

Mad about the boy



A laiv-action role playing game by
Tor Kjetil Edland, Margrete Raaum and Trine Lise Lindahl



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Introduction

Mad about the Boy is a larp about survivors of a global disaster that killed more than half of humanity. An inexplicable disease killed all the men in mere minutes. The surviving women are facing not only the enormous task of rebuilding society, but also the possible extinction of humanity.

The world of the larp is inspired by the graphic novel *Y the Last Man* by Brian K. Vaughn and Pia Guerra. The larp does not use any characters or storylines from the graphic novel. Our story is about a group of women who have applied to an insemination program initiated three years after the disaster. As sperm has become a very precious resource, there are only a few women who will be given this privilege.

The first act of the larp centers around the selection of who will get to enter the program to become mothers, and what new family structures will be the best ones to raise these precious children. Act one of the larp ends with a man entering - the only one who has survived the catastrophe. How will each woman relate to this man? Before the end of the second and final act the women will have to decide what to do with him.

A larp about a world without men will of course have gender as one of its main themes. What happens when "mankind" has become "womankind"? What does a world where women have to fill all positions and roles in society look like?

The original larp was played twice in the summer of 2010. Each run lasted three days, divided into one day of workshops, one and a half day of playing and an evening of debriefing. The game was written and played in English to make it possible for non-Scandinavians to participate. We wanted to explore both an all-female game and a game where men could play female characters. #

About this manuscript

This manuscript was created after the larp to give other people the possibility to produce the larp. This document describes the story, setting and characters briefly and goes into a little more detail about the form of the larp and the workshop. The full characters, a description of the setting and suggested scenes to play out in the workshop is included as appendices. These documents can be downloaded from <http://madabouttheboy.laiv.org>.

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Design decisions

Our larp was divided into three parts; a workshop and two acts. The two acts are separated by the event of the man entering the scene. The first act is more strictly defined than act two. It is focused around the selection process for the maternity program. Act two is hardly scripted at all. It is left open whether the characters decide to continue the selection process, overthrow the committee or whatever else the players decide to do with the story. The only instruction we gave the players for act two is that it should be the choice of the women, either collectively or through some of them winning a power struggle, what the fate of the last man will be. He can try to influence what will happen through his interaction with them, but not completely override what is happening by for instance fleeing right before the last scene of the larp. The player playing Isak should be instructed to strike up different type of relationships hostile and friendly with the different female characters, so that he doesn't focus his play on one particular alliance or love story.

We chose to do all the preparations on site. In principle the only preparations the players needed to do were reading through their characters and bringing a suitable costume. We believe that you get more focused and coherent preparations when everything is done with all of the players present, immediately before the larp starts. By and large this worked very well. Some of the players chose to prepare more than this before the larp and this was possible as the characters were sent out in advance.

All characters were pre-written for two reasons. It enabled us to get a well balanced dynamic between the characters. The other reason was that we wanted the players to have very limited preparations before arriving at the larp. We developed a character template which was divided into sections like 'archtype' and 'suggested function for the character in the dramaturgy of the larp' to clearly communicate the playability of the character.

For this larp we were interested in exploring stories, inner lives and backgrounds of the women. We find that meta techniques is a way to bring important aspects of the game into actual play between characters, so that important dramatic elements don't just remain in character descriptions or individual players' heads. The meta techniques we used are presented in more detail later in this manuscript.

We also decided on a great deal of transparency concerning the story. We believe we gain better play by telling our players what to expect and what we need from them to make our story come true. The framework for the larp is open information for everyone, so that the true surprises come from what the players fill this with. Because of this, we told the players that a man would show up and when that would happen. We wanted the reactions of the characters, not the players. We also published all the characters so all the players could read all the other characters.

As all characters in this game except one are female, iwe recommend having a particular focus in the workshop on the role playing challenges of playing female characters. We did this through physical workshops on female body language.

The setting of the Game

Here is a short version of the setting. For the full text see Appendix 2.

The death of men happened very quickly and without warning. It is still not known what caused their deaths. Sperm is stored in sperm banks many places in the world, but governments have been reluctant to make use of it since tests indicate that only girl children could be born.

The Nordic governments have recently decided to use some of the sperm in a pilot programme, the one the characters of the larp have applied to. A committee has been appointed by the government to make the final selection of who will be accepted into the programme.

The leader of the committee, Maria the politician, is the ideological brain behind the programme. As the death of men is also the death of the nuclear family, Maria has decided that the recommended family unit for the insemination programme should be three women. According to Maria this is a more robust constellation than the old one. Most of the other characters then arrive in groups of three, but the ties that bind the women together are different from trio to trio. When the larp begins they are all gathered at a secluded place where the final selection will take place.

Characters

Below is a short presentation of the characters divided into groups. The full characters can be found in Appendix 1. There are 29 written characters. With fewer players, one or more of the trios can be removed from the game. In some of the trios it is decided who is the intended birth mother, in others this might be open for discussion and conflict.

The Committee has been selected to choose the women who will get to raise a child in this first part of the new Nordic insemination program. In the first act they will organize a selection process, including interviews and tests of the applicants.

The Survivalists are a group of women belonging to a community which strives to be as self sufficient as possible. They are skeptical to the ability of the state to manage things in these present circumstances, but go along with the programme to secure a child for their community.

The Artists are three women who are used to either taking the spotlight, or making sure they have a say in who is in it. Their plan is to document the conception, birth and childhood of a human being born into this world. It will be beautiful. Truly a work of art.

The Lovers is a polyamorous group of three and a fixture of the scene in the city offering art and entertainment in these hard times. Even though they can be a close knit unit they are three women who are not shy to occasionally let their personalities and temperaments clash in public.

The Wealthy Women. The heiress of a fishery empire, the entrepreneur and the housewife. Together they are a resourceful family unit wealthy enough to

provide for all the needs of a child.

The Professionals. Who can be more qualified to raise a child than a psychiatrist, a teacher and a social worker? These three women are not a family and more acquaintances than friends really.

The Nuclear Family. This is the family that in the strongest sense resembles a family like they used to be: a mother, a father and a grandmother, only the prospective father is a drag king. The young woman in this group has a history of being treated badly by men in her life before they all died.

The Muslim Sisterhood. A common faith bind these otherwise very different women together. Compared to many secular women their faith might help them make sense of life after the disaster. The downside is that if they lose the belief that there is a meaning to the suffering, the existential crisis might become ever so much deeper.

Three Generations. The women left in this family is the dominating grandmother, her haunted daughter in law and the teenage granddaughter. Theirs is not a harmonious relationship, but they already have a family structure, and know each others faults and fortes.

Linn is not part of a trio and is a wild card in the selection process. She is a survivor, a person who is honest with herself, a no-nonsense, practical woman. Formerly a page 3 girl, she's now an undertaker, a scavenger and somewhat of an action girl.

Isak is the last man on Earth. Feeling like a lone sailor caught in a storm at sea. He has been hiding in the forest alone during the three years which has passed since the disaster, he was recently captured by a gang of women planning to profit from him. He managed to escape and has run naked through the forest for hours when he comes crashing into the game at the end of act one.

The larp, the methods and the pregame workshop

Act 1

The larp begins three years after the disaster to the day. The Song 'Mad about the Boy' plays while the participants have gathered in a circle with their eyes closed. When the song ends the larp begins. The committee and all of the applicants are gathered in a circle for a ceremony of remembrance. They are each holding a candle. One by one they tell where they were and what happened around them when the disaster struck. When one is finished speaking she blows out her candle. When everyone has spoken and blown out their candle the ceremony is over. Maria then holds a welcome speech, talking about the insemination programme.

During the rest of the day the committee will organize interviews and tests of all the applicants. Theresa is in charge of the psychological tests, while Julie is in charge of physical tests. The tests can both be individual (of prospective birth mothers for instance) or group tests of each prospective family. When not involved in the test the applicants will get a chance to get to know the other women who are gathered here and maybe establish possible alliances or animosities.

Shortly before the organizers have decided to end act one the committee should gather everyone to present their preliminary recommendations for who will get access to sperm and who will not. It is up to the committee themselves how many they choose, but approximately half of the family groups can work well. The committee is also free to recommend a rearranging of the family groups and/or to make a separate list of the most suited birth mothers separate from the list of the best suited family groups.

When the committee has concluded the presentation the characters are given a brief moment for initial reactions. Then Isak, the last man, comes crashing in the door, fleeing into a house he thought was empty. Everyone freezes and 'Mad about the Boy' is played. During the song we chose to play a slideshow with pictures of men, boys and babies in different situations. When the song has ended one of the organizers ask each character (except Isak) one by one "[Name] What runs through your head?", and they answer with a brief monologue. When everyone has spoken 'Mad about the Boy' is played again. When the song ends act 2 begins.

In the original production of this larp, act one lasted from early afternoon to approximately midday the next day.

Act 2

Act 2 begins right where act one ended – with all the women gathered moments after Isak came crashing into the room. Some of the characters will most probably try to take charge of the situation, but what unfolds now is wholly up to the characters themselves. The players make the decisions as to whether the

selection process for the insemination programme should continue in parallel with the storyline of what to do with the last man.

Act 2 should last until sometime in the evening the same day. Some of the characters might decide to contact the outside world. This should be somewhat difficult and can be explained with phone lines and cellphone networks being down. If someone has a phone conversation with someone from the outside this can be played out in the black box, with one of the organizers playing the person on the other end.

The larp ends with a scene that in some way or other determines what happens to Isak. How this plays out should be up to the participants themselves. It could be a joint decision or some of the characters forcing through the outcome. Towards the end the organizers should be watching the drama unfold and be alert to what is to be the last scene of the larp. When they decide that this is it, they should play 'Mad about the Boy' one last time. Everyone gathers in a circle while the song is playing and removes an item belonging to the character putting it on the floor as a way of saying goodbye to the character and to the larp. When the song ends everyone is out of character and the game has ended. We had a portable mp3-player, so the larp could end anywhere on the premises.

Meta-techniques

This larp incorporates the use of some meta-techniques and some simulating game mechanics that can be employed by the participants. Meta-techniques are dramaturgical game mechanics that seek to enable play which isn't possible with a purely "realistic" playing style. The aim is thus to strengthen the drama of the larp, by pulling what is inside the characters head into real game situations. Here is an overview of the recommended techniques for this game.

Inner voice

With this technique an organizer approaches a character who is currently not in the company of others. The organizers start playing the character's inner voice which the character responds to. Typical input can be giving voice to the character's fears and doubts or encouraging the character to act on a personal motivation. When the organizer walks away from the character the inner voice session is over.

Several players reported that they had acted out things because of being exposed to this technique that they otherwise wouldn't have. A few people found it disturbing, but then the organizer should just back off.

Monologue Box

The monologue box is a technique where the inner thoughts of the character are spoken aloud. This is heard by the players, but not by the characters they play. What they hear in a monologue can be used in how they will play in relation to that character, but the characters should react in the situation according to not having heard what was said in the monologue. The start of a monologue is signaled by drawing a square box in the air with both hands in front of the face before speaking. When the monologue is finished the same sign is made and regular play resumes.

The monologue box is best used in scenes with few characters where everyone

can clearly see the monologue sign being made. We experienced some misunderstandings on the part of the players when this technique was used in crowded scenes. In the second run it was suddenly used for communicating off-larp issues, stop this if it happens as this will create confusion.

Black Box

A room at the game site can be designated as a black box. The black box can be used to play scenes from the past, imaginary scenes and possible futures. An organizer can be present in the black box and give input and suggestions as a director to the scenes that the participants want to experience. The black box is also well suited to play scenes of contact with the outside world (if the Committee contacts the government for instance). It can also be used by participants who want to have an off-game discussion about where the story about their characters is heading and agree on scenes they want to play out during the game.

The black box can contain light and sound equipment to be used to enhance scenes, but this is not essential. The "black box" can be any designated room or area on the game location where the participants can play out scenes without being disturbed by things happening outside while they are in the black box.

Ars amandi

Ars amandi is a technique developed by Emma Wieslander to simulate sexual scenes in larps. When employing *ars amandi* a sexual encounter is played out by touching each others hands, arms and shoulders while keeping eye contact with the other person(s) in the scene. No other parts of the body is touched. We found this method well suited for any sexual scenes that might happen in this game.

We recommend that *ars amandi* is demonstrated in a pre-game workshop to ensure that the participants who might play sexual scenes become comfortable with it and everyone at the larp get the same understanding of how it is to be played out.

Simulated violence

This is not a game with a lot of expected scenes of violence, but some of the characters have been given guns to make violence into a clear and present threat. The main reason we added guns to the game was that they represent the explicit possibility of not resolving conflicts in a peaceful manner. In particular we wanted that aspect included in a game with a majority of or only female players to see if and how the guns were used.

The players should be instructed that firing a gun should not be done before towards the end of the game. The character shot at decides whether she dies or is just wounded. Physical confrontations without guns involved, such as punching someone should be played out safely. We chose to do this in a slow motion mode, but this did not really work well in high adrenaline situations. Situations were played out safely, but the slow-mo part was just forgotten.

Pre-game workshop – some suggestions

We wanted the pre-game workshop to be an integrated part of the entire experience of playing Mad about the Boy. Building the flow of the workshop, we wanted to work with the players starting with focusing on themselves and their reasons for joining the game, to reflecting on the game world and finally to become the character they would play through workshops on body language and playing out scenes as the character. Here is a sketch of the main points covered by the workshop:

DAY 1

- Organizers present themselves, the structure of the workshop and the two acts of the game.
- Players introduce themselves and their motivation for wanting to play this larp.
- The players are introduced to the in-game world through a guided meditation asking the players to imagine what their own reality would be like if all men suddenly died.
- A physical workshop with focus on female body language. How are women's body language different from men's? How are "masculine" and "feminine" women's body language different from each other; and women of different status.
- The players present the characters they will play. The players then fill in application forms for the insemination programme as their characters.
- Joint world building through discussing what the world after the disaster looks like in areas like: art & culture, media, education, sexuality & romance and religion & ideological movements.

DAY 2

- Hot seat is a theatre impro technique where one player at a time is interviewed in character by a couple of other participants. They ask questions about the past and present life of the character and all answers are improvised on the spot. This enables a player to deepen the knowledge of the character she will play before the game itself starts
- A physical workshop with focus on finding the individual character's body language. This was particularly important in the game which included male participants, but can be a relevant exercise for almost any larp - finding how the character moves in a different way from the person's regular body language.
- An introduction on how to use the *ars amandi* technique in the game. Everyone who have characters who are in an intimate relationship with each other can be encouraged to play out a situation using *ars amandi*
- Explanation and demonstration of the other meta techniques previously described
- Split into groups and act out scenes from the past of the characters. This can be scenes between characters who are in the game as well as scenes with other characters, for instance men who are now dead. Suggestions for scenes can be found in appendix 3.

Concluding remarks

This larp was made as a collaborative project between three organizers. We jointly created the setting and the characters and did a lot of our writing together to ensure consistency and to motivate each other and avoid the feeling of "homework". Thanks to our players for making our vision come true, and we hope other larp-organizers will find some inspiration in this manuscript.

- Appendix 1: Characters
- Appendix 2: The Setting of the game
- Appendix 3: Suggested scenes for the workshop

All characters

In this document you find all the characters for Mad about the Boy.

They can be downloaded from <http://madabouttheboy.laiv.org>

Maria, Theresa and Julie

- The Committee

The Committee has been selected to choose those women who will get to raise a child in this first trial of the new Nordic insemination program. In the first act they will organize a selection process, including interviews and tests of the applicants. Maria, the politician, is the ideological brain behind a three women unit being the recommended number for raising a child in this programme. One of them will be the birth mother and the other two should fulfill other important functions in the raising of the child.

Some ideas for what you can do as a committee:

- Welcoming speech by Maria early in the larp explaining the programme and her vision for it.
- Psychological evaluations done by Theresa, either individually, group by group or both if there is time. The other committee members could also be there and interfere if they disagree with Theresa on something.
- There is an obstacle course outside. Julie could test the constitution of all the prospective birth mothers by asking them to run through the course.
- Suggest changing some of the family units and switch members between them.

What their role will be in the second act is more uncertain and will depend a lot on what the players themselves decide on in terms of their character journey.

The members of the committee are a diverse group with very different opinions and world views. There should be some instances of strong disagreements within the group, but at least for the first act they should at least officially maintain some kind of united front towards the other women. This is not necessary in the second act.

Maria



Archtype:

Radical State Feminist, The Believer

Age:

54

Occupation before the disaster:

Member of the cabinet, Deputy Minister of Children and Equality

Current occupation:

Member of the cabinet, Minister of Children and Equality

"A visionary leader is someone who can inspire you - and someone to fear should her visions lead you astray."

Suggested function for the character in the dramaturgy of the larp: Be the leader of the whole project. Represent government. Will fight to be the one in charge, but we really do not mind if you loose this battle.

Dysfunction/ personal issue: Is coping less well with all that has happened, all the loss and all the sorrow, than she shows others. She has had to be a leader, someone who is composed and in charge while many times she just wants to scream. She is too strong to just break down, however. Craves finding an ultimate meaning to it all.

Character Goal: To make this project such a sucess it will give leverage to her career goal: prime minister.

Antagonist (concept or person): People who refuse to realize they are of a more privileged group than others, and that they thus should act more humble.

Life before the disaster: Maria is a classic political youth movement broiler. She has never had a regular job, only political positions. She led the youth movement of the labour party and was elected to sit in parliament when she was in her early thirties.

It wasn't without a fight, though. For every step up the ladder she took, there was always a man she had to fight to get there. Always situations where she had to prove herself so much stronger than the competing men that they just couldn't ignore her.

Her two girls are grown up now, but being a politician and a mom wasn't the best combination. In periods she hardly saw them at all. She legitimized it to herself though. Her's was a sacrifice that would help other mothers and fathers be there for their children in everyday life. The changed legislation when it comes to parental leave, kindergartens, gender equality, the ban on buying sexual services are some of the things Maria is most proud of in her lifes work.

Life after the disaster: Has become increasingly religious after the disaster. Growing up in a socialist home, there wasn't really room for a God. She always liked the sacred buildings though. The calm they would give her. How she could sit there and just talk to someone inside her head. Like really talk, never having to think about what she said and how that could be used against her in the next power struggle.

During the years after the disaster it has become clear to Maria that the disaster was all a sort of punishment for *man*kind. The way they had been dominating women in every field, twisting their minds and their spirituality. Now it is plain to see that God is a woman, and that the God of the books is one. She is hesitant to speak of these religious sentiments too loudly as to not sound too fanatical (but as the larp progresses she probably will do so, in particular in the second act.)

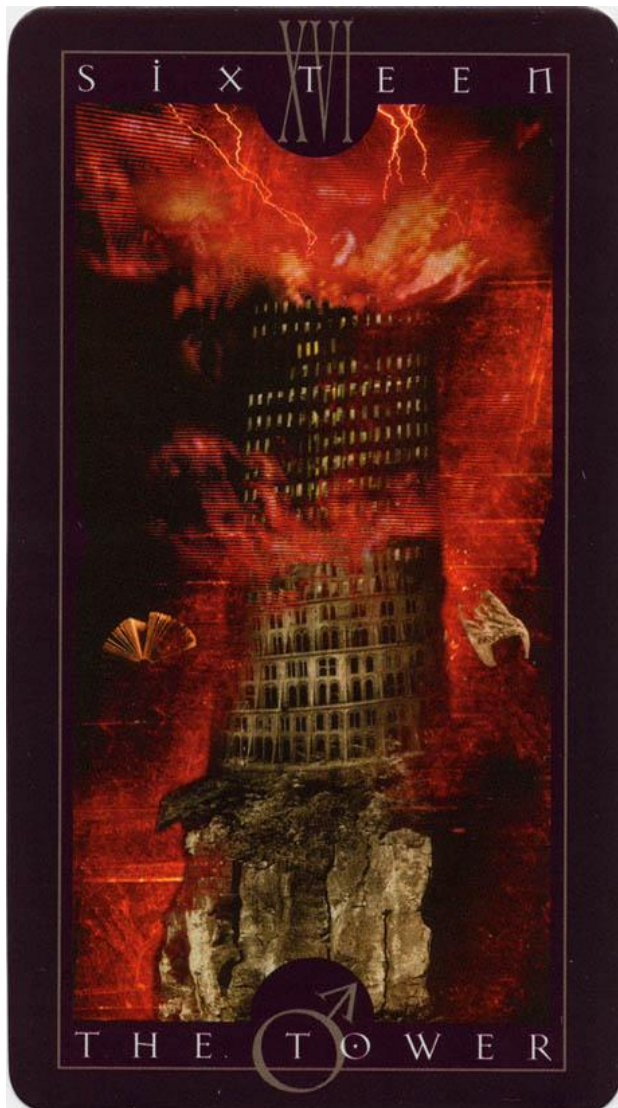
Relationship with Theresa: A very insightful woman, too insightful sometimes. Maria trusts in her judgement and expertise, but she doesn't quite trust her as a person.

Relationship with Julie: Has her head in the right place. Maria can admire a woman who doesn't dither and who can make clear recommendations. Maria has to be aware of Julie not taking over the whole show, though.

Relationships to other characters:

Kristin (The Wealthy Women): Resourceful owner of a fleet of fishing boats. Maria remembers her from when Maria was head of the parliamentary committee on fisheries some years back. Doesn't share Maria's political views, but she knows Kristin has been very important in getting the fishing fleet up and running again.

Theresa



Archtype:
Revealer, philosopher

Age:
45

Occupation before the disaster:
Psychologist

Current Occupation:
Psychologist

"... and darkness is the right hand of light."

Suggested function for the character in the dramaturgy of the

larp: Search for vulnerable spots and be very sceptical if you do not find one. Appreciate darkness and flaws in people (including the others in the committee). Dig into the applicants and get them to speak truthfully about themselves.

Dysfunction/ personal issue: Has a tendency to tear down and rupture relationships with other people by speaking too directly and by insisting on not letting people get away with even the small lies about their own lives.

Character Goal: The world has been irrevocably changed and women must change with it. The lost masculinity must reemerge in women themselves.

Antagonist (concept or person): Lena, the psychiatrist

Life before the disaster: Her childhood was not what most people would call a safe and stable one. Her parents got divorced when Theresa was very young and both had various partners that moved in and out of the house as she grew up, some of them Lena hated and others she grew very fond of before her mother or father chucked them out. They were both academics and always encouraged Theresa to investigate reality and to speak her mind freely.

Theresa has always enjoyed life in all its complexities, and becoming a psychologist felt almost inevitable to her. Humans are immensely fascinating, even when they are petty, cruel or deranged.

She met her husband Magnus at the university. They had a relationship with very heated arguments but also loved each other intensely. Theresa believes she has dealt with him dying, but in reality she still carries a great sorrow inside over his death.

Life after the disaster: The disaster left a lot of women deeply traumatized, so Theresa has had a very heavy workload for the last three years. She has dived into the challenge of getting the survivors to be able to deal with the present circumstances.

Unlike some of her colleagues she doesn't believe that the past should just be ignored. The current situation cannot be understood if one ignores what is hidden in the past, both on an individual and societal level. A new society must be created, but this cannot be done if one doesn't fully understand the mechanisms good and bad that moved people when the men were still alive.

She is very happy to have become part of the committee. This small project could be the beginning of a truly shattering change for humanity.

Relationship with Maria: Her professional demeanor and politician language hides a more interesting personality than most people see. Theresa would like to help awaken the truly visionary side of her - get her out of her comfort zone.

Relationship with Julie: A very forceful and dangerous woman. She admires her, fears her and fights with her.

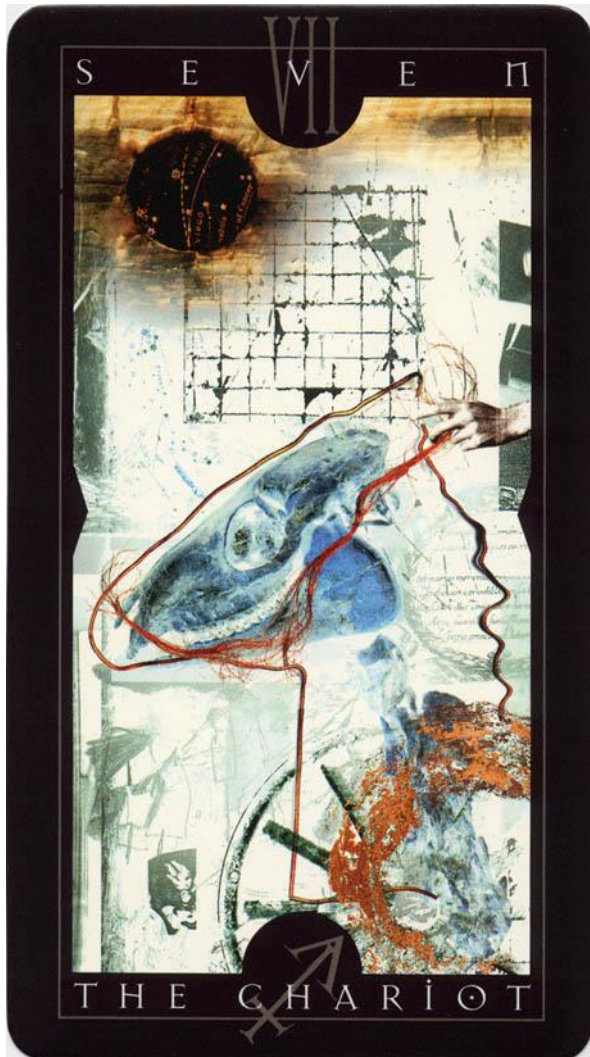
Relationships to other characters:

Lena: (The Professionals) Theresa doesn't know this psychiatrist from before but they will quickly become antagonistic towards each other.

Linda: (Survivalists) This former soldier went in therapy with Theresa for a short while after she had returned from Afghanistan. One of those patients who claimed that everything was fine when it obviously wasn't. Theresa didn't have enough time to really break through her defenses, though.

Nancy: is the mother of Magnus, Theresa's dead husband. Knows Nancy's family quite well and likes her despite Nancy's sometimes amusingly lack of insight into how mean she can be to other people (read their group document as well for insight into this family's dynamics).

Julie



Archtype:

Convey belt operator, atheist scientist

Age:

42

Occupation before the disaster:

Gynecologist

Current occupation:

Gynecologist

"Resistance is futile. She will help you, whether you like it or not."

Suggested function for the character in the dramaturgy of the larp: Is the child bearer physically suitable? Yes/No? Categorical. Dismiss and fight against any attempt to let unscientific views and ideologies influence significant decisions. The last man can be used both to produce sperm and to find a vaccine against the disease. Fight against any attempt to not use the man for these purposes.

Dysfunction/ personal issue: Categorical. Fails to see that other points of view can be valid.

Character Goal: Secure the survival of the human race. At all costs.

Antagonist (concept or person): Religion and other "irrational" ideologies

Life before the disaster: Many people have been surprised of this straightforward and forceful woman's choice of career. Shouldn't she have been a director of a big company or an officer in the military? But money and power

have never held much interest for Julie. Ascetic even as a child, she was the type of girl who would never spend all her allowance and who didn't need a student loan to go to university. Womens health is an important subject! It is typical of the repression of women that it wasn't seen as important as much more fluffy and superficial occupations than the one she chose. Beside she has always liked to handle the immediate task at hand and dealing with new patients all the time let her do that. And she wasn't mean or condescending to them, just direct and to the point.

Life after the disaster: After the disaster it is as if Julie has gotten a new determination or purpose. Before she was content on working at the hospital, dealing with the patients in a professional and efficient way. Getting the hospital up and running again after the disaster was an interesting and ultimately enjoyable task.

It's not that Julie didn't have men in her life that she grieves for, but cry is something a woman can do in her own chambers after a long day of work. We shouldn't forget the past, but neither should we let it destroy our efforts in reconstructing society and survive as humans. That is something you have dedicated your life to now. The men be damned. Their death will not mean the end of humanity! Julie will do what it takes to make sure humanity has a future.

Relationship with Maria: Maria is a politician Julie respected long before they met. She mostly agrees with her on political issues, but she won't be afraid to disagree with Maria when evaluating the potential mothers. If Maria starts sprouting religious nonsense, however, Julie will be genuinely shocked and doubt Maria's judgement.

Relationship with Theresa: Her reasoning is irritatingly obscure. Why is it so impossible to understand how this woman thinks? Obviously very competent, and Julie has to admit that psychology is not her field. But Julie does not trust the direction Theresa might want to lead the insemination programme.

Relationships to other characters:

Lena (The Professionals): A former colleague of Julie from before the disaster. They headed different sections of the hospital. They were at constant war with each other for half a year before they became steadfast allies and almost friends. Haven't seen each other since the disaster - a potential ally.

Ellen (The Wealthy Women): She was at the sperm bank on business when they were attacked. Ellen and Linn were very resourceful and were both armed and helped fend off the attackers. Resourceful young woman! Julie told her about the program and encouraged her to apply.

Linn (Page 3 Girl): Julie spoke with this other resourceful woman after she had helped fight off a raid at the sperm bank. She encouraged Linn to apply to the programme even though she didn't have a family unit herself as she is obviously child bearing material and able to protect the child after it has been born. Now it is just a question of finding the right family unit for her.

Linda, Nina and Yvonne

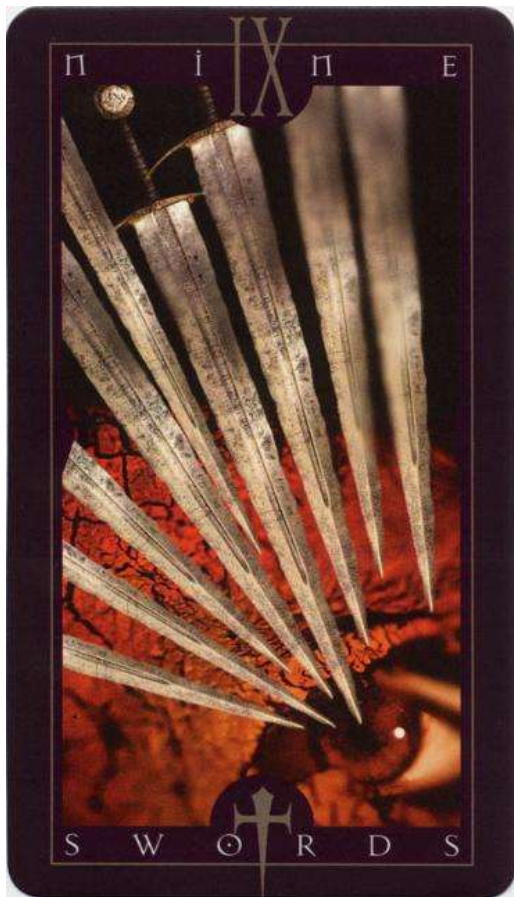
The Survivalists

Linda, Nina and Yvonne belong to the small community "Vittala" which was established after the disaster on a previously abandoned farm. The community strives to be as self sufficient as possible, but trade with nearby villages. Strangers are met with friendly caution as the community is very much ready to defend their home against armed robbers or any other type of threat.

Most of the people in the community are for different reasons skeptical to the ability of the state to manage things in these present circumstances. They view it as having become somewhat irrelevant and are prepared for a time where the state will have collapsed totally. The members of the community have diverse religious and political views, but they all share the belief that when big societies collapse, you need to build a small community of women which you can trust fully. The community has no formal leader. The most important decisions are made in communal meetings.

Linda, Nina and Yvonne have enlisted in the fertility programme to bring a child back to the community. They will do what is necessary to be part of the group of those finally selected for insemination, but will resent the prodding and authoritarianism of the state representatives. Linda has been selected as their candidate to be the one getting pregnant, but neither Nina and Yvonne is adverse to the idea of becoming pregnant themselves if possible.

Linda

**Archtype:**

Hunter, warrior, protector

Age:

26

Occupation before the disaster:

Soldier, police academy student

Current Occupation:

Farmer, hunter

"She's not paranoid, she's just very good at identifying what can go wrong before it actually happens."

Suggested function for the character in the dramaturgy of the larp:

Through her eagerness to protect and be on the lookout for any threats she will help in giving the impression that the world is a dangerous place, and that you are not safe even here. If any violent confrontations or threats with weapons occur she will get involved, most likely to contain the situation / disarm the person being a threat. Towards the end of the game she might however herself be the one to try to get her will through violence or threats.

Dysfunction/ personal issue:

Very afraid of making the wrong call and harming or killing someone without proper cause as a result of bad decisions. Haven't dealt with war memories.

Character Goal:

Protecting everyone here except those who pose a threat to others. Secure sperm for her group.

Antagonist (concept or person):

People who only look out for themselves. They should not be allowed to just take what they want. (Possible offenders here include: Ellen (Wealthy Women - which Vittala does business with - see Nina's character)), Lena (The Professionals) and Elina (Collective of Artists))

Life before the disaster:

The daughter of a military officer Linda moved around a lot as a child. She was an outgoing physically active child who joined numerous sport activities. As a teenager her family had settled in a mid-sized inland town. Handball was her sport of choice and she became the best player on the local team, and for two seasons she even made the junior national team. She was a girl with many friends and did not struggle at school. One of her friends from then was Nina who also played on the local handball team.

There was one thing in her childhood she had a hard time coming to terms with, though. Her mother left when Linda was only seven years old and for most of the following years did not live close by, so Linda spent most of her childhood with her father and his new wife. As Linda didn't get along very well at all with her father's new wife, she has often been resentful towards her mother for leaving and letting someone Linda didn't respect moving into the house and trying to act the part of a new mother. For some reason she never blamed her father though, for actually marrying this woman.

Shortly after turning 20 she enlisted in the army and enrolled in officer school. After a year she volunteered to go to Afghanistan, mostly because of a wish for adventure. She spent on and off more than a year there, an experience which left her changed as a person. She saw combat several times, and as the gunner in the armored personnel carrier, killed several enemy combatants. The disaster happened not many months after she had returned from Afghanistan and just started studying at the police academy.

Life after the disaster:

For the first few weeks after the disaster Linda were among those women who immediately started to organize the clean up of the bodies and the supply of food in her neighborhood. Staying at the police academy seemed meaningless as there were so much to be done immediately. She met her friend Nina again, and they and some other women took control of a supermarket to stop the indiscriminate looting that was starting to happen.

After a while both Linda and Nina became frustrated with the increasing infighting between women trying to organize different things as well as the slow pace of the government in re-establishing control over the situation. So when Nina's friend Yvonne took the initiative to establish an independent community called Vittala, she wanted to join.

Linda hadn't really had time to reflect much on her own reactions to what had happened, neither in Afghanistan or after the disaster. She thought that out in the countryside there would be time for that, but so far she has been so busy with the work that there are still a lot of things in her life which are unprocessed.

Relationship with Nina:

Linda and Nina have been friends since they were teenagers. Their friendship remains close even though they are very different personalities. Sometimes Linda feels frustrated that Nina is so much better at expressing her thoughts than her, and thus wins most arguments.

Relationship with Yvonne:

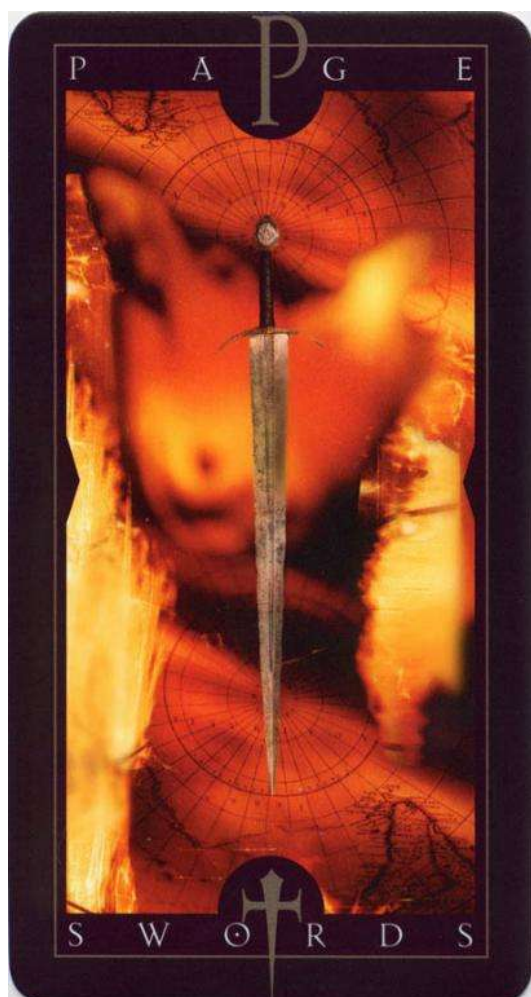
Linda didn't know Yvonne before Vittala was established, but now they have grown quite close. Linda admires Yvonne for her ideological drive, but can't agree with her pacifism. Sometimes Yvonne seems very wise and at other times quite naïve. Linda isn't very good at arguing with her, and will at times just act contrary to her opinions when she feels that that is necessary.

Relationships to other characters:

Theresa (The Committee): Linda had to go to therapy after returning from Afghanistan. Her psychologist was Theresa, which is now on the committee. Linda is uncomfortable that someone who knows things about her will be amongst those who will decide if they get to have a child.

Weapons: Linda has probably brought a gun just in case. In a threatening situation she might pull it out, but will not fire it except under extreme circumstances.

Nina

**Archtype:**

Analytical, impulsive, unaware of own fears and desires

Age:

28

Occupation before the disaster:

Biologist, Ph.d. student

Current Occupation:

Farmer, community leader

"You never know what her position really is on something before she is ready to present a plan of action."

Suggested function for the character in the dramaturgy of the larp:

Will regularly offer her opinion in any discussions where she feels her expertise and experience are relevant. She will expect her views to carry weight with others and will not easily withdraw from verbal confrontations. Potential for acting rashly and unpredictable in pressured situations.

Character Goal:

Secure sperm for the Vittala community.

Antagonist (concept or person):

Those who will deny her group access to sperm and those who might be possible threats to the independence of the community.

Life before the disaster:

When Nina was 7 years old both her parents and her older brother died in a car crash. Nina was severely injured in the accident and had to spend several months in the hospital. She was the only surviving child and grew up with her

grandparents who were farmers after this. Even though her injuries had been life threatening none of them were permanent.

After this, both as a child and a teenager Nina was a serious girl, mature for her age. Her desire to both know the world and being able to use that knowledge to change it for the better made natural science a natural choice of studies for her. When the disaster happened she was about to hand in her PhD thesis in biology at the agricultural university where she studied.

At that time she had been in a relationship with fellow student Peter for two years. He was a much more light-hearted person than her, but shared her passion for research in how to make agriculture both more ecological and more efficient. They had started to talk about having a child when they both had finished their studies.

Life after the disaster:

Nina thinks of herself as a survivor. According to herself the experience of losing those closest to her at an early age made her mentally better able to cope with the disaster than most people.

The day of the disaster Nina felt as the entire world had become a car crash. So for her, the natural reaction was to gather all her strength to crawl out of the wreckage. She was at the university and was soon busy trying to organize students in her section of the campus. She didn't allow herself to think too much on the grief of losing Peter.

After a few weeks she realized that they had to get out of the city. Things were just getting worse and it wasn't possible to rely on any official authorities any more. A friend from the agricultural university, Yvonne, had inherited a farm which now was abandoned. So Nina and Yvonne convinced a group of women to travel with them to the farm to establish an independent community there. That became the start of Vittala.

Relationship with Linda:

Linda and Nina have been friends since they were teenagers. Their friendship remains close even though they are very different personalities. Despite having grown to trust her above everyone else, Nina isn't very good at paying attention to Linda's opinions and feelings.

Relationship with Yvonne:

Nina and Yvonne are fellow visionaries and when they disagree they do so vehemently and loudly. When they agree however, they usually win the other women in the community over to seeing things their way. Their relationship is one of two friends who have a lot of experience of arguing with each other and who are not afraid to do so.

Relationships to other characters:

Ellen (The Wealthy Women): Business woman to the core. Totally devoid of idealism, but Vittala has done business with her bartering goods for food on numerous occasions. Seems to be a woman that is true to her word. Maybe the connection with Ellen can be used to advantage here as well.

Yvonne



Archtype:

Idealist, inquisitive, empathic

Age:

27

Occupation before the disaster:

Master student in ecological farming

Current Occupation:

Farmer, community leader

«She might appear whimsical and easily distracted, but her connection with nature and the world runs deep.»

Suggested function for the character in the dramaturgy of the larp:

The principled idealist that will stand up and argue against anything she perceives as unjust or untrue. She will not accept the last man being treated as a resource and not a human being.

Dysfunction/ personal issue:

Claustrophobia, both physically and emotionally. This can result in her feeling trapped when relationships become too close. Without really wanting it she thus sometimes does something which will harm these relationships to get some breathing space.

Character Goal:

Protest against injustice. Stop anyone from being treated as a commodity.

Antagonist (concept or person):

Any "goals justifying the means" thinking.

Life before the disaster:

From a very early age it has been important to Yvonne to be seen as an independent and unique person. She always hated it when people had preconceptions about her before they had got to know her properly.

She grew up in a wealthy family in a posh part of town. That made a lot of people expect that her parents were cold workaholics manipulating their children to become small copies of themselves. In reality they were warm fun-loving people who gave their children a lot of space to find their own way in life. So when Yvonne came home from an around the world trip and declared that she would study ecological farming they only chuckled and said that she could use the abandoned farm the family had inherited to practice on. This is where the Vittala community ended up being established after the disaster.

Yvonne has had to admit though that her family upbringing has left her somewhat sheltered. She had never faced any real danger or insecurity before the disaster happened.

Life after the disaster:

The first weeks after the disaster were terrible. Not only for the loss of people Yvonne loved, but it was terrible to see how people she thought she knew changed and only seemed to think about their own survival and their own personal well-being when there was so much suffering all around them.

It was Yvonne's ideas to gather people who were not like that; women who were able to work together and look after each other. Together with her friend Nina they gathered a group of women and set out to find her family's farm and establish an independent community there. In fact Yvonne had dreamed about establishing such a community for a long time.

Life has been hard since then, but at the same time Yvonne has never felt so much alive and filled with purpose either. Sometimes she resents that she seems to have too little influence in the decisions made in Vittala. Not that she thinks that she should have any more say just because the farm used to be owned by her family. But her views are carefully thought through. She just has to make the others realize that as well.

Relationship with Linda: Yvonne didn't know Linda before Vittala was established, but now they have grown quite close. Yvonne feels safe and comfortable around her, and she has started wondering about if she might actually be a bit in love with her. Yvonne was never romantically interested in any woman before all the men died, but now things are different and Yvonne misses the intimacy of having someone to love.

Relationship with Nina: Nina and Yvonne are fellow visionaries and when they disagree they do so vehemently and loudly. When they agree however they usually win the other women in the community over to seeing things their way. Their relationship is one of two friends who have a lot of experience of arguing with each other and who are not afraid to do so. Yvonne is worried however that Nina might come to cross Yvonne's ideals in such a way that they might fall out with each other for good.

Relationships to other characters:

Elisabeth (The Wealthy Women): Yvonne's cousin. They grew up in the same street and played a lot together as children. They grew apart as teenagers. Elisabeth represents everything Yvonne didn't want to become; "The spoilt dependant wife". Maybe there is a more interesting person hidden behind the facade now after everything that has happened?

(*This relation will only be here if there are players for the roles: **Rachel and Gina:** How fun to see the two of them again! Old friends from years back. They had a serious falling out some time ago, but now they are obviously friends again. Thank Heavens, it was terrible both for them and for those of you who knew them with this silent war going on. They should join Vittala.*)

Lisa, Christine and Elina

The Collective of Artists

They knew each other a while before the accident. They thrive either in front of or behind the camera, and even though they have very different personalities, they soon realized that they complemented each other, even though it meant biting their tongue sometimes. They are used to taking a lot more shit from each other than from other people, so they wouldn't necessarily be considered easy going by others.

They are used to either taking the spotlight, or making sure they have a say in who is in it. Planning, directing or acting.

This hot new project is awesome, it would have been big before, and it is huge now. Documenting every bloody inch of the life of a human being. From sperm meets egg and up. Now that life is so fragile. It is beautiful. A work of art.

Elina is the intended birth mother in this group.

Lisa

**Archtype:**

The producer in the movie of life

Age:

54

Occupation before the disaster:

Art& music festivals manager,
documentary film producer

Current Occupation:

Documentary movie maker / runs
"refugee camp"

*"Before you know it, she
has planned your life, too"*

Suggested function for the character in the dramaturgy of the larp:

Make To do-lists constantly. Plan everything way ahead.

Dysfunction/ personal issue:

Does not handle unforeseen events, being accused of not being creative,
forgetting stuff.

Character Goal:

Finding the perfect system, and herself and all around her being part of it.

Antagonist (concept or person):

The spontaneous people

Life before the disaster:

She had it all. She was a well known producer of shows, festivals and a few of
the documentary films she was involved in were groundbreaking.

Lisa has always had a knack in spotting talent. She used to organize the annual
festival for alternative music and was always asked to be on the board of both

jazz and rock festivals. She knew the people to know around the alternative/hip part of the nordic scene. Her documentaries were critical and devastating to perpetrators she decided to pick on.

She has always been generous, and full of energy, she likes supporting creative people, and is by no means non-creative herself, but she is most often the producer and not the creative leader. She has the ability the juggle several projects at the same time, but the lists are crucial. Other people were often amazed at how many projects she could be involved in at the same time. They don't know the secrets of the list though.

Life after the disaster:

There is still room for producers, maybe now more than ever. However most of the hip festivals and cultural projects are gone. She is currently logistical manager for a refugee camp for displaced people. The camp is situated in an abandoned military camp and harbor people like: women living close to facilities that can be expected to be unstable (e.g. nuclear facilities), women caught abroad without the means to go home, children of single fathers where relatives have been hard to find, refugees from Russia and so on.

She is burning to get back on a more creative project as well. So when Elina suggested that they they would apply together for the insemination programme and make a film about the entire process, she was all for it. In fact she had already started making plans before Elina had finished speaking.

Relationship with Christine:

She knows Christine from several events she worked on and knows her to be creative and resourceful, but tidy. Christine can be a bit single minded though, and sometimes doesn't see the big picture.

Relationship with Elina:

Elina is an airhead, but a very creative one. This could have been problematic, but Elina has learned to listen and obey - at least when it comes to practical matters, that's the way to get the projects done, not only up and limping.

Relationships to other characters:

Alex (Three Lovers): She has worked with Alex on several occasions since she owned a concert places she used for her festivals. She was a organizational disaster area, but every time Alex was involved in an event it was a tremendous success. That woman has a special talent, both with media and as a front figure.

She has been thinking that maybe Alex could be a part of the new documentary about the child. She has not mentioned this to Elina yet, as she has a hunch she might be upset over the idea (typical scene to do at the larp, make arrangements with the other(s) involved)

Veronica (The Professionals) works in the refugee camp as a teacher, very competent woman, not exactly creative or exciting maybe - but she knows where both her things and her pupils are at all times - unlike some of the other teachers at the camp...

Christine



Archtype:

The nerd

Age:

40

Occupation before the disaster:

Camera operator (TV-news)

Current Occupation:

Electrician, Documentary film director

*"Be what you are,
complete and whole, not a
divided, piecemeal soul"*

Suggested function for the character in the dramaturgy of the larp:

Recognizes important details, and ignores the big picture. Can derail conversations without noticing that others might be bored. Artist which hasn't received any recognition.

Dysfunction/ personal issue:

She is very thorough, too much so. She cannot move on until whatever topic is explored fully.

Character Goal:

Be recognized and mentioned without having to be in direct spotlight, be able to live off the video projects, maybe find the ultimate movie to create together with some other exciting potential movie maker.

Antagonist (concept or person):

People who handle facts lightly and knows a little about everything and nothing in depth.

Life before the disaster:

Christine has documented her life since her mother gave her father a camera when Christine was 5. She had her own film archive, but this later turned into a web site with nicely edited snippets and blog entries. She tried painting, but failed to find a true passion for this, although it revealed a creative nature. She pursued her interest in movie making and has done a lot of work for both music, TV and movie productions.

She was the woman in black who never wanted to be known, satisfied with knowing how things works, being able to solve complex problems and always being on top of a situation in terms of knowledge and technical know how. Sometimes she felt quite at loss when it came to some types of interpersonal relationships though. It irritated her how people often would act in totally incomprehensible ways, and she is still not very good at hiding her irritation when this happens.

Life after the disaster:

When the disaster hit, Christine had a temporary position as a camera operator in the TV-news of a major television channel. So for the first few weeks she traveled around on behalf of the network trying to cover the magnitude of the disaster. She filmed day and night even though electricity was very scarce and who knew if much of the population were even able to receive their broadcasts anymore.

Now Christine has never considered herself a squeamish person, but she saw things, terrible things which she has never managed to get out of her brain. In the end it became too much. She needed to find out what she wanted to do with her own life in this new world, not just document all the misery. So she left her job.

It wasn't difficult for her to find useful things to do. There wasn't too much use for a sound or light tech, but her electrical knowledge has come in handy. It was great working on getting systems back up and working again. She's really happy doing that. But when Lisa and Elina suggested becoming involved in this project she just couldn't resist. It a fantastic idea! And she is looking forward to meeting the child as well, at least after a few years. Babies are kind of boring.

Relationship with Lisa:

She knows Lisa from several events she worked on and appreciates her tidiness, but hates that she does not really care enough about how things work, only that they work. She loves the thought of the completeness of their current project - documenting a life from the very beginning

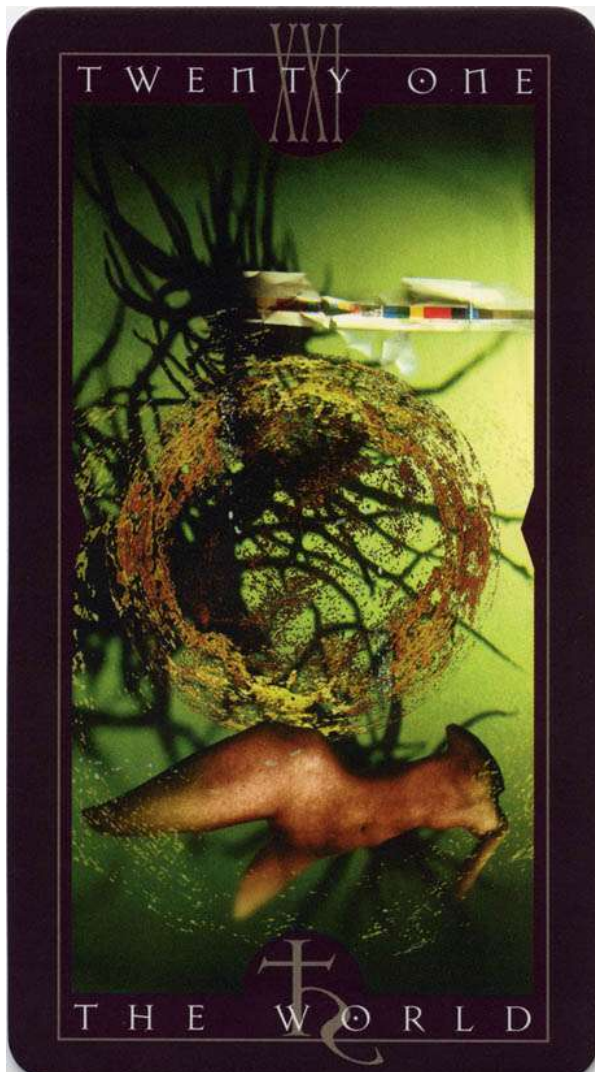
Relationship with Elina:

Whoa, nelly. Not her type, but she has worked with lots of dizzy artists, and treats her somewhat like a child

Relationships to other characters:

Worked with **Vicky** (Three Lovers), she's pretty interesting, disturbingly so.

Elina



Archtype:

The Artist (with a capital A)

Age:

27

Occupation before the disaster:

Actor

Current Occupation:

Actor

*"I am earth, I am woman,
look at me menstruate"*

Suggested function for the character in the dramaturgy of the larp:

Spotlight seeker, attention seeker, "We are not guests in our bodies, we are our bodies", "my experiences are important to the world", criticizes people with restrained body language and who hides their feelings.

Dysfunction/ personal issue:

Desperate to be in the limelight, can get cranky and almost hysterical if overlooked.

Character Goal:

To be engulfed by a bigger cause, become a mother

Antagonist (concept or person):

Anyone who takes away the limelight, criticizes or asks her to do boring or repetitive tasks

Life before the disaster:

She was in the spotlight from a very early age, and showed both talent and an iron will to succeed. She has been on stage, and done a few movies, but the fear of drowning in other actors made her stay in Scandinavia and not move on to the American scene. As time moved on she started doing more experimental stuff; the world is I, I carry the world in me, the womb and I are merging with the essence of existence...

She always felt like she didn't quite get there, she's tried several religious paths and physical, but fulfillment awaits.

She did not approve of alcohol then and does not now, it disrupts the harmony between the slow moving ether and the easily disturbed womb.

Life after the disaster:

The disaster shook Elina's existence to the core . Unlike many people who have become more practical, more down to earth by the enormous challenges facing everyone, Elina has become more obsessed. She thinks she is dealing with the loss, grief and fear, and that she is present in her own experiences, but is she really? Or does her intense focus on her projects and her tendency to move too fast between her own experiences and that of the entire world, mean that she is in fact distancing herself from her own feelings and relationships?

Elina is convinced that the disaster was a turning point in time and space, and probably very significant in a truly ultimate sense. The threefold mother, the womb saving existence, the self merging with all elements physically and electrically.

She has now more than ever become a person which it is impossible to ignore for those she comes in contact with. Many people become very fascinated by her even if they don't necessarily agree with her, while others just become acutely annoyed by her intense personality.

For a long time one of the things that has been most traumatic for her was that she postponed getting a child. She has always wanted children, but she was just going to finish this or that project first... and now it seemed to be too late. But now this insemination program has made it possible again! She is determined to do what it takes to get access to the sperm. She needs to be a mother! Finally she can be whole, both as an artist and as a woman.

Relationship with Lisa:

She didn't know Lisa, but Lisa knew her, of course. She is very uptight, but also feels like a safe haven, and the right person to be a producer in Elina's life as a mother

Relationship with Christine:

Christine is quite a bore, but no one is in Elina's life for no reason. She can support the production, she knows light, sound and the electricity (of the mind?).

Relationships to other characters:

Jo (Three Lovers) - A poet musician which you know fleetingly. Seems to have made a mark of herself after the disaster. Is that jealousy Elina is feeling?

(*This relation will be here only if there are players for this group:* During a performance at a café where she was depicting the end of man by pulling a bloody rag out of her vagina while sitting at a table, a couple of women made a fuzz. **Rachel** and especially **Gina** were totally offended, Elina was appaled by the lack of cultural creativity from **Gina** and her friend, and also; Gina was drunk.)

Alex, Vicky and Jo

The Three Lovers

This women have all been a fixture of “the scene” in the city for a number of years before the disaster. Alex and Vicky were in a relationship already back then, while Jo is someone they have hooked up with later. All three consider themselves to be polyamorous, but Jo is the one who has the most ideological interpretation of living in a non-monogamous relationship.

Alex used to own a number of bars and restaurants, but now after the disaster she only operates one: the bar and concert venue 'Hag's Hangout". Both Vicky and Jo help out with the logistics of running the place and Jo also performs there regularly.

Alex, Vicky and Jo are women who have personalities and temperaments quite different from each other. So even though they can be a close knit unit, these personalities clash occasionally and none of them are really shy to air their quarrels in public.

This group hasn't really decided on who should be the intended birth mother in the group.

Alexandra "Alex"



Archtype:
Drama queen

Age:
36

Occupation before the disaster:
Restaurant / nightclub entrepreneur

Current Occupation:
Bar owner / bartender

"She's not the type of person some people love and some people hate. Most of those who know her do both at once."

Suggested function for the character in the dramaturgy of the larp:

She will take the stage when entering a room. Make sure she is a person which it is impossible to ignore. But Alex is more atuned to other people than most would think at first. She will be empathic and understanding to someone she notices really needs it.

Dysfunction/ personal issue:

Afraid of being exposed as a rather dull and ordinary person. Being ignored. Hates being alone, craves the company of the other.

Character Goal:

Whatever happens she wants the emotions to be genuine and herself as one of the main characters in the tale of the last man on earth.

Antagonist (concept or person):

Other strong people with goals she opposes.

Life before the disaster:

Alex grew up in a small town, but you would hardly know it. She knew even as a child that she would move to the city as soon as she was old enough. She never had to fake it. From the day she arrived she was an urban person through and through.

She tried studying different subjects at university, but spent most of her time either active in a myriad of student organizations or out partying at the coolest hangouts in town. She eventually decided to drop out of university and start earning some money on what she loved. A natural networker she had no problems getting different odd jobs organizing at nightclubs and concert venues. Eventually she managed to convince investors so that she was able to open a nightclub of her own. She started with just a small bar, but before the disaster she was the owner and manager of a restaurant, a bar and a nightclub, all three among "the places to be" among the creative classes in the city.

Alex' lovelife has often been tumultuous, but never boring. Alex is the kind of person who has never been single for more than a week. She has had relationships with both men and women. When the disaster hit she was in a complicated relationship with Karl, a well known DJ, in addition to Vicky, who is still one of her love companions.

Life after the disaster:

The first few months after the disaster are still quite foggy for Alex. She changed between deep depression almost unable to take care of herself and vigorous energy trying to organize the neighborhood, working day and night without sleep.

Of course hip bars and restaurants were not on the forefront on women's mind at that time, so all of them closed down. Still, people need to socialize and get drunk together even if the "hipness" factor has lost much of it's importance. Eventually Alex reopened one of her old bars and through her contacts have managed to get hold of some of the best amateur beer, wine and liquor being made in the region. The place has a lot more live music and performances than before from professionals and amateurs alike. This gives people a space to deal with the traumas through creative outlets.

For the last two years Alex has been in a relationship with both Vicky and Jo. She hadn't met Jo before the disaster. Alex thinks they are both good for her. After the relationship with Jo began, Alex became emotionally more her old self again, usually in control of herself, her life and her surroundings.

Relationship with Vicky: Alex has been in a relationship with Vicky since before the disaster, although Vicky didn't get along with Karl, Alex's boyfriend who died with the other men. They are very different personalities and their way of talking to each other is filled with banter, so people who don't know them might think that their relationship is more conflicted than it really is.

Relationship with Jo: Jo has been part of Alex's life for a shorter time than Vicky. They didn't meet each other until after the disaster. Alex still feels head over heels in love with Jo. They have very different temperaments, but this is a

good thing. Jo calms her down and makes her see the world from different angles. Of course sometimes she gets really angry and screams at Jo as well, but that is just who Alex is.

Relationships to other characters:

Lisa (The Collective of Artists): Alex has worked with this producer in conjunction with many music festivals where some of the concerts have been at the clubs owned by Alex. She is excellent at what she does. Alex just smiles and flirts when Lisa gets really uptight that her plan is destroyed by the ever changing flow of circumstances. The concerts were raging successes by the way.

Linn (Page 3 Girl): a former page 3-girl who used to hang out in Alex's clubs. Alex hasn't seen her for a while, but it was always a blast partying with her. Much more clever than people give her credit for.

Thomas (The Nuclear Family): A drag king comedian who has performed at Alex's club many times.

Victoria "Vicky"



Archtype:

Observer, detective

Age:

30

Occupation before the disaster:

Sound / light technician

Current Occupation:

Electrician

"Ask Vicky, she seems to know a lot of things about most people."

Suggested function for the character in the dramaturgy of the larp:

Vicky isn't the one to be loudest and most visible in large groups. She's good at getting people to open up when speaking with them one on one. Be curious and inquisitive, but in a nonthreatening way. Can be a bit of an "amateur detective" and ferrets out information about other people.

Dysfunction/ personal issue:

Hates not understanding what is going on, feeling shut out and that others are keeping secrets from her. But also afraid of suddenly becoming the center of everyone's attention. Gets very nervous when speaking in front of a crowd

Character Goal:

Keeping her circle of three together and get accepted for the donation programme as a group. Finding out if anyone is keeping secrets which might affect the committee's decision.

Antagonist (concept or person):

Anyone who might separate her from those she loves.

Life before the disaster:

Vicky didn't have a lot of friends when she was growing up. In many ways she found toys more easy to relate to than other kids. She didn't feel lonely, though, as she had a vivid imagination and liked fiddling with all sorts of toys, dolls, racecars and lego sets. It was fun taking things apart and find new uses for them.

As she grew older people started to interest her too. People generally found her a good listener and Vicky liked exploring how different people could be and how different people who were part of the same crowd could think about some issues. She wasn't a gossip though, even if she got to know a lot of different things about people. But if she knew something that she thought was important to tell someone else, she would.

Even though Vicky did quite well at school, in particular in "hard" subjects like math and natural sciences, she couldn't be bothered to continue on to university. Working as a light and sound technician at concerts and in theaters was a perfect fit for her. There she could work with things that interested her and meet some pretty interesting people as well.

The year before the disaster Vicky became frustratingly in love with Alex, owner of some of the coolest hangout places in the city. She wasn't comfortable with Alex also having a boyfriend though. She pretended it was fine with her, as she was afraid of losing Alex if she had pressed her to choose between them.

Life after the disaster:

The disaster brought out the worst in some people and the best in some. Vicky was one of those persons people would say that the circumstances had brought out the best in. Before she could be a bit aimless in her life, as if nothing ever truly mattered on a fundamental level.

For the first couple of months she worked day and night with a thousand different things that would help herself, her friends and whoever else were nearby to survive and to get things back up and running again. Of course she did experience times of strong sorrow for people she had lost - good friends, a younger brother whom she was very close to - but she never let it paralyze her. She wasn't the one to naturally take charge and start ordering people about, but she fearlessly, and actually with quite a lot of enjoyment, jumped onto practical tasks also in areas where she had little or know preexisting knowledge.

Now she handles most logistics at Hag's Hangout and also offers her practical skills all over the neighborhood in the inner city in exchange for stuff they need or that they can barter for something else down the line.

Relationship with Alex: Sometimes Vicky thinks that it is really strange that she fell in love with a woman like Alex. Alex is loud and where she goes personal drama is never far behind. But now Vicky can't really imagine life without Alex. And she doesn't have to share her with any men anymore. Sharing her with other women doesn't bother Vicky the same way. She prefers that it's just Alex, Jo and herself though. No need to bring even more women into the equation.

Relationship with Jo: Vicky and Alex didn't meet Jo until after the disaster. It was Alex who flirted with and started the relationship with Jo. In the beginning Vicky felt a little bit jealous of Jo even though she was attracted to her at the same time. Now that all three of them is together, it is important to Vicky that Jo and her have something unique together. Sometimes she likes to make Alex a bit jealous by emphasising the special relationship between her and Jo that Alex doesn't necessarily share completely.

Relationships to other characters:

Christine (The Collective of Artists): worked together with Christine on one of her film projects. Her dedication is very charming even though she can be amusingly single-minded at times.

Johanna "Jo"



Archtype:

Individualist, Queer activist

Age:

29

Occupation before the disaster:

Poet and/ or musician

Current Occupation:

Bartender as well as poet and/ or musician

«She looks at people in a way that can be unsettling. Like she sees something about you which you are not aware of yourself.»

Suggested function for the character in the dramaturgy of the larp:

Tend to problematize personal relationships and bring in questions of ideology. Do this also when discussing other people's relationships. Insist on that there is no reason to remain stuck in the ways of the world as it was before. Discuss with people what a new and free society could look like. Have strong opinions about the last man when he arrives, but be undecided as to what to actually do about him.

Dysfunction/ personal issue:

Ambivalence in relationships with other people, in particular love relationships. Her own feelings are sometimes unclear and divided.

Character Goal:

Break with the old society. Encourage others to discover their potential to change and to become part of creating a freer and more just society. Fight against the last man being dehumanized and treated like a resource or commodity.

Antagonist (concept or person):

Patriarchal (and matriarchal) power-structures and ways of thinking

Life before the disaster:

Ever since she was a child Jo has been stubborn in a quiet sort of way. She was always determined to find out things herself. At school she was the kind of pupil teachers both love and hate. Always excellent grades, but Jo never hesitated to tell a teacher if she or he was mistaken about something. She always threw herself into discussions both in the classroom and outside, among the other kids and youths. She also had a quiet side and never minded being alone in her room listening to music or reading books. She still has a very strong both emotionally and intellectually relationship to music and literature.

As a teenager she became interested in sex like everyone else. But unlike her friends she just went ahead and tried it out without making all that fuss about it. One thing she hated though, was that your sex life so often puts you in a box - if you have sex with other women you're a lesbian. If you are a woman and have sex with a lot of people you are a slut. Jo realized the inherent repressive structures in these kind of categories and began to incorporate queer thinking and a queer identity both in her art and in her life in general.

She started studying comparative literature at the university, but at the same time worked on her own artistic productions (poems and/or songs - depending on what the player wants to use for the character). Before the disaster Jo was starting to get some mention in journals and blogs for her work.

Life after the disaster:

The disaster shook Jo in a fundamental way that most people now wouldn't have guessed. How fucking unfair is the universe when it decides to kill off half of humanity just based on their chromosomes. She thinks all the talk about the punishment of God(ess) is utter bollocks. Obviously the universe is a harsh and unpredictable place, but that is no reason for women to turn into fundamentalist morons.

Artistically Jo has blossomed. Before it could be difficult to be heard in the cacophony of everyone who wanted to express themselves artistically. Now Jo has had a nack for grasping the experience of existence in this new world without men, in a way which has resonated with people. It is also like a veneer has been ripped from the surface of most people after the disaster.

She is good at seeing people and often finds them immensely interesting, finding insight she can use in her work wherever she goes. When talking to them she also tries to help them realize that they are free individuals who don't have to be mired down by how things used to be. We can build the society we choose and be the persons we want to. She often performs in Hag's Hangout and also spread her works in other available channels.

Relationship with Alex: Jo met Alex after the disaster when she started hanging out and performing at Hag's Hangout. A strong personality, something Jo appreciates. Her emotional turbulence can be riling sometimes, but for the most part it's what makes Alex a woman she wants as her lover.

Relationship with Vicky: The relationship with Vicky was tense at first. As Alex' old lover she was obviously jealous of Jo. But Jo just ignored this and used some effort to get to know Vicky on their own terms. She likes being in a relationship with both Alex and Vicky now. However, such a threesome could become a bit too enclosed on itself. For Jo it's important not to be in a relationship that is just monogamy+1.

Relationships to other characters:

Elina (The Collective of Artists): an artist which Jo was a big fan of before the disaster. But is her art still relevant in this new world? Jo intends to get to know her better as they are sure to have some interesting discussions.

Linn (Page 3 Girl): a former page 3 girl which Alex seems to be very enthusiastic about for some reason. Doesn't seem too bright and Jo will have a tendency to be sarcastic towards her unless she should give reason for Jo to change her opinion about her.

Thomas (The Nuclear Family): A drag king comedian who has performed at Alex's club many times. Thomas likes to piss Jo off sometimes by spouting conservative views.

(This relation will be here only if there is a player for this role: **Emma** - a young girl who has started hanging out at the club lately. Insecure and angry. She has taken the microphone a few times at open mike night and she really catches the spirit of the times. Encourage Emma to live life as she pleases regardless of mother and granny's wishes.)

Kristin, Elisabeth and Ellen

The wealthy women

This group is the type that are used to thinking in terms of enterprises. The market is what makes the world go around and what keeps societies stable. What they buy and sell, and why and what methods they use, differ between the different characters. There is a slight clash between old money and new.

The dramaturgical function of this group is to be the traditionally resourceful family. They are wealthy enough to buy their child what it needs and to have Elisabeth staying at home. They have strong work ethics. Elisabeth is the intended birth mother in this group, but Ellen isn't necessarily opposed to the idea of becoming pregnant herself if given the opportunity.

Kristin



Archtype:

Old school businessleader

Age:

40

Occupation before the disaster:

Owner of a fleet of fisher boats

Current Occupation:

Owens and runs a fleet of fisher boats

"Before you can say outrigger trawler she has caught the fish and gutted it too."

Suggested function for the character in the dramaturgy of the larp:

Will take leadership if the situation demands it. Believes in fair competition and gentlemanly behaviour.

Dysfunction/ personal issue:

Does not see just how sharp her words can be when she just means to criticize something constructively.

Character Goal:

To get a child that can grow up to take over the family business

Antagonist (concept or person):

Lazyness, dependence

Life before the disaster:

Kristin was the heiress of a Fisher boat shipping business. Her grandfather had started out as a traditional fisher/farmer on the coast, but had by good fortune and much hard work acquired some boats. By the time he was forty, he never had to go out fishing again, but could live of the fruits of other peoples work. Kristins' father had inherited the business after spending some formative years in all parts of the business.

It was expected that Kristins brother would take over the business. When he rather wanted to be a stock broker, Kristin got her chance to cash in on all the hard work she had done for the company so far. Like her brother, she had also had to work in all the different areas of the company. When new young fishermen would complain about the boss, the older men would say "Well, she knows how to gut her fish".

Life after the disaster:

Fortunately there isn't much fishing going on in late June. When the disaster struck all her boats were at land and there were only minor losses. The work stock on the other hand was seriously reduced. Kristin rounded up her few good women and started fishing to feed people.

In the years that have passed, she has trained a lot of women, and all the boats are now running full speed. She has deals with the government for supplying fish, and is prioritized with fuel in return. When the disaster struck, she knew there was one thing she could do to help the situation, and so she did it. That she earns a good deal of money doing it, is of course a very good thing.

She enjoys seeing how a lot of women who used to work in administrative positions or the service trade, now get to go out on the boats and do an honest days work. She likes to see how they grow with the responsibility she gives them.

Relationship with Elisabeth:

Elisabeth was married to Kristins' brother. The women had an OK relationship. Kristin has always accepted that Elisabeth didn't have her own job, but put in a lot of work in making a home for her husband and children. Still, she has never really respected it, since she could never do the same. Nowadays it comes in very handy, though.

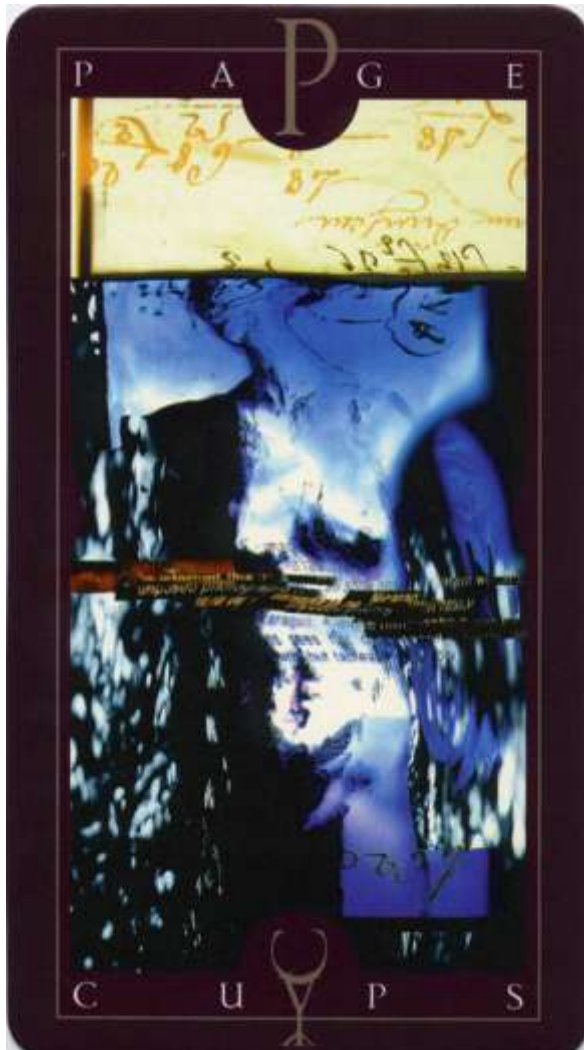
Relationship with Ellen:

Kristin met Ellen at a meeting for business women two years ago. She immediately felt attracted to the energy and strong will of the other woman. After having known her for a while, this image has become more nuanced. She sees Ellens' opportunistic strike, but chooses to trust her as a lifepartner for her and Elisabeth.

Relationships to other characters:

Maria (The Committee): This politician chaired the parliamentary committee on fisheries some years before the disaster. Kristin disagrees with her politically, but through her dealings with her understood that she was one of those few in parliament who actually had clout to get things through. Kristin can respect that.

Elisabeth



Archtype:

The dependent wife

Age:

30

Occupation before the disaster:

Homemaker for her husband and two sons.

Current Occupation:

Homemaker for Kristin and Ellen

"What's wrong in just wanting to be loved?"

Suggested function for the character in the dramaturgy of the larp:

Will always try to make people want to protect her or be with her. Will make romantic passes at the last man.

Dysfunction/ personal issue:

Her own happiness is so dependent on her relationship to other people that she has little understanding of her own resources and capabilities.

Character Goal:

Becoming a mother. Being loved and protected. Being loved by, or at least sleep with the last man on earth.

Antagonist (concept or person):

Her own self-absorption. Those who ridicule or slight her - Elisabeth will hold a grudge and try to get back at such people.

Life before the disaster:

Elisabeth grew up in the better part of town. Nobody really expected much from her except that she would marry well and keep up appearances. Still she insisted on going to business school. Her parents didn't really think she had the mind for it, but thought it a good place to meet a husband.

Which is what she did. The studies were going OK, she quite liked accounting, and dreamed a little of running a family business. She dated quite a lot of guys from school, but they all seemed a bit too polished. Then she met Martin. Who was fresh and a bit strange and didn't really know how to behave in good circles.

That didn't mean that he didn't have the talent or will to earn money. By the time they married he was already on his way to becoming a successful stock broker. Elisabeth got pregnant almost right after they had married. She was the one who convinced him that they should buy a large house in a posh area of town, even though they had to borrow a lot of money to do so. Elisabeth knew that his earnings would just increase in the years to come, so there was no point in spending a few years in a lousy small apartment just to be on the safe side. Within a year of Elisabeth giving birth to their second son the disaster happened.

Life after the disaster:

The day after the disaster Elisabeth was standing on the porch of her house, the bodies of her dead husband and sons inside. She was about to pour fuel on the house and burn it down when Kristin stopped her. She managed to carry them out of the house and burn their bodies in the garden. All the time Elisabeth was standing there. Paralyzed. Watching.

These days she keeps watching old romantic comedies like *Sleepless in Seattle*, *You've got mail* and *When Harry met Sally*. She is slightly depressed. Her life now seems like a bleak copy of what it was. She really, really wants new children. And she really, really would have loved to be with a man again, being held in his arms, protected.

She's grateful that she can still live in a nice house and that Kristin and Ellen provides everything that is necessary. She doesn't know how she could have managed out there all on her own. But it's not the same as having a real family like she used to.

Relationship with Kristin: Her husband's sister is a formidable woman. Elisabeth is grateful for her ability to handle everything and make sure they have everything they need. She knows that Kristin hates it when she complains - "pouting" she calls it. But she can't help that she isn't an emotional rock like Kristin! It's so awful what has happened a woman has the right to be sad sometimes, doesn't she?

Relationship with Ellen: She really likes Ellen. She is a lot of fun. Not as stern and dull as Kristin. Instead of growing cross at her when Elisabeth gets into one of her dark moods Ellen is good at getting her to think about something else - to feel some happiness even though it's just for a little while. Ellen has also taught her how to shoot with a gun - just in case. Not that Elisabeth could ever imagine

actually firing a gun at somebody - but she feels a bit like Thelma & Louise when practicing with Ellen.

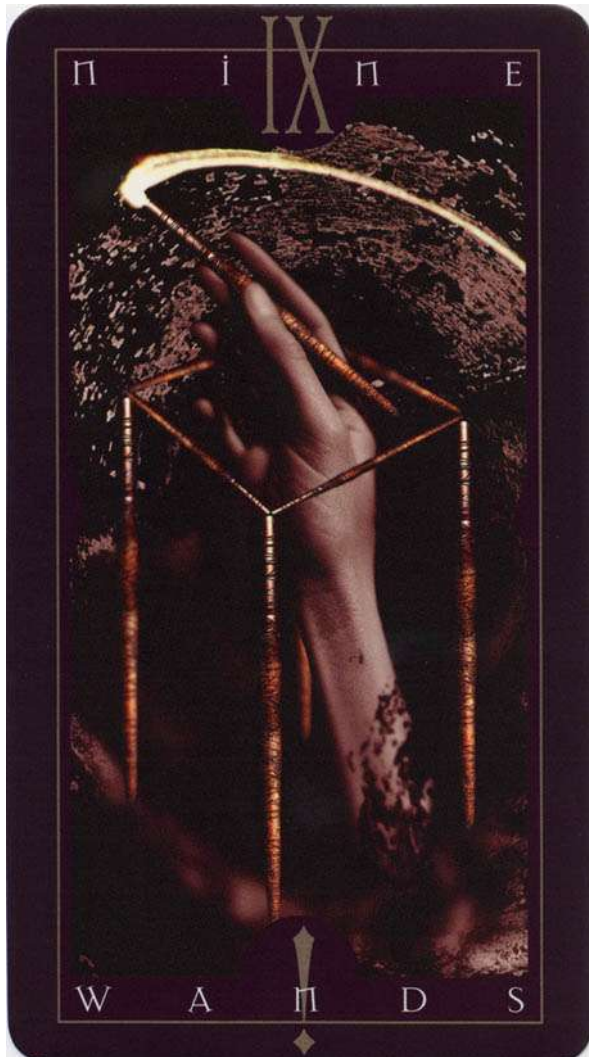
Relationships to other characters:

Veronica (The Professionals): She was the teacher of Elisabeth's eldest son who had been a first grader the year before the disaster struck. Elisabeth remembers feeling lucky getting a teacher who seemed really competent for her son. Can the connection be of any advantage in this situation?

Yvonne: (Survivalists): Elisabeth's cousin. They grew up in the same street and played together a lot as children. They grew apart when they became teenagers though, as Yvonne had this urge to be so alternative about everything and pretending not to be the rich girl she in reality was.

Note on tarot image used for Elisabeth: The Page of Cups reversed is a card of someone who is immature or has emotional troubles. It can depict a person who is running away from reality and living in her own world. This is a person who is emotionally insecure and unable to conduct healthy relationships. She expects too much and gives too little.

Ellen



Archtype:

Self made woman

Age:

31

Occupation before the disaster:

IT entrepreneur

Current Occupation:

Broker of goods and resources.
CEO of her own company

*"A deal is a deal.
The end of the world is not an
excuse to start being
unprofessional about
business"*

Suggested function for the character in the dramaturgy of the larp:

Uses opportunities when she sees them, might change loyalties if needed. Likes to have her possibilities open

Dysfunction/ personal issue:

Narcissist, her self-confidence hides a deep doubts about herself. Sometimes she feel like she is just faking it and that other people will see through it soon

Character Goal:

Get out on top. Get into the action. Be where it happens and gain from it.

Antagonist (concept or person):

People you can't trade with - who refuses to negotiate for ideological or emotional reasons

Life before the disaster:

Ellen has always been fascinated with the concept of earning money, not because she is particularly greedy or have very expensive habits. She has just always savored the challenge of making something real and concrete out of an idea. She earned her own money from an early age and could have an energy level which exhausted her friends and family. She studied business management and interaction design at the same time as she was working on the side in her own one person company earning money freelancing.

Some people would consider her vain and superficial as she plowed through self help books like "Think and grow rich", "The Secret" and "If How-tos' were enough, we'd all be skinny, rich and happy". Outwardly she just laughed at them, but actually sometimes it really riled her. Knowledge was something to be used, not dithered over in endless academic masturbation.

She always liked the company of men, both sexually and as friends and never really had many women friends. She used to let off steam by playing paintball with a group in which she was the only woman. She thought that one day she would meet the right guy to settle down with and have kids. The disaster hit before that ever happened, though.

Life after the disaster:

Ellen doesn't remember much of the first week after the disaster. Just that it was awful and strangely unreal. Apocalyptic movies had always felt silly and unnecessarily depressive to her, and now the world had become one!

But then after some days it was as if she woke up and realized that even if the world had changed forever she was still the same person with the same personal strength. She would survive. Well, she would do more than survive. Even though she couldn't still have the life she had dreamed of, she would search for where the opportunities were even now, so that she could have sufficient comfort and the security of being able to provide for herself and not being dependent on the kindness of others.

She quickly realized that her skills in improving user experiences on the internet were not very marketable anymore, and she didn't want to end up as a low salaried government techie. The finance system had broken down, but that didn't mean that there wasn't an economy anymore. She set up business by starting her own trading house shifting goods and services. Having a knack of understanding what was needed where, after a time she was earning a nice profit of essentials and luxury goods.

Relationship with Kristin: Ellen met Kristin at a meeting for business women two years ago. Her no-nonsense strength appealed to her and they started meeting whenever their schedules would allow. Kristin is someone she can trust. Tired of being on her own she accepted an offer to move into the large house where Kristin and her sister-in-law lived.

Relationship with Elizabeth: The life of a housewife is something Ellen would never in her wildest dreams have chosen for herself, but she must admit that it is really nice to have one. She has gotten very used to having Elizabeth at home taking care of everything there. And she's more fun to be around as well than

she would have guessed when she first met her. She knows that Elizabeth grieves a lot for the loss of men. Luckily she is often good at hiding it so that it doesn't ruin the mood for everyone else.

Relationships to other characters:

Nina (Survivalists): The leader of a food producing community outside of the city. They tend to point with guns at anyone who comes too close to their land, but Ellen has done business with them bartering goods for food on numerous occasions. Maybe the connection with Nina can be used to advantage here as well?

Linn (Page 3 Girl): They met by chance at the sperm bank. Linn was working outside cleaning up rubbish while Ellen was there on business. There was an attack and they both pulled out their guns and ended up fighting side by side. They became buddies after fighting off the rebels together. No-nonsense, trusting buddies, the boxing -in-the-arm type of buddies.

Julie (The Committee): After fending off the attackers, she talked to Julie, the gynecologist in the program committee. Julie told Ellen about the program and encouraged her to apply, this might be a valuable contact.

Weapons: Ellen has probably brought a gun just in case. She is not the person to kill someone in cold blood. But there is no point in leaving oneself helpless if one can avoid it is there?

Lena, Veronica and Gerda

The Professional Women

These are the professional women. These three women are not a family and more acquaintances than friends really. They will probably learn things about each other here that they didn't know before.

When it comes to motivating young children to excel, they really think they know best. They are well educated women, very equipped and sure of themselves. The confidence in themselves is not uniform, but Lena brought the group together and holds the belief of a better life for the coming children in her hand. Lena is by far the most calculating, but Veronica can be as overwhelming as any when she kicks off.

Gerda is the intended birth mother in this group. Both Lena and Veronica are powerful women, and in many ways they probably underestimate Gerda. They look at Gerda as "old reliable", but is it wise to not consult her as a full fledged member of the family?

Lena



Archetype:

The General

Age:

39

Occupation before the disaster:

Psychiatrist

Current Occupation:

Psychiatrist

*"The best and the brightest
will inherit the earth"*

Suggested function for the character in the dramaturgy of the larp:

Take charge. Organize others. Arrive at clear cut solutions and avoid complexity. Get into power struggles with other high status characters.

Dysfunction/ personal issue:

She cannot stand failure

Character Goal:

Get access to sperm. Decide the fate of the last man. Get everyone to understand that you are the expert on human nature.

Antagonist (concept or person):

Theresa, the psychologist and committee member

Life before the disaster:

One has to make sacrifices to get the perfect life. One can party or one can study and get into the best schools. One can stay home with loads of children or one can live in a top apartment in the best part of town with a well off lawyer.

Make no mistake; she loved him. She loved the intellectual sparring, the knowledge (and his nice ass). She cried for an hour when he (and all the other men) died. But she has always been a self-reliant woman. You have to. All human relationships are fleeting. In her profession it has been a defining cause for her to strengthen the autonomous individuality of her patients. A lot of those who become mentally ill are stuck in dysfunctional relationships. Her job has been to burn, medicate and talk people out of a place where they are stuck. Lena is proud of having the knack of getting people and the world to move forward.

Life after the disaster:

As a psychiatrist, there is plenty of work. There are troubled people everywhere. She set up an office but she also went around finding people that needed help just to get out of their house and get started on their new lives. She made it a mission to pick up as many wrecks as she could, and she picked up quite a few. Not everyone can become a winner or a leader in this new existence, but everyone can be helped to get their life together so that they once again can become functioning members of society.

Constantly working has helped Lena keep any feelings of loneliness and despair at bay. That is just as well. She has to be the strong one. She is the person who helps others up when they fall under, not the one others have to help. And she wants this child to have her strength - to make this child a winner, someone strong who can become a leader in this world they are now living in.

Relationship with Veronica:

She considers Veronica a friend. A very competent pedagogue who can be forceful and decisive when needed. Unclear emotions sometimes cloud her judgement though. When leading groups they tend to step over in each other's domains and this can lead to conflicts.

Relationship with Gerda:

Gerda is excellent at her job. No matter how down and out, Gerda doesn't give up on them. Will impress the committee. Unfortunately, she has a very strong Martyr complex which really should be treated.

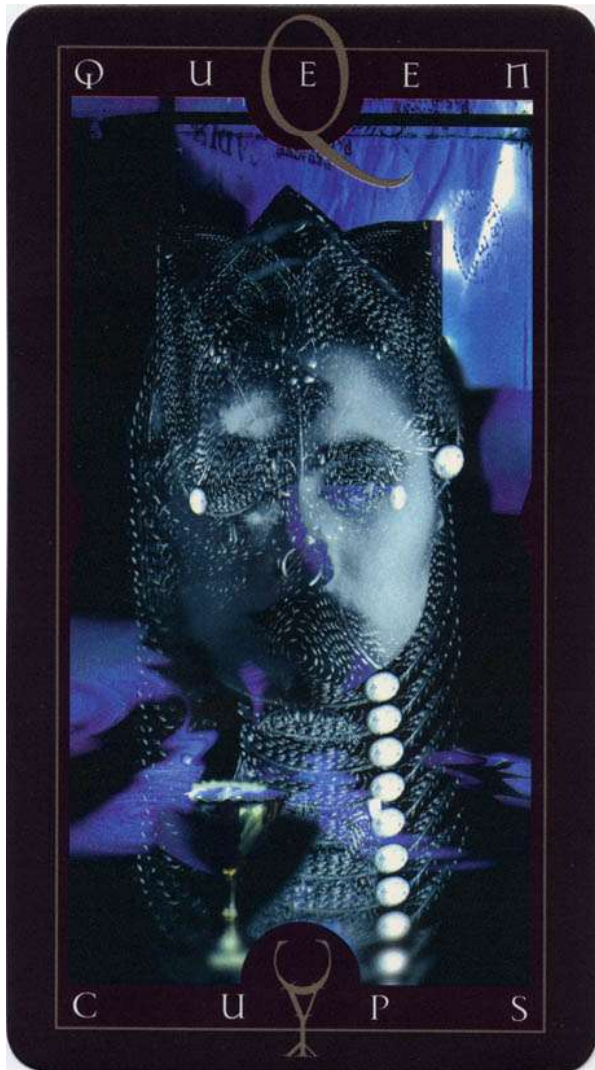
Relationships to other characters:

Theresa (The Committee) Lena doesn't know this psychologist from before but they will quickly become antagonistic towards each other.

Julie (The Committee): A former colleague of Lena from before the disaster. They headed different sections of the hospital. They were at constant war with each other for half a year before they became steadfast allies and almost friends. Haven't seen each other since the disaster - a potential ally.

Martine (The Nuclear Family): She treated Martine. Martine's father and grandfather took sexual pictures of her when she was a small child, and at the age of 15 the child porn ring was exposed, her father was arrested and the pictures of her originating from him were identified. This led to traumas that had to be addressed.

Veronica



Archetype:

Everybody's mother

Age:

41

Occupation before the disaster:

Teacher

Current Occupation:

Teacher

"The world is like the classroom, sit up straight!"

Suggested function for the character in the dramaturgy of the larp:

Treat everybody as if they were pupils. Treat the Man as a son - will not let anyone harm him. Someone who truly enjoys life.

Dysfunction/ personal issue:

She doesn't trust that anyone does what they say they will do, and keeps advising everyone, even if people are totally on top of the situation, hence comes off as somewhat condescending at times.

Character Goal:

To be recognized as the person with oversight over the situation, the calm one with total control, without having control issues.

Antagonist (concept or person):

People who do not appreciate what they still have.

Life before the disaster:

She was always the emotional one. Not that she would ever be crushed or devastated by anything her students said. She always knew they either did not mean it or had it from someone else. She was mother school, someone who truly enjoyed working with children and youth. So much potential - so much life still to be lived.

She always liked men, particularly those a bit younger than herself. Relationships with them worked better than with older men. Men are more immature than women and older men have greater difficulty accepting this fact. Of course she often ended emotionally smothering the men she were in a relationship with, and they tended to break out of her embrace after some time.

There was one man she married and had a son with. He was from Morocco. When their relationship turned sour he fled to Morocco with their son. After weeks of crying and begging on the phone she decided to take action herself. With the help of friends she organized a rescue operation and kidnapped her son back. Half a year after that the disaster happened.

Life after the disaster:

The loss of her son was the most terrible thing that has ever happened to Veroncia. The world lay in ruins but all she could think of was her son who had died in her arms. Despite the grief she didn't become a helpless wretch though. She helped clear her neighborhood, organized the rationing of food and comforted other survivors. It was just that the thought of her son was always there with her.

She has continued her work as a teacher and has also been giving classes to some of the children in the refugee camp that **Lisa** runs. She has used any opportunity to share her knowledge with both children and adults. Under the circumstances that they are living in now, it is amazing how useful some old snippet of knowledge can prove to be! Truth is, even though the loss of her son is still like a wound that will never truly heal, she has really started to enjoy life again. Everyone here is still alive, and life still feels beautiful. The thought of maybe having another child also fills her with immense happiness.

Relationship with Lena:

When leading groups they tend to step over in each other domains and this can lead to conflicts, and she finds Lena very dominant.

Relationship with Gerda:

Good old reliable Gerda, she stays in her place and that is a good thing as Lena and herself tend to be on top of all organizing (sometimes therefor also in conflict). Gerda will be the perfect "womb".

Relationships to other characters:

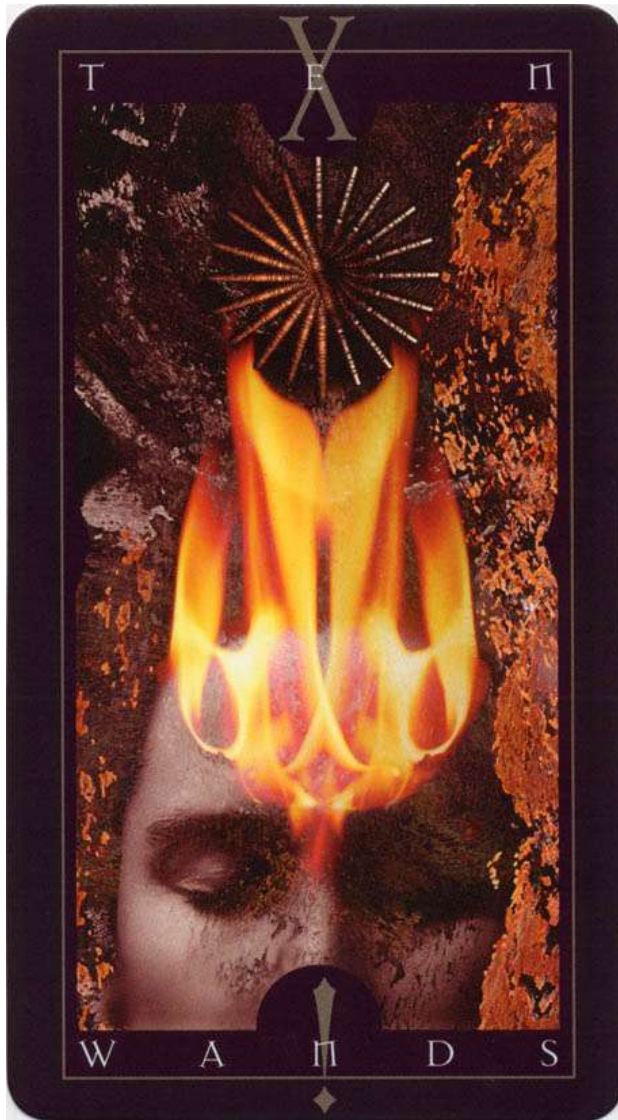
Lisa (The Collective of Artists): Works as a teacher in the refugee camp managed by Lisa. She finds her resourceful and it is very good to have her lists all over the place, it makes it easier to check whether people are on top of the situation or not.

Elisabeth (The Wealthy Women): One of those "perfect mothers" from the wealthy part of the city. Veronica were the teacher of her son who had just

started school. She doesn't really know Elisabeth, but Veronica feels a special connection to all the parents of the children she has been teacher to.

Weapons: After she kidnapped her son from Morocco she got hold of a gun which she kept at home for protection. She has brought the gun here without knowing exactly why.

Gerda



Archetype:

Martyr

Age:

34

Occupation before the disaster:

Social worker

Current Occupation:

Social worker

"Carrying the world upon her shoulders"

Suggested function for the character in the dramaturgy of the larp:

Take on every task or burden, have problems with delegating to others. You are never as important as somebody or something else.

She might blow a fuse on account of Lena and Veronica's power play in the situation. So much that she might even threaten to find another family perhaps? Maybe she realizes that being the child bearer is a power in itself?

Dysfunction/ personal issue: Bad conscience for everything she does or does not think or say.

Character Goal: To be a chosen mother (she is the designated womb in the group), not necessarily to herself but to womankind.

Antagonist (concept or person): People who are reminiscing about the world before the disaster to a point of apathy.

Life before the disaster:

Gerda has always been self effacing until the annoying, and she carries the pain and worry of those around her as a weight on her shoulders. Whenever there was work to be done she would volunteer, even if it meant stress, worries and loss of sleep. The stress made her feel like she was slipping up on her duties, which again made her volunteer for things that needed to be done. She used to be creative but that too was slipping away from her. There was never enough time.

Her clients at the welfare office were very important to her. Just because she worked in the public sector didn't mean that she wasn't committed to give them the best service possible. But there just wasn't enough resources. Often the clients would get less than the best care. Usually this was the fault of a cumbersome system and less dedicated colleagues. But she just couldn't help feeling fully responsible even for things it was impossible for her to do anything with.

Life after the disaster: Actually life is simpler. There is no more being disillusioned by the clients' lack of will to reenter society. Now the work has changed, you need to help the women find their real potential, make them understand that if they do not contribute, the society WILL fail and die. Some jobs are gone, some have appeared and some skills have had a second coming like practical handicrafts. The fact that it is actually a real possibility to end up starving have sharpened her client's attention and dedication immensely.

It's a sore point in Gerda's life that she never met a man which would be the right one to share her life with. Now that doesn't really matter anymore. If she had met a man he would be dead now anyway. And she don't have to keep her hopes up that maybe she will meet him this summer. She would really like to have a child though. A child to love and care for. There is nothing in the world she wants more than that now.

Relationship with Lena: Normally she just accepts all the garbage about the good genes, the high education, the coming little princess to be born who will have the best oppportunities ever, but it's a bit much. She knows Lena professionally from before the disaster as she has helped many of Lena's mentally ill patients when they have been sent into society to live and function outside of the institutions.

Relationship with Veronica: It is good to know that Veronica is on top of things, but does anyone need their mother around 24/7?

Relationships to other characters:

Edna (The Nuclear Family): In her job Gerda cooperates closely with the school for professional retraining which Edna runs. She doesn't know Edna herself very well personally but they obviously share the same passion for helping people find a useful place in society which is also right for them personally. Being here together will probably be a good opportunity to get to know her better.

Edna, Thomas and Martine

- The nuclear family

This is the family that in the strongest sense resembles a family like they used to be: a mother, a father and a grandmother. They have a good strong relationship, but may get a bit closer than what is good for anybody at times.

Martine is the intended birth mother in this group.

Edna



Archtype:

Lioness

Age:

54

Occupation before the disaster:

Pediatric nurse

Current occupation:

Heads a school for professional retraining

"Say something bad about anyone in her family and she gets this look - almost like she's about to bite you."

Suggested function for the character in the dramaturgy of the larp:

Will protect her children at any cost, and she definitely knows what is best for them. Always very social.

Dysfunction/ personal issue:

Not to good at seeing when she is invading other peoples space or when she is not really included/invited.

Character Goal:

Empower people to contribute to the new society we are building together, to make it a good one.

Antagonist (concept or person):

Disillusioned people - especially when they are dragging others down.

Life before the disaster:

Kind of 68-er, kind of not. She was too young for it anyways, part of the next wave of politically active youths. She liked the parts about it that was about caring for others, about struggling for a better world. But she didn't really like the sides of it that was about breaking down society and norms and all that.

Busy with supporting her children Tina and Marius in all their different activities. Always very sad when working shifts would stop her from participating in something that was important to them, like soccer matches or Tina acting in her theater group.

When Tina started to explore her masculine sides, gradually turning into Thomas, Edna supported this fully. Of course she thought it a bit strange, but whatever made her, excuse me, him, happy, was what was right for Edna. Her husband on the other hand, didn't take it so well that the little boyish girl he had always hoped would grow up to be a swan, instead grew up to be a man.

Life after the disaster:

Being a nurse when a catastrophe hits, kind of defines what you have to do. But when everything had calmed down, there really wasn't that much use for a pediatric nurse at a women shelter. Helping people starting a new life, though, was something she was good at. She has really blossomed in her new job as head of a school for professional retraining. It's an extremely important job in a society where you need every able hand, often doing something else than before the disaster. Martine was one of these women which she helped.

Edna instantly liked Martine when they met before the disaster. She didn't have anything in mind when she introduced her to Tina, sorry Thomas. When they hit it off, Edna welcomed it, even if there were some mixed feelings.

Relationship with Thomas:

Her daughter/son is the most precious thing in Edna's life. He is so talented! It is very nice to still have the special type of energy around that a son brings, even though it was a bit hard for her at first to come to terms with this cross dressing thing. She doesn't like to admit this though, even to herself as she doesn't want anything to come in the way of her relationship to Thomas.

Relationship with Martine:

Edna has grown very fond of Martine. She knows how much she has been hurt in the past and feels that her safety now has also become her responsibility. She is happy for the love between Thomas and Martine, but she sometimes fears that Martine's fragile nature will become a problem in their relationship.

Relationships to other characters:

Gerda (The Professionals): This is a social worker which often sends people to Edna's school for retraining. She doesn't know Gerda herself very well personally but they obviously share the same passion for helping people find a useful place in society which is also right for them personally. Being here together will probably be a good opportunity to get to know her better.

Thomas



Archtype:

Male impersonator, protector

Age:

26

Occupation before the disaster:

Waiter / Comedian

Current Occupation:

Comedian

*"He's so hot.
Haven't felt like this in a long time."*

Suggested function for the character in the dramaturgy of the larp:

Creating potential romantic conflicts by being Prince Charming. Want to secure sperm for Martine.

Dysfunction/ personal issue:

Hopeless romantic, believes in the one true love, but at the same time a huge flirter.

Character Goal:

Becoming a Father.

Antagonist (concept or person):

People who act patronizingly and who don't take him seriously.

Life before the disaster:

Thomas grew up as Tina. She was a very active child, cheerful, temperamental and without fear of strangers. She was a child actor from an early age. Although very much a tomboy, she didn't feel awkward in her own body until she was a teenager. Then, although the same outgoing person, she hated the peripheral role she received in the game of flirting and sex that happened between the pretty feminine girls and the stupid awkward boys that would brag about sex they never had. Tina knew boys didn't interest her the least romantically or sexually, but she was fascinated by the dashing charmers one would see in movies and sometimes even in real life.

When she started going to lesbian clubs she often found them much less exciting than they should be - too pedestrian and everydaylike. Tina started to cross dress more, and more often and assumed the name Thomas as the name he now answers too.

Life after the disaster:

Thomas had started entering into show biz as a stand-up comedian before the disaster. There was little money in it though, so he had to earn his living as a waiter. Nowadays he is able to earn a living doing his shows. His shows are still comedies, but have naturally taken on a more serious edge when the people his shows are about, men, are all dead.

Walking on the street these days can be both exhilarating and almost dangerous as many women have strong reactions to the way he looks. He knows that there are a lot of women he could have now if he wanted, but when he met Martine he knew he had found someone special. She was living at a shelter for battered women where Edna worked when the disaster hit. Thomas wants be everything to her that the previous swines in her life weren't.

Relationship with Edna:

Thomas loves his mother above all. She is very supportive and protective, but at times a bit intrusive as well. Edna has never been good at letting people have some space just being alone.

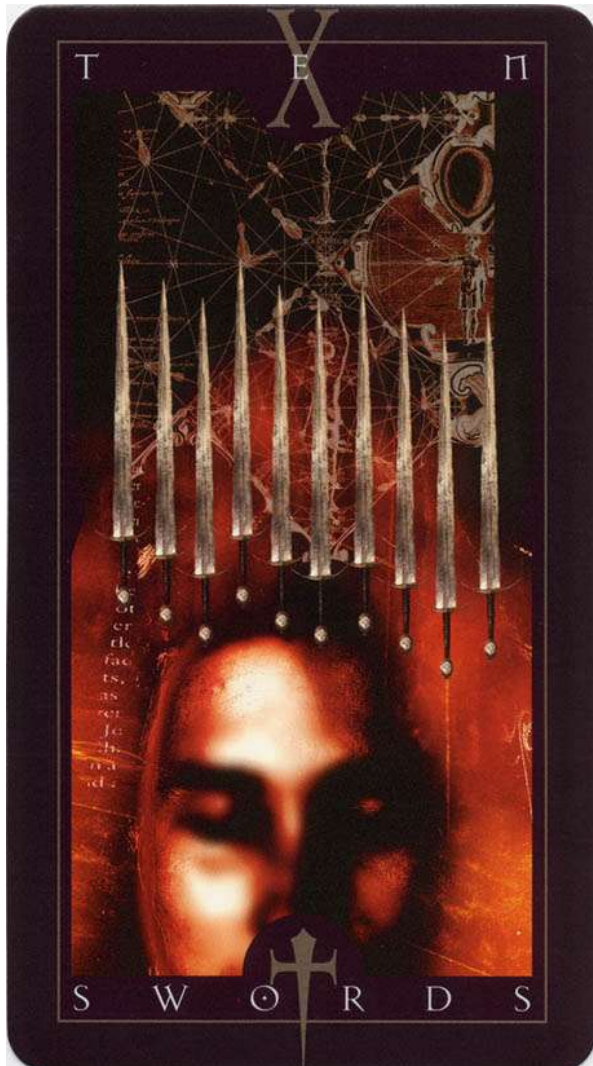
Relationship with Martine:

Thomas really feels like he has met the one true love. They have a very special connection. Of course the world is full of lovely ladies now, and Thomas has to flirt with them. But what Thomas and Martine have together is something really unique.

Relationships to other characters:**Alex and Jo (Three Lovers):**

Thomas had performed at Alex's club many times. Alex is such a fun queen. One of the persons he has gotten to know well there is Jo (one of Alex's girlfriends), another performer at the club. Jo is radical and cool to hang out with. She's very into politics and Thomas likes to piss her off sometimes by spouting conservative views.

Martine



Archtype:

The girlfriend. Victim / survivor

Age:

23

Occupation before the disaster:

Hair dresser

Current

occupation: Tailor/redesigner

"This old wound will never close"

Suggested function for the character in the dramaturgy of the larp:

Serve as a reminder of the cruelty of men.

Dysfunction/ personal issue:

Was sexually harassed by father and grandfather during childhood

Character Goal:

To be inseminated and live as happily ever after as possible with her family.

Antagonist (concept or person):

Anyone who tries to pressure her to share her feelings, the past...

Life before the disaster:

She wasn't really totally aware of the abuse in her childhood, but at 15 her father and grandfather was caught with thousands of pictures of sexual abuse of children. Some of the pictures was of herself, and that was devastating. Maybe

mostly because of the shame? That the world could see it? Or that her life was a lie? Her family were all jerks?

She was moved into a foster home that didn't fit, but luckily she met Johnny, who swept her away to live with him in the suburbs. She worked as a hair dresser. Then things turned sour and he started acting up every time he had a drink. She lost touch with all her friends, and she had too many sick days on account of Johnny's abuse. She finally pulled herself together and went to the women's shelter.

She was at a women's shelter at the time of the disaster, her crazy ass husband was outside yelling, threatening to kill them all.

Life after the disaster:

She'll never forget the moment at the shelter when the Bastard shut up. It all went dead quiet, then women started screaming. Mixed feelings is an understatement. After this came a time of hard work and comforting the women left behind.

As opposed to most women she has never felt more at home or more secure than she does now. Ever since childhood she has been somehow looking over her shoulder, afraid of what stunt the men in her life would pull. After she met Thomas she feels totally safe in the relationship, and it helps her realize herself.

She pities the women who relied so much on men they cannot see their own potential like she has hers. She does not hesitate to help people out of a situation where they seem stuck, longing for the men.

Relationship with Edna:

Edna worked at the shelter and they got along well. As soon as she realized that this was a real catastrophe she ran to be at Edna's side as she gathered Edna was the one who could organize the first aid. Later Edna helped her retrain as a tailor/redesigner using old clothes as the raw material for new ones. Edna is like a mother to her now.

Relationship with Thomas:

Maybe she was really impressed by the way Edna handled Tina being Thomas? Does she love Thomas more because there is a woman in there or is that insignificant? Does it help her trust him fully or is he just a trustworthy guy?

How does she react to women flirting with Thomas, (this should be played in a non-blocking way at the larp). Maybe she trust him until otherwise proven? But are there feelings beneath the superficial flirts? Or should she be proud of having the boyfriend so many wants?

Relationships to other characters:

Lena (The Professionals): Has been treated for the traumas of sexual harassment by the psychiatrist Lena. The treatment really helped Martine being able to put some things in the past finally to rest, but Lena as a person was a bit scary - she still is actually

Amina, Zahida and Sara

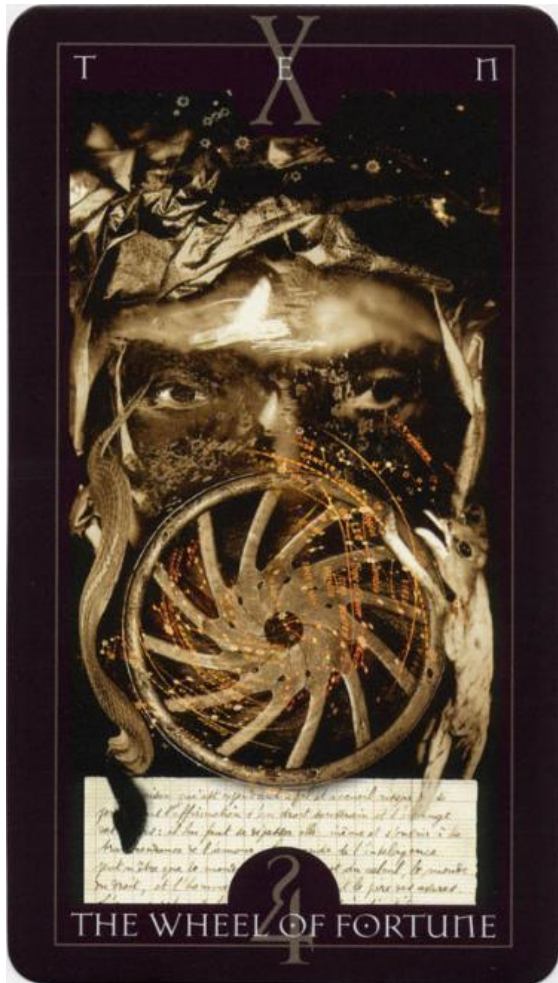
- The Muslim Sisterhood

These three women have very different backgrounds and personalities, but with their common faith they have found a bond that ties them together. They know each other from the mosque all three of them go to regularly. They weren't close friends before the disaster but now they have found that they compliment each other and that the others in this small group are women they trust.

As Muslims in a Nordic country they often have experiences of being or being perceived as different from the majority population or outsiders. Compared to many of their fellow citizens who are mostly secular and non-religious however their faith might help them make sense of life after the disaster. The psychological downside is that if they lose the belief that there is a meaning to the suffering however the existential crisis might become deeper as well.

After lengthy discussion among themselves whether it would be right for them to try to get a child now that all men were dead they decided that it was the right thing to do. They all heard about the programme independently: Sara was recommended by Maria to apply to the programme, Zahida learned about it at the hospital where she works and Amina through her work as a security guard at the sperm clinic. Now they have left their doubts behind and this is now a group that will go to great lengths to get a child. All of them consider themselves eligible for giving birth to the child, and the best outcome would be if all of them got the chance to do so.

Zahida



Archtype:

The practical and unsentimental woman who knows how to get things done

Age:

36

Occupation before the disaster:

Licensed practical nurse

Current occupation:

Doctor

"She takes life challenges as they are hurled at her without flinching."

Suggested function for the character in the dramaturgy of the larp:

Someone who takes care of others in a no-nonsensical way. But who might at a crucial moment shatter someone else's hopes due to her own lack of hope in the future.

Dysfunction/ personal issue:

Although not immediately apparent to others she is deeply pessimistic. She has become so used to loss that she doesn't really have much hope in a good outcome for the world or for her own life.

Goal: Getting a child to care for will give her something meaningful to do. Life would seem much less meaningless with a child to care for.

Antagonist (concept or person): Fatalism

Life before the disaster:

Zahida was born in Iran in middle-class family and studied medicine like her father. She met her husband Farrook while they were both students. Farrook was a law student who strongly believed in justice. After they graduated and Zahida had started working at a hospital, Farrook had gotten involved in the reformist movement through his work as a lawyer defending political dissidents in court. After one of many crackdowns on the movement he was jailed for a year under harsh conditions. Zahida was proud of her husband's courage, but also somewhat resentful for also putting her and other family members in jeopardy. In particular since she had now given birth to a daughter, Farida. After Farrook was released from prison the entire family fled the country and after a several months long journey they arrived at their new home in a new country.

It took three years for their asylum application to be finally approved. Farrook was experiencing more and more severe problems with depression due to the abuse he suffered in prison and the mental toll of the waiting and uncertainty of being a refugee. She still loved him, but found it more and more difficult to live with him and be a family together with an unemployed and depressed husband. Zahida was not able to receive accreditation as a medical doctor and started working in a hospital as an assistant nurse while taking extra courses on the side to get the necessary accreditation to work as a doctor again. The disaster happened on the day she had finally decided to tell her husband that she wanted a divorce.

Life after the disaster:

Zahida's daughter was one of the many girls and women who died in the disaster together with the men. She was riding a bus when it happened and did not survive the crash when the male bus driver died. With her entire family in this new country dead Zahida felt more lonely than she ever had before. She found strength among some of the women at the mosque and worked long hours treating the wounded from the disaster. As many bureaucratic rules became irrelevant after the disaster she was soon promoted to doctor again.

Allah's will for humanity's future is obviously bleak. Life should be endured with stoic resolve until the end comes and what needs to be done should be done. No need to get anyone's hopes up on that life will become any less difficult in the near future. But this is no reason to just sit down and give up. It's better to be active, work and try to handle whatever life throws at you.

Relationship with Sara: Not being born a muslim, Sara was somewhat an outsider at the mosque. But she quickly made a place for herself and moved quickly from the periphery to the centre of the women who gathered there. As someone who have been in similar situations many times she found Sara's way with people fascinating to watch. Sara has become an important confidant and adviser for Zahida. Sometimes Sara needs advice herself as well, but she is not as good at receiving advice as giving it.

Relationship with Amina: Amina has become like a little sister to Zahida. They have discovered that they share the same sense of dark and sometimes grotesque humour. They are both strong willed and stubborn however, so occasionally they will argue loudly and vehemently, just like real sisters. Zahida sometimes get exasperated by how Amina can abruptly change her mind on something.

Relationships to other characters:

Isak: When Zahida sees the last man she will recognize him as one of her former patients. He had contracted malaria while on a trip to Africa and had to stay in the hospital for a week. As one of the nurses on the ward Zahida found herself talking quite a lot with this interesting man. All men are crybabies when they get sick, but this one seemed to have more of a backbone than most. If she hadn't been married and if he had been a muslim, who knows. She hasn't thought much about him since then until he suddenly shows up again now.

Ada: You worked together with Ada as assistant nurses at the hospital, unlike some of the other people at the hospital she didn't seem to have a problem with Zahida being promoted to the doctor she was trained to be after the catastrophe.

Sara



Archtype:

Religious convert and spiritual leader

Age:

34

Occupation before the disaster:

Ph.D student

Current Occupation:

Religious leader at the mosque

"Her strong faith is both comforting and at times a little unsettling "

Suggested function for the character in the dramaturgy of the larp: A mild-mannered but insistently religious woman who will challenge others on their own spiritual beliefs and who will ask what God's divine plan for each of them and for humanity as a whole is.

Dysfunction/ personal issue: Sees God's hand everywhere. Can't help interpreting all kinds of human relationships and interactions religiously. Deep down afraid of losing her faith as she has done so once before.

Goal: Understand God's plan for herself and for humanity.

Antagonist (concept or person): Those who openly or unknowingly oppose God.

Life before the disaster: Sara grew up in a small town in a Christian family who were very active in their local Pentecostal church. Sara received a strong faith herself very early and was very active in the church and in Christian youth organizations. While studying at the university she experienced a crisis of faith. Living in the capital with friends from different countries and different faiths, the religion of her upbringing seemed provincial and not very consistent. Studying

delved into the study of comparative religion. One day she had an intense experience where she heard the voice of God in her hearth and she understood that the truth was that there was truly only one God and he could not be split into a trinity. She converted to Islam, which led to a crisis with her family who was not able to understand this at all. She had only minimal contact with them after that.

At the university she had met Majid, a shia muslim originally from Iraq. She married him and started going regularly to the same mosque as him. Eventually she also started wearing the headscarf. The resentful looks from many people only gave her more resolve. She was pregnant with her first child when the disaster happened. As it was a boy child she aborted the child there and then, right by her desk at the university.

Life after the disaster: The first week after the disaster remains a memory of one big black hole of despair for Sara. She barely managed to leave her home to try to get hold of food for herself. But when seven days had passed it was as if God spoke directly to the essence of her personality and gave her the strength to continue living. There was little use for a scholar on the history of Islam at the university so Sara started spending her days working full time at the mosque.

Even though she was one of the few ethnic Nordic members of the mosque her confident personality and expertise in theology soon gave her the position of leader of the women in the mosque. Women have always been allowed to lead other women in prayer according to the tradition, so Sara has taken the title *imam* as there are now only women that can be called to prayer.

She believes that it might be God's will that humanity will be greatly reduced in number in the time to come, but she does not agree with those who claim that we are already living in the last days. New life should be brought into the world and that is why Sara found two capable women who shared this wish and with whom she has applied to the insemination programme.

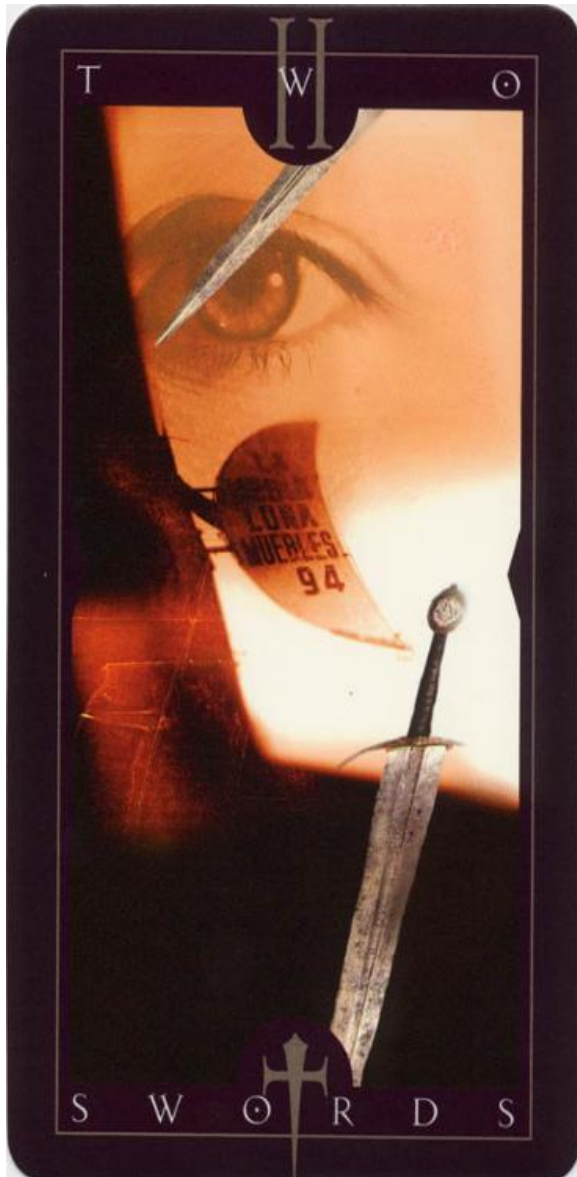
Relationship with Zahida: Sara is probably one of the people closest to Zahida now and they have shared many open hearted conversations. Not alot of people see how much pain Zahida has inside. They are fooled by her constantly coping with the situation at hand. This is the kind of strength needed in the world now, but Sara worries that Zahida is no longer capable of feeling God's love, only his power and judgement.

Relationship with Amina: Sara has grown fond of Amina. She know's that Amina doesn't take well to any kind of "mothering", but even though she is not that much younger than herself, Amina is obviously still in need of some gentle guidance due to her occational bouts of anger and suspicion.

Relationships to other characters:

Maria: Sara knew Maria from political committees, debates on TV and radio. After the disaster Sara has become somewhat of an informal advisor to Maria, both on matters of politics and on more existential issues. Sara is quite confident that she has some influence on Maria. It was Maria who recommended that Sara should apply to the programme.

Amina



Archtype:

Conflicted rebel

Age:

29

Occupation before the disaster:

Goldsmith

Current occupation:

Security guard

"Don't be fooled by her appearance. She has a mean streak you don't really want to see."

Suggested function for the character in the dramaturgy of the larp: Go against the majority decision of the group. Change her opinion on something fundamental and act on this despite the opinion of former friends and allies.

Dysfunction/ personal issue: Suspicious of other people's motives. Can be very harsh if she (correctly or not) perceives someone to be a hypocrite.

Goal: Deciding herself what her goal should be and not becoming just an "extra" in other people's plans.

Antagonist (concept or person): Anyone trying to trap her or deny her what she has decided is her right to achieve.

Life before the disaster: Amina became adept in manoeuvring between different worlds early in life, growing up in an immigrant Muslim family in a secular Nordic country. She wasn't the type of girl to let others intimidate her. When boys at school said that Muslim girls who didn't wear the hijab were whores she just called them far worse things. And to the teachers who said that the hijab was repressive to women she said that their own xenophobia was worse. She almost broke with her family several times, but each time she reconciled with her worried and exasperated parents after a while.

Together with a cousin she set up a jewellery store. Although not making a lot of money she gained a reputation for being a promising young jewellery designer mixing influences from different parts of the world. Her parents had vainly tried to introduce her to prospective husbands for some years. These meetings usually ended with the poor boy fleeing the house and her mother in tears. So when she was introduced to Khalid who studied in London and she actually liked him, no one was more shocked than Amina herself. They were to marry the summer after the disaster happened, and Amina was looking forward to see if she could make a living of her designs in the big city. But that was not to be.

Life after the disaster: Amina was speaking with Khalid on the phone when the disaster happened. Listening to the one she loved dying as the world fell apart around her left a scar that never has really healed. After that her jewelry shop felt meaningless. She needed to do something that felt important in a changed world. She ended up working as a security guard protecting one of the most valuable resources now - sperm.

It was at her new job she heard about the possibility of applying for the motherhood programme. Having spent quite a lot of time at the mosque after the disaster she accepted at once when Maria suggested that they and Zahida apply to the programme together. As Amina is the youngest she believes she is the most likely one to be picked to bear the child.

Relationship with Zahida: Zahida has become like an older sister to her. She appreciates that Zahida doesn't try to paint reality more rosy than it is. They have discovered that they share the same sense of bleak and sometimes grotesque humour. They are both strong willed and stubborn however, so not seldomly they will argue loudly and vehemently, just like real sisters.

Relationship with Sara: Sara is in many ways a very wise woman, but that doesn't mean that Sara trusts her completely. Not being born a muslim, Sara's interpretation of the world often surprises Amina. That isn't necessarily a bad thing as Amina appreciates realizing things she hadn't thought of before. But Sara is an authority figure, and all authorities must be opposed once in a while to make sure their footing don't become too secure.

Relationships to other characters:

Linn and Ellen: These two capable women were in the neighborhood when a gang tried to raid the sperm clinic. They helped fight off the raiders without flinching. Linn even laughed about it afterwards. Seems like they have become buddies after that. Both of them could be possible allies or threats, either together or on their own. It would be a good idea to try to get to know them better.

Julie: Amina has met this doctor a couple of times at the sperm clinic. Apparently Linn and Ellen were asked to join the programme after helping defend the sperm clinic. Why hasn't Julie encouraged her as well to apply? After all she is the one who actually defends the sperm clinic every day.

Weapons: Amina has brought a gun just in case. In a threatening situation she might pull it out but will not fire it except under extreme circumstances.

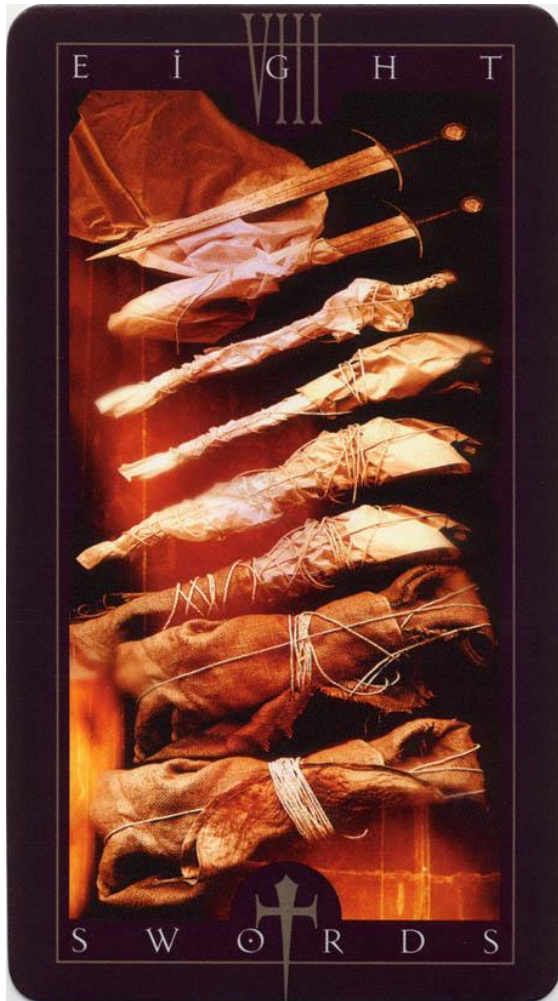
Nancy, Ada and Emma Nancy

- Three generations

The women left in this family is the dominating grandmother, her haunted daughter in law and the granddaughter. They all live in the grandmothers' house, the daughter in law is working as a nurse and the two others work the garden: urban farming. This is not a harmonious relationship, but blood might be thicker than water.

They are in a unique situation as they already have a family structure, and know each others faults and fortes. This is not necessarily only an advantage, but it is certainly a card they can be expected to play. Emma Nancy has been selected as their candidate to be the one getting pregnant, but unknown to the other two, Ada strongly desires to bear another child.

Nancy



Archtype:

Silent abuser

Age:

55

Occupation before the disaster:

Housewife

Current occupation:

Urban farmer

"Can you spot Dr. Jekyll?"

Suggested function for the character in the dramaturgy of the larp:

Passive aggressive. Not self-aware. Sudden shifts between "nice and warm middle-aged lady" and the one who finds faults with everyone

Dysfunction/ personal issue: She has random hang-ups; e.g. the way people wear their shirt, the way they sit, the way they eat etc, and has a hard time not making half-snide remarks about it. She assumes everybody else has noticed the same thing or share the same feelings.

Goal: To let the blood of Erik live on. Feelings towards Ada have to be suppressed until evaluation is done

Antagonist (concept or person): Ada

Life before the disaster: Nancy had great plans for a career, although she expected to have children. They came way too early though, and her career plans were ruined. Her resentment about this made her feel guilty, so suppressing this she started living through and for her children only, 2 girls and 2 boys. One of the boys, Erik, her youngest son, was always her very special child. Her husband, Tom, was a hard working dentist, but worked almost all hours to provide properly for the family. In the meantime Nancy engaged in various charities.

Nancy was an extremely important figure in Erik's life and he would always bring girls home right in the beginning of relationships, subconsciously to get his mothers approval. Ada however seemed to sweep him off his feet and he wouldn't listen to reason when Nancy voiced her reservations about this girl. Little Emma Nancy (named after herself of course) was a spitting image of her father, dearest Erik. Her oldest son Magnus was never as dependant on her as Erik, so their relationship was not as close. She feels a bit guilty about that now that they are both dead.

Life after the disaster: Her two daughters were both living and working in other parts of the country when the catastrophe happened, and it does not seem like they want to come home. That was a little hurtful. But the all overshadowing event for Nancy was the loss of her sons and husband. Especially Erik's absence left a gaping hole in her existence.

She got a hold of Emma Nancy already on day 1, and convinced both Ada and Emma Nancy to come and live at her place. She has organized her house after her good own rules, and Ada seems to adapt fairly well. As she was born in the outskirts of the city Nancy has substantial knowledge of gardening and a ton of books. The garden, the porch as well as several rooms inside the house have been turned into vegetable gardens and greenhouses.

Relationship with Ada:

Ada was a quite annoying girl, trying to please everyone all the time, no good at cooking, and with strange child raising ideas. The good thing is that she actually brought a child into the world that would survive the catastrophe. She has to live with Nancy now, and is actually trying to do the best, considering. However, Nancy would never accept any suggestions that Ada should be the birth-mother instead of Emma. Such a child would not be of Nancy's flesh and blood and thus wouldn't be of Erik's blood either.

Relationship with Emma:

Emma Nancy is very dear to Grandmother's heart and she didn't want to hear any talk about her Emma smoking or drinking at a young age. Such a sensible girl wouldn't do that. But denying that she became pregnant at a very young age, just as the catastrophe happened, is of course difficult. There was a tremendous row over this at Erik's house and Emma Nancy had called Nancy and asked if she could move in. She actually felt a little guilty, but of course she couldn't deny Emma anything. But the important thing now is that the pregnancy proved that Emma Nancy can get pregnant fairly easy.

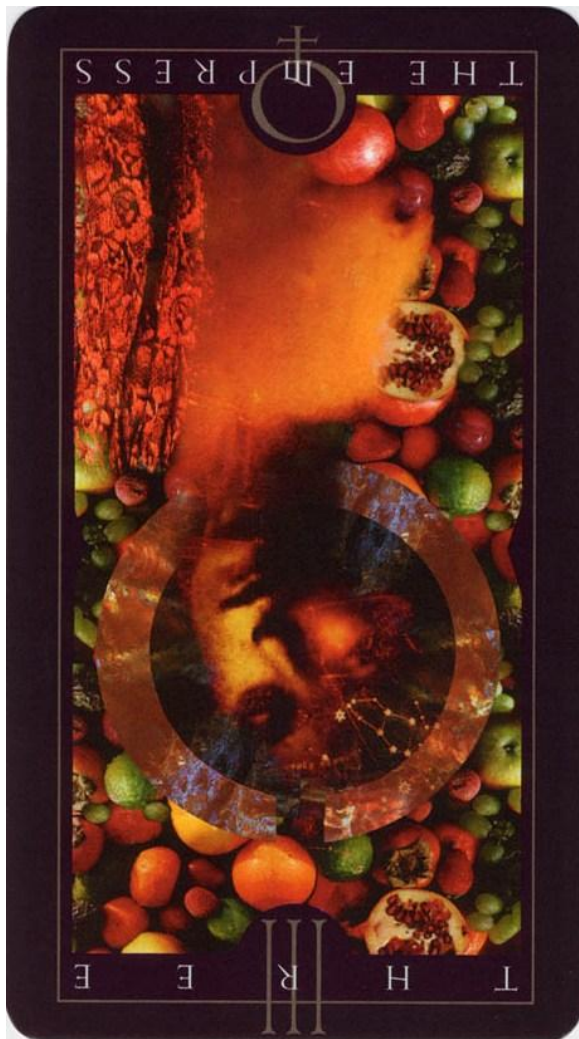
Relationships to other characters:

She is a lot of the time a generous and helpful person, so most people will like her.

Theresa, is the psychologist on the committee and the widow of your elder son, Magnus. Nancy has always had a good, if somewhat distant, relationship to Theresa. She's very intelligent, but sometimes uncomfortably so.

Nina is the head of the farmers, she is also a biologist. The two can obviously benefit by discussing techniques, successes and failures. She knows a lot about experimenting with plants.

Ada



Archtype:
Harmony seeker

Age:
34

Occupation before the disaster:
Assistant nurse

Current Occupation:
Nurse

*"If you didn't know better,
you'd think she was you"*

Suggested function for the character in the dramaturgy of the larp:

Peace-maker, agrees with the last speaker, cannot keep silent about things she hears, talkative

Dysfunction/ personal issue:

Not being able to stand up for herself. If a situation turns into a confrontation she gives up too easily, not getting what she wants and damaging her self-esteem in the process. But might she reach a breaking point soon?

Goal:

She wants acceptance from Nancy, and for Emma to be happy, and to be liked by everybody.

Antagonist (concept or person): Nancy

Life before the disaster:

The 12 first years of school were a struggle, Ada was bullied and tried all tricks to get on the bullies' good side. She learned to speak as the person she talked to, to mimic the person and to copy the body language. This still helps her in stressful situations when meeting strangers.

The only one she could ever be herself with was her husband Erik. The main problem in their relationship was how both of them were unable to stand up to his controlling mother, Nancy. Ada hoped it would become better as the years went by, but it didn't really. With time, she learned not to let Nancy's snide remarks get to her, she knew she was important, not only to Emma and Erik, but also to all of her patients at the hospital where she worked.

Life after the disaster:

Disaster indeed. But she is not about to keel over. With Erik dead the well-being of her daughter is the primary anchor in this world of chaos. She really dislikes having to live with her mother in law, though. Whenever they are together there will be an underlying conflict, and she really hates conflicts. She normally avoids them by following the people she talks to, she has done this for years, and after the catastrophe the ability to become like the person she talks to has even improved and has shown itself useful on many occasions. Aggressive people tend to like themselves, hence finding Ada pleasurable.

She would like to have another child herself, but she has agreed to the plan of Emma being their candidate for birth mother for their group, but she might want to talk her out of it or maybe discuss with other people (maybe the professionals?) whether a mature mother would be better suited in this day and age?

Relationship with Nancy:

Nancy has been intimidating Ada for years, but after the catastrophe they shared the pain, and they have to try to get along, at least for Emma Nancy's sake, and to not spoil the chances with the committee. It's annoying that Nancy seems to think of herself as a kind of mother to Emma, and that she refuses to believe anything bad about Emma; that there has been no smoking, no drinking, no lies, no boys. Well the latter is true now anyway.

Relationship with Emma:

Normal mother-daughter relationship, she knows Emma loves her, and she loves Emma, but she will not tolerate any crap. What IS bothering her now is that she got so angry with Emma when the pregnancy was discovered before the catastrophe. She got so angry she didn't even protest when Emma said she was moving in with Nancy. And now that baby is dead.

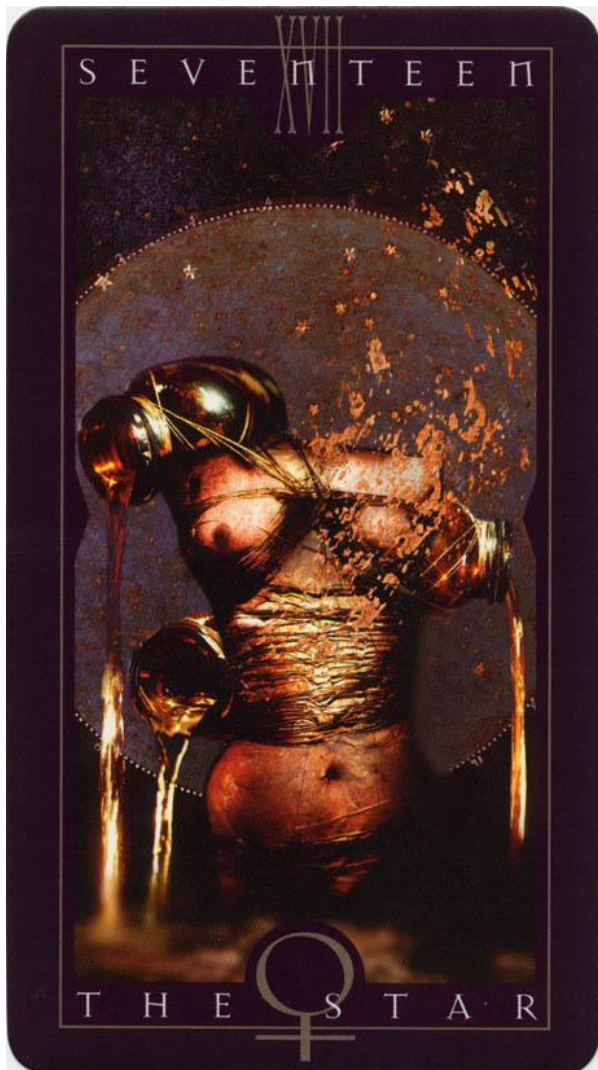
Relationships to other characters:

The psychologist on the committee, **Theresa**, was married to Erik's brother, Magnus. She has met her several times but **Theresa** never seemed to take sides, which Ada always thought as odd. Anyone who knew both Nancy and her should know where their loyalties should be.

Ada worked with **Zahida** as assistant nurses, although Zahida really was a doctor. Very good listener, and gives good advice. After the catastrophe she was needed as the doctor she was trained to be, and she chose to accept the fact that Ada is working as a nurse with a somewhat slim education. Ada does not know what the situation is with Zahida and what she lost. We encourage the player to ask bluntly about it and be emotionally affected by the answer.

Note on tarot image used for Ada: Reversed, the Empress suggests a loss of personal power through placing too much emphasis on another person's emotional or material needs, thus neglecting one's own. The reversed position of this card deals with indecisiveness concerning others and confusion about the direction a relationship may be taking. However what has been turned on it's head can be turned right again.

Emma Nancy



Archtype:

Self-aware teenager

Age:

18

Occupation before the disaster:

Pupil in high school

Current occupation:

Urban farmer

"A young girl caught in a young girls body"

Suggested function for the character in the dramaturgy of the larp:

Young and bitter, over-confident, demands to be treated as an equal by everyone, "heard it all before", misinterprets other people's intentions and confronts people directly and rudely.

Dysfunction/ personal issue:

Goal:

Have people consider her a grown up, get some respect, be the chosen birth mother

Antagonist (concept or person): Everyone not treating her like an adult and an equal

Life before the disaster:

Emma was no more a rebel than other young people. Her mother used to see right through her and caught her lying about both drinking and smoking. Her mum was pretty liberal so she didn't have to lie about sex. Her grandmother is either very gullible or just didn't want to see, she always defended Emma and claimed that Ada was wrong. This was great for a while, but then Emma realized that her grandmother could be quite mean to her mother. That's not tolerable, her mother does not deserve that and she now sometimes even defends her mother (if this happens when she is not annoyed with her mother herself that is).

The pregnancy was not planned and the guy wasn't even her boyfriend, but even though she was facing single motherhood at the age of 15 she decided against abortion. The result was hell's bells at home, and she had just decided to leave her parents' house to live with her grandmother when the catastrophe hit and she lost both her father and her baby boy.

Life after the disaster:

She is a very bitter girl, she didn't feel respected enough before the disaster and things haven't looked much better since: she thinks everyone should understand that with the pregnancy, though short, and the trauma of the loss she would have grown up quickly. She tries to take responsibility as often as she can and she is trying to be the one running the urban farm.

She loves both her grandmother and mother, but it often feels a bit suffocating living with and spending so much time with her family. And having a child would be losing the chance to be more independent, wouldn't it? But on the other hand if she herself was a mother everyone would have to start treating her like an adult and that would not be one day too early! Currently she is a woman who can change abruptly between being a self-absorbed teenager lacking perspective and a sensible young woman who has learned important lessons through having lived through these trying times.

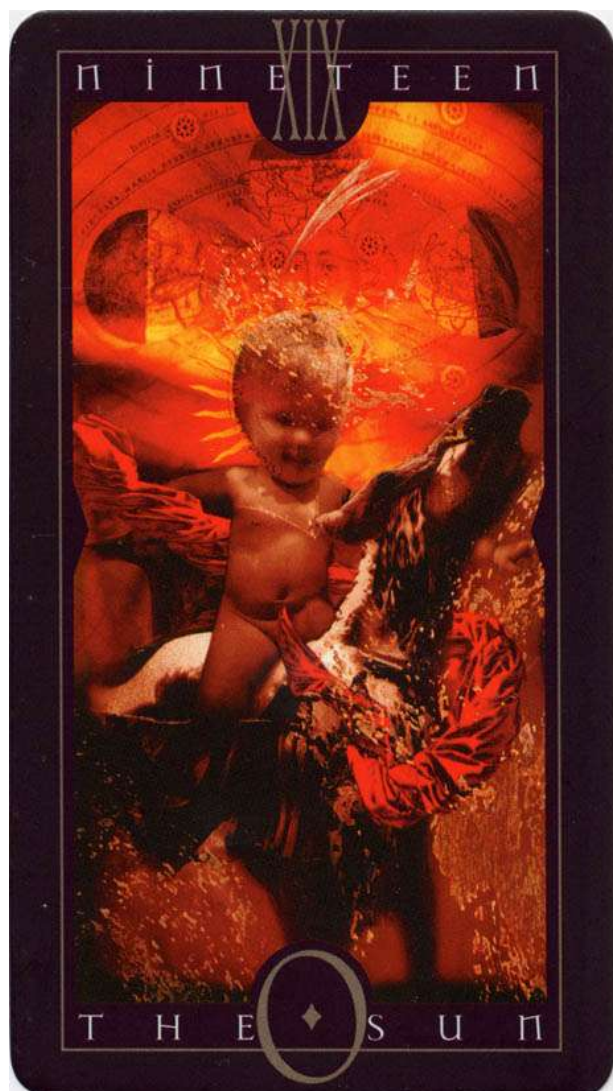
Relationship with Nancy: She has always been special in the eyes of her grandmother, she knows that. And she really appreciates how Nancy has always been so understanding. But Emma isn't stupid. She sees how mean and manipulative Nancy can be towards Ada sometimes. What she doesn't notice, however, is that she herself has learned a few tricks on emotional blackmailing from her grandmother.

Relationship with Ada: Her relationship with her mother has always been close, sometimes too close and a bit suffocating. It has always riled Emma how difficult it is to get even the slightest twisting of the truth past her mother. And are all mothers like her own, not realising when their children have become adults? However, if danger threatens, Ada is the one she will turn to for help and advice.

Relationships to other characters: She has taken the open mike at Alex' club and has done dark and bitter stand up. After this she talked to **Jo** and **Jo** gave her constructive criticism. She felt the respect of a fellow grown up artist and she looks up to **Jo** and it is natural to encourage Jo to either sing or recite poems (depending on the person playing Jo, please make arrangements with the player).

She will flirt with Thomas (male impersonator) until the real man arrives, then focus changes.

Linn



Archtype:

Down and dirty

Age:

25

Occupation before the disaster:

Topless model

Current Occupation:

Garbage collector/ undertaker / scavenger

"Behold, the tigress"

Character concept:

Many women will probably be condescending and non-friendly when being introduced to a page 3-girl, but Linn was and is a person of total honesty, a no-nonsense, likeable, practical girl. When she was modeling, her attitude was; hey, look at this body, it can sure be used for some easy money - that doesn't mean I do not use my brain. The same mentality kept her going during the last 3 years; do what you have to do to get where you want, what other people think is of lesser importance.

She's always been mentally very strong (it takes balls to stand up to the combined scorn of feminists, moralists and "the good taste police"). She is also physically strong - a good body does not make itself. She contributes constructively, she isn't afraid to work, she is, and truly believes she is, a good candidate for motherhood. She has no family prospect though, which might well

change.

Suggested function for the character in the dramaturgy of the larp:

She will want to find a family group or taking a child bearer's place in an existing family - she may well stress that "this is a child bearing body" and point out how she has to fend for herself.

She is never afraid to get her hands dirty. She is a direct communicator, speaks her mind no matter how others people's reactions are. She despises spiteful gossip and petty intrigues and may well be angry with people who engage in this.

Dysfunction/ personal issue:

Gets offensive if someone goes on about her lack of education, she knows in her heart her intellect is a diamond in the rough, she just didn't make it in time before the catastrophe.

Character Goal:

To become a mother and raise the child in a no-nonsense way.

Ensure she enjoys the proper respect.

If all else fails, maybe there are stray jobs she can get either locally or from one of the people there?

Antagonist (concept or person):

Helplessness, apathy, arrogance, lies. You have to pull yourself together and be whatever you can be. Does not like people who belittle other people or liars.

Life before the disaster:

She had a pretty sweet life. Picked up in high school by agents, she became a semi-celebrity posing nude in slightly controversial situations. She did calendars, magazines, she participated in music videos and a couple of movies. She was invited to all the cool parties and knew whoever counted.

Make no mistake, she knew this was a temporary thing, but she figured she would make some easy money and spend them making the future safe for herself, investing in both education, real estate and stocks after she was done. However, she never got to that...

Life after the disaster:

She picked up the pieces pretty quickly. The clothes and things she lacked she picked up on the streets. She's not heartless, she's just being practical. After she was well set up in her apartment she realized there was a desperate need for cleaning up the streets and cleaning out apartments, that is removing dead bodies, moving cars etc.

She started out by acquiring her own garbage truck (found at the local garbage removal company), and started organizing a system for mass graves. Surprising everyone around her and even herself a bit she was very little squimish about all the dead bodies. Sure they looked gross and quickly started to smell terribly, but it would just get worse if they weren't cleared out!

Irritated by women sitting on the sidewalks crying about how terrible everything was, she got to work. She got an ad hoc license for tidying up to reenable the communication system. Her salary was just whatever she could pick up from the cars or people. That way she got quite a few resources for trading and she is armed.

After the city was improved she moved on, and after several rather harsh ordeals and battles with robbers and weirdos she came by the sperm bank, and they were happy to pay her to clear out the area. Lucky for them. Linn was invaluable during the attack that followed. Not only did she fight side by side with the local guard, but she had the experience, guns and tactics to tip the scales. She was invited to stay there and realized what an amazing asset she would be to a family and to a child. Hence, she has decided to apply for motherhood.

Relationships to other characters:

Ellen (The Wealthy Women): Linn was working outside the sperm bank cleaning up rubbish when there was an attack. She pulled out her clubs and guns and ended up fighting side by side with Ellen, a woman who was there on some business. They became buddies after fighting off the rebels together. No nonsense trusting buddies, the boxing -in-the-arm type of buddies.

Julie (The Committee): Linn spoke with this gynecologist and committee member after she helped fight off the raiders at the sperm bank. She encouraged Linn to apply to the program even though she didn't have a family unit

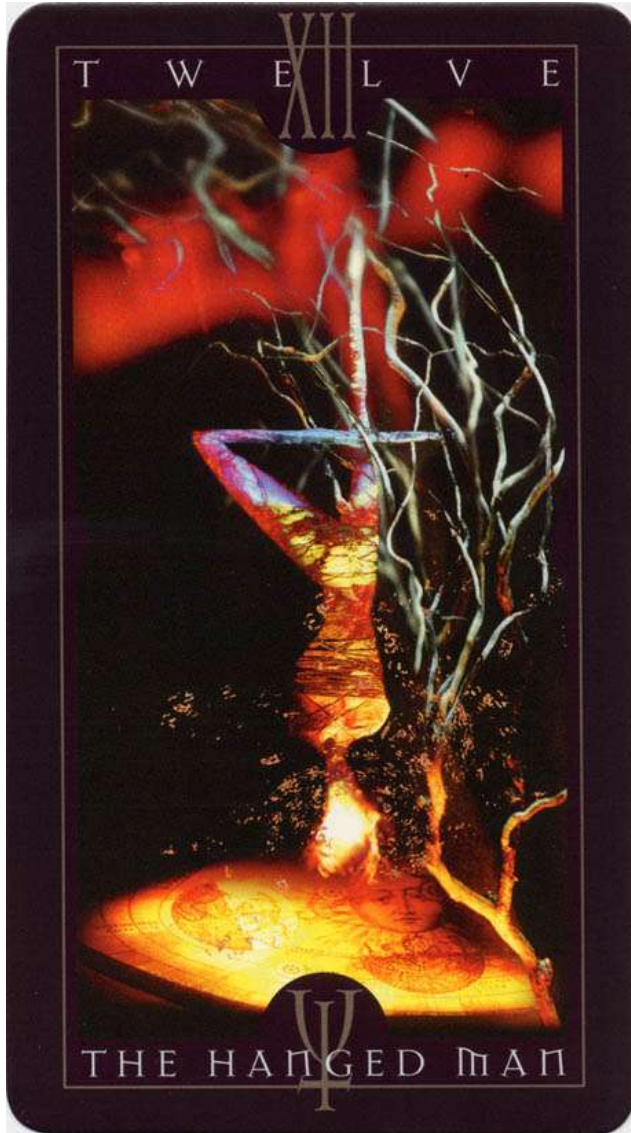
As **Alex** (Three Lovers) owned the hottest places, she knew her, and they used to have a blast.

She has met **Jo** (Three Lovers), but finds her unsettling and arrogant, she thinks **Jo** doesn't like her.

Weapons: Linn has brought a gun just in case. In a threatening situation she might pull it out, but will not fire it except under extreme circumstances.

Isak

The last surviving man in the world



Archtype:

Survivor. The lone sailor caught in a storm at sea

Age:

30

Occupation before the disaster:

Zoologist

Current Occupation:

Hunter, survivor on the run

*I am a poor, wayfaring stranger
Just traveling through this world
below
But there's no sickness, toil or
danger
In that bright land to which I go.*

*I'm going there to meet my mother
Said she'd meet me when I come.
I'm just a going over Jordan
I'm just a going over home.*

- traditional folk song of unknown origin

Suggested function for the character in the dramaturgy of the larp: The character will obviously be at the centre of the drama for the second act of the larp. However, he isn't meant to be the protagonist of the story. It should be the choice of the women, either collectively or through some of them winning a power struggle, what will be the fate of the last man. He can try to influence what will happen through his interaction with them, but not completely override what is happening by for instance fleeing right before the last scene of the larp.

Hopefully the character of Isak will also strike up different type of relationships hostile and friendly with the different female characters, so that not most of the time in play time is spent on say one particular alliance or love story.

Dysfunction/ personal issue:

A strong need for human companionship mixed with resentment, fear and mistrust

Character Goal:

Survive, reconnect with humanity, decide his own destiny

Antagonist (concept or person):

Loneliness, isolation, prisons

Life before the disaster:

Ever since Isak was a young boy he has felt truly at home out in the woods and up in the mountains. He was an only child and remember spending every Easter and summer holiday trekking with his parents. As a teenager he became very active in a green youth movement. Studying zoology was a natural choice for him as he wanted to work with something that combined his political beliefs with his enjoyment of being outdoors and not becoming stuck in an office.

Even though he could enjoy being alone with only the plants and animals for company for days on, he wasn't a hermit shy about contact with other people. He like the shift between sometimes being completely alone and at other times being very social and being together with friends in the city.

He has had only one serious love relationship in his life. He met Mia, a fellow student, when he was 22 and he was convinced that they would grow old together. Four years ago she contracted a lethal form of cancer and died only months after the disease had been identified. It was the first real fundamental blow in Isak's life. Grief stricken he joined a research program on the effect of pollutants on animal life in the Nordic forests. The work ensured that he could spend long stretches of time alone and isolated gathering data for the research project. 6 months later the disaster struck.

Life after the disaster:

Isak does not have any idea why he survived and the other men didn't. He was alone in a cabin at the time the disaster struck, so it actually took a few days before he found out about what had happened. But then one morning a few days after it had happened he turned on his radio to listen to the morning news and got the whole gruesome tale.

At first he thought he had been saved because he was living so isolated from other people. He made every effort to avoid people and started hunting and fishing to replenish the limited supplies he had. There were women at the university who knew that he was living in the cabin, but of course they would just assume that he was dead. His only contact with the outside world was his radio.

After a while he started suspecting that he might be immune to the disease as there were stories of other men that had lived isolated but when people arrived there they were dead like everyone else. But he couldn't be sure. He might contract the disease and die at once if he sought out people and what would

happen to him anyway. Would he be considered some kind of freak or guinea pig being as far as he knew the only surviving man?

He started getting more and more lonely, losing track of time. He knows three years have past from the changing of the seasons, but individual days have stopped having any significance to him.

A week ago he was captured by a group of armed women which discovered him while he was hunting quite far from his cabin. They kept him tied up, and from the conversations he overheard he understood that they were quarreling about how they could earn the most from selling him to the highest bidder.

He managed to loosen his bonds by working slowly and methodologically. When the quarreling between his captors escalated into a gunfight he managed to escape, running into the woods. For hours he has been running and he is feeling scared and utterly exhausted. He don't know where his cabin is and have no clue about where to go.

The setting of Mad about the boy

This document describes the world of the game as imagined by the larp creators. It can be read by participants in advance, but this is not necessary if you include a session on the world of the larp in the pre-game workshop.

The Death of Men: The Day of the Disaster

The death of men happened very quickly and without warning. 3 years ago all men in the world started coughing and crying blood. Within minutes they were all dead, and many women with them. As they died, the men also lost control of vehicles they were driving or flying. The roads became immediate and enormous disaster areas. As almost all airline pilots are men, very few planes made it safely to the ground that day. Some of those planes crashed in highly populated areas, and took thousands of women on the ground with them in death. From one moment to the next society as we know it was gone and the survivors was left with pain, loss and chaos. In most places the electricity was cut and cell phone networks went down almost immediately.

The immediate reactions from the survivors were varied. Some desperately tried in vain to save the lives of dying men around them. Some became paralyzed and unable to move or do anything as they watched the world around them collapse. Self-preservation was the strongest instinct for many, fleeing to wherever might be safer than where they were now. Some stopped to help women around them. Others trampled the dead and dying as they were fleeing.

The Struggle for Survival - The first few months after the Disaster

The women of the world who survived the cataclysm faced two huge challenges in the weeks immediately afterwards. One was the emotional trauma of seeing more than half the worlds population die in one day. Husbands, sons, fathers and friends were all dead. The other was the practical difficulties they had to deal with while in a state of shock and sorrow.

Streets and apartments were filled with corpses. There were too many to give them proper funerals, so in a few days gigantic pyres for the dead were lit in parks and sports stadiums around the world. Removing all the dead was only one of the practical challenges faced by the survivors. The roads were filled with car wrecks. Electricity and phone lines were down in most parts of the world, and transport of food and other essential goods became a huge problem. Hunger soon became an issue in the cities and many fled to the countryside to look for food. As people became desperate many stores and warehouses were looted and a number of women were hurt or killed in these fights.

The governments of the world, as well as military and police organizations were of course reeling from the pressure of the crisis. The fact that police and military forces almost everywhere are so male dominated increased the difficulties. In most parts of the world prominent female politicians were eventually able to consolidate power and start getting the government up and functioning again.

But for the first few months after the disaster few national or regional structures were able to provide much relief or services, and women had to ally with others in their immediate communities to be able to survive. In the first months, there was little electricity available. As governments started functioning again, electricity supply became better, but still there is hardly one day without blackouts. When an area experiences a black-out it can take many weeks before power is restored.

It is still not known what caused the disease which killed all the men. There are still sperm stored in sperm banks many places in the world, but governments have been reluctant to make use of it so far as tests indicate that still only girl children could be born as male fetuses would still succumb to the disease. Some sperm banks have been raided by gangs of armed women, so security is usually very strict to avoid more sperm being lost. The Nordic governments have recently decided to use some of the sperm in a pilot programme, the one the characters of the larp have applied to.

Making sense of it all - Religions in a world without men

The apocalypse is no longer a dire warning of what is in the future for humanity, it is a reality which has arrived and which the survivors are trying to cope with every day. What has happened and what will become of the world now, is wide open to interpretations, both religious and secular.

Scientific and religious theories on why all the men died compete with each other. The death of men has resulted in a loss of faith in God for many people. In others it has led to religious fever and new religious movements emerging with a renewed call to believers.

Most traditional religions were very male dominated and the death of men has led to a collapse in the established hierarchies. The Roman catholic church has splintered. One wing have started to ordain female priests and has even named a new female pope, while others decree this as heresy and await the return of the Son of man.

Islam has fared better than many would have guessed. There is a lot of infighting between different muslim groups on how to correctly interpret what has happened and what should be the correct interpretation of sharia in the current situation, but that is nothing new. The death of men seem not to have shaken the belief in God among most muslim women.

More purely feminist religious traditions like different wicca movements have gained a lot of ground and there is more dancing under the full moon than ever before. Some of these wicca groups are concerned about the reestablishment of the balance in the world now that one half of the hieros gamos is no more directly represented in the world. Others are focusing on the rebirth of the world now that the Mother Goddess rules supreme. A more extreme form of this way of thinking actively celebrates the death of men. Some groups has even conducted terrorist attacks against sperm banks to stop men from ever returning to the face of the Earth.

Love, Sexuality and New Families

The death of all the men was the death of all the boyfriends, husbands and male lovers of the world. It was also the death of future possible heterosexual love relationships. As many women are still experiencing a lot of grief for those lost and for many of them questions of love and sexuality are something primarily of the past and surrounded by loss and nostalgia.

For lesbian women what has primarily changed in this area is the increasing number of potential partners. Those women who are attracted to both men and women and who might previously have chosen men now of course only have women as potential partners. And some women who previously thought of themselves as exclusively heterosexuals have found that finding someone to love and be loved by is a more attractive prospect than pining for men who aren't there. This has created a cultural distinction between "real lesbians" and "lesbians of convenience". Of course many will vehemently protest against making such a distinction. With the disappearance of men most of the sex industry collapsed and previous sex workers have had to find other means of survival. One phenomenon which has grown into prominence however, are male impersonators. Some women are working hard to perfect the embodiment of the men who are no longer in their own bodies. Many of them are lovers for hire or potential "boyfriends" fought over by many women who desire their love and masculine sexuality.

Women who are living in a love relationship with each other often live together as a couple just like in the world before the disaster. Many others have formed new families with other foundations than romance or sex. Good friends have moved together and share a different and stronger bond than what was usual before when friends shared an apartment. It doesn't have the same feel of being a temporary arrangement, as none of them are going to move out next week because they found a man. Mothers and daughters have often moved back together. The same goes for two or more sisters. Even sisters who were hardly on speaking terms find themselves realising that these are the bonds that matters the most now. These changes are all very new to everyone and unity and tensions live side by side just like in the old families.

The Nordic Union

The Nordic countries were comparatively less severely hit during the aftermath of the crisis than many other parts of the world. Being countries with a higher degree of gender equality than other parts of the world; the Nordic governments were able to become functioning entities again more quickly. As almost half of the politicians were women all the essential positions left vacant by the dead men were quickly filled.

As in other parts of the world however, the reconstruction work suffered in areas where almost all skilled personnel had been men. Training programs were quickly begun to enable more women to do work in areas such as heavy transport, engineering and policing. Of the Nordic countries Denmark has struggled the most with power and water supplies. Transport and food distribution has been an easier challenge for the Danish government to solve than in the larger countries with a more dispersed population. It soon became apparent to the Nordic

governments that both the EU and NATO had stopped functioning as meaningful entities. A Nordic union was thus formed a year ago with all of the 5 Nordic countries as members to better be able to solve common challenges and handle any external threats that might arise in a world much more unstable and unpredictable than before. A disintegrating Russia to the east has become an increasing concern as streams of refugees are fleeing nuclear meltdowns in parts of the country and hunger disasters.

The Nordic prime ministers rotate on a yearly basis serving as the chairperson of the union and the foreign ministers meet on a monthly basis if possible to coordinate and decide on the most important projects of the Union.

The New Economy

The global financial markets immediately collapsed as a result of the disaster. Most currencies lost their value overnight and in most places, including in the Nordic countries, people had to barter goods and services, as there was no longer any confidence in money being worth much anymore.

After the first few months of near anarchy the governments had resumed sufficient control to start introduce rationing on some basic goods. These ration slips have evolved into a form of new currency and people have started to use them in many forms of trade. There are many goods not available with these "new kroner", however. On the black market you need real valuables to barter to have any hope of acquiring desired items. The market for used goods has increased. Redesigned men's wear has come into fashion. A lot of women have been able to make a living from repairing old things and from creating new items out of old ones.

International trade has to some extent been renewed, but at only a fraction of what it used to be. Some shipping lanes have reopened and in continental Europe the main roads have been sufficiently cleared for lorries to be able to transport goods from one country to another. Imported goods, like food not grown in Northern Europe, is very expensive, if available at all. Norway has managed to restart some of its offshore oil industry even though parts of coastline is still severely polluted from a major blow-out on one of the platforms on the day of the crisis. Oil is now one of the most valuable commodities in the world and if transported safely to a buyer it is possible to get almost anything in exchange for it. One of the first oil tankers sent abroad was captured by pirates, and the fate of the crew remains unknown. After this incident no ships will leave the Nordic countries with valuable goods without heavily armed guards.

Transport and Communication

The first months after the disaster there were virtually no roads or highways that could be used by anything larger than a bike. Everywhere on Earth the roads were filled with car wrecks and the bodies of men and women who had died that day.

Trains were the first long distance mode of transport which became functioning again due to fewer wrecks that had to be cleared away on the railway tracks than

on the roads. One advantage of train transport is that it is not dependent on petrol to function. It is now the main mode of transport between cities in the Nordic countries.

The clearing of the roads is in no way complete, but it is now possible to drive between most larger towns and cities without problems. The wrecks lining the side of the roads still make this an emotionally unpleasant experience for most people though. This together with the limited availability and high price of petrol has resulted in making the roads mostly empty except for trucks transporting food and other essential goods. Many women have been retrained as truck drivers due to the importance of this task. As it is more complicated to train aircraft pilots there is still very few planes travelling the skies. There is no commercial air traffic anywhere in the world, the few planes operating are directly controlled by governments or very wealthy individuals.

On the day of the disaster cellphone networks as well as landlines broke down. In most places both are again functioning, but the development of new handsets have naturally grinded to a halt. It is often not possible to call between different countries and many cellphone towers and land lines which have been damaged have not been repaired leaving large areas without any reception.

The transatlantic internet cable is no longer functioning due to sabotage. It is not known who were responsible for this act, but there are many rumors and accusations have been made against extremist religious groups as well as anti-american political movements. The internet is quite well functioning within and between the Nordic countries. But due to the lack of qualified personell to do repairs and maintenance internet access is currently not functioning in many parts of the city or in entire regions. Internet access leeching has become a problem as a result of this.

The World Outside

The 24 hour news circle with instant updates on what is happening around the world is no more. There is often conflicting and unconfirmed information on what is happening in far off places of the world. What is known is that the death of all the men did not create a happy utopian worldwide sisterhood. There are still armed conflicts, and suspicion and prejudice between ethnic and religious groups are just as prevalent as they were before. With the breakdown of transport and communication most conflicts have become more local in nature. Conflicts are often ignited by the fight over limited resources in a world where things that were previously taken for granted by most people in the rich world are now scarce for everyone. Conspiracy theories about what or who might have caused the death of men is also an important reason for tensions both locally and internationally.

The parts of the world that had the highest level of gender equality have generally managed better than the most patriarchal societies. But even in the Nordic countries many professions were still largely male dominated, and it has been a challenge all over the world that there is now a critical lack of sufficient skilled personell in areas like engineering and piloting. The European Union has stopped functioning as a meaningful political entity as it has become a too unwieldy institution to be helpful in the current situation. As distances are

comparatively short in continental Europe there is still a lot of cooperation and trade between European countries, but on a more piecemeal basis.

Russia has experienced a more serious collapse and there are several breakaway regions not in any way controlled by the central government. There have also been several nuclear accidents which has made parts of the country very hazardous to live in. One big concern for Finland and other countries bordering Russia is the large influx of refugees fleeing the deteriorating conditions at home. In Southern Europe however, there are actually fewer refugees arriving from Africa than what was the case before. The largest African cities crumbled after the disaster as women fled back into the countryside. One strength for the people of Africa has been that rural women have the knowledge on how to farm the land and get food and other necessities with little technology or electric power. In Europe however this has been a struggle as many urban women who moved out to the countryside ended up starving as they didn't know the first thing about farming.

The United States have managed to stay united as one country for the most part. There are areas in some states with secessionist movements that have taken control over smaller areas and where the federal government has no say. But at least for now these areas remain small and isolated. What has changed is that the power of individual states has increased dramatically at the expense of the federal government. In many ways this is a return to how the power balance between these two levels of government was in earlier times.

There are a lot of rumours and unconfirmed reports about what is going on inside China. Some of these stories are quite horrible. Few foreigners are admitted to the country but it is clear that the Communist Party is still in control, and the country has remained unified.

Tensions still run high in the Middle East. With its mandatory military service for women, Israel has not lost the upper hand in these power struggles. A worry for Israel however is that relationships between different Palestinian factions as well as between Arab states have improved significantly and Israel is bracing itself for a possible future of having to defend itself against a more united front than was the case when men ran the show.

Potential scenes

These are suggestions for scenes it might be interesting to play out in the pre-game workshop. You might not have time to play all, and the players should be encouraged to come up with scenes they would like to play.

Some of the scenes are best if you have to work with several of the groups in parallel. Our suggestion is to work with artist, lovers and professionals as one group, Committee, nuclear, page three and muslims in another and survivalists, wealthy women, three generations and Isak in a third one.

Survivalists

- Yvonne and Nina – agree on starting up Vittala
- Yvonne og Nina are discussing something vehemently - Linda gives a monologue about how she feels left out.
- Linda deals with a potential threat.
- Linda with directors – sees things she experienced in Afghanistan
- Nina and Peter – talks about having a baby
- Yvonne – Scenes with friends from the rich part of town about travelling as a volunteer to some project in a third world country
- Common meeting in Vittala

Nuclear family

- Edna is unwaringly intruding on the young – with monologues
- Martine and Thomas realize that they are falling in love
- Thomas first show as a comedian
- Martine has just arrived at the womens shelter and is telling Edna her story
- Martine relives the moment of the catastrophe – with director
- Ars amandi - Martine and Thomas

Wealthy women

- Kristin and Ellen meet for the first time – slight attraction
- Christmas celebration in the family Kristin, Martin, Elisabeth and the sons.
- Ellen teaches Elisabeth to fire a gun
- In the villa in a better part of town. They are planning for Ellen to move in and Elisabeth can stay at home
- Kristin and Ellen discussing the possibilities of becoming wealthy in the world after the catastrophe - Elisabeth monologue
- Elisabeth watches her favourite movie (after the catastrophe) and is rewinding and fast forwarding the movie – the others play the characters in the movie

Three Lovers

- Alex Drama queens - the others have monologues.
- Jo thinks she has finally found a man who is radical enough, starts talking about feminism and gets a smack in the face
- Parallell scenes with Jo and Alex and Jo and Vicky. Main focus: The moment they connect and become a "couple"
- Alex breakdown – takes it out on Vicky. Vicky's worries.
- The discussion about applying for the program. All three

Muslim sisterhood

- Sara leads the congregation in prayer
- Sara and Zahida puts themselves in parallell positions of authority towards Amina - Amina reagents.
- Sara contemplates taking over as Imam. Zahida is sceptical.
- Zahida is given a position as an assistant nurse - monologue.
- Zahidas wretched life - Black box?
- The lost children - Zahida and Sara - parallell monologues.

The professionals

- Veronica – kidnapping her child in Morocco
- Gerda – hopeless scene with a client, becomes unprofessional and personal
- Lena – romantic dinner with Magnus – flirting through akademik dispute
- Scene where the three of them are asked for help by a mother that can't take care of her child because of psychiatric problems. Could be three parallell scenes first and then all together.
- The refugee camp – discussion about a problem that arises, for instance juvenile gangs

The artists

- Scene in the refugee camp with Veronica – discussing a problem
- Elina extracts a bloody sponge out of her vagina as part of a performance. The others may well play audience
- Festival scene with Christina in the chrossfire between Lisa an a Diva artist (played by Elina)
- Blackout - total stop at one of the big stages. Christina og Vicky find the fault together
- The idea of the movie about the child is born

Committee

- Planning meeting for the selection weekend
- Maria and her daughters after the catastrophe
- Maria hands in her resignation on the day of the disaster.
- Maria defines the relationship to the father of the daughters
- Theresa – meeting with Linda after Afghanistan
- Theresa – having a row with Magnus. She thinks she has lost him because she confronts him with the lies of his life and he leaves. And then he returns...
- Julie - Scene at the hospital where she pressures a daughter to give a kidney to her sick mother.

Linn

- Opening night party at one of Alex' bars, where Linn is the sexy focus of the party
- Monologue about the first time she is treated with respect for being the one that fixes things.
- TV interview in a celebrity program
- Scene where she picks someone off the street that has given up, and inspires that person to move on
- Monologue while she is clearing a prison for corpses