

Mind the gap

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SHORT PITCH

The owner of an old failing theatre hires a new director and his young team. This horrifies the old group of actors of the theatre. Will they be able to overcome their differences and pull their act together? Is the new PLAY even good enough? Initiative vs. experience, fresh vs. traditional, young vs. old ... MIND THE GAP!!! A comedy about to the stereotyped generation gap.

Facts:

Title: Mind the gap

Genre: Comedy

Setting: A Theatre is bankrupt and need to set up a new play to save the place.

Players: 8-12

Game masters: 2

Form: Freeform Larp

Duration: 2 hours.

Game designers: José 31, Jacob 27, Majd 25, Artsem 23, Åslaug 22, Rebecca 18

Responsible of documentation: Jacob V. Nielsen

VISION

To make a Funny game about the generation gap, thats easy to run and easy to play.

GOALS

- Small amount of props
- Venue independent
- Make a game not limited by cultures
- Rerunnable for anyone
- No fixed amount of players
- Workshop generated character

PURPOSE

Show the difference perspective in the generation gap, in a humorous way.

TARGET GROUP

Players in the age of 15+ that have no experience with LARP.

NOTE: In the process of the game, we realised that this game can difficult for new larpers if they not open minded. Players with some kind of acting-skills might have some advantage to play the game.

HANDOUTS/PROPS OVERVIEW

Characters printed for each player.

The script, printed in the different versions.

Masking Tape

Marker Pen

1 chair per player, 1 table

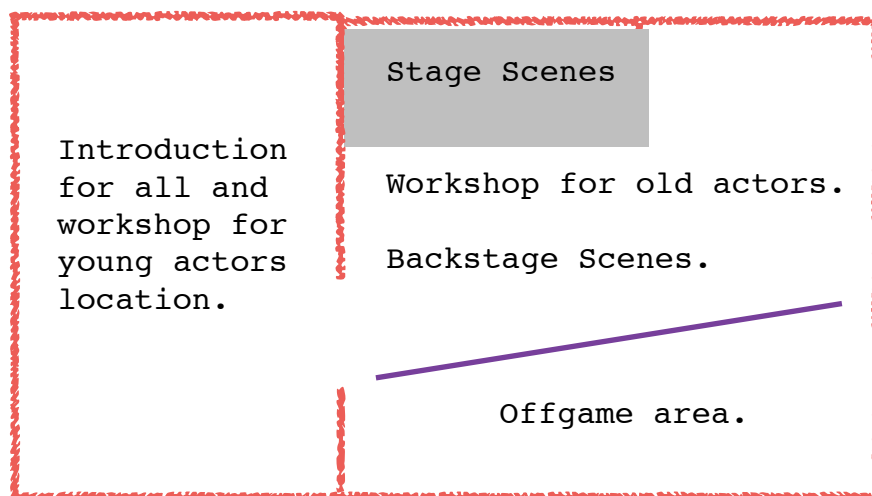
White board (alternatively a flip board, or pens and papers).

Space: Approx. 6x12m room

NOTE: After the testrun we realised it would be nice to have one simple prop for every character.

Example: A cap for the DJ, a stick for the old star, a ballet skirt for the ballet dancer, and so on.

IDEAL PLAYGROUND



GAME INTRODUCTION AND WORKSHOPS.

The introduction and the workshops is a very important part of this game.

The players will be separated into two different groups where they will create their characters, through a workshop. It's important that the players feels like two different groups.

The group is more important than the individual.

INSTRUCTIONS FOR GM'S

Before your running the introduction for the players, you have to agree on witch responsibility each game-masters has for the game.

Who introduce the game for the players?

Which group of players will they take responsibility for. The young or the old group?

How big impact they will use theres characters in the game.

NOTE: In the test-run we used two game designers to running the workshops with the players and used another game designer for the role of the owner. The rest of the game designers was used as minor characters in the game. When the gamemasters didn't was a part of the scene we observed the game in the background, to see how to much we should influence the game. We chose to make a so little impact on the game as possible, because the players rocked the game.

INTRODUCTION TO ALL THE PLAYERS

This larp is about the generation gap between actors they're going to save a theatre.

1. Characteristics of old and young people

Let the players mention some how they see young and old people. What are their characteristics differences?

Examples: generous vs. cheese-paring, open minded vs. narrow-minded, traditional vs. adaptable etc.

Write these down on a blackboard.

Let the other Gamemaster write these down on some paper notes.. These will be used later on for character creation.

Let the players mention 6-8 examples.

2. Line of actual age

Let the players without talking together, place themselves on a line after the age they actually is.

3. Line of inner age

Let the players without talking together, place themselves on a line after the age they feel like they are.

The half of the players theres feel older than the other half should play the young group of actors. The Gamemaster there will play the Owner of the theatre shall make the rest of the workshops with this group.

The half of the players theres feel like younger than the other half should play the old group of actors. The Gamemaster there will play the Director of the theatre shall make the rest of the workshops with this group.

IF POSSIBLE: Let the following workshops take place in two different locations. The directors group attends the workshop on the stage, the other group at a nearby location.

REMEMBER: The Young-group needs the young-notes from the 'Characteristics part', and vice versa.

WORKSHOPS IN THE GROUPS.

It's important that the players fields like two different groups. Therefore will they do these workshop exercises only with their groups.

1. Play characteristics.

Let each of the players pick one of the characteristics randomly from the paper notes written in the introduction. Set up a scene or let them individually show these characteristics.

2. Choose characters.

Spread out the characters in the group and let the players choose among them.

3. Being old and young.

Create a mental journey where characters are going through its life. Let the players go around in a circle or let them lie on the floor. Tell them how they are feeling young, than older and older, and let them thereafter return back as theres characters actual age.

4. Social activities (*Break down the boundaries*).

Its important that the group have a strong teamwork and solidarity in the group. Therefore you should let them do silly stuff together. Let them laugh together, hug each other etc.

5. The status.

Let each of the players show themselves as a statue as they see theres character. When every player in the group have done that, let them create a group statue together, where all of the participate.

6. Present the scene-circle.

Tell the players about how the game shift circular from a stage scene to a discussion scene, in the game.

IF POSSIBLE: Try to make the old-group workshop faster, and let them practice the Scene before the other group arrives to the stage.

GAME-FLOW

The game-flow is circular, where we are going throw the same scene two scenes over and over again, but with a little twist everytime. When the game masters fell for it they stop the game with the owner closing the place and everybody gets fired.

NOTE: We wrote 5 acts, but when the game first started we just used these as steps through the game. You can run the game with 4 to 7 acts. Remember its takes some time before the players catches the game.

GAME DYNAMICS

Stage to Backstage: Director cuts scene and sends everyone backstage.

Backstage Discussion: Owner comes in with bad news.

Backstage to Stage: Director comes up with changes, new scripts, new ideas.

NOTE: Before we started the game it was important for us to separate the stage and the backstage. In the testrun these two places just melted together, and we realized it can be the same place.

ACT 1

STAGE SCENE - The Director practice with the old-actors, and the young actors arrive with the owner.

Owner - START

Hello everyone. I got some new talent here. Be sure your using it well. This play has to be fantastic.
(Owner leave the game-area)

[SMALLTALK]

Director - STOP

Alright guys, this is the Script! I want everyone ready and on stage in 5 min.
(Hands out the script, and leaves the game-area)

BACKSTAGE SCENE - The players discus the play.

ACT 2

STAGE SCENE

Director - START

Okay people. Let me see what you got.

[PRACTICE SHORTLY THE PLAY] - All actors on stage.

Director - STOP

This doesn't work. WHAT IS IT YOU DON'T UNDERSTAND.
(Looking at the old star) Can you tell them what they are doing wrong.

BACKSTAGE SCENE - The players discuss the play.

[DISCUSSION]

ACT 3

STAGE SCENE

Director - START

Ok guys, I've got a new version of the script. We are now doing this... - (changes theme, or placements, or style)

[PRACTICE THE PLAY]

Director - STOP

Cut! Cuuuuuuut! Everyone take a break.

BACKSTAGE SCENE

[DISCUSSION]

Owner

Things bad... We have to use a smaller scene. So when you practice, only use this area of the scene.
(Take some tape and split the scene in two)

ACT 4

STAGE SCENE

Director - START

Ok guys, I've got a new version of the script. We are now doing this...(changes theme, or placements, or style)

[PLAY STAGE SCENE] - (re-arranges actors)

BACKSTAGE SCENE

[DISCUSSION]

Owner - STOP

I'm afraid I have some bad news. We may have to fire some of you. I will tell the director to figure out who we can do without.

ACT 5

STAGE SCENE

Director - START

Guys this is not working? What's happening? Why isn't it working?

[PLAY STAGE SCENE] - (listens to suggestions and makes appropriate changes)

Director - STOP

STOP! Why did I listen to you, This is the stupidest idea ever!!!

BACKSTAGE SCENE

[DISCUSSION]

ACT 6

Director - START

What are you doing? What is wrong?

[PLAY STAGE SCENE] - (listens to suggestions and makes appropriate or random changes)

Director - STOP

Annnnnnd CUT! PERFECT! THATS IT WE GOT IT!

BACKSTAGE SCENE

[SHORTLY DISCUSSION]

#ACT 7 - END GAME

Owner - START

Listen up everyone! I have been very closed to sell the theatre to a Chinese Takeaway. But i have solved the economy problems (Smiling). Instead of firing any of you, I have fired the director instead.

Now show me what you got.

[PLAY STAGE SCENE]

Owner - STOP

What is that!? You have all ruined me. I'm selling the place. Anybody wants some takeaway?

GAME ENDS

PHOTOS FROM THE TEST-GAME

