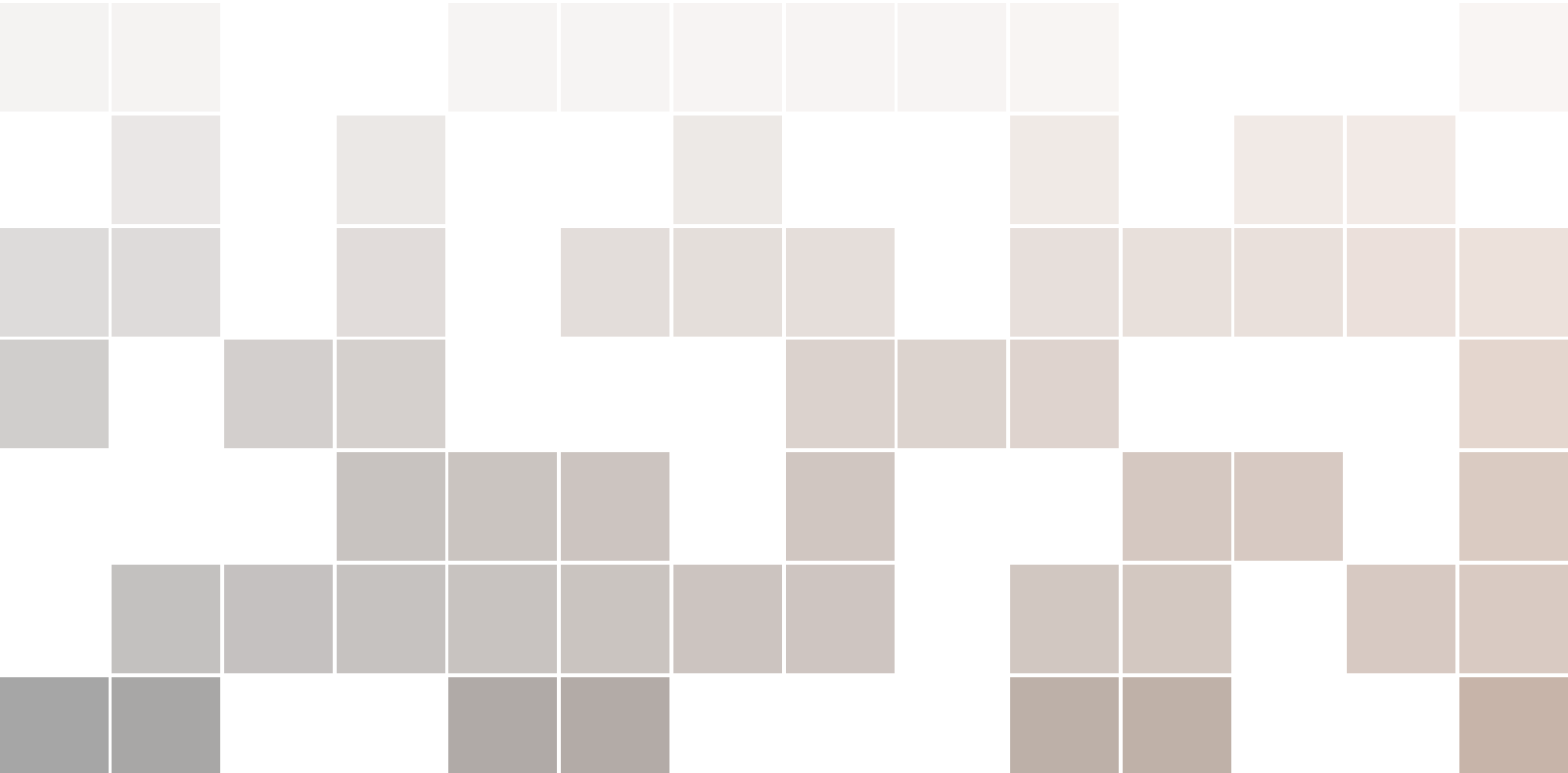


The last movie

A Larp by:

Björn Thalén & Simon Larsson



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1. Introduction

1.1 The Pitch

Protected by the darkness of the cinema a last farewell is exchanged. A last emotional text message and looks that explains everything. Their love is forbidden. Maybe this is the last moment they have together? The cinema has given them a temporary refuge. The fight continues. This larp is played at the same time as the screening of a film. Almost all communication is through text using smart-phones.

Together we create a strong story where the suggestive power of the film gives background sounds to the text based feelings.

1.2 The Vision

Music is a good source for triggering feelings for many people, this has been carried over into larps both as signature songs and also in more experimental larps as something more integrated. For us movies is an even stronger source for creating strong emotions and we were looking for a way to integrate this with larp.

Love is often in larp, as well as in life in general, portrayed as something very physical. It might be just the touch of the hand or looking into each others eyes but the focus is on the bodies. In the meta-technique *ars-armandi* we try to experience the physical closeness to another person and it's general considered as a great way to really feel the emotions through the roles. At the same time today lots of communication is done on a distance and text is a very commonly used way to communicate even very personal matters. We wanted to see if we could experience the same feelings of love and sorrow when restricted to text.

We realised that combining these two visions made perfect sense. The cinema setting gave a natural reason for only be texting and the texting still allowed the movie to be heard, even if not watched all the time.

We knew that this was a rather bold experiment of form and all the design of this larp was very much focused on the vision. This for example led to a very lightly sketched setting, only what was necessary to bring out the vision and nothing more as not to distract from it.

It was an experiment and at the première at Prolog, Västerås, 2017, we got to experience that it worked out even better than we had hoped.

1.3 How many and how long?

The game is intended for 16 players, 1 organizer and 2 game masters. The setup is very flexible however, the game has 4 roles so any number of players divisible by 4 is good (4,8,12,16,20,...). It is recommend to have 1 game master for every 8 players but it can be run with less.

The playing time is 1h40m, in addition to this you should schedule for at least 45 minutes of introduction and workshop and 15 minutes for debrief. This will give you a total time of 2h45 minutes. The game is runnable in this time frame but if possible I would recommend to add up to half an hour for the introduction and workshop part, especially if it's the first time you set this up.

1.4 How to read this text

Below we will start with how to present the game to the players, this is put first since we think it also gives you a good introduction to what this game is. In this section there is lot's of references to the slide-show. The slide-show in it's original format may be found in the second appendix in the end of this file.

Next is a section with organizer instructions. This includes both what preparations you as an organizer needs to do and what organizers and game masters should do during the game.

Finally a short section is provided with in and off-game quotes from the original screening to help understanding the experiences we want to give with this larp. If you are reading this because you are to be a game master, and not an organizer, you are very welcome to do so, but bear in mind that the target audience for the text is organizers. Also feel free to not read the text since you will get all instructions you need by the organizer in the workshops before the larp.



2. Presentation and Workshops

2.1 Introduction

2.1.1 Slide 1 - The last movie

First present the Larp. Start with a summary of the vision. Then talk about the setting.

The setting (this text is not intended to be read as it but presented in your own words, this goes for all organizers instructions in this document): We are in a fictive country, the oppressive regime has reigned for a long time, everyone is watched and all political or other opposition are brought down hard. Disappearances is a common thing and surveillance using technical means, informants or just people trying to save their own skin is common. The roles are all related to the resistance movements, trying to overthrow the government and win freedom for your country. The setting is intentionally vague and your focus when playing should be in the small not in the big, the game is personal, not strategic.

Present thoughts around love, connect back to the vision and say that this is a game about love and separation and is intended to be highly emotional.

2.2 Workshop A - Choosing chracters

In an open part of the floor you should now place 4 large papers with the names of the roles written on the them in 4 different corners (as on the slide). Tell that in the first workshop you will decide what role to play and who to play with. Present that the roles themselves is about 1 A4 and will be handed out later.

Talk about how this larp handles gender. Gender: All the roles are written gender neutral and with gender neutral names. Gender is not the focus of this game but it might still be important for players to know what gender they and their partner plays. Therefore instruct the players that gender will be the decided by the player themselves and may be any gender that they wish to portray in this story.

Shortly present the roles themselves, this can mostly just repeating what is on the slide and anything else you feel you want to add about them that might be important for your context and player group.

Instruct all players to stand up and then self-organize so exactly 4 players (or 1/4th of the players if playing with something else than 16, but I will for now assume we have 16 players) chooses each role. Which role to play is signalled by standing next to that paper in the room. Instruct that if you have 2 roles you feel equally interested in you can start by standing between them to see where you are needed, and if you don't care at all you can stay in the middle to see where there is a need for a player. This should hopefully be very quick but in the end you must have an equal number of players of each role.

Next instruct the players to pair up with a partner. Between each couple of roles 2 papers each of 4 different colors (white, black, red, yellow) should be laying on the floor. Instruct players to turn to their partner roles and find a player they would be interested to play their main relation with, these players should choose the same color of paper.

Finally instruct the players to find the other players with the same color and say hi to them.

When this is done we should have 4*4 roles (4 Isa, 4 Dina etc.) and each of these should have a different color so we for example have 1 Isa - White, 1 Isa - Black, 1 Isa - Yellow and 1 Isa - Red.

2.3 Workshop B - Read the roles

Instructs the players to read their roles as well as for themselves deciding gender and any other characteristics they feel are vital for them to feel their role. Also instruct that the film played in the background is just a background and nothing they need to pay attention to but might do when they are done reading.

On the screen for this part a positive short film picturing love should be played. Recommended is "Kiss Me" Short film by Cas Stonehouse, 2014 that can be found on youtube. Play it twice if necessary but stop it as soon as all players are standing up.

2.4 Workshop C - Memories in the couples

Instruct the players to sit in the couples, make a very short introduction of their role to the partner and then start with the workshop. Instruct that in this workshop we create memories together with one player starting saying "Do you remember when we met the first time, how nervous you were" after that all sort of memories can be built using the keywords "yes and" and "yes but", everything is true, players are encouraged to make up also things concerning their partners. All players however have a veto of their own role and if their partner say something they really don't feel would fit their character they can use the key-phrase "In another way" and the last memory should then be discarded and replaced with something in another way.

During this workshop place all the prepared props (pictures and jewellery) on a table. After cutting the memory part before moving on to the next workshop instruct the couples to choose pictures of their kids for Dina & Alex, and a piece of jewellery that one has given to the other for Isa & Sasha. Instruct that they may do whatever they want with these props and do not have to give them back after.

2.5 Workshop D - Memories in the resistance

Instruct that this workshop works exactly as the last one but we are now focusing on memories concerning the resistance. Instruct that all the Dinas since they have not been an active part of the resistance instead sits together and talks about their children. Instruct them to refrain from using

names in this workshop (since all kids have the same names and that would be weird) but encourage to talk about (bragging about) how great their own children are and how much they love them.

2.6 Workshop E - Love

Instruct the players to sit close to each other but not touching, if comfortable eye contact is recommended. Instruct the players to taking turns telling what it is about their partner that they love so much. Give examples like "I love how you never quit. I love your smile and your eyes when you do it". Instruct that this will be a shorter workshop of about 1 minute.

2.7 Workshop F - This has happened & The Fights

When showing the first slide of this session instructs the players of what has happened. Both Sasha and Alex has been compromised, they know this because of Alex that has been warned by a colleague and himself seen the materials collected on Sasha.

Then show the next slide. Instruct the players to play out a fight in the couple, also instructs that they don't have to resolve it or come to an agreement that the feelings are the important part of this memory and that the fights in the couple might look very different from each other.

2.8 Workshop G - Technical preparations

It's now great if you both know how the system is supposed to work and if possible have had time to also instruct your game masters on it so you all can move around and help any players that have trouble to get it to work. You can not move on until this works for everyone but if everything goes smoothly this should not take too much time. Instructs players that are done that this is a good opportunity for toilet break or to take care of any other business and that no more breaks are planned after this before the game starts.

2.9 Workshop H - Test seating

Instruct the players to find a good seat in the cinema. That no players of the same color should sit next or close to next to each other but that it's good if they are not too far apart either. If using a classic cinema setting the ideal is for the partner to be 3 rows above (or below) and 5 seats in either direction.

Instruct players to remember where they sit so they can take approximately the same place as the larp start and then instruct players to remain seated for some final information.

2.10 Workshop I - Final information

2.10.1 When the larp starts

The important information is written on the slide but read it anyway. Point out that the telephones are completely safe from surveillance and that this is a meta decision to make the larp work. Also instructs that even if it is not safe maybe the roles will exchange looks or even slightly touch when leaving or entering and that this is fine.

Do not open up for questions about the setting but do answer them if they occur anyway. This advice might go against conventional wisdom that clear communication is important but my experience is that questions from larpers just before a larp is not usually very important and might even deteriorate the experience for other players putting focus on the wrong things just before the larp. If you do get questions about the setting like "How long ago was the fight?" the answer should almost always be "It's not defined in the script since the setting is intentionally vague, if it becomes important in conversation improvise it."

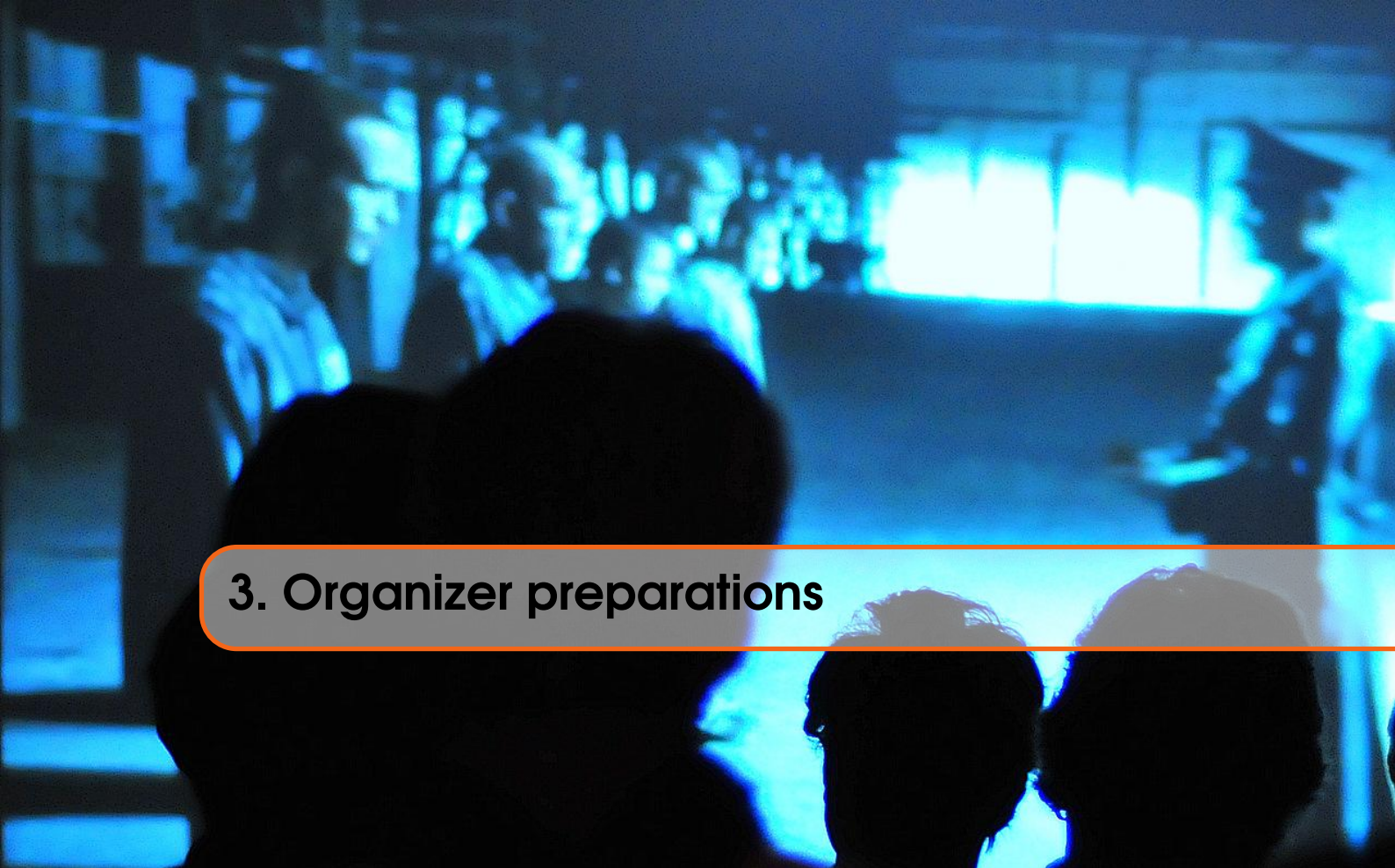
2.10.2 What to do in the larp?

Instructs that the main focus is the story about separation and love in the couples. Talk shortly about the other things one can do, that it's the first time Dina gets in touch with other members of the resistance and that Orlando in game is associated with the resistance and is the one currently holding the diplomatic passports needed for the escape.

Also instructs that if the game slows down it is also perfectly alright to just watch the movie and getting feelings and inspiration from that. The 10 minute warning is given so players have time to wrap up their stories.

2.10.3 Safety

Talk about how even though we don't have any touching or hazardous environment player safety is still important especially when it comes to playing emotions. Instruct how the safety mechanic of the game is to write what you want in parenthesis and starting with Off as a way to communicate your need off-game. Instruct that the same mechanic can be used for not only safety but also for instructions that you think will enhance your experience. After that you instruct players to step outside and that the larp will start with players entering the area, taking seats and the movie will then start to roll.



3. Organizer preparations

3.1 Material Preparation

None of the physical material is strictly necessary for this game. Some are mainly to help making the workshops smoother and the in-game props are only for an added experience. I do recommend to do this preparations for the best possible game but if lacking time or resources those are the least important preparations.

3.1.1 Photographs

Prepare these in-game props by printing pictures of children of different ages that the players can choose from to represent their kids in the workshop. Important here is to have a decent number (maybe 50 photos is good for a 16 player larp) and to include diversity of gender, race, class and disabilities to not limit the player experience.

3.1.2 Jewellery

Buy cheap jewellery like necklaces, bracelets and similar that can be chosen during the workshop. They should look ok but it's more important that they are cheap, not only does it make the game cheaper to prepare cheap jewellery also breaks easier which is a feature in this game.

3.1.3 Workshop Papers

You should have 4 A3 sized papers with "ISA", "DINA", "ALEX" and "SASHA" written in big friendly letters covering the whole page.

3.1.4 Environment

The absolutely preferred physical environment for this larp is an actual cinema. Do try to find a cinema, in many places old cinemas or cinemas used by film societies and similar does not see

everyday use and can often be rented for a decent amount on off-days. However if you can't find that or if it's over budget any room where you can have a projector showing a movie, and produce sound together with at least 16 chairs for the players to sit on will do.

You also need to prepare so you have a computer to play the movie from. A computer for yourself to watch the game as it takes place and preferably a computer for each game master even though it works if they also use their phones.

In addition you should have 4 times 4 pieces of colored paper in the colors used in the game, those don't have to have any text. In emergency you could just have white paper that you write the color on.

3.1.5 Roles

Print out the roles. Read them so you can answer questions about them.

To do: Add the translated roles to this section.

3.2 Technical preparation

3.2.1 The Movie

As noted in the environment preparations you need to be able to play a movie. You also need to have the actual movie so you can play it. The recommended movie is the classical movie "Casablanca" but any movie that are set in a resistance movement, has a main love story without a happy ending, is slow paced, in a language the participants knows well and is about 1h40m will do. What I want to say here that even though I certainly recommend you to show Casablanca this larp is not about that movie specifically and for example if the participants does not have English as a natural language it might be better to try to find a similar movie in their native language.

3.2.2 The Chat System

The requirements here is that the players should be able to use it on their phones. Have 'private' conversations between all roles (within the groups) but that these conversations can be seen by game masters and organizer. It should also be easy to use and most importantly all preparations should be able to be done by the organizer before the day of the game.

For the première of this larp I used the application called "Slack" since it fulfilled all my requirements and was free.

I created a new 'team' called thelastmovie. I then created 17 extra accounts (one for each player and one for my game master). Each of these accounts needed a separate and valid email address. For this I used the feature of gmail that if you have a registered gmail like myname@gmail.com you can sign up with an email adress similar to that but using a + sign and still get the conformation email etc. to your address. So I signed up accounts with names like myname+sashawhite@gmail.com to create all these accounts without having to create extra email accounts.

I then created 'channels' for each conversation that was going to take place, channels were named the color and the participants like 'whiteSashaAndIsa' and I also joined each account to the correct channels (and my own account and the game masters account to all channels). This made 24 channels in total. I also removed everyone from the 'random channel' added everyone to a channel called 'Game master information' although I later realised I should just have renamed the general channel to that.

This was quite a bit of (boring) work but this preparation is absolutely vital. I'm sure there might be other easier technical solutions but do keep in mind that the most important things are that the requirements are met and that it is easy to use for the players. I do not recommend to let the players take any part of this preparation on site.

Also test it out before game day that your set up and all accounts are working, the larp can not be played if this doesn't work.

There is a work-around (that I do not recommend but might be necessary in case of emergency or lack of availability of smart phones) and that is to use standard phone text messages between players that share phone numbers during the workshop. Since the game master can't read those I then recommend to just remove the game masters, the game will work anyway but might not be as good as an experience.

3.3 Game Masters Instructions

As an organizer you should preferably assign one game master to every two groups (that means you have 2 game masters in a regular 16 player game). You should make sure their accounts are assigned the right channels and that their nicknames all are something with Orlando in the name.

In a pre session with the game masters try out their technical solution and also give the following instructions (and as usual this is not supposed to be read from a script):

Your role as a game master is to give the players a game that is as interesting as possible. You are monitoring all conversations and trying to find spots when you can make it harder for the roles. Throw in a twist to the story as you see fit but remember the over all vision that we want to make the choices feel harder for the players.

For example if an Isa is using the argument that the other passport now has been promised to Alex you may as Orlando say that you now might be able to get a 3rd passport. You might give Alex the possibility to bring one of their children (but not both). If roles decides to postpone hard conversations with something like 'we can talk about that later when you are in safety' again as Orlando you might tell the role that you will need to leave the same night and that due to circumstances after that no communication at all will be safe for several months.

Another thing you can do is to hint that it must have been someone inside the resistance that betrayed it, if you see it can foster some paranoia.

There really isn't any hard instructions here, as a game master you should monitor your games and be creative. The only thing we do not want to do is to take away too much agency or simplify decisions for players. Do not for example say as Orlando that you failed to get any passports because that only leaves one option (to stay).

Allow this session to take time and answer any questions the game masters might have on what their roles are in the game.



4. During the game

4.1 Organizers role

During the game as an organizer if everything goes smoothly you will not do anything at all. Monitor the movie, and the conversations at your leisure. Be prepared to answer any questions from the game masters in the chat system.

4.2 Game Masters role

Just follow the instructions you got in the preparation session. Do not panic! If players are writing more than you can read their game is probably going very well anyway and you can try to focus on finding something small where you can contribute.



5. After the game

It might seem odd to have this section in the organizer preparations part of the text but since it has to be prepared and will not be presented before the game to the players I made the choice to put the final workshop in this section.

5.1 Workshop J - Debrief

Thanks the players for playing the game. Instruct that there will be a short 10 minutes optional debrief session in the groups in 5 minutes but that anyone that wants to or needs to leave are free to do so. Remind that they are very welcome to contact you with feedback later (if that is the case) also tell them that they are more than welcome to contact me with feedback (as are you as an organizer).

In the debrief instruct the players to sit in the groups they played together with the other group handled by the same game master. Then make a round saying your off-game name, how you feel right now and what you need. Then make another round telling about one memorable moment from the game. Finally take a round answering the questions "How did you think it worked playing a love story with text communication?" and "What if any did the background movie contribute to the game?"



6. Quotes

6.1 Off Game

Quote 1 I have never before been able to feel much when playing a love story in a larp, I'm always too nervous or busy trying to perform, but with the chat system I could really feel both the love and the angst. Great game!

Quote 2 I hated the movie Casablanca and was really disappointed when realising it was that movie but it worked out great and well now I'm thinking I actually need to re-watch Casablanca

Quote 3 That feeling when you sent someone harsh news and you can see them start writing a response, stopping it and start again. Wow how much this game reminded me of some though online conversations I've had in real life

6.2 In-game

Quote 4 This is not a movie though... we can't guarantee that the heroes will win. What if we already had our last kiss?

Quote 5 You don't understand! I don't WANT to be without you. What should I tell Robin and Jo when they ask why you are not coming back?

Quote 6 I'm leaving now, and either you will come with me or you will let Isa down. Is that what you want?



7. Appendix - Roles

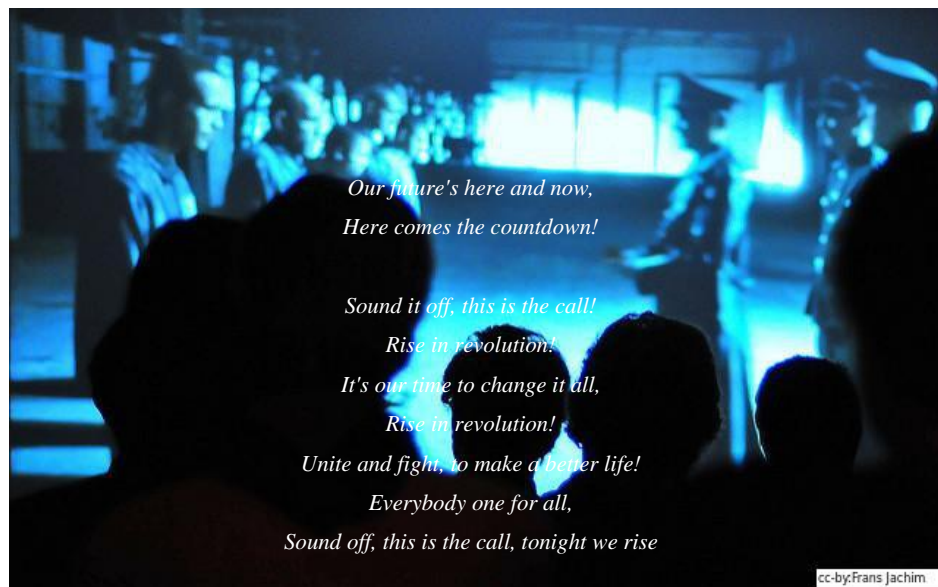
Isa – The Idealist

The government has always been oppressive towards parts of the society. There always been voices that were never heard, whose thoughts didn't have any meaning, whose lives didn't matter. You have always seen this injustice and wondered over how and why this could continue.

But you got to understand how. Anyone that opposes, that speaks up, creates a debate are silenced, they stop or they disappear. Some of your closest friends have turned silent after government intervention even if they would never dare to admit it. Your voice will only be silent after you die.

You are the leader of the local resistance movement. Your voice is speaking for those who are silent, your voice turns speak into action, your voice lights the spark. You are the idealist, the visionary and the leader. You know that this is dangerous, and you know that you must do it.

About half a year ago you hooked up with Sasha and part of your heart was moved from the resistance to them. Maybe love is stronger than everything? Your relation has been perfect because Sasha understands how important the resistance is, not only for you but for the whole society. Your heart is still beating for them but it is beating even more for the resistance.



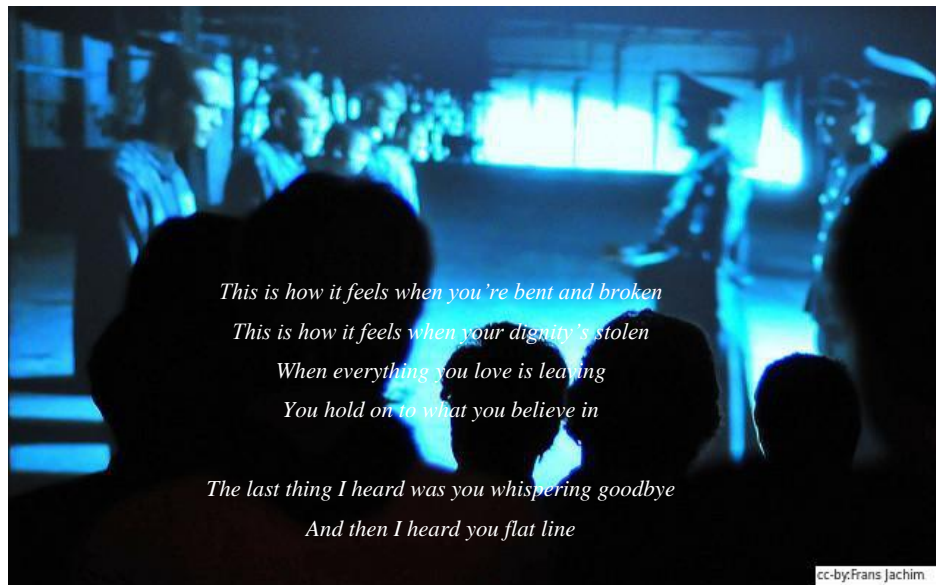
Sasha – The Smuggler

The government has always been oppressive towards parts of the society. There always been voices that were never heard, whose thoughts didn't have any meaning, whose lives didn't matter. But you have not always seen this.

It was when a close friend of yours got arrested for resisting the government that your eyes was opened. You suddenly realized how serious this was, that there was a risk to get your whole life destroyed if your name ended up on the wrong persons' lists.

You friend was the first person you smuggled out of the country, but far from the last. It has become your call to make sure that those from the resistance whose life is in danger gets a chance to escape the country. Either to disappear or to continue the resistance in exile. You are a life saver.

About half a year ago you hooked up with Isa, the leader of the local resistance movement and your heart has been beating for them ever since. Your relationship has been perfect and you feel your connection grows stronger for every day. Sometimes you still feel as madly in love as in the first weeks.



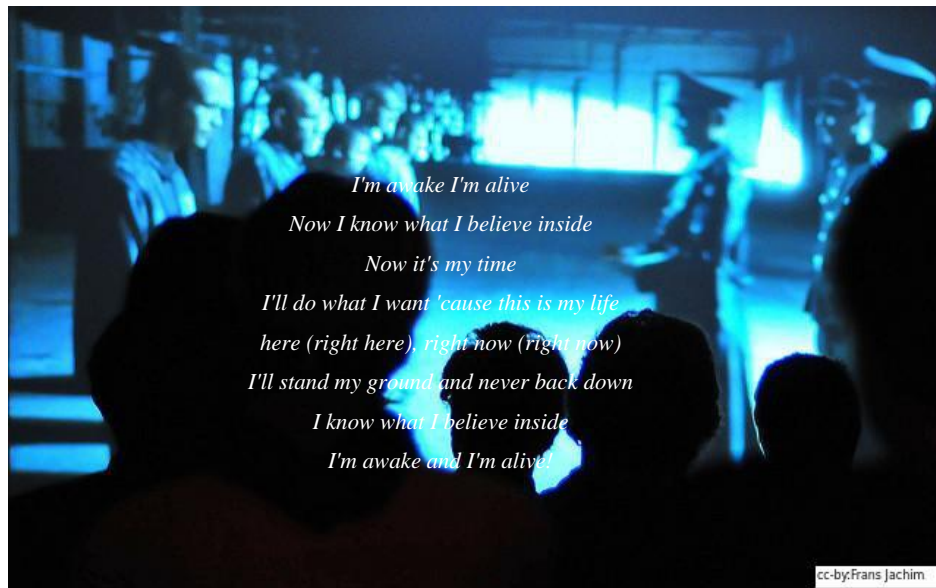
Dina – The Innocent

The government has always been oppressive towards parts of the society. There always been voices that were never heard, whose thoughts didn't have any meaning, whose lives didn't matter. You have never experienced this and never really thought twice about it.

You have what many people would call a normal middle-class life. Without the privileges of the rich and famous but without the oppression and hardship of the lower class. You have always managed well, always been able to choose your own path in your life.

In some moments you have felt that your life was meaningless, since you were just a soul in the anonymous gray mass. Other people were fighting for their life, and other was ruling the country, no matter what side they were on they were making a difference, their life had a value.

That feeling disappeared completely the day when you met Alex your soulmate. You fell in love at the first sight and you still carry that same feeling today. You have two kids together, Robin 9 years old and Jo 7 years old, and they are the only ones in this world that you love more than Alex. You would do anything for them and with them and you knew you had found the meaning of your life.



Alex – The Agent

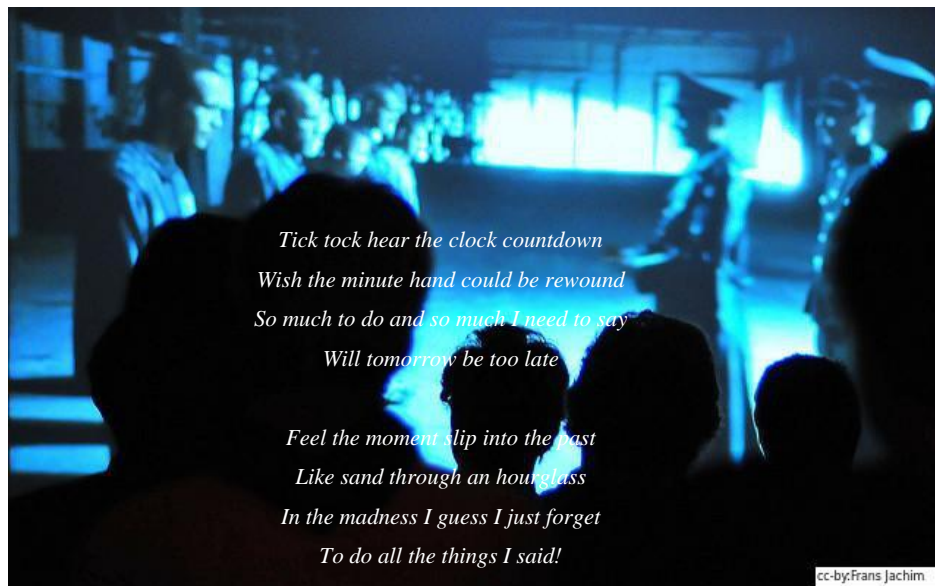
The government has always been oppressive towards parts of the society. There always been voices that were never heard, whose thoughts didn't have any meaning, whose lives didn't matter. You have been a part of the government but not so any more.

You believed in the government, you wanted to make sure that the good society was upheld, and you felt that employment in the secret service was a stable and good job. The first time you heaved a body into a mass grave everything changed. The others said that you get used to it. You didn't.

You are an infiltrator, a spy, an agent. You supply the resistance movement with information from inside the system. You make sure that they, before it is too late get to know where the next hit will be, where the next patrol will be going, where it is best to stay away from.

You are doing horrible things for the government, otherwise you would be caught, but you know that you are now fighting for the right side. The resistance.

At the same time, you have a long and happy relation with Dina. Together you have a beautiful relationship and two fantastic kids, Robin 9 years old and Jo 7 years old. You love your partner more than anything else in this world. Love has also made you try to protect her by never speaking about that you are really an infiltrator, you do not wish to make your partner a partner in crime.



A blue-tinted photograph of a person presenting to an audience in a lecture hall. The presenter is on the right, gesturing towards a screen. The audience is in the foreground, seen from behind. A semi-transparent orange box with rounded corners contains the text.

8. Appendix - Power point slides



THE LAST MOVIE



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CHOOSE CHARACTERS

- Isa – The Idealist
 - Leader
 - The resistance before everything else
- Sasha – The smuggler
 - Doer
 - About to flee
- Dina – The Innocent
 - Struck by the news
 - The kids before everything else
- Alex – The Agent
 - Infiltrator
 - About to flee





Film

READ THE CHARACTERS

Stand up when you are done reading



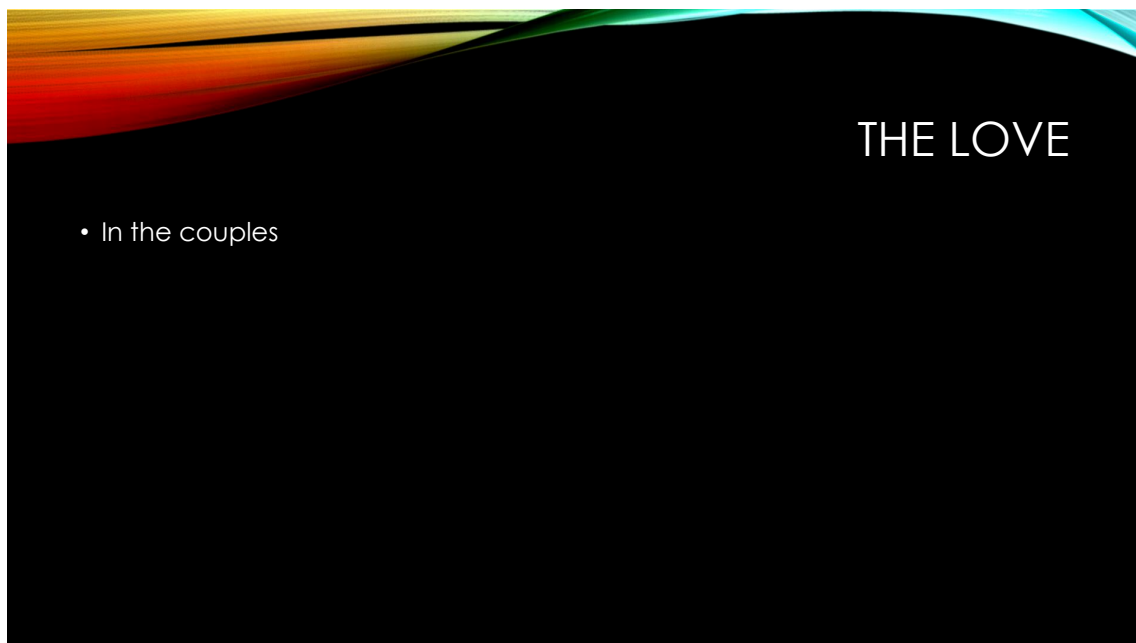
MEMORIES – IN THE COUPLES

- Yes, and
- Yes, but
- In another way
- "Do you remember the first time we met, how nervous you were?"



MEMORIES – THE RESISTANCE

- Alex, Sasha och Isa together, memories in the resistance
- All Dina together – Kids bragging session
- Yes and,
- Yes but,
- In another way





THIS HAS HAPPEND

- Alex and Sasha are about to be exposed
- Sasha have two diplomatic passports for one last escape



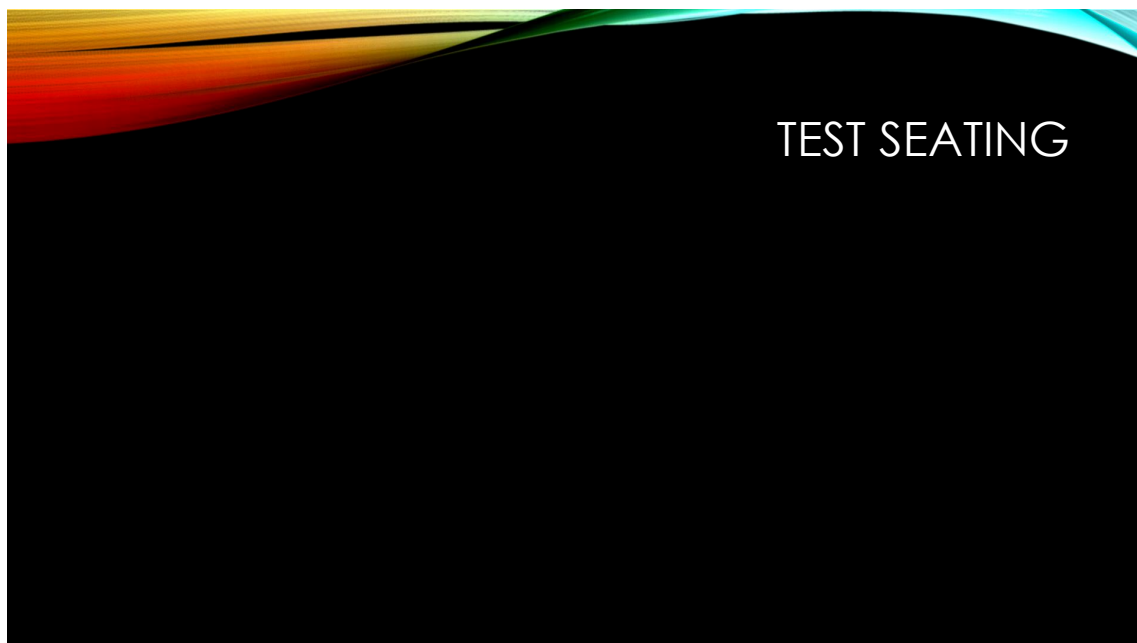
THE FIGHTS

- Sasha wants to escape with Isa, but Isa wants to continue the resistance where they are
- Alex tells the secret to Disa



IT AND TOILET

- Fetch "Slack"
- Log in with: densistafilmen+[role][color]@gmail.com
 - Example: densistafilmen+sashavit@gmail.com
 - Password: prolog2017
- You should be in 4 'channels' (conversations)
 - One per co-player in your group
 - One 'Game-master' (Everyone sees this group)
- Write 'Are you here?' To all your co-players to make sure you are connected
- Move to designated area when you got it to work





WHEN THE LARP STARTS

- Sasha och Isa 'agreed' that Sasha will bring Alex instead
- Alex och Dina agreed that Dina themselves should report Alex so Dina and the kids could continue their lives in less fear. Dina has already done this reporting when the larp starts.
- You can never know when you are under surveillance
- A last farewell is taken at the cinema
- The telephones are safe, hugs are not.



WHAT TO DO IN THE LARP?

- Say good bye #love #tears
- Dina talks for the first time with Sasha&Isa #anger #impossible to understand
- Sasha and Alex talks about practical things #important #stressful
- Interact with Orlando (your GM)
- Go the toilet
- Watch the movie
- The movie is 1h40m, leave the room the latest when the movie ended.
- Come back when larp is over



SAFETY

- Speak your mind Off
 - Ex: "(Off: I don't want to play more on the kids being in danger)"
 - "(Off: Please push harder on that my role is a douche)" – Ok to not do it
- Short (optional) de-brief after the larp.