable. People like you should never get too close to people like them. You try to keep all the servants in check and to apologize and take all the blame each time they slip up. Because it seems like it's your duty to protect the peace. And maybe somehow you actually care about them after all these years.

Love interest: The housekeeper
You and Hannah have been working together for many years and she is very dear to you. Recently you have started to build up the confidence to ask her to marry you. You never talked about anything like that before but it just seems right. Though you are not sure what she will reply you know you have to take a shot at it. Good people like you shouldn't stay unmarried.

Antagonist: The Valet
There are a lot of idiots you are responsible for, but the Valet Victor is the biggest idiot of all. He seems like he thinks he is a part of the family rather than part of the staff and he follows the duke around like a dog. You try to tell him that he is expected to do his job and nothing more and he should absolutely not be seen in the finer rooms without a task like serving or an important message.

Safe person: The Footman
It was just a year ago you found out that you have a son and now he is the most important person in your life. You feel ashamed for not knowing about him and want to make it up to him. And he is doing so good, trying to be sober and work even though he does not have the skills yet. But you try your best to teach him and keep him out of trouble, taking the blame for him whenever you can.

THE LADY'S MAID
Milly

#humble #gullible #clueless lesbian

You love your job and you love the ladies you get to be around. You will always support them and tell them what they want to hear even when it isn't the truth. And you do your best to keep your head down and keep out of anything that is not your business. You are not very smart and you are also a bit naive and will believe anything people tell you.

Love interest: Lady Amalia
You and Lady Amalia are very close and it feels like you could stay forever in her room talking about anything and everything. You admire her a lot. And sometimes you get all flustered and embarrassed when you help her change her clothes, for no reason at all.

Antagonist: The housemaid
Someone told you that the new maid Sally is trying to get your job and you couldn't help getting angry and scared. You have worked hard for many years in the family. What if that girl has a master plan to get you sacked! That is so evil! You will have to tell her to back off sooner or later.

Safe person: The Duchess
You can't help admiring the Duchess for her confidence and charm and you sometimes feel like she is the mother you never had. That's silly of course but she acts so caring and gives you a lot of praise and sometimes money. You have the feeling that she would have your back if anything happened.

THE HOUSEKEEPER
Hannah

#strict #running the show #queen of gossip

You are a perfectionist and won't accept anything other than the highest standard. You also know everything that happens in this family, because you will make everyone tell you anything they heard or saw. And the servants listen to you and do as you say. Because you have been here longer than anyone and you know how things are supposed to be done.

Love interest: The Butler
You and Ben Bailey have worked together for a long time and you truly understand each other. You used to say that you were like brother and sister, but lately you have started to feel a warm feeling towards him that is more… physical… and maybe romantic? You would never tell anyone about it and you sometimes wish it would go away so you didn't have to feel so miserable for being so close everyday but not close enough.

Antagonist: The Footman
Even though you love Ben you can't stand the scoundrel he dragged up from the streets and called his son. Bill is nothing but a drunkard and a thief, you have caught him with silver in his pockets and you threatened to tell the duke about it if he does it again. But for Ben's sake you know you would never do anything that could put his son in jail. Because that would break his heart.

Safe person: Lady Amalia
The oldest daughter in the family is the one you know appreciate you the most. You practically raised her, and even though she is not often around nowadays, she will sometimes come down and ask for you. And you will listen to her problems and stroke her back as you've done so many times. That is probably the closest to a daughter you will ever have.

THE HOUSEMAID
Sally

#clumsy #playful #brave

You never thought you would work as a maid in a pretty house, you always thought you would stay among the pigs in the mud, working hard on your family's farm. And although it's a good opportunity you feel like a fish out of water. You are way too clumsy and rough to be able to gracefully move around in your uncomfortable clothes and you sometimes miss the freedom of playing around with your siblings.

Love interest: The Footman
Bill started the same day as you and he is the one who makes you feel a bit like home. He fucks up as much as you or even more and you tease him for it. But you can't help but also tell him it will all be fine. And to hold his hand when no one looks.

Antagonist: The Lady's Maid
You can tell Milly, the Lady's maid, doesn't like you. And you don't like her either. Probably because you are envious of her soft way to talk and move and how everyone else seems to like her, especially all the ladies. You should prank her and tell her some crazy thing because she always believes what people tell her.

Safe person: The Valet
Your big brother Victor is the one who got you the job and you are very thankful to him. He is a snob, that's all fact and he sometimes acts very strange around the rich people. But you still love him and try to joke around and be playful with him whenever you get the chance.

Who is the player?

1. NAME: _____
(Come up with a name for the player or choose one from the name pile!)

2. PERSONAL INFO
(Fill in the info if you want to)
Gender: _____
Age: _____
Years of larp experience: _____
From (country/city): _____
Sexuality: _____

3. LARPING
Choose 1-2 notes from the inspiration pile or write a bit about the player larping. About their experience, playstyle, favourite genres or types of characters they usually play. Why do they larp and what do they want to focus on while larping? Is something hard for them?

_____
_____
_____
_____

4. LIFE
Choose 2-3 sentences from the inspiration pile or write a bit about the player's life. What are they doing every day? Do they have family/close relationships? What do they like and what are they struggling with?

_____
_____
_____
_____

PLAYER BUILDING INSPIRATION:

NAME inspiration pile:

Estrid
Yrsa
Lena
Violet
Kristin
Janice
Anja
Martha
Kari
Deria
Charlotte
Eugenia
Tori
George
Hannes
Robin
Hans
Adam
Tolga
Richard
Nathan
Jonatan

Esbjörn
Oscar
Sebastian
Ben
Arvid
Eso
Tot
Livo
Vide
Q
Pip
Buri
Mindelan
Keladry
Nelan
Alana

LIFE inspiration pile:

Lives with partner and 5 children
Lives in a collective with friends
Has two romantic partners and is dating several people
University professor in linguistics/something else
Stressed out high school teacher
Studying history at the university

Lives alone and hates it
Has a busy life with several creative jobs and hobbies
Can't work because of chronic illness/mental health
Going through a divorce
Worried about a sick relative/family member
Spiritual, does yoga and sourdough bread
Has parents in two different countries
Loves to dance
Sewing their own clothes
Watches reality TV
Just moved to a new city and doesn't know anyone there
Struggles with money
Well known larp designer
Professional photographer
Love their dogs
Working night shifts as a nurse
Recently went "no contact" with their mother
Single and really longing for a romantic partner
Goes to BDSM clubs every week
Struggling with mental health
Is pregnant
Worries about the world
Unemployed at the moment
Recently had a breakup
Recently had a fight with their sibling
Is happily in love
Has a new job and suddenly a lot of money
Don't like to talk about their private life
Is trying out an open relationship with their spouse
Relationship anarchist with lots of different kind of relationships
Struggling with a distance relationship
Spending time with their nieces
Writes music and performs
Thinks their life is boring
Very interested in larp design
Polyamorous but unsuccessful in dating so far

Struggles to stay in contact with people
Loves partying and having fun
Fears rejection

LARPING inspiration pile:

Often ends up focusing too much on what others think about how you larp

You feel the safest playing against larpers you know

You feel ashamed when taking up space in larps

You sometimes feel left out in larps and at after parties as you see others connect

You mostly just go with the flow and follow your impulses

You really don't like larping conflicts because you get anxious someone will get hurt off game

You have promised yourself to be braver and challenge yourself to do new things when larping

You always play innocent characters who try to be kind to everyone

You usually get typecasted as the parent figure and wish to try something new

You are close with the organizer of this larp and want everything to work out for their sake

You are inexperienced with these type of larps and nervous to play on romance

You prefer larps genres like “slice of life” or “pressure cooker” over more dramatic play styles

Always searching for the next adrenaline rush, whether it's from angry screaming or intense flirting

Emotional masochist - larp is all about that type 2 fun

If you don't end up crying in the mud, are you even sure that you have larped?

This is your first larp

You are often nervous to do something wrong

You love playing on romance and often several relationships end up to be a bit flirty

Larp is a story and you want the perfect story with the perfect ending

You often envy other people for having better experiences than you

The over-thinker - there are just so many things to consider before taking initiatives

You think a lot about what you've done and regret things you did or did not do

A good larper gives play to others, so you constantly think about what other players would need from you to have a great time

Larp is a roller coaster for you, it can escalate to very high intensity and then drop when your energy drops

You have low self confidence and sometimes think that other people don't enjoy playing with you

Larp is a scene and you want to be the main actor! If you play well enough hopefully people will applaud you afterwards

You know what a good larp design looks like and this is not it… you would have done it better yourself…

A history nerd wanting to experience those interesting time periods as realistic as possible

You are proud of the ambitious costumes you make and want every little detail to be correct

You prefer to play a villain - either an oppressor or a rebel so you can let loose your dark sides

Larp needs fire and you are the one lighting the match by spreading rumours and saying provocating things

Every larp is a therapy session to you, and sooner or later you will analyze and relate all the scenes you play to events and psychological processes in your own life

You don't sleep well at larps and it's hard to come up with things to do when you are sleep deprived