



The Long Night

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The Long Night is a LARP that has been written to be played as a shorter-scale event, played in the same world as Swordcraft. It focuses heavily on enhancing both the standard of roleplay, as well as its quantity and its ability to immerse players in the Warhammer world. In addition, it also seeks to highlight some underplayed elements of the Warhammer lore that Swordcraft doesn't explore: that your life is cheap, everyone keeps secrets from you, and the world is terrifying and wants you dead. The game itself takes place over a short period, with players constantly placed under dangerous, stressful situations, 24 hours a day. This document gives massive kudos to Sam Bowden and Michael Harris, of the Perth's LARP scene. Their post-apocalyptic horror, AVOSS, was a major inspiration, and shifted this game's focus dramatically. We've also used a lot of their techniques and ideas to manage player safety during a longer, more stressful LARP.

Welcome to *The Long Night*. In this LARP, you'll be playing your Swordcraft character (or creating a new one for future events), who travelled to a village close to the Swordcraft setting of Sudenburg. They did so due to word spreading of a necromancer controlling an army of the undead, though they weren't prepared for what they'd find.

The game itself doesn't focus on the battle, but the aftermath; a group of people desperately recovering from a traumatic experience, and trying to survive to see the dawn. The Warhammer world is awful, dark place where life is cheap and expendable... a lot like our own, actually.

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Premise

Unknown to many members of the world, the Empire is facing one of the most dangerous threats to its continued existence; a plague that threatens to engulf not just the bastion of mankind, but all of the Old World. As the undead armies of Sylvania, led by Vlad von Carstein, swarm over the border, into Talabecland, and into the Empire itself, word of the creatures is being brutally suppressed. There's no such thing as vampires, say the Empire, and they ruthlessly deal with anyone who says otherwise, eager to keep the massacre at Talabheim a secret. And as the von Carstein army continues to grow in number, outlying provinces meet his terrifying, constant threat: Surrender to him and live. Oppose him and die.

Despite being outside the Empire, Sudenburg isn't safe. In fact, being completely ignorant of the existence of the Vampire Counts, let alone the threat they pose, Sudenburg is defenceless. But when Arnalos, an outlying village to the north, claims a necromancer is raising the dead and attacking them, the brave forces of Sudenburg rally together to help, under the command of Elizabetta DuPonte. After a few days spent camping in the village, only seeing sporadic, easily repelled attacks by the occasional skeleton, they go on the offensive, going to some nearby caves a day's march away to 'purge the undead menace'.

It ends in disaster. Countless numbers of brave men and women are massacred by the undead, with the vampire counts themselves barely needing to make an appearance. What was assumed to be the work of a lone necromancer is proving to be something far worse, and, with the battle lost, the survivors frantically turn tail, fleeing for the safety of the village and their camp. Having fled, non-stop, the exhausted and injured remnants finally crest a hill, and see the remains of Arnalos. It's the closest thing, though, that they have to a safe place.

And as they trek down into the village to hole up, and try to come up with some kind of plan, they can hear the howl of the undead at their heels...

Knowledge

Knowing what you're facing is half the battle, and, unfortunately, most characters attending this game won't know much about what they're facing. This LARP is heavily based on the Warhammer lore, and there's no doubt a horde of players who know far more about the Vampire Wars than the writer did, and are very eager to display that knowledge in a multi-paragraph Facebook comment. Unfortunately, mystery is essential for a horror game, and we've moved and adjusted some elements of the lore to make it a scarier game, while keeping as close as possible to the Warhammer theme. In addition, there's some things that characters probably won't know, even though the players will.

What Everyone Knows

The Merchant Princes of Sudenburg received a message from the nearby village of Arnalos, claiming that a necromancer was besieging their town with countless numbers of the undead. Eager to both put down the undead *and* profit from Arnalos' misfortune, the esteemed Princes mustered up an army from the populace of Sudenburg that same day, and sent them off to 'save Arnalos from a rogue Necromancer'.

There wasn't much of a plan, or a briefing. The majority of Sudenburg's experience with the undead has been incredibly small in scale and easily dealt with, and most people who ventured off were told as much. Unfortunately, the threat was far greater than anticipated.

Your characters were woefully unprepared and outnumbered, and when you did reach Arnalos, just before sunset, there was nobody to be found – just a trail of destruction and corpses. Arnalos does have a couple of buildings still standing, however, and some of the villagers had barricaded themselves inside to stay safe. Their directions led you towards a nearby set of caves in the hillside, and so your army eagerly pushed on, morale high.

When the sun set and darkness fell, however, the undead surged out of the caves, and met you head-on. It was a massacre. Your general, Marc Schmidt, was one of the first to die. More than three-quarters of the people who set out died in the first battle, and you, the survivors, are frantically fleeing for the safety of Arnalos.

The game begins immediately after the battle, with you frantically running for the safety of Arnalos as the dead hunt you down, one-by-one.

You're being led by Elizabetta duPonte, Schmidt's second-in-command, who was appointed by the Merchant Prince. She's a capable leader who's done remarkably well with the poor intelligence she was given, and her quick thinking saved a lot of lives when the battle started and turned for the worse.

Your Enemy

Your enemy are definitely undead, that's for certain, and everyone knows that the undead are an act of necromancy. Most people know that holy ground and relics are the best defence against the undead. Some characters might also know necromancy is part of the Black Wind, and the link between necromancers and their minions. Others might have fought skeletons or ghouls.

It's also very obvious that this isn't the work of an average necromancer; an army like this has never been seen before.

What Nobody Knows

Characters should not be aware of the Vampire Wars, or even of the existence of vampires. They should not know of any undead more powerful than a zombie (Crypt Ghouls, Blood Knights).

Special Information

Obviously, this information doesn't apply in some cases. Some players might be playing vampires, who are obviously well-versed on their own existence or weaknesses, while others might be playing witch hunters, or characters who have learned some secrets during their time in Sudenburg.

If you think this applies to you, there's an option in character creation for you to inform us of things you think your character should know. We'll work with you on it – and remember, information always comes at a price.

Roleplay Techniques

Unlike most of Swordcraft's games, *The Long Night* has far more built into it, as part of the game. While we've stayed as close as possible to the original rules of Swordcraft, we're intentionally adding a great deal more to refine the vision we have of the game – a roleplay-focused horror LARP, where avoiding danger is always the best solution to any problem. There's a lot to go through here, and all of these roleplay techniques will be covered during our workshoping phase, before the game starts.

The items in this section are referred to as 'tools, not rules'. They're designed to keep you safe, and keep your roleplay at a high standard. Unlike the average Swordcraft LARP, or games like *Blackpowder and Bloodlines*, the enemy in this game is very rarely another player. If you need to alter or adjust your play to make another player comfortable, do so; there's no way for them to gain an 'advantage' over you.

Cut

The Cut (and its' counterpart, the Check-In) is a common Nordic mechanic that was introduced to me by the great folks at *Immersio*, and are commonly used in a variety of games. It's used to indicate that a scene has gone too far, and a player is no longer comfortable with it. This could be used in a variety of ways. For example, a player may be in danger of tripping in the dark and the game needs to stop for them, an interrogation may be getting too intense and a player needs it to be toned down, or a player may just be feeling a little bit too attacked.

We're always glad when players call a Cut, because it means they've dictated a boundary.

When a cut is called, anyone nearby repeats the cut, and then players talk, comfort, and discuss what needs to be fixed before the scene can continue.



Check-In

The Check-In is a mechanic similar to the Cut, which allows players to dictate how far they want a scene to go, or if things are getting uncomfortable. It's a way for players and staff can quickly check that the intensity of a scene is at a comfortable level, and that any distress is roleplayed, rather than genuine, with a simple 'ok' gesture (seen left).

The check-in mechanic essentially asks another player, "are you OK?". Unless you get a "yes" from the other player in response to the check-in, you are supposed to Cut and talk the situation through.

When a player makes the gesture, the other player should respond one of two ways:

Thumbs-Up: The player is doing fine, and no break/follow-up is required. The roleplay can continue.

Thumbs-Down: The player is not doing okay, and the other party should cut and follow up, and change the scene to make the other player more comfortable.

A failure to indicate either thumbs-up or thumbs-down also means the other player should cut the scene and check in with them.

Held Hands

A very popular mechanic that was introduced in *A Funny Thing Happened on the Way to Sudenburg* was one we introduced at the very last minute, but made a wealth of difference – *holding hands*. It was an incredibly simple mechanic that involves one player clasping the hands of another, and looking at them directly, to indicate that they want their character to share something of deep importance, like a secret, confession, or truth.

It is used to show when people are having a genuine moment of serious roleplay, and also encourage them to explore those moments of drama with other players, or create them. A game involving survival will have even more opportunities for tearful confessions and quiet farewells.

When someone uses this mechanic, you should respect the gravity of what their character is saying to you, or respect the seriousness of the scene. It's used to show those serious, heartfelt moments of connection between people, and can be used for anything from the last request of a dying man, to someone offering comfort to a heartbroken soul in a dark time, or just two friends talking about how much they miss home.



Lore Mistakes

Another mechanic other LARPs use involves an approach to lore, and resolving lore issues or questions. In essence, the Warhammer universe is complicated and contradictory, and Swordcraft's changes haven't helped to make anything else clear.

On top of that, some players simply make mistakes when it comes to the setting, which is only to be expected. It's complicated! The writer doesn't know everything there is to know; it's doubtful the player would.

Our mechanic involves a player simply saying they 'haven't been sleeping properly' to address a mistake they or another player have made, allowing them to make any needed correction, and then continue onward. Obviously, players are discouraged from dwelling on mistakes another player would have made, rather than the character.

Focus

The last roleplaying mechanic we've added is called 'Focus', and it's rather a simple one that's designed to force conversations back in-character when they start getting disruptive. By default, players in *The Long Night* are considered to be in-character. When they're not, there's an issue, as it disrupts the roleplay of other players. To remind them to respect the agreement everyone's made – to have an immersive experience – we use the word 'Focus'.

This can be used in any way. For example, if two people are quietly debating the merits of the latest episode of *My Hero Academia* (mina best girl btw) next to a healer frantically trying to save someone's life, she might ask them, "Hey, you two! Take that conversation elsewhere, I'm trying to *focus*!" Alternately, someone whose briefing is being interrupted by a player making references to a random shonen anime might declare, "You need to stop making jokes and *focus* on the task at hand!"

If you're told to 'focus', you should think about what you've been saying and decide if it is a conversation best held in an out-of-character area. If you're not sure, just ask for clarification, or change the topic of conversation to be safe!

Lack of Sleep

Sorry, Sir, **I haven't been sleeping**

properly. What was your rank, again?

I am your Sergeant, my good man! Now, tell me about these undead.

Sergeant, **have you been sleeping**

properly? Why would you think those

Bretons are undead?

Ugh, I have been sleeping badly as well. Those Bretons, though...

Game Mechanics

Separate to the above mechanics, which are mostly focused on roleplay and safety (and are the primary focus of the game), we've also included some concrete rules that change from the standard play experience of Swordcraft. We've done this for a variety of reasons, but the main one is to enhance the mood of the game we want to play – a horror LARP where life is cheap, and avoiding a fight is always a good tactic. Most of these rules still reflect Swordcraft's. Where needed, we've included explanations for these changes.

Hit Points

As a rule, we've kept our health system close to Swordcraft's. However, we also don't want players to be spending the entire event in armor (and becoming fatigued) to avoid getting injured and having to go through the healing system. As such, we've increased the base HP of players to 5, so that they can safely walk around without any armor on without being terrified of death.

In addition, we've halved the HP that is gained from armor, regardless of whether or not a player is a healer or not. There's the possibility that not having a penalty for being a healer will encourage everyone to be one... but we're confident the workload of being a healer should prevent that.

There are no morale bonuses. Nobody is feeling confident with undead at their door. Because there's no warbands in this game, we don't want to track musicians or banner-bearers.

HP Recap
Combat uses the same rules as Swordcraft.
Base HP of players is 5, not 3.
Armor gives half the HP it would normally.
No additional penalty to healers.
No Morale bonuses.

Healing

Similar to the above rules, we want to avoid the problems of Swordcraft's healing system. We've come up with some significant variation on Swordcraft's healing rules to really pin down the fear of being hurt. Armour eventually falls apart, small scratches might not be worth fixing, and you should always flee from a fight rather than stand your ground and risk falling.

Please note: if you're a healer, you'll be provided with a small copy of the healing rules and some complication cards.

Repairing Armor

Hit-points gained from armour can only be regained by repairing and maintaining the armour, a process that takes at least fifteen minutes of physically taking it off, cleaning it, and repairing it. Once that's done, all HP that armor would have given you is restored.

How to Heal

Healing is conducted as per Swordcraft's rules, with one complication: healing someone always costs a **Poise**, to represent the mental toll that comes with putting someone together. Healers can't keep patching people up without taking the time to care for themselves, as well.

- Healing a single hit-point takes two minutes.
- Healing a character from bleed-out takes five minutes.
- Recovery from any healing takes fifteen minutes of rest, during which players cannot engage in strenuous activity.

Complications

Being healed in a siege situation isn't perfect, and things can (and will) go wrong. Healers are supplied with a deck of cards that they'll need to carry around in their surgical kits. After a character's been healed, they'll need to draw at least one card, which describes some of the complications of their healing.

Players will need to draw additional cards in the following circumstances. They're cumulative; a character who is Enlisted, has zero hit-points, and is getting healed on the battlefield will have to draw 4 Complications.

- The character is one of the **Enlisted**
- The character was healed from bleed-out
- The healing environment is not appropriate (eg, a surgeon not operating on a sterile operating table, or a priest not healing in near a shrine/church)
- The healer ran out of **Poise** during the surgery

Other Mechanics

The last couple of mechanics we've included cover the some additional items; a few extra rules

Poise

The most important mechanic we've included is called Poise, and represents the mental health of your character. It's represented as a series of small coins, hanging from a leather thong around your neck. By default, characters start with 5 Poise (though **Conscripted** start with an additional 1).

What's the point of Poise? It's to help keep an element of realism to the action. As players, we've got no trouble running around in the dark hunting undead; our characters, however, would abhor it. Poise represents the natural rise and fall of someone's mental health – after a massive mission leaves you at breaking point, you probably need some time to mentally recover from the toll!

Losing Poise

Poise is lost whenever your character goes through a stressful situation; anything that might cause them stress or a mental toll. A small, non-exhaustive list of examples is included as a sidebar; but in general, it's very, very easy to lose Poise, and it's encouraged. Even low-tension situations will still have something that causes loss of Poise occasionally.

When your character loses Poise, you should indicate it by visibly tucking one of your Poise under your clothing. Your character's behaviour should also reflect their available Poise; a leader with three Poise is shaken, but standing strong; a leader with none is on the edge of a nervous breakdown.

Regaining Poise

Your character regains Poise by taking some time to recalibrate and 'centre' themselves. This is done mostly by engaging in anything they may find relaxing – a warrior might want to perform a drill on their own, a scholar might spend some time studying and writing notes, a priest might pray to their god for mercy. This might also be social – they might just need someone to talk to about their problems for a while, or just spend some time enjoying a good meal with their friends and family.

The exact method isn't important – what matters is that they're letting themselves relax and not worry about the situation they're in. This means they can't regain Poise while the camp is under siege, for example; can't focus on your needlepoint when undead are at the door!

One Poise is regained for every ten minutes a character spends engaged in this activity. **Volunteers** cannot regain Poise on their own; they need to spend time with other people.

If necessary, you can also give your Poise to another character, lending them some measure of your own mental stability. This can be necessary in combat situations, for example, when you need to frantically get someone to 'snap out of it!' Doing so requires you to lose two Poise for the one they'll regain.

Running Out Of Poise

At some point during *The Long Night*, you will reach for your neck to remove a Poise due to something or other, and realize that your character has run out of it. It's guaranteed. And intentional. You *should* run out of Poise at least once during The Long Night, potentially even twice.

Whenever you are on no Poise, anything that would cause you to lose Poise instead causes a breakdown. What that breakdown entails is up to you – they could curl up into a quiet ball and hide as undead pour through the door, they could start whimpering in terror and ruin a stealth mission, or they could shout at their closest friend, unable to control their emotions. (Make sure to use the check-in gesture if you're doing anything visibly intense, though!)

Characters who have had a breakdown cannot regain Poise on their own, or be given it. They'll need another person to help them get to some measure of mental stability, represented by gaining one Poise.

Losing Poise

The following things would probably make your character lose some of their Poise.

It's not an exhaustive list.

- Being told off by a superior
- Standing guard, alone
- Venturing out into the night
- Leaving on a dangerous mission
- Not having a torch or light source
- Having their faith insulted
- Being stolen from
- Watching someone die
- Witnessing someone breakdown
- Realizing their leader is low on Poise
- Being betrayed
- Losing an important battle
- Not having their faith rewarded
- Stopping someone from bleeding out
- Being attacked in their camp
- Failing an important task
- Being in the proximity of black magic
- Sneaking past a monster
- Torturing someone
- Being tortured
- Missing out on a meal
- Public humiliation
- Counselling another character
- Waking up unexpectedly
- Being pestered by someone annoying

Holy Water

Some characters (the **Volunteers**) will start with a vial of Holy Water, a single-use item that can be used to heal someone without having to check for Complications; the divine power contained within it keeps danger at bay. It may also have other purposes, discovered during game.

Filth

Filth is represented as a layer of dirt and/or grime over a player's face, usually smears of face-paint. It's a way to indicate characters who are the lowest of the low, who have no social standing, and can (and should) be treated as disposable.

Intelligence

Represented by small scrolls, intelligence represents advance knowledge of the war, the enemy, and the area. While in camp, a character can hand in a piece of intelligence to ask a single question of the marshalls, and get a mostly-correct answer. This is for simple questions such as, 'what is the best way to sneak past this undead?', 'where is this nearest source of water?', or 'is this a good plan?'

NPC Rules

Our NPCs, and monsters, can, and will 'cheat'. They do not operate on hitpoints or damage, and the rules they go by are more abstract: for example, "You are stronger than a single character, but weaker than a group of them."

We're not going to lists the types of Undead here, but their different natures will become apparent as the game goes on and information is revealed.

Death

You cannot be killed, but you can choose to die.

Our philosophy is that death is not an appropriate method of discouraging players, and we'd rather avoid it. As such, our monsters will never intentionally kill your characters, no matter how badly they mess up – we may come talk to you if we think your foolhardiness is disrupting the game, however!

Likewise, at any point, you may decide your character should die. You may even want us to actively try and kill your character off (let us know!)

'Surrender or Die'

With all that said, our default assumption is that players don't want to lose their characters. However, we also want them to be scared of NPCs, and not run riot over them because they know they can't be killed.

As such, NPCs and monsters may say a particular phrase, stolen from Vlad von Carstein: **'Surrender, or Die.'** If an NPC says that, they'll do so very clearly, and usually outside of combat. This is not actually a choice: your character should surrender when they're told this. We really *don't* want to kill them.

This is the 'Oh Shit' button for our NPC team, and we hope we don't have to use it much, if at all. It's very much a railroad method to indicate that you *really* need to back off and do what you're told by the army of the dead.

Sleeping

There's two very important, and very simple rules regarding sleep. The first is that players must sleep for at least six hours during the event. We don't want you risking exhaustion or injury.

The second is that you'll never, ever be violently woken up. Even if you sleep in an 'in-character area', no zombie is going to burst in and start mauling you; the chance of you being hurt is too great. Instead, it might sneak in and 'gently' wake you up without violence, such as by dripping blood on your cheek, or groaning softly.

Anything Else

There are marshalls in attendance at the event, all of whom are in contact with each other. It's entirely possible you might come up with something that isn't covered by the rules – for example, holding a prayer service that some warriors will sneak past the undead easily, or developing an alchemical regnant to treat someone's Complication. If you do so, just make sure a marshal sees it and knows; we'll quietly get to work behind the scenes.

Your Character

We've done our best to make any character creation as simple as possible. Your character can, and should, be as close to their *Swordcraft* character as possible; the majority of information you'll find in this section relate to character development and what to bring with you.

When you're creating your character, you'll need to select their reason to join, which gives some small mechanical benefits, inform us of any special traits your character may have, and help flesh out your character more before the game.

Reasons to Join

While every character's reasoning for joining the expedition is as varied as they are, in general, there are various groups of people who have joined the voyage to Arnalos. Each of these people can be classified into four broad categories, based on why they joined (or were forced to join) the ill-fated expedition. Each of these groups also come with small benefits to help them survive *The Long Night*. They're not much, but hey, when you're up against the Undead... don't you want as much help as you can?

Conscripted

Most people do *not* want to be fighting the undead. Unfortunately, these folk didn't have a choice in the matter. The Merchant Princes were eager to supplement the army going to Arnalos, by any means necessary. Maybe they were offered a free ticket out of prison, or maybe they were a slave with no choice in the matter, or maybe they were knocked out in a dark alley and woke up in a cart on its way to Arnalos. Either way, they're here now... the hard part is going to be getting out.

These people have been through hell already; this is nothing new to them. They all start game with one additional **Poise**.

However, these characters are also worthless conscripts, and are treated as expendable by everyone else. They must spend the entire game with **Filth** on their faces, symbolising their low status.

Volunteers

In contrast, some fanatics (or idiots) are very willing to leap into battle against an undead foe. When the call went out for aid to be sent to Arnalos, these were the first people to sign up, and needed no motivation. Maybe they're trying to prove themselves worthy of knighthood, or maybe they worship a god who refuses to accept the undead's unlife or maybe they just have a grudge against necromancers. Maybe this wasn't what they signed up for, but they're here now, and they'll get through it no matter what.

People who volunteered had the extra time to prepare. They start with a vial of **Holy Water**, a relic that was of no use in the battle – but has miraculous restorative qualities.

However, there's a certain level of instability found among people who volunteer to fight undead, without pay. They cannot regain **Poise** without another player's help.

Mercenaries

War is a great opportunity for those who are unabashed capitalists, eager to profit. When the size of the army wasn't up to expectations, the large purses of Sudenburg went to work, and these soldiers of fortune were hired to make up the ranks. They could be solitary sellswords who wanted some extra money to send home to their family, or be part of a mercenary company that took out a larger contract. Either way, their money isn't much use in this hellhole.

Obviously, mercenaries care about one thing – what they get paid. They receive three **Copper** at the start of game, all that's left of their pay. They lost, spent, or gambled the rest.

However, those who fight for gold find themselves lacking when they are tested. Mercenaries can never benefit from **Holy Water** when they are being healed.

Enlisted

The last group of people who came were people who were expected to, the soldiers who make up Sudenburg's army and militia. The call went out for war, and they were given their marching orders and told to leave at dawn. They might be a member of another warband who signed up to the Town Guard, not expecting this, or a soldier who's been fighting for the Merchant Princes for the last six years. Either way, this war is their responsibility.

Out of everyone, soldiers are the most prepared for a war. The **Intelligence** they received can be cashed in for a piece of information at any point.

However, a soldier's body is always at breaking point. When a soldier is being healed, they must check for an additional **Surgical Complication**.

Copper

Characters may not bring money with them. They're venturing off to war; it's assumed they safely hoarded most of their wealth at home. They'll receive some copper at sign-in.

Mercenaries also get an additional 3 copper.

Other Details

There are some details of your character that may be relevant to the game. The biggest, and most obvious, would be if they were a Witch Hunter, or secretly a vampire. Please be aware that having these elements to your character will not give them any specific plot or advantages; a completely ordinary person with no knowledge of the undead has just as much ability to influence the game as anyone else.

However, to use the above example, it makes sense for a vampire to be aware of their own weaknesses, or a Witch Hunter to have some basic knowledge of necromancy.

Fleshing Out

The rest of your character is the same as they were in *Swordcraft*. Are they a healer? They'll need healer's tools. Do they worship a certain god? They'll probably be praying to them a lot. Are they from Tilea? Then they'll speak with an Estalian accent.

With that said, the rest of this section is devoted to questions that you should personally contemplate before *The Long Night*, about how your character may approach certain situations that are likely to come up.

- What are the different ways your character relaxes when they're stressed?
 - These should give ideas for how to regain Poise. They could use other methods, as well, but it's a good idea to have a few ideas prepared!
- Who are your character's closest friends, outside of their warband?
 - You'll probably need to talk to, and work with, lots of people to survive. Social interaction is the focus of this game, not killing the undead.
- How does your character act when patching someone up?
 - Healing takes a lot longer; it's not just a 30 second chant. You'll probably be talking to your patient about the process, asking for additional assistance from bystanders, or just explaining why your god is so important to you.
- How is your character handling the situation?
 - Your character has just experienced a lost battle where three-quarters of their fellow military forces were slaughtered, and everything seems hopeless. How are they reacting? Do they have a will to write, are they drinking to forget, or are they thinking about confessing something before it's too late?
- What does your character fear? What causes them distress or mental anguish?
 - Fears and phobias are a great source of Poise loss. Some things might make your character lose Poise that are specific to them – a fanatic hearing the Lady's name being besmirched, for example, or a widowed father seeing someone who reminds him of his wife.
- What does your character enjoy talking about?
 - A lot of this game is about interaction with other characters in stressful situations. Even in warzones, people talk; about their families at home, their favourite Trollball team, or the crafting project they're working on.
- When they're at their limit and can't cope, what do they do?
 - This'll cover how your character may react when they get low on Poise or break down completely. Some people get louder and more brash as they get stressed out, but then crumble completely; other people have a loud, public meltdown. Think about it carefully.

Player Accessibility

One of my biggest concerns when writing and designing this LARP was making sure that it would be something that players of all levels of physical ability could access and participate in, while also allowing for a hyper-immersive experience for players that do what to be physically pushed and stressed out. The goal is to allow players to ‘dictate’ what they need, or want, to do.

Player Options

There’s a number of options for players to choose and dictate their experience, and make it easier for them to handle how difficult and stressful the event will be for them. Some players will want to have the most intense option available, while others might need certain concessions to be able to comfortably attend; both are equally welcome! Otherwise, we’d have barely any players.

The experience I’m encouraging, though, is of a player that enters game with only what they have on their back, sleeping in whatever shelter they can find, and is always afraid of the undead grabbing him when he does.

It’s also important to note that your needs can and will change. You might be okay roughing it on the floor night one, but not the second night. If this happens, we’ll accommodate you and keep you safe.

Sleeping

There are three options to use for players sleeping: roughing it on the floor, bringing in tents, and sleeping in bunks OOC. You’ll have to purchase a bunk as part of your ticket, but when making your character, you’ll note where and how you’ll be sleeping. Basically, there are two places you can sleep:

A dedicated, OOC area, in your own tent, or in bunks. In that space, you’re safe; there’s no danger of anything happening to them and you’ll never be approached by anything, or anyone.

Otherwise, you can sleeping in the main, large hall, roughing it where they can, or they’ll be sleeping in your own **period** tents set up around the hall. In both cases, you’re explicitly agreeing that you’re sleeping in an area where your character is in danger, and your sleep may be interrupted.

Equipment

The initial part of the game revolves around people ‘fleeing’ a battle, while being pursued and chased, and with only the things they can carry. There’s limited equipment and supplies – for example, a healer might have focused on bringing their surgical tools and sword, and have no blanket. However, some players may need or want a larger amount of equipment, yet not be willing to carry it all.

If you are comfortable carting their equipment into game, they can (and are encouraged) to do so; it adds an extra layer of complications to things. However, the massive canvas tents some people use, or other larger items, are impossible to carry for a long distance, and can easily be left in the town, and set up beforehand, or retrieved when players need them.

Monsters

Monsters in *The Long Night* are typically much more aggressive when the sun is down, which is usually when people’s guards are down. We have taken steps to ensure some dedicated downtime for players to physically rest, though they will occasionally have to deal with a wandering undead checking if they don’t have someone on watch.

As a hard rule, no NPC is permitted to attack a sleeping player, even if they’re not sleeping in a dedicated OOC area. Being woken up by physical trauma is dangerous for player health. However, they’re absolutely allowed to ‘loom’ until they do wake – gently clawing at the flaps of their tent, dripping blood on their face, or softly singing a creepy lullaby next to them. In essence, players who fall asleep in a bad location should be woken up *gently* – and then confronted with the danger of their situation.

Player Experiences

This is a lot to go through, so I’ve given three examples of player experiences based on different levels of accessibility, and how the organizers can cater to those players as needed.

High Intensity

Han transports goods for a living, visits the gym on a fortnightly basis, and generally views himself as being mostly physically fit. He has a bad knee from his teenage years, but he knows when he’s pushed it too hard, and find it rarely happens during LARP events.

At the start of play, Han flees into town carrying only limited supplies; he’s got a toolkit and a blanket. The first night, he’s still amped up and filled with energy; he keeps watch for most of the night, heads out to fight zombies once or twice and swaps with someone around 2am to get a few hours’ sleep. Because he

wants to have a higher intensity experience, he sleeps on the ground, sharing the blanket with another player in his warband. Thankfully, someone lends him a gambeson to use as an improvised pillow. It's not pleasant, but he does get a few hours sleep.

In the morning, Han's unexpectedly woken up when the undead launch a pre-dawn assault. Rattled, he grabs his weapon, frantically attacks a few, and survives the attack; he's pretty thrilled with the whole experience, if tired. A hearty breakfast and lunch helps, but by the time late afternoon hits, he's starting to feel exhaustion kick in. After trying to sleep in the corner of the hall as best as he can despite the noise, his lack of sleep is starting to make him upset and uncomfortable. A marshal notices him and offers to give him an OOC place to sleep for a couple of hours, promising to wake him up in time for dinner.

After some proper rest and a good dinner, Jarred feels much better. He stays awake for the final night, and finishes the event and final battle tired, but in good spirits.

Medium Intensity

Leia works for the government and goes to the gym quite often, valuing her high level of physical fitness. However, she also has moderate anxiety, and knows that sometimes, LARP events can get to be too much for her to handle, and she needs her own space.

Because Leia likes her own space, she's brought a small canvas tent along with her. She's happy to set it up in the night, with undead attacks, but she's not confident she can carry it down while undead are trying to eat her. She lets a marshal know, and they quietly stash it in town. She carries the rest of her gear with her, though, despite the threat of monsters. Once she reaches safety, she quickly finds her tent and sets it up.

That night, Leia goes to bed early and wakes up for her pre-dawn watch duty; the surprise attack takes her by surprise but the group holds off the undead. The rest of the day goes pretty well, with her getting all her meals. There's one notable interaction just before dawn; a Marshal sees her on the outskirts of a group and asks if she would be willing to have an undead grab her from behind at one point. She thinks that might be fun, and the Marshal quietly puts a tag on her back, so the NPC can identify his target.

Once night hits, the thought of the undead coming into her tent while she's asleep is a bit much. She approaches a Marshal and asks if she can sleep in an OOC space; they give her the option to either move her tent, or use a bunk. Moving her tent would be a hassle, so she just crashes on a bunk for the night, then gets up early to get ready for the final battle.

Low Intensity

Luke is a former martial artist who became disabled after losing his hand, along with getting a lot older. Most camping events can be too much for him; he needs a proper bed to sleep in each night for his health. With that said, he loves roleplay a massive amount.

As he'll be sleeping in a bunk, Luke doesn't have to carry too much with him, and he's feeling pretty good at the start of the game, so he helps a player by carrying their blacksmithing supplies in his backpack, then helps them set their sleeping roll up, and set up their blacksmithing station; they're very grateful. After a late night spent fighting the undead and patching up the injured, Luke finally heads to his OOC bunk to sleep for the night. He can briefly hear the fighting happen pre-dawn, and stirs for a moment, before deciding to go back to sleep.

The rest of the day, Luke's feeling pretty good; he helps people and wanders around doing sidequests, though after lunch, he takes it easier for the rest of the day. At one point, a Marshal asks him if he'd be comfortable having a small NPC jump on his back and surprise him; he turns them down, due to his bad back, but would love something else! A few hours later, he consents to having an NPC splatter him with fake blood as it launches itself at him.

Again, Luke has a late night, but is aware that there's a final battle coming when dawn breaks; he sets his alarm and wakes up with the other players to gear up for the final battle, and despite being a bit lacking in sleep, slugs through it and escapes with the rest of the game.