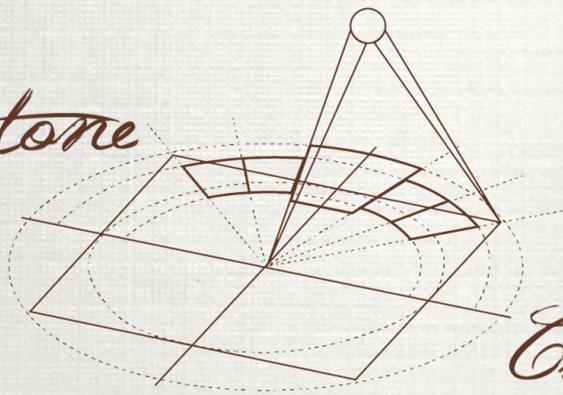




*Keystone*



*Chiave di Volta*

# *Player's Handbook*



*A grand dream, yet only shadows will remain.*

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In a lavish historical mansion, a **larp** about occultism and secret societies set in the late Victorian Era.

**OCTOBER 18-19-20, 2019**

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A larp in Villa Aggazzotti, Formigine (Modena), Italy.

[www.grv.it/keystone](http://www.grv.it/keystone)

*"Will you be among the creators of a New Order?"*

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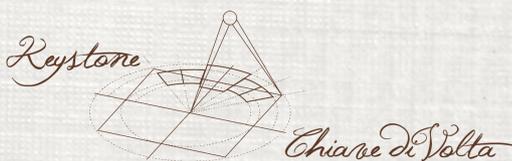
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# Introduction

*“Il genere umano è un misero gregge di pecore  
e la maggioranza dell’umanità odia pensare da sé”  
(Ermete Trismegisto)*

## Golden rules of larp

1) Keep playing and stay in character. 2) React to other people’s actions, don’t ignore them. 3) Don’t expect a specific answer from other players: nothing is granted and everything is good for the game.

1) **Keep playing and stay in character:** become your character with words, actions and thoughts. Don’t break the immersion, don’t speak about something else, avoid anachronisms: the game is as good and as enticing as the players keep it alive and true to itself, for their own benefit and for others’.

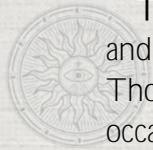
2) **To every action, a reaction:** if another character tells you a secret, slaps you, makes you Head Servant, stabs you to death... react. It doesn’t matter what you do or say, but that you do something, hopefully something appropriate, funny, dramatic. In a larp no actions should stay unanswered.

3) **Accept other people’s actions:** in a larp everyone is its own director. Don’t doubt other players’ actions, or their good faith and don’t expect a specific reaction. Assume everything is good and play accordingly. In a larp there is no screenplay, no proof of misdoing and scenes are not re-played; some things might not be perfect, but everything will be plausible, if you accept to believe it.

## About Keystone

*Keystone is a one weekend long Live Action Role Play Game event set in Villa Aggazzotti, Formigine (MO), an historical mansion.*

*“You got an invitation for an intriguing mundane event in a magnificent country mansion. Take part to the late XIX century society for a weekend of intrigues and plots, where your actions will shape the Dawn of the New Century”*



**The British High Society** meets. Following the eccentric Count of Scarborough's invitation, the rich and powerful meet to celebrate his new Italian mansion, taking on this journey both servants and relatives. Though many masonic Lords see in this invitation a chance to reach their goals, no one wants to miss the occasion to see and criticize the sumptuous Masked Ball thrown by the landlord.

In a rich and lavish environment the characters can explore the topics and conflicts of the Victorian era facing the passions, the desires, the ambitions, the contradictions and the perversions of men and women, going to a new era weaving together a charming choral story.

The splendour of the XIX century parlors reflects the colonialist and industrial wealth, and hides secrets that each and everyone of you is called to reveal or keep hidden. The shining lights of development cast long shadows: secret societies plotting for power, social fights for human rights, ancient superstitions crawling from lost exotic worlds to the civilized Europe.

Can you really trust your long-time assistant or will he turn into an anarchic assassin? Will your sister consent to the marriage you've combined for her? Will you manage to come home with the best benefits for you and your masters or set yourself free from the great powers and work just for your profit?

What takes human beings to subdue to one another? Where will your thirst for power take you?

## **CINEMATOGRAPHIC INSPIRATIONS**

Some of the movies and TV series we took inspiration for setting, aesthetics and topics: - *Penny Dreadful* (2014) - *Downton Abbey* (2010) - *Young Sherlock Holmes* (1985) - *From Hell* (2001) - *Bram Stoker's Dracula* (1992) - *Dangerous Liaisons* (1988) - *The Prestige* (2006) - *Sherlock Holmes* (2009) - *Vidocq* (2001) - *Eyes Wide Shut* (1999).

*Help us out!*

All Terre Spezzate events rely also on the voluntary help by players.

We've prepared a list of rather quick tasks that do not impact the ingame time (they all take place during breaks, or before/after the larp starts). If you can, we ask you to pick one or two and help us out.

Helping is NOT mandatory, especially for International players who have to travel etc., yet it's much appreciated. Some tasks are more tiresome than others and they include an award in "Larp vouchers", that is a discount to play any future larp by Terre Spezzate (1 larp voucher = 1€ discount)

You can volunteer for tasks here:

<http://terrespezzate.altervista.org/collaborazioni.php>

Important: tasks are in chronological order, please mind the \*date\*, that is, make sure not to volunteer for a task taking place in a different run. Or just ignore the tasks that are written in Italian, those are for players of the Italian runs.



# Playstyle

*“Una carta del mondo che non contiene il Paese dell’Utopia non è degna nemmeno di uno sguardo perché non contempla il solo Paese al quale l’Umanità approda di continuo. E quando vi getta l’ancora la vedetta scorge un Paese migliore e l’Umanità di nuovo fa vela. Il progresso altro non è che il farsi storia delle utopie. L’Inghilterra non sarà mai civilizzata fino a quando non anetterà l’Utopia ai suoi domini.”*

*Oscar Wilde*

## OUR VISION

*Keystone* is a larp, an interactive experience based on the free interpretation and acting of the participants. In a 19th-century villa staged up like a movie set you will wear the shoes of a character in the plot, pre-written by the staff and chosen by you. You will have to perform the character according to your own initiative and feelings, in the setting of the event.

Whatever action you want to make in the game, do it physically: the only limits are your will to play, common sense and the Italian law.

This larp is not about competition, but about cooperation.

Despite the esoteric plots, political intrigues, personal ambitions and social groups fighting each other, the goal of the event is to build and live all together a sumptuous common narration with a decaying but splendid style. The real goal of the game is to lose with elegance and pathos: a dramatic fail is way more fun and exciting than a clever victory.

The characters compete in *Keystone* but the players cooperate in the creation of an intense and fascinating drama. There will be no winners at the end of the event, just shaken players involved in what they’ve created and lived together.

## Genre and themes

*Keystone* is a Historical, Gothic, Mystery larp winking at the charming esoteric-masonic tradition in which Occult, Philosophy, Science and Politics melt together to no limits.

The main topic of this larp is Power in its many shapes and ways. We subtly invite you to explore those frail balances that push humans to dominate their kins or to submit to others' will. What makes a human being powerful: moral authority, science, money, love, deceit, seduction, charisma? Maybe an intricate mesh of those things and many others is what creates double bonds between the characters making everybody Master and Slave at the same time, Victim and Butcher in a complex and delicate dance.

## **A LARP FOR GROWN-UPS**

Keystone is R-rated. What we want to offer you is the best authentic and realistic experience a larp can give. You will face intense topics and scenes appropriate for grown-ups.

## **AN AESTHETIC LARP**

Keystone's goal is the majesty of the experience, the immersion in a rich and elegant setting, and telling a collective, emotional story. We will play together the rise and the fall of human but extraordinary characters, and we will live a rich and fascinating story that we trust won't be easy to forget!



# The Mansion

*" The privilege of feeling at home everywhere belongs only to kings,  
wolves and robbers " Honoré de Balzac*

**Villa Agazzotti** is a lavish nineteenth-century mansion that preserves the authenticity of the spaces and the splendor of the antique furnishing. It is surrounded by a park, site of centuries-old trees, that houses a small private chapel. It is located in Formigine, in the province of Modena.

## RESPECTING THE MANSION, THE FURNITURE, THE SCENOGRAPHY

Playing in a prestigious historical location is a privilege that also entails some proper responsibilities, therefore we expect all players to show care and respect toward the original environments and furnishings. In the mansion there will also be props, often valuable or antique, brought by our set designers to increase the aesthetic and historical pleasure of the larp experience.

All objects and décors, whether authentic or well-finished props, must be treated with extreme respect, handled with care **and must not be moved from their locations**. Do not disassemble paintings, do not mix up the shelves of the library, do not steal the silverware. If you have any doubts, ask the Scullions, which are Staff members.

## Schedule and Events

**Arrival** at Villa Agazzotti **by 19.00** on Friday. Accommodation, registration and formalities until 20:30, time until which off-game refreshments will be available to players . Workshop from 20:30 to 22:00.

*Keystone* is a larp divided into "acts" alternated with breaks (to sleep, to rest, to freshen up and to pretty yourself up). The four acts are: Friday evening, Saturday afternoon, Saturday night, Sunday afternoon, in detail:

- I Act: Fri. 22:00 - 2:00 *The Curious Misunderstanding*
- II Act: Sat. 13:00 - 17:30 *The Silken Ladder*
- III Act: Sat. 21:30 - 03:30 *The Masks*
- IV Act: Sun. 12:00 - 16:00 *The Touchstone*



## FRIDAY

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- ★ 16:00 - 19:00 setting up (for helpers); arrival at Villa Aggazzotti
- ★ 19:00 - 20:30 everyone in costume and welcome off-game refreshments
- ★ 20:30 - 22:00 larp workshop: explanations and preparatory activities
- ★ 22:00 - 02:00 I Act: *The Curious Misunderstanding*. In-game light meal
- ★ 03:00 - 09:30 Time to rest! Everyone asleep, making noises is strictly forbidden.

## SATURDAY

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- ★ 10:00 Wake up
- ★ 10:00 - 11:00 Off-game Italian breakfast
- ★ 12:00 Everyone in costume, get ready for the time-in
- ★ 13:00 - 17:30 II Act: *The Silken Ladder*. In-game lunch: pic nic
- ★ 18:30 - 19:00 Off-game snack
- ★ 20:30 - 21:30 Workshop (in costume) for everyone: dancing exercises.
- ★ 21:30 - 03:30 III Act: *The Masks*. In-game dinner
- ★ 03:30 - 09:30 Time to rest! Everyone asleep, making noises is strictly forbidden.

## SUNDAY

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- ★ 10:00 Wake up
- ★ 10:00 - 11:00 Off-game italian breakfast
- ★ 11:30 Everyone in costume, get ready for the time-in
- ★ 12:00 - 16:00 IV Act: *The Touchstone*. In-game brunch
- ★ 16:00 - 17:30 After-larp party and goodbyes
- ★ 17:00 - 20:00 Disassembling (for helpers)





## HOW TO GET THERE



Villa Aggazzotti is in via Castelnuovo Rangone 25, Colombaro di Formigine (MO), 41043.. [Here's the gps location of the venue:: 44.548856, 10.909373.](#)



## Meals

*"A cook is a man with a can opener, a chef is an artist." Escoffier*

The ticket includes all meals and beverages, both those in-game and those between acts, and, in addition, off-game refreshments before the game and during the after-larp party.

It is not necessary to bring your own food or alcohol to be consumed during the event, but if you care to pull out during the larp "your Hors d'Age brandy", "your favourite Madeleines" or any other gastronomic extravagance your imagination will suggest... Do it! Just be careful to consume in-game only historically appropriate food and beverages, into containers without modern parts.

For example, modern wines are absolutely fine, but the labels must be removed; in the same way, bonbons and candied fruits are perfectly suitable, provided that they are served on plates and trays. In conclusion: every anachronism is banned during Keystone! Make sure of respect this rule and, if in doubt, ask the Staff before the larp.





## **IN-GAME MEALS**

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A part of the food will be prepared and served in-game by DOWNSTAIRS characters, supported by the Staff: staff members will cook and oversee meals, while servants will set the table, serve the courses, retrieve dirty dishes.

We don't want to disclose the details of the menu yet, we just anticipate that the meals will be prepared with seasonal ingredients, the most fresh as possible and following the dictates of the copious gastronomy books, French, English and Italian, which thrived during the nineteenth century. We will let us be inspired by the pioneers of the contemporary cuisine such as Carême, Dugléré and the brilliant Escoffier.

### **Allergies and dietary restrictions**

In our kitchen we are proud in respecting any kind of diet and take care of dietary needs.

Vegetarian options will be served at each meal, but vegan options will be quite limited. Please, be aware that we are not suited for serving people affected by the celiac disease

Please, tell us beforehand about any dietary restriction or serious allergies by writing at [camba@grv.it](mailto:camba@grv.it).

## *Accommodation*

In the villa premises there is also a nice B&B.

20 beds are available in rooms (max 4 people per room) with private bathroom, the cost is 70€ for the 2 nights of the larp. There are also several spots in a common room with a bathroom, but you have to bring your own mat and sleeping bag.

In the villa premises there is also a nice B&B.

20 beds are available in rooms (max 4 people per room) with private bathroom, the cost is 70€ for the 2 nights of the larp. There are also several spots in a common room with a bathroom, but you have to bring your own mat and sleeping bag.

## *Intensity and safety*

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*"Those who have never tasted the intoxicating smell of power will never dream about the sudden rush of adrenaline that radiates the body from head to toe, that unleashes the harmony of gestures, that wipes out all fatigue and every reality opposed to your pleasure, the rapture of unbridled power of those who now no longer have to fight, but only to enjoy what*



*they have conquered, endlessly enjoying the thrill of instilling fear into others”*  
*Muriel Barbery*

*“The world is the same for all of us and good and evil, sin and innocence, roam about it  
 holding hands.”*  
*Oscar Wilde*

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When playing dramatic situations together with other players, it's good to set a simple list of basic rules to better manage your involvement without embarrassment or annoyance. We want you to be able to clearly communicate your limits, and decide the preferred intensity of the game without interrupting its flow.

*Be sensible and use common sense.* Don't do anything dangerous: we don't want anyone getting hurt. Play and accept physical and verbal interactions, even those intense or negative as carrying a wounded, brawling, hugging, touching, taking someone's hand.

Use a particular care when playing intense and sensible scenes, both physical or potentially embarrassing. In *Keystone* we'll use two safewords to calibrate the intensity of scenes: “Lay Off!” and “Is that all?”

## Safewords

- ✳ If you find something happening during the game too unpleasant or intrusive, you can (and must!) use the safeword “**Lay Off!**”. It's a code that everyone knows, and it declares to the other players that they shouldn't push the realism much further and that they must, instead, give you some space, lower the tension and take care not to hurt you. There's nothing wrong with using this safeword. On the contrary, it helps keeping the experience nice and comfortable for everybody. If someone says it to you, that is an order and you have to obey promptly: everyone has their own level of tolerance and you must respect it at all times.
- ✳ More often, it may happen that a player is too cautious or shy and, not wanting to risk annoying the other person, they might interpret a scene in an overly light, soft and unrealistic way. In such case, you can use the safeword “**Is that all?**”. This signals to the other player that, if they want, they can go a little heavier, play the scene in a more authentic or more physical way, and increase the tension. No one is forced to obey: this safeword is just a request, an advice, never an order.
- ✳ No reward will be given to those who resist longer in an unpleasant situation, so remember: there is no shame in using these words!

Please, be always aware of yourself and of the situation. Take care of yourself!



## **PLAYING WITH FEELINGS**

Being in difficult situations is the core of every drama.

Many players have the most fun while pretending to go crazy, get strangled, even desperately fall in love. Whether we interpret fallen nobles, slimy bourgeois or fearful servants, we can live meaningful experiences in pushing our characters towards powerful emotions.

Be present. Be nice. Let yourself go.

**THAT'S ALL. YOU'RE ADULTS. USE YOUR BRAIN. ENJOY YOURSELVES!**

*Freely adapted from "How to play" by Inside Hamlet*

## **THE HOST**

If you need any kind of assistance, or if you are just bored and in need of some guidance, feel free to talk to the "HOST", an organizer who is there for you.

You will always find the HOST on the first floor of the Villa. You can recognise him/her by the yellow rose pinned on the dress.

The Host is not a real character, but a staff member who is there only to support you and help you both with in-game and off-game matters. The HOST is available for any questions, clarifications and explanations, it's the contact person in case of emergency, and for a friendly talk. Also, if you feel like taking some time-out, the HOST will escort you to an off-game zone. If you need to talk with the Staff during the game, look for the HOST, and talk to him/her discreetly. If you see any other characters already talking with the HOST, don't eavesdrop: they are talking about off-game matters.

## **I HAVE OTHER QUESTIONS**

Come to the Facebook page of the event or to the Terre Spezzate group and ask all the questions you want!

But first, remember to read this website thoroughly, as it contains the answers to (almost) all your questions...

## **HARDCORE CHARACTERS: DEFINITION AND EXAMPLES**

Some characters in the teaser are labelled as "Hardcore", which implies the willingness of the player to lend himself to intense, strong and particular scenes, which for some could be potentially unpleasant or embarrassing, but never and under no circumstances obscene, illegal or dangerous.

Let's take a few concrete examples, considering that these cases are deliberately a bit extreme and that it is expected that each hardcore character is involved in one, or at most two scenes of the genre.

- ☛ be captured by some criminals and remain tied to a tree in the dark forest for half an hour



- ✳ to stay bare-chested in front of everyone while another character applies makeup to you, probably staining your pants (e.g. doctor with fake blood, occultist with mystical runes or the like; for a woman, read "naked back".)
- ✳ divine the future by how a cockroach crawls on your arm
- ✳ twisting a hen's neck out
- ✳ being locked up in a dungeon, chained up in an uncomfortable position for a while.
- ✳ practice or undergo a pseudo-dance of the seven veils with rubbing, realistic enough to, probably, "upset" the interested parties.

**Hardcore scenes:** These are compulsory Fates reserved for the characters defined as Hardcore, and they explain to the player the specific scenes that will take place in the following Act. Some Hardcore scenes may require a short briefing with organizers in the offgame time right before the Act.

## Sex and Intimacy

Sex and intimacy scenes are, within the limits of decency, realistically represented. The most driven actions are simulated, by miming them in a softer key. Players will use conventions to avoid too hardcore things, and will use safewords to regulate the abstraction and likelihood of an intimate scene. During the workshop, before the game, we'll do some explanations and practical trials, in order to make everyone comfortable with this mechanic. Generally speaking:

- ✳ Holding hands, caressing hair or face while whispering words of love, hugging and the like: all of these actions may be played normally.
- ✳ A kiss on the cheek, or a light kiss on the lips "represents" a passionate kiss.
- ✳ Never touch, genitals, breasts, butt, or the inner thigh both for men and women. Caressing and touching in these parts of the body will be replaced by touching shoulders, the back of the head, hips etc.
- ✳ A hug with caresses on the back and insisted kisses on the cheek and sighs will "represent" a driven petting.
- ✳ Removal or unfastening in a suggestive way one or more clothes will "represent" an intercourse. It's not a striptease but an effective and conventional gesture, to be used with common sense. For example: she takes his hat off and his jacket, and unfastens his tie. Or: he loosens the first buttons of her blouse; or partially lifts her skirt. We do not recommend to make things like putting the partner at 90° and miming to take her through clothes: it's ridiculous and embarrassing.  
Rather, in addition to the convention of undressing the partner, the players will make appropriate moans, hugs, lying side by side, sitting hugged or similar for about a minute.
- ✳ Immediately after the ecstasy (if any), the lovers should play a scene together, that is a bitter goodbye, an exchange of tenderness, a vow of love, the client that pays the prostitute.

It is expected that you will use safewords when necessary. It must be easy, if one so wishes, to play a rather abstract sex scene, like a kiss on the cheek, a hug with a few lines, the two that talk after.

Symbolically undressing the partner from one of his clothes is also a code: if during the game you see people doing that, it means that your character caught them while "fornicating".

## *"Sensitive" actions & mutual respect*

If what follows seems obvious to you: that's great!

### **HIDING & SEARCHING**

Since we expect that no player will touch "forbidden" parts of body like breasts or butt while searching someone else, it's also absolutely forbidden to hide game objects in such areas. Game objects must be strictly carried into your pockets, handbag, suitcase and the like.

More in general: hiding an object is very easy, finding it is much difficult. However, in a larp secrets only make sense if they can be discovered; only when discovered an hidden object can be interesting for the game. If you hide something, try to do it with the perspective that it could be found by another player. Do not try too hard to hide something, otherwise nobody will find it and it will be useless for the larp.

### **PROPERTY RESPECT**

If your character steals, for example, the jacket or the pipe of another player, you'll find yourself with a costume or a scene object belonging to another player, or to the Staff. In these case always remember to have the utmost respect for the property of others and of all scene objects, and to use them with particular attention. Common sense obliges not to lose neither to ruin costumes and props from other players and to avoid that someone thinks to have been "really" robbed.

### **TYING, BLINDFOLDING, CARRYING**

Like many other potentially dangerous or unpleasant actions, these are regulated by the safewords "Lay Off!" or "Is that all?". Anyway, however masochistic the "victim" player is, you must not, in any case perform objectively dangerous or unpleasant actions (like carrying someone behind down a steep flight of stairs, tying someone with their wrists behind the back, climbing a tree...).

### **GETTING DRUNK**

There will be alcoholic beverages at the event, but be careful to drink responsibly, like if you have to drive or if you were at dinner with your in-laws. If you notice you're tipsy, avoid any situation with physical contact. If the organizers notice you're drunk, they will send you to clear your mind out of game, for a couple of hours or till the next day.

## PRISONERS & TORTURE

If, for some reason, you take someone prisoner, always follow these directions:

- ✳ Do not tie anyone with their hands behind the back or around their neck, and avoid tight knots. If you blindfold someone, you're responsible that he won't crash somewhere or fall in a ditch.
- ✳ Do not leave the prisoner alone, unless you're preparing an escape scene (in which you, as a player, decide that your character is "letting the prisoner escape"): playing by yourself is boring. Make sure the prisoner receives water and food.
- ✳ If prisony is becoming boring, or is lasting for more than an hour, the prisoner and the jailer should find a credible and dramatically appropriate way to end the scene and carry on with the story. If you have doubts, search for a Scullion and talk to the Staff.

## LIGHTS, TORCHES, CANDLES

In the fiction, at the Mansion there's no electric light, since it will start to spread a few years later.

Many chandeliers will be used in game and disguised to represent oil or gas lamps. All electric lights will be then managed by the Staff; players won't have to turn on or off the lights during the game.

- ✳ Candles and lanterns will be represented by... actual candles and lanterns, that the characters will use and carry freely, with a few directions:
- ✳ To avoid making a mess, candles cannot be removed from their lanterns, chandeliers etc.
- ✳ Free flames (like chandeliers, but not lanterns) must not be left unattended in interiors.
- ✳ Braziers, torches and "Roman pans" (earthenware dishes with lemongrass candles), will be set up in the exteriors of the Mansion and must NEVER be brought in.

It's up to Downstairs characters to replace and restart worn candles. If possible, use another candle to start one; if that's impossible try to hide the lighter from sight.

## *A servant's duty*

For those who play a Downstairs character, part of the game will be actually working to serve others; that's part of the game experience of Keystone.

In practice, Servants assist their Master and focus on the most striking sides of being a Servant.

They elegantly set the table for the gentlemen, pour them a drink, rearrange out of place cushions, rinse used glasses. And they do it with elegance.

In a sense, the Servants, discreet, trustworthy and ubiquitous, don't exist in the eyes of the Lords and Ladies. For example, Lords will discuss private matters without caring their presence. It will be taken for granted that Servants are there and that they're not a menace. Lords shouldn't order the Servants out every time they talk about something important, but rather keep talking with nonchalance, and ask the Servant to fill the glasses.

Servants will be asked to help the Staff washing (really) the dishes: someone has to do it, and the Servants have a discounted ticket just for that reason.

Needless to say that the Servants' assignments are just a part of their game, and that they will have all the time and ways to play other kinds of games, from romance to investigations and plots.

## **DOWNSTAIRS' SAFEWORDS**

Servants have a couple more particular safewords available:

*"Reginald will do it, Milady/Milord"*. This sentence means something like "Dear Upstairs player, you can do this thing by yourself, I'm playing a Servant but I won't wash your feet." Note that Reginald doesn't exist.

*"I have to call the Scullions, Milady/Milord"*. This sentence means "I have to ask the Staff if I can fulfill your request, I'm not sure whether it is allowed/possible to light a bonfire on the lawn, cook a lamb or the like".



# Some Conventions

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## *The off-game Staff: no one cares for the Scullions*

Scullions are not real characters, but a trick used by the Staff to work behind the scenes giving as little hassle as possible to the game. Unlike the real Servants, the Scullions know nothing, they notice nothing, they do nothing but humble and trivial tasks and deferent bows. The Scullions are recognizable by a flashy **yellow handkerchief on the neck**, and by a **humble headgear** always on the head (a hat for men, and a white handkerchief for women). When you run into the Scullions ignore them, unless you need to ask them for help in the kitchen or the like. You can also talk to the Scullions about any need "out of the game", or if you need to talk to the Staff.

### **OUT OF GAME AREAS AND RESTRICTED OBJECTS**

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#### **POISON**



#### **ROUGH ON RATS**

Access to some rooms of the villa is restricted or prohibited. Some objects cannot be touched, due to particular value or because they are special effects or stage tricks built by the Staff. Places and objects "out of the game" are identified by "Rat poison" labels like this one, with the wording "**POISON - Rough on rats**". If you see these items, ignore them; you can even tell another player "Don't touch, they put rat poison here".

## Closing the Act: music

To signal the end of each Act, we will broadcast music recorded in the halls and garden of the Villa. It will be the only music amplified and "out of play" that you will hear during the event, so there is no room for error.

The music will last a few minutes: when you start to hear it, it means that the Act is about to end and you have a few minutes to finish the ongoing dialogue, bring the scene to an end and such. When the music grows in intensity, you should gradually stop playing and talking, as if the larp were going into "fade out". When the music runs out, the Act will be over and we will be "out of the game".

### **BETWEEN THE ACTS**

The pauses serve first of all to dress up and be beautiful: to refresh, to rest, to fix costumes or to change dress.

In addition, the breaks also allow you to read the Prologue for the next Act quietly, (see the penultimate paragraph of the Guide for a description of the Prologues).

Finally, the breaks also serve to make you think about the most significant or exciting events that have just happened in the game; and to make you prepare for what might happen next, by writing a "diary" of your character. During each break, you'll have a pen and a small piece of paper at your disposal. We invite you to write us a short text imagining that it is produced by your character: a letter to a friend or relative, a poem or aphorism, or even a page from his personal diary. Any shape is fine as long as the content reflects or deepens an event or an emotion of the Act you just played. You can hand over your "diary" to the staff, who will collect them all and then eventually publish them as a treat after the end of the larp.



# Drugs and poisons

Opium, laudanum and ether will be represented by harmless simulacra and will have specific effects in the game.

## THE OPIUM SMOKEHOUSE

Among the vicious characters of Keystone there might be more than one opium-addict and, who knows, even some respectable ladies might give in to the curiosity to try laudanum (that is, opium dye, dissolved in alcohol or wine, popular as an analgesic and as a recreational drug in the nineteenth century).

The "opium smokehouse" is a room of the Villa, specially prepared, furnished in theme and equipped with hookahs (common tobacco) and a harmless simulacrum of the laudanum.

The smokehouse will normally be empty and not animated, but will be set up and accessible only **in the last hour of each Act**: in this time one or more Scullions will be the attendants, welcoming guests on sofas and beds and distributing the "drug".

The Scullions will also animate the room with audio, light and musical effects, creating a sort of sensory path aimed at evoking hallucinatory and psychedelic atmospheres worthy of a true drug addict. These special effects should not be considered as really existing in the game, but only as **dreamlike elements, which represent the hallucinations** experienced by drug addicts.

The characters who smoke opium or drink laudanum will progressively interpret intoxication and relaxation, until they lie on cushions and fall prey to dreams and hallucinations. They **must remain in the smokehouse until the end of the Act**, experiencing the sound and visual effects. (Once the doors of the room have been closed, no one enters or leaves, those outside will not be able to deal with those inside or force them out of the room: "by now they have taken drugs, we might as well let them rest"). Opium and laudanum are always used before moments that are considered restful in the game (i.e. in the hour before the end of each Act).

During the pause between the Acts, the drugged characters may receive visions, premonitory dreams or other information from the Staff; in the next Act they can resume the game normally.

The opium smokehouse will not be set up in the last Act of the game, i.e. on Sundays.

## THE ETHER

The staff will prepare some bottles filled with **white vinegar** and with a label "Ether". A handkerchief soaked with the contents of an entire bottle, if pressed on the face of a person, will make them lose consciousness. The classic film situation: if someone presses a vinegar piece of clothing on your mouth, you fall asleep almost instantly and **remain unconscious for an entire scene**. At the end of the scene you can be woken up by another character or awakened by yourself, in a confusing state.

# What about combat?

At Keystone there are no specific rules for combat, which will be virtually absent. The only weapons present at the live show are plastic daggers and a pair of gun replicas in the shape of a revolver or Winchester rifle. Any fights will be simulated safely, either by shooting empty or gently at the body, or by grasping the opponent in a harmless and complicit manner. In the unlikely event that someone stabs you or shoots you... shout and play it!

In general, the context of Keystone is not meant for furious shootings or violent fights; they would be extremely inconvenient, not to say unheard of, at a respectable high society meeting. Keep that in mind!

## **DEATH, OR ITS LACK THEREOF**

No character can kill or die at Keystone... with a few exceptions.

That is: some specific characters (or Staff) may have the opportunity to die or murder another character, in particular circumstances. These players will receive specific instructions from the staff on how to handle the scene properly. If your character will be murdered by surprise, you will clearly understand. In all other cases, always consider that you have been wounded by smear, except by miracle and the like.

## **MY CHARACTER IS A DOCTOR, WHAT SHOULD I DO?**

It's up to you to do the "doctor's scenes" and tell the wounded, sick or poisoned characters what's going to happen to them and when they'll get better. Keep in mind two fundamental aspects: 1) the effects of the wounds must be vaguely credible, help the dramatic rendering, have consequences for the characters. 2) Players must continue to play: you can't declare anyone's death, nor force participants to convalesce too long or boring. The pace of the game is fast, and players must quickly recover.

In the rare case of a lethal situation (see above), the Scullions will inform you that "the situation is desperate" or something like that.

# Setting

*"Any sufficiently advanced technology  
is indistinguishable from magic"*  
Arthur Clarke

## **HISTORICAL MOOD MORE THAN HISTORICAL ACCURACY**

**Keystone** is a historical themed larp meant to portray the taste and the atmosphere of the Victorian age, not playing reality back. Etiquette and social manners will be simplified - see the servants' position.

Characters and facts will follow historical reality but many romanticized and novel-esque exploits will add spice to the storytelling. Don't be surprised if historical characters are not exactly by the books. We suggest you to study a little bit the historical context, philosophy, facts and trends of the age but we'll trick you with many unexpected implications rewriting the Keystone history with you.

## **FOREIGN LANGUAGES: AN EXOTIC FLAVOUR**

We have characters from many countries: Italy, England, France, Germany and others. However, the larp will be played in English...no matter what language your characters are likely to speak. The larp is in English and all the characters get to understand each other like in those movies with no chosen language.

You might use foreign accents if you prefer- some people appreciate, some people don't - but you are not forced doing it. Do what you like!

We encourage you to use specific titles and epithets to put the characters' nationality in evidence. For example: *Milord/Milady* for the English, *Monsieur/Madame* for the French, *Herr/Frau* for the German and so on.

## **ECONOMY AND CURRENCY**

Simplifying, for game purposes, the monthly wage is: **2 pounds for a hired hand or a maid**, **10 pounds for a non-commissioned officer**, **50 pounds for a true professional**. The cost of the lifestyle is almost as much as the wage for each social class. A tenant gentleman owner of a 20000 pounds estate will have a annual income plenty for providing for family and servants.

**1 pound is worth 20 schilling.** 1 schilling is a little bit less than a servant's daily wage and is considered a sizeable tip. 1 schilling equals 12 penny which will not be represented or used in the larp.

1 pound is thus half of a monthly wage, and it's a good amount to corrupt a servant - of course a honest and loyal servant will not be an easy deal.

Gentlemen take little or no money with them and they are rarely seen handling it. They are more likely to deal with credit by papers or agreements. They use credit notes, checks and notes worth tens or hundreds of pounds - a real estate property can be worth even thousands.



**1 Italian 10 lire coin equals 1 schilling.** A generous tip or a nice wage for a good service.

**1 Italian 200 lire coin equals 1 pound** which is plenty to corrupt a servant or pay for illegal services.

To make things easier we'll ignore other values like French Francs, Dollars and so on.

Remember the census gap between Lords and Servants is bigger than nowadays. Think of the western tourists on vacation in poorer countries: their pocket money can be worth a monthly wage for the guide who's going with them.

## **HISTORICAL SETTING AND POLITICAL SITUATION**

It's the sunset of the 19th century, but the old Europe's destiny seems to approach the bright dawn of a new order. The Franco-Prussian war is over and Italy has reached Unity choosing Rome as its new Capital City. The governments make deals and agreements to preserve peace. After decades of decline, the Ottoman Empire stopped being a threat, so the Nations have taken an oath to make the Mediterranean a protected zone. Alliances are sought not only along the coasts, as shown by the Triple Alliance between Italy, Germany and the Austro-Hungarian Empire.

The new time of peace pushes the old European super powers to clutch their hands on faraway countries to quench their thirst for power. Rulers obsessively study the maps, routes, territories, and the frail balances between state governments, in order to extend the power of their nation. The Pacific Islands, Africa and India are colonized. The industrial capitalism and the liberalism are the dominating economic paradigm, and are the root of a positivist philosophy that relentlessly believes in progress and in the superiority of bourgeoisie.

Men explore every road of this buzzing world: the unexplored borders of exotic colonies and the murky paths of exotic mysteries. Rich men and women are into the most bizarre exotic trends and some of them find new paths of intellectual discovery. The elite members of secret associations plot the foundations of the future society. Powerful industrialists and enlightened philosophers follow together the dream of a

city modelled on the celestial utopia. Ancient magic traditions come to life again in the rich European parlors.

Very little of this is under the eyes of majority of people: the streets are full of beggars, workers, writers, alcoholics, prostitutes and artisans. The air is as black as the soot from the industrial factories, the streets are dirty with the desperation of the poor. Proletarians and intellectuals, women and youngsters unite to challenge the power of the privileged and prepare weapons and stones to begin the fight.

The Old World's society has never been so rich, fervent, populated and full of heavy contradictions as it is at the end of the Century: Europe is caught in an orgasm, in a arson of powerful excitation like a furnace about to explode, hanging in the balance between the triumph of human kind on his own destiny and the unavoidable ruin of all the peoples.

## CLASS STRUGGLE AND WOMEN'S CONDITION

For some people the new course of industrial development and progress means nothing but injustice and disparity: the power and wealth of the bourgeoisie are based on the poverty and submission of the poor, the proletarians, the working class, and for those people the ideal of Progress means something very different.

Fed by Marx and Bakunin's theories, inflamed by the success of Paris' Commune, barefaced among the streets as well as in the secret rooms of intellectual circles, revolutionary groups fight all around Europe to stop the totalitarian ascent of the masters.

Social conquests are being made with endless fights, as fast as the industry grows. Labor unions and the right to strike have been granted and the dignity of the lower classes is now unalienable, but the power seems untouched and more extreme actions are now necessary.



In 1881 the Zar Alexander II was killed by an anarchist. This was not a fool's isolated act, but the first glimpse on a new rising sun on the European society.

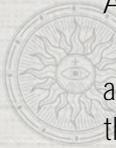
A particularly subaltern role, that can't wait to be overturned, is the one of women.

Women are the bourgeoisie family's core, but at the same time are completely subordinate to their husbands, to the point that they're nothing without men. In the social scale, a woman can't find any other place than beside a husband, and a girl's life is directed to reach that goal.

Unmarried women are looked upon suspiciously. Pregnancies outside marriage are hidden under a veil of shame, and the



unlucky young mothers are marked with the euphemism of “lost girls” and kept prisoners in Magdalene’s Asylums.



Braver and more valiant than the explorers who venture in the darkest regions of Africa, some women are convinced by the echoes of freedom all around Europe and, challenging the patriarchy, protest for their rights. Suffragettes movement fights tirelessly to achieve political, social and ethical equality that the rest of the world still struggles to accept.

These modern heroines don’t surrender to arrests, beatings, threats, and armored with their dignity and their fierce sense of justice, keep challenging the male class.

## SCIENTIFIC DEVELOPMENT



*“For also knowledge itself is power” Francis Bacon*

As the industrial age grows faster -guided by an unscrupulous bourgeoisie- the philosophical discussion leaves the high disquisitions on romantic idealism and focuses on more concrete subjects as scientific progress and utilitarianism. The new trend of Positivism becomes the ideological expression of the dominant class. The scientific method is applied to every aspect of knowledge and existence.

Anything can be explained by Mistress Science and her servant Technology; because of them humanity can achieve its wellness in the future societies.

With this optimistic spirit, scientists and inventors develop the most amazing variety of prodigies that technology has ever provided to mankind: from the small machines that help in daily life as the typewriter or the telephone, to the still unexplored possibilities offered by electricity and radio.



Every citizen embraces the scientific progress with excitement, in the houses and in the circles -where incandescent lamps still bring astonishment- as well as during the great Universal Expositions, where all these works of Art and Technique are celebrated in front of the collectivity, from the most humble lightbulb to the majestic Tour Eiffel, everything points to one great ideal: Progress.

Positivism perfectly represents the dominant bourgeoisie in its unbreachable belief of having explanations and power on everything.

Nature itself is enslaved by men, who dissect it to understand it, and seize it to control it: bacteria are being isolated, electricity harnessed.

Darwin's new evolutionary theories prove that nature itself is oriented to self improvement, and men can't help but indulge in this glorious destiny, accelerating with their own actions this process of selection. Things that are not understandable are hidden in places that only look science-related: psychiatric institutes where the sick are imprisoned like criminals, and where scientists break their subjects' minds in order to study their illnesses.

Also social phenomenons are rationally observed, as the popularity of Lombroso's studies on Criminal Anthropology or Galton's bold theories on eugenics and racial superiority show.

These are just some of many examples of how scientific thought would confirm and justify dominance of men upon other men, and the superiority of the enlightened few on an ignorant mass of people.

## **EXPLORATION AND EXOTICISM**

After getting over with the wars on the European soil, the industrial powers look beyond the seas to find new markets and new wealth.

The colonies offer a huge amount of resources. What was just a simple economical exploitation becomes a wide and complex political power scenario. The eyes of all the powerful men of Europe are pointed on the maps of the globe to study new commercial and dominion strategies on a scale that has never been seen before.

The sovereign states dictate their force on the African, Indian and Pacific Islands territories: faraway mysterious and fascinating lands and simple playing cards on the imperialists tables at the same time.

The entrepreneurial spirit of the rich European bourgeoisie incarnate in a new human figure: the explorer who has no fear to travel to unexplored lands, face terrible risks and reach the heart of darkness of remote places.

Some are noble men going to adventure and glory, some are nothing more than a new kind of businessmen. Intellectuals and researchers go to the adventure as well, with their books and notebooks, hoping to become protagonists of new scientific discoveries or to study unknown phenomena. Some are forced to go out of poverty, fleeing from something or someone, searching for new opportunities far from a world that made them outsiders, hoping to build a new life hidden in foreign shadows - and maybe one day come back to their homeland.

At home, on the newspaper and scientific magazines everybody waits for the results of those quests. Though the commercial success makes rich buyers richer, there are new marvels to behold for everybody: new kinds of animals that have never been seen before, refined artisanry, museum pieces, priceless jewelry and stunning stories for the parlors' guests. Maybe the biggest loot is that feeling of excitement and greed that makes who came back willing to go there again, and pushes who stayed home to go on adventure.

However, who comes back often brings invisible passengers with them: traditions that should stay untouched, unforgettable tales of bloody atrocity, curses cast in unintelligible languages but still biting their heart even in the safety of their home.



## SECRET SOCIETIES AND OCCULTISM



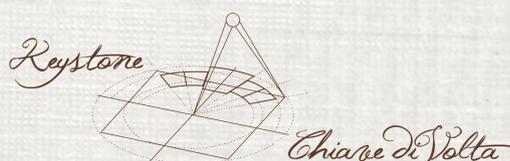
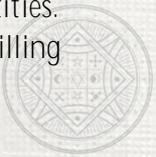
As the Enlightenment Age brought with it dark shadows of superstitions and exaggerated sentimentalism, so one century later the triumphant positivism bears the seeds of irrationality. The seek of knowledge and power of the dominant classes extends to all directions: in industries, colonisation affairs and politics as well as in fascination for mysticism and theosophy, esoterism and occultism.

Masonry has now gathered all the most powerful and influential minds of Europe and can guide to the Great Design all the branches of the political society: politics, finance and war.

However this thirst for expansion coincides with an explosive crisis: a big schism happened between the Premier Grand Lodge and the Grand Orient de France. The latter wants to open up at women and politics, and to become unbound to religion and the Cult of the Supreme Being. England wants to preserve the traditions while southern Europe wants to open up to modernity.

A newborn interest for magic cults from the East created a new variety of esoteric interests. Genial thinkers and charming wise men bring secret societies to life and pass on forgotten mysteries.

The esoteric mysteries break the traditional vision of body and pleasure, crushing the chains of the Victorian morality and open men and women's minds to new inconceivable sexual practices. In the bourgeoisie parlors all sorts of eccentric events are hosted: ambiguous feasts and rituals, séances, bizarre scientific experiments, searching for the afterlife or conjure on Earth powerful and monstrous entities. There are many plans of existence holding dark sources of power, that many men and women are willing to take possession of.



# Characters

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*" I thought life was going to be a brilliant comedy, and that you were to be one of the graceful figures in it. I found it to be a revolting and repellent tragedy, and that the sinister occasion of the great catastrophe, sinister in its concentration of aim and intensity of narrowed will power, was yourself stripped of the mask of joy and pleasure by which you, no less than I, had been deceived and led astray."*

*Oscar Wilde*

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## UPSTAIRS AND DOWNSTAIRS

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Keystone's characters are divided into two main groups: **DOWNSTAIRS**, the Servants attending to daily service of their masters and mistresses, and **UPSTAIRS**, the wealthy members of the High Society. They will enjoy a different gameplay, although similarly various and satisfactory, and dedicated settings.

Specifically, the Servants will be expected to perform the various duties needed to run the residence, such as preparing the rooms, rekindling fires and filling up the lanterns, prepare and serve food cooked according to period cookbooks (with the help of the staff), and more generally, answering to the extravagant demands of their employers. (That is why Servant characters are entitled to a cheaper participation fee).

# High Society

“In the darkest of nights, a lamp can attract both the wanderer and any kind of insect. The wanderer 'utilizes' the light to 'fix' the direction of his journey. Insects, on the contrary, fly randomly 'towards' the light and, buzzing, some end up circling around it with no direction or purpose. But, circling and circling, some others end up burning in the 'heat' of the flame.”

In a lively age filled with possibilities, the High Society's favourites, hidden behind a façade of bigotry and morality, pursue anything novel and fulfilling for their ambitions. Sunday is for Church, but then there are night receptions dedicated to art and occultism, to new literary and philosophical ideas, where reckless political scheming is just another mean to fight boredom.

The innovative rush of the industrials is colliding with the pride of the old landowners, and so a various, lively environment is formed, filled with outstanding characters, an environment where the gilded light of the luxurious parlours hides the shadows of corruption and perversion.

Among the rich and powerful the greed for more power is strong, and many aspire to join secret societies that guarantee privileged positions in the political and cultural life. The fascination for occult and the powers it can grant sparks the greed of some, and the morbid curiosity of others: discussions about mysteries, esoterism, and freemasonry, can be heard quite often.

Women, trapped in the role of housewives, start to dream and loudly ask for a place among the important people, with the clear intent to abandon their role as “society decoration”.

Some, tired of being subject to their husbands, support the feminist claims of the suffragettes from overseas.

Others aim for a subtler and millenary power, the one of those that silently rule behind the curtains of History.

The nobility and gentry members are thus influential and renowned characters.

In a setting of excess and lush, skittish Lords and Ladies of the old aristocracy are contending for the most influential roles in the society with greedy bankers, smart entrepreneurs from the Indies, or famous Colonels of the Empire. Among this colourful group you could find a noble Baronet used to handle the schemes of politics, a rich intellectual with a love for science and the new technologies, a renowned artist or a famous explorer of the wild lands.

Chaste, puritan and repressive, and still sensual, unconventional and voluptuous. This is the double-faced soul of the Victorian Era.

## Remarks on the Choice of an Upstairs Character



If you wish to play a character used to luxury, with a fancy costume respecting the fashion of the time, and tempted by great and small ambitions; if you are interested in playing a real historical character; then a UPSTAIRS character is what you are looking for.

Ambitious, elegant, spoiled and power-thirsty, these fancy people are the right choice if you want to join political scheming, intellectual debates, esoteric research, and face difficult and ambiguous themes.

## Servants

“When I think about the years I spent in service, I often ask myself why was our job so poorly considered. Why, for instance, they were calling us 'Servants'. Maybe, I told myself, it depended by the intimate nature of our duties, all that serving and respecting people who were absolutely able to care for themselves, and still we were almost expected to feed them. In some ways we were not better than slaves, as the masters ruled any aspect of our lives: timing, dresses - on the job, obviously, but in many ways also when we were outside. Even the few hours we had for ourselves was dominated by the thought 'You have to be back no later than ten o' clock'. We were definitely NOT free.”

The Servants are a group of women and men who know very well how life works.

They know life comes down to: effort, work, and few pennies. Although their personal freedom is more or less that of a slave, the role of servant is longed for among the masses of poor that crowd the streets, as it guarantees a meal, a clean bed, and the possibility to save money for the old age. Besides, for the most traditionalists, to serve a noble family or a rich bourgeois is a honour and a privilege, that elevates them to a nobler and higher world, creator of order and progress. For the most modern thinkers, servitude is lived in a conflictual way, and perceived as an injustice.

However, it is still a lighter, cleaner, and better paid job than being a factory worker. Among them there is the loyal butler, the servant vexed by a Lord's avances, the strict and traditionalist housekeeper, the God-fearing maid, the artist-minded valet and also those who secretly support new revolutionary ideas.

The Servant chambers are rich not of wealth and power, but of secrets, aspirations, blackmailing, ambitions, denied feelings, loyalty and betrayal. Normally the Upper Class consider the Servants as loyal dogs, or deaf ornaments, and in their presence they speak freely of intrigues and passions. For this reason



the kitchens, laundrettes and the servant's rooms are filled with gossip, huge or embarrassing truths that are whispered, with a mixture of envy and disapproval.

Serving in a elegant household means to work in kitchens and caves, endure hard fatigues the whole day and always be ready to satisfy any request from upstairs. Everything has to be done following a strict code of conduct that often forbids relationships with the opposite sex or having admirers or visitors. Servants must always look tidy; posture and education are a must even in the most liberal households, and in the old-fashion parlors it is forbidden to speak to the master if not asked to. Failing even one of these rules could mean to be immediately fired, and could give a bad name and subsequent difficulties in finding another job.

Reputation and loyalty are more valued than effective competences. A good conduct, including modestly accepting the avances of the master, but not mingle with the rest of the personnel or the mailman, could elevate the servant, socially and economically.

Very few do not aim for prestigious or leadership roles, as warden, housekeeper, personal maid or valet, butler, that allow social redemption and the entrance in a hierarchically organised world, mirroring the one of the High Society. The Servant's rooms are just a mirror of the luxurious parlours: a traditional world where class division is neat and there is huge gap of culture, language, economics, and freedom.

### Remarks on the Choice of a Downstairs Character

If you want to play a character with a hard life, living the theme of class division or social injustice, that doesn't need a fancy costume and is free to meddle in every plot thanks to the invisibility of its social role; or if you just want to pay less, then a DOWNSTAIRS character is right for you. As Servants are expected to perform real duties (for instance, helping in cleaning, cooking and serving the meals), to make the larp more realistic, we considered a reduced price for these characters. All the DOWNSTAIRS characters will receive a part of their costume: an apron. Women will also receive a maid's headwear.



# Characters and Character Sheets

Once you have been cast, you can read the complete character sheet on the Portal. Please remember to upload a picture, or the tool will not let you see the character sheet.

La scheda è riservata solo a te e contiene queste informazioni:

- ✳ **Personal informations:** A short tale about history and psychology of your character. Who are they? What do they want? How did they become whom they are now?
- ✳ **Tips and Suggestions:** a series of cues for the interpretation: some specific actions that we think are enjoyable to play, or appropriate for your character. These are only suggestions, treasure them if you feel so, but don't feel compelled.
- ✳ **Relationships:** detailed bonds and relationships with other characters, including dirty secrets and incriminating informations.
- ✳ **Context:** what your character knows about their social class, their fellow citizens, their colleagues and friends, and about other social groups they belong to. Also these informations are personal and top-secret.

## PROLOGUES

Upon arrival at the venue, you will receive a personalized booklet for your character, made of four pages.

Do not open it: each page is the prologue of one of the Acts. Before the beginning, read only the first one, for the first act. You will read the following ones before the next act, during the breaks. Each prologue may contain 3 kinds of informations: Introduction, Fate, Epilogue.

- ✳ **Introduction:** this is what your character knows about the next act: hints and suggestions on what to do at the beginning, secrets or other informations.
- ✳ **Epilogue:** it is a cue on how you could end the act for your character, a suggestion on how to progress in the dramatic arc. Be inspired by it, but do not feel compelled!
- ✳ **Fates:** These are the only "compulsory" indications. Not all characters will receive a Fate, but if you receive one you have to do your best to follow the instructions and make them happen. These are indications from the Staff needed to push the general story, or to make situations happen, that regard other characters. Often they are not justified in the fiction, but are "interesting coincidences". For instance, your character could receive the fate "at 1 a.m., go and take a walk in the yard". This means that, probably, something will happen in the yard, and your character will be a random witness.
- ✳ **Hardcore scenes:** These are compulsory Fates reserved for the characters defined as Hardore, and they explain to the player the specific scenes that will take place in the following Act. Some Hardcore scenes may require a short briefing with organizers in the offgame time right before the Act.

# Credits

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We are a collective of venerable "Masters" and "Fellowcrafters" of larp. In this page we honour the larp designers, authors and scenographers who are building *Keystone*, to the glory of the Grand Architect of the Universe...

*a larp by*

Chiara Tirabasso, Daniele Cristina, Ascanio Viarigi, Francesco Pregliasco

## 2019 EDITION

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Chiara Tirabasso  
Daniele Cristina

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## **LARPMAKERS (2015)**

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Cristina Jon

### *Photos*

Luca Tenaglia

## **SPECIAL THANKS TO**

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Or, if it's really urgent, +39 338 6227061

Please read this Handbook before asking us, it holds most of the answers you're looking for!

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