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# PLAYER'S GUIDE

# I RIBELLI DELLA MONTAGNA

The last night of Montelupo

VILLAGGIO DELLE STELLE, LUSERNETTA (TURIN)

20-22 AND 27-29 SEPTEMBER 2024

a larp by



**TERRE  
SPEZZATE**

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# INTRODUCTION

**"I ribelli della montagna - l'ultima notte di Montelupo" (The Mountain Rebels - the last night of Montelupo)** is a self-contained Live Role-playing event, which will take place at the Villaggio delle Stelle (Lusernetta, Turin) in two replicas during the month of September 2024.

**The Mountain Rebels**, produced in 2015, was the first historical larp from Terre Spezzate and finally, after nine years, it returns!

The narrative and play experience will focus on the plight of an imaginary farming village in the Tuscan-Emilian Apennines, Montelupo, during the complex Nazi-Fascist occupation of Italian territory in the autumn of 1944.

After almost ten years since the first performances, Terre Spezzate repropose its first event with a purely historical and realistic setting: **I ribelli della montagna (The Mountain Rebels)**, a Larp openly inspired by the dramatic events that took place in the Monte Sole area between 29 September and 4 October 1944.

Many of the characters in the event will be modelled on historical figures from the Resistance period.

The event is produced by a collective of clearly anti-fascist, anti-Nazi and anti-totalitarian authors.



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## THE THREE GOLDEN RULES OF LARP

### 1) Always remain in character

With words, with actions, with thoughts. Never leave the game, never talk about anything else, avoid anachronisms: the game is beautiful and exciting if everyone makes it real and alive for the benefit of the other participants.

### 2) For every action, a reaction

If another character reveals a secret, slaps you, makes you captain of the guard, stabs you in the back... you react. No matter what you do or say, but do something, possibly something appropriate, something funny, something dramatic. In a larp no action must fall on deaf ears.

### 3) Accepting the actions of others

In a larp everyone is their own director. Never question the actions or good faith of others and never expect a specific reaction from them. Always take for granted everything that happens and what the other participants do and play accordingly. In a larp there is no script, no rehearsal and no turning of scenes; not everything will be perfect, but everything will be convincing, if you decide to believe in it.

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## GAME STYLE

C is a live role-playing game with a historical and realistic setting in which the reference to real events is declared. The event will not be a historical re-enactment: the events we will bring into play are all the fruit of the authors' imagination, albeit stimulated and enriched by continuous comparison with historical sources.

**I ribelli della montagna** is organised among other reasons to celebrate the history of our Liberation and is produced by a collective of authors with a clear anti-fascist, anti-Nazi and anti-totalitarian stamp.

The political theme, in an event of this kind, will be strongly present but we want each participant to play a character who is, before being a communist, Nazi or fascist, a complex and dramatic human figure.

### History and fiction

**The Mountain Rebels** is an event inspired by the dramatic events that took place in the Monte Sole area (municipalities of Monzuno, Grizzana Morandi and Marzabotto) between 29 September and 4 October 1944, during World War II.

Many of the characters in the event will be modelled on more or less well-known historical figures from the Resistance period.

The setting, being real, is rendered as accurately as possible: the customs, beliefs, ideologies, traditions and issues of the time in question are taken into account, and references to real people and real events will certainly be present.

## How to play

**I ribelli della montagna (The mountain rebels)** is a larp event with a purely narrative and immersive approach: the aim of the event is to construct a complex and problematic choral narrative and at the same time to experience on one's own skin, for a few days, the emotions, sensations and dilemmas that characterised the Italian Resistance war.

Our larp wishes to recreate as realistic and convincing a reality as possible. The game environment will therefore be taken care of in every detail and everything will be planned so that every action a character wishes to perform is actually feasible, respecting the game environment, the material prepared for the event and of course the other participants.

### WYSIWYG: 'It's how you see it'

**The Mountain Rebels** is not a larp without rules, but those essential to the game are agile and easy to remember and put into practice. The fundamental rule is What You See Is What You Get, i.e. 'it is as you see it': our larp strives for as much realism as possible, i.e. everything that exists in the game is physically represented in reality. Of course, sometimes objects can, and must, be simulations of reality, e.g. we would not be able to fight without realistic but safe replicas of weapons and explosives, nor would we poison each other using real cyanide tablets, but in the remote case we would use an edible substance recognisable to all.





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## OUR VISION

### A historical larp

Like a historical novel, a historical larp like **The Mountain Rebels** is based on a real setting, recreated as accurately as possible. The customs, beliefs, ideologies, traditions and issues of the time are considered, and references to historical characters and events are frequent. However, our Larp is not a historical re-enactment: like a good novel, we mix real facts and fantasy. In the same way as a historical film, our creativity will insert itself between the folds of history, without betraying the underlying facts and reality.

**Rebels of the Mountain** intends to create an accurate and realistic scenario, in which players will be able to move freely and integrate unforced into the difficult context of the civil war of 1944. This goal cannot be achieved without the full participation of the players, who will have to delve into and understand the setting in order to best align themselves with this world so distant from our own and yet so close.

### An anti-fascist and anti-totalitarian larp

**Rebels of the Mountain** deals with some important themes, such as war, dealing with oppressive authority and the choices players will have to make.

War is one of the main themes of Larp. It takes place in 1944, at the end of World War II. Players will have to deal with the consequences of the conflict on everyday life, the disruption of family and friendship ties, and the disintegration of certainties.

Another important theme is the relationship with oppressive authority. Players will have to relate to despotic power and its harassment.

Finally, players will be called upon to make important choices. Can violence be legitimised by the abuse suffered? Can the protection of one's own safety or that of one's loved ones justify the perpetration of injustice? Does the sense of duty come before that of justice or mercy? Should a combatant adopt the same methods as his enemy?

The Larp wants to stimulate participants to reflect on these questions, which have no easy answers. Every choice will have important consequences, and the characters will have to learn that history is made by the decisions we make.

The aim is for participants to put themselves in the characters' shoes and ask themselves: "What would I have done?"

## An experiential larp

The involvement of participants in Larp **The Mountain Rebels** will not be limited to the psychological and character component of the characters, but will also include physical interactions and experiential activities.

Planned activities could be baking, a forest getaway, sleeping rough, plucking a chicken, eating poor and simple food, guarding an encampment.

The aim of the Larp is to safely recreate the feelings and sensations of the women and men who experienced the tragic situation in Italy in 1944.

Participants will thus concretely relive situations similar to those experienced by the protagonists back then.

For this reason, the planned activities will be physically demanding for some characters. The most strenuous game will be that of the most active and 'militarised' groups, i.e. the partisans and the Nazi-fascists.

The inhabitants of Montelupo, on the other hand, will be characterised by a less physical, but no less interesting gaming experience.



## 'Play to Lift'

There are many different approaches to larp: one can play competitively, being oriented towards the success of the character and the achievement of his or her goals, i.e. striving to win (*play to win*). Or one can play absolutely co-operatively and be oriented towards creating a dramatic story full of pathos, in which the characters overwhelmed by events and difficulties live a more interesting and meaningful story than the heroes who triumph; in this case, the players are committed to losing (*play to lose*).



Then there is an intermediate way, where sometimes the characters succeed and sometimes lose everything, but in any case they are at the centre of an exciting story created together. This approach is called *play to lift*, i.e. play to *lift* each other. This approach involves everyone paying attention to each other's play, and supporting each other. In practice, not only does everyone make an effort to play their character in a believable and entertaining way, but they also have the support of those around them.

When a character is a famous storyteller and is telling a legend, it is not necessarily the case that the player playing the bard will be an extraordinary orator; therefore it is also the responsibility of the audience to support him in this scene with appropriate reactions: astonishment, enthusiastic comments and applause. Conversely, if the same story were to be told by a novice apprentice, who presents himself awkwardly and hesitantly and is clearly looking for a way to show his lack of experience, he is very likely to fail horribly in his public speech. In this case the way to 'up his game' would instead be to boo the novice and kick him off the stage.

It may of course happen that we do not understand exactly what the players' intention is, and that we react differently from what the player we are trying to 'lift' expected. This is not a problem. Just like in a dance, you can sometimes step on your partner's toe or twirl it when you were actually expecting something else. Just like in a dance, you get better with practice. The important thing is to pay attention to what others are playing and try, to the best of one's ability, to help each other in experiencing extraordinary and exciting characters, scenes and adventures and help everyone to be the protagonist of their own story.



# PRACTICAL INFORMATION

## WHERE AND WHEN

### How to get there

The larp will be at the [Villaggio delle Stelle](#), Lusernetta (Turin) starting at 2 p.m. on Friday 20 September 2025 (and on 27 September for the second replica).

After unloading luggage and passengers at the Village, cars must be left in the car park in [Via Pietro Guglielmo](#) in Luserna. To bring drivers back to the Village, we will organise a shuttle service that will run from 14:30 to 15:30.

Important: when unloading your luggage, to avoid traffic jams, it is forbidden to go down the dirt road to the village; manoeuvre and unload everything at the widening on the asphalt road (the dirt road is only a few dozen metres long).

### We respect the location and prop

We expect all participants to show consideration and respect for the stone and wooden huts that host us, as well as for props and costumes brought by staff or other participants. All props, whether authentic or curated, must be treated with extreme respect and handled with care. In particular: do not dig holes in the garden, sort your rubbish, if you spill something on the floor clean it up immediately! If you have any doubts, ask the staff.

### Timetables and appointments

The meeting is **on Friday from 14:30 to 15:30**. By 4:30 p.m. we will all be in costume, and explanations and preparatory workshops for the larp will begin. The actual game will start **at 7 p.m. on Friday and last until about 1 p.m. to 2 p.m. on Sunday**.

Remember that arriving before 3.30 p.m. is strictly compulsory to participate in the larp.

The larp will be continuous without interruptions: there will be no 'out-of-game' moments for washing, sleeping or having breakfast; however, no one expects a participant to play 43 consecutive hours without resting for a few minutes! All these activities will therefore be performed by your characters during the game and we strongly encourage you to take advantage of the night hours to get at least a little rest. The event, though eventful, will be a crescendo: the closer the finale gets, the less time you will have to relax.

On Sunday afternoon, as soon as the game ends, the 'collective tidy-up' will take place (all together, let's clean up the location).

As soon as tidying up is complete (it will take an hour or so, or less if you're quick!) post-larp snack, greetings and hugs concluded by 16:30.

## BOARD AND LODGING

### Eating

Included in the event registration is **all food and drink** that will be consumed in-game, plus a generous buffet before our larp and one at the end of the event. It is important **not to bring any kind of food or drink from home**, so as not to break the immersion and disrupt the game dynamics that will arise from the food, and thus allow everyone to fully experience the event. If you have **REAL** dietary needs, please contact the staff.

**Pre-event** buffet: to give everyone a chance to eat something before the start of the game, a generous buffet will be provided to participants at the end of the workshops.

**Meals in play:** all meals from Friday evening until Sunday morning will be in play and will be cooked by the participants themselves (with the help and support of the staff) using the ovens, fireplaces and small kitchens in the play area. Some participants will be able to volunteer to give an extra hand in the kitchen and to coordinate the meals in the various playgroups; for this laborious work they will receive Larp Vouchers (1 Larp Voucher = 1 € discount to participate in subsequent Terre Spezzate events). This possibility also depends on the character played, as not all characters are suitable for this task.

The use of gas cookers will be permitted, making a slight historical twist. The products and raw materials will be those as typical as possible of the period and place of the event; moreover, since what we will be reliving is a tragic and difficult time in history, a time when food was poor and scarce, know from the outset that this will also be the case for what is available during the event. Therefore, a lot of seasonal vegetables, dried fruits, very little meat, raw flours, legumes, etc. will be provided. Finally, it is crucial to remember that food will be an integral part of the narrative dynamics; you should not be surprised if you are deprived of it because it will be used by others, stolen, sold, and so on. The staff, who will often act as changelings in the game, will ensure that no one is ever actually fasting, but it may be possible for your character to skip some meals. If you are in trouble and really hungry in any case, do not hesitate to talk to the staff. We have snacks in the director's office.

### Sleep

Participants will sleep as their characters would, among the various village houses and other structures in play. There are beds, pillows and blankets, but **you will have to bring your own sheets and pillowcases** (white or plain so as not to clash).

Partisan characters will instead experience sleeping out in the woods (in case of bad weather, we will provide makeshift shelter to protect themselves at least partially from the rain). If you play partisan, bring a warm jumper and a blanket in style (we will provide extra blankets for those without). We recommend that everyone conserves their energy and does not forget to sleep, especially between Friday and Saturday.

Can I arrive the day before or stay an extra day?

Yes. Just report it to the staff. See details at [grv.it/ribelli/info.html](http://grv.it/ribelli/info.html)

## COSTUMES AND PROP

### Game environment

"**I ribelli della montagna** - l'ultima notte di Montelupo" is a larp event with the objective of **WYSIWYG (what you see is what you get)**: every object a character wants to interact with, anything he wants to touch, move, transport or in any case anything with which he wants to perform an action useful for the game will be physically present, and represented as faithfully as possible to reality. **Every object will be reconstructed as faithfully as possible** to the setting of the Apennines in 1944. From pots and pans to wood-burning ovens, from radios to partisan camps, everything will be recreated to contribute to the narrative illusion in an attention to detail of a re-enactment or cinematographic level.

The Village of the Stars, the place chosen as the setting for the event, is an agglomeration of huts entirely "in play" made up of habitable and renovated buildings, equipped with good comforts, but at the same time **entirely faithful to the 1944 setting**: wooden floors, stone walls, fireplaces, stoves, old furniture and low ceilings: and everything inside recalls the past, keeping the suspension of disbelief alive and allowing the participant an easy and immediate immersion in the time of our narration and character. The huts, representing the houses of the families of the inhabitants of Montelupo and other places of their everyday life (the tavern, the doctor's office, the barn...) will be stripped of any reference to the modern world. For instance, while electric light will still be available, only a few light bulbs will be working, and they will often have to resort to oil lamps, torches and low-power bulbs. The Star Village is also set in a forest, surrounded by vegetation and unspoilt nature: this will allow the characters to move not only in the man-made environment, but also along mule tracks and paths. This will also allow us to **experience the guerrilla warfare in the woods** in an authentic and faithful manner. Among the woods, there are also other buildings and ruins, hidden by the vegetation: they too will become part of our event, and will be made hiding places, hideouts, shelters **for the use of the partisan factions**.

## Game objects

Our larp has the ambition of recreating a tangible and complete experience, decidedly closer to re-enactment than to symbolic representation. For this reason, the everyday objects with which we will interact will be adapted and disguised as much as possible so as not to break the narrative illusion: from the **radios** that will broadcast period music, news and information (or the military ones, which can be used to communicate with the various commands), to the **banknotes** that will be used for trade and the necessary small trades, passing through **flyers and posters** printed trying to be as faithful as possible to the period. **Food, cigarettes and tobacco** will be provided to participants or 'rationed' (without really depriving anyone of what they need to survive), and will be used as real materials useful to the conflict and the dynamics of the game. **Party cards, deeds, identity cards, contracts, food collection documents:** all will be part of the equipment provided to each participant according to their role. Much of the food will not be cooked by the staff, but supplied raw to the players: bags of flour, eggs, pulses, milk, tins, salami, cheese, seasonal vegetables and raw materials for cooking. Each hut is equipped with cookers and pots, and the village tavern will be available for participants to organise the resources provided. Military bodies, partisans and Nazi-fascists, will be provided with **weapons**. These will be **realistic replicas of firearms of the period**, with blanks. All of them will work thanks to realistic-looking replicas of ammunition, which will be provided to the players along with everything needed to fight a war or guerrilla war. Finally, there will be a small number of plastic replicas (plastazote) of batons, clubs and other impact weapons, which are also completely safe and harmless.

## Personal props

In addition to the costume, remember to build up your character's imagery by carrying **small everyday objects dear to him or her**: holy cards, small rosaries, medallions with saints, but also alcohol flasks, pocket watches, rings, wallets, and so on.

We would also like to remind you that the event is characterised by continuous play and immersiveness: there will be no 'breaks' to change and freshen up, no real 'out-of-game' places. We recommend that you consider having a change of clothes 'in game'.

## Costumes

The costumes worn during the event must be **as realistic as possible and aesthetically appropriate to the autumn of 1944**. Some groups of characters (corresponding to the event quotas "Inhabitants of Montelupo", "Partisans" and "SS Followers") will be required to prepare their own clothing independently: it is much easier than one might think to procure a comfortable, appropriate and aesthetically pleasing costume by visiting second-hand markets or the old wardrobes of somewhat elderly relatives.

We recommend the '[Costume Terre Spezzate](#)' WhatsApp chat for anyone seeking advice and help on clothing. For men, we recommend shirts, "tailored" trousers, ribbed or plain, waistcoats, hats of various styles, heavy boots, or leather or canvas shoes, as much in theme as possible (no coloured or obvious modern-looking trainers or technical mountain shoes will be allowed). Women may wear wide skirts, shawls, puffed sleeves, veils and headscarves over their heads.

### Costume hire

Many characters of the Nazi-Fascist forces **will receive a costume** from the organisation, for matters of stylistic uniformity. Each military or paramilitary corps that will play a role in the event (the RSI army, the SAF auxiliaries, the Black Brigades and, of course, the Waffen SS) **needs to display uniforms and symbols**. The uniforms provided to the players will be **complete and detailed**, from the hat or helmet to the trousers, via shirt, belt, gun holster, insignia, etc. Underwear will obviously not be included. **Shoes**, due to the extreme variability of possible sizes, will again be **the responsibility of the participant** (black amphibians and boots are highly recommended). As soon as the staff has finalised the planning and necessary purchases, they will inform the members of these groups in detail about what each uniform will include.

Remember that the event is characterised by continuous play and immersiveness: there will be no 'breaks' to change and freshen up, no real 'out-of-game' places. We recommend that you consider having a change of clothes 'in game'.

Underwear: underwear that is as consistent as possible with the event (for example, we ask you to avoid brightly coloured knickers, bras and vests, and to favour woollen or cream or white cotton sweaters)

### In short: what I bring

Your costume (if you rented it, don't forget underwear, extra mallet, etc.).

Comfortable shoes suitable for walking (rental does NOT include footwear)

Sheets and pillowcases, white or plain; towel



# SETTING

## THE TURBULENT ITALIAN SITUATION IN '44

*"[...] the State that will emerge from the terrible ordeal will be yours and as such you will defend it against all those who dream of impossible returns. Our will, our courage and your faith will give Italy back its face, its future, its life chances and its place in the world. More than a hope, this must be, for you all, a supreme certainty.  
"Long live Italy! Long live the Republican Fascist Party!"*

Benito Mussolini's words on Radio Monaco still echo over the loudspeakers in the towns and villages of northern Italy, what is now called the Italian Social Republic. A State within a State, opposed to the Kingdom of the South, held up by the King, Victor Emmanuel III and General Badoglio refugees in Apulia. A government born of a coup d'état, a deposition, an arrest. And a liberation. The Allies, Americans, British, Canadians, landed in Sicily on 10 July 1943 and the armistice between Italy and the Anglo-Americans was signed in Cassibile, Sicily, on 8 September 1943. Mussolini had been freed from his prison on the Gran Sasso by a prodigious action of German paratroopers descending from the sky in gliders as silent as eagles. Not a shot had been fired and the Social Republic had been founded at the behest of the Duce and Führer Adolf Hitler. The need for a territory that left no room for manoeuvre for the Allies who had landed on the peninsula was part of the maintenance plan. The Germans expected a betrayal by the Italians. Operation Achse began and with it the Nazi-Fascist occupation of central and northern Italy. After the armistice, for the first few days, there was hope, breathing in the taste of a freedom that was still far away. The population, however, felt leaderless, lost and without anyone at the helm. But the wind, the feeling of a lack of real rules, after a start of bewilderment, freed the consciences of the citizens from the bonds in which the regime first, and the King and the Duce of the RSI later, tried to keep the population.

Freedom with curfew. Censorship. Police cordons winding through the cities. King's soldiers firing on demonstrators. Germans at home. Hierarchs in hiding and protected by the Royal Army. The illusion of peace vanished as quickly as snow in the sun.

The war continued.

But the principle of force as the only means to regulate life, the overriding of the rights and exploitation of the people had ignited something that remained hidden, safe, under the embers of an iron will that gave life to a struggle that arose from below, from those who felt the need to participate in what would be the liberation of Italy. The armistice with the Allies was just a way to maintain power and the people, disoriented and tired, were fed up with being unconscious spectators and actors in their own tragedy. Thus the partisan groups arose - by their own generation and not by inheritance - (G. Bocca).

It was no longer a war army against army, nation against nation, soldiers against soldiers but a war between Italians who had pursued one ideal and Italians who had pursued another.

A civil war against the backdrop of an Italy occupied by the Nazifascists, tough, violent and without any form of mercy, who were pressed from the south by the Anglo-American armies led by General Alexander. And with the Wehrmacht in every city, the final solution also began. Round-ups and deportations for Jews, political opponents, brigands, rebels, soldiers loyal to the king. No one was spared.

As the Allies advanced, the partisan formations, mostly led by the National Liberation Committee, grew in number, including young people, the elderly, women and ordinary people. The autonomous formations, not recognised by the CLN, were treated like brigands to the extent that they led to shootings even among the anti-fascist formations. As the formations increased in number and efficiency, the partisans' actions against the fascists and Nazis in the area also intensified. Not a real war - unthinkable to win - but a guerrilla war, fought in the mountains, in the forests, along the valleys. And the more audacious the exploits of the 'brigands' became, the more terrible and violent the reprisals of the Nazis became, which could only be explained by the desperation and frustration linked to the impotence to oppose the rebels in the mountains, to the Allies who were pressing in, and out of a pure spirit of revenge against a population that hated the invader.

## The Gothic Line and the Tuscan-Emilian Apennines

After the armistice of 8 September 1943, Field Marshal Albert Kesserling, the commanding officer of the German forces in Italy, intended to continue the battle against the Allies by applying the strategy of the 'combative retreat', inflicting large numbers of losses on the enemy and preventing them from reaching northern Italy and thus the heart of Europe. The point to set up a good defence front was identified from the province of Apuania (Massa and Carrara) on the Tyrrhenian Sea to the Adriatic coast, in the province of Pesaro, extending then along the Garfagnana, the Modena Apennines, the Bologna Apennines and the upper Arno Valley. The defensive line, consisting of fortifications, bunkers, lookout posts and barracks was called Gotenstellung, in Italian Linea Gotica. The labour force employed was part of the Todt Organisation, made up of forced and compulsory Italian labour. The Futa and Giogo passes, close to Monte Sole, were a key point to cross in order to break through the Gothic Line according to Operation Olive set up by the Anglo-Americans. The Germans well understood the need to fortify the area and secure control of that portion of territory. In order to defend that portion of territory,

however, it was necessary to eliminate every possible hotbed of Resistance and with them every partisan brigade, brigands, rebels and flankers. Kesselring, on 12 August 1944, issued a proclamation with some fundamental points that, in essence, gave carte blanche to the Wehrmacht commanders on how to act:

### 12 August 1944: Kesselring's announcement (excerpt)

*1. Initiate in the most vigorous form actions against armed bands of rebels, saboteurs and criminals who, by their deleterious work, obstruct the conduct of the war and disturb public order and security.*

*2. Establish a percentage of hostages in those localities where there are armed gangs and take these hostages to arms whenever acts of sabotage occur in these localities.*

*3. Carrying out reprisal actions up to the point of burning down houses in areas from where shots were fired at Germanic units or individual soldiers.*

*4. Hanging in public squares those elements found responsible for murders and leaders of armed gangs.*

*5. Making the inhabitants of those villages responsible where interruptions of telegraph and telephone lines as well as acts of sabotage related to road traffic occur.*

*6. The foregoing is brought to the attention of citizens who must contribute effectively to ensuring that the criminal acts mentioned above cannot be carried out by elements in the pay of the enemy.*

Operation Olive was launched by the Allies on 25 August 1944, concentrating forces on the Adriatic coast to break through the Gothic Line on the flank and in the centre, to reach Bologna. Florence had already been liberated. It was a matter of crossing the mountains to get down to the Po Valley. The Anglo-Americans broke through towards Rimini and between 18 September and 21 September conquered the Giogo and the Futa. Now the Raticosa Pass was missing, but the Germans proved skilful in parrying their adversaries' blows. On 27 September, the Anglo-Americans launched a new and powerful attack to cross the Apennines, advancing as far as the Raticosa Pass, a few kilometres from Monte Sole.

## MONTELUPO AND SURROUNDING VALLEYS

Montelupo is a small village clinging to the slopes of Monte Sole, just north of the Tuscan-Emilian Apennines, the first village beyond the Raticosa Pass. To the east is Monzuno, to the west Grizzana Morandi, to the north Marzabotto and Sasso Marconi. Down, towards the Reno river, the village of Santa Maria Assunta. Beyond the Reno, Bologna.

Montelupo is one of the first and most important towns over the passes dividing Tuscany and Emilia Romagna, an obligatory passage for the Allied troops on their way up the Italian peninsula. Stone huts, a bakery and an inn. There is even a tolerance house, with reduced rates for military personnel. The war is coming to an end, or so the population of the small village thinks. By now, the Germans are retreating, they have dismantled artillery pieces, entire sections of railways, dismantled positions, undone cable communication systems and destroyed antennas and repeaters. Sooner or later, life will return to normal. The people of Montelupo are serene. Rumours say that the Allies, the Anglo-Americans, are just over the pass. Someone claims to have seen some Anglo-American vanguards in the mountains through binoculars. The news of the liberation of Florence is now confirmed and certain. Next will be Bologna and it can't be long now. The local partisans themselves are leaving the bush and often violate the clandestine state by showing up in the village. The **Red Star** - that is the name of the Autonomous Partisan Brigade founded by Ettore Gamberini, known as Sirio - controls the neighbouring woods, continuing the guerrilla war against the German oppressor. The priests, for their part, try to mediate the situation. Or rather, this is certainly what Don Cattani does, while Don Montanari seems to have joined the partisan brigade. Podestà Giulio Castaldi, in agreement with the captain of the **Black Brigades**, Augusto Malagoli, tries to maintain a balanced situation.

Perhaps, when the war is over, victors and vanquished, whoever they may be, can find themselves having a drink together at the osteria and life can return to normal, as when the war was only a distant nightmare. Montelupo is now inhabited by a predominance of women who, in defiance of Mussolini's laws of 1938, had to make do to survive like so many other Italians. They had to work and get by because the men either left for war, died, or were dispersed in the woods. After the defeat of the XVI Panzer Grenadier Division in May '44, the podestà and Giulio Castaldi and Don Umberto sent the children of Montelupo away, sending them down to the valley, to the hamlet of Santa Maria Assunta, near the river. But the war is ending and soon the mothers will be able to go and retrieve them.

### Daily life

Daily life is a superhuman effort to escape the war. And by now, it seems, the people of Montelupo have almost made it. The men have left the village, some sooner and some later. Some have stayed to run the shack, but it is the women who have become the life and soul of the village. Some will never return. After all, someone had to think about the fields, the animals and everything else. The brothers have left and the parents and daughters have stayed behind. Elderly men and women try to survive, day by day, using stamps to get food, showing cards to get as much as they could to eat. They knead bread,

tend the chickens, sew clothes while waiting for it all to end. At the end of the day, who could care about a town of a few inhabitants like Montelupo? The young people, unconscious, or perhaps brave, have abandoned their homes to live in the forest, sleeping one night in a shack, another under the stars and who knows where. To live a life free from all the constraints that had been set in previous years, to have their say, to fight against the fascist regime and against the Nazi occupation. The inhabitant of Montelupo thinks for himself, the group dimension is alien to him. One saves oneself, one way or another. He is terrified of fires, of reprisals, which could take away his home and the little he has left. Those who do not want to take a stand, however, have to succumb to the demands of the German invaders, who are too strong and ruthless to take no for an answer. The only possible strategy then becomes that of not compromising with the partisans, pretending that there is no invasion and that the established order is that of the Germans. In the village of Montelupo, as everywhere in the Italy of the Social Republic, there are those who remain loyal to the Fascio, with the presence of the Black Brigades and the Republican National Guard. But there are also those who help the rebels in the woods, bringing them food, provisions, information and clothing.

And finally, the vast majority, those who have decided to survive at any cost. They resented the German oppressor, but went along with him in order to save their skins. Just as they aid and abet the partisans. Even though they consider them a risk to their own safety. Constantly poised on a double-edged blade, where the aim is to give one blow to the circle and one to the barrel, perhaps the only way to wait for the Allies to arrive and finally be free again. But at the end of the day, the Germans are leaving.

The Liberation, the end of the war, the Anglo-Americans are near and hope in the hearts of the inhabitants of Montelupo is rekindling, while a sense of exhaustion and weariness is taking hold of those who have worn themselves out during these last hard, tiring and exhausting years.

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## CHARACTERS

What you read in the card represents your character's past; the future is yours. What does it mean? The information in the card outlines your character's starting situation and motivations, but it is not a script or a set of compulsory instructions. Rather, they are a series of hints and suggestions: what is written in the card about your character's past is true, but it is up to you to bring it to life and decide concretely how it will behave in the future.

You have all the freedom and indeed the duty to let your character evolve, change his mind, discover new things that interest him or set aside what he is less passionate about.



## The character sheet

You can read your character's complete file by accessing the management system. Remember to upload a photo of yourself, otherwise the management system will not allow you to view the file. The file is reserved for you only and contains this information:

**Personal information:** in-depth history and psychology of your character. Who is he/she? What does he want? How did he become what he is today?

**Ties:** in detail, relationships and relations with other characters, including murky secrets and compromising information.

**Group information:** what your character knows about his social class, his countrymen, his colleagues and associates and any other social groups to which he belongs. This information is also personal and confidential.

# PLAYGROUPS

## THE PARTISAN FORMATIONS

### The 'Red Star' Brigade

*'From the beautiful cities given to the enemy  
We fled one day up the arid mountains,  
seeking freedom between cliff and cliff,  
against the slavery of the betrayed soil.  
We left homes, schools and workshops,  
we transformed the old farmsteads into barracks,  
We armed our hands with bombs and machine guns,  
We harden our muscles and hearts in battle.'  
The Mountain Rebels, Emilio Casalini, 1944*

A partisan formation born by will and not by compulsion with men who take up arms without postcards or precepts. A numerous formation rooted in the territory that in less than a year reached over a thousand units. An autonomous formation in which communists, anarchists, socialists, monarchists, ex-carabinieri, ex-military men, peasants, women, ordinary people, united under a single dogma: anti-fascism. No politics, untied from the Communist and Catholic political committees, goes its own way with only one goal: to annihilate the foreign oppressor. A formation made up of rebels that can count on the support of the population that provides hiding places, food, aid and support. No rewards, no privileges. Hidden in the woods, concealed by vegetation, hidden by mountains. A fighting formation that in less than a year caused dozens of defeats and damage to the German army with guerrilla tactics and sabotage. Although lacking in means and with weapons not even comparable to those of the Wehrmacht, it caused

heavy losses to the enemy.

A partisan formation fighting for a different Italy believing in a better future if not for themselves, for their children. Men and women without heroism or rhetoric who picked the hearts of the Italian people from the mud ready to give their lives.

A formation that goes by the name of BRIGATA STELLA ROSSA.



## The 'Green Flames' Brigade

*"We brave rebels of Italy, tempered  
by fire and cold,  
have taken to the mountains  
to defend our country and our honour.  
The green flames of the old Alpine troops  
still adorn our chests,  
we want our homeland free  
or we will all die  
for Italy!"*

*First stanzas of the Green Flames anthem*

Loyal, honest, noble of spirit, serene and upright: these are the characteristics of the Green Flames patriot, put in black and white in their institutional act.

Don Domenico 'Carlo' Orlandini founded the Brigata Fiamme Verdi (RE) following some irreconcilable disagreements with the communist Resistance in the region: internal discussions of politics, the practice of indiscriminate looting and the ineptitude of the commanders had to give way to discipline and men of ability and courage.

This is what Carlo's Green Flames were: a brigade with an avowedly Catholic but independent orientation, which counted among its ranks proud and upright fighters, as attentive to the ally's conduct in war as to that of the enemy. Undeterred by the idea of gaining personal advantage from any situation to the detriment of their brothers or country, they did not fight for adventure, nor to create situations of privilege or to shield themselves from personal issues. Trusting in God's help, the small group of Lavino Valley partisans of the Green Flames fought the invaders with nobility of spirit even towards the vanquished and defeated enemy: too great is the cause that the patriot defends to belittle it with anything less noble and less worthy.

## Envoys of the National Liberation Committee

*"We saw at hand,  
 Behind the trunk, the bush, the reed-bed,  
 The future of a world more human  
 And fairer, freer and happier."*

*Beyond the Bridge, Italo Calvino, 1961*

The National Liberation Committee, the coordinating body for all Italian rebel formations, has no doubts: first of all we will defeat the external enemy and only after victory will we decide what institutional form the reborn Italy will take. And it will be the Italians themselves who will decide this.

What other idea could one have, in the aftermath of the announcement of an armistice with the Anglo-Americans by an Italy overrun by German troops? What trust could one have in rulers after seeing one's own king fleeing from a capital that had been declared an open city? Italians have been let down enough by inept representatives, now they will decide their own future. And according to many, it will be a bright, just future, in which differences and inequalities will not be tolerated. A new world, a just Italy. Now, however, disorder reigns, and the fight against the occupier must have absolute priority, but in fighting it all political and social divisions must be put aside.

And in addition to the fight, someone necessarily has to take charge of the running of the country: to do this will be the CLN, whose members are not only daring fighters, but also far-sighted men with a clear political conscience who envisage an Italy following the Liberation, an Italy whose destiny will finally be forged by Italians. Whether on the hills of Rome or in the woods of Monte Sole, the men of the CLN will always be there to remind all their compatriots that it is in the darkest hour that we must lift our gaze from the ground and fix it once again on the light of tomorrow.



## THE NAZIFASCISTS

### Men of the Black Brigades

*'Black Brigades, vanguard of death  
we are a banner of strife and horror,  
we are pride transformed into a cohort  
to defend Italy's honour.  
Long live Italy! Fascists, to us!*

*The Beam is a symbol of many Heroes  
Black Brigades, with strong hearts  
against the enemies within and  
without!"*

#### Hymn of the Black Brigades, 1944

Something had to be done, the sacred soil of the homeland was soiled by the foreign boot and the task of every true Italian, of every true Fascist, was to defend it, after the King's infamous betrayal. This is what many thought when they went to Bologna, coming down from the Apennine villages, at the beginning of this July '44, to bring the necessary documents to join the XXIII Black Brigade 'Eugenio Facchini'. Led by Augusto Malagoli, handsome and virile in their black uniforms patched up as best they could, ready to leave for the Gothic line with rifles on their shoulders and Italy in their hearts. Instead, they returned home, to Montelupo and the other hamlets: 'reservists', they said, with no weapons other than old pistols and the task of fighting 'for the defence of the order of the Italian Social Republic, for the fight against bandits and outlaws and for the liquidation of any nuclei of enemy paratroopers'. In practice, to kill fellow partisans and the first of the allies infiltrated beyond the Gothic. Not a few doubted their future.

and the fate of the Republic and the Duce. But the categorical imperative is still valid: 'Believe, Obey, Fight'. And the Black Brigades will not be outdone.

### Soldiers of the Italian Social Republic

*'Of Italy in the borders  
They are the Italians again,  
Mussolini remade them  
For tomorrow's war,  
For the joy of work,*

*For peace and laurel,  
For the pillorying of those,  
Let the Fatherland be repudiated."*

#### Youth, unofficial anthem of the CSR

With the founding of the Italian Social Republic, Fascism is back, prouder than ever, flaunting renewal and new vigour for a party that many thought was dead or dispersed. Hitler may be pulling Mussolini's strings in Salò, but the true Fascists will never let go. "Semper fidelis. To the Duce. To the Fatherland. To honour.

On 8 December 1943, the Duce established the Republican National Guard: it brought together men from the Royal Army, the Royal Carabinieri, and other paramilitary bodies. Valiant and honourable men, who for nothing in the world would betray the cause they have sworn to defend. The Anglo-American enemy advances pressing against the borders of Italian soil, little can be done to stop it; the German has lost his trust in the old

ally and perhaps now sees only Italy as occupied land. It matters little. Many enemies mean a lot of honour and the GNR will not give up one step. Because it is in the comrade at his side that each Republican can find his most valuable asset, and all are indispensable to protect not only the soil of Italy, but what matters most: his honour. Hangman!

### The Women's Auxiliary Service Volunteers

*"Lord of Heaven and Earth, accept the humble, ardent prayer of us, Italian women, who above our dearest affections, we place Thee, O Lord, and the Homeland. [...]*

*Bless Italy on the sea, on the bloody and oppressed lands, on all the skies, the Republican Flag, free, powerful, safe. Bless our dead in us always alive, who raise to Thee, on high, the Flag of Italy that will never be lowered. Preserve us the Duce. Bless us."*

*From the Prayer of the Auxiliary, 1943*

The SAF volunteers are a resource of incalculable value to the army of the RSI: airhonists, marconists, seamstresses, nurses and clerks perform their duties with care, dedication and precision, in the barracks as well as on the battlefields. Living icons of the ideal of the righteous Fascist woman, they supported Salò's troops by exuding an aura of radiant charm and iron determination. The hard life of the army certainly did not intimidate the 6,000 girls under the command of the stainless Brigadier General Piera Gatteschi Fondelli, and when necessary the volunteers did not hesitate to take up arms alongside the soldiers loyal to the Duce. The true women of Italy, who in war are Amazons alongside the troops just as in peacetime they are queens in their own homes, relentlessly wave the tricolour, intoning dulcet songs announcing the irrevocable victory of Fascism over its vile enemies.

### Soldiers of the 16. SS-Panzer-Aufklärungsabteilung

*(16. Mechanised Infantry Reconnaissance Department)*

*"May Almighty God grant his grace to our work, direct our will, bless our intelligence and fill us with the confidence of the people! For we want to fight not for ourselves, but for Germany!"*

*from a speech by Adolf Hitler on the radio*

One regiment in particular, among the Waffen SS deployed on Italian soil, was responsible for the most delicate and risky operations on the Gothic Line during the 1944 occupation. These were the men of the 16th Reconnaissance Division, under the command of Hauptsturmführer (Captain) Siegfried Von Hoffman, a loyalist of Major Walter Reder, known as 'the Monk', who commanded the entire regiment from the fortified positions in Versilia. Among their ranks, now decimated by the wearisome war against the rebels, militated men from all over Germany: officers decorated during previous campaigns, volunteers enthusiastic about serving the Reich, but also members of the Hitlerjugend, very young, enlisted with or without consent and sent to the front, far from



home and the Fatherland.

Men differing in education and social background, but united by a deep faith in the Führer and the fatherland - men ready to serve and even to die for a higher cause, for the supremacy of the German people and for the elimination of the dangers of Anglo-American capitalism, so that the world may know the peace and prosperity that only the Third Reich can guarantee. And for the dream of the Führer and the German people to be fulfilled, the men of the 16th are ready to eliminate any obstacle that tries to stand in Germany's way: be it a traitor, a flanker, a communist, a Jew or one of those bandits the Italians insist on calling 'partisans'.



## Women following the Waffen-SS

*Kinder, Küche, Kirche*  
*(children, kitchen, church)*  
*Wilhelm II of Prussia, on German women*

The German army would be nothing without the mighty apparatus of support and second lines that faithfully followed and served the fighters: just as a well-trained athlete cannot strike a blow without the participation of his entire body, so Germany could not win this war without the sacrifice of the entire population, nerve and jerky muscle at the service of the Reich. Here, then, on the positions of the Gothic Line, together with the fighters of the 16th Panzergrenadier, move various figures, fundamental to Germany's victory. Many of them were women: cooks, nurses, but also wives and daughters of the officers, as well as, of course, non-combatants: engineers, bomb disposal men, orderlies and accountants - well-oiled cogs necessary for the perfect functioning of the war

machine. Those who would think of the second lines as a receptacle for the inept and unfit for war would be mistaken: each has his duty to perform and has a task to perform, efficiently and without waste. Each one is part of the magnificent and orderly organism of the Reich: each one is a small cell, peripheral and yet fundamental and necessary, connected to millions of others, and perfectly subordinate to the Führer of the German people and the National Socialist Party over which he presides.

## THE CIVILIAN POPULATION

### The inhabitants of Montelupo

Even in a remote village, the effects of the conflict burst in overbearingly and unstopably. Harassment, reprisals, skirmishes, shootings... It is not easy being close to the border in the summer of 1944. Most of the inhabitants have tried to go along with the course of events while avoiding trouble. But the war is looming, it is just over the ridge: it is no longer time to prevaricate. Many have joined the partisan formations, some with Sirius and his Red Star, others leaving for distant mountains. There are those who consider the partisans brigands, cowardly traitors guilty of aiding the invading army; there are those who joined the RSI armed forces and were sent far away to carry out the Duce's orders. Then there are those who wonder how much loyalty is still owed to the King, how much to the army, how much to the Party. Many still have not chosen, or perhaps have not understood, which side they should take.

The situation is confused, difficult to say what is right and what is wrong. Even the presence of the German ally at the bottom of the valley, who very often seems far from being the faithful companion that is portrayed by propaganda and radio, fails to restore order. Life in Montelupo is not easy: it never was, and the war has not improved things. The village is now almost only populated by women and old people: the men are gone and far away, whichever way they have chosen. The children, sent by relatives to safer places. The only men of manly age left in the village are the bosses, the doctor, the priest: men too rich, too wise or too cowardly to get their hands dirty. The village women, on the contrary, are strong and determined, mountain women, who know how to get their hands dirty and try to get by helping their men, as much as they can. Many of them help their brothers, husbands and relatives who have retreated to the mountains, but there are also many who are loyal to the Duce and the Party, who do not look favourably on the young partisan relay girls, and indeed would do anything to get the rebels out of the valley. And then there are those who pray, every hour of the day, for this cursed war to end soon, and for the blood to stop flowing.

# INTENSITY AND SAFETY

All activities can present risks; larp is a *particularly safe* hobby suitable for everyone (or almost everyone), where risks are minimal.

They are from an emotional point of view because it is a *role-playing game*, where everything happens only 'for pretence' and nobody is *really* disappointed, defeated, humiliated. They are from a physical point of view, because although it is *live* it is **not** a sport and requires, occasionally, very little physical effort. The risks are also very small from a social point of view because many of the participants know each other at least by sight, but are also used to playing at all events with strangers; and because, due to the nature of the hobby, almost everything happens in situations with many people present and under the mutual 'control' of players and organisers.

Larp can be very addictive, but participants are always very clear about the difference between play and reality and are naturally careful to minimise potentially risky or unpleasant behaviour.



## Why this chapter

The purpose of a safety section is **not** to push participants to be even more cautious and limit their creativity. On the contrary, we want to make it clear to everyone what the limits are and the tools to manage them in the hope that this will help participants to dare a little more, to touch their own comfort zone and to encourage their fellow players to do the same.

## SAFWORD: SAFETY WORDS

**Safewords serve to play more intensively.** Knowing that there is an explicit tool, which allows everyone to calibrate the game in real time according to their own sensitivities, ensures that the game is always consensual and gives the necessary peace of mind to challenge one's own limits. Always respect safewords, don't be afraid to use them, don't be afraid to push others to use them.

### "Vacci Piano!(Lay it off)"

If something happens during the game that you find too unpleasant or intrusive, you can (and *should!*) use the safety phrase "**Vacci Piano! (Lay it off)**": it is a code word that everyone knows and indicates to the other player that *they should* give you space, tone it down, take care not to hurt you, and sweeten the realism. If someone says 'take it easy' to you, respect their judgement and try to honour it promptly.

### "È tutto qui? (Is that all?)"

More often, it may happen that a player errs on the side of caution and plays a scene in an abstract, soft, uninvolving way. In these cases you can (and *should*) use the safety phrase "**È tutto qui? (Is that all?)**": it indicates to the other person that they can go a little heavier, play the scene more authentically or more physically, increase the tension. "That's all there is to it" is not an order, it is advice, but it is often worth trying to follow it.

### Emergencies and mishaps

In the unfortunate (and very rare) case of a real **emergency**, it is obviously your moral and legal duty to stop playing, rescue the person in distress and notify the staff. As soon as the situation is under control, you can return to play. On the other hand, in the case of trivial **inconveniences** that are not emergencies, do not interrupt the game, especially if there is already someone assisting the person in distress.

### Examples of safeword use

- *Jane has caught Bill and is holding his wrists. The rope is a little too tight for Bill's liking and he says, "**Lay it off!**" Jane quickly loosens the ropes.*
- *Jane ties Bill's wrists with a very loose bow. Bill says: "**Is that all?**" Let's say Jane agrees: she will therefore tie a more realistic knot.*
- *Jane is eating and Bill confronts her harshly on some topic. Jane is very tired, however, so she says "Please take it easy while I eat" and Bill lets her finish her meal in peace.*
- *Jane accuses Bill of being an impostor because he apparently cannot remember the town he is from. In fact, the player who plays Bill has forgotten the name of the town even though his character knows it very well, so he explains "I'm just nervous, take it easy" hoping that Jane will change the subject.*

## SENSITIVE ACTIONS AND ISSUES

If you participate in our larp, you undertake to avoid actions that are too annoying or dangerous for you and others. Accordingly, **you agree to accept** that during the game other participants may hug you, grab you, insult you, tie you up, hold your hand, push you, stroke your hair, threaten you or hit you with harmless replicas of weapons, and so on. If verbal and physical interaction with others, even in a fictional context, is a problem for you, **we advise against** coming to play Broken Earth.

### Phobias and taboo subjects

It may happen that some of the topics covered by a larp are troublesome for people with particular sensitivities. If you have a phobia, or a taboo towards specific topics, point this out to us during registration and again during character selection. If the topics you point out to us are an important part of the larp, or of the play of certain characters, we will try to work out together if the problem can be solved, for example by assigning you a character who is little affected by these topics. If this is not possible, we will notify you and advise you to unsubscribe (without penalty).

If you discover **during the game** that a certain topic of larp bothers you: if you cannot do otherwise, remove yourself from the scene in question, if necessary by using the 'Take it easy'. Always remember that **you must** take care of your peace of mind during the game: it is your prerogative, but also **your responsibility**. If you fear that you are unable to exercise this care for yourself, it is best if you refrain from playing this larp.

### Always forbidden

Finally, it is always forbidden: to hit with latex weapons in the lungs (pointing), to hit genitals, to hit the face or throat, to shoot with shotguns indoors, to tie someone by the neck or with the wrists behind the back, to carry someone by weight on the stairs, to get drunk, to climb in excessively dangerous places, and the like. Use common sense: minor injuries can always happen, but if they happen infrequently and by misfortune, rather than often and through negligence, it is better.



## Pay attention to...

### Hide and search

Since we expect no player to touch 'forbidden' areas such as breasts or backs during searches, it is absolutely forbidden to hide game objects in such areas. In-game items must strictly be carried in (visible and convenient) pockets, purses, bags, suitcases and other similar places. If you have to carry out-of-game items (e.g. phone, wallet), in order not to spoil the searches of others, it is good practice to keep them all together in one pocket, possibly inside or more concealed.

More generally: hiding an object is very easy, finding it is very difficult. However, in a larp secrets only make sense because of their potential to be discovered; hidden objects are only interesting if they are revealed. If you hide something, always try to do so with the prospect of it being found by another player. Do not commit to hiding it or no one will find it and it will have been useless for the larp.

#### Stealing and using others' weapons

All weapons, shields, bows and arrows are 'part of the game' and can be freely stolen and used by all participants, regardless of who the actual owner of the item is.

However, it is always necessary to treat the weapons provided by the organisation and the participants with respect and it is forbidden to abandon weapons in the woods, hide them underground or in the flush tank, leave them in the rain, rub them against walls, place them pointing them on the ground and so on.

**PLEASE NOTE: the weapons of all NPCs 'die with them'. NPCs will not let go of their pistols and rifles; the pretext in the game is that they are broken, jammed or damaged. The choice of this mode was necessary in order to have enough weapons for all the event animations.**

#### Respect the property of others

If your character steals, for example, another character's gloves or torch, you will find yourself holding a costume or prop belonging to another player, or to the staff. In such cases always remember to have the utmost respect for them and to use them only with special care. Common sense dictates that you should neither lose nor destroy other players' costumes and props, and avoid anyone thinking they have been 'really' robbed. Return 'stolen' items promptly or at least let the owner know that they are safe.

## Drunkenness

Alcohol is present at the event, but be careful to always drink in moderation, as if you were driving or having dinner with your in-laws. If you realise you are tipsy, avoid any physical contact situations. If the organisers notice that you are drunk, they will send you to clear your head outside the game, for a couple of hours or until the next day.

## Tying, bandaging, transporting

Like many other potentially dangerous or annoying actions, these things are governed by the safety words *Go easy* or *Is that it?* In any case, no matter how masochistic the 'victim' player may be, try to use common sense and not take actions that are objectively too dangerous (e.g. make someone walk with their wrists tied behind their back, carry them on their back down a steep flight of stairs...)

## Imprisonment and torture

If, for some reason, you take someone prisoner, always respect these instructions:

- Do not tie anyone with your hands behind your back or by the neck and avoid knots so tight that they hurt.
- If you blindfold someone, you are responsible that they do not crash and fall.
- Do not leave the prisoner alone, except to prepare an escape scene (in which you, as the player, decide that your character 'lets' the prisoner escape): playing alone is boring.
- Make sure the prisoner receives food and water.
- Do not hold anyone captive for more than one hour (except for any special scenes, organised by the staff)

If the captivity becomes tedious, or in any case lasts for more than an hour, the prisoner and the jailer must find a credible and dramatically appropriate way to end the scene and move on with the story.

In the case of torture, the victim must always break down after a few minutes, yielding to the torturer's demands, revealing information and possibly confessing to true and false guilt. In the last phase of the event, the tortured person may choose to die under the knife of his torturer instead of giving in. In this case, there is nothing the torturer can do to prevent it.

## Sex and intimacy

It may happen that we want to play romantic or sensual scenes, always with a sense of responsibility and complicity among the participants. We respect and **use safewords often and willingly**, and we all try to strive to keep the scene a peaceful experience for the other players. It should be easy, for those who wish, to play a 'sex' scene **in an abstract way** (e.g. kiss on the cheek, embrace with some exchange of words, the two talking afterwards).

On the other hand, if the individual sensitivity of the participants allows it, various 'intimate' situations can be represented for real, such as holding hands, caressing each other's hair and face while whispering words of love, hugging and the like. More risqué actions are simulated by miming them or hinting at them in a softer key, using certain conventions. However, obviously avoiding touching genitals, breasts, buttocks, inner thighs.

For example, a kiss on the cheek, or a smack on the lips represent passionate kissing. An embrace with caresses on the back and insistent kissing on the cheek and sighing will represent heavy petting. Removing or suggestively unfastening one or more pieces of clothing will represent intercourse (more effectively, and far less ridiculously, than *miming riding your partner through clothing*, which we do not recommend). These conventions also serve as a code: if you see two people undoing their uniforms or lifting their skirts and the like in a lewd manner, your character has caught them committing carnal acts.

Immediately after the eventual ecstasy, the lovers should play a dialogue together, be it a bitter greeting, an exchange of tenderness, a promise of love. It goes without saying, but we make it explicit: **only** people who have reached the age of consent may be involved in these scenes.



## No rape

Under no circumstances should situations of abuse or rape be staged, as they are bothersome for many participants and complex to make believable, safe and comfortable, and are therefore forbidden. In the background of some characters these kinds of events are present; during the event **they will in any case not be represented**.

# FIGHTING AND WOUNDS

## THE SPIRAL OF VIOLENCE

**The rebels of the mountain** is an event that from the point of view of emotion and involvement in the game will make the participants experience a crescendo of intensity. The narrative development of the event will go in this direction and it is expected that the players' choices and actions will also contribute to this. (see section 'Rhythm of the Event') Starting on Saturday afternoon, the situation will escalate more and more rapidly, until it reaches the point of no return, the moment of the big choices and showdown around noon on Sunday. The level of violence, therefore, will gradually increase, from 'normality', where disagreements are resolved through discussion and the intervention of the law, to the point where no one will have any qualms about using weapons against their enemies. While not wishing to channel your game too much, here are some general guidelines for managing the level of violence during the event (which will be elaborated on in the following paragraphs):

- On Friday evening and Saturday morning there will be a tendency to yield to the threat of weapons, no player will initiate gunfights or seriously injure another player, except in situations induced by the staff.
- On Saturday afternoon it will be possible to react to the threat of bladed weapons, but not to firearms. No player will initiate shooting, except on orders from his superiors. Severe and disabling injuries will be possible.
- Starting on Saturday night and Sunday night, you will be able to attempt to resist any threat (at your own risk, and consistent with your roleplay), you will be able to shoot on your own initiative, you will be able to suffer severe and disabling injuries, and you will be able to die.

### Unarmed brawls, clashes and dramatic realism

During our event we expect every player to be prepared to deal (also thanks to some pre-event workshops dedicated to show you some suitable techniques) with small scenes of brawling and physical confrontation in a safe, dramatically effective and entertaining way. These scenes should of course, if necessary, be adjusted with the safewords explained in the relevant section. Brawls and unarmed confrontations do not result in consequences and physical damage, unless you feel that playing such a scene is interesting for your character's story. As in every moment of the game, the choice is up to the player experiencing the scene - never second-guess his or her choices, even if they seem blatantly inconsistent: everyone is responsible for his or her own play for themselves and others.

A few examples: Franco and Benito, two squadristi, play an unarmed beating scene against Paolina, a partisan relay girl.

Pauline can choose to react, consistently, by playing different reactions. For example:

- she can get up in pain and go and rest for half an hour on her bed, then look for her colleagues to tell them what happened to her
  - may remain in pain on the ground and interpret the inability to walk until someone helps her
  - may call for help in a loud voice and simulate gagging...
- and a thousand other possibilities.

## THE FIGHT

### Armed clashes and injuries

If a character is hit by a well-carried stab wound or gunshot, he is '**Severely** injured'.

However, there are characters who have received 'Military Training' at level 1 or 2 (see section on 'Firearms'). These characters can take, respectively, 1 or 2 hits before they are '**Serious**'. The first one (or two) hits suffered will simply render them **Wounded**. It will then take two (or three) stabs or gunshots to make them **Serious**.

Some indications for playing the clashes and the effects of clashes, beyond mere mathematics: there are two different levels of wounding caused by firearms and white weapons; these are but vague indications of how to play the wound and what consequences it has in play. Here again, the ultimate judge and responsible party is the one who suffers the wound. In particular:

- a few blows with a truncheon, a stab wound, a long beating with blunt objects, bring the character to Wounded status - a wounded character can move or call for help, interpreting the wound as he sees fit. He will only become healthy again after a 'healing' scene by a doctor or nurse (see 'Consequences of Wounds' for details).
- a gunshot, several stab wounds, a beating by many people over many minutes can cause a character to be Grave. A wounded Grave will not be able to move without help, but may call his comrades to his aid. If no one comes to his aid, he may decide to die of his injuries (from Sunday morning onwards).
- Being riddled with many shots, suffering executions, being the target of gunshots when already wounded, being stabbed by several people (and undergoing other similar scenes) will quickly lead to a character's death. However, no one can deny the 'last words' to a dying person - saying them is a beautiful and intense scene that everyone has the right to play. Remember not to give or suggest aesthetically unwise ("let's chop off his head and scalp him")



or dangerous ("let's shoot him in the forehead from a few centimetres away") 'coup de grâce'. Remember that execution or assassination scenes can only be played from late Saturday night onwards.

In general, remember to carry the blows realistically (pretend you are holding truncheons and not rubber replicas) and to suffer each blow with theatricality; during the workshop we will also explore this type of scene more closely.

**MILITARY TRAINING 1:** The character has had a background in the armed forces or, in some way, has been trained in combat. This translates, in practical terms, into the ability to withstand a blow (remaining **wounded** only) before the second blow inflicts a **Serious** wound. In addition, the character is able to use all advanced weapons, such as explosives, machine guns, flamethrowers, etc.

**MILITARY TRAINING 2:** The character is or has been a veteran soldier. In addition to training he has gained experience and strategy. This translates, in practical terms, into the ability to withstand up to two hits (remaining **wounded** only) before the third hit inflicts a **Serious** wound. In addition, the character is able to use all advanced weapons, such as explosives, machine guns, flamethrowers, etc.. Often, his opinion can be taken into greater consideration for any battle plans.

### Permissible bladed weapons

During **The Mountain Rebels** we will stage use ONLY typical larp 'latex weapons': harmless and realistic replicas of white weapons such as batons, knives and knuckle-draggers. It is forbidden for safety reasons to use other objects (sticks, kitchen knives, agricultural tools, etc.) even if they were present in the play area.

You may not (obviously) use or carry real weapons of any kind, neither cutting nor firing. If you have a small knife for camping or cooking keep it in your pocket, in a bag, on the table - DO NOT keep it on your belt next to the larp knife; consider that someone might pull it out thinking it is fake and use it.

Finally, remember that characters can only die from the night between Saturday and Sunday (see "the climax of violence"). To avoid inconsistencies, please do not use melee weapons in scenes that would clearly kill your opponent. Never slit anyone's throat, no repeated stabs to the heart and so on.

## Clashes with firearms

The resolution of firefights is fundamentally narrative and dramatic: there are no precise rules, also and above all because the weapons we use do not emit any kind of projectile (for details on the weapons in play, see the dedicated section). We therefore defer to the common sense and narrative choices of each player, limiting ourselves to providing a few broad indications. We will play a few sample scenes during the workshop to clarify these concepts.

- the closer the target and the firing port are (for safety reasons, one never shoots within 4 paces of another person), the more likely (and therefore consistent) the target is to be hit.
- it is very likely that a shot fired at someone who is running away and has his back to you will not be successful, because the player will simply not see that you are shooting at him. If you want to hit someone suddenly, draw their attention with a shout or an insult.
- a shot fired at a man tied up and only a few metres away (a typical execution scene) will certainly hit the mark
- During a gunfight, if you are hidden behind some obstacle and in a 'safe' position, you are less likely to be hit. Conversely, if you remain in an open field between two lines of fire, it is almost certain that at least one shot, from one side or the other, will mow you down inexorably.
- Guns have a range of about 10 paces. Again, use common sense and the '*play to lose*' principle.
- Machine guns, on the other hand, have a range of about 20 paces and are therefore considerably more dangerous than normal pistols.

## Permitted firearms

Firearms are represented by **shotguns**, i.e. metal 'sound deterrents' that look and weigh like a real gun. Scatterguns work with **blank cartridges**, i.e. shells without bullets, which make a flash and a loud bang. Stun guns have a plugged barrel and the expanding gases of the cartridge escape to the side, from an opening in the barrel of the gun.

### Firing safely with shotguns

Scoters are not weapons and cannot kill anyone, but neither are they toys: they are like large **firecrackers** and can therefore hurt if used improperly.

It is imperative to use the shotguns safely and **with particular caution**, avoiding shooting at a player too close, deafening him or hitting him with expanding gases.

Before the start of the game we will explain and let all participants try out the scatterguns, so that they can learn how to use them safely. Some anticipations:

- Always act as cautiously as you would with a real, loaded gun.
- Only shoot at players at least two metres away. If they are closer, take two or

three steps back before shooting.

- Do not aim at the face, but always at the torso.
- Always extend your arm fully before firing. If your face (or anyone else's) is close to the gun, do not fire.
- If you are confused, in a heated fight, if you can't see what is going on or the like, don't shoot.
- Do not keep your finger on the trigger until immediately before firing. Carry the gun in the holster, don't drop it, don't hold it with the cocked hammer, don't fire it as a joke "it's empty anyway" (and then there was the round in the chamber), and so on.
- Never touch or snatch the gun held by another player: if he shoots, the violent movement of the slide will injure your hand. In any fights with armed characters, be very cautious; at most grab the arm holding the weapon, never the weapon itself.
- Lastly, firecrackers are noisy and cartridges cost money; although the playing area is very isolated and we have explicit permission to use firecrackers, we urge you to use them only for game purposes and not to fire them in the air just for the sake of making a mess. Thank you!

### Where do I find weapons?

All weapons, both white and firearms, are provided by Broken Lands to characters who are appropriate to be armed. During the game, weapons will of course change hands and new ones will be found through specific storylines.

### Explosions, grenades, machine guns and chemical weapons

Weapons of different types will be present and sometimes used by players during the event, resulting in controlled but scenically convincing explosions and columns of smoke. They will be represented by smoke bombs, firecrackers and pyrotechnic devices. In general, when an explosion or chemical type weapon detonates near you (i.e. whenever you are in the vicinity, even if only 5-10 metres away) you will become Seriously Wounded, regardless of the level of Military Training you possess. The same applies to the use of machine guns: a machine gun blast immediately causes Characters within the range of the firearm to become Seriously Wounded. Only certain Characters (those with 'Military Training') can use the weapons listed above. Other Characters have no idea how they can work and if they were to try, it would cause collateral damage to themselves and their companions.

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## INJURIES

The event, however realistic it may be, is still a larp: we in no way want someone to spend a large part of their event bored because they have been injured and in the real world would need medication that would require lengthy convalescence. In any case, this larp has a higher level of realism than other events we have played before: we ask you to take this into account during the game and in your handling of injuries.

In general, once a character is wounded, he will not return to health by the end of the event: he may, however, after some time, after being medicated and playing a few appropriate scenes, return to having enough strength in his body to move around and actively participate in the game. Concerning the consequences of a wound, what a doctor, nurse and the like tell you is true within the game world (*'I have to operate to extract the bullet, and you will have to lie down for at least a few hours before you can walk again', 'It's only a scratch, let me bandage you up and don't make any sudden movements, but it will soon pass' etc.*); remember a wounded or badly wounded character must in any case be visited by a doctor or nurse to improve his or her situation. Take care of the wounded, their management will surely be a harbinger of beautiful and intense scenes. The doctor will have to simulate the dressing in a realistic and convincing manner, playing an intense and involving scene with his patient. We will clarify the course of the wounds more precisely during the workshop to the 'medical' characters: obviously, the more serious the wound, the longer it will take to heal - be aware in any case that, as in reality, being wounded in any way has rather heavy consequences: don't use violence too gratuitously at the beginning of the event, nor challenge armed characters too blatantly: every choice has its consequences...

## Medical characters

Some characters possess the ability to intervene and heal wounds suffered by other characters. In order to improve the realism of the event but still offer players the possibility of practical hints on how to deal with wounds, each character with a 'Medicine' skill will be provided with a **doctor's bag**, a white bag containing buttons of three different colours: green, yellow and red.

When a character with 'Medicine' intervenes on a 'Seriously Wounded' character, the wounded person blindly pulls a button out of the bag (and then throws it back in). Depending on the colour of the button, the medic will determine the extent of the wound suffered:

- **Green:** the wound is actually only superficial. Rest properly without straining and the character can return to action without consequences.
- **Yellow:** the wounds suffered by the patient bring with them consequences that the character will have to live with. The doctor will determine the malus: for example, Amerigo has a Serious wound in his right arm and the Doctor pulls the yellow button. The wound is healed, the patient returns to health, but the doctor will rule 'you will not be able to carry weights with your right arm', or 'you will no longer be able to use weapons with your right arm'. Similar effects can be applied to leg wounds, 'unfortunately you will limp and not be able to run' or to

the chest 'your wound has injured a rib and it will hurt: unfortunately you will often have to stop and rest when you walk a long way'.

- Red: the red button is a death sentence. The wound is serious. The doctor can stabilise it and get the injured person back into action... but unfortunately, for him/her, there will be nothing to do. The wound may have injured an artery, punctured a lung. In addition to the malus (that of the yellow button), the character who sees the red button extracted will have to die by 9.00 a.m. on Sunday morning (and then report to the Regia).

These are just a few examples and each player is given an indication of where he or she was wounded (by firearms) and each doctor is given a diagnosis and prognosis.

Exploit the consequences of injuries to develop dramatic and realistic game scenes.

### The doctor's bag

The **Doctor's Bag** is an object that does not exist in fiction, and therefore CANNOT be stolen or tampered with by any character. During the game, however, it is possible to improve its contents, by recovering - for example, on the black market - medicines and medical instruments that can provide extra green buttons. Any changes to the contents of the pouch may only be made by an NPC or the Directorate.

Each character with 'Medicine' will have its own **doctor's bag**. This means that the contents of the bags will be customised for each character to represent the skill of the doctor or nurse. For example, an experienced doctor might have 7 green, 2 yellow and 1 red buttons inside. A less experienced doctor, might have 4 green, 4 yellow and 2 red buttons. the Characters (both medical and non-medical) are not supposed to know which combination of buttons is in the bag and therefore should not look inside under any circumstances.

During the game, characters with 'Medicine' may be approached by a staff member who has to *adjust* the contents of the bag.

### Death

To allow everyone to enjoy the event, and because we want to portray a scenario rich in conflict but far removed from constant slaughter, **no one may be killed** until Saturday evening (except NPCs, nameless brigands, and the like). Enemies can be battered, imprisoned, stabbed, humiliated, pierced, maimed, but not murdered. Indulge yourself, and remember that having a wounded enemy eager for revenge is much more fun and full of dramatic potential than having a dead enemy you can no longer play with.

So: **never do scenes** in which you repeatedly execute, slash, stab, massacre another person with blows, or in any case do not perform actions that, realistically, should kill your enemy without escape.



If you are a doctor, **never say** that a patient is **dead** or about to die. If you are injured, never say to the doctor 'my throat has been slit' or 'I have been disembowelled', but rather 'I have a wound in my neck' or 'that pig stabbed me'.

If in the heat of the moment someone makes a mistake, *put a patch on it*: 'it was only a flesh wound', 'luckily the sword didn't pierce any internal organs' or so on. Basically, no character ever bleeds to death or dies of infection, nor is he pierced through the heart in an unimportant fight, nor does he risk a trivial stab cut an artery.

### What if my character dies?

If your character dies, after his funeral or when the corpse is left to himself, leave the scene and join the staff. We will provide you with a **yellow handkerchief** (see [The Village Old Women](#)), suggest you change clothes and you will be free to observe, from a safe distance, the end of the event as a spectator.

### Handling corpses

When an NPC dies... throw him behind the bushes or move away! After a confrontation is over and the situation has calmed down, it is a good idea to move away from the area of the confrontation, giving your enemies some privacy. Or, alternatively, move the downed bodies behind a bush. This way, the organisers and the people playing them can leave and avoid wasting too much time impersonating a corpse!

When a character dies, it is time for a nice funeral. But even then, remember that the person playing the corpse is a living player: don't leave it in the hot sun or rain, make sure it is not too uncomfortable, and so on.

Corpses: players whose character dies will play their corpse for a while (for possible funeral or farewell scene). Remember that being a corpse for too long is very tedious, so: don't leave corpses in the sun, don't stay with a corpse for too long, take it to the infirmary or otherwise make sure that the staff can discreetly rescue it without disturbing the game of others.

Stretchers: there will be some wooden stretchers in the infirmary, remember to use them to carry corpses. Carrying a corpse by weight is very tiring if done alone, and also a bit dangerous, but by doing it in 3-4 people with a stretcher, it becomes a fun scene for everyone!

# CONVENTIONS AND MECHANICS

## NARRATIVE' RULES

Remember that every note on this document, every indication and every 'rule' proper have been designed with the narrative effectiveness of the event in mind. There is nothing for players to win, there are no checkpoints to be reached before others, there are no points to be earned. The whole event has been conceived as one big collective narrative: each of your actions will affect the narrative flow, just as if we were all sitting at a big table and taking turns to narrate something. Act and behave accordingly, then: be able to interpret a scene even if it goes against you, be able to direct your plots in this direction, be able to distribute narrative cues to everyone you interact with: larp is a social and collective activity, no one has fun if they are not entertaining others. Above all, remember that there are no 'right' or 'wrong' narrative choices in an absolute sense, and that therefore no one, not even the staff, has the right to question what you decide to do.

### Rhythm of the event

**Rebels of the Mountain** wants to reach a climax, to be an escalation, an acceleration: from a relatively calm situation, as far as possible in those difficult times, events will rapidly escalate, arriving, towards the end of our larp, at extreme consequences. It is important to make this clear to everyone, and for everyone to act in this direction: no one, for instance, should start shooting a few minutes after the start of the game, no one will go looking for his worst enemy a few hours after the incipit, just as no one should relax by drinking a glass of milk when everything is falling apart. Let yourself be drawn in by the narrative cues that gradually unfold, and help steer the story in this direction. In particular, the first part of the event, until Saturday afternoon, should focus on the experience of recreating everyday life in 1944. Indicatively until Saturday afternoon, the staff will not include any particularly dramatic gameplay cues, and it is expected that the players will not either. Beginning with a series of events on Saturday afternoon, however, the narrative tension should rise until it reaches its climax around 12 noon on Sunday: the second part, then, is intended to focus on the dramatic resolutions, the big choices of the characters, and the tragic epilogue of the conflicts, whatever it may be.

### Narrative indications and 'Envelopes of Fate'

**The Rebels of the Mountain** does not foresee any interruption of the narrative flow: from the entry into the game until the epilogue of the event, there will be no pauses of any kind. The staff will give each player a prologue during the secretariat: it will contain

narrative indications, game cues and the contingent situation in which the character will find himself at the beginning of the event. Some characters may receive more restrictive narrative directions, which we call 'fate'. If there is a fate in your prologue, remember to execute as precisely as possible the directions it will give you - a fate is not an advice, it is an obligation. Examples of fate: 'At 10 o'clock in the evening on Friday visit your cousin Paul!'; 'By Saturday afternoon publicly accuse Pin of treason!'; 'Get off your watch with an excuse and visit the village prostitute' etc.

Usually fates are part of larger plots and are necessary to trigger plots involving different groups of characters. If the fates you are asked to perform seem forced upon you by the narrative curve of your character, reach out to the bridge-character (see section 'Staff in play') of your faction and reason with him.

Since there are no breaks during the game, it is possible that the staff may need to direct certain narrative developments by delivering fates to particular characters during the event. If the bridge-character of your faction calls you aside and hands you an envelope marked with the logo of the event, find a secluded place, read the directions and play the fated contained therein exactly as if it had been marked in your prologue.

#### A couple of examples of Fati:

Fate: before making the final decision on the important issue X, you will wait until the third day and listen to everyone's advice, but the final choice will be yours alone.

Fate: When you are shown the Ring of Power, you will be seized with uncontrollable fury and will try in every way to seize it, even by attacking your friends and relatives.

## Revealing secrets

In larp it can happen that secrets remain secret for the entire event, and this is a shame, a missed opportunity. Although a reserved character might want to keep their secrets to the grave, we as players have an interest in sharing those secrets, to get our characters into trouble and build a richer experience.

So, if no one finds out, make sure you reveal your secrets at some point!

Even if it does not seem reasonable or plausible to reveal yours, there are many interesting and credible ways to do so:

- Getting drunk and talking too much to the wrong person
- Talking to a superior or authority figure (political, spiritual, social, etc.)
- Confessing your problem to a 'trusted' friend
- Confessing your secret to someone you barely know, who is not involved in the matter at all
- Talk to yourself wherever you may think you are alone (even if, as a player, you know that your character is not alone and someone might be eavesdropping).



## The weight of command

Playing an **'authority' character** in a larp may not be straightforward: on the one hand, the historical setting and the military or paramilitary context impose, for many characters, a more or less rigid social stratification; on the other hand, it is necessary for everyone to **participate** and have fun.

The following are useful tips for anyone who has at least one subordinate character, on behaviour that for many is not taken for granted and that, perhaps, even you have not thought about:

- **Delegate as much as you can**, never do anything yourself. Your subordinates are there on purpose - and they chose those characters intentionally. If you give provisions to them you will create more dynamics and fun for everyone, including yourself.
- Also, try to give **interesting** assignments to your subordinates: make them *act* on your behalf, and avoid boring assignments (e.g. 'guarding').
- Avoid **solitary** assignments when you can, but try to distribute tasks to **pairs of** players or small groups; this will make the assignment more fun, even when it fails.
- Trust your subordinates and **share information** with them whenever possible: even in meetings 'for the few', let servants and subordinates attend.
- Encourage action by acting on your subordinates, for better or worse. Rewards and punishments (even corporal) are welcome and encouraged. **Ignoring** a player, however, is a very serious mistake!
- **Don't hesitate** and always be clear with your subordinates: you can 'make mistakes' here and mistakes (especially errors) also enliven the dynamics of the game.

## Game languages

The use of languages in the game will be regulated rather strictly, both to try to give coherence to the narrative and to facilitate the game of the International Players, non-Italian speaking international guests who will participate in the event. In particular, only two languages will exist within the narrative, Italian and English. We will also use some German words (mainly orders for which we will provide a vademecum to the SS characters), but these will only be colour notes - no one will be obliged to know German to play a Nazi soldier. English and Italian will instead be dialectically placed within the game dynamics.

Some characters, labelled 'Anglophone' during role selection, will have to be played by players with a good knowledge of English: they will be the only ones, apart from the actual foreign characters, who know the foreign language within the game world. This will enable them to converse with the International Players, but also to understand radio communications, texts, letters and tickets written in English. All other players, on the other hand, will play characters who are completely ignorant of the foreign language: they will not understand those who speak to them in English nor the written English language. Obviously, if the player is an Oxford graduate, they will have to strive to play ignorance and incommunicability for the duration of the event.

We also ask you, as far as possible, to use 'standard' Italian pronunciation, and above all not to characterise your character with marked dialectal pronunciations.

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## THE STAFF AT PLAY

### The little old ladies of the village

In **The Mountain Rebels**, all participants are always in the game and there is no sign or system to indicate being 'out of the game'. However, since the organisers may need to move around the area for needs outside the game (such as preparing a set, bringing food, or going to play a character from elsewhere), they use a trick to go unnoticed: they wear a recognisable cape over their shoulders, and/or a very obvious **yellow kerchief**, and pretend to be anonymous old women. Remember: **nobody pays any attention to the little old ladies in the village**. In fact, they have no relevance to the story, they are not 'real' characters, they have nothing to say so there is no point in talking to them... and anything they hear will remain among the organisers. If you see an organiser dressed as a 'village old lady', ignore him and keep playing. If, in the twilight, you happen to apostrophise an old lady with a "Who goes there?" or similar, if you hear the reply "I'm just a poor old lady", ignore it and move on.

### Bridge characters



Each game faction will have a reference character, called a 'bridge character' and played by a staff, who will be introduced during the workshops: you can turn to him for any needs having to do with the game (questions, explanations, etc.) or in case of problems outside the game. The in-game staff will also be uninvolved in any kind of intrigue, matter, plot, investigation: it is never their fault, they will never and in no way be involved, so do not even consider them on the list of suspects. If, however, you feel you have **a development in mind for your character that is particularly impactful for the group's play, consult and align with him** before implementing your plans (e.g. desertion, insubordination, mutiny, etc.) The bridge character is also responsible for managing the meals for each faction: if your character is 'on the run', it is to him that you must refer for support.

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## GAME AREA

### Limits of the playing area

The play area, which is rather large, will be indicated to you during the workshop. Roughly speaking, it extends along the entire side of the hill where the Village of the Stars is built, taking as its boundary "upstream" (east) the buildings of the Gallo Refuge and downstream (west) the Pellice stream. The actions and animations will therefore be concentrated in the wooded areas downstream from the asphalt road, as well as, of course, inside the village core. The play area continues for approximately 3 km to the north and south, without being precisely demarcated.

### Do not explore the forest

In the woods around the village there may be specific places, people or hiding places that, in the fiction of the game, are even more distant or remote than they actually are. If your character does not already know these places, **he cannot find them 'by chance' by exploring the woods**, but will need a map or the presence of an NPC to lead him. For these reasons, unless specific 'orders' or other instructions come from the Bridge Character, you cannot explore the forest on your own.

### Rooms are 'in play'

Most of the bedrooms in the Star Village will also be used as game rooms and, if possible within the story, associated with the characters of the players staying there. It is compulsory to hide your 'modern' luggage under beds and in wardrobes during game times. You will receive indications as to where your sleeping place is at the beginning of the game.

### The yellow envelopes

At the secretariat we will provide you with a paper envelope with your name on it for storing out-of-game personal belongings (keys, wallet, mobile phone) that you do not want or cannot leave in the car. Yellow envelopes will be recognised by all participants as 'out-of-game' and ignored. If you want, you can leave the envelope in our custody and pick it up at the end of the event (or earlier, if necessary). If there are items you may need urgently (e.g. medicine), do not leave them with us for safekeeping, take them with you.

### Prohibited areas: 'Electricity - danger to life'.

The game will take place in almost all of the interiors of the Village and the Rooster Wood, as well as, of course, in the woods and in the specially arranged outdoor spaces. There will, however, be some rooms or buildings, marked with conspicuous 'Electricity - danger of death' signs, where it will not be possible to play due to staff or landlord requirements. We ask everyone to respect this prohibition, except in case of emergencies of any kind.

### Service' areas

The village includes some rooms and furnishings, such as toilets, showers and refrigerators, which, while anachronistic, cannot be eliminated. We trust that you will do your best to limit the scenes played out in these rooms: no one will go to declare eternal love to his woman while she is opening the refrigerator, no one will hide the treasure he has just recovered under his pillow, no one will hide in the bathroom to save himself from Nazi raids.

### End of event

The finale of the event, after the climax, will be marked by the presence of a voice-over narrating the epilogue of the events narrated. It will be broadcast in the village square or at the Rooster House, in short at the place where (depending on the game choices you make) the epilogue of the event will presumably take place. If you are in the woods after midday on Sunday, (despite the narration that will almost certainly take you to the village) try to reach the inhabited areas and play the final scenes together with the other players. At the conclusion of the narrated epilogue, the event will be over: feel free to applaud or come after those infamous organisers with a machete.

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## PROP AND GADGET

### Money and valuables

The money at stake will be represented by replicas of lire from the fascist era. Rather than allowing a simulation of the real economy or economic relations between the inhabitants of the country, the banknotes and valuables at stake are intended to act as a dramatic catalyst and means of creating interesting scenes. Consider that, before the war, the average salary of a labourer was no more than 300 lire a month and that of a civil servant was just over 1,000 - the war, however, caused prices to skyrocket and a kilo of bread, which once cost 2 lire, is now worth at least 10 times as much in Montelupo... Remember also that there are no fake jewellery or valuables in the game: all the trinkets and costume jewellery in the game area represent objects that are actually valuable.

### ration cards, identity cards, party cards

Each player will receive a set of 'In play' identity documents at the secretariat, to be completed with a black and white passport-size photo. Each faction of players will obviously have different documents (party card, CLN identity card, etc.). Players in Montelupo will also receive the nominal ration cards needed to collect their meagre food rations. In general, we urge you to use these documents to create interesting game scenes.

### Radio communications and music reproduction

All military factions will have access to a radio communication station, through which they will be able to communicate with their superiors or colleagues via radio. It is forbidden to tamper with the stations in any way or to try to use them independently without having received instructions from the staff (these will be given to some characters during the workshop). In addition, there will be some music playback devices (radios, gramophones, etc.) in some game areas, which will be operated by some specially instructed characters. Again, unless you have been instructed during the workshop, avoid dealing with these objects and especially damage to them. In this case, as obvious as it may seem to you, your character has no idea how they work.

### Vehicles

During the event, there may be a historical vehicle available to certain game factions. It does not, of course, have any 'special properties', and is basically a self-propelled stage set. Therefore, it is forbidden to damage or use them unless you have been specially instructed during the workshop (and in any case have a licence). It is not possible to 'escape' independently from the surroundings of Montelupo, not even in a vehicle (pretext: 'the petrol has almost run out'). If there is an opportunity, it will be offered to you by specific NPCs.

# CREDITS

A larp by Andrea Capone and Elio Biffi

Edition 2024 revised and produced by

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Creation larp 2015

**I ribelli della montagna** was created, produced and animated in 2015 by Andrea Capone, Elio Biffi, Aladino Amantini, Andreana Vigone, Annalisa Corbo, Federico Barcella, Matteo Miceli, Mauro Vettori, Paolo Benedetti

## About us

Before anything else, **Terre Spezzate** is a group of larp players and organisers, incurable dreamers driven by a great passion for this extraordinary activity where fun, art, creativity and emotions come together to create something unique. Our mission is to allow everyone to experience something out of the ordinary. In fact, we plan events in which each participant is the protagonist of his or her own personal story and we are not afraid to tackle ever-changing settings, from fantasy to science fiction, passing through pirate tales, 19th century intrigues, contemporary thrillers and historical dramas.

**Terre Spezzate - life is too short to play bad larps**