



Design Document v1.0

A larp by Poltergeist LARP



*You have long yearned for it. The sweat on your back, the neon lights  
disturbing the smoke-filled room like sharp edged razors.  
Our lungs are smoke, our feet stomping on the ground to the pulsating base  
like the heartbeat of a thousand stories, a thousand ideas bursting aflame in  
bright beams of neon and glitter.  
We write the year 1983 and Emerald City welcomes you.*

*Step in. Grab a drink. Say your goodbyes or start a fire to set the night ablaze  
one last time. The end is near and together, we will watch the world burn.*

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# PRACTICAL



*An overview over  
logistical and practical  
matters of this larp*

# BASIC INFO

- Dates:** Run 1: June 10th-13th 2023  
Run 2: June 15th-18th 2023
- Location:** Nudelfabrik Zeitz  
<https://goo.gl/maps/xSizZM4wfJBbubMd7>  
Paul-Roland-Straße 7, 06712 Zeitz, Germany
- Participants:** 65 participants (excl. Crew)  
Must be above the age of 18.  
Must be vaccinated against Covid-19.
- Language:** The game will be played in English.

## Getting to the location

We are in the fortunate situation that Zeitz is very easy to access by public transport. The location itself is **a 10 minute walk from the Zeitz main station**. If you have a lot of luggage, you could take a cab for up to 10€ (that's our estimate anyway) but it is really very walkable. Supermarkets are closeby as well, just bear in mind that they are all closed on Sundays.

We recommend that you find your way **to Leipzig**, the nearest big city (**40 minutes by s-train to Zeitz**) and maybe spend the night before the larp there. If you're **flying**, you can try to get to the Leipzig airport but it's crap, so **Berlin** would be much better. Going from Berlin to Leipzig by train is 1.5 hours, 2 hours to Zeitz. So there is a range of options for you to plan your travel, even without a car.

We will only have **limited parking** outside of the location.

If you are looking for accommodation in Leipzig for the night before or after the larp, we recommend Sleepy Lion Hostel - because Lotta works there and it's a lovely, cheap place with options both for dorms and private rooms and apartments with an own kitchen, all in very affordable price ranges.

You can book directly via their website (but only 2-3 months in advance):  
<http://hostel-leipzig.de>

## Accessibility

The location is an old factory building with partially unrenovated areas. It is therefore sadly **not at all suited for participants relying on wheelchairs**. The playing area is split over two floors with no elevator.

We are providing **audio versions** of both the Design document and characters (the latter on request). We provide important and long emails as audio versions if we have the capacity. **If requested**, we'll do it for sure, so talk to us if this is relevant to you.

## Accommodation

You will share a room with **1-2 other people** in most cases, a few rooms have more beds. We try to make roommate requests possible but cannot guarantee it. You cannot be alone in a room and you need to be okay sharing a room with up to 4 other people, space- and noisewise. **We cannot fix people snoring in your room**, it is simply outside of our control.

Most rooms **share a bathroom** with other rooms.

All sleeping rooms are in a **separate building** from the playing area, sharing an inner courtyard. Therefore we hope that most party noises will be kept away from you.

The mattresses are decent but as it is with mattresses, everyone has their own opinion on them and we cannot tell you if they'd be comfortable for you or not. It's a conference location used to catering guests but it's not a 5 star hotel, so there will probably be people who do not like the beds. ;)

All bedrooms will be **offgame**.

## Food & Drinks

All food will be **vegan**. If you have special dietary needs, you can let us know via the **practical form** and we will find out together with you whether we can cater to them or whether you have to supplement your own food. You will not receive money back if you cannot eat the provided food. **Access to a kitchen** is available to those who medically need it. Anyone may bring their own snacks, drinks and

food and it doesn't have to be vegan for yourself (but if you are not medically obliged to, you will not receive fridge space. That is reserved for people who need it. :))

You will receive **8 full meals** provided by a team of volunteer cooks: One on the evening of Day 1, three on Day 2 & 3 and breakfast on Day 4 before departure. All meals will be consumed offgame, usually in a drop-in manner where you yourself transition out and back into the game within the given timeframe.

There will always be access to **water, tea and coffee**.

It'll be possible to **buy non-alcoholic cocktails and sodas** from an ingame bar inside the playing area! This will likely happen with a list that you pay off at the end of the larp. **Please bring cash to be able to do so.**

## Alcohol

**You will not be permitted to drink during play time or the workshops.** If you have had alcohol, you are not allowed to be in the game and will be asked to stay in your room.

**You may drink responsibly during the offgame evenings** but we retain the right to tell you to go to your room and not return until you're sober if we notice that you have had too much to drink and cannot behave responsibly anymore. Please don't make us do this, be mindful of your own limits :)

The venue does not sell alcohol, you have to bring it yourself. We will have some beer available to purchase from us for a low price but nothing beyond that, sadly. So if you want something other than beer, bring it and share it!

## Smoking

**You will be allowed to smoke ingame.** As the playing area includes rooms that have no windows, we will likely dedicate **a smoking room** on one of the ends of the game – smoking in all other parts of the building will be strictly forbidden! You may also go smoke in the **inner courtyard** but it will be **offgame**. Thus, we need you to be okay with people smoking in a part of the ingame area that is well ventilated and a bit remote from the rest of the play.

# PACKING GUIDE

- ★ **You have to bring your own headphones** to plug into a retro walkman. Not bluetooth. Cable. They do not have to be retro. Normal modern AUX cables work. You may also bring your own walkman to use if you don't want to rely on us having enough!
- ★ You have to bring your own **cup**
- ★ **Favour tokens** (please see the **MECHANICS** section in the **DESIGN** chapter for more info on this!)
- ★ Comfortable **offgame clothes** for the workshops and afterparty
- ★ **Your costume**
- ★ It might get chilly at night, so plan in **a jacket**.
- ★ **Corona quicktests** – this is optional but if they are cheap in your country, bring one or two to be cool.
- ★ **Accessories, artifacts, ritual materials, props** – anything you think would be cool for you during the game. Especially things to use to play on magic are very welcome.  
**Please note:** We will not allow any kind of explosives. Anything that goes boom is not welcome, it's rude to our environment and people and animals alike. Any liquids, fire, pyro or loose glitter may NOT be handled inside the house.
- ★ You have to bring **proof of your Corona vaccination or recent recovery**. We will send out details about the corona requirements closer to the event in accordance to the German law in effect.
- ★ **Toiletries** – medicine, contact lenses, tooth brush, ear plugs, shower gel, etc.
- ★ **A towel**. After several events, we sadly have to admit that humans are incapable of not smearing their makeup into venue towels, so this time, you will have to bring your own that you can mess up.
- ★ **You DO NOT need to bring** bedsheets or duvets or pillows or bedframes, all of these wonderful things are provided.

# EXPECTATIONS & TRIGGERS

Here we want to give you an overview over what we plan to do with this event and what content we are planning for. We are also including a list of triggers that we want you to be especially aware of. Since this is a larp, we do not have full control over what people choose to play on. There are explicit no gos stated below – other than that, we need you to be aware that while not listed, other triggers might occur.

## What to expect

- ★ Social play in a **disco environment** within a mystical **Fae** society
- ★ A mix of organiser & player-driven plot and play
  - We encourage co-creativity and players telling stories on their own initiative as well as providing plot ourselves
- ★ **Emotionally tough** plots and play, as well as **dark play themes** such as:
  - play on abuse
  - play on emotional & physical violence
  - inhumane moral standards
  - shouting and aggressive body language.
  - displays of blood, gore and horror makeup
- ★ Opt-in play on **sex and sexual relations** through a mechanic as well as **flirting and romance**
- ★ Play on **drug consumption**
- ★ **Partial nudity**
  - We expect all genitals to be covered during the game for reasons of hygiene and emotional comfort but it will be perfectly alright to be topless. We don't care what your top looks like, if you feel empowered or in character showing it, you may. Just remember that it might get cold at night, thank you.
- ★ **Workshops** on game rules & themes, safety mechanics & relations
- ★ An optional **emotional debrief** after the game ends
- ★ An **afterparty** with a dance floor, as well as designated quiet areas
- ★ To be **photographed** during the game
  - You can of course ask not to be but we can't guarantee it.

## What not to expect

- ★ A clear set of rules with numbers and stats
- ★ Classical Fae courts or an intricately built Fae society
  - We of course provide background on the world and setting we play in - but it is up to you to fill gaps, rather than to point them out.
- ★ Any play on sexual harrassment / abuse
- ★ Play to win
- ★ A focus on action and physical fighting
- ★ A happy ending in the game
- ★ Alcohol consumption during the play time. Alcohol will only be allowed at the pre-night and the afterparty of the event.
- ★ Workshopping on the lore of this larp
  - You'll be required to read or listen to it beforehand. We will also hopefully be able to offer an online Q&A before the events on Discord!

## What do we expect from you?

- ★ That you have read our **Code of Conduct** and agree to it.
- ★ That you will **read or listen to our Design Document before the larp** starts. This has a very practical reason – we don't want to spend most of our workshop time briefing you on a document we can give to you beforehand.
- ★ That you try and engage with us and your fellow players on the **participant discord** (an online platform) beforehand. We don't expect you to keep up with the spam or to be active every day – but please do check in, reach out to fellow players even just for a quick exchange. We cannot make this larp with people who we hear nothing from until the day of arrival. We as organisers are spending our every day life on this, we expect our participants to invest a little bit of time as well. This is very loose and is meant to say: You might not enjoy the larp if you do not engage with us at all beforehand. You are an adult and we cannot force you but please, **give something back**. Don't ghost us until the day the larp happens. ;)

- That you take **initiative for your own fun**. If you think you lack a certain relation, make it. If you want a certain kind of plot, add it. Take care of your own well-being and be active in seeking help and creating play for yourself and others. We are doing this together, not us doing it all for you.

## Trigger Checklist

A lot of things happened in the 80s and a lot more things happen in fairytales that might be a trigger to you. We have tried to collect those that we can think of and give you an overview over whether they will be part of our game or not. A topic is a big part of the game if you cannot avoid encountering it – it doesn't mean that it's a vital part to each character. But you won't be able to avoid witnessing them. Minor topics are easier to avoid as they are not as dominant and only potentially going to be played on. But they might still happen and it is up to you to avoid them if you need to.

### A big part of the game are:

The Cold War ★ Drugs ★ Physical Cruelty ★ Blood & Gore ★ Sex ★ Romance

### A minor part of the game are:

Tschernobyl ★ Thatcher ★ Videogames ★ The IRA ★ Balkan conflicts & Tito

Political assassinations ★ Space race ★ Suicide

### Not a part of the game are:

Sexual abuse ★ Aids ★ Queer oppression ★ Racism

# EVENT SCHEDULE

This page is dedicated to a dream. A dream of punctuality, of plans that succeed and of foolish hopes. It is the attempt to give you an estimate of **how we plan the days of the larp timewise** – there aren't all too many pre-scheduled things at the moment because we want to leave room for your own plots and dreams. Organiser driven plots will be thrown in when we think they are needed. It will also in all likelihood be altered spontaneously on the spot because let's face it, dreams are nice, but things never go as planned. **We might publish an updated version of this closer to the event.**

**About meal times:** Please note that all meals will be consumed offgame in the cantina at your own leisure in the given time frame. When you're ready to go back into character, just return fluidly back to the play area.

Day 1 - Arrival day	
12.00-13.00	Participant arrival & check in
13.30-13.45	Assemble and start of workshops
13.45-18.00	Workshops with breaks
18.00-19.00	Dinner
19.00-20.30	Last workshops
20.30	Open end offgame socialising and minor dance floor action <i>We know it's cool to hang with other cool beans but remember to get some sleep because the next day is larp day and you'll be happy to not have brainfog from sleep deprivation!</i>

Day 2 - First play day	
08.00-09.00	Offgame Breakfast
09.00-10.45	Preparation time for time-in Time to get into costumes
10.45	Time-in Assembly
11.00	Game start This will be facilitated by organisers and helpers. We got you, babes.
13.00-14.00	Lunch
18.00-19.00	Dinner
20.00	Variety Show with contributions from the players
21.00	The Disco Dancefloor opens
00.00	No more orga-driven plots
02.00	Please go to bed <i>No, really, you're an adult, if you want to play all night, feel free. But we really recommend you go get some goddamn sleep. ;)</i>

Day 3 – Second play day	
08.00-09.00	Breakfast before Time-in
10.20	Group picture of each Kin before Time-In
10.45	<b>Game starts again</b>
13.00-14.00	Lunch
19.30	The Big Bang Watchparty – <i>Some kind of Gathering to end the game together. Trust the design and just follow the flow, we don't wanna spoil it for you.;</i>
20.00	<b>Game ends</b> – Expect the obligatory delays
20.00-21.00	Dinner
21.15	Optional Debrief (please make sure to eat before)
21.30	Afterparty <i>Please respect that after the debrief is over, the organisers also want to have some fun. We are of course available for emergencies though.</i>
Day 4 – Departure day	
09.00-10.00	Breakfast
10.00	Leave the rooms and eventually the location. If you are at the first of both runs, make sure to leave by 1pm. Let the organisers know if you're up for some cleaning help, we'll delegate as needed in the moment. Much love. <3

# THE LOCATION

## The Polterstudio / The Organiser Room

The Polterstudio is an **offgame area**.

It's located on the first floor and the space where the crew will have their base. We will be there from around **8am every day to 1-2am in the night**, in some capacity. For emergencies, you will also receive a **phone number** you can call at any time during the event if you urgently need help – we ask that you respect **our need for breaks and sleep** as well though. But emergencies are emergencies and we're there to help you with them.

Here is what the organiser room is there for:

- ★ **Emotional Safety**

You can find our emotional safety person in the organiser room (this might change, we will confirm or update this information on location) if you need support

- ★ **Plot or character help**

Come find one of the creative team members here to receive plot help. Note: We do not make plot-to-order but we can help you brainstorm how to improve your play!

- ★ **Medical box & medical assistance in general**

We have a medical professional on the team who can help with first aid and the like. If you need to go to a hospital or call an ambulance, this is also where you find us – we have charged phones and are ready for action.

We also have a selection of non-prescription medical items there in case you need them (things like painkillers, bandages, condoms, morning-after-pills, etc.) These items are for offgame use only.

- ★ **General questions & problem solving**

Just come and talk to us if you need anything. We'll try our very best.

- ★ **Lost & Found**

If we find anything during the game that isn't ours, we'll stash it here.

**A note on “hanging out in the orga room”:** In the past, people have come to the orga room to take a breather and hang out with us and just chill during the game. At Midsummer Disco, **this will not be a thing** because while we love you, it is also limiting our work of running this event. If you do not need us for any of the above mentioned reasons, we ask that you go to the designated offgame hangout & breather space, **the Cantina!**

## The Cantina

The Cantina is an **offgame space**.

It is a magical place of food and cozyness, a wide open space that also contains the kitchen and kitchen crew (who are volunteers from our team, so they are larpers themselves!). All **meals** will be consumed here.

The Cantina is reserved for participants of our events, so no muggles will be found there. Attached to the Cantina is another communal space that is also usable by other people in the creative collective of the location. If you go through it, you go to the inner courtyard, which is also a shared space. You may smoke in the inner courtyard if you remember not to litter.

In the Cantina, you can do the following:

- ★ **Receive Snacks**

If you're low on energy or starving or anything related to needing a snack, come find them here!

- ★ **Take a breather**

If you've just played an intense scene and you want to take a moment to just be yourself and sort out how to proceed, you can hang out in the Cantina.

- ★ **Help the kitchen staff**

We don't expect this of you but if you don't feel like larping but would like some idle task to do, you can at most times help the kitchen crew by chopping veggies or the like! Glory upon you!

- ★ **Calibrate your play**

If you got funky shit planned but wanna talk it through with your co-players, this is the perfect place to do it in without disturbing anyone's play in the play area!

## The Cathedral

The Cathedral is an **ingame room**.

It is where the variety show and disco are happening! It's located on the same floor as the Emerald (so, the first floor) and it is the only room with sound isolation, that's why we can only do blasting loud music in there. This is where the party is at!

## The Emerald

The Emerald is an **ingame space**.

It is the entire East Wing on the first floor of the factory that is mostly **unrenovated**. It has several rooms and sections, differing wildly in size. This is where most of the play will happen during the days! The Emerald is the space of our ingame location that contains the Fae community and their shady activities in this haven between realities. Here, **the different Kin will have each their own little nook to decorate themselves**. There'll be options for lounging and chilling, there'll be little corners to go tripping or make love (ingame, mind you).

It also contains one room that is designated for **smokers**. It'll be at the far end and well ventilated due to missing windows. You may **ONLY** smoke in here or in the courtyard.

Please be aware that, while it is perfectly safe to use, the area lacks several windows, there are copious amounts of dust and graffitis (last time we checked, they were exclusively wholesome and only mildly vulgar at times) – **it's an old, vacated pasta factory** that has been used and reclaimed by the rebel youth of the countryside of Zeitz before it was purchased. Renovation hasn't happened in this part of the building yet. **There are areas that can be dangerous if you want them to be**. So, you know, don't break down fences that keep you from falling down the lift shaft. Explore the space with open eyes and conscious steps.

It might be tempting to break the place further **but we ask that you don't**. If it happens by accident, it'll probably be okay, but we still need to clean up your damage and we don't want that.

## The Poliklinik / Sleeping quarters

The Poliklinik is an **offgame space**.

You will be sleeping in a separate building called the Poliklinik. The main building makes a sort of U-shape and at the open end stands the Poliklinik. It has been freshly renovated in the last 2 years to contain several floors of **sleeping rooms** to conference standards with **shared bathrooms**. The entire building is a concrete hipster dream with that industrial charme that seems to be trending these days.

You will have access to the Poliklinik at all times via the shared yard. For more detailed information on accommodation, please check out the first section of this chapter called **BASIC INFO**.

# VISION



*The inner workings and  
offgame thoughts and  
mechanics behind our  
game design.  
Revel in it!*

# THEMES

## Fucking legends

This larp focuses on **stories** in several ways. On one hand we want to explore stories told by humans throughout the ages in the form of **fairytales and folklore**. Often, those stories were told to explain surprising and at times cruel turns of nature - as such, their **darkness and cruelty** will influence the larp's feel and mood.

On the other hand, **our play vision is a narrative one**. We encourage our participants to let their in-game actions be driven by beauty, drama, and emotion rather than logic and reality. In other words: We aim for beautiful stories, not reasonable ones.

## Tick, tick, Doomsday

The doomsday clock is one minute before midnight and everyone can feel it. This party, this gathering of the unreal, is a bizarre struggle to enjoy every last minute before it all goes to shit. Standing at the edge of the abyss and stubbornly staring it down until it consumes you whole. **The feeling of doom** is not a plot to solve at this larp but rather a mood to lean into and embrace in your play. The end is near and you're here with everyone you hate and love. Time to fuck shit up.

## Discodisco, motherfucker

This larp literally has the word "Disco" in its title, so, you know. It is an integral part of the game to party, to let your passions run high in **a celebration of those that live forever and get bored easily**. There will be dancing, there will be drugs, there will be the trance to a ticking clock slowly closing in on midnight. We want you to fight, to love, to cry, to despair and to yell into the void in a simple will to be more, to experience existence to its fullest.

## Drama, baby

This game is designed around the **characters' interactions** with each other, their relations, their quarrels and bickerings. It is about **social dynamics**, about fuses burning out and glances exchanged through a crowded room. It's a setting in which a sassy remark or a make out session in the bathroom can do or undo more damage than a weapon drawn. Fae love to challenge each other to wager and play games, constantly revelling in the art of intrigue, favour and attention.

## Bitchin' tunes

The **music of the 80s** is iconic and we intend to use it generously as a medium to influence your game. It's one of the period's most influential mediums and apart from having a bitchin' dancefloor, this larp will also use **music as a tool** for different moods and mechanics. If you don't leave with at least a dozen different ear worms of your most hateloved titles of the 80s, we didn't do a good job.

# PLAY PHILOSOPHY

Participants of A Midsummer Disco will come from different parts of the world and bring different cultures to our game. To ensure everyone's emotional and physical safety, we will use a **few basic sentiments** as the foundation of our play together.

## Play to Drama

The stories we wish to tell are driven by **narrative first, by logic second**. This order is very important to us as we prefer a story to be beautifully told rather than for it to make 100% sense. That's why we would like our participants to let their in-game decisions be driven by the questions "What creates the most play?" and "**What would be more dramatic?**" if they are in doubt. Don't be afraid of overdoing it - experience shows that we more often hold cool ideas back rather than overdoing a scene. Just go for it and in return, don't judge other people's emotional scenes. We are all here to pretend, no such thing as pretending too much.

## Co-creativity and Self-responsibility

We are organising this larp to give you a playground but the playing itself has to happen through you. At our larps, **we expect players to take initiative** to enhance their own game, both before and during the event - if you think you're lacking a relation, build it. If you want to play a plot, plan it. If you want a certain scene, make it happen. We can assist you but you are just as much part of making this experience as we are. We need you to be **responsible for your own well-being and fun** and actively speak up, seek help and put in the effort to make this experience good for yourself. **We are not customer service** and we rely on our participants to be invested and active in our events as well!

## Yes And & Bullshitting

We aim to provide you with a basic setting, world, and mood that you can then use to plant your own ideas and stories into if you want to. This means that we

won't be releasing a gapless world-building in which the workings and structures of this world are 100% set and explained - we would much rather leave room here and there for you to fill. That means that **we expect all participants to accept each other's ideas** and conform with a certain amount of "bullshitting" when gaps are being filled. Get used to saying "**Yes, and**" and weaving your own thoughts into an idea that someone else presents you with during the game.

The stage of this LARP is a shared one and as that needs a certain empathetic recognition of where your own bit of stage ends and that of another begins. We want our players to **play each other up**, highlight each others' characters' strong suits and thus be able to trust in each other to respect everyone's bit of stage. That way, we can tell the story together, rather than have it be a one-Fae-show.

## Partial Transparency

A Midsummer Disco will only be partially transparent in what's going to happen during the game. You'll be able to read other players' characters if this enhances your game but we won't tell you what happens in the overall storyline of the game. This way, we hope to reclaim the aspect of larp that is unexpected and unplannable for you as a player - **we want to tell you a story that you don't know the ending of before you even heard it**. You can calibrate your play and even plan scenes with your co-players, you can ask for npcs to help you with certain scenes as usual - but we won't tell you what's going to happen in Emerald City that might be outside of your personal plot. **We ask you to trust us in this.**

# MECHANICS

All of these will be explained and workshopped on location, therefore we decided to keep the descriptions short – they'll make most sense when demonstrated anyway. We know it looks like there's a lot but a bunch of them are rather passive and not actually something you need to do as a player – so don't let it scare you :)

We encourage all participants to **calibrate certain boundaries** - like physical touch, triggers, play on sex or romance - **with relevant relations before the game.**

## (De-)Escalating play

We will be using **non-verbal gestures** ("Come at me" and "Tone it down" movements) to signal that you would like a scene to escalate or de-escalate offgame. We'll also be using the **tap-out technique** to get out of scenes where you are physically close to each other.

While movements to escalate are always a question and an invitation that doesn't have to be followed if your playing partner simply doesn't share the need for escalation, **the de-escalation techniques are compulsory to react to.** If someone wants to tone it down or tap out, you have to follow that signal immediately.

## Cut

**When you want a scene to end,** you say "Cut" loud and clear and accompany it by making the "T"-Time out movement with your hands. This is to be used for physical or emotional safety reasons when you feel triggered, hurt, lost your glasses or similar reasons.

## Look Down

If you wish to **pass through a scene without joining it** - for any offgame reason - you can **shield your eyes** with one hand and simply walk through. You may also use this discreetly to have offgame calibrations with people during the game.

Do not play on someone who is using Look Down in your vicinity.

## Physical Touch & Conflict

At a larp like this, calibrating any and all touch in a safe way is tricky and we will assume **that participants are comfortable with physical touch in the intensity of e.g. a hug or a superficial touch on the arms.** You may always opt out of physical touch. When approaching someone, you ideally make sure that they see you initiating touch so they may opt out of it.

Physical conflict aka fights may be played but only if you offgame calibrated them before.

## Drugs through music

To play on mind-altering substances, we will be using different kinds of music for you to individually "consume" and set a mood for you to play on. You'll need **your own cable headphones**, we'll provide the tape players and tapes for you to go on a trip with. You are of course welcome to bring your own walkman instead! For **group experiences** you can either share headphones or come and borrow a boom box from us but we only have a limited number.

After you're done using it, **you must return the tape** to where you got it from – your dealer, the bar or the secret corner. We will workshop **how to use a walkman** with you (since we know that some of you have actually never used one, which is **terrifying** by the way) and we ask that you **treat our tech with care.** We've laboured hard to get them for you and we need them to work for the future.

## Sex & Intimacy

To play on sex & intimacy, we'll be using the "**Groove & Breathe**" technique – we literally made it up for this, so no need to pretend you know it.

To engage in intimate interactions, you will be given the tools to lie down next to each other on your backs, heads next to each other, and listen to a song together. During this song, you breathe together, reacting to each others change of pace. Close your eyes, soak in the tunes and vibe hard with your cozy

buddy(s). For physical touch such as hand-holding, hugging, cuddling or anything further, we ask that you calibrate it offgame with your playing partner.

For group experiences, you can come and borrow a boombox aka **“the orgy master”** from us in the orga room but we only have a limited amount available.

## Magic & Fae Powers

Fae can do magic on each other. In order to signalise to your co-player that your character is trying to use their powers on them, **you raise one of your fists** and hold it next to your head, like those cool army people do in movies to signalise a halt to people behind them.

While using the mechanic, you still need to convey in your play what you're trying to do, by formulating a curse or simply narrating what you're doing. **The victim always decides** the actual effect of the magic.

## Favour tokens

It's a tale as old as time that Fae love to trade in favours. We don't want to call it a currency because this isn't a larp about evil capitalism but, let's face it, it is a currency tho. Favours can be exchanged when needing help, when 'buying' (shoo capitalism, this is magic!) drugs from dealer characters or whenever you want to. The way it happens is by **tokens that we ask you to bring yourself**. A token is whatever you say it is. A pretty leaf, a string of fabric, a bouncy ball, a lipstick, a pretty pebble. You can improvise it on the spot or bring a few to be prepared for handout. Favour tokens can be passed on and that makes it juicy! If you grant someone a favour, be prepared that they might trade it off to your arch nemesis. Fun times.

## Fluid Time

Time in the Fae realm works differently and in order to allow for drastic changes to happen - both between characters and outside of Emerald City -, **days, months or even years can pass ingame within a few offgame hours**. The passing of time won't be announced, we rather treat it as an unclear blur. Time passes fast in good company and the nights in Emerald City can last years. After all, what does it matter to creatures who live forever?

It will be perfectly plausible for your character to have left for a spin and come back throughout the larp, **allowing you to take short breaks** or come back with exciting news of the human world (which we will distribute to you, please don't make historical happenings up or it'll fuck with our plot <sup>™!</sup>) This also allows for **intense play** without having to worry too much about realistic timing.

## Name tags

During the game, all participants will be wearing name tags.

## Shadowplay

Organisers and helpers will be using **all black outfits and hoods** to influence the ingame reality in a supernatural way. If you see a Shadowplayer, you do not play on their presence but on **the effects they create** - floating objects, whispers in your ear or music from a speaker, to name a few.

## The Toilet Board

We will hang up some kind of board in one of the main public toilets where you can leave **small messages**, e.g. if you want a rumour to be played on or if you want a certain kind of play, if you would like people to ask you to dance, if you want your character to get into trouble, etc. - in return, people can read notes on the board **and help someone else** out in their game. Yay!

# CHARACTERS

All characters are **pre-written** by us and given to you during the casting process.

**All characters will be written and played without gender.** Fae society is not human and the concept of gender is bewildering and strange to them. As such, all characters will be using the pronouns **"they / them"** and gendered words such as "man" or "woman" are to be **avoided**. Should you encounter them anyway, treat them as genderless terms applicable to all.

We are choosing to do so because we like to explore a world in which personality, behaviour and appearance are not tied by the limitations and regulations of gender. Play and dress your character as you envision them. We invite you to shed the expectations and views society puts on individuals based on their gender - and explore what it is like not to fit that box.

***Note:** We are aware that this is not what most of us are used to in offgame real life and we might mess up. That is ok! We will not be running around, handing out red cards to people who accidentally use the wrong pronoun. But we ask you to trust us and try this with us - it becomes natural after a few hours of playing. And much more, we are excited to see what characters we all can create together without the boundaries of gender!*

## Adjustments

You can let us know if you would like to change anything about the character you receive! We don't need to know about minor changes (like the exact character traits - we trust you on this to run off and have fun with the inspiration we give you) but should you wish to change the background or opt-out of relations, we need to know to adjust the stories that involve other players.

## Relations

You will receive **3-4 relations to other characters** at the game. During workshop time, you will be given a structured and facilitated opportunity to spend 10 minutes with each of your relations to discuss them face to face and know who

you're playing with. It's like a **speed dating thing**, just trust us, we've done this a few times now. But do feel free to reach out to your relations before the game to discuss things in more detail!

It is important to us that you take your relations seriously. If you don't want to play on one, **you have to tell the person playing the character** because their play might depend on it and it's not cool to be let down like that. Certain relations might be of a romantic or sexual nature – you are, always and at any point, welcome **to scale them up or down**. You can turn a romance into a deep platonic connection, you can make a sexual relation unsexual, you can turn a friendship into something more. Always feel free to do that within your comfort levels, as long as you make sure to tell your co-player! :)

## Character sheet

We provide a short guide on how to read the character [here \(Link\)](#) should you be in doubt about it. It's not compulsory to read, it's only should you need it.

## Who is Who

We are also providing an overview of all characters with a few short keywords on who they are and what might be publicly known about them. It'll be sent out via email at some point after the casting and added to the respective link collections.

# AESTHETICS & COSTUME

We'll be playing roughly in the 1980s – which is a wonderful time full of absurde and bizarre fashion choices that we hope will inspire you to dress in all the sparkles and colours that your heart desires! We want to stress though that **we are in no way strict about the exact time period**. Your costume can be from earlier time periods without further ado, as Fae will use any human fashion era up until the 80s to dress in, as they see fit. If we dabble a lit bit into the 90s, we won't tell you off either. But please, by the love of Dreams and Aspirations, **stay away from the early 2000s**. It's a forsaken place that will need another few decades to become cool again and **we're simply not ready for it**.

## The Fae component

As we are, as players, humans of human shape, for the most part, we don't expect you to build yourself an entire bodysuit in order to fundamentally change your appearance into something otherworldly as we might imagine Fae to look.

Instead, work with what you can to **add to your shape**, use strange accessoires, wear horns or crowns or crazy headpieces. An extravagant dress full of flowers and leaves is just as good as wearing masks or contact lenses - most importantly, **be comfortable** in what you're wearing.

It is also perfectly acceptable to **change appearance** throughout the game - e.g. Because you realise that wearing a set of horns all day is too exhausting or because you want to be extra and morph your character into different shapes depending on the time of day or the placement of the clouds.

## A Fae in human skin?

Of course, Fae society largely has its own clothing preferences that they abide by and dress in. They are, however, also eccentric beings that like to follow the curious little lives of the mortals - and drawing a certain **exotic inspiration** from them. After all, is it not a human fantasy that keeps them alive in the first place?

Thus, it is Fae culture to dress in an often peculiar **mix of human fashion and the absurde touch of the immortal**. To what extend this is, is entirely up to you - it is only meant to widen your costuming options, rather than limiting them.

## A few words on gender

As described further in the character section of this chapter, Fae and thus the roles you as players will take on during the game **have no gender**. This applies to clothing as well - we have actively sought to remove the barrier of gender restrictions to make room for more liberated, extravagant, and unlimited costumes. Whether you want to wear a crop top, a dress, pants, make up, stilettos, or a mustache - it's not limited by anything other than what you **want** your character to wear.

# SEX & ROMANCE

We want to talk about this because our player community is so diverse and people handle these things differently. We want everyone to feel welcome at these larps.

A Midsummer Disco is **not** a game that requires you or your character to be sexually or romantically engaged. Most characters have relations that can be played romantically but don't have to be – **that is up to you to calibrate** with your co-players. Some characters are more specifically sexual or romantically inclined because it's not always possible to keep it vague and because romance and sex are a big part of stories about Fae.

As a rule, **Fae don't care about the amount of partners or their appearance**. You do you or whoever you want to as long as they want to, those are the rules.

So this means:

- ★ Sex and romance are **a part of this game** and will happen (through the appropriate techniques)
- ★ **Real kissing and embracing** is something you may do if everyone involved wants to.
- ★ You have to be ok **seeing other people** play on sex and potentially exchanging kisses and embraces
- ★ **Any** play on sex or romance **needs to be calibrated** beforehand or in between during the game if you see something developing.
- ★ **Absolutely no play will happen on non-consensual sexual acts or any form of sexual abuse**. You may abuse each other emotionally and physically (through beatings and fights), we think that is quite enough to play on in that department.

When it comes to **real sex**, we are trusting you all to be adults who adhere to the **laws of consent**. If the situation changed, e.g. from ingame to offgame, make sure that the person is still into it. Yes means yes. Do not have sex on the dancefloor, go find a **private space**. Do not assume, ask. Do not demolish the location, whatever you do.

# DRUGS

Drugs will play a big role at this larp. As mentioned under **MECHANICS**, we will be using walkmen and tapes for you to play on them.

We want you to use drugs as a way to **forward your narrative**. There is a bunch of play to be had around obtaining the substance of your choice – each Kin has a **dealer** and each dealer has a different selection of experiences. Go explore!

And while in the real world, this might be a debatable stance, this is the 1980s and you are immortal, so we encourage you to play on consuming drugs in order to unlock a new path for your character, to bond or fall out with other characters, to have a meaningful scene. If you feel stuck in your game or are trying to get to a different emotional point for your character, letting them consume drugs might help you to get them there!

**The tapes** you can obtain during the game will contain a few tracks in the spirit of a certain drug. Each tape will be labeled with a very short few keywords to help you portray it but really, **it's up to you** – and we don't care if it's realistic or not. Just go with what you feel vibes with the description, your narrative needs and the music you're hearing. Just remember that ingame being on drugs does not mean that you get to be an offgame asshole and **all rules that apply to consent-based play and calibration still apply while you're high on music.** ;)

The common way to obtain drugs is by trading them for favour tokens – but of course, you can offer a specific service right away or come to a different agreement with your dealer. They might even give you a free sample to get you hooked if they're nice.

We will be using the following drugs during the game:

- ★ **Heroin** (a downer // blissful elysium)
- ★ **Cocaine** (an upper // confidence boost)
- ★ **Shrooms** (a psychedelic // a hallucinogenic)
- ★ **Ecstasy** (the new hot thing // an upper // energy boost)

# CRUELTY & MORALE

We want to give this a short highlight.

**Fae are not nice people.** In fact, they are not people at all and are therefore bound by entirely different ideas of right or wrong, of just and unjust. There is no general court of judgment (although there are characters who are known to pass it anyway!), there are **very few unspoken rules**. We want you to play creatures that **digress our human ideas of morale**, immortal beings that get bored easily and for whom seeing others suffer greatly is all part of simply being alive.

**Be vicious.** Be irrational. Be unpredictable and unfair, be egocentric and short-fused. Be cruel and encourage others to be as well. **You live forever. Kindness does not.**

Unspoken rules of Fae society exist and breaking them is frowned upon deeply. As in, we need you to frown upon them when you encounter them – don't just shrug them off! Breaking these should not be happening and if they do, the Fae responsible is shunned and excluded for it.

These unspoken rules are:

- ★ **A favour** granted must be fulfilled when called in.
- ★ **Foundling** are inferior to Fae.
- ★ **Keepers of Foundling** enjoy special status amongs Faekind.
- ★ **Mortals** are inferior to Fae and Foundling.
- ★ **Withering (aka killing) another Fae** is despicable and uninspired.

# CHARACTER DEATH

So listen, we know that you are a larper and as such, **you are probably compelled to kill** someone else's character or have someone kill yours because that often seems to be the coolest way to end an arc.

**This is not the game for it.** (with an exception for suicide, please read more below)

Killing another Fae is hard as it requires cutting them off from the human superstition and belief attached to their story. You can't just stab a Fae and then they die, that's not how stories work. Therefore it's not something you can just do on the dancefloor.

Additionally, this larp is a doomsday watch party. The world is literally ending and killing another character is simply **not interesting**. You're all going to die anyway, why would you enact your grande revenge by doing to someone what's going to happen to everyone anyway?

We want you to find **creative ways** to tell your own and each others' stories. If you seek revenge, make them suffer, punish them, curse them, make their loved one forget about them. Find a cool way to get your revenge. If you wish to give up and signal that you stopped caring about your own existence, escalate in drugs, lash out, break yourself and everyone around you in an act of defiance.

Sure, murder is cool, I guess. But it's also boring and we want you to do something else this time. It's not dramatic anyway if 40 out of 65 characters are dying in the last two hours of the game and frankly, we want you to be there to see the end of the larp. Because it'll be cool.

The only thing we want to leave the option for is for your character to decide to die: It's as simple as that. **Any Fae can decide to wither** if they are tired of existence or for whatever other reason. You can choose to let your character fade into the mists of Mirage if that's what you want. There are certain factions that are actively exploring the theme of collective suicide if the players choose to play on it.

# LORE



*Dreams and visions of  
the world we play in*

# WHAT ARE FAE?

Fae aren't just simple pixies and elves and trolls. **The Fae are anything that humans fail to explain.** May it be in the shadows, at the corner of your eye, in the deepest woods where no one ever ventures, or in the howling of the wind.

They are stories and ideas, they are human creations made flesh and magic. They are there to fill the gaps between reality and what seems to be. Thus a Fae can be a ghost, a character from a fairytale, the boogeyman you tell your children about - anything.

Fae exist in **their own layer of the world.** As humans indirectly create and fuel them with their stories, Fae are never far away from them and regularly dive into the human realm - out of curiosity, to feed the rumours or simply to torment them for their own amusement.

The Fae layer of our world is loosely intertwined with the layer of reality - the two of them touch and can be passed between at certain points, gates if you will. The mortals often refer to such places as fairy hills or groves, secluded areas that have an altogether supernatural feel to them. Only the Fae and those they invite can cross here between the worlds. What lies between the two worlds is called **The Veil**, a thick fog that hinders the mortals from passing between the worlds unwantedly.

## Passionate & Ever-changing

The Fae folk are wild creatures that are strictly made of instincts, impulses, passions and varying degrees of selfishness. They view themselves as the music to which's rhythm the world shall dance and spin until it loses control.

They are driven by emotion and have, as such, often unhuman ways of dealing with conflicts or situations - of course, since they rarely apply a set of morals but more a code of entertainment.

They are known for their competitive nature and compulsion to trick and use the art of words to set traps. Deals are a common way to settle an agreement - it may be a deal to owe a favour or to give a feeling, a memory, a song, a lock of

hair. Any of these items have a meaning as long as they have a story to tell or the receiver gains something from them. While known to lure humans into this kind of deals, Fae also do this amongst each other - almost as if to prove who of them chooses the better wording and sets the most clever trap.

Fae become fickle, cruel creatures that have little regard for others' needs when they are bored. However, Fae are generally not prone to brute physical force as it is inelegant, too direct, and of little entertainment value. While violence and cruelty are certain aspects of many Fae beings, it is often a more complex, almost playful kind as if it was a game that you don't want to end. Rather than rushing and forcing their way, most Fae prefer to take the longer route around and see what possibilities open up along the way.

## Mirage & Fae Powers

Fae magic is not something that simply exists. It is entirely dependent on human thoughts and beliefs - the assumption that there is something else out there, something more than human. That energy that springs from "wishing" or "telling" something into existence is called **Mirage** and is the source of Fae power. A source without which they would cease to exist over time and become nothing more than a distant whisper drowned out by the drums of human enlightenment.

The Fae possess powers that make them both magnificent and terrifying in their own way. All Fae possess the **gift of immortality** for as long as their stories get told and they live on in the minds and hearts of humanity.

Additionally, Fae are technically able to influence their surrounding in different ways - may it be illusions, conjuring a storm, or letting the trees wither and die at their touch.

Now, Fae might be able to do all these things but brute force, as already mentioned, is not their way. It wouldn't do to just unleash their powers on the mortal world and take their place as humanity's new masters - for there is **a thin line between believing in something and knowing about it.**

While the one feeds the imagination and thus furthers the spawning of ideas and new stories, the other is a cage that sets limitations to the mind rather than widening them. Therefore Fae have never had an interest in ruling or using the

full potential of their powers, instead, they feed human imagination just enough to continue their faith in the supernatural.

## Magic during the larp

Of course, all of these things are difficult to play out and also not the focus of our event. Our recommendation here is that we are playing a gathering of Fae amongst themselves, where there is no need to shake the earth and sky as there are no mortals there to bedazzle with it. Fae know that they are, respectively, powerful but as it is in a house full of bigshots - without a less powerful audience, the common level of impressive evens out and **there is no need to show off powers** that literally everyone in the room possesses themselves.

Something interesting to play on instead is **age**. Some stories have endured the ages and changes of time, some stories are so persistent that they continue to be told throughout the generations - and those stories have powers that younger stories might not have. Equally, some fae are older and therefore higher in status than the younger ones for the sheer reason that they have been around for longer.

Additionally, we have a mechanic to signal the use of magic during the game. You can read more about it in the **VISION** chapter under **MECHANICS**.

## Relation to Humans

It's a strange connection between the immortal and the mundane. **One depends on the other**, but in return gets so much power that they can almost bend the human world entirely to their own needs.

Most Fae view humankind as inherently inferior to themselves and see them more as playthings or an exotic phenomenon they wish to observe and get to know - not to integrate but to be fascinated or amused by it.

Of course, some Fae folk wish to socialise more with the mortals and even spend phases of their existence living amongst them, blending into their world until they get bored and return to their playground of magic and emotional excess.

# THE SETTING

A Midsummer disco is set in **the year 1983** in a sort of **Haven** between the human and the Fae world. It's a place where Fae gather to be social and to party, most specifically for a sort of morbid **Midsummer Doomsday Watchparty**. The Fae of different European Kin gather to celebrate for what could be the last time as humanity is at the edge of a nuclear war which could bring with it the end – both for humans and Fae alike.

## Emerald City

The Fae haven is called Emerald city. It lies at a crossing point between the Fae and the mortal realm in **Eastern Berlin** and resembles an old, torn down factory. Emerald City is run by someone mostly known as **The Wizard**, an excentric Fae whose motivations are a mystery to most. Many believe they are simply thriving in being the spotlight and center of Fae gatherings but many are suspicious of their intentions and morales. Then again, amongst Fae: Who truly possesses spotless morales anyway?

Emerald City is a place of passion, of dancing through the years without noticing the passage of time as you sway in ecstasy and lust. It is a place of music and dancing, large enough for anyone to find the privacy they might need – yet small enough that your path will always lead you back to the dancefloor eventually.

The gatherings of the Wizard are legendary and known to be of great social weight each time. Any Fae that craves connection will find it here, in the shimmering green lights of Emerald City.

## The end is near

In the 1980s, **the Doomsday clock** shows 1 minute before midnight. The air is filled with uncertainty about the very real threat of a nuclear war between East and West. It's nowhere more tangible than in Germany, the literal border and symbol of the curtain that runs through the world.

The Fae are gathering here because many believe that the Cold War will escalate any moment now and **humanity will eradicate** themselves.

The setting of this larp, unlike previous larps of ours in the same world, is not one of trying to stop the world from ending. It is not a plot that is solvable or even meant to be fixed, we are much more aiming for **a mood of impending doom** and the emotions that come with it – it is an excuse for characters to give it their all, to dance, laugh, love, hate, fight, fuck and sing one last time before it all goes to shit. Some might welcome the end, celebrate the big boom, others might weep or fight to live their existence to the fullest until their very last moment

## The 5 Stages of Grief

To make this doomsday mood more tangible in the game, we decided **to assign each Kin one of the 5 stages of grief** to give them a rough guideline as to how to engage with the impending doom in each their own way. All characters of one Kin will connect with the nearing end on the level of that one emotion, mostly. While the Rad are raging in **Anger** against the world ending, not ready to let go, the Glam sways in sweet **Denial** through the glittery sparks of their own shadows, as if nothing could stop their glitter from dazzling. The Squad, just recently risen again, is **Bargaining** against their own better judgement for another era, another chance, while the Wave is letting their emotions wash over themselves in a wave of **Depression** in the face of the uncoming nuclear storm. And last, there is the Trip, mysterious as ever, who seem to smile at the face of fate in everlasting **Acceptance**, as they have always done, embracing whatever the future might hold.

## Wibbly-wobbly, timey-wimey

Fae time passes differently than human time. When Fae gather to celebrate, months or even years might pass as long as there is something left to be said. And it will feel like merely a few hours have passed.

During A Midsummer Disco, **time will pass differently** in the outside world and we invite you to simply trust us and the design. Timefuckery is a big component of what we are planning for you but we don't want to disclose all the details. Simply be content knowing: Time will pass differently and there'll be indicators from the

outside about where in time we currently are. You can read more about how to use this in your game under **MECHANICS** in the **VISION** chapter.

## A Midsummer Night's Dream

Listen, we are also just weak and fickle romantics and if we make a Fae larp that has "Midsummer" in the title, of course **Oberon and Titania** will also be there.

Rumour has it that the noble Fae are planning to get married this midsummer. Once again, we might add.

It is just like them to draw the attention, even as the world is ending, towards their neverending cycle of fighting and making up and once again, they seem to be insisting on getting betrothed to one another until death or the next argument do them part.

# FOUNDLING

*Once, we were the toys and servants of Faekind but times have changed, at least on the surface. Where we used to bow our heads and stay quietly in the background, we are now the Fae's lifeline to the Mirage, to human belief and inspiration. We take the stages of the mortal world, the spotlight of their movies and we inspire their minds to dream.*

*But underneath it all, we are still slaves to the Fair kind, our success and fame tied to their benevolence. They depend on us, yet they hold our lives in their greedy hands and they demand more, always more. Once, we dreamt of being like them but now, we dream of just a day without the pressure, without needing to perform or pretend to be someone we're not. We dream of a simpler life – a mortal life.*

The human children that were **stolen or taken in by Fae**. Most of those taken wither quickly in the "care" of Fae but some actually persevere and get to play their part in the Fae world. Those that do, become **weirdly distorted and warped by the Mirage** and being part of a world that wasn't strictly meant for mortals to thrive in – they take on visual features of the Fair kind and the ability to live for as long as their Fae keeper upholds their bond of patronage over them.

Where Foundling used to be a source of entertainment or servitude to most Fae, their role and significance has **changed** drastically in modern times. Since humanity has become harder to inspire to believe in the tales that keep the Fae alive, they found a new way to hold humanity in their grasp and own their dreams and stories: Through the Foundling as their **ambassadors**. The Foundling, charged with Mirage, are the stars and celebrities of the modern human world. They are the actors, rockstars, politicians, DJs and artists of their time and through their ties to the Fae world, they draw the mortals to themselves. They fill the dancefloors and fill the mortals' minds with new hopes and lust, they revive long lost stories on the stages of a theatre or the big screens of modern cinema. They sing to the yearning, lost crowds in front of their stages and the mortals love them, want to be like them, would give anything for them.

Behind the scenes waits the Foundling's Fae keeper, carefully pulling the strings and granting their Foundling the power to sway the masses in their name. **Feeding** on the ecstasy, the hopes and dreams that their pets create.

***Note:** In our real offgame world, personalities such as Marilyn Monroe, David Bowie or Freddie Mercury might have been Foundling as we envision them. However, for this larp, we have decided to refrain from using real life personas and instead, make up our own. While many of these people gave the world so much to remember them by, it is also important to us to acknowledge that they were not without their flaws. Many rockstars of the 80s were deeply abusive and grooming younger fans for their own sexual desires, etc.pp. - we do not want to glorify those stories but we also do not want them at our larp. Therefore we decided not to use them and instead, **make up our own.***

On the surface, it might seem like things have changed for the better, giving the Foundling a stage and a role in the bizarre world of the Immortal. But that is not entirely the case. The **stress and pressure**, the constant need to perform more and better, is bringing most Foundling to a breaking point sooner or later. They are but burnt out shells of their old mortal selves, putting on the shine and glimmer whenever the public eye is turned towards them and spiralling into the sweet embrace of drugs and borrowed love when no one is looking. Their Fae keepers usually have little patience for these fickle mortal boundaries and push them further and further, hungry for the Mirage and status that a successful Foundling generates for them.

There are fewer Foundling now than there used to be. Those Fae that manage to maintain a Foundling enjoy **great status and honour** amongst the other Fae as they play a great part in keeping Faekind alive. This does, however, also mean a great deal of **envy** for those who wish to hold such status themselves and are thus seeking ways to **steal one of the successful Foundling** and make them their own.

## The lore behind Foundling

This is just a very brief explanation as to not overdo it but still give you something coherent to play on: Foundling are **bound** to their Keeper. They have been warped by the Mirage that flows through the Keeper and the **Mirage** is what keeps the Foundling alive. Were the Keeper **to abandon the Foundling**, the Foundling will **cease to exist** without this "fuel" to keep them alive. It is, however,

possible for another Fae to come in and **take the Foundling on** in the 24 hours or so that the Foundling has before fading away. It is also possible for a Keeper **to transfer** their Foundling to another Fae, e.g. because they lost them in a bargain or a bet or for whatever reason you deem fit.

A Foundling, just like any Fae in this game, can decide to **cut themselves loose** off their Keeper but that will result in **instant death**. It is not possible for a Foundling to cut themselves loose and have another Fae save them. If the Foundling makes the decision to abandon their Keeper, they die.

## Foundling becoming Fae

At previous larps, we have offered plot and play around Foundling becoming Fae by beating their Keepers. That was fun and it will still be in the background for some Fae characters that they used to be Foundling. However, for Midsummer Disco, it is **not a focus** for the Foundling play and not something we want you to strive for. The Foundling game is much more about **lost humanity**, something that can never be regained again. It is about being admired and worshipped by mortals while being nothing but dirty puppets for the real masters of this game.

We want you to focus on your **personal plots, relations and the overarching theme** of playing a Foundling – we have made the experience that allowing for a common “unlockable achievement” such as Foundling ascension usually results in no Foundling actually being a Foundling anymore and other, more dramatic or emotional plots getting abandoned in the race to become Fae. It’s a shame and this time, we want to try and shift your focus.

# THE KIN

**Grammar note:** One Kin. Many Kin. Stays the same.

Fae around the world typically exist in clusters, groups of often likeminded individuals in regards to their **folkloristic origins** - mortals of different places tell different stories. Depending on that the Fae are, to varying extents, drawn to each other in so-called Kin.

Not all Kin are structured in the same way, they vary a lot depending on the **values and characteristics** they represent. Some may have a leader - some choose a new leader frequently -, some find themselves in a constant fight for leadership. Some may choose to remain without a leader for various reasons.

The multiple Kin are as vastly **different** as the mortals that created them. What they share is a dependence on mortal imagination and ambition to inspire it - with whatever means they deem fit.

## Complex relations over simple rivalry

The Kin are not, as a rule, enemies or in rivalry. Individuals from different Kin, of course, can be but in general, it isn't common that entire Kin wage feuds with each other. That would require a common interest of the whole Kin to play politics and usually Fae get bored too quickly to play the games of war. Of course, some Kin are more prone to getting along than others due to their nature, but there is generally a bigger focus on personal feuds than Kin-wide ones.

## The Ravages of Time

The world looks very different in the year 1983 than it did, let's say, in the 19<sup>th</sup> century. Human progress, technology and globalisation have driven the mortal world to entirely **new levels of connection**, new ways of storytelling and faith in the supernatural.

This is especially tangible in the creatures that depend on make-belief. Where the different Kin might have been more estranged to each other once,

clearly different and only loosely entangled, the mortal world has started to merge and the lines between cultures have become ever so much slimmer. The Kin prevail but they mix and mingle much more than in The Olden Days – stories increasingly **merge and influence each other**, it is easy to revel in the riches of exchanged culture. However, many Fae of older origin often find themselves longing for that **old sense of identity** and belonging that got lost over time.

# THE RAD

*When the first underground was booming, the first heads brimming with hard beats and passionate ideas, we were there. We are what is left of tricksters and jokes, now speckled with radical notions and a drive to burn. Burn for a dream, for a future, for the next drag on a cigarette a few minutes before dawn. Our stories are those of mischief and pranks and with a chuckle in our voice, we greet the age of change like a welcome storm after a long summer draught.*

Mischief ★ Punk ★ Politics ★ Dreams

## Folklore of the British Isles

The Rad are a fickle bunch of **tricksters and dreamers**, the forever young and playful. Wherever the Fae party, the Rad are there to crowd the dancefloor, provide questionable substances to the masses and start a riot if the music is too low or too shitty or simply because they haven't started a riot in quite a while.

The stories of the Rad have survived the ages due to an intriguing combination of charm and stubbornness. But most importantly, they thrive **by intertwining repeatedly with the mortal realm**: The Rad do not hate nor love the mortals as other Kin tend to do. Instead, they consider humankind with the curiosity of a young god trying to understand their subjects - often members of the Kin wander and mingle in the mortal world, spending whole decades amongst the mundane and accompanying them throughout the turbulences of human history.

The Rad equally love to **mess with the mortals**, as much as they love to seduce them and lead them into their Otherworld and dance them to insanity and beyond, filling their lungs with smoke and their eyes with the shine of some substance barely meant for the fickle mortal minds. Often, the mortals become subject to the Rad's ridiculous need for **competition**: Who can get this politician high? Who can break the most hearts before the night ends? Who can haunt a bar and make it the most booming success of the city? The Rad live for a good challenge and are thus eternally racing from one high to the next, never stopping to look back at the damage they leave in their wake.

Once upon a time, the Rad were led by an ancient and respected leader. This, however, is a long time ago. The leader withered and was forgotten. Meanwhile, the mortals that dreamt the Rad into existence have been torn apart in the human realm and great unrest has been woven into the stories they tell. The Rad are no longer a united court but more of a restless, chaotic mob with a power vacuum that is bound to be filled eventually. They thrive on each other's passions and their lust for uproar, as well as their ancient ties to each other. But ever since The Stag, the ancient leader, left the throne, there has been no one quite large enough to fill their shoes.

# THE GLAM

*The world is changing and we are the ones who listened. The ones who danced to every new beat and story the human realm had to offer and under the vibrant energy of flickering screens and pulsing beats, we were constantly reborn and renewed. With open arms we embraced every fresh twitch of pop culture and found in its books, songs, games, comics and movies all the ancient stories that once created us, but with a different face. Our stories are those of might, splendour and pleasure. Our favours come with a price and that price is now, at the peak of our power, higher than ever before.*

*But in the back of our head, there are some whispering voices reminding us that after the rise comes the fall – and those voices are beginning to grow louder.*

**Hubris ★ Pop culture ★ Decadence/Hedonism ★ Wind of Change**

## Folklore of Central Europe

The Glam has always basked in the light of human appreciation, drawing its strength from admiration and wonder. In a way they've been the most adaptable to mortal dreams and new stories, but in a way they are also the kin who changed the least.

They look down with arrogance on the other Kin who have been kicking and scratching, trying to resist the new age, but the Glam have seen the signs: Today, their inspiring stories of great heroics and epic quests are mirrored in superhero stories and romantic tales of animated princesses, in the philosophies of political leaders and the rags-to-riches capitalist narrative. Their shimmering façade infuses everything and feeds people's dreams with goals bigger than life. Dreams that whisper of how the world could be and, piece by piece, break peoples' spirits because that magical, perfect image Fae are projecting into the human world could never really be achieved. These needs and desires have given the Kin great power and made them probably the strongest among the Fae.

Unlike most other Fae, The Glam embrace hierarchy and try to respect it. Ultimately, they believe in the importance of power and strength and that a chosen few should rule over others. Still they have Oberon, their mighty ruler sitting on the throne and every Fae uniting under the call of their court. But in recent years, a call, almost a whisper, has been heard more and more often in the underground of the court, calling for revolt and change. For although the Glam pride themselves on being a symbol of adaptation, why have their structures not done so? Is it not time for new rules of governance? In a world as torn as the world of human beings today - is it perhaps time for a different call?

# THE SQUAD

*Things have changed. They have changed so much that the old world we used to live and thrive in is not even recognizable anymore. Once we were feared. We were the hunters in the night, the thing lurking in the shadows, ready to jump out and devour you. Nothing seems to be left of that. We had to adapt. The humans went through so many changes that our old way of life wasn't feasible anymore. Light came and chased away the darkness, so we had no shadows to hide in. Enlightenment came and eradicated the unknown and with it the fear of us. We had nothing left but ourselves. And through ourselves we will prevail. Where once was hatred and competition, now there's solidarity and a sense of mutual support.*

*But we remember what we once were. And we thirst for the old times.*

**Solidarity ★ Mafia ★ Nostalgia ★ Risen from Ruins**

## Slavic Folklore

The Squad are probably the fae who had to change the most. As the regions in which their stories were told went through struggles and changes overnight, revolutions and turmoil, famines and poverty, the Fae had to adapt. From the respected and terrifying creatures that roamed the dark and struck fear into the hearts of mortals, they had to change as swiftly as the world around them. They had nothing left and their power was waning more and more. So they held onto each other, to their kin, their family. Ostracized by other Fae, they buried their old conflicts – for now. But even though the newly born Squad holds together, there are still feuds boiling beneath the surface. Yet, family is everything and woe to all who stand against them.

But not everything changed. Their spite for humankind lives on, only the interaction with them has reformed. Where once they lured them into forests and swamps, they now bind them in contracts and blackmail and threaten to do horrible things to them if they don't behave. The Squad shows power and superiority through perceived unity. Comply – or perish. Fear of the unknown has been replaced by fear of persecution.

A new Fae has taken leadership of the Squad since the old days of Yaga's reign. Through some manipulation here and sheer charisma there, demonstration of power and a teaspoon of absolute madness, Rasputin has taken the helm and runs the kin's business – to the liking of many, but certainly not all..

# THE WAVE

*We were the breath of nature, of life itself. We were the sturdiness of the mountain, the endless streams of water running to the sea, the song of birds, the trample of beasts. We were balance, the cycle of life and death. And we thought we were eternal.*

*But then, mortals discovered steel and steam, concrete and asphalt, smoke and poison. In their endless greed and will to grow, they spread out and pushed us back. And now that we stand at the edge of the abyss and stare into the darkness that the future seems to be, we wonder if there might not be something new to come.*

*Yet for now, we revel in the pain of existence, we're trying to survive in this world that is not for us anymore. And we dream of the days long gone, when air and water were clear and the woods were quiet.*

**Weltschmerz ★ Goth ★ Industrialization ★ Renewal**

## Folklore of Scandinavia

The Wave are what remains of the Unseen kin. Long gone are the days of untouched nature and the time when humans worshipped the spirits and creatures of the wilderness. Now they have new admirations: Metal, Concrete, Gears, Smoke and most of all: Money.

Many of this kin were not prepared for the velocity and fierceness with which this change appeared. They just stood and watched it all burn, their realms diminished, their forests cut, black snakes of asphalt winding through the lands that had been their home for so long.

Adaptation was necessary and some even managed to find new realms to thrive in, new stories to survive in and continue their existence, even if with a melancholic gut feeling and one teary eye when thinking back to what has been. Others are weak and consumed by hatred for humanity and a deep feeling of pain, of all encompassing weltschmerz. But there are even some new faces that grew out of the world that changed so fast, new stories – or old stories that have been told new?

Whatever it may be, the Wave grew closer together since the days of yore and began to dance in factory halls to monotonous sounds, surrounded by smoke and the few spotlights enlightening their bleak world. They know each other's existential dread. They know each other's sorrow. And they know that without each other, there might be nothing to strive for.

And together they cry in the endless nights, dreaming of new ways to go, remembering the past and hoping for a future that might not come at all.

# THE TRIP

*We are the Siblings of Morana. As the world swirls around us in the kaleidoscope of color and noise, we sit on our thrones, higher than ever before.*

*Unity fuels the Siblings of Morana. Everyone gets the same treatment - the exact same amount of reverence from the mortal world. We need not fret, only follow the great masterplan, the intricate dance of life and death.*

*We are the Siblings of Morana and we are here to stay.*

**Hippie ★ Debauchery ★ Tradition ★ Prophets ★ Cult**

## Folklore of the Balkan

Through the Eons, the Fae of the Balkan lands have remained mostly unchanged. As they first arose from the mists, fueled by the people's reverence of food and sex, they ruled and in this way, they rule still.

Even as they saw the world around them twist and turn, flourish or burn, the traditions, linked to their Mirage, remained very much alive, present in the remote villages, in the dark attics or taking form in yearly festivities, where the Fae show their faces to remind the mortal world of their eternal presence.

None of it, however, would run so smoothly if it wasn't for Morana, the leader of the Fae of those lands. Morana formed a tight knitted family of Fae with a strict hierarchy, in its structure similar to a cult, serving to always stay a step ahead of times.

So through séances, lasting years at a time, with the help of most potent of substances, the Trip unstirs the veils of the future. They are trying to gaze upon what lies beyond, so that Morana can pull the right strings for their world, the world that matters, to remain as idyllic as it is.

"We are the Siblings of Morana and we are here to stay."

# THE 1980s

*Let's dance in style, let's dance for a while  
Heaven can wait we're only watching the skies  
Hoping for the best, but expecting the worst  
Are you gonna drop the bomb or not?*

[Forever Young by Alphaville]

The world is **divided** in East and West, capitalism and communism and due to this clash of systems, the prospect of nuclear war is looming over the world every moment now. It's the Year 1983 and **the doomsday clock is ticking**. Three minutes to midnight. Cold War at its peak, tensions between the U.S. and the Soviet Union are so thick, you could cut through them with a knife. Germany is divided into East and West. In Yugoslavia, ethnic tensions grow after the death of dictator Tito. While Margaret Thatcher and Ronald Ragan join forces to overcome the economic downfall with neoliberalism, Northern Ireland is at bloody war. In the already heated atmosphere, the NATO is starting their annual military exercise. In the mood generated by this event, the KGB concluded that the hostile forces had been placed to strike – and they might even have begun the countdown to war.... The world has reached the edge of **nuclear abyss**. Annihilation is just a matter of time and the world pauses and awaits the fall.

In that uncertain limbo, everybody lived for the moment with the hope that they can keep on surfing long enough to grab a fresh wave. So in a way, people used the tragic and turned it into magic by looking ahead and upwards. Whole lot of **new innovations** flooded the market with a new spirit of the modern age. The 1980s saw great advances in genetic and digital technology. Home computers and Video Players became available to a lot of households. With a Walkman, you could carry your favourite music of international Popstars like Madonna, Michael Jackson, Freddy Mercury or Tina Turner with you everywhere. Videogames and arcades grew to be the next big thing in entertainment.

In the dust of what the Information Age promised rose a symbol of the new era: **The Yuppie**. Young wealthy people, leading an active secular lifestyle built on passion for careers and material success, living in ultra-modern lonely apartments in an elite area.

With Series like "Dynasty", shoulder pad silhouettes, fancy business fashion and greed became sexy. With the broad shoulders, the so-called boss women attitude and tough chic, the borders of **classical gender roles were stretched** and butch became beautiful.

At the same time a lot of entertainers **crossed boundaries of gender**. With androgynous artists such as Annie Lennox, Prince, Boy George or Grace Jones, both men, women and every sparkle in between and beyond were inspired to abandon the gender norms for how they dressed and this reflected largely on the runways where genders were hard to tell apart. It was a decade filled with revolution and flair and these reflected in a lot of the **subcultures** of this time, like punks, goths or glam rockers.

Not only for the different subcultures, but for a lot of people Cocaine was the most popular drug in the 80s. After the 70s embraced the **idea of drugs** and leaned deep into anything that might expand people's minds and perceptions, drug use turned into a truly terrifying issue in the 80s. They were frequently used by youth because they were cheap, plentiful, and highly addictive - and highly glamorized by Hollywood. Public concern about drugs soon rose and led to a so-called **"war on drugs"** by the government. In the Soviet Union alcohol was more of a problem: in the mid-1980s **Alcohol consumption** had reached epidemic proportions. That's why an anti-alcohol campaign was introduced, which included advice on remaining sober, and limits on the production and sale of alcohol.

# *Thank you for bearing with us.*

You are a brave soul that has conquered the storms of written material and you are the reason why this larp will be awesome. You, a responsible bean that went through over 50 pages of our creative puke.



- ☆ Not all heroes wear capes ☆
- ☆ Some read Design Documents ☆

*We can't wait to  
play with you.*