

FORTUNE & FELICITY





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Dear players,

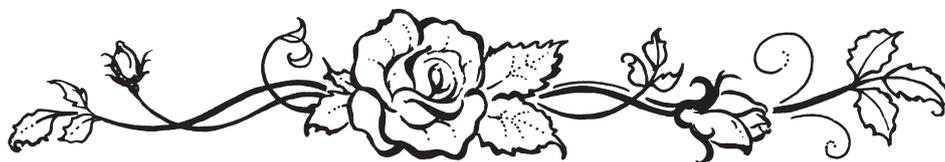
Welcome to Fortune & Felicity. We want you to create drama and strong emotions by interacting with your family, your friends and possibly your love interests. At Fortune & Felicity we do not worry about the movement of armies, but rather of the movement on the dance floor. Who dances with whom, for how long did he look at you and did your hands accidentally meet for one second longer than usual? Let the small things count and play on difficulties relating to relationships between people. Play a full character, be good, but with faults, aim for good, but make mistakes.

Be seduced by the beauty of the era, with smiles, dancing and politeness. Then contrast it with the harshness of the world - the way money governed everybody's life, that no one was free to change their life or that a woman's only option was marriage. We will focus on the way money, income and fortune governs the lives of our characters.

Immerse yourself in the story body and soul. Use your body to move around on the dance floor, engage in the activities, and be you character all the way in poetry, courtship and silliness.

Be ready to leave the larp with a warm heart, a melancholy smile and lots of new friends.

With this document we explain what kind of drama we want you to make, how this will be achieved by different techniques and what the schedule has in store for you. We also give you the practical info that you might need before the larp.



THE STORY

SETTING

We are at the village of Primrose Park in the romantic era some time between 1790 and 1820. England has been at war with France, and will most likely be again, but now it's summer and we are all here to take the waters and socialize.

Primrose is smaller than Bath, the number one place to take the waters in England, but it is known for its closeness to nature. It is also known as the village of love – many people have found love here and it is well known that if you have children who you want to marry off - bring them to Primrose. It is also slightly cheaper than Bath, which cannot be disregarded when discussing its popularity.

DRAMATURGY

The larp consists of three chapters; spring, summer and autumn that are set during Thursday, Friday and Saturday. One chapter will be played out during one day and night, as well as the following morning. Between each chapter we will break the game and a few months will pass, during which most of the characters will leave Primrose Park to go home and then return. Together, the three chapters will form your own personal Austen novel. The chapters have drama guidelines and are there to support you in making your own drama.

CHAPTER I SPRING: ROMANCE

It's spring and you have all just arrived in Primrose. It is the first day of spring and everything is possible. With lots of expectations, butterflies and joy you are ready to discover Primrose Park and its pleasures.

Play on romantic bliss, make many new connections, love, be loved and build that what you can tear down and destroy in the next chapter. You can for example build upon lies, secrets, misunderstandings and prejudices that are easy to tear to pieces in chapter 2. But now it's spring, follow your romantic ideals, fall in love, be infatuated and enjoy yourself. Primrose welcomes you too the Spring ball!

CHAPTER II SUMMER: REALITY

It's summer, and it's a little too warm and irritable. Trouble in paradise is coming as the difficulties of the real world will hit you. Families will lose or gain fortunes, reputations will be lost and secrets of the past will surface, unwelcome.

Use the reality of financial distress, jealousy, impatience, revealed secrets and the demands from society and relations to destroy what you built in chapter one. Make mistakes, take your character a step too far, be petty and explore your negative sides. Build for things to redeem in chapter 3. No happy romance should last between chapters one and two. Try to turn everything on end. If you

got engaged in chapter one - break it up or nearly do so. If you fell in love - be heartbroken and believe the love to be unanswered. If you got married - have a terrible marriage. Primrose welcomes you to do all this at the Summer ball!

CHAPTER III AUTUMN: REDEMPTION

It's autumn, a chilly wind of clarity is blowing over Primrose. Soon it will close for the season, no more guests will dance in the ballroom and all will go home not to see each other again in a long time, if ever again. But now it's the last evening of dance and joy - the grand Autumn ball - and now everything need to happen and be said.

Use redemption and it's autumn chill for reflection over the dramatic events and your own actions in the previous chapters. How did you act, what have you learnt and who will you become when the story ends? Where your actions all good, or could they have been different? Would you want to change and redeem someone or something, or continue unreflected without new knowledge - and possibly in the future repeat the same story. Both are good endings. Use this chapter to explore where your character is heading and find a fitting ending to your story.

"I must learn to be content with being happier than I deserve."

— Jane Austen, Pride and Prejudice

ABOUT THE CHAPTERS

Each chapter is its own larp, so do not hold back, but give them all 110%. Between each chapter you will have an off-game meeting in both your family and your romance group to get more input and plan the drama for the next chapter. The themes of the chapters and it's guidelines are there to support you in getting a story for the larp. Use them as it fits you and your larp.

A rule of the chapter structure is that you are not allowed to play a happy romance with the same character in two subsequent chapters. That is, if you are happy in chapter one, mess it up to chapter two. If you are in love and marry in chapter one your marriage will be unhappy the first time we see you in chapter two. In chapter three you can then do what you want again. If you played love in chapter two, mess it up in chapter three. This rules exists to create the maximum amount of drama for you. The exception of the rule is the very end of chapter three, Sunday morning, when you are free to play however you want to with anyone independent of what type of love you played before. It is a time of conclusions after all.



MARRIAGE

HOW TO CHOOSE

This is a time of romanticism where there is a modern belief among the young that one should marry for love and felicity. However this is a society governed by money and fortune, and marriage is one of the most important economic decisions you make in your lifetime. It will determine your standard of living for the rest of your life.

This society is very gender separated, it is hard to really get to know your future spouse. Unmarried men and women cannot spend time alone, but are constantly watched. Since these women will eventually be the mothers of wealthy men's heirs, and there are no contraceptives, they need to remain virgins so all can be sure of the legitimacy of their offspring, hence the watching.

When you don't have the possibility of really getting to know your spouse you need to look at other factors. For the game we have simplified this to these five criteria:

FORTUNE

Wealth will decide your future standard of living, which of course will effect your ultimate felicity.

REPUTATION

You can get to know a person by observing how their family behaves. The family serves as a reference for the person. In marrying the person you will also be closely tied to their family for the rest of your life. In a society that lacks a protective welfare system, the family also serves as safeguard against calamity. Therefore it is never bad to create family alliances to people that can help you if needed.

CHARACTER

In Jane Austen's books the characters talk a lot about the character of each other. In this context it is a person's morality, personality and behavior. For example someone of bad character will lie, deceive, be immoral, gamble, or be a snob. A person of good character will be patient, just and always gentleman-/ladylike. You will want to share a life with a person with a good character, but how can you know? Feel free to analyse their character together with your family and friends.

ACCOMPLISHMENT

Austen's writing frequently features accomplished ladies. As Caroline Bingley in *Pride and Prejudice* puts it: "A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word." Being accomplished as a young woman is to show that you are diligent, talented and an quick learner. All qualities preferable of a wife, that will make you more attractive on the marriage market. This also meant sometimes when women marry they quit doing many of these things - as it said of Lady Middleton she "*celebrated her marriage by giving up music.*"

CHARM

Do you enjoy a person's company? Do you "click"? Was the first impression nice? Do you think the person good looking or plain? Charm includes all the things we talk about today, like chemistry and infatuation. In Austen's books the charming characters are also the once most likely to have a questionable character. This makes for good drama both in novels and larps. Try to decide if you are the charming person or the one with a bad character.

"In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you."

– Jane Austen, *Pride And Prejudice*

HOW TO PROPOSE

Since proposals and marriages are such a central theme we have set up a simple procedure for this. We do not take into account all historic complexities and variations, but rather have a simple set of social rules to promote play.

BEFORE PROPOSING

Before proposing a gentleman should do these three things:

- Give flowers to the lady
- Dance with the lady
- Recite poetry when the lady is listening.

There are no limits on how close or far from each other in time these are performed or in what order. The poetry should be recited using the poetry monologue technique.

By this procedure a lady might start to understand where a man's wishes lie. If he performs one or several of the steps to you he might be interested. You can of course never be really sure what a flower means, it could be just a flower, or is it the start of something else? As a lady who want to encourage a gentleman you can of course also innocently ask for a poem, a dance or flowers.

As a male characters you can give flowers to a lot of women, to have several flirts and options open, or just focus all on your special lady. The social norm for a gentleman is to do these steps, but just as with any social norm this can be broken. If your character is socially inept you can break the rule. It might make the lady less inclined to accept your proposal and what will all her friends say about your conduct.

These can be used to publicly show one's interest by insisting on giving beautiful flowers to your love interest in a public place. But they can just as easily be very covert by placing a single flower and a card under the ladies pillow. Since you can't enter her room, it requires you to ask her female roommate to do it for you.

“The more I know of the world, the more I am convinced that I shall never see a man whom I can really love. I require so much!”

– Jane Austen, Sense and Sensibility



This procedure is not historic correct, and the purpose is to create interesting game and help you as players by ritualising the flirting. It also gives the other characters a possibility to participate in the flirting by helping out or watching the signs of flirting. We see a lot of options for you to create misunderstandings, drama and strong feelings from this and hope you will have fun with it.

PROPOSE

After the gentleman have fulfilled these rules he can propose marriage to the lady in question. This is always done kneeling down, on one knee or both, no matter what character you play. It looks good and other character may understand what is happening. The wording is his own but the question needs to be clear and put before the lady to be answered by her in her own time.

NEXT - ASK PERMISSION

In Jane Austen’s books the lady receives the question first, and so we will do it in Fortune & Felicity. Formal permission of the lady’s guardian is sought after she has received the question, but there is no harm in making discreet enquiries before the proposal. It is also entirely possible to wait for a short or long time before asking. Some couples will arrive at Primrose Park carrying a many years old secret engagement.

Since we will not always have a male parent available at the larp the adults in each family, no matter of their gender, are guardians for the young female characters. Anyone who is called Miss has a guardian who have a say in who she marriages, while anyone who is called Mrs and is a widow is free to chose on their own.

If the guardian refuses or decides on a very long engagement period the couple can either accept the decision of the guardian or decide to elope.

ELOPEMENT

If the couple chose to elope to get married it is a huge scandal and catastrophic loss of honor and credibility for the family. The only way to get married without your guardian’s consent is to go north to the borders of Scotland where churches perform the ceremony. This means traveling to Scotland without being married, and simply that is risking the lady’s honor since it means she could be having sex out of wedlock.

In Jane Austen’s world a more common occurrence is to elope and be found out. Maybe the couple had sex, maybe not, but the important thing is that they could have had it. The lovers needs to be separated or married quickly before anyone notices.

At the larp each chapter will end in the morning after a ball and if you elope with your lover we recommend doing it late in the evening and staying away during the morning. This will give your relations time to notice that you are gone and take action. If you like you can go to the off game area when you have eloped and the Game Masters will find you somewhere to sleep.

MARRIAGE

The purpose of engagement is of course marriage. A regency marriage is a big affair and we will not simulate this during the larp. Instead we will do a short a blessing ceremony in the church for the publicly newly engaged couples at the end of each chapter.

The newly engaged couples will wait outside the church and after everyone else is inside they enter together to mark their engagement. The Primrose Park Reverend will say a few words. To keep the ceremony short no one else will be allowed to speak, but all will be aware of who got engaged this chapter. After this it is up to the players to decide off game during the following Interlude if a marriage has taken place, if the engagement has been terminated or if anything else has changed before the next chapter begins a few months later in game.

THE ECONOMY OF LOVE

As a new couple is formed their combined incomes constitutes the standard of life they will have in the future. If the relatives of the couple want to they can deduct from their own fortune and increase their children's to give them a better start in life. Do this by searching out Primrose's lawyer Mr Michael Wimhurst.

People that marry can never part, but must go and keep house together. [...] Man has the advantage of choice, woman only the power of refusal; [...] it is an engagement between man and woman, formed for the advantage of each; and that when once entered into, they belong exclusively to each other till the moment of its dissolution; that it is their duty, each to endeavour to give the other no cause for wishing that he or she had bestowed themselves elsewhere, and their best interest to keep their own imaginations from wandering towards the perfections of their neighbours, or fancying that they should have been better off with anyone else.

- Jane Austen, Northanger Abbey



FORTUNE AND INCOME

This is a time when the world is ruled by British empire and the empire is ruled by the upper classes. Wealth is streaming into the British Isles from all over the globe and we will be playing the rich and contented capitalists of this land. We will be the landed gentry who owns the land, the money and the given right to position and respect. This position is maintained by Fortune.

HOW MUCH MONEY DO I HAVE?

As part of the gentry you got access to education, reading, interests and all the finer things in life. Having money also enabled you to have servants, which made your life easier. Servants of that day could be considered as equivalents of modern household convenience: add a servant, add a convenience - hot water, central heating, a cook, a dishwasher or washing machine and so on. If you couldn't afford enough servants, you needed to do it yourself or live without.

£100 per annum - you would get a single young maid servant who you'd pay a very low wage. The only luxury you could afford was maybe a card to the circulating library. Poor curates, clerks in government office and prosperous tradesmen lived on this income. It is an income that is not worthy of a gentleman and a family on such an income would not produce offspring with the education and refinement worthy of being gentlemen in their own right. Mrs and Miss Bates from Emma is likely to live on this income, and to ease their situation their more prosperous neighbors sent them food.

£200 per annum - you could get a better maid, a maid of all works with a higher salary. Jane Austen's father supported a family on this, and found it wasn't enough so he took in students to increase his income.

£300 per annum - brings two servants. Col Brandon in Sense and Sensibility says this is a comfortable income for a bachelor, but it cannot enable you to marry. It is said in the same book that not even the young couple Elinor and Edward was so much in love to believe they could marry on £350 per annum.

£400 per annum - brings a cook, a housemaid and maybe a boy. This income starts to approach the comforts of genteel life, but not really. For example, Isabella Thorpe breaks of the engagement with James Morland in Northanger Abbey partly due to that she finds out he will only have £400 per annum.

£500 per annum - brings three servants, two women and a man. This is what the Dashwood women in Sense and Sensibility live on, as well as Jane Austen herself with her mother and sister towards the end of her life.

£700 - 1000 per annum - At this income you will have a few more servants, but the most significant status marker would be that at £700 you could afford to own a horse and a carriage - and the servants to look after them. This meant that you could travel longer than you could walk, which made life nicer. In Emma Mrs Elton boasts about her owning a carriage - to mark her level of income.

£2000 per annum - A comfortable gentle life with servants and a carriage, but it does not allow to too many journeys or extravagant pleasures. This is what the Bennet's in *Pride and Prejudice* lives on.

£4000 per annum and above. At this income you live a very comfortable genteel life, and probably have a house in London as well as an estate in the country - both with servants looking after them. According to contemporary wisdom, to spend more than £4000 per annum a man "*must go into horse-racing or illegitimate pleasures*".

Above £4000 you enter a realm of unlimited genteel comforts.

*A large income is the best recipe
for happiness I ever heard of.*

- Jane Austen, Mansfield Park



YOUR FORTUNE BECOMES YOUR INCOME

A lot of you have large fortunes - and hence you can live on the interest from your fortune and therefore not work. The yearly interest was generally, and will at the larp always be, 5%. If you for example have a fortune of £20 000 pounds you could live of the 5% interest of £1000 per annum. At the larp we will always talk about yearly incomes to compare how rich people are.

Fortunes could belong to either sex and if you had the money they were yours no matter if you were male or female. As Emma in the novel *Emma* puts it on the topic of old maids: "*A single woman, with a very narrow income, must be a ridiculous, disagreeable old maid! -- the proper sport of boys and girls -- but a single woman, of good fortune, is always respectable, and may be as sensible and pleasant as anybody else.*"

The women in Austen's novels is described by how much their dowry or prospected inheritance is - for example Emma has £30 000. This is her inheritance and with an interest of 5% it will give her £1500 a year. To make it easier to compare we will talk about the ladies' fortunes as income per year as well.

INCOME FROM OTHER SOURCES

There are other sources from where your income can originate than interest of your fortune, we will specify them below. In the larp we have given all characters a yearly income, and we do not usually specify exactly from where it comes. If you play a character with both a fortune and an earned income you can decide for yourself how much is from each.

THE GENTLEMEN'S INCOME

The Landed Gentry

The most proper way to earn an income was to be a landowner. This would give you a substantial income each year from the land. Running an estate could take work and leadership, for example both Mr Darcy in *Pride and Prejudice* and Mr Knightley in *Emma* takes good care of their estates, while as Sir Walter Elliot of *Persuasion* trusts his steward to take care of it and just spends his time spending the money from it. All estates usually has a steward or estate manager so the owner doesn't need to be present at all times. When the owner dies, the oldest son takes over the estates in its entirety and thus generations continue.

If you were a younger son, or wasn't so lucky as to inherit an estate, you had a few other options open to you.

The Clergy

You go into the clergy and live off your parsonage. If you later became a reverend you could live of the income of your rectory - that is the tax that the people in your rectory paid you to take care of the spiritual oversight of the church and community. How much you earned from a rectory varied, but generally it's from £100 to £1000 a year. In *Sense and Sensibility* Edward in *Sense and Sensibility* gets a rectory of £200 a year. Austen's father who was a vicar who when he married earned £100 a year, however he succeeded to increase that later in life.

A rectory often belongs to an estate, so the family could give it to younger sons to support their livings, for example Edmund Bertram get one in *Mansfield park*. This also illustrate how closely the landed gentry and the church was tied.

The Military

You could also join the great navy that rules the seas of the world and get riches from plunder and success in war. Captain Wentworth in *Persuasion* makes 25 000 pounds in a few years of war. Sir Walter Elliot objects to the navy in the same book: "*as being the means of bringing persons of obscure birth into undue distinction, and raising men to honors which their fathers and grandfathers never dreamt of.*"

If you joined the army it was harder, but not impossible, to make big money. The rich army characters we see in Austen's novels inherited their money, for example Colonel Brandon and General Tilney. Even so it was always good to join the army for status reasons, but you needed to have other money as well, both to buy the commission and to maintain an officer's standard of living during it, since the pay wasn't enough.

The Academics

You could also work in London as a solicitor of the law, in politics, or possibly become a doctor. These were acceptable professions for a Gentleman if you became successful and lived in a large city. Mr Knightley's younger brother in *Emma* is a successful London lawyer. A simple country solicitor or village doctor was not considered as fine.

The Tradesmen

You could also earn your money in trade. This was considered less gentlemanlike, but of course if you earned a lot of money you were still part of the club. Mr Bingley in *Pride and Prejudice* has £100 000 earned in trade by his late father and he is thus seen as a perfectly acceptable companion to Mr Darcy. Mr Bingley also intends to buy an estate and thus wash away the “ugly” trades money and become a part of the fine landed gentry.

What you have is what you get

A central theme of both the larp and Austen’s books is that it is very hard to increase a gentleman’s income. You cannot as today simply take another job, or get lucky somehow. A suitor’s prospects are limited to the income of the suitor and its family. You have what you have inherited from your parents, and when you die your children will inherit from you. You better just live on the interest of your fortune and not spend it. Your characters are capitalists and the most gentlemanlike thing to do is to live solely on inherited money that has no known origin other than “previous generations”. To have no profession is the finest you can be.

THE LADIES’ INCOME

As a woman of a good family your options are even fewer. You are expected to marry and live off your husband. If you don’t you will end up being a financial burden on your family and, just like Jane Austen, hope that your brothers will take care of you. If you are lucky enough to have your own fortune you could live off that, but few women has that luxury since most inheritance goes to the male offspring.

Your last resort is to become a governess, since you are an educated woman you could teach your skills to other young ladies. Being a governess is often a lonely job, you are not part of the family you serve, and not part of the servants, but find yourself in between. As Jane Fairfax in *Emma* puts it when talking about the governess trade she is about to join: “*the sale—not quite of human flesh—but of human intellect*”

If you as a woman outlive your husband and you have previous lived on his external income that income will disappear at his death and you will be forced to trust on the generosity of your family to take care of you.

“But there certainly are not so many men of large fortune in the world as there are pretty women to deserve them.”

- Jane Austen, Mansfield Park



MONEY IN THE LARP

In the larp you will all have a name tag with your character's name and how many pounds you have a year. This amount is the one in your character description. You don't have the name tag as your character, but rather as a player giving meta-info to the other players. In Austen's books, all characters magically know each other's income, and at a larp we cannot possibly remember all - so we help you with a name tags. It is also to stress the importance of fortune and money in the game, and marrying someone without it will give your character a hard life.

Some characters in Austen's novels do make mistakes about the income of others. Like the Tilney family mistaking the prospected fortune of Catherine Morland in *Northanger Abbey*.

Not all fortunes are known to all at all times, mistakes needs to happen sometimes for some plots to develop, you can let your character be convinced that the handsome officer in fact has a fortune of £1 000 even though his name tag says £ 150. Try not to correct your fellow players if they want their characters to be in error about an income.

In some cases, the young female or male income is an alimony that their parents are paying to their children each year. If they should misbehave their parents could easily withdraw that alimony. You can discuss within your group where the money of the children in your group comes from. Is it their own, or is it an alimony the parents can choose to withdraw it if they want to? What would create the best story and drama for you?

As a married couple, you combine your incomes and live together. However, you still may have separate incomes depending on what you brought into the marriage, and who's the money was from the beginning. If your spouse should pass away you would still have what is specified on your name tag. That is the income you can depend on. As part of the marriage contract the parents of the newlywed may want to give their children an increase of income and standard of living. In game, you can do so by searching out Primrose's lawyer Mr Michael Wimhurst and then decrease your own income with what you want to increase your child's with. Both your name tags will be changed to reflect this. You as players are not allowed to invent new money or move large sums within the family at any point, all transactions need to go to the Primrose lawyer who will consult with your Game Master. Remember that to keep the family fortune intact, and the family name held high, one would usually give almost all to the eldest son and heir.

“If adventures will not befall a young lady in her own village, she must seek them abroad.”

— Jane Austen, Northanger Abbey

Another way to gain or lose income in the game is by gambling. All gambling with money is done either by trust or with a document called an “I owe you”. An “I owe you” contains clearly who owes whom what amount of pounds. They can be written on any piece of paper.

THREE RANKS OF GAMBLING:

- Small casual games where you bet a few pounds does not need to be recorded at all.
- Medium bets where you can lose up to a few hundred pounds is for the wealthy and some will have difficulties paying.
- Large betting where you gain or lose £1 000 or more are big affairs. If you like the winner and loser can seek out Primroses lawyer Mr Wimhurst and let the income on your name signs reflect you gain or loss. Remember the interest is 5% so if you won and increased your fortune with £2 000 you will get an increase in income of £100.

“Next to being married, a girl likes to be crossed in love a little now and then. It is something to think of, and gives her a sort of distinction among her companions”

– Jane Austen, Pride and Prejudice



NAMES AND TITLES

To simplify we have decided on a streamlined system for naming and titles. The idea is to have one name for each character that is used by almost everyone.

1. All male characters are called Mr <surname>. If there is a need to differentiate males with the same surname the following name can be used Mr <first name> <surname>. If a male carries a title like Reverend, Sir or Captain that title will replace the “Mr” in front of the surname. Friends and family can call a male by first name only.
2. All unmarried female characters are called Miss <first name>. This is not historically accurate but fits our story and reduces name confusion. Friends and family can call a female by first name only.
3. Married female characters are called Mrs <surname>. If her husband is (or was) knighted she is called Lady <surname>. Friends and family can in some cases call a married female by first name only.

THE TOOLS OF THE GAME

To enforce the drama of the game we have invented and borrowed some tools that are presented below. These will be explained and practiced before the game as well.

RULES OF CONDUCT

In order to create the feel of Jane Austen's society we have come up with five simple rules of conduct. The purpose is to create play and highlight some of the things that are important in our story.

These are in-game rules, how a good member of this society behaves, hence they can be broken by a less well behaved person who hopefully will be reprimanded by his/her betters or parents.

1. Two young unmarried characters of different gender may not spend time together alone and out of sight of others unless engaged, except if suspecting a proposal might take place.
2. You may not be more physically intimate with a person of the opposite sex than touching his or her hand, except with family.
3. When a new character joins your company everyone should rise (if sitting) and bow/curtsy - except during meals.
4. When bowing/curtsying to someone with more income than you; bow/curtsy deeper than the other person.
5. Show respect to characters older than you, as well as married persons. Always put their comfort ahead of yours.

In regency times there were other rules that we have chosen to disregard due to that we feel they will block game rather than enforce it. We have therefore decided that:

- You are allowed to send a letter to anyone you want to even if you are not engaged.
- You do not need to be introduced in order to talk to someone.
- It doesn't matter who courtesy or bow first/last.
- You do not need to dance with the one who you sat next to at dinner, but you can ask them if they want to.
- There are no particular rules around toasting.
- There are no speeches during meals.

POETRY

In this society a lot is felt but hidden and unspoken. We want to bring these repressed feelings into the game, by allowing you as a player to express them, but not your character. We will do this by reading poetry.

Poetry has always been a way to express feelings, but sometimes real poems are hard to understand. We will read poetry by beginning in a real poem, and then

you will transition over to the character talking about their inner feelings as an inner monologue, and then transition back to a poem and hence ending the reading. The characters listening will have heard an emotional poem, the players will know what your character is feeling and can work to create drama from that.

We will provide short beginnings and endings of poems for you to use, but you may use any poem you like and feel is fitting. Whenever a poetry reading is done during the larp at least one line of it should express the character's inner feelings with their own words in monologue form. It is up to you how much of the poem you read and how much of it is your inner monologue, but both elements needs to be there.

FORTUNE TELLER

Your characters will make many life changing choices, who to marry, who to spurn, what connections to make and what relations to stay away from. We want to give you a chance to explore the consequences of your choices and therefore we keep a black box/meta room available all through the larp. To make this space into something that is part of the game there is a Fortune Teller at Primrose Park.

This is a space where you can go and with the help of a Game Master explore your character's possible futures - happy or unhappy. Some characters have backstories like a secret engagement, a seduction or an abusive parent and these pasts can also be visited, re-lived and explored in the black box.

Your character visit the fortune teller when he or she wants to find out about their future or remember/relive something from the past. If your character are about to get engaged you can visit the Fortune Teller and figure out what your life could look like in the future if you follow through. Sometimes the fortune teller is right about the future, sometimes not, and your character will chose to interpret it as they want to. Exploring the could be important if you have an enemy and you wish to remember the event that made you enemies. Or if you as an adult want to remember when you were young and visited Primrose with someone.

It is socially acceptable to ask anyone in Primrose if they want to go with you to the fortune teller, even enemies or characters your do not know that well. It is also acceptable for all types of characters to go the the fortune teller, you are never too high or too low. Do not talk about the fortune teller as witchcraft or something like that, the fortune teller is a part of Primrose that all characters appreciate and can go to if they want to.

TO VISIT THE FORTUNE TELLER YOU:

1. Ask someone if they want to go to the fortune teller with you to explore a specific memory or see a possible future. Make sure you are specific about what you want to explore with the fortune teller. If you or your character don't want to go to the fortune teller at that particular time or with that player it is always ok to say no.

2. Go to the Office and ask for the fortune teller. You are still in game and will be taken into an empty room.
3. A Game Master will come to the room and ask you about what future/memory you want to explore. The Game Master will then set scenes where you will play the memory/future. The Game Master can also put other scenes he or she feels fit your story.
4. Note: In the meta room you are neither in- nor off-game. You do not play on whether your character might not want to do a scene, and you do not start chit-chatting about off-game stuff. You keep your focus while you explore your characters, their history and their future. If there is a scene you as a player would rather not do you can of course opt out of that scene by saying so to the Game Master.
5. The Game Master will decide when it is time to end the session by saying good bye and leaving the room.

When he or she is gone you will leave the room in-game as your character who have just remembered an important memory, or been told of a possible future with the help of a fortune teller. You will go back in the game and be able to talk about what the fortune teller told you and how it made you feel.

All this makes it possible for your character to talk to others about what the Fortune Teller told you would happen if you married the man of your dreams or did not marry the girl you made pregnant last night. The Fortune Teller technique serves to bring the black box closer to the game.

ACTIVITIES

At Primrose Park there are a lot of activities happening. The main purpose of them is to help the players push their stories forward by interacting with other characters. We will do this by having the Game Masters hosting the activities keep a constant focus on making all activities be about creating play and drama.

The secondary purpose is to involve the entire body and get away from the “talking heads”-larping that historical larp’s sometimes risk ending up in. We want you to move and feel the story in your body.

You can make plans with another player before the chapter that your characters should “accidentaly” meet at the portrait painting, and even if the characters despise each other the hosting Game Master might push you together to paint each other’s likeness and drama will unfold.

*In nine cases out of ten, a woman had better
show more affection than she feels.*

– Jane Austen, Pride and Prejudice



DUELLING

If you play a male character and another male character have seriously insulted you or your family you can chose to challenge him to a duel. You challenge someone to a duel by simply telling him. This is not medieval times so no gloves are involved. It is extremely dishonorable to refuse a duel so a duel is always accepted. Duels are outlawed in England, so they are done discreetly, but still happen among finer men.

If a duel have been accepted the two men need to go to the Office to find the Dueling master (any Game Master) to host the duel. This Primrose is happy to provide that. In reality you will be given a Game Master at the Office and go into a room together and talk off-game how and when the duel will happen. How do you create the most drama from your meeting? You should also decide a time and a place. Duels can be performed in the early mornings close to the spring, or they have been know to happen in the forest behind the spring in the evenings, and occasionally on the merry meadow. Duels can also be dealt with in the interlude between chapters. Preferably played out in the meta room.

Duels is always done with pistols provided by Primrose. You will stand back to back, walk a number of steps turn around and fire. In Primrose no one ever dies from a duel, but you could be slightly hurt and need a lie down.

How you handle the duel is a test of character. If you go through it by the rules, you have proven your worth and the matter is settled, though you may still not be friends. If you back out, cheat or are unfit to carry out the duel, you show that you have a weak character and will lose face within the community.

SEX

To be able for your characters to have sex we have created a simple sex technique that focuses on emotions and a slight feeling of touch. We do not expect many of you to use this during the larp but want to have one so that sex could happen, to make it a real possibility.

You have sex at Fortune and Felicity by going through three phases.

- Foreplay - hold both hands and take turns telling each other what your character are thinking about before the sex. Nervous, horny, confused etc. Use both reason and emotion.
- Sex - continue holding hands but lean forwards and touch your right cheek to the other players right cheek. Then you take turns by saying single words that describes the characters emotions during the act. When you feel your are done you can lean back. But keep holding hands.
- Afterthought - While holding hands tell the other about what this will mean for you, your family and your future. Let both reason and emotion play its part. When done your release hands.

Nothing of what is said is heard by the other character. This is just your characters thoughts as they have sex shared with the other player. If your character wish to talk to the other character in game you can do so when you have let go of the hands. We will practice this before the larp.

CHEAT SHEET: STORY

SETTING

Primrose, village of love. Closer to nature and cheaper than Bath.

DRAMATURGY

- Chapter I Spring: Romance - Play on romantic bliss, make many new connections, love, be loved and build that what you can tear down and destroy in the next chapter.
- Chapter II Summer: Reality - Use the reality of financial distress, jealousy, impatience, revealed secrets and the demands from society and relations to destroy what you have built. Make mistakes, take your character a step too far, be petty and explore their negative sides. Build for things to redeem in chapter three.
- Chapter III Autumn: Redemption - Use redemption and it's autumn chill for reflection over the dramatic events and your own actions in the previous chapters. How did you act, what have you learnt and who will you become when the story ends? Would you want to change and redeem someone or something, or continue unreflected without new knowledge - and possibly repeat the same story?
- Rule: If you play happy love with someone in one chapter, mess it up to the next chapter.

FACTORS WHEN DECIDING WHO TO MARRY

- Fortune
- Family reputation
- Character
- Accomplishment
- Charm

TO PROPOSE

- Before proposing:
 - Give flowers to the lady
 - Dance with the lady
 - Recite poetry when the lady is listening
- Always kneel down.
- Ask the young woman's guardian after asking her.
- Enter the Church together at the end of the chapter.

FORTUNE

You have what you have, and can not get more other than by marriage. Different sizes of income:

- £100 – 500: Hard too keep up appearances. 1-3 servants.
- £700 – 1000: Good enough. Maybe 5-6 servants and a wagon.
- £2000: Nice life in style
- £4000+: Luxury life

NAMES AND TITLES

- Male characters are called Mr <surname>.
- Unmarried female characters are called Miss <first name>.
- Married female characters are called Mrs <surname>.

TOOLS OF THE GAME

Rules of Conduct - social rules in the game, can be broken.

- Two young unmarried characters of different gender may not spend time together alone and out of sight of others unless engaged, except if suspecting a proposal might take place.
- You may not be more physically intimate with a person of the opposite sex than touching his or her hand, except with family.
- When a new character joins your company everyone should rise (if sitting) and bow/curtsy - except during meals.
- When bowing/curtsying to someone with more income than you; bow/curtsy deeper than the other person.
- Show respect to characters older than you, as well as married persons. Always put their comfort ahead of yours.

Poetry

When reading a poem you always express the character's inner feelings with inner monologue.

Fortune Teller

A black box where your character could go to explore a future with someone or a memory. Socially accepted at Primrose to ask anyone to join.

Activities

There are activities lead by Game Masters. See schedule in the practical part.

Duelling

Challenge someone and then the two of you find a Game Master and talk off-game to plan it.

Sex

- Before: Hold hands. Say what you are thinking.
- During: Cheek to cheek. Describe one word at the time what you feel.
- After: Hold hands. Say what you are thinking will happen.

“A lady’s imagination is very rapid; it jumps from admiration to love, from love to matrimony in a moment.”

– Jane Austen, Pride and Prejudice



PRACTICAL

ARRIVAL

You can arrive at Medevi brunn from 15:00. Dinner is served 17:30 - 20:00 and we gather 20:00 in the big ballroom to start the workshops. Dinner is served in the tavern that only have 75 seats, and we are 150+ people. Therefore, if you arrive early, eat early so not all try to eat the last half hour.

CHECK IN

Check in and get the key to your room at Medevi reception, a yellow house just next to the big road. Or when the bus arrives check in will be handled close by the bus to speed things up.

YOUR CAR

Parking during the larp is only allowed on other side of the main road beside Medevi. There will be signs.

When you have checked in and been given your room you can drive into the village to be closer to your room for unpacking. Follow the instructions from the Medevi staff about where you can drive and not. The car need to be removed and out of Medevi village and parked at the other side of the road before you go to bed wednesday. On Sunday after the larp ends you may again drive your car into Medevi.

To simplify any movings of cars we recommend you all to put a name and a phone number in the window frame of your car so you can be contacted in case your car it is in the way for somebody else.

PRE-GAME WORKSHOPS

During the pre-game time there will be a carefully designed schedule of workshops to give you all the information of the game, build relationships to other characters and let try out our techniques. Please be on time for every workshop. See the schedule for your quarter on the next page.

ROOMS

We have 16 workshops room at Medevi and you will be in one room for your family workshops and one with your romance group. Check the chart on the next page to find the two different rooms you are supposed to be in. The Game Masters will always be in the same room. Find your rooms and check out where it is on the map on the backside of this folder.

QUARTER - WORKSHOPS

Some workshops will be held with your entire quarter.

THE CHARACTER WORKSHOP

Location see the schedule. Will be hosted by:

- Clubs: Mimmi Lundqvist
- Diamonds: Joel Östlund
- Hearts: Elsa Helin
- Spades: Anders Hultman

THE DANCE WORKSHOP

The first dance workshop will be hosted by Susanne Gräslund, the leader of our orchestra. The second will be hosted by a Game Master in cooperation with her. All pre game dancing will be in the Ballroom.

- Clubs: Frida Selvén
- Diamonds: Gustav Nilsson
- Hearts: Anna Westerling
- Spades: Alex Uth

THE MALE/FEMALE CHARACTER WORKSHOP

The female character will be in the ballroom and the male character in the spring. The workshops will be hosted by:

- Male: Anders Hultman & Gustav Nilsson
- Female: Lizzie Stark & Anna Westerling

MEALS

All meals before the game will be in the tavern with room for 75 guests. Hence you take turns eating in the Tavern

Breakfast on Thursday will be open from 7:00 for those who want to start your day early.

- Hearts & Diamonds eat 07:30 - 08:15
- Spades & Clubs eat 08:15 - 09:00

Lunch on Thursday will be:

- Hearts & Diamonds eat 12:00 - 13:00
- Spades & Clubs eat 13:00 - 14:00

Please respect these times since the tavern cannot seat you all. The meals in the game will all be taken in the ballroom.

“I may have lost my heart, but not my self-control.”

– Jane Austen, Emma

SCHEDULE WORKSHOPS

| Wednesday | Diamonds | Clubs | Hearts | Spades |
|-----------------|--|-----------------------------------|----------------------------|----------------------------|
| 8pm | The ballroom | | | |
| 8.30pm | Family | Family | Family | Dance - The ballroom |
| 9pm | | | | |
| 9.30pm | Romance | Romance | Dance - The ballroom | Family |
| 10pm | | | | |
| 10.30pm | | | Romance | Romance |
| 11pm | Character - Marigold room 3 | Dance - The ballroom | | |
| 11.30pm | | | | |
| Thursday | | | | |
| 07.30am | Breakfast in the tavern | | Breakfast in the tavern | |
| 8.15am | | Breakfast in the tavern | | Breakfast in the tavern |
| 9am | Dance - The ballroom | Character - Marigold room 3 | Romance | Character - Teahouse |
| 10am | Romance | | | Romance |
| 11am | | Dance - The ballroom | Romance | |
| 12am | Lunch | Dance - The ballroom | Lunch | |
| 1pm | Dance - The ballroom | Lunch | Character - Teahouse | Lunch |
| 2pm | Family | Family | Family | Family |
| 3pm | Change into evening wear | | | |
| 4pm | Male/female character workshop. Female character in the ballroom and Male character in the Spring. | | | |
| 4.45pm | Larp intro in the ballroom | | | |

ROOMS WORKSHOPS

| Quarter | Family | Romance | Game Master | Room |
|----------|------------|---|-----------------------------|---|
| Clubs | Amberson | Soldiers, schemes and sensitivity | Elina Andersson | The Marigold 11 |
| Clubs | Mossworth | All is fair in love and business | Mimmi Lundkvist | The Clock Tower Downstairs |
| Clubs | Rosewood | Charm, cunning and credulity | Frida Selvén & Kalle Lantz | The Marigold 7 |
| Clubs | Skyridge | Rumors, riches and recklessness | Martin Rother-Schirren | The Marigold 10 |
| Diamonds | Browning | Comfort and Cruelty | Jakob Ordeberg & Ylva Berry | The Marigold 12 |
| Diamonds | Goldcourt | Innocent Dreams | Jennie Borgström | The Marigold 9 |
| Diamonds | Greendale | Good Intentions | Gustav Nilsson | The Marigold 1 |
| Diamonds | Whiteford | Love and Lust | Joel Östlund | The Marigold 3 |
| Hearts | Bluefield | Why we marry and why we don't | Frida Karlsson-Lindgren | The Lily 11 |
| Hearts | Pinewright | The naive, the charming and the immoral | Peter Edgar | The Lily 12 |
| Hearts | Plumton | When helpfulness turns helpless | Anna Westerling | The tea house upstairs organizers room |
| Hearts | Silvergate | Ever after | Elsa Helin | The tea house upstairs Fortune-teller |
| Spades | Ashwick | A Second Summer | Elin Gissén | The tea house - the tea room downstairs |
| Spades | Creamhill | Dreams & Reality | Anders Hultman | The Tea house - the big room downstairs |
| Spades | Redbrun | Stonewall Park | Alex Uth | The Tulip 1 |
| Spades | Steele | False impressions | Lizzie Stark | The Tulip 2 |

THE LARP

The game will begin Thursday at around 17:00 - 17:30 in the ballroom in evening wear. Your characters will begin the larp in the last parts of the afternoon dance at Primrose. Then as Primrose tradition you will all go down to the spring and taste the first water of the season - since it has been untouched during winter it is believed to be extra healthy.

At 19:00 the grand Spring ball opens and the tradition is to pick a wild spring flower and bring to it to the ball. A wild flower could also be something green from nature if a flower is hard to find.

THE SCHEDULE

THURSDAY

Chapter 1: Spring

- 5.15pm The larp begins
- 5.30pm All gather at the Spring to drink the first spring water.
The Spring will be open 17:30 - 19:00.
- 7pm Dinner in the ballroom.
- 8pm Tea and coffee in the Tea room.
The Fortune Teller opens.
- 9pm Dancing begins in the ball room.
- Midnight The ball, the Tea room and the Fortune Teller closes.

FRIDAY

- 9am Breakfast in the ballroom
- 10am Morning ceremony at the Church.
- 10.30am Workshop in your family group in your family room.
- 11.30am Workshop in your romance group in your romance room.

Chapter 2: Summer

- 1pm Gather in the big room at the Tea house.
Bring the picnic blanket for the Picnic lunch after.
- 2pm Activities space I
The Spring, the Tea room and the Fortune Teller opens.
- 4pm Activities space II
- 6pm The Spring, the Tea room and the Fortune Teller closes.
Change into evening wear.

- 7pm Dinner in the ballroom.
- 8pm Tea and coffee in the Tea-room. The Fortune Teller opens.
- 9pm Dancing begins in the ball room.
- Midnight The ball, the Tea room and the Fortune Teller closes.

SATURDAY

- 9am Breakfast in the ballroom
- 10am Morning ceremony at the Church.
- 10.30am Workshop in your family group in your family room.
- 11.30am Workshop in your romance group in your romance room.

Chapter 3: Autumn

- 1pm Gather in the Church for a ceremony.
- 2pm Activities space I
The Spring, the Tea room and the Fortune Teller opens.
- 4pm Activities space II
- 6pm The Spring, the Tea room and the Fortune Teller closes.
Change into evening wear.
- 7pm Dinner in the ballroom.
- 8pm Tea and coffee in the Tea room. The Fortune Teller opens.
- 9pm Dancing begins in the ball room.
- Midnight The ball, the Tea room and the Fortune Teller closes.

SUNDAY

- 9am Breakfast in the ballroom
- 10am Morning ceremony at the Church where the larp ends.

The larp ends

- 10.30am Debrief In your family group in your family room.
- 11.15am Debrief In your romance group in your romance room.
- 12.00am Check out from your room and leave keys in Medevi reception.
Get your lunch sandwich at the tavern.
- 1pm The bus for Stockholm/Arlanda leaves
- 2pm Everyone needs leave Medevi

“Better be without sense than misapply it as you do.”

– Jane Austen, Emma

ACTIVITIES DURING THE LARP

During the larp we have different locations where you can come and go whenever it is open, they are the Spring, the Tea room, the Fortune Teller, the Office and the Portrait Painters (Photographers taking pictures).

There will also be 12 activities that will happen at 2pm and 4pm on Friday and Saturday. These activities last for about an hour and will be hosted by a Game Master. The schedule is the same both days. All are presented below.

LOCATIONS

The spring

The spring is where you can drink Primrose healthy water, do healthy walking and gossip. We and your physician recommends that you take the waters at least once a day while at Primrose.

Opening hours:

- Thursday/Spring 5.30 - 7pm
- Friday/Summer 2 - 6pm
- Saturday/Autumn 2 - 6pm

The Tea-room

The tea room is where you can have tea/coffee and gossip with your friends. Here is also always a Game Master present.

Opening hours:

- Thursday/Spring: 8pm - midnight
- Friday/Summer: 2 - 6pm & 8pm - midnight
- Saturday/Autumn: 2 - 6pm & 8pm - midnight

The Office

The Office is located upstairs above the tea-room in the tea-house. Here you can ask whatever question you may have, either in or off. It can be to search for Primrose lawyer, to talk with a Game Master or to ask where an activity is supposed to be. It will be manned by Game Masters in character and ready for any question you might have.

Opening hours:

- Thursday/Spring: 6 - 7pm & 8pm - midnight
- Friday/Summer: 2 - 7pm & 8pm - midnight
- Saturday/Autumn: 2 - 7pm & 8pm - midnight

The Fortune Teller

Your character visit the fortune teller when he or she wants to find out about their future or remember/relive something from the past. It is located upstairs above the tea-room in the tea-house.

Opening hours:

- Thursday/Spring: 8pm - midnight
- Friday/Summer: 2 - 6pm & 8pm - midnight
- Saturday/Autumn: 2 - 6pm & 8pm - midnight

The portraits painters

In game this is where you find the two very appreciated portraits painters the talented siblings Mr Podmore and Miss Brianna who are part of Primrose staff. Off-game this a photo studio where Kalle Lants and Frida Selvén will take photos of you in your regency outfits with modern cameras. They will be in the room the Marigold 7.

Opening hours:

- Friday/Summer: 2 - 6pm
- Saturday/Autumn: 2 - 6pm

ACTIVITIES

Primrose also offer a lot of activities for their guests. You don't need to pre-sign up for them, but can arrive as they start. Make sure to be on time since the Primrose artists are famous for their distinct and precise lessons and wouldn't want to be disturbed even by the finest of men. The schedule of the activities are always the same both Friday and Saturday.

2PM

- Battlemore at the Merry Meadow with Mr Timothy Podmore
- Clerical studies in The Church with Mrs Sharpe
- Poetry Reading in the Clocktower downstairs with Miss Emma
- Parlour games in the big room, the Tea house, with Miss Jessie
- Pastries tasting in the Tea room, the Tea house, with Mr Henry Gardiner
- Theatre - rehearse a play in the Marigold 3 with Mr Andrew Wimhurst

4PM

- Archery at the Merry Meadow with Mr Philip Wimhurst
- Croquet in the Sunflower Square with Mr James Gardiner
- Dancing Lessons with in the big room, the Tea house, with Mr & Mrs Podmore
- Gothic novel's club, the Clocktower downstairs with Mrs Diana Wimhurst
- Painting in the Marigold 3 with Miss Jenny
- Playing cards in the Tea room, the Tea house, with Miss Juliana



“I do not want people to be very agreeable, as it saves me the trouble of liking them a great deal.”

– Jane Austen, Jane Austen's Letters

THE BALLS

During the larp we will have three balls with dinners. All will have table placements and different themes. The themes are Primrose traditions and all returning guests can remember how they have experienced these before.

THE SPRING BALL

The opening of Primrose for the season. All is new, expectations are high and romance is everywhere. To this ball it's customary to bring a wild flower, or two to decorate the Spring monument.

THE SUMMER BALL

The grand Summer ball of Primrose. At this ball the Primrose Queen of Love and Beauty is selected as always. Each unmarried Gentleman will receive one pink rose to present to the lady he wishes to be declared the Queen of Love and Beauty. The roses are counted and the Queen is the one with the most roses. She will be celebrated during the dinner and will open the ball.

THE AUTUMN BALL

The last ball of the season before Primrose closes for winter. During this ball it is customary for all the young Gentlemen to ask a young lady to sit next to him during dinner. That is, the men are placed the ladies are not. You have time to plan this and do your asking anytime before the dinner starts in the third chapter.

This applies to all characters who aren't a part of an adult romance group, since it will make us have even numbers. If you are part of an adult romance group you will not be part of this and will be seated normally.

OFF-GAME DISCLAIMER

We know that choosing a lady to invite to sit next to, and voting about something so vague as the Queen of Love and Beauty, are horrible techniques that creates a lot of anxiety and drama. This is precisely why we use it the in the game - this is a game about being chosen and not. Use it to create play and drama for your characters. The choosing of dinner partner is just before the end of the larp it is also a prequel to the proposals that might come. If someone asks a lady and she is ok with him, but really wants someone better, should she accept him to have someone or should she take the risk and wait for someone better? Is this the best offer she will ever get? Remember that you will be equal ladies and gentlemen so everyone will have a dinner partner in the end.

*To be fond of dancing was a certain step
towards falling in love.*

– Jane Austen, Pride and Prejudice

“There are few people whom I really love, and still fewer of whom I think well. The more I see of the world, the more am I dissatisfied with it; and every day confirms my belief of the inconsistency of all human characters, and of the little dependence that can be placed on the appearance of merit or sense.”

– Jane Austen, Pride and Prejudice



MUSIC

We have four musicians on location that will play Primrose orchestra and play for us during the balls in the evenings. They will be lead by Mrs Carline Wimhurst aka Susanne Gräslund who is also our Dancing master in the ballroom. She decides when a dance starts and which dance it is.

During the afternoon they will moving around in Primrose playing wherever they are needed. If you want to to have music, or perform in cooperation with them, talk to Mrs Caroline Wimhurst. The Primrose Orchestra will not always be able to make it, since they will have a lot to do, but you can always ask.

LIVING IN PRIMROSE

Each Family in Primrose has a parlour where you can visit. This parlour is connected to the adults of the families room. You will find each family parlour below:

The Rose

1. Whiteford
3. Rosewood
11. Mossworth
12. Silvergate
5. Plumtons
7. Bluefield
13. Creamhill

The Poppy

1. Greendale
2. Goldcourt
3. Ambersson
4. Redburn

The Waterlily

1. Skyridge
2. Steele
7. Pinewright

The Daisy

3. Browning
6. Ashwick

PRIMROSE STAFF

Primrose Park is run by Mrs Amelia Wimhurst and her brother-in-law Mr Michael Wimhurst. They have about 20 people hired as staff to entertain you. These are played by the Game Masters. Below you a list of what we play and what we do. We will play characters with our own goals and stories. We are below you all in rank and are not part of the Gentry. You can flirt, dance and have fun with us but you do not marry us. To make this clear we will not have an income printed on our name tags.

Important to know is that you can always disturb us or take us off-game. We are here to promote your play and will do so to the best of our abilities.

THE PRIMROSE STAFF ARE:

- Miss Brianna Podmore, Portrait painter - Frida Selvén
- Miss Emma Wimhurst, Poetry reading - Frida Karlsson-Lindgren
- Miss Jenny Gardiner, Painting - Elina Andersson
- Miss Jessie Wimhurst. Parlour games - Mimmi Lundkvist
- Miss Juliana Wimhurst, Playing cards - Elin Gissén
- Mr Andrew Wimhurst, Theatre - rehearse a play - Joel Östlund
- Mr Anthony Davis, Musician - Henrik Summanen
- Mr Edwin Sharpe, Fortune teller - Martin Rother-Schirren
- Mr Henry Gardiner, Pastries tasting- Arvid Björklund
- Mr James Gardiner. Croquet in the field - Gustav Nilsson
- Mr John Davis, Musician -Niclas Hell
- Mr Michael Wimhurst, Manager and Primrose lawyer - Anders Hultman
- Mr Philip Wimhurst, Archery - Peter Edgar
- Mr Stephen Podmore, Dancing - Jakob Ordeberg
- Mr Timothy Podmore, Battledore - Kalle Lantz
- Mrs Amelia Wimhurst, Manager and hostess of Primrose - Anna Westerling
- Mrs Caroline Wimhurst, Musician and singer - Susanne Gräslund
- Mrs Diana Wimhurst, Gothic novel's club - Lizzie Stark
- Mrs Fanny Davis, Fortune teller and musician - Elsa Helin
- Mrs Helen Sharpe, Clerical studies - Alex Uth
- Mrs Jane Podmore, Dancing - Ylva Berry
- Mrs Sally Gardiner, In charge of the Spring - Jennie Borgström

“I hate to hear you talk about all women as if they were fine ladies instead of rational creatures. None of us want to be in calm waters all our lives.”

– Jane Austen, Persuasion



OFF-GAME PRACTICAL INFO

TALK OFF-GAME

If you at any point during the game want to go off game you can always search out the Office. During the game there will always be a Game Master there, except during meals when we are in the Tavern. You can always talk to us. During night we are sleeping in our off-game house, marked Primrose staff on the map, but feel free to come and wake us if you need to. The rooms where Anna and Anders sleeps will be marked with their names so you can find us.

BREAK THE GAME

If you want to stop the game during the game you just say “off-game”. The people around you will then immediately stop playing. If you want to talk to them about why you needed to stop you can or you can just say you needed a break and move away from the situation. No explanation is needed. The game resumes when the situation is resolved.

PHOTOGRAPHY

During the larp Frida Selvén and Kalle Lantz will move around with modern cameras taking photos for our documentation. Ignore them and the cameras in the game, but continue to play as usual.

If you don't want to be on a photo talk to Frida, Kalle or the Office. The photos will be used in our documentation and will end up on social media. You will only be allowed to tag yourself on social media. If you do don't ask Frida or Kalle not to take pictures of you we consider it as your consent to let us use the pictures in our documentation, marketing and other larp related situations.

SMOKING

It is forbidden to smoke indoors anywhere at Medevi Brunn. Outdoors there are ashtrays, please leave any cigarette butts in them.

When the game starts you have three alternatives for how to get tobacco. You can smoke a pipe, cigars or take snuff in game. Or if you want to smoke modern cigarettes, please go to the off-game parking on the other side of the big road. You will then be off-game to smoke.

CANDLES

Medevi consist of old wooden houses. All open flames like candles are forbidden in your rooms and parlours.

“You pierce my soul. I am half agony, half hope...I have loved none but you.”

– Jane Austen, Persuasion

ALCOHOL

This is a non-alcoholic event and hence we don't drink alcohol at all. Everything, except the spring-water and tea/coffee, will be in-game alcoholic, but off-game not. You decide how strong and if you are affected or not.

The ban on alcohol is there because we want to create a larp where the small details count and one where we can trust that we are all 100% there. Additionally and practically alcohol in Sweden is expensive.

DIETARY NEEDS

If you have reported that you are a vegetarian you chose the vegetarian food that is served with every meal. If you have not please leave the vegetarian dish to the vegetarians.

If you have reported some other special need there should food be marked out for you in the buffé or if you are in a seated meal a special plate will be brought to you. If something is amiss with the food please ask the serving staff and they will help you.

SEWING & PROPS

There will be a room for props and repairs at Medevi Brunn. There will be some tools to fix broken pieces of clothing and hopefully ironing etc. We appreciate if bring your own materials and some tools if you wish to use it. The room will be completely off game in the upper floor of the Clock Tower. Lost and found items will also be placed here for pick up.

PLAYER FRIDGE

If you have milk or other food stuffs that you need to store during the larp you can do so in one fridge in the Lily 11. It's one of workshopsrooms.

CONTACT INFO

If you or someone else need to reach us you can always call Anna, Anders or Arvid (who is incharge of practical matters on site). If you don't get an answer we might be in game or hosting workshops or meetings. Text messages are great since we can answer them when we have spare time.

There are a few times when you should aim your calls at different people:

Before the larp: Wednesday up to 8pm – Anna

Wednesday from 8pm- Thursday 6pm – Arvid

During the rest of the larp: Anna or Anders

- Anna: +46 70 734 76 83
- Anders: +46 708 80 55 46
- Arvid: +46 70 344 22 47

THE CREW

Production and design by:

Anna Westerling & Anders Hultman

Design:

Jennie Borgström, Susanne Gräslund, Elsa Helin, Frida Karlsson-Lindgren, Gustav Nilsson, Martin Rother-Schirren & Joel Östlund with the help of Jeppe Bergman-Hamming & Maria Bergman-Hamming.

Characters:

Overall design: Jennie Borgström, Sabina Sonning and Anna Westerling

Clubs: Rosalind Göthberg & Mimmi Lundkvist

Hearts: Jeppe Bergman-Hamming & Maria Bergman-Hamming

Diamonds: Ylva Berry, Jennie Borgström & Jacob Ordeberg

Spades: Susanne Gräslund & Daniel Krauklis

Soundtrack composed by:

Henrik Summanen

Trailer:

Sara Fritzon

Costume:

Anders Hultman & Mikaela Lindh

Photo:

Kalle Lantz & Frida Selvén

Design and illustration:

Anna Westerling, Janetta Nyberg & Lotta Westholm

Editing:

Lizzie Stark, Jason Morningstar & Sarah Lynne Bowman

Game Masters:

Alex Uth, Anders Hultman, Anna Westerling, Arvid Björklund, Elin Gissén, Elin Andersson, Elsa Helin, Frida Karlsson-Lindgren, Frida Selvén, Gustav Nilsson, Jakob Ordeberg, Jennie Borgström, Joel Östlund, Kalle Lantz, Lizzie Stark, Martin Rother-Schirren, Mimmi Lundkvist, Peter Edgar & Ylva Berry

Orchestra:

Elsa Helin, Henrik Summanen, Niclas Hell & Susanne Gräslund

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- Kulturbryggan
- Sensus
- Sverok Stockholm
- Larpfund
- Therapie for the cookies
- Kolafabriken for the fudge

PRIMROSE PARK



1. Reception Medevi
2. The Lily
3. The Spring
4. The Daffodil
5. The Ballroom

6. The Marigold
7. The Church
8. Primrose staff quaters
9. The Merry Meadow
10. The Waterlily

11. The Tulip
12. The Tavern
13. The Tea house & Primrose office
14. The Clock tower
15. Sunflower Square

16. The Carnation
17. The Daisy
18. The Poppy
19. The Rose
20. The Buttercup