

LARP
SCENARIOS
ANTHOLOGY

PRISM

QUEER

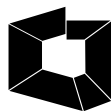
PRISM. Larp Scenarios Anthology. Volume 1. Queer

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kampania przeciw homofobii

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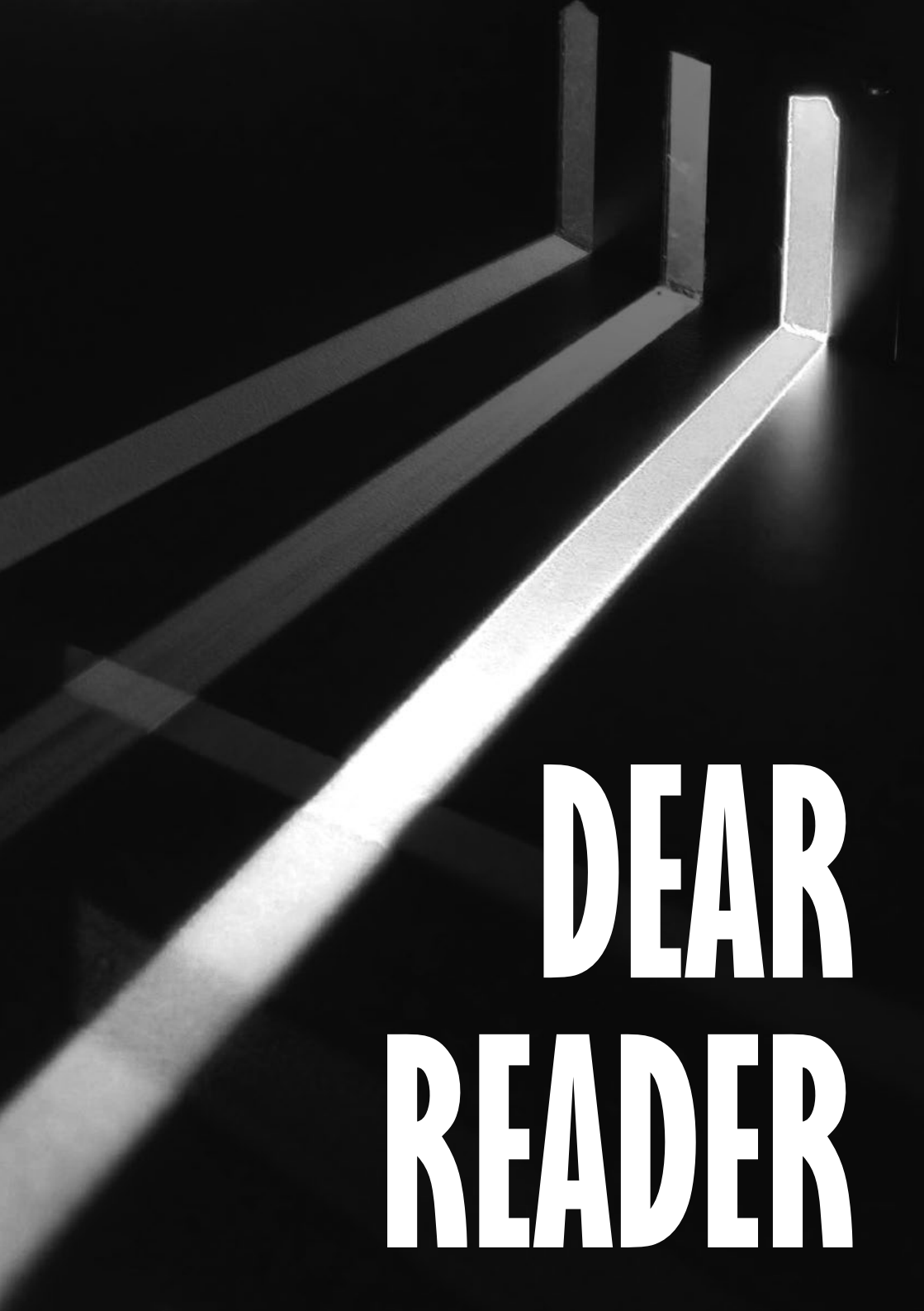
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**DEAR
READER**

Are you holding this book in your hands with no idea what to make of it?

Or maybe the word “larp” sounds like the name of a foreign dish to you? No worries! This book will give you all the information you need. Every game has rules, doesn't it? How do we know how to play hide and seek? Someone has at some point explained the rules to us, and they aren't that complicated. “I'll count to 100 with my eyes closed and when I'll open them I'll try to find you. Your goal is not to be found.” Easy-peasy. On the other hand, the rules of poker require some explaining, and there are a couple of card combinations to memorize. The games in this book are just a little more complicated than hide and seek and definitely easier than poker. And that's because they're make-believe.

Do you remember playing soldiers? War? House? Everyone said who they would be, you would establish (clearly or fluidly) where you were and what the setting was – “this sandbox will be the kitchen, and over there's the garage.” Or maybe during the game you said that “this is not a stick! It's a gun! I'm shooting you down!”

That's how kids play, right? But don't actors also only “pretend”? Once again our games fall somewhere between those two worlds. Depending on the particular game, there will be more or fewer rules. We call these rules “scenarios,” but no one will tell you what exactly are you supposed to do. You just imagine you're someone else, in a certain situation, and then you'll act, do and speak like that person would. To make things more interesting, sometimes these actions have conditions. Or the game world is different than our own. Why? Each of these games has a goal. Sometimes it's to make you laugh, sometimes to make you cry and sometimes – to think about things.

So grab your friends, read out the instructions out loud, try doing what the game author asks of you. Don't be afraid of giving into the game. Or of not giving in enough. These games can't be “spoiled,” because the character you'll be depicting also can forget what they wanted to say, can't they? On the other hand, remember that when playing a role you can try thinking or acting in a way that is foreign to you – a small girl playing mom doesn't really understand why the adults do what they do. She tries to think how a mom should be and acts upon that.

These type of games, make-believe games, which we call larps, have probably been with us longer than any other type of art, because imitation is a part of learning what it means to be a human. And no one ever said you can't keep on learning after you've become an adult.

The background of the image is a black and white marbled paper pattern. The marbling consists of intricate, swirling, and wavy lines of varying shades of gray, creating a complex, organic texture. The lines flow across the page, with some areas appearing more dense and others more open.

THE IDEA BEHIND THIS ANTHOLOGY

A summer night, a highway. Emptiness. Can't fall asleep, got 150 km left to get home. Phone calls. It's Mikołaj.

'How are you? What are you doing?'

'I'm driving on a highway, listening to Pet Shop Boys' "Very," and trying to come up with a nano-larp for each song.'

'And how's that coming along?'

'It's not easy, I've got less than 4 minutes to think, but I'm managing. Can't write it down, though.'

'Then try to remember. And write it down when you get home.'

I did as he suggested, and wrote down what I could remember - bits and pieces, single sentences, ideas for game mechanics.

Some time later, Mikołaj asked me about the official ID of our association. Then, in September, he announced happily that the Campaign Against Homophobia gave us a grant "to publish our anthology." I won't pretend I understood him right away. He claims that he persuaded me to try and create an anthology of nano-larps with LGBT themes, and he applied for a grant for it. I didn't remember that, so he rather surprised me. When my husband heard of the anthology idea, he said "You'll be lucky to collect ten such larps, and half of those you'll probably write yourselves."

I like when people are proven wrong in this way. The famous #Feminism larp anthology contains 34 game scenarios from authors all over the world, and we collected 19 just as good titles from Polish authors alone. Why am I stressing the national aspect, and why didn't we invite foreign authors to cooperate? Few European countries need as much work as Poland does where LGBT rights are concerned. We wanted our book to come from this place: from the country where a relationship between two women or two men still cannot be legalised, and where legal sex change is a humiliating ordeal.

Back to the point. You are holding a book which is as diverse as the light shining through a prism. It contains personal, intimate scenarios and farcical satires. Games approaching the subject directly or metaphorically. Simple game-show formulas and artistic experiments. Games set in contemporary world, a game about vampires and three Sci-Fi games. Melancholy food for thought and fun games to laugh at.

I believe everyone will find here at least one scenario that will make them think "I've got to play this!"

One time, as I was telling someone about the games we got, I heard somebody say "I've heard that the larping crowd is generally more tolerant and open." Saying that taking on different roles makes people more tolerant is a bit cliché, and the truth is different in any case. Larps let us be a different person. Physically feel what's it like to be a different person. What could serve better to open up heads and hearts?

Speaking for Mikołaj and myself:

We want to thank everyone who wrote games for the Prism anthology, and our friends who worked on translating, proofreading and laying out the book. You're all great!



ABOUT NANOLARPS

Nanolarp is a game designed with fewer than 300 words, a game that takes longer to play than to create, one that can be played with practically no preparation. Even though there are many definitions, minimalism is a common denominator. The game designer tries to make their idea work in the most efficient way possible, and the participants can expect to play the game right off the bat, with little to no preparation, while still gaining a meaningful experience.

Nanolarps are surely one of the most interesting phenomena of the last couple of years: a period in larping mostly dominated by high-budget superproductions, games played at magnificent locations with high-profile scenography. Nanolarps in comparison are an old school attempt to get back to the essence of larping. They are based on the fact that when you get immersed in the game everything else can be ignored.

/// Mikołaj Wicher ///



THE COMMUNITY

A lot has been said about social skills at larps, but these types of games also give you a chance of getting to know yourself: a safe space in which you can allow yourself to be more expressive, try on attitudes and reactions, see yourself in a new context. It's no wonder that some people have first gotten in touch with their queer identity at larps and thanks to larps.

Larps help tame what could seem dangerous on a day to day basis.

That last observation is valid not only for situations, but also for what is unfamiliar in other humans. In a larp you can experience different situations and discover that otherness doesn't necessarily equal danger – on the contrary, you may discover that in its own way it is beautiful and valuable. Empathy and compassion experienced at a game can be brought into your everyday life. Obviously, experiencing this requires an open mind and good will, but I believe that as a community we are working towards creating the best environment for exactly that.

All this is reflected in the PRISM anthology. The games collected here are a reflection on the experiences of various people, a lesson of understanding the things that at first glance seem foreign, and a way to experience real emotions. The title PRISM signifies opulence and variety. It highlights that there are no two queer stories that are identical. But, at the same time, the rainbow shining through a prism is the result of a single diffused beam of light. Despite our differences we are a community: the queer larpers, people still exploring their identity and orientation, allies. We invite you to become a part of that community – through the games in this collection.

/// Karolina Fedyk ///



HI-FIVE OR ASS-GRAB

**PATRYK KULPOK, PIOTR MILEWSKI,
PIOTR NOWAKOWSKI, MARCIN SŁOWIKOWSKI**

60-90 MIN /// 11-19 PLAYERS /// AUDIENCE /// CROSSPLAY

Hi-Five or Ass-Grab is a reality show in which you can win a million dollars! We have one Cool Chick (CC) and a dozen of Young, Handsome Bucks (YHB). Half of them are gay, the other half – straight. In each episode, the CC will give them an Epic Task and carefully watch its execution. This is how she will try to weed out the gays, and find herself a Real Masculine Man (RMM). If she manages to do that – she wins a million dollars. If she picks a gay guy, though...

*Hi-Five or Ass-Grab is a politically incorrect comedy, giving you the possibility to laugh at stereotypes surrounding sexual orientation. It's loosely inspired by the American reality show *Playing it Straight*.*

Game for one CC, an even number of YHB and audience (at least one person).

Nordic-friendly version: any player can play any role regardless of gender

Non-nordic-friendly version: CC is a woman, YHB are men, at the beginning of the game the audience are exclusively women, other men can't participate in the game nor be on the sidelines.

/// YOU WILL NEED ///

Blockbuster option: a suitcase with a million dollars, a ranch, good weather, catering and anything else needed for a 360 illusion.

Low-budget option: items necessary for the scenes suggested in the scenario or for the ones you'll make up. It's ok to mimic the use of real tools. Oprócz tego potrzebne są:

- ♦ Tokens – in two colors (an equal number of both colors, one for each of the YHB)
- ♦ One identification tab, one pink card and one pen for each of the YHB (you can pick any other cheery colour or glue on sequins, if you only have white cards)

/// BEFORE THE GAME ///

- ♦ Inform the players that one of the mechanics is touching other people's buttocks; if they do not want to touch other people's buttocks or are not willing to have theirs touched – this is not a game for them. You can offer them a spot in the audience.

- ◆ Before you introduce the CC and the audience, gather round all YHB's. Have them draw the tokens. Determine which color signifies "gay". The players check in secret which color they have drawn. Have them stand in a circle, facing inside. Ask them to close their eyes, then ask the gays to look at each other, in order to see who else is gay (since gays always can guess who's gay, right?). Then ask them to close their eyes again and after a couple seconds have everyone open their eyes.
- ◆ Present the safety words, the ars amandi and other game mechanics.
- ◆ Go through 2 or 3 icebreaker exercises, including at least one which focuses on roleplaying emotions.

/// GENERAL RULES ///

- ◆ The game is split into parts – the episodes of the reality show.
- ◆ The first episode is the pilot. All participants sit in a circle, then each YHB comes out to the middle and introduces himself, his name, what he does for a living, where did he come from, what are his passions (if he has any) in 3-4 sentences.
- ◆ The YHBs will fulfill the tasks the CC puts before them.
- ◆ The CC's task is to carefully observe all the YHBs in order to eliminate the gay guys.
- ◆ The final round is when there are only two YHB left. After the last task is done the CC picks out the Real Manly Man (RMM).
- ◆ If the RMM is hetero – he and CC share a million dollars.
- ◆ If RMM is gay, and he has met The Love of His Life (TLOHL) – it is them who share the prize money.
- ◆ If RMM is gay, but he invested his feeling in the wrong person, the producers will donate the prize money to the Catholic Church of Poland.

/// GAME RULES ///

- ◆ **Elimination!** After finishing the tests the audience picks 3 YHBs to leave the program.
- ◆ **Miss ya!** CC brings back two eliminated YHBs to compete in the final episode.
- ◆ **Hi-five!** In each episode any of the YHBs can make a manly pact with another player. He has to stand in front of the chosen YHB face to face and say "Hi-five", putting both of his hands up. The YHB who has been

offered friendship can answer in two ways:

- ◆ **Accept it.** In this case he should answer “Hi-five”, give a high-five and do a chest bump.
- ◆ **Reject it.** In this case he should look with disgust and say “No friendship with a fag”.

The friendship offer can be made only once per episode. Gays also can offer and accept an alliance from a straight guy (better this than nothing).

- ◆ **Effect: Fight, bro!** – If the players who are friends have been nominated, CC can send only one of them home.
- ◆ **Ass Grab!** – Every gay player has to cup someone’s butt at least once per episode. Lightly (and for their own good – inconspicuously). Just touching doesn’t count, you have to lightly squeeze the buttock. The player whose butt has been squeezed **MUST NOT** visibly react to the touch (for the sake of the game we assume it’s pleasurable for the gays and shameful for the heteros since it would undermine their sexuality).

Before the game, establish how is squeezing different from other kinds of touches. Ask all players to rehearse. After finishing, have them openly discuss **WHAT** is **WHAT** for them.

- ◆ **This must be love!** The participation in the reality show is a chance to meet the man of their dreams for the gay guys as well. After the third episode the players turn away and write on the cards:
 - ◆ their own name if they are heterosexual
 - ◆ another guy’s name if they are gay or even if they started out the game as heteros but decided to turn gay (since gayness totally is a matter of choice, even if it’s not contagious). The cards will be revealed if a gay is chosen as the victor by the CC in the finale.

/// EXAMPLES OF TASKS FOR THE CONTESTANTS ///

(you can make up your own)

- ◆ chopping wood together
- ◆ a volleyball tournament
- ◆ preparing a choreography to a well-known tune (we recommend ABBA)
- ◆ karaoke (the playlist should consist of musical hits)
- ◆ bodypainting (one of the YHBs is picked as the canvas and has to undress – you decide how much, but the chest is a bare minimum)
- ◆ erotic massage (the YHBs perform it in pairs)

- ♦ decorating drinks (take care to provide exotic fruits, drinks in various colours and interesting glassware)
- ♦ flower arrangements (wildflowers are fine)
- ♦ mini-zen garden (all you need is a plate, a fork, some sand, a couple of stones and a piece of wood)

/// HOW TO PLAY ///

- ♦ This is a comedy game. Have fun!
- ♦ If someone follows the mechanics and grabs your bottom, don't react right away so you don't out him. This will spoil the fun. But someone has probably seen it anyway ;)
- ♦ YHBs don't accuse each other nor call anyone a 'fag'. This is a highly cultured TV show after all! A convoluted innuendo will probably pass, though. But if you call someone out like a common boor, it's the easiest way to be kicked out of the program. The only legit way to offend someone is to reject their High-Five!
- ♦ The audience should refrain from directly accusing the participants, especially if the YHBs chip in. Innuendoes and suggestions are fair game.
- ♦ The High-five is an important mechanism. You can use it to build alliances and decrease your chances of elimination.
- ♦ Please notice that everyone can only offer a High Five once per episode – so rejecting it can weaken your rival's position, especially since it humiliates him in the eyes of the CC, but on the other hand, you'll be left all alone, with no protection since the others might be afraid to offer support. Which option is better?
- ♦ The gay guys have to grab the butt of a different YHB each episode. We can make sure this rule is observed in two ways:
 - ♦ **We rely on the player's honesty** – if someone didn't manage to, they go and tell that to the GM and enter the eliminations as an additional candidate
 - ♦ **We verify** – at the end of the episode each player writes down whom they have groped. The heteros write "I'm straight" on the card. The GM collects all of the cards and in private asks the "target" if they really felt something.



QUEER DATING BINGO

KAROLINA FEDYK

/// 60-90 MINUTES /// 2 PLAYERS /// CROSSPLAY ///

The game takes place during your first meeting. Establish the circumstances by yourselves:

Perhaps you bump into her in a coffee shop, or during the first meeting of a newly-formed collective. Or before a feminist movie screening. Or at a party organized by your mutual friend. You don't know each other yet, but you feel like there is a connection. That cool person really caught your attention - and maybe you caught hers too. The question is, will you still be interested after you talk some more?

*Maybe she just happens to remind you of Shane from *The L Word*, but she won't quote her lines from memory. And how about you? Are you really comfortable in that pastel unicorn dress, glitter on your eyelids? Maybe there's no connection, no butterflies in the stomach?*

There's only one way to find out.

/// CHARACTER CREATION ///

Pick one of the bingo cards and mark three items that evoke positive emotions in your character, and three which your character will dislike. (Mark them in a different way than the marks you'll use for shared opinions later, during the game.) Don't worry if you don't recognize all the titles or ideas, or if you don't have an opinion. That's fine! The central field is for you. You can write whatever you want there - be it an item you think is missing from the bingo, or something your interlocutor has suggested.

If you don't recognize some of the items - take your time before the game to familiarize yourself with them, or substitute them with other elements of queer culture (maybe you're be more familiar with symbolism of the colour violet, thumb rings, voguing or Sarah Waters?).

/// GAMEPLAY ///

If your character looks different than you, don't forget to describe the character to the other player. When all meta-game arrangements are made, start your conversation - in the situation you've created at the beginning.

Search for shared interests - or shared dislikes. If the conversation veers toward an item you haven't marked as either positive or negative, you can

express whatever view you like. You don't need to know everything, either; feel free to answer in the way that would charm your interlocutor. All in all, the bingo is an auxiliary mechanic to the conversation; it's supposed to suggest conversation topics and signify the end of the game. When you find a shared interest (or a shared dislike), mark it on your card. Your own impression of exchanged views is the key here.

Don't worry if the conversation turns awkward at points - it happens. And don't forget about the free space at the center of your bingo card! If you mark five items in a row - horizontally, vertically or across - ask your interlocutor on a date. When they respond (in whichever way), the game ends. You can also end it sooner if you think that the conversation is leading you nowhere.

/// THE GOAL OF THE GAME ///

This game is supposed to show that persons finding themselves under the LGBTQ umbrella have their own culture -- and that it can be funny, ironic, playful and full of emotions. That many fashion choices may serve to communicate one's queerness. That, queer tragedies aside, there are queer stories with happy endings. And, most importantly, the list suggested below does not exhaust the vast diversity of queer culture. It is, for now, focused on elements typical for lesbian, bisexual and wlw (women who love women) communities - but I wholeheartedly encourage you to expand the bingo and add items specific for gay, trans, aro/ace and all other queer communities.

I would like to thank the persons who participated in playtests and provided me with their comments to make the game better: Rozanna Bogacz, Elżbieta Głowacka, Anna Łagan, Emilia Kowalska, Zofia Skowrońska and Aleksandra Sontowska.

/// QUEER DATING BINGO ///

QUEER DATING BINGO!

The L Word	Flannel shirts	Female rugby	Anarchoqueer	Femme
Glitter	Sappho	"Carol"	Rainbow hair	"Orange is the New Black"
Cats	Rose wine	BINGO	Jeanette Winterson	Witches
Pastel goth	Veganism	Tattoos	Butch	"Blue is the Warmest Color"
Roller derby	Ru Paul's Drag Race	Dapper	Riot grrls	Alison Bechdel

QUEER DATING BINGO!

Witches	Rose wine	"Carol"	Rainbow hair	Flannel shirts
Cats	Glitter	Jeanette Winterson	"The L Word"	Dapper
Sappho	"Blue is the Warmest Color"	BINGO	"Orange is the New Black"	Riot grrls
Femme	Pastel goth	Female rugby	Butch	Tattoos
Ru Paul's Drag Race	Alison Bechdel	Roller derby	Anarchoqueer	Veganism

QUEER DATING BINGO!

Riot grrls	"The L Word"	Female rugby	"Blue is the Warmest Color"	Anarchoqueer
Jeanette Winterson	Ru Paul's Drag Race	Rainbow hair	Glitter	Pastel goth
Rose wine	Tattoos	BINGO	"Orange is the New Black"	Alison Bechdel
Roller derby	Cats	Veganism	Femme	Witches
"Carol"	Flannel shirts	Butch	Dapper	Sappho

/// BINGO GLOSSARY ///

“The L Word” – a TV series following a lesbian community in Los Angeles.

Flannel shirts – initially associated with working class men, they became the favorite garment of many women not comfortable with performing conventional femininity.

Female rugby – sport popularized by American queer and feminist communities.

Anarchoqueer – a political-civic movement, combining the ideas of anarchism with fighting for LGBTQ+ equality.

Femme – typically feminine style of clothing and behavior. Also: a lesbian following such style.

Glitter – a popular element of makeup in some LGBTQ+ communities.

Sappho – Greek poet known for her expression of love towards other women.

“Carol” – a movie about the relationship of two women in the US in the 50s.

Rainbow hair – a popular element of LGBTQ+ style.

“Orange is the New Black” – a TV series about a female prison, with homo-romantic and homosexual themes.

Cats – pets sometimes associated with lesbian community, possibly through their association with witchcraft.

Rose wine – a drink sometimes considered “typically feminine”.

Jeannette Winterson – a prominent queer writer.

Witches – aesthetic (lunar motives, herbs, old-fashioned decor, heavy jewelry) quite popular among some LGBTQ+ persons.

Pastel goth – a combination of traditional goth aesthetic with soft, pastel colors.

Veganism – a lifestyle based on excluding all animal products, popularized by lesbian communities in the US in 60s and 70s.

Tattoos – a trademark of alternative fashion.

Butch – stereotypically masculine style of clothing and behavior. Also: a lesbian dressing in such a way.

“Blue is the Warmest Color” – a widely acclaimed movie about a lesbian relationship.

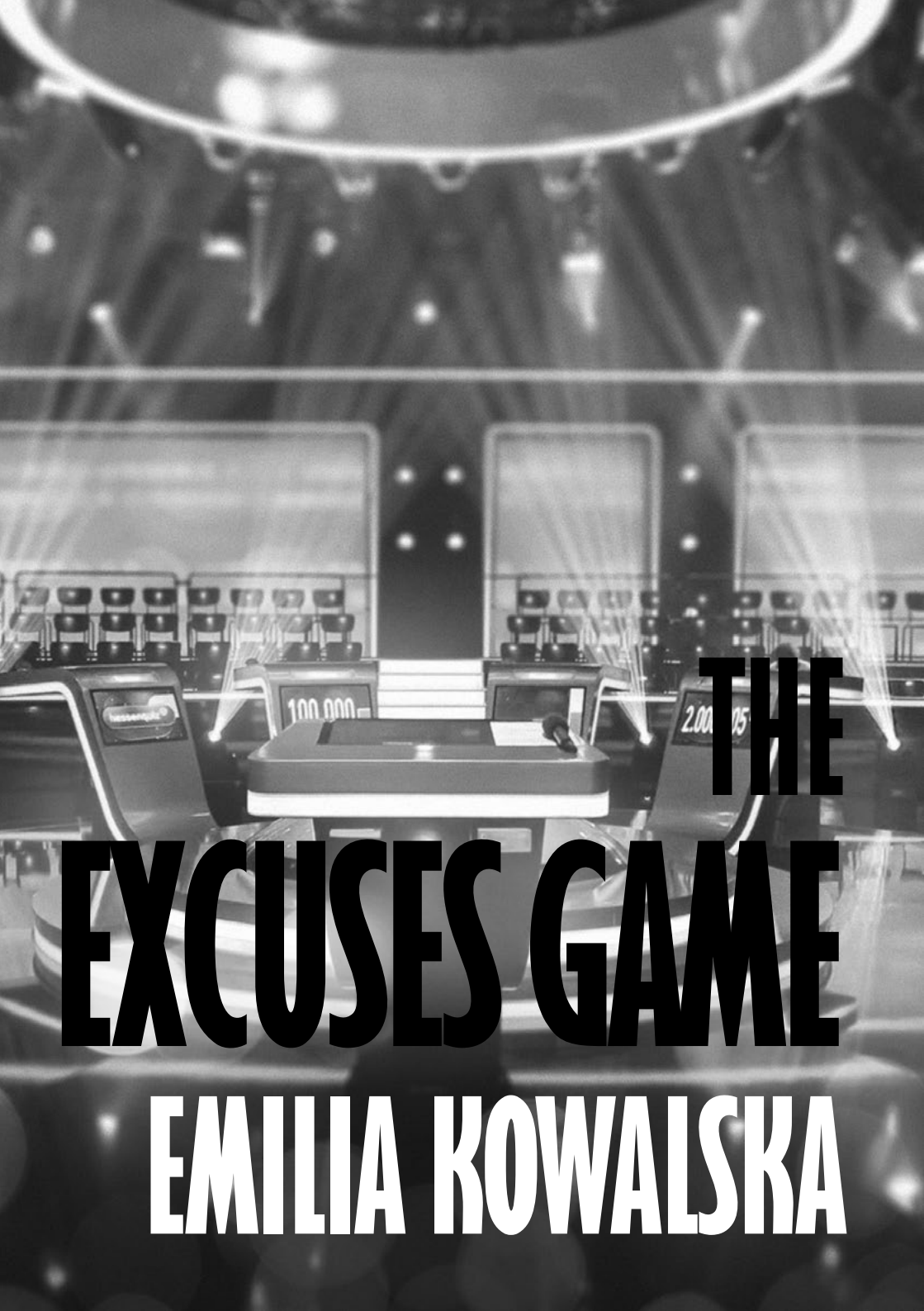
Roller derby – a sport popular in the LGBTQ+ communities.

RuPaul’s Drag Race – reality contest for drag queens.

Dapper – elegant, androgynous style inspired by the 1920s.

Riot grrrls – a punk subculture focused on women’s rights.

Alison Bechdel – writer, artist and feminist, known for the “Bechdel test” and the quasi-autobiographical graphic novel “Dykes to watch out for”.



**THE
EXCUSES GAME**

EMILIA KOWALSKA

/// 60 MINUTES /// 2 PLAYERS /// AUDIENCE ///

Welcome to “The Excuses Game”! Are you prepared for a big challenge, for hard questions and quick answers? For crazy improvisation and gluing little lies together better than power tape? Join “The Excuses Game” quiz show, and may the best contestant win!

Why are you not home yet? What do you mean, “you spent your whole allowance”?!

We have all invented and offered excuses at some point. However, homosexuals and bisexuals that haven’t come out of the closet have it special: they need to come up with answers on the go to make sure their sexual preferences stay secret.

The Excuse Game takes place during a family meeting. It has the form of a quiz show. Players are siblings (preferably of the same sex, to keep the question context and form identical) and the audience play their family, asking tough questions.

/// RULES OF THE QUIZ SHOW ///

- ◆ Two players sit in front of the audience.
- ◆ Each player has ~200 Euro (or its equivalent in your currency)
- ◆ The quiz show consists of ten rounds, and each round players have to find excuses to answer one question.
- ◆ Players have to provide their excuses (for the same question) in turns, until one of them trips up.
- ◆ The loser loses 20 Euro.
- ◆ Whoever goes below 120 Euro loses the quiz show. The player has to choose: drop out of the university to make a living, or give up on his/her partner to get back into the family’s good graces.
- ◆ Players have a set of lifelines. Each lifeline can be used once.

Excuses are answers to questions asked by the family.

Example questions: Why do you live with him/her? Why don’t you invite us to your apartment? Why did I see him/her in your sweater? Why do you want your friend to spend Christmas with us? Why didn’t you introduce your boyfriend/girlfriend to us?

TRIPPING UP

Moments when the excuse loses credibility, and the player loses the round. Rules are general and can be interpreted by the audience. The audience decides if a player has tripped up, and express this by booing. Examples of tripping up:

- ◆ Prolonged silence.
- ◆ Incoherent answers (for example, you mentioned that your partner is an orphan and later you mention their parents as an excuse).
- ◆ An answer that doesn't fit the moral values of a player's family (for example, that your friend is a drug dealer, or that you run a nightclub)
- ◆ An answer that is absurd and doesn't make any sense.

You can add your own rules to define what is considered tripping up. Remember, excuses that are even slightly possible can be treated as legitimate. Running from an angry lion in a zoo is somewhat possible. An elephant on a tiny balcony - nah.

LIFELINES

Players can use them during and after the round.

- ◆ Cancelling a question - another one is asked instead of the original one.
- ◆ Reflecting - you don't need to provide an excuse - the question goes back to the other player.
- ◆ Visiting your grandma - it adds 20 Euro to your budget.
- ◆ Second chance - you can come up with another excuse if the original one was booed.

/// NOTE ///

If you think the players need it, you can let them come out to their family at the end of the game as a form of debriefing. The family should show understanding and support, to clear the atmosphere.

You can change the difficulty level of the game by changing the number of questions or players' initial budget. To modify the game, you can also change tripping up rules, for example by introducing particular moral values of the family, their taboos, etc.

Have fun!

YOU ONLY TELL ME YOU LOVE ME WHEN YOU ARE DRUNK

WHAT A PERFORMANCE TONIGHT
SHOULD I REACT OR TURN OFF THE LIGHT?
LOOKS LIKE YOU'RE PICKING A FIGHT
IN A BLURRING OF WRONG AND RIGHT
BUT HOW YOUR MOOD CHANGES
YOU'RE A DEVIL, NOW AN ANGEL
SUDDENLY SUBTLE AND SOLEMN AND SILENT AS A MONK
YOU ONLY TELL ME YOU LOVE ME
WHEN YOU'RE DRUNK

„YOU ONLY TELL ME YOU LOVE ME WHEN YOU'RE DRUNK“
NEIL TENNANT, CHRISTOPHER LOWE / PET SHOP BOYS

PIOTR MILEWSKI



/// 60-90 MINUTES /// 6 PLAYERS /// AUDIENCE ///

This is a larp about how easy it is to say “I love you” under the influence of alcohol, and how difficult it is to repeat these words again when sober. Regardless of the color of your skin, sexual orientation, age or whether you prefer your peanut butter with jam or jelly... It’s always the same.

We encourage our heterosexual players to try out at least one of the scenes with a partner of the same gender. It allows to better understand the emotions accompanying everyone in the LGBTQA+ community, when it turns out that someone important to us is “in the same business”.

/// YOU WILL NEED ///

- ♦ 60 insult tokens (glass beads, stones, beans – it doesn’t really matter)
- ♦ 6 containers for the insult tokens – (mason jars, champagne glasses or whatever you have at hand – it’s important that they’re clear, so the audience can see them fill up)

Optional

- ♦ Music for all the scenes (the sounds of the ocean, a distant party)
- ♦ A flipchart so it’s easier to write down and then recall which couples played in which scenes

/// GAMEPLAY ///

1. The participants form couples for the first time.
2. The couples decide in which order the scenes will be played out
3. The first couple draws: **the scene/ situation** and **The level of intimacy** (if they wish to change it– they’re free to do so).
4. The first couple decides: **who is drunk and who’s sober** and Are they having a fling, are they sleeping together, maybe they’re not close at all (possibly only flirting or exchanging glances across the room, maybe they just danced together at the prom, maybe it’s their first time one-on-one).
5. The first act is the drinking binge, ending in the confession: “I love you”. The person doing the confessing must be the drunk one.
6. The second act takes place the morning after, in which the person who was sober tries to manipulate the dialogue in such a way as to hear the confession again, the person who was drunk the night before tries to brush the partner off. Warning! Booze, drugs, drunkenness and loss of

consciousness can't be used during the second act. The drunk person remembers all they've said and done the night before.

7. The rest of the couples play out their scenes.
8. The couples mix their partners. Try to avoid pairing up two people who played the same roles (drunk/sober) in the previous couples.
9. The pairs re-match again and draw a new scene. The difference is that everyone who played the sober part in the previous acts will now be drunk.
10. After playing out all of the scenes sum up and recall all of them (if there's any quotes you remember – bring them up).
11. Each player gets 10 insult tokens. They're given out for the least tactful brush off during the morning after (they can be given to all players, not only your own partner).
12. The token ratings are as follows:
 - ◆ 4 tokens for a person who did horribly
 - ◆ 3 tokens for someone who was equally bad
 - ◆ 2 tokens for the person who deserves a phone call, but no sooner than two days after
 - ◆ 1 token so they don't get all high and mighty
 - ◆ The person who did well doesn't get any tokens.
13. The GM counts the tokens and announces the winner and the loser.

/// SCENES AND SITUATIONS ///

1. A summer lake trip
2. At your aunt's birthday party
3. Your favorite band's gig
4. An evening at the beach, when everyone's already gone
5. An incentive trip at a corporation
6. Evening, Netflix, crisps, wine and the premiere of a new season
7. Prom
8. A housewarming party at a common friend
9. A funeral
10. A random party (after a movie festival, somewhere you won the tickets to, etc)
11. Your brother's kid baby shower

12. A wedding
13. Christmas dinner
14. A birthday
15. A night out clubbing
16. The end of a pub crawl, at 3 am in the morning on a Wednesday
17. A campfire during a hike
18. A candlelit evening due to a power shortage
19. A larp afterparty

/// RELATIONSHIP STATUS ///

Notice:

- ◆ Important mostly in the first act
- ◆ The age of the characters is to be defined by the players – “we’ve known each other since high school” will work differently for someone who’s 40 and for someone who just finished the 4th semester of their undergrad studies.
- ◆ Drawing the relationship can be omitted if the participants feel they “got it” and have an idea how to play the scene.

1. 2 years
2. Since kindergarten
3. 2 hours
4. Since high school
5. 2 weeks
6. Since college
7. Half a years
8. A nodding acquaintance
9. 2 days
10. A friend’s sibling
11. 2 months
12. Deadly enemies
13. Friends for a couple of years (common friends)

POKER FACE



**MARCIN
SŁOWIKOWSKI**

/// 120-180 MINUTES /// 4-7 PLAYERS /// NO AUDIENCE ///

/// DESCRIPTION ///

It's almost the end of the high school/studies/project. The group of friends you've been hanging out with is at the verge of going their separate ways. This is the last of your regular meetings over a movie/food/booze/games before leaving. The wistful atmosphere prompts deep talks that have been long overdue and which you won't have the opportunity of having ever again.

Poker Face is a game about feelings, the ones we know and the ones we can't name, the ones we want to express and the ones we want to suppress. This is no easy topic, especially when the feeling might be unrequited and revealing it might label us in a way we may not want. A game for 4-7 players. Does not require a GM.

/// BEFORE THE GAME ///

All players sit around a table – the spots are assigned for the rest of the game – and determine: **the setting** (any kind of a heteronormative one), **the genre** (drama/romantic comedy/tragedy), **the level of physical interaction** (full touch/no pain/no touch – sex and violence resolved by in-game mechanics), **crossplay**, **time** (suggested 2-3 hours), and **the game area** (we suggest securing an off-game place) and a **deck of cards**.

/// THE DECK ///

The deck is a set of cards used in the game. Before the game proper, it will let you create characters and relationships. During the game, it will let you play a *Quick Game* (see Gameplay section for details). You will have to decide which cards mean what type of physical contact (kissing, petting, intercourse), and which card is considered "held" by a person who used up their entire hand.

SUGGESTED DECKS

- ♦ **7 players:** use all 52 cards /// kiss: A-4, petting: 5-9, intercourse: 10-K /// the person without a card: 4 ♥.
- ♦ **6 graczy:** discard all the 9, 10 i J /// kiss: A-3, petting: 4-7, intercourse: 8, D, K /// the person without a card: 3 ♥.
- ♦ **5 graczy:** discard all the 7-10 i J /// kiss: A-2, petting: 3-5, intercourse: 6, D, K /// the person without a card: 2 ♥.
- ♦ **4 graczy:** discard all the 5-10 i J /// kiss: A, petting: 2-4, intercourse: D, K /// the person without a card: 2 ♥.

/// GAME RULES ///

DEALING THE CARDS

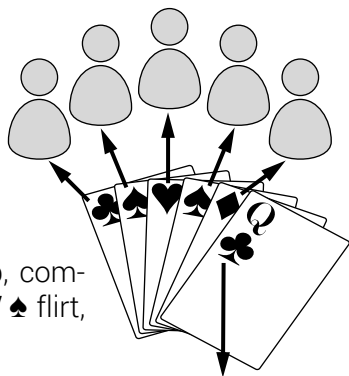
The dealer and the host is the owner of the deck (unless you agree otherwise). They shuffle the queens and kings – as many as there are players – place them on the top of the shuffled deck. They deal as many cards as there are players. The hand order is important – it determines the hero's archetype (queen or king), their feelings for the other characters (the sexual preference is not directly defined)

ARCHETYPES

Q ♥ – damsel in distress /// K ♥ – heartthrob /// Q ♦ – girl next door /// K ♦ – team captain /// Q ♣ – cold bitch /// K ♣ – master of sarcasm /// Q ♠ – drama queen /// K ♠ – playboy.

RELATIONSHIPS

The order of the cards determines the feelings for the people around the table (first card – first person on the left, etc.) The colors represent the following emotions:
♥ Infatuation, crush, love /// ♦ loyalty, friendship, companionship /// ♣ indifference, aversion, tension /// ♠ flirt, lust, desire.



CREATING THE CHARACTER

Starting with the person to the left of the dealer. Clockwise, each player briefly describes their character following the template: **name, traits, position in the group, future plans**. The rest of the players tell a short story (a memory from the past) which links their characters, trying not to make the color of the card too obvious. When everyone's done additional detail may be added.

/// GAMEPLAY ///

After the exciting round of poker it's time for the more casual part of the evening. After the players get up from the table (the cards are left at the table) and until the goodbyes and the guests leaving the game is played in the same time and place, with the exception of the scenes that will be resolved by in-game mechanics, initiated by inviting someone to a "quick game".

QUICK GAME

Mechanically this is played at the table with the hand that has been dealt. The players determine the conditions of the test, pick one card and compare them. The used cards are then discarded. Afterwards the scene may be played out theatrically.

- ♦ **Physical conflict:** a higher card means victory.
- ♦ **Intimacy:** the weaker card signifies the acceptable limit of interaction (kissing/petting/intercourse).
- ♦ **card points:** ranking low to high: A – 1pt, 2-10 pts, J – 11 pts, D – 12 pts, K – 13 pts; if there's a tie the colors decide, ranking low to high: ♠, ♣, ♦, ♥.
- ♦ You may decide not to reveal your card: in fight it means losing, in an intimate situation: refusal.
- ♦ All other conditions can be settled before dealing the cards. If there are more than two people involved – the conflicting parties sum up the card points.

/// GAME END ///

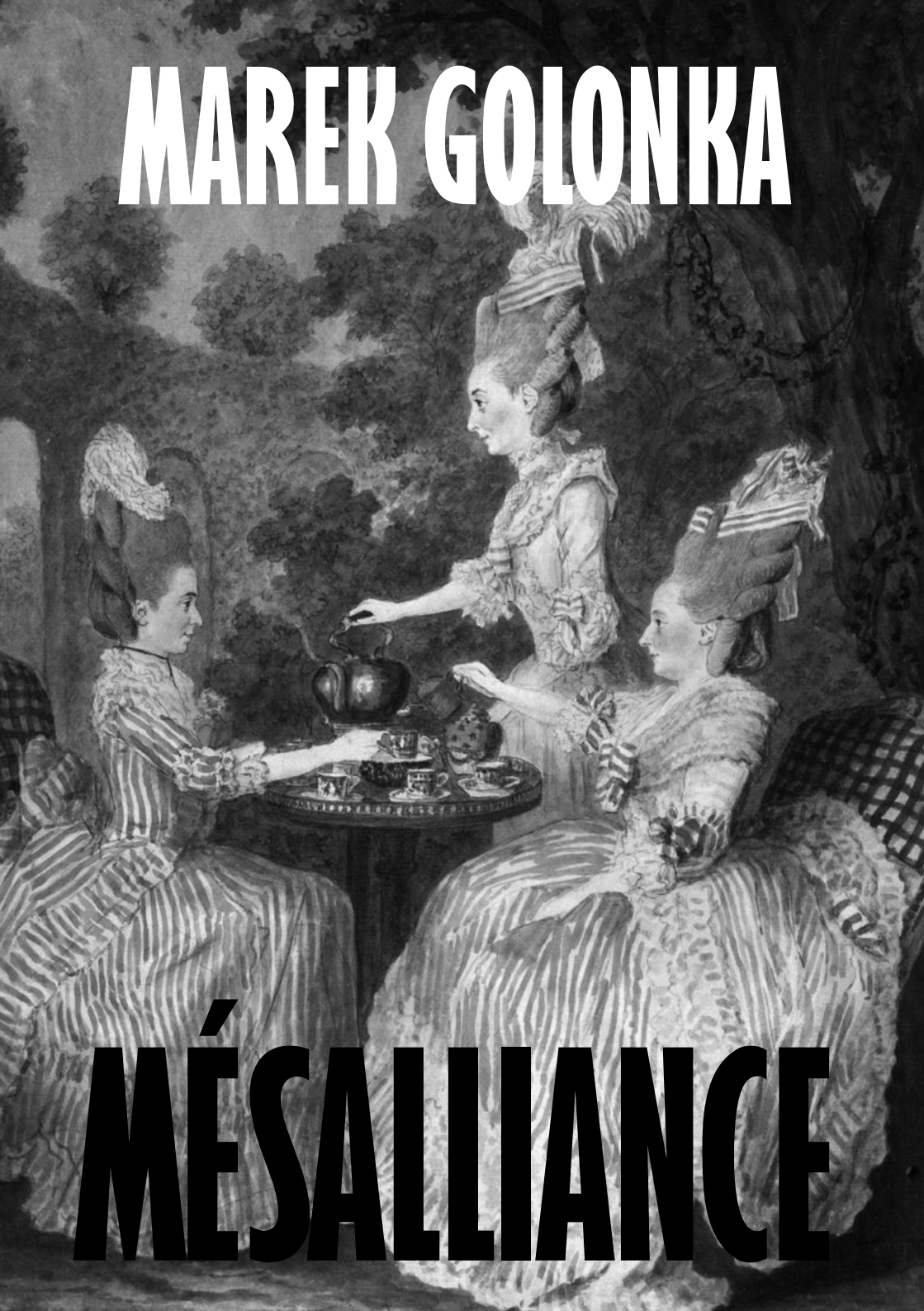
When the time for ending the game - which you have established earlier - is near, the players should try to end their stories. The game (and the meeting) ends with saying goodbye to the host and guests. If any of the characters decide to leave early, that player leaves the game space and waits in an off-game space till the game ends.

/// OPTIONAL RULES ///

- ♦ **Draw:** if there are fewer than 7 players, use a full deck and each player has the possibility of swapping 1 or 2 cards from their hand.
- ♦ **Four aces:** when creating connections, the aces are the relationships known to everyone in the group: ♥ powercouple, ♦ BFF, ♣ archenemies, ♠ nasty breakup.
- ♦ **True love:** when creating relationships only the highest card of hearts is taken into account (except Q and K), the rest of hearts you can treat as diamonds or spades.

Author encourages you to test out your own decks, introducing additional rules and sharing them.

MAREK GOLONKA



MÉSALLIANCE

30+ MINUTES /// 2 PLAYERS /// AUDIENCE /// CROSSPLAY

- *Obviously it could not have been a mésalliance...*
- *I am afraid many would indeed consider it a mésalliance.*
- *No, that is impossible, you and a mésalliance?*

Mésalliance is a salon comedy involving two players and an active audience, taking place sometime in the past. Its topic is the assumption of heteronormativity and blindness to all evidence pointing otherwise. It concentrates on the meeting of two noble friends of undefined gender – let’s name them A and B.

A is (or was) in a same-sex relationship and is afraid that B would be appalled by such an indecent *mésalliance*. Torn between their fear of reproach and being honest with a friend, A tells B about their relationship in terms of a heteronormative relationship, with a Mysterious Lady or Mysterious Gentleman, while at the same time giving clues as to the real nature of the relationship. They hope that if B is able to accept such a relationship, they will take the hint – if they don’t, then they wouldn’t accept it anyway.

/// YOU WILL NEED ///

- ♦ Two players of any gender, playing the two gentlemen or ladies: A and B
- ♦ At least a couple other players as audience
- ♦ A place that can host A, B and the audience
- ♦ Clean sheets of paper, one for every member of the audience
- ♦ Something to write with

/// GAME WORLD ///

Good old days... The larp is taking place in an undefined “old-fashioned” past – elegant but oppressive. It may have a clearly set date and time – victorian England, interwar Poland, New Year 1900 in Venice, but that’s not necessary. This costume setting not only explains why A’s charade is necessary, but also takes advantage of the ambivalence of looking back into the past. On one hand we often romanticize it as a time of beauty, honor and subtlety, perfect for such a comedy of mistakes, on the other hand we’re aware how oppressive the society was back then, especially for the minorities.

- *Let me suggest that it might be difficult for you to guess correctly due to the standards of our society..*
- *So... This person does not align well with the image of their gender?*

/// GAME RULES ///

Mesalliance is a game that requires to swiftly come up with a complex social configuration. In order to make it easier you can use some of the aids presented below:

- ♦ **A cheat-sheet of the era** – names, surnames, titles, places and occupations befitting the setting, print-ready (preferably in A3 or 1 page on 2 cards), available *here* or by scanning the QR code below.
- ♦ **Cards** – you can prepare one or both of the types of cards mentioned above. You can divide the cards between A and B. I would suggest that each of them **must** play one of the cards in each of their speaking turns – this will increase the pace of the game.
 - ♦ **Arrows** – the players tap the cards with arrows when they introduce a portrait. The member of the audience to whom the arrow points becomes the Portrait. In order to avoid making up the personal details, each arrow can have an assigned name and surname, or even other data.
 - ♦ **Postcards** – small prints of period-appropriate photos. Tapping them means introducing the element visible in the picture.
- ♦ **Props** – the world in Messaliance is not historically accurate, but just a set of associations with the era. This means you may ask your audience to bring an item they associate with the given time period. In the introduction part A and B will use the props in the same way as the cards.

/// PART 1 – PRELUDE ///

This is a miniature workshop which will exercise the key communication for the game. A is supposed to pass the following information to B – as gently and indirectly as possible:

1. They're in a hurry and can't talk
2. They absolutely hate their jewelry or necktie.
3. Is starring in a cheap, scandalous comedy in the local theatre

B's role is to misunderstand all of these innuendoes and misinterpret them in a way not intended by A. the prelude ends after the third scene, as A speaks the key phrase opening the second part.

– *Would you imagine that I have recently gotten involved with a mysterious lady/ a mysterious gentleman...*

/// PART 2 – THE STORY ///

That's the more frivolous part of the game, in which A tells the story of their relationship. This serves to build a concise story of how A, B and the Mysterious Lover know each other.

THE DYNAMICS OF THE STORY

- ♦ A – tells the story of meeting their lover
- ♦ B – asks for as many details as possible
- ♦ The players can speak to themselves or to the audience. What has been said to the audience is not heard by the second player – it might be a thought or a recollection. This can be heightened by theatrically whispering.
- ♦ The players can suggest ideas and solutions to the players
- ♦ Whenever A or B describe a common acquaintance they point to one of the members of the audience. This makes the given person the Portrait of the acquaintance – they write the name of the character on their sheet and as the game goes on, they add the facts that A and B establish underneath.

If there are not enough people in the audience, you can place real pictures or period-accurate paintings among them. The closest-sitting person will write what needs to be written. Worst case scenario – just write down the names on paper.

- ♦ A and B may ask the Portrait to play out a memory with them. In the beginning of the retrospection the players inform the public whether the other player's character was present during the event or knows about it.
- ♦ When A first mentions the Mysterious Lover, they discreetly point to a person of their own gender. It can be someone that has already been marked as a Portrait or not.
- ♦ They should always refer to them as "Mysterious Lover" or "Mysterious Lady/Mysterious Gentleman" and say nothing that would directly point to their gender (including, of course, stating their gender)
- ♦ This part lasts until all people in the audience become Portraits.

– I absolutely must state that the lady/gentleman has requested utmost secrecy and in order to provide that I was forced to change one important fact in this story. But I am sure you will figure it out if you keep an open mind.

/// PART 3 – THE MYSTERY ///

The second part starts after A states the above. B gathers that the whole story was a riddle and tries to guess who is A's lover. But the truth will be difficult to accept...

THE DYNAMICS OF THE RIDDLE

- ◆ Based on the information provided in the story part, B guesses which one of the Portraits is the one having an affair with A. As long as there's even one Portrait of the opposite gender, B cannot guess that it's a same-sex relationship.
- ◆ A gives B clues pointing them to the truth about their lover, but still cannot directly state who the lover is.
- ◆ The longer the discussion lasts, the more obvious the pointers should be, and the more far-fetched B's theories justifying the heterosexual nature of the relationship should be.
- ◆ The audience should suggest A and B all the funny, confusing hypotheses they can come up with.
- ◆ Whenever B decides the Portrait is not A's lover, the Portrait marks that off on their card.
- ◆ This part ends when all Portraits are marked off.

/// FINALE ///

Marking all the Portraits means that the game enters the last stage. B still doesn't know who is A's mysterious partner, and what is more – to their best belief, they have ruled out all the possibilities. It's time to wrap this up. The finale has no rules, the players should play out the finale in whatever way they consider appropriate for the atmosphere of the discussion up till now. Here's a couple of the most probable scenarios:

- ◆ B realizes that A is in a same-sex relationship and accepts it or not.
- ◆ B decides A has made an inappropriate joke at their expense and may forgive A or not.
- ◆ B decides they don't need to know who A's partner is in order to wish them well.

It's worth mentioning that discovering the truth or getting offended can be the reason for a duel – these are very elegant yet anxious times. A duel would make for a fitting finale, highlighting that while the Mesalliance is a comedy, it's still bitter and unpleasant.

– Since you've decided to lay with a woman like a man would, I hereby challenge you to a duel like a man!

MIKOŁAJ WICHER



**DUDE,
ARE YOU A FAG
OR SOMETHING?**

120 MINUTES /// 2+ PLAYERS /// AUDIENCE /// CROSSPLAY

/// STORY ///

The game tells the story of Jerry and Rick. They meet as college roommates on the first day of their new independent lives.

Rick is a typical alpha male. A womanizer and a jock. Energetic, straightforward and very physical. Constantly challenging social boundaries, a wildcard.

Jerry is a nerd and a geek. Quite intelligent, but prone to overthinking. He requires a good push to leave his comfort zone.

When they meet for the first time, they are stressed and fearful and will do anything in their power not to show it.

With whom will they share this little room? Who is that person which will witness their successes, moments of weakness, intimate talks and first times?

Will they have each other backs? Who will they be for one another after college? Acquaintances? Friends for life? Maybe... something more?

/// WHAT THIS GAME IS ABOUT? ///

Dude, is a game about two friends (?).

But *Dude*, is also a game in which players can see what are the struggles of an emotional relationship between two men, where the fear of being seen as more than friends is crippling and debilitating. Homophobia hurts not only homosexuals, it hurts everyone.

During the course of the game, Jerry & Rick will be getting closer, they will be doing and saying things which – if witnessed by other people – would make them uncomfortable. That is part of the game.

/// WHAT KIND OF GAME IS THIS? ///

It can be serious, funny, grotesque, a bit romantic, intimate – it all depends on the players' choices.

/// RULES, OR HOW TO PLAY IT? ///

The game is divided into scenes. Each scene has one particular theme. By default no scene should be longer than 8 to 10 minutes. The time lapse between scenes is not set. If you need to, you may refer to a scene that has already taken place, freely placing it in the time frame. If one of the players says, for example, "Dude remember how we were in the gym last month..." then from this moment on we will know when this event took place.

This explains how **rule of acceptance** works. If any fact from the past is used, we simply agree on it. We do not try to shoot it down - we build a story on it.

Jerry & Rick are not a same-sex couple, and even more importantly they will not become one during the course of the game. Also, **none of them may come out** during the game, although the scenes can come as close to it as the players desire.

The scene ends when one of the boys either leaves the scene or uses one of these phrases:

"Dude are you..."

"Dude, I need to tell you..."

This may suggest that intimate talk regarding sexual orientation may be coming, but the scene cannot be about it. We simply move to the next scene and the talk remains implied. You may play by making assumptions about what has happened during that talk, making jokes or some serious remarks, but the show must go on.

The two quotes above may be used as safe words if the game becomes too intimate or too intense, in order to stop the scene.

WOAH! is the third safe word, which may be used to stop the action of the scene without actually stopping the scene itself. The suggested level of gameplay is full touch, no pain. Let's say for example you decide to go arm wrestling but an old injury starts to ache – you may use WOAH! And then finish the scene. This can also be used if scene gets too intimate.

There are no extras, no other episodic roles in this game. The game is strictly about Jerry & Rick.

/// PLAYERS AND CHARACTERS ///

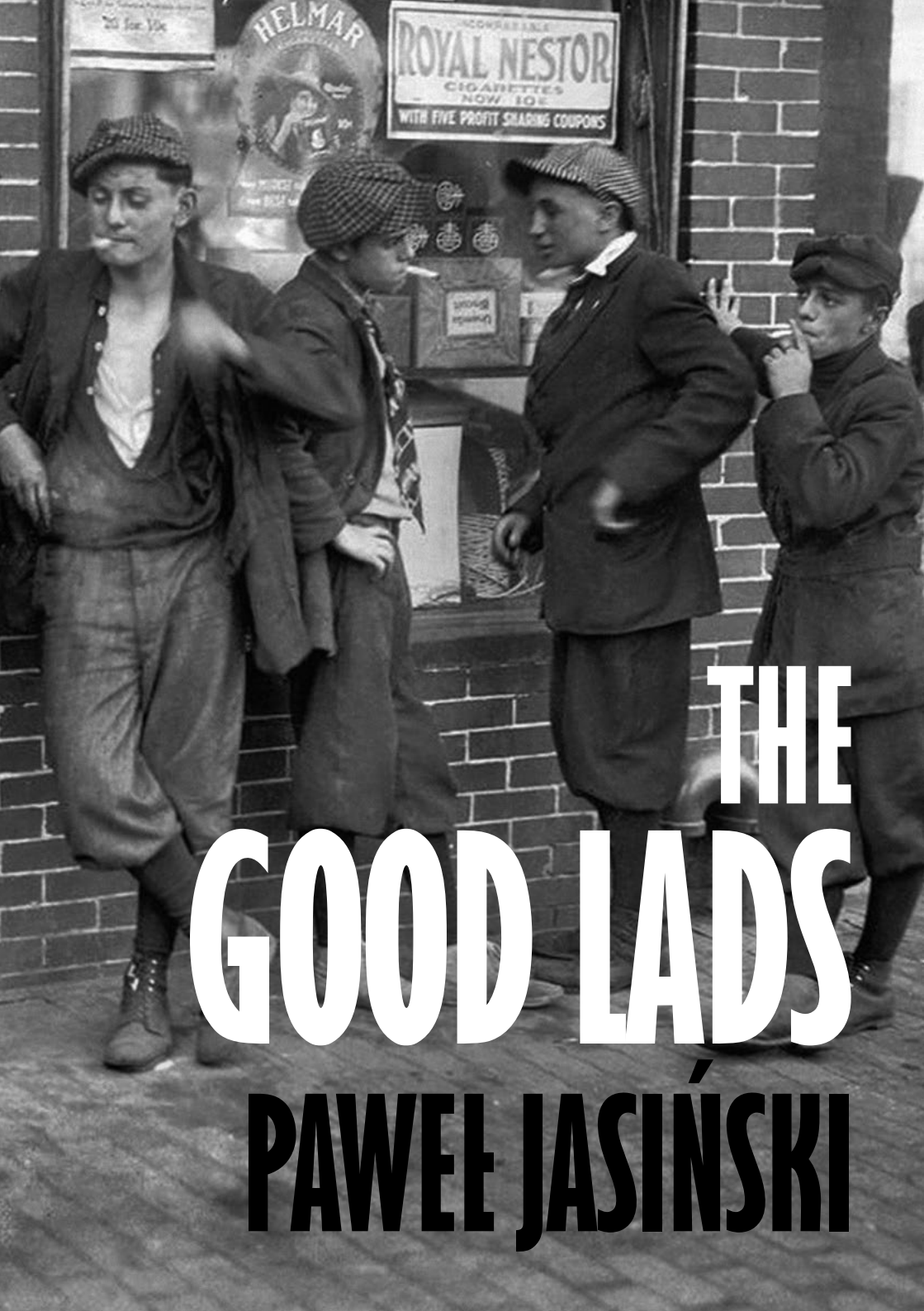
Jerry & Rick can be played by different players during a single game. Which means you may switch who plays which characters or even introduce new

people as the same characters. That is why you should have some characteristic traits for Jerry & Rick - a name badge, a characteristic prop. It should be possible to easily pass on to the next person.

The gender of the players is not important. It is important to play the archetypes of Jerry & Rick with great exaggeration.

/// SCENES ///

- ◆ The first meeting in the dorm room. After they share brief greetings and choose beds, they decide go for a beer and get to know each other better. The fact that Jerry has never had alcohol before comes to light.
- ◆ Summer, restless night. Boys cannot fall asleep and the fact that someone in a room next door is going hard at it is not helping. (Audio device or help from audience to create soundtrack of enthusiastic sex is most welcome.)
- ◆ Jerry goes for a date (probably for the very first time in his life). Rick is suffering from Jerry's choice of clothes and decides to help him dress up for the occasion. He also tries to pry some details about this mysterious date. Nothing that Jerry says can point to the gender of the person he is meeting. Rick is somewhat proud and maybe a bit jealous...
- ◆ Rick is about to be expelled for his miserable academic performance. In desperation he turns to Jerry for help. Jerry is happy to help but not without getting back at Rick a bit.
- ◆ The boys are playing on console. Simple rivalry shifts into something else entirely and they decide to make a bet for something serious.
- ◆ Men don't cry. And yet Jerry finds Rick in their room, crying. He tries to take care of him. It's up to Rick to make up the reason for his crying.
- ◆ Rick catches Jerry in an ambiguous situation. When Jerry leaves, Rick is going through his things to find something compromising and finds... drugs. He intervenes.
- ◆ Rick gets hurt when exercising and cannot use his hand. He asks Jerry for assistance in daily duties but he crosses the line and abuses Jerry's help.
- ◆ Rick's birthday. Their night spirals out of control and they both pass out. The scene gets back to their room where Jerry & Rick wake up naked together in one bed.
- ◆ Finale – many years later Jerry & Rick meet again in Las Vegas. Rick invites Jerry to reminisce about their past and have a good time. Eventually Rick reveals he is about to get married.



THE
GOOD LADS
PAWEŁ JASIŃSKI

240 MINUTES /// 5 PLAYERS /// AUDIENCE /// CROSSPLAY

The Good Lads is a freeform game played over the course of short, 15 minute scenes. **You're a member of a gang of troubled boys** - juvenile delinquents from a poor neighborhood, growing up neglected in conservative homes. You're overly masculine, you rely on strength and dominance to survive, you have problems with expressing your emotions. That's why when one of you has developed feelings for someone else in the group, you don't know how to handle that - especially during the gang's lowest, darkest moment. One of you will have to **play a character who's gay**, so be aware of that.

/// GAME RULES ///

Each scene is **directed by one of you**. First, read the scene description **out loud**. Then, act like you're a **narrator recalling the story**: "I remember when...". Set up the scene. Leave some room for interpretation; if needed, take time to discuss with others where the story should go. Everyone, including yourself, should **act out their character** based on your narration. You can split into two groups if you need a more intimate moment during a scene, but each scene should have a part when everyone plays together. This game is all about interactions and relations inside your gang and doesn't feature any Non-Player Characters (NPCs). You can leave the playing space (i.e. the room you're playing in) for a minute to play out **an interaction with an NPC "off screen"** - just make it clear to others you'll return to the scene soon. You can also talk about interactions with NPCs you had during breaks between scenes.

When you feel you won't get anything more out of the scene, **leave the play space** and make sure to tell the rest you're not coming back - use any excuse, i.e. "I need to head home for supper, see ya tomorrow". This is a cue for the rest to start wrapping up the scene. **The scene ends when everyone leaves the play space.**

There can be a break lasting days, weeks or even months between consecutive scenes - **it's up to the director to decide how much time has passed** and what happened during that time. Everyone can chime in, of course.

Read the whole script. When you're done, pick a role.

- ♦ **The Leader** - leads without doubt; fears he will lose power;
- ♦ **The Heart** - the friend who binds the group together; badly needs to be accepted;
- ♦ **The Smart Guy** - helpful hand, offers advice and support; too smart for the rest;
- ♦ **The Action Guy** - bravely takes initiative; is hot-headed and impulsive;
- ♦ **The Rebel** - introduces fresh ideas; undermines group rules and status quo.

Now invent your character's story. Think about a man who had an impact on your upbringing. Who was it? Your father, brother, priest, teacher? Why is he not there anymore? Tell your story to the others. **Let them pick a nickname for you.** Start playing when everyone is done.

/// PART 1 JUVENILES ///

SCENE 01: FORMING THE GANG (HEART)

How did you first meet? What made you stay together? What do you like about the other boys? Who's your favorite lad? What symbols, catchphrases define you? What makes the lads different from *them*?

SCENE 02: PECKING ORDER (LEADER)

Determine the group's hierarchy. How come the Leader is at the top? Who's at the bottom? Remember that you're juvenile lads. Everything from comparing dick lengths to hazing and bullying works. Think highschool locker room.

SCENE 03: MAKING THE LEGEND (ACTION GUY)

Tell of your gang's most epic adventure – one full of masculinity, machismo and mischief. It can be as far-fetched as you like - this is how you remember it. It shapes your group's values.

SCENE 04: GETTING IN TROUBLE (SMART)

Your gang did something stupid and now you're all in trouble. The conflict is both with the outside world and within your group. Your gang will survive, but at what cost? Where are the first cracks?

SCENE 05: COMING OF AGE (REBEL)

You have shared a sexual experience. It can be anything, from comparing your “first time”, watching porn, to masturbating together. It's super awkward and you don't realise why. Yet.

At this point in the story, you need to choose who will come out as gay in scene 10. Alternatively, you can draw lots to determine this. If you drew lots, you can keep your result secret from other players for a surprise in scene 10.

/// PART 2 ADULTS ///

SCENE 06: CROSSING THE LINE (ACTION GUY)

One of you did something violent and criminal, maybe irreversible. Why did it happen? Why was it so bad? Maybe the victim was a gay guy? Or maybe someone called one of you a gay slur?

SCENE 07: AGAINST ALL (LEADER)

Childhood's over. You're in prison, awaiting a trial. You only have one another and are close to breaking down. Your bond grows stronger than ever. For one of you - stronger than the rest would accept.

SCENE 08: POWER AND DOMINANCE (HEART)

Someone tried to use sexual violence to dominate one or more of you, to put you in line. Did they succeed? How will you tell the rest what happened? What does your gang plan to do with it?

SCENE 09: SOWING DISCORD (SMART GUY)

A prosecutor tried to make you confess. He revealed that one of you is gay. This shakes up your gang. Could it be true? How do you react? Why did the prosecutor cast this accusation?

SCENE 10: COMING OUT (REBEL)

One of you says a few words too much and comes out as gay (or outs someone else). Do you react with denial, anger, depression, bargaining? All of the above? If you want, two people can come out as gay in the scene (perhaps as a couple), but no more.

/// EPILOGUE ///

SCENE 11: REACTIONS (GAY GUY)

The gay person plays individual (1 on 1) scenes with all of the other lads. They may be random encounters or arranged meetings. How does each lad react, without peer pressure? Meanwhile, the others talk about “the problem” and what to do about it. What’s the verdict?

SCENE 12: CONSEQUENCES (GAY GUY)

What happens to the gay guy and the gang? Do they kick him out? Does the gang fall apart? Are the gay lad’s feelings requited? End the game with a short testimony given during the trial by each one of the lads. The rest can listen, but cannot interrupt. This monologue sums up the story for you, so talk as long as you like.

When the game is over, spend some time together. Show unity, even if your gang fell apart during the game. Talk about your feelings. Offer understanding and comfort. Which moment made you feel **awesome**, and which like **utter shit**? Do not dismiss other people’s feelings, but offer your perspective if you want. What would you like to **keep from the experience**, and what do you want to **discard**?

**AGATA WASZKIEWICZ
ANDRZEJ PIERZCHAŁA
THE TENT**



/// **40 MINUTES** /// **3-5 PLAYERS** /// **CROSSPLAY** ///

/// **YOU WILL NEED** ///

- ◆ 2 liters of water (symbolizing alcohol, treated as such when consumed)
- ◆ masking tape

Preparations:

mark the tent area on the floor using a masking tape: 3 m by 2 m, with a clearly marked entrance.

prepare drawing materials and water for the players

make a short introduction before the larp, including a briefing of the participants and an explanation of the rules. Remember that the larp may also require debriefing after it is finished.

/// **GAME RULES** ///

Red, yellow, green - basic safety word mechanics. If necessary, its description is easily available online.

Larp takes up to forty minutes. It may end earlier if only one person stays in the tent or if the bottle runs out of water.

Each participant can leave the tent at any time. However, they cannot re-enter it anymore. World outside the tent is a whole different story and at the moment it is of no importance for those who remained in the tent.

All 15 pieces of paper - printed or transcribed - should be arranged with white fields facing upwards, in three groups. Each participant, starting from the one with the least larping experience, draws one card from each group.

Each player will hold: the nickname of their character, with a brief description of how their friends from the playground remembered them; their sexual orientation; a list of four character traits currently describing them. In the list of character traits there are also digits from 1 to 5, which indicate the alcohol tolerance of the character. Multiply it by 2 to get the number of gulps that a character can drink. Initially, the player uses to the first two character traits written down on the card when playing the character. After reaching the number on the card, the character gets slightly tipsy, and the third trait activates. Reaching the level of double the digit, the character gets drunk and activates the fourth trait.

Each player should present the content of the first card to the others before the game. The remaining cards they keep to themselves, and build their character and their story based on all three of them.

Remember that all elements introduced into the story by one of the participants are binding for the others.

After the end of the game the participants should share their characters' stories and exchange comments about how they were received and how they changed in the eyes of the others.

/// PLOT BACKGROUND ///

A group of friends from the playground meets after many years. Once close to one other, later separated for years, they reunite now. On a rainy day, all together in a single tent, they tell their stories. Someone produces a bottle of liquor.

/// PRINTABLES ///

Heterosexual

Heterosexual

Homosexual

Homosexual

Bisexual

Flower

Always on the move. Climbing trees, carpet hangers and ruined buildings. Cheerful and courageous. Always first, always fast, always willing to act.

Bun

This character was associated with constant eating. Always had problems with being overweight and was ashamed of this. Besides that, warm-hearted and witty. Initiator of most games in the playground.

Spade

This character is crazy and a little unpredictable. Inclined to the highest risk. More than once they got into fights and scuffles, resulting in bruises and scratches. The most athletic and sporty in the group.

Frosty

Cold, calm and logical character. Level-headed. A support for the rest of the team, stopping them (or trying to) from taking the craziest ventures.

Yogi

A character who has the reputation of the greatest coward and most cautious person from the whole group. Careful not to take any risk and to come out of every situation with a clean card and conscience. Helpful and basically good-natured.

3. composed, taciturn, puritanic, aggressive

2. timid, inquisitive, affectionate, confident

4. noisy, energetic, rude, emotional

2. polite, tolerant, honest, arrogant

4. bored, cranky, envious, sad

A black and white close-up photograph of a cat's face, showing its eye and ear. The cat is looking towards the camera with a slightly somber expression. The background is dark and out of focus.

DAWID ROGUSZ

**LUGUBRIOUS
DAY AT WORK**

/// 40 MINUTES /// 5+ PLAYERS /// CROSSPLAY ///

/// THE STORY ///

This Larp takes the players to the world where everyone has an animal companion. However, in this world it's not humans who choose their companions, but the animals who choose their humans. Dogs are more socially accepted, seen as more trustworthy and loyal. Cat companions have extremely bad press, seen as untrustworthy and deceitful.

Therefore, people who were chosen by cats, and have cats as their companions are discriminated against, considered inferior human beings. People are always gossiping about who might possibly have a cat.

/// WHAT IS THE GAME ABOUT ///

This game is about social perception of traits we do not choose. None of us choose our eye colour, hair colour, whether we are left- or right-handed, our sexual orientation, or - in the world of this larp - whether we own dogs or cats. That doesn't change the fact that we are judged by these things, things we have no control over.

This is a game that shows how does it feel to hide integral parts of our own personality, especially in groups among which we spend a lot of time. Not necessarily of our own volition: school, work or public transportation... Everyone finds themselves in those situations sometimes.

During the game, suspicions about possible cat owners will arise and escalate. It should be played as a serious matter.

/// RULES ///

The game can be played by any number of people. In the beginning, players should draw lots to see what animal is their companion. You may choose the way you draw – pieces of paper, matches, whatever you like. For every 5 players, there should be 4 dog owners and 1 cat owner.

Players may use photos on their cell phones or, if able, plush toys representing animals.

Each scene is a coffee or lunch break or another typical social occasion in corporate workplace. That's why all the scenes take about 10 to 15 minutes.

Scene one: in the office, people meeting for the first time on a new project. Sooner or later, everybody talks about their animal companions. Everyone knows that people with cats are inferior, so such people will try to hide the species of their companion when talking about it.

Scene two: a rumour spreads that somebody in the company has a cat companion. Everybody talks about myths and “facts” they know about cat owners: how untrustworthy, selfish and inferior they are. How they don't like to share, or don't want to have children, or are simply disgusting in the eyes of god. Make these up.

Scene three: somebody was fired from the company. Office gossip points to the fact that the fired person was a cat owner. People will argue if that justified firing them.

Scene four: animal day at work. Everybody is praising their animal companions. People are showing around their photos or plush toys.

THE TAXI



ANDRZEJ PIERZCHAŁA

60-120 MINUTES /// 3-4 PLAYERS /// AUDIENCE /// CROSSPLAY

A human life is like a journey. We pass through it either alone or with someone; with those who are close to us or total strangers. Our hair goes grey, years and decades pass. We change while still remaining the same. It's impossible to track one's whole life, but it's possible to look at its highlights. Let's look at it through the lense of a security camera in a suburban cab.

/// YOU WILL NEED ///

To play this larp you need at least 4 chairs and 3 players.

///GAME RULES ///

The larp is divided into five scenes in which the characters are 18, 28, 38, 58 and 78 years old. They change, but the cab they are riding remains the same. The elements introduced by one of the players into the story are binding for the rest of the players. In the phases between journeys, the players "get out" of the cab and the Game Master reads the instructions to them. If needed, players can decide upon an additional role.

A scene begins when all the players get into the cab."

/// CHARACTER ARCHETYPES ///

Choose 3 roles and assign them an appropriate number – 1, 2 or 3:

- ♦ **Pulcinella** – older than others. Complicated, cocky, sometimes cruel, sometimes egoistic.
- ♦ **Capitano** – full of himself and arrogant, visible from miles away and characteristic. Proud of himself and also a coward.
- ♦ **Dottore** – pedantic, philosophical, learned. Wealthy, pompous, chatty.
- ♦ **Pantalone** – cowardly, always butting in, very political. A potential cuckold. Greedy.
- ♦ **Columbina** – audacious, witty, enamoured.
- ♦ **Lover** – sometimes funny, true to his feelings. Sensitive. Prone to nag.
- ♦ **Pierrot** – cunning and brave.
- ♦ **Harlequin** – dexterous, fit and colourful. Often devilish

/// 18 YEARS OLD ///

It's hard to get a more optimistic beginning. Everyone is young. Everyone is in love, happy even. It's Friday night, and three friends are getting back home after a party. They are a bit tipsy, drunk on life and very content. Number 1 and Number 3 are a couple. Number 2 is their colleague. 1, who is in love with 2, tries to get them into their relationship. 2 fancies 1, but is hesitant due to the nature of the relationship. 3 is quite open to that, but not overly enthusiastic towards 2.

/// 28 YEARS OLD ///

Ten years had passed. Regardless of what happened a decade ago, 1, 2 and 3 are in a relationship together. It depends on them how the previous years have passed and what changed. Remember about the rule that the elements introduced by one of the players into the story are binding for the rest of the players. Number 1 doesn't take part in this scene, they are in hospital awaiting a serious operation. Unfortunately, they are no longer covered by the student health insurance and their temporary work contract does not cover hospital care. They will have to pay a large sum. Player number 1 plays a travel companion of the other two players. It should be a person familiar with the situation, preferably having a chance to contribute to the subject. The role should be determined during the transfer from one scene to the other. The instruction concerning a player with a role which is not in the scene script is binding until the end of the larp.

/// 38 YEARS OLD ///

Another decade has passed. 1, 2 and 3 have some stability both in life as well as in finances. Alas, in their life appears another bittersweet problem. It is the subject of either adopting or giving a birth to a child. Number 2 is very much set on it, but Number 3 doesn't want to even hear about it, preferring the status quo. Number 1 is on the fence: they want a child themselves, but they don't want to hurt 3 either. From this moment, unless it happened already, the cab driver should use their presence to heat up the discussion by giving their piece of mind or telling some anecdotes.

/// 58 YEARS OLD ///

Forty years passed, but it doesn't really feel like it. In the cab there are Number 1 and Number 2, both of them on their way to the airport. Business trip

and such. They start to talk about upcoming retirement and the fact that Number 3 could be fired even though they are so close to their retirement. Now what? What is the vision of their future life? What do they want on the verge of this new phase of their life? Player Number 3 is playing a travel companion of the rest of the characters – we advise a person who stirs the atmosphere, maybe a person also in risk of being let go, or someone who was also fired from their job.

/// 78 YEARS OLD ///

Everything comes to an end sooner or later. Number 1 has been dead for a year now. It depends on the players if they have passed away peacefully, tragically or due to a sickness. Things started getting visibly worse between Number 2 and 3 since then. Quarrels and arguments got more heated and more frequent until the day when 2 got a heart attack. They are conscious, but they must be taken to the hospital immediately. Player Number 1 is assuming a role most fitting to the current situation and should be controlling the pace of the scene. How will their last moments look like? What will they say to each other? What was their life together like? And will they be able to say everything to each other, before player Number 1 says, “It’s over... they are gone” and Number 3 remains all alone in this world?

The game needs a debriefing after it is over. Do not let the players leave without it!

/// SUGGESTED SETTINGS AND TIME FRAMES ///

1. Simplest – in a situation where you want to concentrate on the message itself of you are playing the game in conditions that require having it as simple as possible: disregard time and place, leave all the external setting undetermined.
2. Poland – suggested time frame is as following: 1960 – reign of First Secretary Gomułka, the characters are getting back from the premiere of „The Templars”; 1970 – the beginning of a quasi-thaw commenced by the First Secretary Gierek; 1980 – first music festival in Jarocin; 2000 – the end of the century; 2020 – free of what it is now and open to what could happen.
3. Ireland: 1953 – the censorship forbids over 100 books, deeming them obscene and immoral; 1963 – visit of JFK in Ireland; 1973 – joining the EU; 1993 – legalization and depenalization of homosexual relationships.

4. United States: 1969 – landing on the Moon happened just a few days ago and the characters are on their way to the Woodstock festival; 1979 – Los Angeles gives rights to the homosexual people; 1989 – first black governor of a state; 2009 – Obama becomes the president; 2029 – far future.

Of course, other settings and time frames would also be fitting.

/// OPTIONAL RULES ///

THE CAB DRIVER

The basic version of this larp puts the cab driver in the position of Game Master. However, an additional participant can play the cab driver, directing the scenes, their reactions and interjections increasing the instability of the situation.

The second version makes the cab driver another character and creates a larger contrast between them and the passengers. The driver becomes a participant in the scenes instead, of a quasi-observer. The role can be played by the same person over the years, or, if the game is played with participating public, it can be several different players. Some would always choose the same cab, others would catch whatever cab is available. Do the characters know the driver? What gender is the driver? What are their opinions? Will they show them, or they will keep cool and professional? Is the driver in a relationship, do they have a family, children? How will they affect the character's problems? Or would he become part of them?

/// TIMELINE ///

- 1924 – First organization fighting for gay rights is formed. It is disbanded after few months of harassment by the police.
- 1933 – decriminalization of homosexuality in Denmark.
- 1941 – the word „transsexuality” appears for the first time.
- 1946 – Center for Culture and Recreation is established, the oldest still existing organization associating LGBT people.
- 1950 – The Organization for Sexual Equality is founded in Sweden.
- 1952 – the first publicized sex change.
- 1969,
June 27th – Stonewall riots - the first demonstration of opposition to the lack of LGBT rights.
- 1970 – the first parade of LGBT people in New York.
- 1972 – Sweden becomes the first country in the world where sex change becomes legal.
- 1988 – Sweden is the first to grant property and inheritance rights to LGBT persons.
- 1990 – The World Health Organization withdraws homosexuality from the list of diseases.
- 1993 – US Army introduces the „Don't Ask, Don't Tell” policy.
- 1996 – the first lesbian wedding shown on TV.
- 2011 – the „Don't Ask, Don't Tell” rule is abolished and replaced by free access of LGBT persons to the army service.

A black and white photograph of a bar. The background features a menu board with various items and prices, including '13', '2465', '195', and '95'. The bar is decorated with hanging lights and various items, possibly related to the Pet Shop Boys' 'To Speak is a Sin' era. The overall atmosphere is dimly lit and festive.

PIOTR MILEWSKI

2 SPEAK IS A SIN

WE'VE BEEN AROUND FOREVER
LOOK AT US NOW TOGETHER
ORDERING DRINKS AT THE BAR

TO SPEAK IS A SIN
YOU LOOK FIRST, THEN STARE
AND ONCE IN A WHILE
A SMILE, IF YOU DARE

„TO SPEAK IS A SIN”
NEIL TENNANT, CHRISTOPHER LOWE
PET SHOP BOYS

/// 60-90 MINUTES /// 8-16 PLAYERS /// CROSSPLAY ///

A game telling the story of disappearing places and disappearing people – us – was the first rainbow scenario that I made. I listened to the song while driving alone on the freeway; remembering the evenings spent in gay bars of the Tri-city at the turn of the XXI century. Places where, for the most part, not much is spoken while glances have to be measured and careful. I decided to tell a story about the feelings I experienced there – by making a larp about them.

Crossplay: Yes – before the game all players need to decide whether they will take on the roles of homosexual men or women. All characters are of the same gender (male or female)

Secrecy: The players may (and should) know the entire scenario with the exception of the bartender's monologue.

/// YOU WILL NEED ///

- ♦ The game is to be played in a dark space.
- ♦ To prepare the game you will need a bar counter that the players will stand next to. If possible, position two tables in the shape of the letter L, in order to allow each player to look into everyone's eyes.
- ♦ The Counter should be illuminated brightly, but narrowly. Lava lamps and a mirror behind the bartender's back would be a perfect addition to the scenography. The rest of the room should be dark. Place some chairs in the darkness – at least twice as many as the number of players. Some should be set alone, others – in pairs.
- ♦ As the GM, you will be playing the bartender – prepare appropriate accessories. Low-cut glasses, shot glasses, liquor bottles filled with naturally-looking liquids in an appropriate color (try to make them taste as little as possible – black tea filling in for rum or whiskey, water as tequila, vodka or gin etc.).
- ♦ Prepare a playlist consisting of 8 happy, cheerful songs and gay hymns. Select 8 tracks. When the last of them plays out, replay 4 of them. After that, play one of them in a loop (decide which one during the game).
- ♦ Prepare a sack of potatoes or similarly-sized stones (you'll need about a hundred) to be placed under the bar counter. Paint them in cheerful colors – pink, purple, orange, gold or silver – before the game. These will be your Tokens.

- ◆ Prepare several pairs of scissors, safety-pins and portrait photos of attractive young people – women (if the players will be playing lesbians) or men (if playing gays). The pictures should be large – 10x15 or even 13x18 cm.

Relay the following instructions to the players.

/// GAME RULES ///

- ◆ Try not to speak during the game. Shift the communication balance to looks and glances – let them speak.
- ◆ You can speak to the bartender to order drinks or to dedicate a song. You can say “Hey” to your companions if you changed your place at the counter.
- ◆ If you leave the counter and wish to return, it’s recommended to choose a different spot.
- ◆ Select one picture each. During the game this will be how you look. Your and other players’ actual looks do not matter – you treat them as you would treat the person from the photo. The attractiveness is measured by the state of the photo. During the game, pieces of these pictures will be cut away. A whole photo means someone is very highly attractive. A photo with pieces missing – less so.
- ◆ Each of you has the same goal – to avoid loneliness, to feel desired and eternally young. You may abandon this goal during the game – it is your choice how you will fill the void that it left behind.
- ◆ As the game progresses, you will receive Tokens from the bartender. You will have to decide what they mean by yourself. A week without sex? A month without another human’s warmth? Another wrinkle, a bald spot or three kilograms? Another failed relationship and a crack on your heart?
- ◆ You must always carry the tokens with you. If you cannot handle all of the tokens – step away from the counter and sit on one of the chairs, observing the game until its end.
- ◆ If you are sitting next to someone, you can talk about what is happening in the bar. Who is looking at who, who went away with whom and who is still standing alone. The important part is to still talk in-character.

/// WHAT IS THIS GAME ABOUT? ///

The goal of the game is to:

- ♦ expose the mechanism by which we entangle in random relationships out of the fear of loneliness;
- ♦ show the social dynamics of small, enclosed homosexual environments of 1990s in Poland

Attractive people are the ones being courted. This gives them the illusion of control over their life – they are the ones to choose who they want a relationship with. Showing your feelings for someone means ‘losing your face’ in the group – if you are not the one to choose, your attractiveness is lower. And it will continue to decline amongst your peers. Romance with an attractive person does not give you anything. The time is still passing and loneliness is still a problem.

/// GAMEPLAY ///

- ♦ The sentence “first round for everybody” means the beginning of the game.
- ♦ You get a Token every time the bartender pours you a round.
- ♦ If you catch someone looking at you, it means you **picked them up** (yes, the person that was caught is the picked up one). Maintain eye contact for a moment more and then step away into the dark. Dance to the song for a few moments together. Then, take the scissors and cut away a piece the photo of the person you picked up (try not to cut away more than $\frac{1}{3}$ - $\frac{1}{4}$ of the photo...unless the person you were dancing with was completely not into it; don't cut away less than $\frac{1}{5}$). Return to the bar counter at the end of the song – you may now return all of the Tokens to the bartender (you may also keep any number of them...you might find a reason for doing so)
- ♦ If you can't established who picked up who – nobody gets their picture cut away but, after returning to the bar counter, both of you drink a round after returning to the counter (and of course receive a Token)
- ♦ Whenever a pair steps away from the counter, the bartender pours a round for everyone (they get a token)
- ♦ You can say no to the bartender – tell them „Not now, this is my song”. Step away from the counter and dance solo until the end of the song. If your performance was weak the bartender pours you a round anyway (you get a Token).

- ♦ You may leave the bar forever at any point. Find a seat and wait until the end of the game.
- ♦ When the bartender says „Alright, closing time“, it means the game is ending. Step away from the bar counter and find a seat for yourself. Wait for the bartender’s closing words.

/// ENDGAME – BARTENDER’S MONOLOGUE ///

Bartender – you will speak the final words. You do not have to speak the words below verbatim. Try to express dilemma. After all – that was your Bar.

Long ago, the heart of this city’s nightlife beat right here. Now, the bar stands empty. Everything was becoming the same, but it was not a beautiful moment that lasted. It was the time that raced forward. So much of it has passed... Nobody came here for a long time. They were colorful, full of passions and desires. Over time they got less and less noticeable and then, finally, invisible. What happened to them? Are they alone now? Did they...succeed? Did they love? Build a home? Do they have anyone to speak to? Drink a glass of whiskey or tequila? Where are they? Is it a sin to speak about it?



THE NIGHT



EMILIA KOWALSKA



WE MET

60 MINUTES /// 4 PLAYERS /// AUDIENCE /// CROSSPLAY

Shayne is a cheerful, energetic teenager. Tom prefers to spend time quietly in his room. What do they have in common? Family ties. What divides them? Fifty years' lifetime. A grandson comes to his grandfather, to tell him about his sexual orientation. Thus he begins a conversation which shows how different are their worlds, and how much can change in fifty years. Maybe, despite the differences, a connection can be made?

"The Night We Met" is a mutual discovery of two stories united in a single conversation. A story of two generations, two completely different words. The audience has no direct influence on the events. Brief, episodic roles - bit parts - appear in some scenes.

/// GAME WORLD ///

London, England, 2018. It's a default setting that you can adjust to the realities of your own daily life (remember to change all names). Note that during that time homosexual relationships are tolerated, same-sex couples can get married, while fifty years ago such things were not possible and the situation was completely different. It is a motif used in the game and has a strong part in its message.

/// DRAMATIS PERSONAE ///

Shayne and Lawrence, a person from Shayne's past. Shayne is a cheerful, spontaneous teenager that passionately throws himself into life. Sexual orientation is not a taboo for him – he was raised in a LGBT community. He rarely visited his grandparents, as they didn't tolerate that their son had created a family with another man as a partner. Well, maybe grandma was the one that stated it out loud, with a strong dose of criticism. When it comes to grandpa, he's always been that quiet, withdrawn man, almost like he has no opinion about anything. Shayne always considered him to be a stranger.

Tom and Charles, a person from Tom's past. Tom doesn't handle presence of others well. He prefers to stay alone, in silence – it's easier for him that way. He has his research, his books, and a fish tank with two turtles. His wife is a decision-maker in their family, she runs their house, buys yet another Christmas sweater and organizes family dinners that their son doesn't attend. It may seem like Tom doesn't love his son or grandson, but it's not like that at all. It's just... Shayne differs from Tom so much that Tom simply doesn't understand him.

/// GAMEPLAY ///

Tom's health is failing while Shayne plans to go to Paris for one semester. Nobody says how much time does Tom have left, but it's possible that this is their last meeting. Therefore, Shayne comes to visit his grandpa, enters the science sanctuary in grandparents' house, and for the first time they will have a real conversation. This is the moment when Shayne comes out in front of Tom. He leaves because he wants to start something new – in here, he's still haunted by memories of lost love. They begin to tell stories of two completely different generations.

THE TALK

The larp space is separated into three parts. Tom and Shayne talk in the middle, which represents the present. They can go to the other parts of the available space to re-enact events from their past. The right side is for Shayne to enact his flashbacks from holidays, while the left side is for Tom to re-enact memories from his youth. The gameplay is reflected by their conversation. Starting from Shayne, they play their retrospections, switching fluently between them and a conversation in the middle. Between the flashback scenes, characters can talk about what they experienced, commenting on the events like it was a part of a story, introducing the next scene. The flashback starts when a player leaves his place in the middle and ends when he goes back to the same place. If players need more people for their flashbacks, they can invite the audience to help them out. Players don't read the description of each scene before it starts out loud, and there is no narration from the organizer/host.

Shayne & Lawrence

challenges, fun, exploration

Tom & Charles

understanding, unclear statements, uncertainty

We meet

Lawrence works as a waiter in Shayne's favourite coffee shop. His boyfriend gives him a ride to work, but Shayne is not put off by this, he thinks of it as a challenge. The scene ends when they arrange a meeting – Shayne had to come up with some pretext.

Charles and Tom study together. Tom is a bit of an outsider, doesn't have any friends. Charles proposed collaborative research on quantum physics. The scene ends when they agree to work together on a shared thesis.

We bond

At the last moment before their trip to Europe, Lawrence's boyfriend has to go on a business trip. Lawrence decides to take Shayne with him. Without any remorse they have a good time together.

Charlie and Tommy decide to rent a flat together. Tom is anxious about a new place – Charlie is trying to be supportive, more than just an ordinary friend...

We fight

They are still on holidays. Shayne hopes that there will be something more between them. Lawrence is fine with that but he considers Shayne just a passing fling, and Lawrie's boyfriend accepts short-term affairs. On the other hand, Shayne doesn't want to share, but he must contain that feeling to keep Lawrence by his side. He starts an argument about something trivial to release tension.

Charlie brings a female friend to their room – she needed his help with studying. Tommy is jealous.

He can't deal with his emotions but he's too afraid to show his true feelings, so he starts an argument about something trivial.

We love

Shayne and Lawrie lay on a beach in Barcelona. They admit their weaknesses and flaws. The scene ends with them confessing love to each other.

It's Christmas time. Tommy usually goes to his family house and Charlie goes skiing with his friends. This time they decide to stay in their dorm and bake a pie.

We lose

After holidays, Shayne has made up his mind – he doesn't want to share Lawrence with anybody. In a romantic scenery, he asks Lawrie to be his, exclusively. Lawrence says no and Shayne leaves him.

They end their education, move out of the dorm, don't have any pretext to continue living together, can't use any label to define their relation. Tommy wants to find a job and a wife, be "normal". Their relation breaks down.

We...?

Shayne says goodbye and leaves. What is he going to do?

Tom says goodbye to Shayne. He knows these are his last breaths. Is he going to do anything? The scene ends with his death.

AT DEAD OF NIGHT, WHEN STRANGERS ROAM
THE STREETS IN SEARCH OF ANYONE WHO'LL TAKE THEM HOME
I LIE ALONE, THE CLOCK STRIKES THREE
AND ANYONE WHO WANTED TO COULD CONTACT ME

“JEALOUSY”

NEIL TENNANT, CHRISTOPHER LOWE
PET SHOP BOYS



JEALOUSY

PIOTR MILEWSKI

/// 120 MINUTES /// 8-12 PLAYERS /// CROSSPLAY ///

Whoever you are, whoever you love, jealousy is always the same. We have all waited, at some point in our lives, for a phone call that was supposed to come, but didn't. We lay sleepless in the night and stared at the ceiling, imagining the worst.

The characters in this game, Alex and Robin (A and R) can be two women, two men, or a man and a woman. It doesn't matter. We're all alike when it comes to experiencing emotion. Such as jealousy.

This game is inspired by a song of my favourite band, a song that is still as touching as it was when I first heard it in 1991. I would also like to thank the trusted players of the game's premiere - the participants of the DreamHaven larp festival - who poured their hearts into the first playthrough. In gratitude for their feedback, I dedicate this game to them.

/// YOU WILL NEED ///

- ♦ miejsce imprezy – może być mieszkanie, sala w knajpie, ale też polana
A place to play - this may be a flat, a room, a room in a pub, but also a clearing with a campfire (this will give a nicely unreal feel to the last act).
- ♦ A bed, with bedclothes - a bedsheet, a quilt, pillows. The bed may be a camping bed, the linen should preferably be white.
- ♦ A music player or a laptop with decent speakers, and a playlist of dance music.
- ♦ Printed out character sheets and pens for all players.
- ♦ Optionally: a remote-controlled lamp giving multicoloured light.

/// BEFORE THE GAME ///

"Jealousy" is a very theatrical game and the first act is quite dynamic. It's important that the players give themselves and one another space and time, not just for their own acting, but to be able to observe other players' interactions with R. Go through these simple exercises with the players:

THE MANTRA

To make it easier for the players to upkeep a specific mood, they can repeat to themselves, silently, a mantra describing that mood, or an associated idea:

for instance, “This is my lucky day” if they’re meant to be optimistic, or “This can’t possibly work” if they’re meant to be pessimistic.

To train using the mantra technique, divide the players into fours, ask them to quickly roleplay some stock scene (for instance, Prince Charming comes to Cinderella and her sisters to try on the glass slipper) and suggest a different mantra to be silently repeated by all members of a group (“I hate you all so much” ; “my whole life I’ve had bad luck” ; “I don’t care” ; “The world is beautiful”). After the scene is played, ask the others to guess what that group’s mantra was.

Remember to tell the players that, both during the mantra exercise and the game proper, only one person can speak at a time.

THE WITCH IS WATCHING (STATUES GAME)

This children’s game is a great warm up exercise. One person, The Witch, stands close to a wall, facing it, while the other players all stand at the other end of the room. The Witch starts counting, saying “one, two, three, the witch is watching ye” and the other players try to get close to the Witch as fast as possible. As soon as the Witch says her line, she turns around and looks at the players, who must freeze and are not allowed to move at all while the Witch is watching them. If the Witch sees anyone moving, she sends them back to the starting line.

Whoever reaches the Witch first trades places with her and the game re-starts.

Go through it several times with the players.

/// CHARACTER CREATION ///

Gather the players and hand out the character sheet forms and pens. Tell them they will be playing a group of friends. Explain what the game is about and how will it go. Decide together who will play A and R, and decide how will they roleplay a kissing scene. Then have everyone choose - with help from other players - an archetype from the list below, describing their place in R’s life or their role in the group. Have everyone close their eyes and imagine their character, then describe them in as much detail as they need to play comfortably.

To conclude, everyone should describe their character and their relationship with R (why do they like each other, how long have they known each other, how did they meet?), as well as the relations in the group (when did they meet, does anyone share hobbies, who joined them last, what exactly are the relationships within the group?)

Oh, and the last thing - who will bring A to the party?

/// CHARACTER ARCHETYPES ///

- ◆ R's Great, Old Flame (how did they break up and why?)
- ◆ One Night Stand (who knows about it, who doesn't?)
- ◆ I've Been In Love With You Forever, R (does R know?)
- ◆ Like a Sister/Brother (a friend through thick and thin)
- ◆ Let the Games Begin (a person competing with R, always, in everything)
- ◆ Eye of the Tiger (a person who's always lucky, knows it and uses it)
- ◆ You Had One Job (a person who brings bad luck on themselves and others)
- ◆ The Binger (if they're here, drinking will happen)
- ◆ You All Love Me Anyway, Darlings ("the coolest" person in the group)
- ◆ The Mascot (the person everyone cares for)

/// GROUP BUILDING ///

Ask the players to roleplay 2-3 scenes from the group's past. Players may enter the scenes at any time, but everyone must participate at least for a moment. The person playing A must play an extra in these scenes (bus driver, counter clerk etc.).

Some ideas for those scenes (you can invent your own):

- ◆ the silliest thing you all did together
- ◆ the biggest argument you had, which divided you for weeks
- ◆ the best prank you played on someone
- ◆ the biggest tragedy that happened to someone from the group
- ◆ an unpleasant situation where the whole group had to face some danger.

/// GAMEPLAY ///

ACT I: BBUTTERFLIES

Your annual after-summer party. You've been throwing a party in the first week of September ever since high school, and this year is no different. One of you brings a new person to the party. Alex and Robin take an immediate liking to one another.

- ◆ Start the party without A and the person who brings them. Trading memories, drinking, disputes about music.
- ◆ The person who brings A in, and A, join in after a few minutes. A and R are introduced and from now on only pay attention to one another. They talk and make toasts, R behaves like the host to A (who is the host, by the way?).
- ◆ Every other person present must, at least once, try to get R away from A. R will resist all and any attempts, no matter the method (simple invitation to dance or body shots).
- ◆ During the conversation:
 - A will say "I have to go" and R will convince them to stay a bit longer
 - R will say "let's take a walk" and A will convince them to stay at the party
 - A and R will agree it's time to go
- ◆ If a player doesn't have an idea for trying to separate A and R, they can declare themselves tired with the party and sit down. If all players are sitting down, A and R should end the act and leave.

ACT II: TILL TOMORROW

R walks A home. They stand by the door like teenagers.

- ◆ During the conversation:
 - A will say they have to go, R will ask for just a moment more
 - R will say they have to go, A will ask for just a moment more
- ◆ The act ends when A and R kiss goodbye (settle the exact way of role-playing the kiss before the game). R promises they will call A the next day, and they will see each other the next evening. It's true that R has arranged to meet their friends tomorrow night, but they will leave early and come to see A.

ACT III: THE CLOCK STRIKES THREE

It's three o'clock in the morning. A is not sleeping, they're laying in bed waiting for that phone call, or at least wondering why the call didn't come. They start imagining the worst scenarios.

A sits up on the bed. The other players are the audience. R stands between them and A.

A chooses a player. That player comes up to R and together, they roleplay a scene that explains, as hurtfully as possible, why R didn't call A. Several players can be chosen at once, R and the persons indicated can quickly discuss what scene will they play. Other players can advise them. It would be nice for the scenes to refer to whatever happened at the party yesterday.

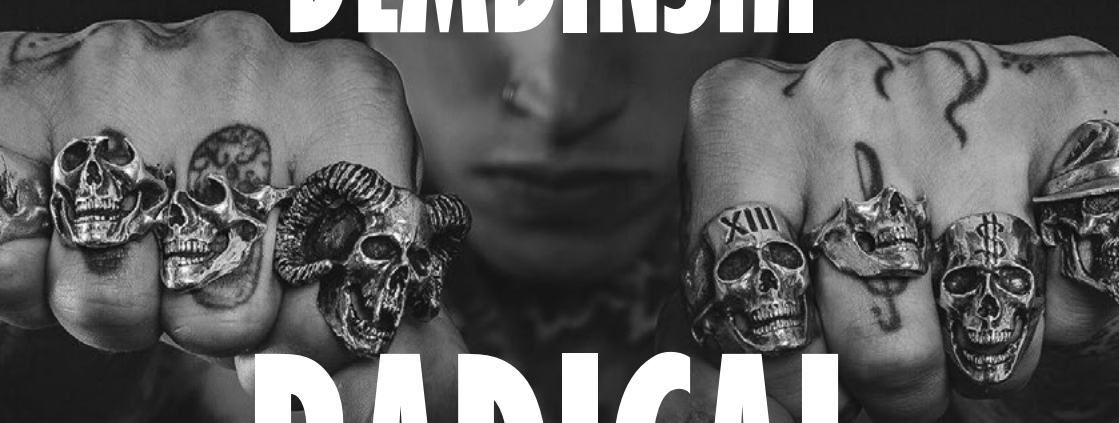
A can choose several players at once.

The act ends when all players have participated in a scene with R. A lays back on the bed.

EPILOGUE.

It's four in the morning. R calls A.

**DOMINIK
DEMBINSKI**



**RADICAL
FRIENDSHIP**

/// 60-120 MINUTES /// 3-10 PLAYERS /// CROSSPLAY ///

A black comedy in 3 parts, *Radical Friendship* touches the subjects of *radical* views, *radical* rationalization and *radical* friendships. The larp tells the story of a group of friends (moderately bright at best) – all members of an uncompromising subculture or a political faction. Its uncontested, adored and charismatic leader takes more and more adventurous steps in discovering their identity and sexuality – all the way to their public coming out.

The game allows the players to explore the nuances of newspeak, to experience cognitive dissonances and to completely ignore any rational solutions in the face of the world that's just a tad more complicated than the characters with very simple worldviews will be able to wrap their head around.

The game does not require a Game Master, but some scenes may benefit from outside moderation.

/// YOU WILL NEED ///

The game characters are generated somewhat randomly. Before the game, all participants should search the internet for 2-5 pictures of the 'natural environment' that comes to their mind when speaking about the chosen radical subculture. Some of these images should be completely innocent (a house, a granny, a dog, money or a car) while some should be very closely tied to more extreme elements (burning crosses and KKK symbols, Fascist tattoos, homemade weapons). The pictures should be printed out and then spread on a table, face-down.

Next, each participant takes a random photo and writes 2 or 3 things that come to their mind in relation to the picture. They may be characteristics or personal attributes, but a song or a movie title or a famous quote will work just as well. Marked pictures are returned to the table, face-up. Continue this until all of the pictures have been signed.

During the following phase players, one at a time, take a picture of their choice. Again – continue this until all of the pictures have been assigned to a player. These pictures are the description of the player's character. If the players express the desire, they may establish further relationships and shared stories that connect them – but it is not mandatory and does not impact the game.

/// GAME RULES ///

DANGEROUS MINDS

The heroes of our story are members of a radical subculture. The choice of the exact culture lies with the participants, but we would like to suggest a subculture associated with the generally perceived radical “Right-Wing”. The key factor of the story is that the LGBTQIA+ people are the groups’ enemies number ONE.

Examples: Skinheads, Neo-Nazis, Toxic Corporation Employees, Young/underage criminals.

/// HATESPEECH ///

For most of the game, the players will be creating or inventing the characteristic surrounding the group’s image i.e. **battle cries, manifestoes, ideological stances and arguments, clothing articles, symbols, weapons and tools**. This will take place over the course of three different situations (more information about this below). Over the course of the game, more and more news about the Leader’s public activity will be reaching the group. After the news are received, the heroes carry on while rationalizing the leader’s decisions and actions. The content and weight of the messages should be closely tied to the subject matter of the Leader’s decisions.

- ◆ Lider i Grupa
 - ◆ The Leader is not a playable character and does not appear in the game itself. None of the characters are going through the same process as The Leader (although past experiences of the subject are not forbidden, they will not change the character’s stance on the subject). The heroes will stay loyal to their far-right culture – the game revolves around the increasingly ridiculous attempts to rationalize The Leader’s decisions and general weirdness.
 - ◆ The characters unquestioningly refuse to call out, name or in any way refer to The Leader’s new identity.
 - ◆ The Characters absolutely reject any attempts to inject any kind of tolerance into the faction’s ideology.

/// GAMEPLAY ///

The game is divided into three parts. **[Elements in brackets]** may be switched around to fit the themes of another „Letter” from the LGBTQIA+ spectrum, depending on what exactly is The Leader going through in the game you’re playing. Example of a scenario about transsexuality:

ACT I: The heroes are still teenagers, just stepping into the adult world. **[As the heroes are preparing hate propaganda and weapons for an assault on a gay bar]**, The Leader publicly admits to being a **[Drag Queen]**.

ACT II: The heroes are young adults; some of them have already married and have children of their own. The radical faction has grown to the level of a severe concern in the country, spreading hate and unrest. As **[the heroes are speaking to a priest closely related to their movement about the importance of family for their ideology]**, The Leader, at the faction’s nationwide convention, admits to **[being engaged to an intersexual person]**.

ACT III: The heroes are mature adults; their faction has taken over the country after previous election, inserting far-right policies into every level of society. **[As the heroes are celebrating on New Year’s Eve, congratulating themselves on the successes of last year]** The Leader, during their new year speech announces, that **[they have undergone a gender correction surgery]**.

Examples of The Leader’s behavior:

◆ **Homosexuality:**

1. [Absolutely loves musicals],
2. [founded a gay bar],
3. [went abroad to marry a person of the same gender.]

◆ **Polyamory:**

1. [Decided to make their marriage open],
2. [got a divorce because their spouse did not approve of their pansexuality],
3. [went abroad (i.e. Columbia) to legally marry several people of various genders.]

◆ **Genderfluidity:**

1. [Is a fan of using non-binary pronouns]
2. [is a person born with characteristics of both sexes]
3. [introduced a law according to which they will decide each day by which pronoun they wish to be addressed.]

Examples of the Group's actions

- ◆ Preparing for a demonstration/manifestation/sports match.
- ◆ Yelling hateful slogans during a demonstration/manifestation/sports match.
- ◆ Scoring a major victory in their fight against the archenemy: the widely understood *Leftists*.
- ◆ Meeting to write down their party's regulations/new law/ constitution (in their favorite bar, in the parliament, on the Death Star).
- ◆ Consulting a religious leader connected with the group*
- ◆ Confronting a family member* of one of the protagonists, who has been criticizing the group.
- ◆ Arehavinganexceptionallydrunkpartythataccidentallymovedtoagaybar.

Characters marked with an asterisk (*) are played by the person conducting the game, if available. Otherwise, you need a volunteer who will come to play his character for the duration of one scene.

/// DEBRIEFING ///

At the end of the game, players should sit together to discuss the events that took place during the game. The following questions will help you:

- ◆ How did you deal with the difference between your values and the leader's life choices?
- ◆ Have you created laws or norms that allow The Leader to make exceptions to the rule, or have you been more inclined to ignore their decisions? Did anyone say that your long-term friendship with The Leader should influence your decisions?
- ◆ What is more important to you: a person, the values they proclaim, or things they create? Can these things be judged independently from each other? Can you be friends with a person with extremely different views? Is it possible to appreciate and respect the works of a person with extremely different views from ours?



OUT OF THE CLOSET

NOT ANOTHER GAME ABOUT VAMPIRES

AGNIESZKA PIWNICKA
WERONIKA WALCZYK

/// 180 MIN /// 7-13 PLAYERS /// CROSSPLAY ///

4.12.2015: The biggest worldwide celebration of chocolatier lobby was disturbed by famed interview with Andrzej Warksiński. This well-known publicist came “out of the closet” that day and he revealed himself as a vampire!

22.12.2016: Warksiński’s public confession started mass coming-outs of secretly hiding representatives of his minority. The public opinion didn’t stay neutral for long. Soon there were plenty of commentaries on blogs, both full of criticism and praise of the courage.

30.12.2016: The society has finally received the official communique from Union of Ethnical Minority of Vampires in Poland (UEMVP). They came with project of legal act that will cover the law of vampires as Polish citizens and will give them rights equal to people’s.

12.01.2017: The Minister of the Interior announced the date of emergency parliamentary debate for The Vampire Act on 1st of February.

The Players are the representatives of Polish government (pol: Sejm) who will vote on the project of legal act that will cover duties and privileges of vampires - the newly revealed biological minority in the eyes of Polish law.

/// YOU WILL NEED ///

- ◆ table and chairs
- ◆ flipchart or whiteboard and markers
- ◆ coffee and cookies
- ◆ more coffee

/// THE GAME WORLD ///

Once upon a time, white heterosexual men were living in peace. Then came the black people. They started shouting, yelling and , protesting about equality. What can one can do...? Some fights, murders and a war later, they gave in and gave “blacks” some rights.

Then women left the kitchens. Quality of food dropped dramatically. They were yelling something about suffrage, equal wages and other nonsense. So they quarrelled, fought, and killed each other until eventually women got their rights.

After a moment of peace the others came. This time – homosexuals. They said something about marriage, children and, oppression. That supposedly

love is love... So once again there was arguing, fighting, and shooting, until everyone calmed down and gave gays the rights. At least in the civilized countries, you can see how it is in the others. .

When the world thought that nothing can surprise it anymore, the vampires showed up. Famous blogger and journalist Beksiński came out of the closet and revealed his long, shiny fangs in the groundbreaking post about the new minority in Poland! Facebook community almost immediately responded, with the event "Donate blood for Beksiński!" People were running around with rolled up sleeves to help the poor vampire. The event "Stake Beksiński" received similar followship, though. Some people added fangs to the Warsaw Rainbow, others burned the Rainbow down, then it got reconstructed again and everyone gave up after a few rounds, since they couldn't keep up.

Beksiński's blog got flooded with confessions from bloodsuckers pleading for sympathy. They were claiming they are people too, that they want respect and dignity. Kept repeating their predecessors' nonsense. Chaos raged in the country!

And in this moment of trial, the Polish government, crème de la crème of Polish political scene, gathered to debate on this urgent matter. As we know, our politicians will never leave us alone with the question "what should I think?" for long, so they immediately set about writing down The Vampire Act.

Political scene in Poland is peculiar. The ideological left leans towards capitalism in economic matters, while the right wing is strongly socialist. The black, steel fist of the Church holds the rightists by the throat, while the left wing doesn't dare make any decisions without the approval of the European Parliament.

/// DRAMATIS PERSONAE ///

You, dear players, will participate in the session of said parliament (pol. Sejm). You will decide about "to be or not to be" of Polish vampires. You will be divided equally between right and left wing, and will decide the fate of the vampire community in Poland. Optionally, the session can include a neutral centre party.

/// GAMEPLAY ///

One of the players takes the role of Marshal of the Sejm, the chairman overseeing the debate, controlling the pace and compliance with the protocol.

The Marshal has the right to give the floor to deputies (pol. posłowie, literally “envoys”), and to take it away. That doesn’t mean you must be polite – far from it. Sejm is one of the places where yelling, curses and metaphorical dick waving are perfect methods for earning respect from fellow deputies

The session consists of a few phases:

- ♦ The Marshall of the Sejm opens the meeting. A representative from each party presents, in a few sentences, their view on the matter. Consider it a warm up.
- ♦ Then you take on ten questions, concerning the rights and responsibilities of the new minority, write them in a visible place. All of these must be Yes/No questions. Let them be a mix of important issues and the far depths of absurdity and black humour.

For example, let’s ask parliament if vampires should be allowed to marry humans, raise children, or get state rations of human blood. Right next to it write down questions about free dental care, or a pension fund. All of these must be Yes/No questions. Write them in a visible place before starting the game.

- ♦ If by the end of the session majority of those questions will get positive answers, that means the pro-vampire act passed. Similarly, majority of negative answers passes the anti-vampire act. Easy.
- ♦ There are three rounds of the debate, each followed by a coffee break.
- ♦ During each round, one representative from each party gets to speak in front of the Sejm, next to the Marshall, while other deputies can ask them questions.
- ♦ During a coffee break deputies are allowed move to an adjoining space to talk freely, share views, argue, fight and bribe each other, as politicians do when nobody’s watching.

/// EPILOGUE ///

The meeting ends with voting on the ten questions. Let’s see if you give vampires more rights than some real minorities in Poland currently have.

Good luck!

PS. We forgot to mention, that the Marshall themselves is actually a vampire...But shh, don’t tell anyone. They would rather keep it secret for the debate, too.



THE NEW ETIQUETTE

AGNIESZKA
ROGOWSKA

/// 150 MINUTES /// 4 PLAYERS ///

A game in a dystopian world modeled on the ideas of Jacek Dukaj's novel *Czarne Oceany*. The culture is dominated by the New Label: a state-imposed and strictly enforced set of behavioral rules that stigmatizes and punishes all departures from „norm, nature and God.“ Players take on the role of two businessmen negotiating a project or contract under the watchful eye of the Angels - two guardians of NL. The matter becomes more complicated when a forbidden love, the resistance movement and other, unreported cases come to light.

The game requires an even number of all genders.

/// YOU WILL NEED ///

This larp can be played over the Internet, or in two neighboring rooms - one occupied by the Businessmen, the other by the Angels.

To conduct the game over the Internet, one moderator-guide is enough. Teams can be in separate places. Briefing can be conducted earlier, or done through a shared video conference. This will increase the feeling of disconnect between the businessmen and the angel curators.

Props etc.:

- ♦ two office rooms;
- ♦ two laptops / computers with an Internet connection and two webcams;
- ♦ a dozen envelopes, cards, pens, pencils;
- ♦ a strange machine - a remote variograph of a new type.

In each room, set two tables with two chairs and a laptop with a camera opposite.

Warning! In scenes without video conferencing, it is a one-sided transmission: The Angels oversee the Businessmen.

/// THE GAME WORLD ///

The New Label has evolved from a wave of civil lawsuits regarding interpersonal contacts that were too close and open. Thanks to NE, in the public sphere, everyone avoids any behavior that may be considered as improper or - even worse - harassment. Most of all, it changed eroticism - flirt and flirtatious smiles can be seen only in old movies. One lustful look can ruin us. The eyes

of the cameras, belonging to the guardians assigned to us from the office, constantly watch and evaluate us. After each important meeting with another human being, we receive a call from our Guardian Angels (commonly known as curators). We are evaluated and instructed. Terabytes of recorded material are waiting for an individual account in Nowy IPN to provide us with a fat, annual bonus, send us to a rehabilitation center, prison... or death.

In the game world, the right wing came to power using slogans such as God, Honor, Fatherland. Abortion is forbidden, and so are homosexual affairs. You must have at least three children. Participation in holy masses and donations to the Catholic Church are mandatory. The New Label is the new Decalogue, and the curators have the right to interpret it definitively.

/// BEFORE THE GAME ///

The participants should read the whole game document, except for the final scene and the cards which are drawn out before the briefing.

/// STEP 1 ///

At the beginning, players “settle” in the game world, inventing additional details of the reality in which they will play. Ask them to sit at the table and answer the questions below. Take care to make the resulting background logical and internally consistent, not overly exaggerated or grotesque (some exaggeration is ok), and at least interesting.

- ◆ What political party rules in the game world? How long has it been holding power how did it come to it? What is the political system?
- ◆ Who are the members of the resistance movement? How strong is it? How does it work? What are its slogans and buzzwords (write down a few)? What are the penalties for criticizing the government?
- ◆ How is the external world perceived (other countries)? Are they different from ours? Does the government block access to knowledge about the outside world? If so, how?
- ◆ How is the world of the presented future different from ours? Is this the world of cyberpunk giga-corporations where the New Label is also a corporate label? Or is it a communist dystopia? Are there any other controversial mechanisms and phenomena, like eugenics? Establish the three „bad” sides of this world that differ him from ours.
- ◆ What happens to those breaking the New Label? What are the rehabilitation centers and prisons? Is the highest punishment death?

/// STEP 2 ///

The next stage is the co-creation of the New Label. Ask players to put together 10 main precepts of the New Label, and 10 penalties on different scales. The examples of NL principles given below may be used for the game, but it's better to encourage participants to modify them.

1. You shall not fraternize with another person without the express consent.
2. You shall not touch another person or look into their eyes when unnecessary.
3. You shall not take on the characteristics of the opposite sex, other religions and cultures.
4. You shall not say positive things about traitors of the nation, culture and God.
5. You shall not criticize the government and the system.
6. You shall worship and glorify God and his Truths.
7. You shall work for the Good Country.
8. You shall talk about the Future Children, their prosperity and raising them to heed the Values, at least once a day and in every important situation.
9. You shall follow the instructions of the Guardian Angels.
10. You shall look everywhere for signs of betrayal of the nation, culture and God, and work on their annihilation.

Choose one of the points and make up the story of a latest famous court case that was about that idea. Discuss the case in detail, including anything spicy.

/// CHARACTER CREATION ///

Players take 5 or more envelopes, plus paper sheets, pens and pencils. Each player writes a short text on a sheet (1-3 sentences), draws a picture or represents their ideas in other ways. The subject is some event from the character's past, their description, favorite song, hobby, previous sins against the Label, secrets etc. It is important that they are consistent with the principles of the world created earlier.

Envelopes with cards are thrown into the ballot box, mixed, and each person draws five of them. Characters are created using the contents of the five envelopes drawn.

In addition, each player chooses at random one of the following traits.

- ♦ Indifferent to the person in the room. A member of the resistance movement. Taking advantage of the fact that the world is looking at you, you strive to expose the disadvantages and start criticizing the system.
- ♦ In love with a person in the room. Supporter of the system. You strive to establish a romantic relationship with the other person. You care about their well-being.
- ♦ Indifferent to the person in the room. Supporter of the system.
- ♦ In love with the person in the room. A member of the resistance movement. Taking advantage of the fact that the world is looking at you, you strive to expose the disadvantages and start criticizing the system. You strive to establish a romantic relationship with the other person. You care about their well-being.

Finishing the character creation phase, ask each person what does their character think about the system and about the government. Why?

Both Angels and both Businessmen should be played by players of the same sex.

/// GAMEPLAY ///

The larp consists of 6 scenes, no longer than 20 minutes. Sections A and B describe the actions of Angels and Businessmen in a given scene.

/// SCENE 1A: ANGELS ///

The curators have been working together for some time, although they recently had a longer break in performing their duties. One took annual holidays on a tropical island in an overseas colony, the other in a ski resort of a friendly country. Now they are back at work, so this is their first joint assignment since a long time.

During their absence, the rules have changed. Their supervisors now expect a minimum of one reprimand every six months. While on annual leave, the Angels did not meet their quota. They have very little time to hand two reprimands. At least one of them should qualify the accused person to a rehabilitation center. Otherwise, the Angels themselves will have to undergo an exceptionally unpleasant “training course.”

The curators watch the business meeting, listening casually and thinking about what should they do. The conversation also touches general dilemmas. There are no innocents, there are only the badly interrogated(?). Are the new standards and their holidays a system error? Who should they reprimand, and for what?

Important: Curators do not meet outside work, it's strongly discouraged!

/// SCENE 1B: BUSINESSMEN ///

Two citizens have been in business relations online for some time, representing their companies. Now, they meet in the flesh for the first time. The Future Corporation helps lonely people who can't find a partner (especially after the governmental "preferences conversion therapy"), helps starting a family, comes up with an ideal future for the unborn children. The company Citizens for the Country - Education and Development deals with citizen training in accordance with the most recent government recommendations. It offers courses such as "God in everyday life" or "Your way to being the perfect supporter of the country".

These two companies would like to open a joint startup. The meeting is to establish a framework for such an enterprise.

The first stage is brainstorming: a sketch of the initial idea, and of course a prayer for prosperity. There are also some talks about non-returnable subjects and the definition of "contact specificity" (touch / sight) for more effective cooperation. In addition, both companies are very well known and their negotiations are broadcast on GC TV (Good Country Television).

Important: Businessmen do not have the opportunity to meet outside work, it is not recommended!

/// SCENE 2: CALL ///

Video conference between the parties. Angels evaluate the behavior of those under their care.

/// SCENE 3A ///

The headquarters sends a secret message - to each of the curators separately. There is a reasonable suspicion that one of them "cooperates with rebellious or deviant element." Superiors demand thorough observation and question-

ing of suspicious decisions of the other person. They also remind about the limit of reprimands and “the possibility of issuing a reprimand to a colleague, if at least one of the citizens confirms such suspicions, and the probation officer will properly show an irregularity in the decision-making process”.

/// SCENE 3B ///

Among the design papers and files there is a leaflet of the resistance movement (use materials created during the preparation for the game). The players don't know who brought it, but suspicion may fall on one of the citizens or someone close to them.

Meanwhile, The Future Company contacts its employee. Justifying the request with a trade secret, they appeal for “two minutes of blacking out”, meaning temporarily switching off the transmission of the image and holding a conversation without the supervision of Angels (this is acceptable in some business situations). A citizen should direct such a request to the Angels and justify it fairly. After obtaining consent, players can discuss the most key business aspects of the project, such as: patents, specific know-how, recruitment of competition employees etc.

The Future Company gives generous donations to the church, so it is widely respected, but will the Angels agree to this procedure?

The businessmen send a request with a text message. Angels can answer yes or no. Regardless of their decision, Businessmen must write a startup pitch in this scene (containing one breakthrough idea agreed in the “black-out” - if it happened), and set a schedule for further work, a calendar of further meetings, project budget and other matters relevant to the success of the project.

/// SCENE 4: CALL ///

The second video conference between the parties. Angels re-evaluate the behavior of those under their care.

/// SCENE 5A ///

The curators have just received a parcel from the ministry containing a new variograph. They can use it to ask any three questions to confirm their suspicions. They certainly have suspicions.

/// SCENE 5B ///

Citizens get messages from high-ranking people in their companies. They can frame one of the Angels, reveal their secrets... “show irregularities” in their thoughts and actions.

In this scene, the Resistance Movement will turn off the connection between Angels and Businessmen for 5 minutes.

/// SCENE 6: CALL ///

The last video conference. Angels give the pupils a final mark. This is the last moment to write a reprimand.

/// DEBRIEFING ///

Talk about the game, and what elements of the modern world does it remind you of. Can political correctness and the label of social behavior be contrary to individuals' beliefs? When so, when not? Is it possible to match your behavior to an overall, idealistic pattern? What internal damage can this cause? Can propaganda patterns promoted by the media (even the good ones, in the game deliberately presented as grotesquely exaggerated), be “set” and influence the masses? What happens when the views of those in power move so far away from an individual's views?

DAY OF FLIGHT

SHE SAYS SHE LOVES YOU
"AND YOU KNOW THAT CAN'T BE BAD
YES, SHE LOVES YOU
AND YOU KNOW YOU SHOULD BE GLAD

„SHE LOVES YOU“
THE BEATLES

GLADIATOR

/// 180 MINUTES /// 8-20 PLAYERS ///

Munimohos are inhabitants of a planet called Adgam, slowly climbing up in the race of civilizations. Should the humans ever encounter them, they will get a substantial shock. Not even because of the appearance of the munimohos, rather bizarre by humanoid standard, but because of the cruel nature of their existence: their mating results in death for one of the genders. Thus, the life of the species is prolonged by inevitable deaths that must happen for new life to appear. Each Day of Flight on the planet Adgam is a joyful celebration of fertility.

Scenario requires an even number of players.

/// YOU WILL NEED ///

- ◆ A flipchart.
- ◆ Cards to determine the sex of the players, 1 for each player. One half should be marked with a sun symbol, the other should be marked with a moon symbol.
- ◆ Pencils and cards for players that will agree to take a role that may be unpleasant and uncomfortable. 1 for each player.
- ◆ 2m of nylon line, a few pieces of sticking plaster.
- ◆ An audio system to play music.
- ◆ Instrumental music - preferably downtempo/ midtempo/ progressive/ ambient/ psytrance/ psychill/ deep trance.

/// HOW TO RUN THE GAME ///

- ◆ Explain the setting to the players.
- ◆ If you feel they're necessary, run some integration workshops, especially exercises in body moving and enacting emotions.
- ◆ Warn the players about the game being potentially unpleasant.
- ◆ Hand out pencils and cards. Ask players to write down their names if they are willing to play a more difficult role. After collecting all declarations, draw one (if there are up to 12 players) or two (if there are 14 or more players) cards. These players will need a separate briefing.
- ◆ Split moon and sun cards into two separate stacks and put them in a place where you can be one on one with each player.

- ◆ Ask players to come one by one to pick their character. Depending on the number of players, hide one (if there are up to 12 players) or two (if there are 14 or more players) cards with the sun symbol.
- ◆ Let players that drew the moon cards know that they will play Xons; players that picked sun cards will be called Nemulas. Talk for a moment about characteristics of each sex.
- ◆ The volunteers for a harder role should be prepared separately. Use sticking plaster to attach a nylon line from a wrist to hip (attached to a belt loop, for instance). The player should not be able to raise their hand more than half a meter from the hip. Try to conceal the wire so that other players don't see it. Let the player know that his or her Nemula will not be able to fly alone - it will require deceiving some other Nemula and pretending to be a Xon to survive the flight. It will also require to keep that information from other Munimohos, so that they don't see something is wrong with that one Nemula.
- ◆ Tell everyone about all the scenes that are about to be played. Nemulas and Xons will take turns in the first four scenes: scene 1 and 3 will be played by Xons, scene 2 and 4 will be played by Nemulas.
- ◆ Start the larp by introducing the first scene: "Xons' dreams"
- ◆ After the game is finished, ask for feedback and inform players about the postscriptum.

/// GAME WROLD ///

1. There is only one sentient species on Adgam: Munimohos.
2. That species has two sexes: Nemulas and Xons.
3. Munimohos are vaguely humanoid insects, or perhaps pterodactyls. Upper limbs serve as hands and wings.

Task 1: decide how much do Munimohos resemble a human, an insect, a pterodactyl.

Task 2: decide what they eat and where are they placed in the food chain. Try to come up with at least 5 other Adgam's species (animals or plants) that are dangerous to Munimohos, and 5 that the Munimohos adore.
4. Xons are beautiful and charming. During climax, their bodies literally crack open and they sprout with a new life. Hundreds of fertilized cysts drift on the wind. Some of them will live through a multilevel process of growth: from a larva, through chrysalis, to imago.

5. Nemulas are strong, well-built, vital, brave, and fierce. They are the foundation of society, they develop knowledge and, very slowly, technology.
6. Sexual intercourse and propagating the species happens to Xons only once in their lifetime, and a Xon visibly brands a Nemula that was their partner. After cracking the shell and sprouting cysts, pieces of Xons' shells fuse with the body of their mating partner. Each Nemula wears proudly this cross between a scar, a tattoo and jewelry, called *blitabi*. A Nemula marked this way becomes a citizen.
7. Sex is a flight and a dance. It's the Xon who picks its Nemula. The choice is final and nobody can dispute it. Every Nemula is happy to be chosen, and joy is the only appropriate behavior, since the flight lets them become a citizen and pass on their genes.
8. Society:
 - ◆ **Citizens:** Nemulas marked with *blitabi*; they are the law, they can vote, own land and slaves.
 - ◆ **The People:** Xons and unmarked Nemulas; they are free, and they can own as much as they can carry.
 - ◆ **Slaves:** usually war prisoners or criminals; treated as property.
 - ◆ **Pariahs:** dregs of society, such as old Xons. Nobody cares about them, it's not appropriate to look at them or feed them. It's possible to hunt them for fun.

/// GAMEPLAY ///

The larp consists of a few scenes played one after another. Each scene should last about 15 minutes. The game coordinator should decide when to end one scene and start another.

/// SCENES ///

XONS DREAMING [X]

Xons talk in their shared home as the sun goes down. The flight is about to come. What is it like? No Xon has ever lived through the flight, so there's no stories of that. Some say a rainbow appears... Does it hurt?

Task 3: each Xon has to come up with a myth about the flight ("a rainbow appears") and ask a difficult question out loud ("does it hurt a lot?").

NEMULAS BOASTING [N]

A few Nemulas talk in the tavern. They know each other from the gymnasium. The flight is about to come, and they talk of other Nemulas' successes. They try to prove that these Nemulas are their ancestors.

Task 4: each Nemula has to talk about knowing some other, older and more experienced Nemula. Tell others who the Nemula was and how you resemble it. Try to prove you are its offspring ("I have a similar voice!"). Other Nemulas should try to smartly counter the bragging Nemula's arguments. Occasional fights and scuffles may occur.

Duels are fought by pushing the opponent by blows of the shoulder, the loser being the Nemula who loses its balance first. The winner has to be acknowledged by the group.

DANCE RITUAL: XONS [X]

The ritual is led by a Xon that is almost ready to fly (Ask one of the Nemulas to play that role). Some Xons are pretending to be Nemulas, to make it easier for the rest. Then they switch roles and practice the whole ritual. Obviously, Nemulas are peeking and making fun, mocking the whole thing. They make a private ranking of all Xons.

Xons' dance: the Xon touches its Nemula's back between the shoulder blades with at least one wing, for the whole ritual.

DANCE RITUAL: NEMULAS [N]

Nemulas dance is easy - you need to flap your wings, slowly, but firmly. There's nothing to practice. It's better to talk about Xons. I mean... it's good to fly over the gymnasium to assure the rest of the society that your group practices. Or maybe... take on a dare?

The challenge: Nemulas sneak out of the gymnasium and each one does something bold to impress the others.

Task 5: Each Nemula has to tell its story of a crazy stunt (all stunts are successful that day). All stories must contain 3 parts. Each part has to include a prop or a place - you can pick from a list or come up with your own examples. Decide what's the gesture that ends the story. All Nemulas have to praise loudly and cheer for the told story and the storyteller's courage.

Example props and places: *a bridge/ an aqueduct/ a firecamp/ an oracle/*

a tower/ a lighthouse/ a park/ a marketplace/ a house of a rich citizen/ a man-of-war/ a stable/ horses/ a yacht/ a chariot/ salt/ ropes/ a wild beast/ a haystack/ a sword/ a pariah/ an olive lamp/ a jug of wine/ a ring/ a theatre

Xons peek, gossip and judge. They know the secret that the young Nemulas haven't acknowledged yet: brave Nemulas are often selfish, while the calm Nemulas usually find their offspring and take care of it.

THE DAY OF FLIGHT! [XN]

One pair after another flies in the sky. One (or more) of the Nemulas cannot fly.

- ♦ If a Xon flies with that Nemula - it dies. Nemula will come down with no blitabi. Everyone knows that the Xon that trusted this Nemula died for nothing.
- ♦ That Nemula can pretend to be a Xon and deceive another Nemula, dancing behind its back like a Xon.

THE JUDGEMENT [N]

After the flight, a court is assembled to judge Nemulas who defiled the mating ritual. Players that played Xons now play old Citizens (Nemulas) or young Nemulas that don't understand what happened.

/// THE END OF THE GAME ///

The game ends when citizens decide what to do about Nemulas that broke the law and behaved against the expectations of Munimohos society.

/// POSTSCRIPTUM ///

The goal of the larp is to present the experience of male homosexual teenagers. In the 90s, the prevalent opinion was that a young man thinks only about satisfying his sexual needs and is always ready and willing to have sex with a woman. Young women were sure that they sacrifice a lot (mainly their reputation) by deciding to have intercourse. This resulted in a conviction that sex occurs when a woman desires it, while a man, by default, always does.

A homosexual man had two options: to give up on parties and meetings, or to participate and risk situations in which he's obliged to refuse, thus, admitting his sexual preferences. Because a true man would never say 'no' to a woman...

HONEYMOON ON THE PLANET O

LARP BASED ON A SHORT STORY MOUNTAIN WAYS BY URSULA K. LE GUIN.

A black and white photograph of two hands, one from the left and one from the right, positioned to form a heart shape. The fingers are curled inward, and the palms face each other, creating a central void in the shape of a heart. The background is a soft, out-of-focus light color.

ANNA ROGALA

/// 60-90 MINUTES /// 4 PLAYERS /// CROSSPLAY ///

You're expected to have sex with both your spouses of the other moiety, and not to have sex with your spouse of your own moiety. So each marriage has two expected heterosexual relationships, two expected homosexual relationships, and two forbidden heterosexual relationships [...] It's just as complicated as it sounds, but aren't most marriages?

Ursula K. Le Guin, *Mountain Ways*

A science-fiction drama of manners. Players become the members of a traditional marriage as performed on the planet O - a marriage of four people which is currently during its honeymoon. A short trip to a place, where bisexuality is the norm, and gender does not mean the same thing it does on Earth.

Men and women dress in the same way on planet O. Due to diversified environment on the planet, it's more likely to differentiate people from separate regions than separate sexes. Thin but strong highlanders are more different from soft and plump folk of the coast than men and women of highlanders differ from each other. Nevertheless, representatives of each sex are easily recognized – traditionally, women wear bracelets on their right wrists, while men wear scarves.

You will need: two rooms, a table, 4 chairs, 3 bracelets, and 2 scarves.

Props to enhance the gameplay: food and drinks for dinner.

/// BEFORE THE GAME ///

- ◆ Prepare the character sheets.
- ◆ Read the introduction out loud (you can prepare a printed version for players) and show players the marriage scheme. If possible, you can draw the scheme on a paper or a blackboard to make it visible throughout the whole game.
- ◆ Give players their character sheets (sex of the character doesn't have to correspond with sex of the player).
- ◆ Hand out bracelets and scarves. The character Max will be a woman pretending to be a man, covering her bracelet with a scarf. **Arrange this discreetly!**

/// GAME RULES ///

- ◆ Tell people about safety (safety words, No Pain rule) and make sure everyone understands it. Using the RED safety word means an immediate end of a scene, YELLOW is a request for a less intensive play in a scene and GREEN is an encouragement for intensification of a scene. The No Pain rule states that the only permitted forms of direct physical contact are those that don't cause any kind of discomfort to other players.
- ◆ Run a pre-game sex mechanics workshop and make sure each player gets to test it. Sexual intercourse in the game is represented by exchanging the cultural gender symbols: a woman gives a man her bracelet, a man gives a woman his scarf. After the intercourse, the symbols return to their owners.
- ◆ **Said is Set:** if, during the larp, a character states something that was not included in anybody's character or any plot previously, it becomes reality in the game and other characters can relate to that statement. Briefly practice using this rule.
- ◆ Give players space and opportunity to tell others about their feelings and thoughts after the larp.

/// PLANET O ///

The larp takes place on the Planet O, inhabited by descendants of colonists from Earth. The whole society is divided into two halves, or "moieties": the **Morning moiety** and the **Evening moiety**.

You belong to your mother's moiety, and you can't have sex with anybody of your moiety – that's taboo. Such separation is strongly rooted in the planet's culture. Scientists suggest that initially it served to keep closely related people from having children. All people belonging to one of the moieties are considered as a kind of family.

Sex and gender subjects are not strict. People are considered bisexual on the planet O. Men and women dress in the same way. Due to diversified environment on the planet, it's more likely to differentiate people from separate regions than separate sexes. Thin but strong highlanders are more different from soft and plump folk of the coast than men and women of highlanders differ from each other. Nevertheless, representatives of each sex are easily recognized – traditionally, women wear bracelets on their right wrists, while men wear scarves.

Relationship with a person from the same moiety is not the only taboo. Pretending to be a representative of another moiety is considered as such, as well. It's not being punished, but it's often a reason to ostracize. There were lynchings, in the past. It's a common custom to inform about your moiety after you say your name, for example "Hey, I'm Anna, I'm from the Evening moiety". Pretending to be a person of the other sex is not a taboo, though it is considered a youthful whimsy.

Marriage on Planet O is always between four people – two women and two men from opposite moieties. The ceremony is not religious, and custom says that the wedding reception is right after.

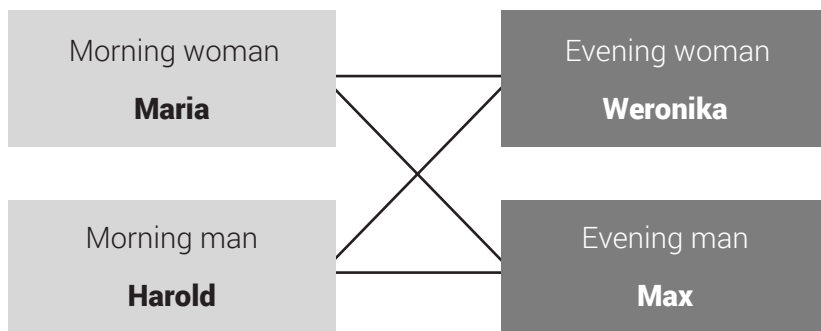
/// DRAMATIS PERSONAE ///

The larp takes place in a small community of corn growers and cattle herders, on the steppes of O. Not many young people are around, so it's hard to find spouses. Advancement of civilization is similar to the beginning of 21st century on Earth. Players can be one of four characters: Maria, Veronica, Harold, or Max. These characters are given randomly to the players – sexes don't need to match. Being a man or a woman in the game is reflected by the traditional prop symbol – a bracelet or a scarf.

After the death of her close relatives, **Maria**, a Morning woman, worked hard to keep the family farm. She would have never abandoned it. Maria and **Veronica**, a woman that runs the local bar, have known and liked each other for a long time and occasionally had sex. Maria proposed marriage, but there was only one decent man of the right age – **Harold**, a Morning man. Harold is a quiet and hardworking hired laborer. The two women invited him to their marriage and he accepted. To make the marriage complete, they needed one Evening man. Maria recalled a wandering merchant that visits the steppes once in a few months. She vouched for him, and so jocular **Max** joined them. All four of them got married and they stayed with Maria on her farm.

During a honeymoon on the planet O, each night has its own configuration. The first night is for the pairing of the Morning woman and the Evening man, and for the Morning man and the Evening woman (the two heterosexual relations in a marriage). The second night is for the two homosexual relations.

marriage on planet O



lines – allowed sexual relationships in marriage

/// GAME SCHEDULE ///

ACT I

Day 1 – Players dance in pairs. After each song (approx. 1-2 minutes) they change partners so that every person gets to talk to each other. All three dances are a part of their wedding.

First dinner – topic “Let’s get to know each other”:

#Childhood #Parents #Hobbies.

Every dinner ends when two people say “Good night” and leave the table.

First night – Maria and Max stay in the main room, Veronica and Harold leave. The two couples can have some alone time.

Every night is approximately 15 minutes. The night ends when the pair that left the main room comes back.

ACT II

Day 2 –During a song (approx. 1-2 minutes) players can walk around but they cannot interact with each other. It’s time to think over what happened recently.

Weronika is in the middle of preparing food, Maria and Harold are working outside and Max is just roaming around.

Second dinner – topic „How was your day?”

Second night – Maria and Veronica stay in the main room, Max and Harold leave.

ACT III

Day 3 – During a song (approx. 1-2 minutes) players can walk around but they cannot interact with each other. It's time to think.

Third dinner – topic „Future plans”: #Work #Children #Dreams.

/// DEBRIEFING ///

Give each player a chance to speak about their feelings and impressions. You can mark the end of the game by performing a ritualised casting-off of the gender symbols - bracelets and scarves.

/// GAME MATERIALS ///

Are on the next two pages.

Shoutouts to Krzysztof 'Flapjack' Maj and participants of beta tests (Joanna Kadyszewska, Adam Kreczmański, Andrzej Pierzchała, Ewa Walczak) for valuable feedback.

Maria, a Morning woman **#Tough #Hardworking #InLove**

You've been having sex with Veronica for a long time. You like her. Your farm needs some hands to work, so you've decided to arrange a marriage with her. Harold, the man you've found to be one of your husbands, can work as hard as you and proves to be helpful. The only thing you needed was an Evening man. In the meantime, you met and fell in love with Max, a cheerful woman that sells goods door-to-door. She came down from the coast. She's an Evening woman, so you could enter a relationship, but you promised a marriage to another Evening woman, Veronica. You didn't want to let Max go, so you came up with a plot – she covered her bracelet with a scarf and returned to your farm not as a woman, but a man. Your spouses live with you on your farm. You are afraid of disclosure – you are afraid that your lie can hurt Veronica and Harold.

Veronica, an Evening woman **#Resourceful #Cheerful #Sensitive**

You are friends with Maria and you have been having sex for many years now. She's impressed you with wisdom and hard work. You can share all doubts and secrets with her. When she proposed to you, it made you happy. You were tired of your family house, full of quarrels and lies. All you could think of was moving to Maria's farm. You have found a proper Morning man – Harold. You find him attractive and you can't wait to have sex with him. Maria suggested an Evening man for your marriage – Max. You know only that he is a door-to-door merchant – it would be good to know that man better, since he is a part of your marriage and will have sexual relations with Maria. All of you moved to Maria's farm – you still run your bar and prefer not to lose it. You'd love to have children, but the actual act of giving birth is terrifying. You'd want Maria to do it.

Harold, a Morning man **#Quiet #Hardworking #Honest**

You've been working your whole adult life as a hired laborer on different farms in the steppes. You've never had time for pleasure. You are not a very experienced lover as well – you only had sex with two girls. You were never into men, but you have always been too shy to talk about it with anybody. When Maria and Veronica proposed to you, it was a simple decision – there's not a lot of people in your age in the neighborhood and such opportunity may never repeat. Moreover, you liked the cheerful and energetic Veronica. You can't wait to have sex with her. On the other hand, there's Max, you don't really feel interested in having sex with him. He's a witty door-to-door merchant, suggested as a second husband to your marriage by Maria. You are afraid – although bisexuality is natural, you don't feel sexually attracted to men. All of you moved to Maria's farm. You are glad to be on your own now – you want to help as much as you can.

Max, an Evening man (woman) **#Cheerful #InLove #Stranger**

You are a door-to-door merchant from the coast. You've spent your whole adult life on the road, selling and buying all kinds of stuff. You were amazed by the land of steppes and its hard working, proud folk. Especially by Maria – a tough Morning woman. You felt in love very, very hard. She's a Morning woman, so luckily it was not against customs. She didn't want to come with you – she owns a farm that she wouldn't leave behind. She also promised to marry another Evening woman, Veronica. You agreed to a plot – you covered your bracelet with a scarf and returned to Maria not as a woman, but as a man. You are afraid that during one of the honeymoon nights the lie will be revealed. After all, you should be having sex with Harold, a hired laborer and the other husband of your marriage, as well. All of you moved to Maria's farm. You still consider yourself a stranger in the steppes. Maria has a farm, Harold helps her as much as he can, Veronica runs a bar, and you don't actually know what to do in this new place.

Note: you are pretending to be a man! Take two symbolic sex props (a bracelet and a scarf), put on the bracelet and then cover it by putting the scarf on top of it. If you want to disclose your true sex, you can take off your scarf and show a hidden bracelet beneath it.



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