



*Design Document*



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## Practical

### The Team

<b>Story &amp; Roles</b>	Johannes Madsen & Rune Hald
<b>Logistics</b>	Mikkel Bistrup Andersen
<b>Safety</b>	Ingrid Kaaber Pors
<b>Kitchen</b>	Mathias Oliver Christensen, Thomas Nielsen & Christian Gustavsen

### Location

The location for Sea of Flames will be Hareskovshytten in Copenhagen Outskirts. It is a big lodge in the middle of the woods designed specifically for larp.

***Please be aware that the location is not accessible by wheelchair.***

The address for Hareskovshytten is:

Ballerupvej 93  
3500 Værløse  
Denmark

The location can be easily reached with public transportation, but there is also a lot of parking space. If you are driving to the location we would appreciate it if you could offer other participants a lift from the nearest train station.

If you are travelling from longer distances, then the closest airport is Copenhagen Airport and the closest train station is Værløse Station (2.5km). You can also get there by bus. The nearest bus stop is Jonstrupvangvej (500m). You can plan your journey with Rejseplanen, which can help you coordinate a route within the country using public transportation:

<https://www.rejseplanen.dk/webapp/index.html?language=en> EN

### Location rules

- Smoking is prohibited in all indoor areas and ingame areas.
- Respect the nature around the location. Throw trash in the garbage bin and leave the trees alone.
- Starting fires and lighting candles is prohibited without permission from an organiser.
- The location is rented, so please treat it nicely and be careful not to break the decorative items. We understand that accidents do happen, so if anything breaks please contact the organisers.
- Respect our neighbours (both animals and humans). Drive 15 km/h when arriving at the location.

### Accommodations

You will have two different choices for accommodation at Sea of Flames. You can either sleep indoors in shared rooms (roughly 5 beds per room) or outdoors in provided medieval tents. Remember to bring your own bed linen and blankets. If you are sleeping outdoors you will have to bring a sleeping mat and bag instead.

## Schedule

Day 1	
16:00	Location is open for arrival
18:00	Dinner.
19:00	Everyone has arrived and collective workshops start.
20:00	House workshops.
21:30	Speed dating/meet the others.
22:30	Go to sleep/light talking

Day 2	
7:00	Get into costume.
8:00	Breakfast.
9:00	Game starts.
13:00	Lunch
18:00	Dinner.
24:00	End of game. Afterparty starts.

Day 3	
10:00	Breakfast
12:00	Debrief.
13:00	Clean up.
15:00	Clean up ends. You may leave.
16:00	Location closes. Everybody leaves.

## Packing List

Costume for both indoor and outdoor use. Remember that we are playing in the middle of August so dress accordingly.

Costume for Knights Tourney. Knights and those wishing to participate should have armour and spectators can bring whatever additional props they deem necessary. Swords will be provided by the organisers for safety reasons.

- Other props and accessories you deem necessary for your character.
- Offgame clothes for the weekend.
- Good pair of outdoor shoes.
- Pyjamas.
- Toiletries.
- Towel.
- Earplugs.
- **Indoor:** Bed linen and sleeping blankets.
- **Outdoor:** Sleeping mat and sleeping blankets.
- Sunscreen.
- *Optional:* Sleeping mask.
- *Optional:* Insect spray.
- *Optional:* Snack for afterparty.

## Tickets

Important dates

**April 1st** - Sign up opens

**June 7th** - Sign up closes

**June 12th** - Payment deadline

**June 16th** - Characters are sent out

	Regular ticket	Sponsor ticket (Guaranteed indoor spot)	Discounted ticket
Indoors	1000 DKK	1400 DKK <b>Limited</b>	NA
Outdoors	800 DKK	NA	400 DKK

When signing up for Sea of Flames you will be asked to fill out a form with your wishes for your character. When sign up closes all spots will be put to a raffle and we will then assign roles based on the player wishes from the sign up form. If you got a spot you will then be asked to pay for the ticket to secure your spot. That means ***you only pay if you actually got a spot***. If you did not get a spot you will be put on the waitlist, if you chose that option in the sign up form.

Regular, Sponsor and Discounted tickets

In Sea of Flames we have three different ticket types. Regular, Sponsor and Discounted. A regular ticket is the default Sea of Flames experience, please be aware that a regular indoor ticket does not guarantee an indoor spot. If you want a guaranteed indoor ticket you can get a sponsor ticket. This will ensure an indoor sleeping spot, if you get a spot for Sea of Flames. (Please note that a sponsor ticket does not guarantee a spot for the larp itself). The discounted ticket is for people without the financial means to buy a regular ticket. The amount of discounted tickets is directly proportional to the amount of sponsor tickets sold.

## Food

Mathias, Thomas and Christian will make sure there is food for everyone. They will serve a vegan option and a non-vegan option at each meal. All meals are ingame and thus the kitchen staff will also have ingame roles, where they will play as the royal kitchen staff. Please note that while the kitchen will try to take individual wishes and preferences into account not everything is possible and we ask for your understanding if all food preferences can't be met.

## Safety

In order to secure a sure footing for everyone to play our LARP on, we use safety mechanics (which can be found further down in this document) and the following Code of Conduct in the framework of our LARP. We will discuss both in our Pre-game workshop. The Code of Conduct is a firm set of rules, that everyone participating must agree to – they are as follows:

### Code of Conduct

1. The individual person's safety and well-being, both physically and mentally, is of first and foremost priority. Your own and others well-being and safety is more important than the LARP we play together.
2. Each person has control over their own body and can assert their own boundaries that others must respect. Please communicate your boundaries clearly, even and especially if they should change.
3. Neither out-of-game harassment, abuse, or assault (Or any harm alike) of a participant, nor using a character's alibi to harass, abuse, or assault a player will be tolerated.
4. Each participant is responsible for their own actions; for having read, understood, and complied the Code of Conduct and Rules.
5. Each participant is responsible for the consequences of their actions on others.
6. Consent must be freely given and expressed and is never to be broken or abused. No one may be excluded or retaliated against for drawing boundaries or reporting harassment or abuse.

Failure to comply with the Code of Conduct may result in exclusion from the game without refund of the participation fee.

### About alcohol

It is not permitted to drink home-brought alcohol during the LARP's run-time, although at the after-party, it is permitted to drink from one's own stash. It is not permitted to take other recreational drugs (legal or otherwise) excessively or kinds with risk of debilitating effects. There will be served alcohol for in-game consumption. We ask you drink responsibly. If you notice your mind getting too fuzzy, we urge you to take a small break and avoid scenes with physical contact involved and switch to our alcohol free alternative.

### On in-game vs. out-of-game views.

While outdated views and traditional marriage roles are a part of the game due to the setting and design we have chosen, we want to ensure that these beliefs are limited to the game. We do not tolerate nationalism, or any form of discrimination based on religion or belief, disability, age, sexual orientation, or gender identity outside of the game. We especially do not tolerate sexism and racism at all, neither in-game or out-of-game. This is elaborated on in our "how we would like you to play with the setting"-section.



## About the Larp

### Play Style

Sea of Flames is a Nordic Larp, which means that the characters have motivations, goals and more. Sea of Flames is not a combat larp, nor one with victory points. The larp is about conflict, compromise and most of all drama.

We have chosen to focus a lot on the following two Nordic Larp concepts:

### Play to Lift

In Sea of Flames we consider it the responsibility of all players to lift others and feel in accordance with the game. This means for example making high-ranking and powerful characters within the larp really feel like they are powerful and respected. Such a situation can be achieved by bowing when they enter a room and greeting with “my lord/lady”. This concept applies to ALL characters. A bannerman might be a very skilled knight and therefore people have heard of them and talk them up, or it might be that a character is a master manipulator and people whisper about them or are scared of them. By playing this way you can lift up your fellow players and make them feel badass and part of the larp.

### Victories at a Cost

In Sea of Flames no victory comes without compromise, loss or a great cost. No one works alone or achieves their goals alone and therefore you will need the help of your fellow players and they will need you. We strongly encourage players to seek compromises with each other, as this creates interesting play for everyone.

An example of these two points in game could be: “The Head of House Arryn needs the Lannisters’ support to push his political agenda and make sure House Arryn keeps their lands, but in exchange the Lannisters ask him to marry his son and only heir away to their family, which could mean the doom of the house in the future.” This is the type of drama and no-win scenarios we want to see play out during Sea of Flames. We encourage and recommend all players to experiment with these types of play.

### Safety Mechanics

Since there will be dramatic scenes in the game, we use a set of rules to avoid unpleasant or unsafe situations in the game. We want you to clearly communicate your limits and control the intensity of the game. Therefore, the following rules and mechanics apply

1. **When you need an offgame moment.** Sometimes you really need to do something offgame and that is totally understandable, therefore we have a few mechanics for offgame moment. If you need to leave the game and go offgame you simply put a hand on your head and go to an offgame area. If you are ingame put have an offgame need you can communicate that to your fellow players by saying *Really Really*. For example Player 1 needs to talk to Player 2’s character about something serious, but Player 2 has just been in an intense scene and needs a break, so when Player 1 approaches Player 2 says “*I really really need to go right now*”. Now Player 1 knows that Player 2 has an offgame reason to go.
2. **Remember to check-in on each other.** While some players know each other and play well together, not everyone at the Larp knows each other and it is therefore important to check-in on each other especially if you don’t know the person behind the character. For this exact purpose we have a discrete mechanic to check-in on your fellow players. Player 1 makes eye contact if Player 2 and does a thumbs

up. Player 2 then does one of three gestures.

- a. **Thumbs up** means “Everything is okay. We can keep going and escalate further”. Please note that if you are seeing this gesture and don’t feel comfortable escalating you don’t have to, it is only an indication that it is okay to escalate.
- b. **Flat hand** means “I’m okay, but I want to stay at the current level”. Remember that is gestures still means that the player is fine, but they don’t want a more intense situation.
- c. **Thumbs down** means “I’m not sure that I’m okay. I want to deescalate and possibly exit the scene”. When seeing this gesture it is important to give the player space, so that they are able to exit the scene safely.

3. **All scenes can be stopped by yelling Cut.** If someone is feeling very unsafe or an accident has happened, you can yell *Cut*. This will immediately stop the game for everyone who hears the command and they will immediately check up on the player who yelled the command without questioning it. When the player who yelled the command is okay either by being able to continue or being able to safely leave, the scene may continue.

### Kissing and sex

In *Sea of Flames* intimacy is a big part of the game and it is very important that all players can feel safe and comfortable at all times when expressing intimacy in the game. We have decided to use a high immersion mechanic for intimacy in our Larp and to make everyone feel safe, we have set aside lots of time in our workshops to get comfortable with our intimacy mechanic and get comfortable with the players you will be intimate with.

When you can to show affection to someone you lift *one hand* in front of their face and gently caress their cheek, this is our ingame version of a kiss. Remember to give the other player some time to opt out with the safety mechanic described earlier, if they are not feeling safe. To show deeper affection you may both caress each other’s cheeks with *one hand*.

If your characters want to have sex you both remove your outer layer of clothes (or as much as you are comfortable with), then you caress each other’s cheeks with *both hands*. If you only one person is caressing the other’s cheek, this symbolizes that the other player’s character is not interested or enjoying the intimate moment.

Remember all mechanics will be thoroughly explained onsite during workshops.

## Setting

### Plot

After the late King Aegon IV legitimised all his bastards; House Targaryen called for a kingsmoot in an attempt to precede any potential unrest in the realms. A grand banquet for all Great Houses where civil debate could settle the difficult matter of who the new true heir to the Iron Throne was to be.

The Great Houses of Stark, Lannister, Tyrell, Arryn, Baratheon and Tully all received invites to come to Harrenhal with haste to determine which of the former bastards should be considered the true heir.

While the former king had many bastards, only five are considered real contenders. These include the previous “true” heir Daeron II, the prophetic Shiera Seastar, the hero of the commoners “Blackfyre”, the

ever irate “Bittersteel” and the cunning “Bloodraven”. They all hold potential and legitimate claims to the throne, but seating the Iron Throne takes more than a claim. It requires the support of the Great Houses.

### Themes

- Duty vs desire
- Diplomacy and compromise
- Tradition vs progression
- Plots and conspiracies
- Nobles and peasants
- Power and love

### Background

It is the year 185 AC (After Westeros was conquered and united by Aegon Targaryen I). King Aegon Targaryen IV has just died. His rule was terrible for most peoples and therefore he was nicknamed “The Unworthy”. The wealth of the crown was spent in brothels and lavish banquets instead of the people. This has led to many houses having to solve their own problems or manipulate the court in their favour to get anything done. In the years following his death five of his children have risen to prominence and are considered contenders for the Iron Throne. These are:

**Daeron Targaryen the second, often called “The Good”**, loves his books and is considered to be wiser than even the Grand Maester. Many believe that his betrothal to Myriah Martell, the princess of Dorne, will finally unite Westeros into one kingdom. Alas, Daeron has no interest in ruling and mostly focuses on his studies.

**Daemon Waters, often called “Blackfyre”**, is the oldest of Aegon’s four great bastards. He is considered by many to have been Aegon’s favourite after he was gifted the legendary sword Blackfyre, the sword of the true king. Daemon cares deeply for the commonfolk and has spent the last couple of years fighting outlaws all around Westeros and has gained a reputation as a great and noble knight.

**Brynden Rivers, or “Bloodraven”**, is the second oldest of the great bastards together with his rival and half-brother Aegor. He is feared by most as a great spymaster. It is said that he has a thousand eyes and that even crows spy for him. Bloodraven is pale with red eyes and a raven-shaped birthmark giving him an intimidating look. He is a master manipulator and has great sway in the court at King’s Landing.

**Aegor River is often called “Bittersteel”** because of his bitter rivalry with Bloodraven, whom he shares his age with. He is known as a great knight with a huge temper and sense of justice. Few dare fight him and even fewer stand a chance. Aegor’s need for justice has led him to fight with many bannermen from many houses and he has defended the innocent many times, but at great cost to the nobles treasuries.

**Shiera Seastar** is the youngest of the great bastards. She is a powerful sorcerer and is known for being able to cast several spells at once, being able to heal great injuries, disguise herself as others or cause great pain to her enemies. She is strong, knows how to stand up for herself and has used her powers to aid herself and her allies in court, where she has now gained a lot of favour.

## The different houses

The public and recent information of every Great House present at the Kingsmoot. While it is expected that the more political and experienced characters know the following, all characters have heard of this information in some capacity:

**House Arryn** has, for the first time in years, broken silence and chosen to participate in greater politics. The Arryns have watched and seen the changing of the world and now they must take action. Their people are torn between the love of their true house and the promise of equality. House Arryn famously has always been loyal to its people, but old honour means little to a man, whose cries are met with silence.

**House Baratheon** has become a house of chaos and disarray. Strife and controversy plague the Stormlands and the Baratheons have done nothing but quell rebellions from oppressive leaders for decades. If not for their relentless will to survive and ruthless pragmatism, the house would have perished long ago. However, a new dawn approaches. The tyrant lord of the Baratheons has just died, and though years of discord and hostility haunt the memories of nobility and peasantry alike, the remaining Baratheons have managed to create a temporary peace.

**House Lannister** is sitting comfortably in Casterly Rock, following a conflict some years prior, which almost ended in all out war with the Tyrells. Through a diplomatic bond, sealed with the marriage of the two leading generals, they have enjoyed a time of peace and power. And yet, tensions are rising again. The Targaryen bastards have all been legitimised, and the peasants have declared loyalty to the young Blackfyre, a man who would fight to turn the world upside down. The Lannisters have been scrambling to secure the loyalty of their people, and yet the ideas of disobedience and rebellion are spreading in the shadows.

**House Stark** is preparing for dark times. Shiera Seastar arrived at the gates of Winterfell. She foretold of two prophecies: The rekindling of five pyres once lit by dragonfire, and of a war that would shake the Seven Kingdoms. Wolf and Stag to gnaw and thrash a terrible madness in a sea of green. Due to these most sudden of prophecies, and the recent news of the Targaryen legitimisation, the Starks and their bannermen are preparing for the worst. The North stirs with uncertainty of the future, as ill omens foretell of death and dismay. Some believe it to be the work of the gods. Others insist that it is the bewitching magic of a mad Targaryen.

**House Tully** is barely standing. The great and beloved Lord and Lady of Riverrun have been murdered in their sleep. Now, all that is left of the family is their children. Innocent and inexperienced from their shielded upbringing, they are forced to face the reality that their family is a political target. That they are the last bastion between the house and annihilation. They do however not stand unprotected, for all the Riverlands mourn with them, and the murder has ignited a fervour and loyalty stronger than anywhere else in the Seven Kingdoms. The wise and the strong have gathered, ready to serve the House Tully no matter the cost.

**House Tyrell** are sitting graciously in gilded halls 'neath rosy banners. The last decade has been a peaceful time, following the conflict with the Lannisters that almost resulted in a bloody war between the two houses. Now their festivities are so loud it echoes with merriment throughout the Reach, and the smell of perfumed butter on spiced bread has laced the very walls of Highgarden. Their lands have prospered under their ever merciful leadership. The people are fed and happy, and the kingdom flourishes with works of art and festivals like nowhere else in Westeros. But beyond the horizon of greatness lies conquest, and beyond conquest, divinity.

## How we would like you to play with the setting

### Gender and Succession

In Sea of Flames we have chosen to differ from the Ice & Fire cannon in one critical way: The genders are equal. This means that most of what we would consider sexism is removed from our cannon and that there has been some alterations to how succession works. We have chosen to do this, as while sexism, gender roles and the breaking thereof might be strong elements of the Ice & Fire universe, it is not the kind of topics that we want to explore with this particular LARP. In Sea of Flames heterosexuality is considered the “correct” sexuality due to only pragmatism and the fact that children are a resource to further a family. By principle all characters could be homo, bi- or asexual, but they are still expected to marry a person of the opposite gender.

For succession in Sea of Flames it follows these principles.

- A married couple consists of a man and a woman.
- Before marriage can occur it is decided whether the marriage is matrilineal or patrilineal. Matrilineal meaning that all children born of the marriage will belong to the house of the mother, while patrilineal is the opposite.
- The firstborn child of a couple is considered their heir.
- If an heir dies, then the secondborn child of the same marriage becomes the heir, continuing until there are no more children of the marriage.
- If a person dies without having an heir, then the matriarch/patriarch of their parents' marriage are considered the heir.

### Wealthy and Poor

Sea of Flames is set in a time where there is a huge disparity in wealth between classes, as well as between the various noble houses. Some families have so much money that they spend it lavishly and lend it out, while others struggle to feed their own people. Everyone “knows” that money is power, or at least it has been under the late king. However, times are changing and this shift between eras might prove that it takes more than coin to stay in power.

### Duty and Desire

In Sea of Flames most characters have desires and wants that do not necessarily align with their responsibilities and what is expected of them. Be it love, vengeance or the promise of riches, a character will struggle with their sense of duty. This is one of the core themes that we want to explore and it has, in varying degrees, been written into every character.

### Honour and Deviousness

All characters in the LARP will want to achieve their goal, but how they would do it is radically different. We want every player to think about their character and how they wish to progress toward their goal. For highly moral characters honour might be valued above anything else, while others might have no sympathy and are willing to do vile acts in search of success. For all however, we hope that this will be in internal discussion and conflict every player will deal with in some capacity during the game.

### Traditionalist and Progressiveness

The primary political plot in Sea of Flames. The world is forced to choose between the status quo and change. In the game this comes to show as to which Targaryen heir a character chooses to support, with the traditional choice being the Daeron II, which is the original and true heir. Any of the four other

candidates will result in a radical change to the structure and power dynamics of Westeros, but in different ways. For example if Blackfyre is chosen then the world will likely become equal in wealth and power, which is great for the peasantry, but not so much for the nobility.

## Characters

### Heads of Houses

The Head of House is the ruling member of each noble house.

It is the duty of every Head to lead their house and their primary goal is to further the standing of their family. Having the Head of House role means having a lot of play given to you, likely more than one player will be able to make use of during the game. It is therefore expected that a player in this role shares out and generates play for other characters.

If choosing to play this type of role, expect the bulk of your game to consist of large scale political play, intrigue and arranging marriages.

### House Members

The largest group of characters are members of the Great Houses. These are nobles whose duty is to serve the interest of their house. This is the most varied role, and can be anything from a terribly drunken knight, an overly romantic artist or a bastard hiding their true heritage. Depending on the role, they have different duties and expectations.

Due to the amount of differences within this category, if choosing to play this type of role, it is recommended that you take a look at the character summaries on the website so that when signing up you can choose the characters which you would find most interesting to play.

It is worth noting that about half of the characters within this category are “marriable” meaning that they are able to be betrothed with other nobles, and are thus a political resource to their family.

### Wards

Wards are nobles which have for whatever reason been placed in the care of another house, meaning that they have been separated from their family but still keeping the name. It is also the right and duty of whichever house they are warded off to, to arrange marriage for the ward. The ward will always struggle, as it is their duty to serve two different houses whose goals often do not align. Legally they are to act as their guardian house wishes, but it is still expected that they serve their original house in whichever way possible. Playing the role of a ward means that you will interact a lot with two different families and often act (or be used) as a diplomatic mediator. While all characters will deal with compromise, internal conflict and lots of social interaction, wards will have more of this type of play than others, given that they are representing two houses at once.

### Bannermen

Bannermen are nobles of lesser houses which are in servitude to one of the Great Houses. While a minority at the Kingsmoot, they are a majority of nobility throughout Westeros. They are of lesser social standing than the regular house member, but represents the peoples opinion at large and are invaluable to the house they serve. It is therefore expected that the house they serve also act in the interest of its bannermen. Bannermen are expected to serve the house they are sworn to, but also have houses of their own. Since they are of lesser social standing, they are often more free to act in their own interests. If

choosing to play a bannerman you can expect a role that has been written for small scale political play with personal goals and underdog elements.

What will your character description look like?

When receiving a character document, it will be divided into various segments with information about the character. This is an explanation of what kind of information you will get, as well as the terminology we use throughout.

#### **House:**

Which house a character is a part of, as well as the one they serve (two different things if playing a bannerman or ward).

#### **Description:**

The segment which elaborates on how the character functions, their personality and key information. This is explained through the five subsections: age group, relationship status, keywords, public opinion and background.

- **Age Group**

We have separated characters into three different age groups based on a rough estimation physical age, as well as what is expected of a character from other characters.

*“Young”* means a character is early in their life. They are inexperienced and not as respected as those who are older. They are of a marriageable age, and are expected to marry soon, but otherwise generally do not hold a lot of responsibilities.

*“Adult”* means a character has lived for a while and has a good understanding of the world and its structures. A character in this group is expected to be married and have children. They generally have a lot of political, military or domestic responsibilities, but are also old enough to govern themselves and have a large amount of agency.

*“Elder”* means a character is old, very experienced and past their physical prime. In a world where most die young they are highly respected and if they are not a leading position of a house, their say will still have a lot of influence. Elders usually hold a lot of responsibilities within a house, or they have started passing those duties to its younger members. They are expected to be married or widowed and have grandchildren.

- **Relationship Status**

Refers to the status of a character at the start of the game. This includes the following terms:

*“Unmarried”* means a character has yet to marry.

*“Married to [character]”* means a character is married to the other character mentioned.

*“Betrothed to [character]”* means a character is set to marry the other character mentioned, but the marriage has yet to be carried out.

*“Widowed”* means the character’s spouse has deceased.

Some characters have other more specific statuses instead of the common four. This will be elaborated further upon on these certain characters’ individual documents.

- **Keywords**

Keywords are a very brief summary of the character's mentality and essence. All characters have multiple. Two examples of keywords:

**"Kind.** You have always been taught to be kind to others. It is a core value every human should at least try to uphold."

**"Lowborn.** You are barely a noble. Your ancestors might have been pirate-kings, but you have grown up a fisherman of good stature. Your knowledge of fishing seasons far outweighs your skill in a court."

- **Public Opinion**

Every character is at least somewhat known and has a public reputation. That public reputation is summarised here in one or more points. Examples for a public opinion could be: *"Beloved by the people. Your rule has not been perfect, but it has made the living decent for nearly every commoner under you."*

*"Rumoured to be senile. Your recent seclusion and lack of interaction with the populace has paved the way for rumours. How could such a prominent leader lock themselves up and away from their people's love? Some even believe you died years ago, and that they are ruled by a ghost."*

- **Background**

Background includes a short story of the character and information about their life before the plot takes place. It is written in second person POV and so speaks directly to the character.

#### **Questions:**

We have included a list of questions for every character. The primary function of these questions is to be a starting help for getting the player to think about the mentality of the character. Answers are not required and are only there as supplementary content for those players which may find a use or need for it.

#### **Ideas for what to do:**

Just like questions, this is another list of supplementary material, but with a different goal. During the course of the larp, it is likely that a player will find some amount of downtime where they are either waiting for something to happen, or may not wish to pursue some main goal. This list includes ideas for what we think the character would reasonably be doing during those pockets of downtime.

#### **Relations:**

Every character has relations to other characters within their house, and without. Here they are written as first-person thoughts about other characters. An example of a complete relation could be: "Sir Joe of House Cottoneye: A gross little creep. Best not talk to him much. Don't think he ain't too dangerous, but he reeks of death. Disgusting."



## Credits

Larp by Rune Hald, Johannes Madsen & Mikkel Bistrup Andersen

### **Characters**

Rune Hald  
Johannes Madsen  
Alfa Freya Gilvad Pilemand  
Lillith Turner-Stone  
Marie Nielsen  
Michel Mosfell  
Signe Kirkegaard  
Lauge Ladefoged Christophersen  
Marie Louise Vandrup

### **Proof-Reading**

Ingrid Kaaber Pors

### **Photos & video**

Johannes Madsen  
Mikkel Bistrup Andersen

Maya Hindsberg

Carl Munch

Ingrid Kaaber Pors

### **Safety**

Ingrid Kaaber Pors

### **Props**

Joel Andersson

Astrid Feldstein

### **Drawings**

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### **Kitchen**

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