

A BLOCKBUSTER FANTASY LARP
IN SEVERAL CHAPTERS

Argos

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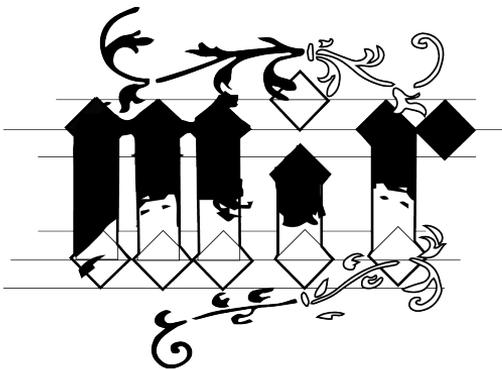
Then the prince stood up and uttered:
– Let us stand at the brim of the sacred lake
and may each of us toss a stone to mark his
oath like our fathers did before us:
'like stone to water may Our quarrels
and difference sink and be gone.'

Time for the war called peace.

Józef Ignacy Kraszewski – An Ancient Tale

Tankian





MIR has been designed with a single purpose in mind – to fulfill the dreams and wishes of every fantasy larp lover. It is inspired by the GEAS larps, but contrarily to them it is not built to push limits and experiment. This time, instead of attempting to see what else there is that the players might enjoy, we would like to give them exactly what they want. Or at least what many of them want.

The main goals we set for MIR:

BLOCKBUSTER LARP. The game will be hosted at Grodziec castle, we will provide food and lodging either in-game (accordingly to the character's social standing) or in a youth shelter. The scenography, props and fantastic location will make Mir as close to a 360 degree illusion as possible.

A PERSONAL ADVENTURE. MIR adopts a personal approach to the player's character. No player will be defined as 'only' a member of a faction or team or as a background character. This is particularly important for low-status characters, often marginalized by larp-writers. Not this time. A villager or a low-ranking vassal will also be individually motivated, have their own goals, relationships and adventures – sometimes more emotional and playing closer to home than it would be in a knight's case.

INFLUENCE AND CONSEQUENCES. MIR is planned as a series (most probably three runs). This means that you not only can continue playing your character in the following editions, but his/her actions will influence the future – both yours and the country's. Player's declarations between the runs will impact the story.

SECRETS. We try to present the game foundations as clearly and precisely as possible. The players will have the possibility of partially choosing which events they would like to take part in (opt-in, opt-out). Nevertheless, MIR will also have an undisclosed scenario, subtly linking the characters and affairs. There will be secrets to discover, plot twists to foresee or be surprised by. This is not because we aim to manipulate our players, but due to the fact that many polish players favor knowing only as much as their characters do.

WORLD SIMULATION. In this aspect we will attempt to go further than anyone has ventured before. MIR will replicate the game approach of GEAS – the area important to the game will be limited to a couple villages around the real game set. Thus, there will be no geopolitics, newcomers from the other side of the globe, etc. However, this local fragment of the KNOWN WORLD will be modelled in all its complexity. Political and economic life, marriages and tangled relations, faith and science – the player's influence on the land's fate – you will find all of this in MIR.



DKWDDK. M1R will have no game mechanics, following the rule that what you can do what can show. This way we allow safe-weapon fighting or supernatural events to take place – if only they are convincingly role-played.

PLAY FOR FLOW. Not all game approaches, commonly exhibited by many larpers can be incorporated into one larp. In this one we reject a ‘play to win’ attitude – sticking to the rules but at the same time attempting to win without regard for the story created and the reactions of the other players. Neither do we expect people to ‘play to lose’ – harm their own characters of the sake of the story’s drama. What we would like to offer is ‘play-for-flow’, which means acting accordingly to the personality of your character while being self-conscious about the way you influence the story for yourself and others. You’re the villain? Do not hesitate to play boldly and harm others. On the other hand, try to be as convincing when portraying your fall and possible punishment. Thanks to this our story will be both exciting and convincing.

N/S LARP. M1R is a narrative (set on creating and experiencing a story) and simulation (meant to re-create the game world and immerse in it). It is not a gamer larp, where the players are encouraged to win.

CHOOSE YOUR GAME. Within the abovementioned frame M1R will allow for various styles of play. Action, politics or immersion will all be welcome and present. There will be religion in its whole broad spectrum – from ardent, heroic belief to cynical simony. Freethinkers and philosophers will also find their place in the game world. When creating their character the players have a possibility to ‘opt-in’ – choose the layers of the game s/he would like to explore. There also is the option of ‘opt-out’ – to omit the aspects they do not enjoy. This, of course, will not allow you to absolutely avoid these parts of the plot. If for some reason you’re not thrilled to discuss the prices of grain in larps, we cannot guarantee you will hear nothing about them, because the local economy will be featured in game. Nonetheless, you can play a character that will not be interested in the topic, and will not be ‘forced’ by a predefined scenario to participate.

ECSTATIC LARP. We want M1R to have moments that will totally overwhelm the players. The ingame 360 degree illusion, the dance, the music, the food, the sleep – our goal is to allow the players to reach a state in which the created reality pulls the person in and provides all of the stimuli.

MULTI-LINGUAL. M1R is open to foreigners. As the previous GEAS experiences have shown, not knowing polish doesn’t hinder experiencing the larp. The Known World includes countries other than Antalia and realms other than M1R. If your character speaks German, they will be from Hammerstein. Should they speak Italian – they will haul from Torrento. English is a lingua franca of sorts, which may be known to any player, also in-game.

RATED R. We do not aim to shock or flood our players with controversial topics, but violence and eroticism will be somewhat present at M1R. For that reason we mark our game as 18+.

a living world

The game takes place in the KNOWN WORLD, and universe familiar to the players attending previous GEAS larps and FANTAZJADA. You can read about it in detail on Fantazjada's webpage, but for this game only a fraction of this knowledge will be important. The players will take control of M1R – one of many Antalian regions. Our larp gives the players the opportunity not only to shape the events they participate in but also the game world. The 30-some mile long plot of land will not become the epicenter of a world-wide conflict, a cross-universe battle arena or the home of an inter-planar portal. Nonetheless, in the scale of the game the players will have control over the future of M1R. It is our goal as the game designers to make the experience as broad and full as possible. The following part of the document contains all the information you will need.

The game will be multi-faceted, to shape the simulation aspect of the larp.

- A SOCIAL FACET – the characters will come from different social standings, the relationships between them including feudal ties. The game will happen at the level of the smallest social cell – the family. Your character will have parents, siblings, a spouse and children. We want you to feel like a part of a living land.

- AN ECONOMIC FACET – the financial means available to the character according to their social standing – from two square feet of land to four villages. Each settlement, mill or field visible on the M1R map will have an owner. Managing your property, raiding neighbors or peacekeeping will affect your and your subjects' wealth.
- A POLITICAL FACET – the seignery bounds determine the dependencies between the characters, distinguish the rulers from the subjects. Will you try to gain as much as you can for yourself or strive for a greater good using political means? Yes, M1R will be – partially – a 'conspiracy larp'. A good conspiracy larp.
- AN ADVENTURE FACET – nevertheless, you will not be deprived the pleasure of arriving to an adventure of your life, sword in hand.
- A SPIRITUAL AND INTELLECTUAL FACET – faith, science and art will be present in the game as more than a cameo. Ideas affect reality, and it's the same in M1R. Regardless whether you devote yourself to unraveling the will of god, constructing machines, creating music or weaving magic each of these actions will leave a mark on the land and its inhabitants.

a tale of the land

M1R is planned as a campaign, consisting of a couple of runs. In between them you will have time to decide on your character's actions. What the characters did during the larp and the subsequent declarations will have an impact on the future editions. Nevertheless, the events which happened on the game will be most influential. We have set the following conditions for M1R:

A DISTANCED NARRATION. The runs are designed from a participant's perspective, including the character's limited knowledge about the game world. The events happening in between the runs are told from a broader perspective – the perspective of the land, the time that is passing and the socio-economic changes happening. In the game world the time between the runs will be at least 2-4 years. The time between the larps will not be a declaration flame-war between the players – this is the time for the events which started during the game to unfold, and possibly gain definition thanks to the player's comments after the game. This will also highlight the consequences of the choices made during the game.

a saga or a tale

MORE THAN A SIMULATION. The second and next runs of MIR will not only feature a continuation of the motifs from the first larp. The editions will be composed in a way that the larp itself will become an emotional story for the participants and a breakthrough for the land. To put it simply: we want to have three games with unique plot, but intertwined storylines, making a fantastic, cohesive tale.

BLACKBOX. MIR will enable its participants to use a blackbox scene during which the player will play out events from the character's past. We will also use it before the start of the game for particular player groups. We do realize that things of importance have happened to the players' characters before the timeframe of the larp. The blackbox will allow the players move in time accordingly to the flow of their stories.

MAKE YOUR STORY. The long in-game period between the runs and a distanced narration also serve another purpose. MIR is open to players running smaller larps set in the same universe between the runs. You'd like to roleplay an important moment in the history of your family? We're ready to help you by providing information about the setting and we will include the events of your larp in the main plot of MIR.

MIR is designed as a campaign consisting of a couple of runs. By no means does this imply what your experience will be limited by participating in just one of them. If you're more interested in living a single, spectacular adventure rather than shaping the future of a land, then you can tell us about that when you'll be signing up for the larp.

We will have parts created specifically for the players who do not want to continue the adventure. The mysterious wanderer, the bishop's emissary, a travelling knight, a preacher – these roles will be in the heart of the events. This solution is favorable for the participants playing both modes. The characters dedicated to a single run will put events into motion, cause things to happen. The players continuing their game through the consecutive runs will give the newcomers the impression of encountering a familiar, complex society. Regardless of whether you want to fully explore the possibilities of shaping a medieval land and its inhabitants' fates or take part in a single, spectacular larp – MIR is a game for you.

family

MIR is a small world, revolving around things you know and around people who are with you on everyday basis. This is why the most important ties are with your family, the colligations and influences over local politics. Who is whose mother, sister or fiancée, and what dowry will she bring into the family? Whose son is a worthwhile candidate or which lord takes good care of his subordinates? Marriages, alliances and family feuds are a big part of the game.

We'd like you to have fun with these relations – we'd like you to start thinking of yourselves as being a part of something bigger: a family, a descendant of your ancestry, feudum, etc. in the very moment you sign up for the game. Who's the family head and will I be his firstborn? What is my relation to my sisters or brothers? Do the neighbours matter to me? Are family feuds something I participate in? We'd like to have a complete overview of the issue. No one is a lonely island, and other people make us who we are. This is why you should start building your character by choosing your closest ones. None of you will be totally alone.

We will help you with this task as much as we can, but we'd like the gross of the responsibility to be on you.

rule

FAMILY. The basic social cell. In MIR it also will be the most important part of your life. Multigenerational or numerous. Noble, mercantile or peasant. Rich or poor. Think all of this through.

THE CAMPAIGN AND FAMILY. Due to the fact that MIR will be a campaign, it might happen (and will happen almost for sure) what a different amount of players will attend both games. Does this mean that you'll suddenly find a long lost son or father? Might happen, but we'll try to limit such dramatic scenes. Nevertheless, if you don't provide us with a solution in the form of a free character, we will introduce them ourselves. We do realize that on a family it's rare to see everyone together. Someone has to look after the grounds, livestock, farmers or the family's residence. These are the characters we're looking for, to be able to cast them for the subsequent games for the new players. To clarify: we'd rather not have a player play two different characters on two runs.

SIGN UPS. Maybe there is someone who you know well, who you would enjoy playing with? A friend, a colleague, someone from your family, who you would like to create in-game family ties with? Sign up together. It will help us to build your local society and allow creating a fuller world. If, however, there is no one like that – don't worry, we'll take care of it for you and include you in one of the families.

CO-CREATION. We do not stop at the sign up. We want to help you with the whole creation process. If you have any ideas you can send them in at the time of sign-up. We will try to incorporate as many of them as possible. The more we discuss, the better it will be for the game.

Player characters have power over MIR. This county is divided into the lands belonging to several noble knight families, most of which are subservient to a single lord. There is no higher power. Of course, all are subjects of the King of Antalia, to whom they pay a yearly tax, but there are no institutions to exercise this law or a military contingents ready to react. The king's authority doesn't guarantee regulations. Other than the player-character knights, of course. In the age that served as an inspiration for Mir's setting there was no possibility to call the police. The land's lord is responsible for the peacekeeping, which he can tax his subjects for. If he's not up to it – nothing will stop the robbers from attacking you on a trail. If they decide to become raubritters and steal from the travelling merchants – only Amman will be able to put an end to it, unless there's a knight strong enough to punish them in the name of justice. Bigger lands are not only a mean of oppression. It's also the noble's obligation to ensure safety in a world where no one else will.

We will do everything it takes to make the players feel both the power and freedom but also the responsibility. We want you to experience firsthand how fragile peace is and what are the consequences of breaking it. If you choose to play a noble knight you will have the possibility of shaping the relations with your subjects and neighbors. There will be no glass ceilings in the form of a virtual king's intervention. You will be limited only by other players – if they will be able to

protect

stop you. But you need to keep in mind that a war with your neighbor means your subjects will be homeless; their houses burnt in retaliation, hungry – since they will probably not tend to their crops – and there will be no mercantile traffic and many more other bitter consequences. Consider if it's prudent to call to arms.

KNIGHT'S WORD. In M1R there is no universal authority that will hear you out and execute compensation. So how are contracts – trades and truces – binding? Each person in Mir has their reputation. The higher you are on the social ladder, the greater its burden. You can breach each and every treaty you've signed if you are strong enough. But keep in mind there won't be many people willing to sign another one with you.

Just like the player characters have power over the land, in the same way the players control the larp. M1R is based on idea of a player-created game, known as 'steering' – that is 'being your own game master'. We'd like you to have the

freedom of shaping the important events, but at the same considering the whole story. Mir is not a sandbox – the characters will be set in a complex plot, but we are open to player's initiatives and self-organized events at the larp. If you want to do something spectacular, not introduced by the organizers – you still can do it. Just think a little how it will affect the other players. If you believe your ideas will enrich the story – go for it.

Remember that we adopted the 'play for flow' idea – what we want from our players is consistent depiction of the consequences of interaction. You don't have to play to lose, we also believe you will not leave out fellow players in order to win. We believe this will create a story not only fascinating, but also built by all of us.

We want the runs of M1R to be stories, told by the players. We will construct the scenarios for the subsequent runs using the logical consequences of the player's actions, giving them both the fruit of their labor and the ramifications.

Working to create a functional, fictional society doesn't mean that M1R will be lacking in exciting adventures and fighting scenes – quite contrarily. We want to make them unforgettable. Keep in mind that in Mir knights and other warriors are the only means of protections. And at the same time – they're the main threat.

How do we envision a fighting character at M1R? First of all, we don't want one-dimensional characters. Scoundrels, heroes, people who just try to hold on to what they have – are still human. They have their parents, motivations, friends and problems. When entering a fight, they know the stakes. They know what they want to gain or protect. We want the created world to make the confrontation, its causes and consequences – tightly connected to the progression of the plot.

We want to eliminate the impact of entirely virtual forces on the game, such as 'the invisible regiment of soldiers, that can arrive at my whim and order'. The military potential of the players will be accurately depicted on the larp. Your strength is the couple people around you, bound to you with family or feudal ties. In a fight against other knights that's your only resource.

build

What are we aiming at? To put it simply: when you'll be facing your enemy, you'll wield the sword of your father. On your shield there will be the coat of arms of your family, on your arm – the band of your beloved one. And preserving all of the things these items embody depends on your victory.

The idea behind MIR is not to eliminate fighting scenes. It's to make them more desperate, emotional, epic. In the end the amount of courage a knight can summon doesn't depend on who's standing before him. It's who is cowering behind his back.

The sense of influence we want to provide for our players will not be an illusion. Their decisions and actions will shape the fate of the land, affecting all characters, regardless of their standing. The participants will decide on the war and peace, the social changes and the fates of the next generations. MIR, even though small and located far from the places of interest to historians, will have its heroes and villains. It will have its grand love stories – both happy and tragic. It will have rulers, prophets and sages. And first and foremost – it will have a future. The one we will build for it.

MIR will be shaped by its players to a degree (as we hope) yet unseen. Putting the emphasis on family relations is not a coincidence – MIR's runs will be telling the story of a generation. Masters will come and go; their students will take their place. The deeds of knights will be seen in a new light when their children follow their footsteps.

As the creators we do not strive to see a story we scripted be acted by the players. We want to listen, look and admire the land the participants will create on their own. Will it be a calm and peaceful country? A dangerous place where only the fittest survive? Will there be music, dance and beauty? Or maybe MIR will become holy and spirited, a venue for spiritual rejuvenation in a world where religion intertwines with politics so much it becomes a twisted abomination? A harbor of freethought? Or maybe, when our story is at

its end there will be one man standing on the ashes? You decide.

The economics will be important for the game. Nevertheless, it's not a separate plot, an alternative to the adventures. We assume that every character at MIR somehow earns money, and has to spend them in order to live. Your character's participation in this layer of the game can be limited, though. If he's a knight at a richer knights' castle, this part of the larp will be restricted to regularly receiving a sum of money. The wealth of the peasantry depends on the amount of land they own and how much workforce they have. For the knights their status will be dependent on the number of villages they possess, the amount of taxes they are paid by the common folk, the titles they own, etc. The economy is a binding element – money will be needed to put up an entourage, invest in a mill or bridge or become a patron to an artist. Collecting taxes and expenses are inextricably linked to this hassle.

While designing the economy module for Mir we put forward the following ideas:

Discover

LIMITED KNOWLEDGE. Neither the characters nor the players will look at the economy from the perspective of an all-knowing narrator. We will not make the larp's monetary system into a game-in-a-game based on well-known rules, which will allow to easily foresee the income, assess the risk, etc. The knowledge which will allow estimating the profits is a valuable asset on its own. How much hops you can harvest from a half a hectare? The farmer cultivating hops will be able to more-or-less tell, but you won't find this information in a book. How much is a year's worth of lease on a village worth? It'd be prudent to see how much tax you got from it last year – if there's anyone who'll be willing to share this information with you. Or compare it to the price a fellow knight leased his last year. Or compare it to another one of your settlements. For the player who'll want to be the good lord – a builder – gaining knowledge about their own work will be the first step.

CONTINUITY. MIR's economy will exist and function regardless of the players' actions. The farmers will sow the fields regardless if the master tells or doesn't tell them to, and there will be harvest later. If the player wants to collect taxes but paid no attention to his villages beforehand – the amount of money he'll get is debatable. If as a landlord you ignore your subjects – they will still get by. But if you take interest in their doings, your actions will make a difference, and probably benefit yourself in the end.

LOCALITY. MIR is for the most part a closed world. If a war or drought has destroyed the crops, the granaries will be empty and there will be famine. The option of importing food are limited, and due to its price most of the villagers will not be able to afford it.

CONSEQUENCE. The abundance of crops, merchants on the roads, the number and wealth of the inhabitants will be changing due to the player's actions. Both in a positive and a negative way.

MIR will also be a place for ideas, discoveries and sparks of genius. Just as we don't treat any of the participants as a background character, none of the motifs on larp is just fluff. Middle ages, the period on which MIR is based upon is a time when ideas and faith had the power to shape reality. Depicting this notion is also our goal. How the character's outlook on the world will be shaped is as important to us as the direct actions s/he takes. The larp will feature the concepts and motifs of:

FAITH AND GOOD. In MIR there are many villains; often not following the teachings of the church – but there are no atheists. The stance on religion is an important facet in each character's personality, even though not all will treat it as their main motivation. From cynical simony through a wide variety of moral compromises to a true, deep, heroic faith – MIR will include many possible approaches to god and will let each of you chose your own way. And if you believe deep enough you might influence your surroundings and push MIR closer to the reality you desire.

Science and truth In MIR knowledge is a precious and not easily attained asset. Without an education system the person who has acquired expertise in a given field will be a treasure to his/hers community. For a scientist character the time spent on designing projects, crafting models and searching for new solutions will not be only for shows.

the book of mir

A success will mean a real change in the quality of life for the inhabitants of MIR and wealth for the ones bringing the ideas to life. Do you even know what you can accomplish using a system of gears and levers? Or maybe you'd like to calculate the curvature of the earth? Design a mechanical counting machine, scales, a war machine, a mill? Set up the optimum prices for grains for the next season? This larp will allow you to do all that. We will provide reading material and we will take care – should you succeed – that your discoveries impact the reality.

ART AND BEAUTY. There are probably few people who disregard the importance of music, dance and beauty in a larp. In MIR the weight of art will be moved into the plot. If you can make others listen to your song or break into dance in the middle of the game, then these abilities will award you an important spot in the memories of the citizens, glory and wealth. There will be both artistic rivalry and cooperation.

Finally, even though MIR is a new project, we have not forgotten our experiences from WHO YOU? or GEAS: PILGRIMAGE. Parallely we'll be designing GEAS: FIRES AT MIDNIGHT. All of these are larps in which the world of ideas, art and human interactions is the main theme of the game. MIR will provide these as well.

We're open to the player's ideas and we can aid organizing them.

- You want to be a painter and spend your day creating a fresco? We will prepare a wall and scaffold for you.
- You want to be a philosopher? We'll take care to make your works known to every educated person and that the discussion on them will shape the future of MIR.
- You want to be a designer? We'll prepare materials and tools for you to build a model or a prototype construction.

We're waiting for your ideas, which will allow making MIR more beautiful and interesting.

Family ties, taxes, treaties and agreements – the scribe at the senior's court will have many pages to write. We will write down chronicles for this land, enticing both the details of the everyday life of our heroes and their greatest deeds. Should it be the only thing that will survive at the end of our campaign, the CHRONICLES OF MIR will remind us of the things which have happened for years to come.

harm

During the larp we give the players the freedom to shape the circumstances. Where some of the players initiate the events, others do not react. We expect a 'play for flow' in tune with the character's personality and acting out the consequences of what occurs. If someone slashes you with a sword – act wounded, scream, try to stop the blood. You don't have to depict your own death ('play to loose') nor do you have to consider this 'but a flesh wound' and stand up ready to fight, attempting to make your enemy pay dearly ('play to win'). In other words: the other player's actions can and will bring trouble to your character, and we don't want you to fight it, but act out the consequences consistently, creating an interesting narrative.

Another thing is the scenario designed by the creators – that is, the plot secrets. As the creators of the game we will initiate events or influence the way your story might roll. This sometimes means trouble to your character. Nonetheless, should we plot something very vile for your character (but beneficial to your game experience) we will ask you for permission.

How exactly does this work? Think about king Arthur's story when he learned that Guinevere was unfaithful and his most loyal knight, Lancelot, has betrayed him. Such a character will go through difficult moments on the larp. Instead of feasting and plotting s/he will get an important personal storyline with no good way out. Can you have fun playing such a role? Of course. You can create an unforgettable story and be its hero. But we assume that not every player wants that kind of plot. That's why we will consult the player beforehand. Not everyone who signs up to be an assassin wants to roleplay an hour long scene of torture and execution. Not every lady of the court is up to giving birth. We respect our players and even though we invite you to play dramatic scenes, we will ask your permission before introducing such motifs to your storyline.

woman in armor

We want M1R to be fully open to each and every player, regardless of sex or gender. On the other hand, we also want a compelling story world, in which the gender role division is clearly visible. How do we make this work?

First of all, we will utilize all liberty the setting provides. It is modeled after the Middle Ages, which means that it gives women more freedom. Being born a noble you can use your money, inherit, be part of the feudal ties. Even without having to evoke Joanne D'Arc there have been examples of women leading the defense of their castles, not to mention governing lands and people. Keep in mind that the life at M1R is mostly a fight to have your basic needs met. In a situation when getting the job done is what stands between you and starving – gender roles become less big of a deal.

On the other hand, the world of M1R has certain expectations of people, and they vary from gender to gender. In other words: else is expected from a man and a woman. This will also be an important factor in the game.

safety

We're open to ideas and we'll gladly see female roles in each facet of the game. We do not limit the access to political power, science or adventure and combat. This is by no means a new approach in the story of GEAS larp. But we'd like to treat the characters being an exception from the 'generic' medieval woman's standard as that exactly – an exception. You want to be a woman warrior; we'd rather see a girl who took up arms after her father's death to protect her siblings or a woman leading her dead husband's fellowship than a sellsword or an adventure hunter. As a female scientist we'd rather you joined a coven and have you struggle to be able to conduct your research in the man-dominated world. Another example – you can be a woman raubritter and bandit, but we'd like a good explanation on how she gained respect in a band of degenerates. We do want to see such characters.

If you want to play a very modern, liberated character, but you don't want to fight – we once again invite you to our larp.

We want M1R to be safe for all participants and we see no other way to achieve that than by appealing to reason and responsibility. We adopt the following rules:

DON'T BE A DOUCHE. The Golden GEAS Rule, the terms and conditions of the event. We will not introduce a series of dos and don'ts on how to act and play out of game on M1R. Just – don't do anything that will make you seem like a douche.

NO PAIN. We allow for physical interaction between the players, but nothing you do should cause pain to another participant – both physical and emotional. This includes latex sword fights, sometimes dubbed (wrongly) as 'safe swords'. We do not set off-limit areas or determine the way to fight. The only rule your fighting style has to comply to is not to be painful to another player. You're the only one responsible for your actions.

SAFE WORDS. The game features moderating safe words. 'Green' is an invitation the co-player to go on, and intensify the scene. 'Yellow' is a sign you're on the borderline of the comfort zone, and you can stay there, but your partner doesn't want to increase the intensity. 'Red' means you end the scene on the spot. The use of safewords is to be respected without exceptions.

NO MISSING STEPS. It's not about missing steps at the castle (which sometimes happen to be high, narrow and worn by use). The metaphor of a 'missing step' is linked to the danger known to some participants and unexpected for the new ones.

A missing step in the house is potentially dangerous – but it is sometimes tolerated, since all inhabitants know it's not there and remember to be extra careful on these particular hallway. The guest, though, should s/he be not informed, might have an accident while climbing the aforementioned imaginary stairs.

At M1R there will be no leniency (neither due to social nor any other circumstances) on not respecting safe words, ignoring other people's safety, etc. We give you all the freedom, but the 'don't be a douche' rule is directly linked to responsibility.

info

The first run of M1R is to take place at 15-17 April 2016 at the Grodziec Castle. The deadline for applying, price and other important information not covered in the design doc will be available soon – we strive to make our game as approachable as possible.

inspirations

- *Chronicles of Jan of Czarnkow*, Jan of Czarnkow
- *Mabiogion*
- *Le Morte D'Arthur*, Thomas Melory
- *Tristan et Iseult*
- *The Husite trilogy*, Andrzej Sapkowski
- *Game of Thrones*, G.R.R. Martin
- *The Witcher*, Andrzej Sapkowski
- *Tales of the Meekhan Border*, Robert M. Wegner



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