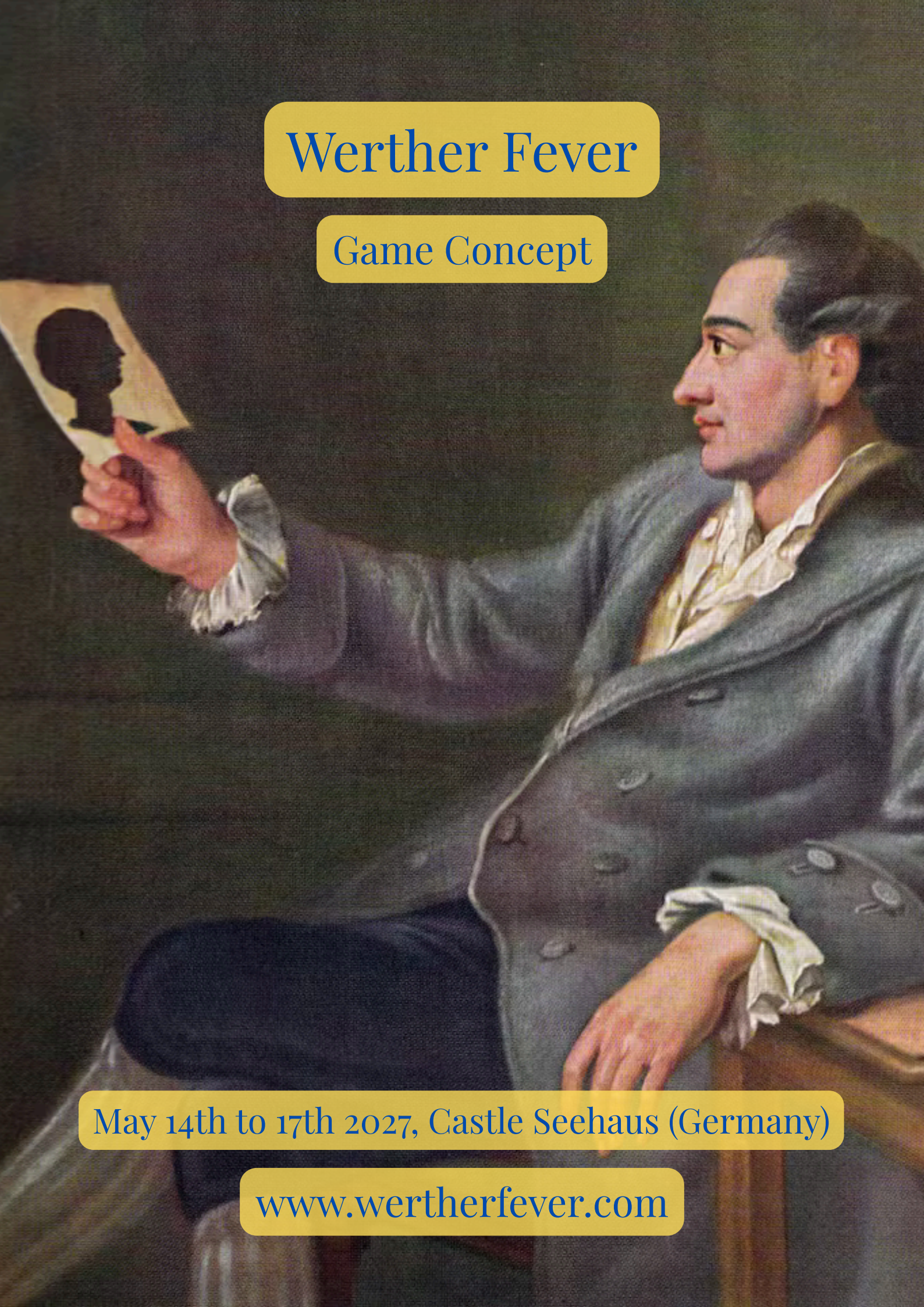

Werther Fever

Game Concept

May 14th to 17th 2027, Castle Seehaus (Germany)

www.wertherfever.com

Werther Fever (German: Werther-Fieber): a massive cultural and social craze that swept through Europe following the 1774 publication of Johann Wolfgang von Goethe's epistolary novel The Sorrows of Young Werther.

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Inspired by Social Season, Elmwood Chronicles, Fairweather Manor, Vor dem Sturm, Fortune & Felicity, Immertreu, Demeter and many more games.

Contents

Welcome to Napoleon's Europe **4**
- Info for beginners 6
- Info for experienced role-players and live-action role-players 6

Organisation **7**
- (Provisional) schedule 7
- Optional early arrival 8
- Costumes 8
- Workshops 8
- The acts 8

Location **9**
- Accessibility 9

Characters **10**
- Design and interpretation 10
- Gender roles 10
- Age categories 11

Factions **12**
- The von Haugberg Family 12
- The von Thosnitz-Riesbeck Family 12
- The von Schaffwitz Family 13
- The von Hochgotsch Family 13
- The Breslau Notables 13
- The Frankfurt Legation 14
- The Glogau Delegation 14
- The Travelling Theatre Company 14

Social circles and conspiratorial groups **15**
Social circles 15
Conspiratorial groups 16

Game philosophy and design **16**
Play for Drama 16
Cooperative gaming 17
No sexualised violence! 17
No racism! 17
All sins are equally serious 18
Secrets in the game 18
Ignoring mistakes 19
Don't become a plague of locusts 19

Game mechanics **20**
The two rules 20
The “Stop!” command 20
Escalation and de-escalation 21
Playing love scenes 21
Character death 21

Safety rules **23**
Communication 23
Harassment and other misconduct 23
Physical safety 23
Emotional safety 23

Welcome to Napoleon's Europe

June 1809. The Fifth Coalition War against the seemingly invincible Napoleon is in full swing. In southern Germany, the French troops are preparing for the decisive battle against the army of Emperor Francis I of Austria (formerly Francis II, last Emperor of the Holy Roman Empire of the German Nation). The Austrians have recently dealt the Corsican a painful defeat at Aspern, and in the French-occupied territories new hope has flared up for an end to the era of French rule. Who will ultimately carry the day still seems uncertain, and life in Napoleon's empire goes on as usual – at least at first glance. So too at a small castle in Silesia, where an illustrious company of guests is indulging in the pleasures of the fine arts and exquisite delights. Yet not everyone is who they claim to be, and in the shadows of the castle sinister intrigues are being spun ...

Following the enforced Peace of Tilsit, the Kingdom of Prussia has lost territory and influence on a dramatic scale and must pay reparations. French troops and their allies remain in the country and continue to occupy key fortresses. At the same time, a wave of reforms is transforming the order of the state and the towns. Old privileges are crumbling, new freedoms are emerging – and with them, new conflicts.
While Napoleon bends Europe to his will, culture becomes an important factor in the resistance. Across the many German territories, theatre, music and literature foster a sense of togetherness and build a shared public sphere through language, salons, theatres and publishing houses. Thus a cultural nation emerges long before the nation state, and literature becomes a driving force behind the emerging German national sentiment – but also behind the nationalism that grows out of it.

Wertherfieber is inspired by stories of this era, but also by various writers and their works. It is not meant to be a historical simulation or even a mixture of re-enactment and larp, but a larp inspired by a historical era. It is not about an exact re-enactment of that time, but about the playful experience. The emphasis is on drama, passion, intrigue and the clash of different personalities in conflict. We want to give a broad sense of the era, but it's meant to feel more like you're participating in a dramatic, romantic television series than a time travel experience.

In this document you will find a collection of important information about the game concept. It should answer basic questions and convey the rules of the game, but also introduce you to the world of this larp and give you ideas for your game.

Info for beginners

This experience is beginner-friendly. Even if you have little or no experience with larps, role-playing games or similar forms of gaming, Wertherfieber can be a great experience for you – you just need to approach everything with an open mind and get into the flow of the game. Feel free to contact us if you are unsure or if we can help you in any way. We can't solve every problem, but there are no stupid questions, so feel free to ask! This document should clear up a lot of questions, and there will also be an introduction and some workshops before the game starts.

Info for experienced role-players and live-action role-players

This experience will bring together participants who are used to different play styles and have different play preferences. So you might have to deal with approaches that are not like your own. Behaviour that is considered interesting or "good" in some role-playing and/or live-action role-playing circles may seem strange or "bad" in others. Since we want to have fun together, empathy and understanding of other styles are essential. It can be extremely enriching to learn about other styles, if you remember to tolerate each other and always assume that no one means any harm. It is important, however, that you agree to the framework that we outline in this document and that we will also teach in the introduction and in the workshops before the game begins.

Organisation

(Provisional) schedule

Thursday

until 14:30	Arrival
15:00 – 18:30	Workshops part 1
18:30 – 19:30	Dinner
20:00 – 22:00	Workshops part 2
22:00 – 00:00	**Act 0: Prologue**

Friday

08:00 – 09:30	Breakfast (off game)
10:30 – 12:00	Group and faction photos
12:00 – 18:00	**Act 1**
13:00 – 14:00	Lunch
16:00 – 17:00	Picnic in the garden
19:00 – 01:00	**Act 2**
20:00 – 21:00	Dinner
21:30 – 23:00	Salon evening with dancing

Saturday

08:00 – 09:30	Breakfast (off game)
10:00 – 17:00	**Act 3**
12:00 – 13:00	Lunch
16:00 – 17:00	Theatre
18:00 – 23:00	**Act 4**
20:00 – 21:00	Dinner
21:30 – 23:00	Masked ball
23:00 – 23:15	**Closing speech and end of game**
23:30 – 02:00	Cosy get-together

Sunday

08:00 – 10:00	Breakfast
10:00 –12:30	Clear rooms, departure

Optional early arrival

If you're travelling a long way, it's nice not to be totally rushed and join the game at the last minute (or later). Besides, romantic play is often easier if you already know your fellow players a little. Therefore we offer you the possibility to arrive the evening before the actual game starts, for a small surcharge.

Costumes

All participants are responsible for their own costumes. We provide game-relevant items, play money and the odd accessory. If needed, we are happy to help out with costume pieces from our stock where possible. The "weapons" used in the game are toys that look more or less realistic. These are brought into the game exclusively by the organisers.

Workshops

Before the game there will be some workshops, which are obligatory for all participants. On the one hand, important rules and game mechanics will be introduced and tried out together. On the other hand, they serve to define the relationships of the characters within their various social environments, to make agreements and to forge plans for the game.

The acts

We have divided Wertherfieber into several acts in order to regulate the pace and to create a certain gameplay feeling in each one. The themes of the acts will be announced later and are to be understood as guidelines rather than hard requirements. Nevertheless, we hope that as many of your characters as possible will pick up the mood of the acts and thereby create a dense atmosphere together. Before each act there is a calibration phase of about an hour. During this time you can talk with your fellow players, discuss what happened to your characters in the last act and what you would like for the rest of the game, and agree on the direction your play should take in the next act. Right before the act begins, the game masters will give a short speech to set its mood.

Location

Our location has an eventful past: it was first mentioned in records around 1300, the first castle was built in the 16th century, and it was destroyed by the Swedes during the Thirty Years' War. The present castle was built around 1780 as a typical Baroque three-winged complex and served mainly administrative and judicial purposes. Between 1800 and 1807, Napoleonic troops were also quartered in the castle from time to time. Today the castle is owned privately and by an association, and is used as a venue for concerts, celebrations and rehearsal weekends … and, for some years now, for larp events as well.

Safety and careful handling of the location are immensely important, even if it means that some interesting actions and scenes cannot be played out. Please refrain from crazy and reckless stunts so that nothing is damaged, and treat the interior with care. Also, refrain from anything that could stain or damage floors, walls, etc.

Accessibility

The castle is a historic building that has been left in its original structural condition in many places. On the one hand this is wonderful for our game atmosphere, but unfortunately it also causes problems with regard to accessibility for people with physical disabilities. To help you decide whether the larp is suitable for you, here are some notes on the location:

- Several parts of the venue can only be entered via stairs; there are no ramps for wheelchair users.
- Inside the building there are stairs and steps in various places – these have no lifts or ramps.
- There are no accessible toilet or washing facilities.
- There are uneven areas both inside (old floorboards, worn stairs, slippery tiles) and outside (lawn, tree roots, remains of walls) the location.
- The outdoor areas of the grounds are partly unlit.
- At night, the lighting in some areas of the location is very dim.

Characters

In Wertherfieber, all participants take on roles created by the organisers. For each character there is a description with goals, personality traits, secrets and connections to other roles. All participants will have an influence on which role they receive. There will be a form with which we ask for wishes and ideas concerning the game and the character.

Design and interpretation

The characters will be created by us and coordinated with each other in order to bring a coherent and interesting Napoleonic setting to life. However: it's your character. Each character has a background story and some traits designed by us, but these can be interpreted quite differently. The characters are yours for the duration of the game, and you can play them out however you want.
This game will not fail because characters are played differently than "intended by the writing team"; the story will just take a different direction.
Your character is yours. You alone decide how you interpret it.

Gender roles

While we usually try to create larps and characters where we interpret historical gender roles quite freely (and often just generously ignore them), we do it differently in this game.
A Napoleonic larp in which all roles are completely equal would to us feel too much like a modern story in pretty costumes – possibly appealing, but far from the feel we want to convey with our larp.
In keeping with literary and cinematic inspirations, Wertherfieber will therefore focus very much on the genders of the characters (though participants can, of course, choose the roles regardless of their off-game gender).
However, even though the roles and their possibilities will not be exactly the same play-wise, they are intended to be of equal quality. It is our goal to allow male and female, young and old roles to each have their own interesting options for action. If this sometimes means bending the boundaries of historical realism, then we are happy to accept that.
The Napoleonic era is, however, also characterised by the fact that more and more people took the liberty of crossing gender boundaries or adopting gender identities that had not been assigned to them. There may therefore also be roles that

disregard gender boundaries in the game. In the game, all characters who appear in men's clothing are perceived as men, and everyone in women's clothing as women. Characters who cross gender boundaries (e.g. the soldier who is actually a woman, or the male spy in women's clothing) may out themselves in the game at any time. Discovery of this kind by other characters (e.g. the nurse treating the supposed lieutenant's duelling wound) may only happen if it has been explicitly agreed with the person concerned beforehand during the calibration phase.

Age categories

We want to create the feeling that generation and age matter, without putting too much emphasis on numbers – just as little as on the real age of the players. Therefore we divide the characters into two age categories: the *Young and Reckless* and the *Established*. The Young and Reckless include all characters under 30, who are characterised by being romantic, idealistic and often radical, but who are also at the lower end of the scale of power and influence. The Established, by contrast, are characters aged 30 and over, who are pragmatic, experienced, well connected and occasionally somewhat resigned. They may have titles and responsibilities, but often an eventful past as well. Characters of both generations will be provided with social and romance game impulses and are entangled in both scandalous secrets and romantic affairs. Just like gender, of course, the age category of the roles may be chosen regardless of one's real age.

Factions

Every character in Wertherfieber belongs to one of eight overarching factions. Four of these are noble families from the surrounding area; in addition there are two civic delegations, representatives of the French occupying power and a company of actors.

The von Haugberg Family

The von Haugberg family, to which the lady of the castle and hostess of the weekend also belongs, is a cadet branch of an influential Silesian noble house. Many family members serve as Prussian officials and generals. Over generations, the family has secured its property and influence through loyal service to the Crown, advantageous marriages and careful management of its own inheritance. Since Prussia's defeat and the French occupation, the von Haugberg family has also come under growing pressure. Politically, its members remain loyal to the Prussian Crown. Some, however, are inwardly torn between loyalty to a king who wishes to keep the peace and the patriotic desire to resist the French.

The von Thosnitz-Riesbeck Family

The Barons von Thosnitz-Riesbeck hold estates in Silesia and traditionally provide high-ranking officers in the Prussian army. The family comes from the Silesian landed gentry and has owned estates in the region for several generations. Dutiful, conservative and mindful of the honour of their rank, many of its members represent an old, strictly military tradition in the spirit of the former Prussian king Frederick II ("Old Fritz"). Prussia's defeats at Napoleon's hands and the continuing French presence in Silesia have dealt a heavy blow to the family's political and military sense of identity. All the more tightly do many members cling to inherited notions of duty, discipline and the honour of their rank.

The von Schaffwitz Family

The von Schaffwitz family is one of the old noble houses of the Silesian region and has long been settled in the area of the Giant Mountains. Through various lines and marriage ties, it has extended its influence beyond the region and built close relationships with other noble houses. Over time, the family has oriented itself strongly towards the Habsburg court in Vienna, which became an important political and cultural point of reference. As a result, the line that remained in Silesia has in recent years been caught in a field of tension with the French and Prussian authorities.

The von Hochgotsch Family

The von Hochgotsch family comes from the Silesian nobility and is one of those houses that has been able to secure its rank not through land ownership alone, but also through its connections. Over generations, the family has consolidated its position through marriages, patronage and skilful networking. In doing so, it looked beyond Silesia, seeking social proximity to the leading centres of power while cultivating a reputation for refined worldliness. This orientation brought it prestige, opened doors and strengthened its influence. But its closeness to French culture in particular, which previously could be seen as a sign of education and elegance, is now viewed with suspicion by many.

The Breslau Notables

Breslau is not only a garrison and residence city, but also a flourishing centre of trade and culture. The wealthy burgher families want to retain their influence, whether under the Prussian Crown or under French occupation. They come from that urban upper class which draws its influence not from old nobility but from wealth, education, offices and networks.
Over generations, these families have consolidated their position in politics, business and the social life of Breslau. They set the tone in the council chambers, at banquets and in the counting houses. The Napoleonic occupation puts the Breslau notables under considerable pressure to adapt. Some seek closeness to the new rulers in order to safeguard their businesses, offices and social standing, while others hold fast to the Prussian order.

The Frankfurt Legation

Frankfurt is wealthy, proud of its freedom of trade and at the same time heavily dependent on French politics. Since 1806 the city has been part of the Confederation of the Rhine, which unites many German states under French protection but also creates new dependencies and shifts old balances of power. With its accession, the city gained new importance as a political and economic hub. The legation is travelling through Silesia to make contacts, secure alliances and extend its influence under Napoleon's protectorate.

The Glogau Delegation

The fortress of Glogau near Breslau has been occupied by the French since the Peace of Tilsit in 1806 and serves as their base in Silesia. The garrison watches over the Oder and controls traffic between Breslau and Berlin. With the occupation of Glogau by French troops, a new administrative structure gradually emerged in the fortress, which has since become an established part of the French presence in Silesia. The delegation, made up of officers as well as civil officials and their companions, is travelling to the castle to demonstrate "good neighbourliness" and to cultivate cultural ties.

The Travelling Theatre Company

At the host's invitation, a small company of actors is performing at the castle. They are to stage a play after Goethe at the masked ball and provide entertainment. Like many travelling companies of their time, they are not tied to a fixed place, but live from invitations, seasonal engagements and the goodwill of their hosts. Constant travel, changing venues and the political upheavals of the time have taught its members to adapt quickly to new circumstances. Some consider them harmless artists, others spies or troublemakers.

Social circles and conspiratorial groups

The characters are not only members of a faction but are also involved in other social groups (some open, some secret) and are drawn into the action through them. These can be people who share the same preferences for dancing, philosophising or culinary delights, the church parish in which one is involved, fine salons or venerable clubs.

Social circles

The **League in Remembrance of the Heroes of 1792** is a charitable organisation that looks after veterans, widows and orphans of the First Coalition War, with a particular focus on the Battle of Valmy. Its members work together to raise donations and organise charity events in order to care for invalids, support families and preserve the memory of the fallen with dignity.

"You can tell a person by what they enjoy" is the unofficial motto of the **Lucullan Society**. Whether shared late-night feasting, wine tastings, secret recipes or a rhetorical contest over the best cake and the quality of the ingredients – the members of this group make a point of taking food and drink seriously.

The **Rosenhain Literary Salon of Breslau** is organised by the educated widow of a publisher. In her cosmopolitan discussion circle, nobles and commoners meet to read and discuss poems, letters and essays. In addition, there are conversations about Enlightenment, sentiment, duty, nation and freedom. Some, however, also call the salon a place of petty squabbles and vanity.

The **Venerable Guild of Honourable Travellers** is a time-honoured institution whose roots go back to a late medieval merchants' guild that once dominated the trade routes from Frankfurt via Breslau to Prague. Over the centuries, its original purpose of mutual protection and the granting of credit developed into a network that has survived to the present day. The association sees itself as a guardian of order, reliability and continuity in uncertain times.

The **Werther Circle** is a loose association of ardent admirers of Goethe who see more than mere literature in his novel "The Sorrows of Young Werther". For them, the work is an attitude to life and even a creed. The members often cultivate an effusive Romanticism, and some even deliberately dress after Werther's example, in a blue tailcoat and yellow waistcoat. The circle meets for readings, conversations and melancholy salons.

Conspiratorial groups

Alongside the official social groups, membership of which often brings prestige, there are also associations of a more dubious nature in Silesia: secret societies for and against France, agents of foreign powers, or even conspirators against the God-given rule of the nobility. One or another of these secret societies will meet this weekend to go about its business, advance its own goals and thwart the plans of rival groups.

Game philosophy and design

Play for Drama

This is a game principle designed to encourage dramatic moments and scenes in the larp. The point is not to "win", but to be able to "enjoy" conflicts with your character. This opens the possibility to experience intense and exciting stories. It does not mean that all characters must fail in all their endeavours all the time. However, each character also has a dark side and dark secrets that can be given space in the game. When making your decisions, just think about what will generate the best game for everyone. So also build failure into your characters and allow for it.
Wertherfieber is not meant to be the kind of larp where many or even all characters end up dead or insane. It is about meanness, duel challenges, conspiracies and intrigues, not about dastardly poison attacks, wiped-out families and revenge killings. If in doubt, come to us and discuss your ideas before you set about massacring your "enemies" (or even just getting rid of that one annoying rival).

Cooperative gaming

In this game, we want to tell and experience a story together. In doing so, it is important to also provide a stage for the other participants and support them in developing their character. In theatre there is a principle that is also important in this game: "the others play the king".
The sinister French general, for example, who can bring about a character's arrest and the social ostracism of their family with a single order, can only be convincingly portrayed if as many participants as possible share the status of this role – for example, by playing fear of the general's possible wrath and power. If, on the other hand, everyone ignores the fact that he is a dangerous figure (because they know that he only has his loyal adjutant on site, that the organisers cannot conjure 50 "instant Frenchmen" out of a hat, and that the act structure generally prevents a cheeky rebel from being "locked away forever" five minutes after the game starts), it quickly becomes absurd ... and also rather boring.

No sexualised violence!

Sexualised violence is NOT a game topic in Wertherfieber. Neither will we include rape/sexual abuse (or threats of it) in the background of characters, nor will we include such things in game scenes. We expect the same from our participants.

No racism!

Topics we do NOT want to play on are racism and antisemitism. This may seem strange at first glance, especially in relation to racism, because the period we are covering was in reality strongly influenced by colonialism and slavery, and a number of so-called "racial theories" were developed at that time.
For this game, however, we want to follow the approach of the television series Bridgerton, which in this respect simply doesn't care about historical correctness and paints the picture of a society largely free of racism, in which a queen or a duke with dark skin colour is just as natural as nobles with light skin tones.
To make this very clear once again: we don't want to hear the infamous N-words in the game, nor characters ranting about Jewish people poisoning wells and murdering Christ – no matter how historically accurate that might be.
Conversations about slave plantations in the New World or the lucrative human trafficking that you or your imaginary friends engage in are also undesirable.

All sins are equally serious

In the real society of this period, it will certainly have made a difference in the eyes of public opinion whether a young girl is pregnant out of wedlock, a young man runs away from a duel, a woman cuts off her hair and puts on trousers to pass as a soldier, two married people cheat on their partners, a respectable merchant swindles his customers, or a head of a family has a secret homosexual love affair. For our game, we will not handle it that way. Instead, all behaviours defined as sinful by society will be on the same level. In this way, we want to avoid creating a "hierarchy of sins" that reduces the fun of the game, where some things can be swept under the carpet with ease, while others seem so unforgivable that the resulting conflicts cannot be resolved in any case. Specifically: a secret homosexual love affair should generate just as much tension and gut-wrenching excitement as a clandestine heterosexual rendezvous in the park.

Secrets in the game

Many abysses lurk beneath the surface of the society gathering this weekend. Among them are probably things your characters have done or are involved in that they would prefer to forget forever. But if they were to succeed in doing so, these would be secrets that might not even exist in the game. However, it is not so easy to present secrets in such a way that they are still secret, but also offer fun for more than just one person.

A few suggestions and ideas for this:

- Leave things lying around: You just got a letter with an important message? It might fall out of your pocket or you might forget to take it with you when you get up from the table.
- A secret conversation for two: Leave doors ajar, even if it's for very personal, confidential one-on-one conversations. Never close the doors completely. This gives others the opportunity to eavesdrop.
- Don't hoard items: Found an interesting item? Then don't hide it in your (bed)room. Anyway, hiding is not a good idea – rather play with it!
- Spread rumours: You've found out a secret (on the condition that you don't tell anyone, of course), but you can tell your best friend or one of your siblings. Secrets are safe with him or her for sure.
- Write in a diary: A good way to get rid of all your secrets is to write them in a diary. And here the same applies as with letters: you get up from the table and just leave it. Who would dare to read someone else's diary?

Ignoring mistakes

The magic of our game lies in the power of the moment. There is no way to rewind and repeat what has happened once – at least not without interrupting the game. This also means that goofy mistakes will happen. Facts will be misrepresented. Characters will forget important things, like the name of their best friend, because the people playing them have forgotten them. Misunderstandings will lead to unexpected and unplanned situations. For once, the "Play for Drama" principle does not apply here. If you notice that your counterpart makes such a lapse, do not make it a drama, but just ignore it. And if you yourself notice that you have made such a mistake, then just pretend that it never happened. Chances are pretty high that no one noticed it anyway.

Don't become a plague of locusts

No matter how many props and how much decoration the organisers distribute around a location, thirty participants at a larp are capable of clearing out the scenery within half an hour and hiding everything under their beds. After all, you never know what might come in handy later. Please don't do this! Don't descend on the game setting like a swarm of locusts. You are welcome to play with the things you find. But if something falls into your hands that you can't do anything with at the moment, simply leave it where it is. Another character might be able to do something with it, and it could possibly lead to extremely dramatic play … but that probably won't happen if the item stays forgotten in your bag until the end of the game.

Game mechanics

The two rules

The two most important rules in this game are:

1. When you are being approached, show some coherent reaction. Act in any way, any way at all, but act.
2. When you engage someone, don't expect a specific reaction. Accept what the other person does with your game offer.

For example, a player representing a character's sister breaks into an impromptu argument and angrily accuses the character of having an affair with her fiancé. The player behind the character could now, for example, reject the accusation in an equally indignant voice, speak confusedly of a misunderstanding, break down crying and ask her for forgiveness, or say to her face with a cold smile that he is quite sure that her fiancé never loved her (possibly depending on whether said fiancé is also represented as a role in the game and what the player of the character has agreed with him). Neither should he simply ignore the accusation, nor should the player of the other character expect a very specific answer from him.

The “Stop!” command

You may know this from film clichés, when the director shouts "Cut" to interrupt a scene. Well, in this game, we are all directors of our own film in a sense, and the command word "Stop!" is our mechanism to interrupt the game.
If something happens that makes you feel uncomfortable as participants, someone oversteps your boundaries, or you sense a dangerous situation, you can call "Stop!" to briefly interrupt the game. (Of course, this mechanic is not used to stop the game if your character feels he or she is in danger or does not agree with another character's reaction!). If you hear someone call "Stop!", pause the game and check what the reason for the interruption is.
Sometimes, after a "Stop!", a quick note is enough ("Be careful, you're about to push your counterpart up against a hot spotlight") or a request to change something ("Being yelled at by five people at once is too much for me right now"); sometimes you just have to escape the situation by leaving. That's all fine.

The important thing is: saying "Stop!" is always okay. No one gets cross about it. Even if someone blocks you in a scene with a "Stop!", there should be no accusations or questions about why. A quick question about whether the other person is okay and what they need is fine. Respect their wishes!

Escalation and de-escalation

It is not always necessary to stop a scene that pushes the boundaries of your comfort zone. Sometimes a short hint that it is now enough and you would like to continue playing at the current or a lower intensity level is more than sufficient. You may also want to discreetly signal the opposite to your counterpart, i.e. that you would be happy for your character if the situation escalated further. There are three simple gestures for this: thumbs up, thumbs down and thumbs horizontal. When you signal "thumbs up" to your counterpart, the intensity of the scene may be increased. "Thumbs horizontal" means that you are approaching a limit and the current level should be maintained. If, on the other hand, "thumbs down" is shown, the intensity level of the scene must be lowered.

Playing love scenes

A shy flirtation between two lonely hearts that slowly turns into something more. A hot night of love to get secret information. Or the forbidden love for the fiancée of one's own brother, during which one is "accidentally" caught in the act. There are plenty of good reasons why characters want to exchange intimacies with each other in the game. Of course, this doesn't mean that the participants behind the characters also want to do so.
Therefore, if there is a love scene between characters during the game, sex or intimacy in general is only simulated. We will demonstrate exactly how this works before the game begins in the workshop. However, it is indispensable to assess the limits of the other person in advance. If the other players do not want to play a love scene, this must be respected in any case.

Character death

First of all, you cannot kill other characters. You can theoretically decide to let your own character die ... but we would prefer it if you didn't. Character death is not supposed to play a central role in this larp.

Dying during a game can be interesting, but usually only if it is something the player chooses for dramaturgical reasons. Therefore, in this game, it is impossible to kill other characters (or remove them permanently from the game in any other way) without the consent of the person involved. The same goes for injuries which would affect or even interfere with a large part of their game. So while it is perfectly possible to attack your sister in a fit of (played) passion and disfigure her face with a big scar (using make-up of course, no real scars!), this is only possible with the explicit consent of the player. If the other person would rather not play on the emotions of such a permanent disfigurement, it can simply be decided that the injury was fortunately only superficial. This rule is reinforced by the second of the two rules mentioned earlier, according to which the target of an action always determines its effects.

Safety rules

Even though a larp like Wertherfieber can sometimes get pretty intense, the safety of all participants has to be ensured at all times. Therefore there are some rules and hints which should help to make a great experience possible for all participants.

Communication

We do our best to create a safe environment for everyone and want everyone to feel welcome. Nevertheless, there might be situations where someone feels uncomfortable. If and when these situations arise, please don't hesitate to contact us so we can talk about it. We will do our best to solve the issues and we are always happy to listen.

Harassment and other misconduct

At Wertherfieber, we do not tolerate any form of real discrimination, whether based on sexuality, appearance, origin, gender, ability or the like. We strongly oppose such misconduct.
Respect the boundaries and wishes of other participants, especially (but not only) in physically intimate interactions, and do not question them.

Physical safety

The physical safety of all players is always paramount. Even if there should be clashes between characters, these should not be taken seriously, of course, but always just played. They should be exciting and create drama for bystanders, but at the same time they must be fun and safe for all participants.

Emotional safety

The more intense the situations, the stronger the experiences we often undergo. As a result, game situations are sometimes created that involve emotional borderline experiences. However, this can also lead to overstepping of boundaries, emotional injuries, and excessive stress that can tarnish the overall experience.
In Wertherfieber we therefore have a set of rules and mechanics to help participants prevent boundaries being overstepped and to make these experiences as safe as possible.

An immersive experience like Wertherfieber can evoke strong emotions. This can be a very positive experience, similar to goosebumps when watching an exciting film or real tears when reading a sad love story. However, it can also sometimes just be a bit too much, such as when an event in the game brings up real bad memories or evokes more emotion than expected. That's absolutely okay and nothing to be ashamed or afraid of. Those who feel they need a time-out in between or simply want to talk to someone about what they've experienced will find peace and quiet in a specially provided lounge area, and a sympathetic ear if needed.