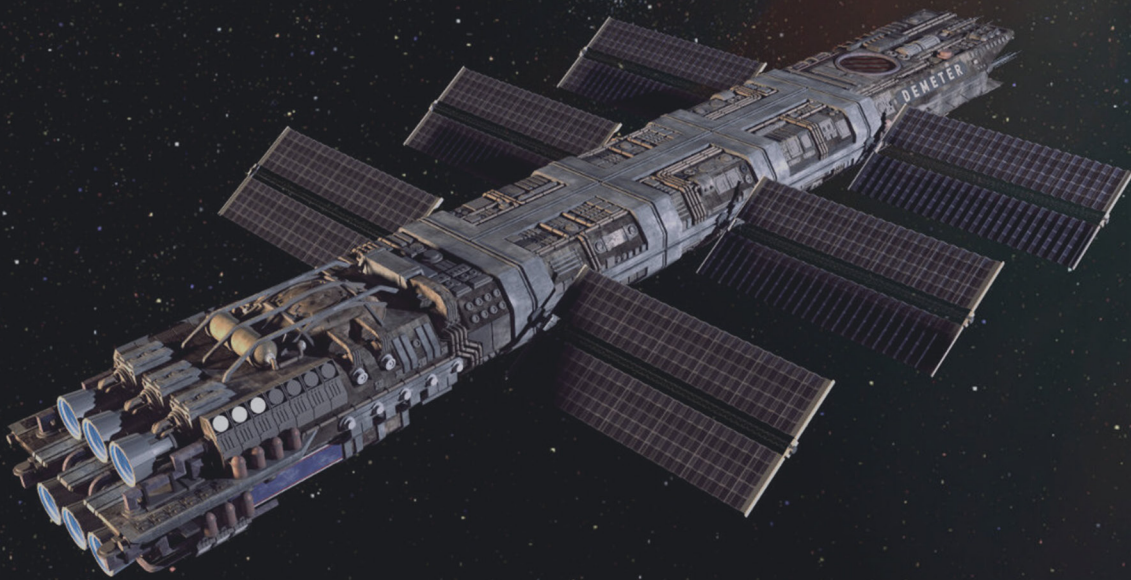


INTO DARKNESS

HELL IS ONLY A WORD. THE REALITY IS MUCH, MUCH WORSE." - EVENT HORIZON

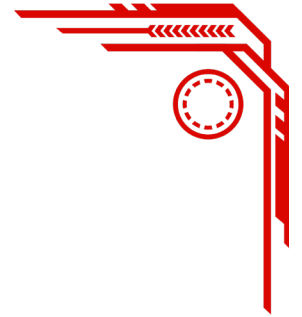


PLAYER'S GUIDE

-INCLUDING DESIGN DOCUMENT AND RULEBOOK-



INTO DARKNESS



1. GENERAL INFORMATION ABOUT THE SETTING

This is a game about normal people who are left on their own in the dark depths of space and are confronted with their personal horror. How far can one trust one's own mind and perception?

WARNING! „Into darkness“ is a LARP that is designed to take you to your personal limits. You will be confronted with situations that will scare you in various ways, shock you or simply leave you with an uneasy feeling or a sense of foreboding. You will find friends and allies in the game, but as the madness spreads, there is less and less room for stable alliances.

„into darkness“ ist
a science fiction horror LARP
a LARP about personal horror
a LARP that plays with the fear of the unknown
a LARP you can't win
a LARP your character will get experiences of violence and will inevitably die in the end
a LARP in narrow, dark rooms

You should participate in „into darkness“ if:
you want to explore personal horror and scare yourself and others
you want to experience intense and challenging role-playing in a safe environment
you want to explore a difficult genre such as horror and see where it can take you and your fellow players.

1.1 GAME INFORMATIONS

1.1.1 THE SPACESHIP

The long-range research vessel „Demeter“ is a model of the „Wild Hunt SW-77 class“ built 17 years ago by Nolan-Watanabe Industries and equipped with AI technology by Anubis Corporation. It is owned by the Nolan-Watanabe Corporation. The ship's reactor is powered by the almost inexhaustible energy of Nolan's plasma.

On the often month-long flights from one destination to another, the entire crew is put into cryosleep to conserve supplies and make the long journey as comfortable as possible. The core of the crew has been on board for about 10 years and is benevolently commanded by R. Leclair. Due to the health hazards of working in the reactor, there is a large turnover, especially among the reactor technicians. The ship is equipped to penetrate deep into space over long periods of time, to receive signals with the most modern sensors and to evaluate these, as well as physical samples in laboratories. The laboratory area can be used modularly for different scientific teams. The Demeter's on-board crew is responsible for transporting the science teams - almost like cargo, only alive. Because of this, people of a certain ilk have gathered on the Demeter - on the one hand, highly specialised scientists and, on the other, people who want to have their peace and quiet far away from civil society, hustle and bustle and/or regulations, experience adventure or simply bring their money home plus the attractive commissions. The crew has settled in and developed their routines, how they get along with each other on the ship and how they organise their everyday life on board.

On this mission flight, however, everything is a little different. Nolan-Watanabe Industries has sent N. Wagner on board, as a representative of the group's board of directors and as the official leader of the





INTO DARKNESS

1. GENERAL INFORMATION ABOUT THE SETTING

Demeter's entire mission. Many crew members do not like this at all. They fear a review and evaluation of their work and performance. Then people will be dismissed again, funds will be cut and commissions will be cancelled. There goes the peace and quiet!

Officially, the current research mission is about a plasma energy project in the Hades Nebula, a space anomaly of extremely high-energy plasma (Nolan's plasma), with which the scientists hope to gain insights to solve mankind's energy problems once and for all. The Demeter is now on its way to explore it. The crew has been travelling together to the edge of the solar system for a while now, and from now on they will be heading out of the known space of the solar system. The last chance to send messages home and receive some until radio communication to the last relay station finally breaks down.

1.1.2 DEMETER REGULAR CREW

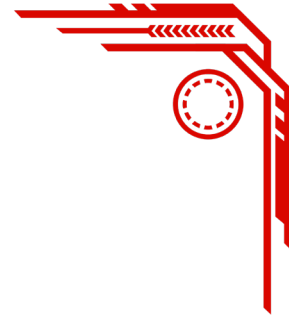
The regular crew is commanded by the captain. The First Officer is their representative and leads the bridge crew, which consists of the pilots, navigators and communications. The chief engineer is in charge of all technical stations, including AI technology, life support technicians, reactor technicians and the ship's storekeepers. A permanent scientific team, consisting of a biologist and an astrophysicist, reports directly to the captain. They know the laboratories, instruct the scientific guests and provide food, among other things, with the help of the bio-lab. A medical and a psychological team - also reporting directly to the captain - ensure the physical and mental well-being. Furthermore, there is an on-board cat that is supposed to have a positive effect on the crew.

(Note for allergy sufferers: no real cat will appear in the game).



INTO DARKNESS

1. GENERAL INFORMATION ABOUT THE SETTING



POSITION	NAME
captain	R. Leclair
first officer	L. Volkov
officer candidate	V. Kelly
pilot officer	C. Alexander
pilot	D. Banks
pilot	J. Cross
navigation officer	F. Estrada
navigator	C. Katsuro
navigator	N. Duval
communication officer	D. Bishop
communicator	F. Abbas
communicator	G. Mahanti
chief Engineer	I. Abdi
sensor engineer	A. Bergqvist
sensor engineer	E. Wang
chief of Life support	D. Walters
life support	T. Swart
life support	N. Barton
life support	S. Semenov
life support	B. Perkins

POSITION	NAME
chief of reactor technology	A. Mosby
reactor technician	J. Anderson
reactor technician	H. Fuller
reactor technician	N. Onobanjo
reactor technician	T. Ayim
reactor controller	S. Burke
reactor controller	E. Hart
head of Provision	B. Sorokin
storekeeper	P. Campos
storekeeper	R. Lee
storekeeper	U. Palmer
doctor	E. Gomez
medical assistant	J. Beaumont
psychologist	P. Arnold
psychologist	I. Butler
biologist	R. Leclair
astrophysicist	G. Ahmed
AI engineer	V. Yasu
AI engineer	H. Francis
ship's cat	Perry

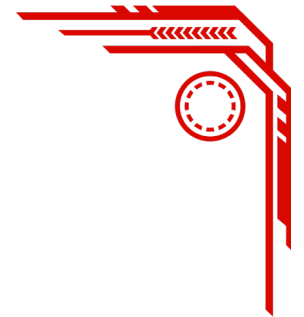
1.1.3 SCIENCE CREW OF THE CURRENT MISSION

The Nolan-Watanabe Industries mission leader is in charge of the entire voyage and is therefore formally above the captain in the corporate hierarchy. They travels with a security team, which is highly unusual for the regular crew. They brings a scientific team on board with a scientific director, an assistant scientific director, astrophysicists, a biochemist and a biologist. These people are now - for a time - part of the crew and have to come to terms with the regular crew and the conditions on board.





INTO DARKNESS



1. GENERAL INFORMATION ABOUT THE SETTING

POSITION	NAME
Nolan Watanabe head of mission / mission leader	N. Wagner
assistant to head of mission	Z. Soyinka
security officer	A. Sandoval
security	B. Adam
security	F. Kowalski
science lead	Y. Heglund
assistant to science lead	D. Olivier

POSITION	NAME
astrophysicist	C. Moreno
theoretical physicist	W. Fisher
astrophysicist and astronomer	D. Hussein
astrophysicist	G. Kenji
biochemist	I. Nilson
biologist	U. Flores

1.2 SETTINGS

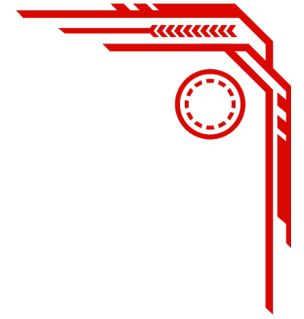
1.2.1 TIMELINE

- 2035 - Establishment of the moon colony
- 2037 - Presentation of the 1st android generation
- 2042 - First manned Mars mission
- 2043 - Android uprising of the 2nd generation androids
- 2045 - Due to dramatic climatic changes, a world economic crisis occurs. Wars and famines break out and there are refugee flows to more temperate climates
- 2046 - Outbreak of the second civil war in the economically collapsed USA
- 2049 - Founding of the Mars colony
- 2055 - Disintegration of the European Union and nationalist unity parties are in power. Germany drastically increases its security budget and, by merging its military and police forces, transforms itself into a surveillance state that assumes the role of a global regulatory power.
- 2065 - Nuclear explosion in Germany leads to downfall of fascist government
- 2070 - Physicist and smart visionary John Nolan, founder of Nolan Industries, receives Nobel Prize for research into Nolan's plasma. His reactors solve the energy problems of the crisis era
- 2085 - John Nolan develops spaceships with high-speed propulsion using a further development of Nolan's plasma reactors.
- 2087 - For the development of long-distance spaceships, Nanami Watanabe, the developer of the stasis technology that allows people to travel long distances in space in a sleep-like state, joins Nolan Industries. The company is renamed Nolan Watanabe Industries.
- 2102 - First terraforming experiments begin on Pluto, but progress is slow due to the still-long flight time and lack of power.
- 2103 - Development of the long-range spaceships of the Wild Hunt class.
- 2108 - Outbreak of the civil war in Chile
- 2113 - The long-range research spaceship „Artemis“ sets off on its maiden flight. A short time later, contact with it breaks off. Since then, the Artemis is considered lost.
- 2114 - Great financial crisis due to the bursting of the real estate bubble on Io - triggered by the financial company „Hart Invest“.
- 2115 - A fire breaks out on the space transporter „Hera“ for unknown reasons. A large part of the crew is killed and the ship is damaged beyond repair and taken out of commission..
- 2120 - today





INTO DARKNESS



1. GENERAL INFORMATION ABOUT THE SETTING

1.2.2 NOLAN-WATANABE-INDUSTRIES

It is now the most powerful and influential organisation in the solar system. It conducts research in a wide range of fields, including basic research in medicine, physics, biology and chemistry. In addition to developing spaceships, space stations and colonies on distant worlds, its technology is also used in terraforming, power generation and military applications.

1.2.3 ANUBIS CORPORATION

Eric Wuhan laid the foundation for the leading company in the development of androids and artificial intelligence in the 30s of the last century. However, he himself did not live to see the heyday of development, as he died at an early age. When a tragic programming error in android artificial intelligence led to a massacre in the 40s, the development of AI was placed under strict government supervision and the development of human-like robots was banned. The Anubis Corporation develops the central software and control programs for Nolan-Watanabe Industries' spaceships.

1.2.4 ESTRADA-INDUSTRIE-CONGLOMERATE

The Estrada family maintains its gigantic mining and industrial facilities on Luna and in remote outposts. The corporation is a supplier to all major technology companies, providing them with all the necessary common but also rare resources. They are also the largest weapons manufacturer in the solar system. There are increasing reports, that the workers are badly paid and have to work in terrible conditions. Again and again, there are reports of industrial accidents resulting in fatalities.

1.2.5 CHIANG MAI TECHNOLOGIES

The European-Asian technology group is the largest competitor of Nolan-Watanabe Industrie and has branches and production facilities throughout the solar system. The group's headquarters are in the Berlin megaplex. For a long time, „Chiang Mai“ was the leader in sensor technology, but by poaching entire departments and - it is claimed - through targeted industrial espionage, Nolan-Watanabe has overtaken its competitor by a long way.

1.2.6 EXO-TERRA

Exo-Terra is a maximum security prison for serious criminals in the inhospitable desert on the planet Mars. The prison is completely isolated in the southern hemisphere of the planet in the satellite-monitored exclusion zone of Hellas Planitia - far from the law and regulations of the planetary authorities. The prison is mostly underground and heavily fortified. Metre-thick metal armour walls and advanced security systems are used to try to keep the occupants at bay. Even if occupants managed to overcome these obstacles, they would still face the harsh and unforgiving environment of Mars, with its extreme temperatures, high radioactivity, deadly dust storms and lack of air and water. Exo-Terra is a place where the inmates have no hope of escape or release. Even righteous inhabitants of the solar system speak about the facility only behind closed doors. No news leaks out of the facility and most people know nothing more than the few blurry and shaky video recordings made by death-defying reconnaissance journalists during the flyover, showing a dark black metal dome in the middle of Planitia.





INTO DARKNESS



1. GENERAL INFORMATION ABOUT THE SETTING

1.2.6 NOLAN'S PLASMA

Plasma is a state in which so much energy is added to a gas that a critical number of electrons leave the atomic shells. The result is positively charged ions surrounded by free electrons. Such an ionised gas is electrically conductive. Plasma is often referred to as the fourth state of matter because the matter thus decomposed has a variety of new properties. In fact, plasma is much more common in the universe than the states of solid, liquid and gas. Nolan's plasma is a rarely encountered form of plasma, referred to by some scientists and by John Nolan himself as the fifth state of matter. It is an „inter-dimensional“ state that draws large amounts of energy from a crack in the space-time fabric. Therefore, it is a kind of „inexhaustible“ source of energy that presents physicists with new theoretical challenges.

The effect on humans and other living beings has not yet been conclusively researched and organisms react very differently when exposed to energy fields from Nolan's plasma. However, it is not uncommon for diseases to occur, such as cancer and symptoms related to radiation sickness. But there are also reports of a wide variety of positive effects on metabolism. For safety reasons, however, technicians working in the sealed reactor chambers must protect themselves and may only be exposed to the plasma for short periods. Even though Nolan's plasma is the most productive source of energy, larger mobile energy sources are needed for humanity's upcoming large-scale projects, such as interstellar flight and terraforming of inhospitable planets. Therefore, the discovery of the space anomaly with a measured field strength 10,000 times greater than the previous manifestations of Nolan's plasma, is a promising research object for research into new energy sources.

1.2.7 RESISTANCE TO ANDROIDS AND ARTIFICIAL INTELLIGENCE

Through the development of artificial intelligence, society has continued to change and great technological advances have been made. But the promises that life would improve for ALL people, however, have not materialised. Androids took over more and more unpleasant tasks and those they could do faster, more effectively and more reliable until 80 years ago. As a result, many people lost their jobs. This hit the poor in particular, while the rich benefited more and more from this form of economisation.

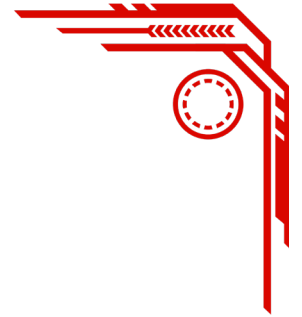
So it is not surprising that the hatred of androids grew more and more. The situation escalated after the android uprising of 2043, in which many people died. Organised and armed resistance was formed and the organisation „Maat“ - named after the Egyptian goddess of justice - was founded to suppress and nip in the bud any attempts to further develop this now forbidden technology. It carried out terrorist attacks and received a lot of attention through kidnappings and assassinations of corporate managers and AI experts.

The focus is on criticism of the creation and use of human androids and other artificial life forms and is thus directed in particular against the „Anubis Corporation“. The Maat followers believe that through the construction of androids and the development of artificial intelligence, human life will be downgraded and considered unimportant and superfluous. Therefore, they are trying by all means to open the eyes of the world and prevent the rapidly advancing developments in this field. „2043 must not happen again“ is the motto. The political and somewhat moderate arm of „Maat“ is the „Anti Android Alliance“.





INTO DARKNESS



1. GENERAL INFORMATION ABOUT THE SETTING

1.3 NATURALISTIC SCIENCE-FICTION

The game „Into Darkness“ takes its cue from various dystopian space horror settings, such as „Event Horizon“, „The Cloverfield Paradox“, „Solaris“ and „Alien“. At the same time, this concept moves away from bloated techno-babble, flat stereotypical characters and classic narrative structures. The approach of bringing realism into a science fiction setting is what we call, in summary, „Naturalistic Science Fiction“.

So the atmosphere aboard the Demeter is more like a lonely submarine than the smooth, bright rooms of a USS Enterprise. Real people will pilot her and make decisions between survival and annihilation without being saved by shields or wormholes.

1.4 POLITICAL RELEVANCEINTELLIGENCE

The role play on board a „long-range research spaceship“ puts the participants in dilemma situations that require them to make difficult decisions and that put their previous moral concepts to the test. This form of experience makes the project interesting for political education. The aim is not to give the players one-sided political education content, but to apply the setting as a parable to current issues and problems in our real society. The result is an exciting sci-fi drama that is worth taking another look at afterwards. For this reason, there will be a thematic evaluation and reflection on Sunday.

1.5 MORALE

There is no simple „good“ and „evil“ in the background stories of the characters in „Into Darkness“. Each character has his or her realistic motivations with their light and dark sides. There are no unchangeable moral principles and no real hero. The story is about people trying to survive in an extreme situation.





INTO DARKNESS

2. BASICS



2.1 NORDIC LARP

The game „into darkness“ is played in the tradition of Nordic LARP:

- Note: You are not your character! You will not be judged for your character's actions in the game, however mean or exhausting your character may be. Don't worry about being hated in the game. We expect all players to treat each other in the game as their characters would. This should not affect relationships outside of the game!
- What you see is what you get - Every character should look like the player portraying them. If you want to be beautiful: Make yourself beautiful. If you want to be strong: Stem weights. The same goes for props and effects. A computer works like a computer, a weapon works like a weapon.
- Touch each other - hugging, patting and patting on the back are normal parts of a Nordic LARP. Your character doesn't have to like this, but as a player:in you should be fine with normal physical contact. You can of course always say „no“ or reject someone accordingly.
- Simulated actions - Some actions are simulated with a simple set of rules to ensure that no one gets hurt physically or emotionally. Violence, drugs, injuries, radiation and imprisonment are among these. See the other rules in this document.
- Note that even agreements among players for extreme play still fall under German law and should be made with common sense.
- Consequences in the game - If you do something stupid and/or risky, expect consequences. There is no safety net for your character that protects them from the consequences of their actions. If you make yourself unpopular, don't expect to be treated nicely. If you hurt or kill another character, be prepared to suffer a similar fate.

2.2 READY TO PLAY

The „Into Darkness“ project is a ready-to-play event designed to appeal to players who lack the time, skill or desire to elaborately prepare a costume or make preparations months before the play. The event consists of a scenario for adults, who can expect high-quality props and an intense and coherent story. The ticket price includes a place in the game, a pre-made character, a costume or uniform if required, contact and support before and during the event, basic catering, a place to sleep in a shared room, character props if required, a preparation workshop just before the game, a party at the end of the event and a final reflection. The game takes place in a location designed to resemble a spaceship.





INTO DARKNESS

2. BASICS



2.3 PLAY FOR DRAMA

The primary concept of the „Into Darkness“ project is „Play for Drama“. The focus is not on „winning“ but on drama and role-playing. The focus is on a game that is coherent for everyone and not on a competition between the players for the coolest and best hero role. In most cases, this means that the danger and probability of dying or failing is very high. Therefore, the „beautiful“ and dramatic failure should be taken into account when playing the role.

2.4 A DRAMATIC GAME

The Demeter is a ship in a crisis situation, filled with conflicting characters and factions. Active players will have no problem filling the more than 40 hours of game time with drama and emotional moments. We attach particular importance to the fact that there are no unimportant roles. Ultimately, every participant should feel like they are playing the main role in their own story.

„Into Darkness“ is a live role-playing game that can be very physically and mentally demanding for players. Take care of yourself and your fellow players. Only get involved in situations that you want to allow.

2.5 CREEPY AND HORROR

In order to create feelings of horror and creepiness, we will give various inputs from the outside into the game, but we are also dependent on you as players. Because only if you follow the scenario and the inner horror of your role and thus also allow outside influence, will „Into Darkness“ be a truly profound experience for you and others.

Don't wait for the horror to come to you, but become the horror yourself. Even if we as the game leaders set various impulses for horror and madness, the feeling of being in the middle of a hopeless horror film is primarily created by you as participants. You should not only pick up on the atmosphere and carry it on, but also get more and more involved in the story on your own and create your own offers for your fellow actors.

2.6 CASTING OF CHARACTERS

„Into the Darkness“ is a casted game. This means that the roles and characters are predefined by the organisation and assigned to the participants on the basis of a questionnaire when they register. Differences in the complexity of the costumes or the „rank“ of a character are therefore not in the hands of the participants.

The players receive prefabricated character sheets before the game. These contain the name, a possible rank or position of the character, a short description, a short life story, an overview of the most important facts that this character knows and how he or she relates to some of the other characters.

In the workshop before the game starts, individual characters and groups get to know each other. Character play is clearly the focus of „Into Darkness“.

Some players may receive specific information before the game. This and some parts of the characters should be kept secret for a more exciting game and not be revealed beforehand.





INTO DARKNESS

3. MOST IMPORTANT BASIC RULES



Safety is the top priority. The project and game leaders do their best to ensure the safety of all participants and to eliminate sources of danger. Nevertheless, all participants are obliged to ensure their own safety and that of the other participants at all times. Failure to comply with safety regulations may result in the immediate exclusion of the player.

3.1 THE GAMEMASTERS

Each participant must follow the instructions of the organisers and game masters. The game masters are responsible for the course of the game, therefore they must sometimes make decisions for the benefit of all. The game masters can change, add or discard rules. As in sport, the decisions of the match officials are final and there is no point in discussing them during the match. There is time for that after the game.

Game masters and own ideas/questions during the game

If you want to get in touch with the game masters during the game because you have an urgent question or an idea for the game (see example ship systems and your own game), you can talk to the game masters in the „out-time hallway“. Please use this possibility only in special cases.

3.2. THE "WHITE HELMETS"

In the game, there will be so-called white helmets on board. These are people who will walk through the ship dressed in khaki overalls (as the crew on the Demeter) and a white construction site safety helmet. They are travelling on behalf of the game masters and their requests must always be obeyed without question. They never take an active part in the game and are not to be included in played scenes.

3.3 GAME BEHAVIOUR

Actually, there is only one basic rule that you have to follow as a participant: Reasonable behaviour. Reasonableness includes other qualities such as fairness, consideration, proportionality and self-control. This LARP is an adult game, so all participants are expected to behave appropriately, especially in social behaviour and conflict resolution. The characters' in-time behaviour may of course deviate from this within certain limits. We expect participants to remain in character for the duration of the episodes and not to engage in side conversations that do not belong in the game (so-called out-time conversations). However, if you need a moment's peace during the game, are frustrated or angry, you should (temporarily) withdraw from the game, but please do not disturb the other players in their role-playing.

Our event is not a player-versus-player experience but is based on the aspiration of all participants to experience a dark and exciting story together. Your roles can and should of course have serious conflicts with each other. But play with each other for the sake of the drama and to intensify the experience for all participants, not to be „successful“ or to „win“ against your fellow players





INTO DARKNESS

3. MOST IMPORTANT BASIC RULES



3.4 SAFETY MECHANISMUS

3.4.1 STOP-ORDER

The STOP command is used when a real dangerous situation occurs (e.g. if someone has really hurt himself, his glasses have been lost, etc.). Everyone may and should use this command to avert possible personal injury or damage to property. All players in this area immediately stop role-playing and wait until the situation has been clarified or defused. The player who shouted STOP explains the situation and only he/she can cancel the STOP command (by CONTINUE). The in-time action in this game area is interrupted for the duration of the STOP command.

3.4.2 "REALLY, REALLY"

The „really, really“ rule says that you use the words „really, really“ in a statement to distinguish your real needs as a player from the in-game statements of your role. For example, „I really, really want to go out to eat“. Using this rule clearly emphasises that you have a personal concern that is external to the role-play, and not that you are removing your role from an uncomfortable game situation to gain an advantage in the game.

3.4.3 THUMB CHECK

The „thumb check“ is a method to ensure that the intensity of your role play is appropriate for your counterpart and that the other person feels comfortable. To do this, establish eye contact with your partner and give a thumbs up. The possible responses to this are:

Thumbs up:

- This gesture indicates that everything is fine and the game can continue as before.
- Thumbs horizontal: This hand position indicates that the intensity of the game is acceptable but there is still uncertainty or that the other person is not quite sure how they feel yet.
- Thumbs down: If someone shows their thumbs down, it means they are uncomfortable or feel the game is too intense.

It is important to note that any answer other than a thumbs up means that you should be more careful about your play in this situation. A „yes“ is the only clear „yes“. This does not mean that every scene needs to be agreed in advance, but that you need to be sensitive to the reactions of your teammates and make adjustments if necessary.

3.4.4 SWEARING AS A GAME BOOSTER

To heat up a situation, swear. This can make an argument tougher, but it can also be an option in romantic situations. „Kiss me, damn it“, „Stay away from me, asshole“. Such a curse is a sign for your counterpart that he or she would like to make the in-time conflict even more violent. Important: Your play partners don't have to respond if they don't feel comfortable with it.





INTO DARKNESS

3. MOST IMPORTANT BASIC RULES

3.4.5 "COOL DOWN" FOR CALMING

To defuse a situation for yourself, lower your voice pitch and make a placating gesture and say „cool down“. The surrounding players must then immediately reduce the harshness of the game. If you feel uncomfortable in a conflict that is being played out, or if an issue is raised that you do not feel comfortable with, you can defuse the situation in this way. If necessary, please leave the situation to allow other players to continue playing.

3.5 COMPUTERS AND CABLES

Any cables and computer systems must not be tampered with under any circumstances. This includes quitting programmes, turning off computers and unplugging cables or plugs. Instruction in the operation of computers and the possibility of hacking takes place in the workshops.

3.6 ALCOHOL

Drinking alcohol is prohibited during the game. However, we will simulate alcohol in the game by non-alcoholic substitute drinks. However, drinking alcohol is possible after the game.



INTO DARKNESS

4. MECHANISMS OF THE GAME



4.1 START AND END OF THE GAME

The game is played in episodes. Each day of the game forms an episode. The beginning of the game and the respective episode is introduced and ended by a piece of music

4.2 DOOR LOCKS

All doors that are not locked are also unlocked in the game and can be opened. Exceptions are doors that are clearly marked.

Doors that are equipped with a numerical code lock or an RFID card reader are considered automatically locked in the game as long as the red light is on and can only be opened with the corresponding number combination or access card. The door is open when the green light is on and the red light goes off.

In addition, doors to areas that are not part of the play area are taboo - these will be presented during the location tour and marked accordingly. In general, no doors or locks - including those of lockers - may be tampered with. This also includes blocking doors and passageways. Players should stand guard if they want to prevent other players from entering or leaving a room. (see the chapter "Capture")

4.3 INTIMACY AND SEX

Even if the crew of the Demeter find themselves in exceptional situations, this does not mean that love and physical attraction have to be dispensed with - on the contrary, actually. Danger is exciting and love is the last thing left for people in dire situations. Lonely, lost people may find safety in the arms of another. The standard limits for intimate play with someone you don't know are hugs and touching on the shoulder, arms and back. Explicitly forbidden is any kind of depiction of rape or abuse scenes.

4.4 DEATH AND INJURIES

Play out injuries seriously. There is no spontaneous healing. Don't risk your head if you don't want to limp for the rest of the game or lie in the infirmary. And be afraid of weapons. They have the power to change your game permanently. Try to resolve conflicts among yourselves with words.

You can also be injured by external effects such as radiation, electric shocks, etc. If you have been injured, you must see the ship's doctor, unless it is a trivial injury like a scratch.

The use of firearms against characters can result in life-threatening injuries to the characters. Acted torture can occur with the consent of the player being tortured. It is always important to make sure that your opponent agrees to this beforehand. So limit yourself to implied beatings, implied tying up etc.. Real blows are absolutely taboo.

Every character can die. First of all, each player can decide for him/herself whether his/her character is dead or only very seriously wounded. Such a wound can be healed in an elaborate emergency operation with lots of morphine. The character can come back into the game after such a situation, but must wait a long time in the infirmary.





INTO DARKNESS

4. MECHANISMS OF THE GAME



4.5 IMPRISONMENT

A very common outcome of conflict is capture or placement in an improvised brig (prison cell). When holding a character captive, follow these guidelines:

- Do not prevent the possibility of a player for real escape if there is a real out-time emergency. Doors, for example, should never actually be locked. As a guard, it is your responsibility to ensure this! Never leave a prisoner alone except to deliberately start or facilitate an escape scene. Playing alone in a closet is NOT fun!
- Check handcuffs and shackles to ensure they are save. Make sure prisoners have enough water and food. If you are bored with the prison situation or scene, it is time to find a solution and end the scene.
- As a prisoner, you can end the scene by giving your tormentors the information they want or by making an important offer or threat. The guard should agree to these things if they have been credibly presented and the agreement seems plausible.
- The guard can end the scene at any time by releasing the prisoner, exchanging him for other hostages or allowing the prisoner to escape (consciously or unconsciously).
- Torture should be chosen as a last resort and always brings a confession if it is not interrupted after a few minutes (varies depending on the character - a civilian lasts less long than a tough character with military training).

4.6 COMBAT SYSTEM & WEAPON RULES

The combat system aims to create cool scenes and move the story forward. It is never about winning. Sure there are short-lived successes when you take a hostage, gain control of a room or a console. But the close quarters aboard the Demeter ensure that everything you do can have consequences and will reflect back on you. And then you're the next to have a gun held to your nose. Weapons are symbols of power for us. There won't be many of them in the game.

4.6.1 UNWEAPONED

There are NO unarmed fist fights with implied or even real punches. What can happen is that characters touch each other, imply shoving or use similarly acted violence.

4.6.2 WEAPONS

There are only two types of weapons: firearms and close combat weapons such as foam knives or pipes. Other unpadded items may not be used as weapons. All weapons in the game can be freely stolen or confiscated. So keep an eye on your weapons. There is no such thing as a melee. Once someone has their hand on a weapon, it is theirs. A weapon may not be stolen from a holster unless the weapon owner is asleep, unconscious or similar.





INTO DARKNESS

4. MECHANISMS OF THE GAME



CLOSE COMBAT WEAPONS

With melee weapons, fights can NEVER occur. With melee weapons, threats are played out. For example, as soon as someone pulls a knife and threatens someone within direct reach of the knife, they have control over the threatened person. The threatened person may then not flee or draw a weapon. He will act according to the will of the weapon bearer out of fear for his life. The bearer of the close combat weapon decides what to do with the threatened person and whether the person should be injured. A cut, stab or blow is indicated by a careful touch with the flat side of the weapon.

If someone is further away (about 2m and more), he can flee or also draw a melee weapon. Only one person at a time can be threatened with a melee weapon. If you are not sure whether you are in range of the knife or not, then you are in range of the knife (playing for drama).

Other people who witness the scene can also draw weapons and thus intervene in the threatening situation. If a third person threatens the weapon bearer, he has power over the bearer and could force him to drop the melee weapon. Only in this situation could the first-threatened person draw another weapon, if he is carrying one.

In a possible tie, if both draw a melee weapon at the same time or there are equal numbers of combatants on both sides, nothing happens. Both can agree to retreat or wait until more people arrive. A drawn firearm ends the situation immediately.

GUNS

A firearm at the ready can control an entire room and all persons within the weapon bearer's field of vision. It is the job of everyone threatened to play down the lethality and seriousness of the situation. In the game, the gun bearer gets full attention and you do exactly what he says. Of course, not without screaming, crying, swearing or threatening. When the gun bearer has got what he wanted, it is his job to put the gun away or otherwise resolve the situation. Another firearm from someone else can only be drawn if you are out of sight of the shooter (for example, well behind the person). If you are not sure if you are out of the field of fire, then you are not and cannot draw a weapon.

Otherwise, allow a few minutes between drawing weapons so that players can get some play out of their action and not be immediately neutralised by the next move. The second weapon dominates the first if it is aimed at the back of the bearer of the first weapon.

GUNFIRE

A firearm threat situation can be ended by opening fire. Please use this only as a last resort. Now it counts who shoots whom first. Whoever is shot (simulated by a triggering of the weapon with a corresponding sound from the weapon) can no longer do anything except die or go down seriously injured. Every shot is immediately a hit. Unarmed witnesses standing roughly in the line of fire are hit by ricochets and go down. They are also injured or dead.

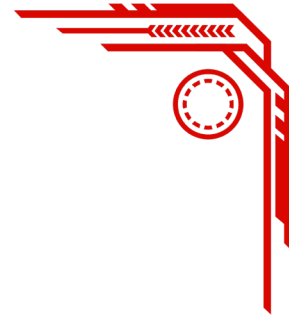
Playing just to win is explicitly not part of the game concept. In the case of gun battles between two groups, all members of the smaller group are injured or killed and in the case of the larger group, as many as the number of the smaller group.





INTO DARKNESS

4. MECHANISMS OF THE GAME



WEAPONS ISSUE AND ADMINISTRATION

Take good care of the weapons (melee weapons and softair). The weapons must not leave the location! If you want to leave the house to smoke or something similar, leave your weapon in the OT area. You can pick it up there later.

At the end of the day, hand in your weapons in the hallway to the GM before leaving the house.

4.7 CULTURAL DIFFERENCES/RACISM/SEXISM

Any role-playing portrayal of intolerance is to be limited to the characters played. Bullying and any intolerant behaviour against characteristics of the players or discrimination with a real background will not be tolerated in the game. Sexism is also expressly not part of the game content!

Intolerance and discrimination is a sad reality in the world of „Into Darkness“. However, in order to portray this in the game, reference is made exclusively to characteristics of the characters. This refers to the character's world of origin as mentioned in chapter 1.1, as well as their activities as stated in the character sheet.

Basically, the further away a character's place of origin is from Earth, the lower is his or her standing in the society of the solar system. Terrans see themselves as culturally superior to the inhabitants of Mars or other colonies, and so on. These backgrounds are elaborated in a separate document on the different origins, which will be presented at a later date. In addition, workers on the lower levels of the ship, such as reactor engineering, storage workers and life support engineering, are treated as second-class citizens.

Some organised political movements call androids a danger to humanity. There are haughty scientists who look down on the uneducated and treat them badly.

4.8 RADIOACTIVITY, OXYGEN DEFICIENCY, LIGHT SIGNALS

Green light simulates radioactivity. It is not allowed to stay in these areas for more than 5 minutes without getting damaged. Anyone who is exposed to radioactivity must expect consequences according to the rules. Radiation in green working areas of technicians is measured with „dosimeters“ and a stopwatch and must be treated by a doctor. As a rule, no radiation penetrates radiation protection doors, which can be recognised by the corresponding radioactivity warning signs.

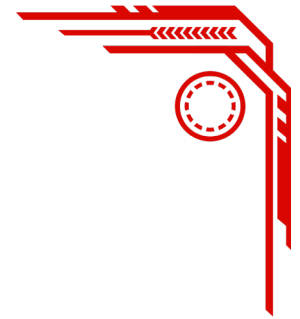
Blue light stands for a lack of oxygen. These areas must be exited in a few seconds in order not to suffocate.





INTO DARKNESS

4. MECHANISMS OF THE GAME



4.9 THE SHIP SYSTEM

Computer systems may only be used in their intended function. This includes simulated „hacking“ within the chat or input computers. It is not permitted to switch off, change or terminate programmes on the computer systems, which is not covered by the manuals or the workshop introduction.

4.9.1 SHIP SYSTEMS, GRAPHIC TERMINALS AND THE OWN GAME

The displays and outputs of the simulated spaceship are true. If, for example, you want to play a large and dangerous reactor leak, then don't just pretend that the displays are wrong, but let us know briefly and we will then support you as far as possible with the technology to deliver this scenario. Of course, only if it makes sense from the point of view of the game masters. However, you are welcome to improvise minor damage that does not have a significant impact on the big picture.

4.9.2 INPUT TERMINALS

Unlike the terminals with a graphic interface, the input systems on the Demeter can be operated by any player. No real computer experience is necessary. If your character is more trained in the use of the system, this will be taken into account by the game master. Think up commands and inputs that you think are functional and see what happens.

4.9.3 LOGIN UND IDENTIFICATION

The role number is OT and must always be entered truthfully when logged in. This is very important, because only then will the GM know who you are and be able to make an appropriate game offer. The name and password you enter afterwards are IT. These details therefore also allow for stolen or forced false entries, for example. The first command to activate computer access is always: „/login role number name password“.

Examples:

- Character „Peter“ wants to log in. His ID is 23 and his password is „Demeter“. He therefore enters: „/login 23 Peter Demeter“.
- If character Peter knows the name and password of character „Marie“ (ID 12, password „Artemis“), he enters to log in as her: „/login 23 Marie Artemis“.

If you leave the terminal and no longer want to use it, enter the command „/logout“. However, this also terminates all running processes! This happens automatically after a longer period of inactivity.

4.10 VIDEO MONITORING

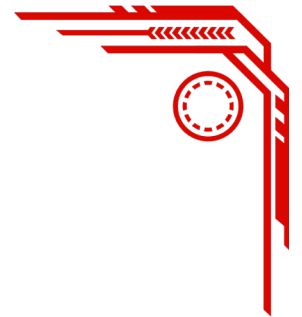
The game masters monitor all playing areas during the event with the help of cameras. In principle, no recordings will be made. It may be possible that certain camera settings can be displayed on monitors in the game.





INTO DARKNESS

5. OUT TIME ZONE



Toilets are located on the ground and upper floors of the venue and are considered "out time zones". The passages to the marked OT areas of the ship form the entrance to the washing and toilet rooms of the Demeter. Therefore, if a player is outside the „ship“, e.g. in the OT room or on the toilet, his character is in the „private“ rooms of the spaceship for that time and returns to the game from there.

Smoking indoors is prohibited under all circumstances and will result in immediate expulsion from the event. Smoking is ONLY permitted in the designated smoking area. This must be observed at all times.

FOR MORE INFORMATION ON THE GAME, VISIT THE HOMEPAGE
WWW.INTO-DARKNESS-LARP.ORG



"WHERE WE ARE GOING, WE DON'T NEED EYES TO SEE!"

