# Westwind

A blackbox larp by Mo Holkar

# Introduction

**Westwind** is a non-verbal and fairly abstract blackbox larp, which lasts somewhere around 3 hours. Its design was inspired by the wonderful larps of Nina Runa Essendrop and of Maria and Jeppe Bergmann Hamming – plus the excellent *Seaside Prison* (Kaisa Kangas, Martin Nielsen, and Mohamad Rabah).

**Westwind** is set in a retro-near-future of economic depression and hardship. Citizens struggle through atomized lives of meaningless daily toil, under a remote ruler. But the ruler has a servant, Westwind, who moves secretly among the people, disguised as one of them. And at the end of each day, Westwind reports to the ruler all of the acts of kindness and generosity that they have witnessed being performed – so that those people can be rewarded accordingly.

The intended experience is one of a gradual transition from despair to hope, and from loneliness to community. A recognition that while all are suffering, the burden can be reduced if it is shared.

The central notion of **Westwind** comes from the short story of the same name, by Gene Wolfe (1973). Who is Westwind, and what does it mean to be them? You probably should read the story to find that out, I won't spoiler it for you. (Although it was published more than 50 years ago, so if you haven't read it by now then this might be a good time to.)

The initial part of this document is just intended for you, the facilitator. The bits that you should read out to participants to explain the larp start on page 4.

# Setup

## *What you will need*

- At least 8, and at most 21, participants. You can try it beyond those limits, but it's probably not ideal.
- A room with 4–6 $m^2$ space per participant.
- A roll of masking tape, to mark out spaces on the floor of the room.

- Lighting, separately in the two halves of the room, whose levels can be controlled centrally.
- Audio that can be played across the whole room.
- 3–5 tables approx 1 * 2m.
- A chair for each participant and for yourself.
- A load of coloured wooden cubes of about 2.5cm. (Or something similar.) We use 34 each of 6 different colours.
- Two cloth bags, preferably of different colours, each large enough to comfortably hold all of the cubes.

Given the lighting and sound requirements, the best place to run **Westwind** is in a blackbox space. But you can for sure make it work in any large-enough room where you can set up lights at either end and run a long cable.

## *Preparation*

**Westwind** is for 8 to 21 participants. Each plays a character who lives in a boarding-house. Depending on how many people you have, there should be either two (8–14), or three (15–21) boarding-houses, with the characters divided evenly and randomly between them.

The characters work in four different industries: extractive, manufacturing, sales, and recycling. People will choose during the workshop which workplace they work in, but there should be a fairly even number (except recycling can be a bit less), and at least two people in each industry.

Mark out the boarding houses with masking tape on the floor, and the first three workplaces likewise. (Recycling does not have a marked-out area: it just runs alongside the other industries.) The workplaces should be arranged along one side of the room, the boarding houses along the other: so that there are opportunities for characters to cross each other's path as they go to and from work.

Lighting should be in two halves, that can be controlled separately. There should ideally be warm, yellowish lighting over the area of the boarding houses; and colder, blueish lighting over the area of the workplaces.

Each house has a table and some chairs, ideally a chair for everyone if there's space. The participants can move these in and out during play, to change the house between eating and sleeping modes.

The sales and manufacturing workplaces should also each have a table. Put three rows of each colour of cube on the sales table, and twelve or so random cubes on the manufacturing table.

Put twenty or so random cubes into one of the cloth bags, and put it in one corner of the recycling area. The remainder of the cubes should be put into the other bag in one corner of the mining area.

# Structure of the larp

Participants will workshop together a daily (silent) routine for their characters. During the larp they will play through this routine three times, each time with a slightly different narrative frame.

We feel that it is best as an experience if you can keep the details of the second and third sessions secret: it will make the emotional conclusions more powerful. But, of course, if participants prefer full transparency, then you can explain it to them.

To indicate to the participants which of them is Westwind, you will walk among them during the darkness of night, and touch Westwind silently on the shoulder.

The first session, there is no Westwind, and the participants know this. This is a baseline dreary and depressing day.

The second session, a voiceover has explained about Westwind, and so people expect that someone is Westwind, and act accordingly. But actually, in this session, there still is no Westwind – you should walk through them during the night as if you were touching someone on the shoulder, but do not actually do so. It is just about how people would behave if there was a Westwind.

The third session, the voiceover is similar, but this time everyone is Westwind. (You should touch all of them on their shoulder, as you move among them at night.)

## *The pattern of the day*

The larp (and the two subsequent days) starts with everyone lying down in the dark. There is a voiceover narration of how this day will work (Westwind or not).

Then music plays, lights come on, and everyone wakes up. People silently yawn, stretch, get up, maybe silently greet their housemates.

Then they go to work, signalled by the work music. People work in one of four industries: mining (pulling coloured cubes of wood out of a bag), manufacturing (gathering cubes of wood and arranging them neatly in

sets), sales (grouping the sets of cubes into interesting shapes), or recycling (the shapes get broken up and put into a bag).

After work, the evening music plays, and everyone goes back to their boarding house to dine together. The meal also consists of wooden cubes, that whoever is cooking picks out from the recycling bag. (Don't think too hard about this!)

Then they go to sleep, each alone, in the dark.

# Explaining the basics of the larp

Edit what follows as appropriate for your particular setup and participants.

*[Say to the participants:]*

> We're here today for a larp called **Westwind** – thank you for signing up for it. The larp was inspired by a short story of the same name, written by Gene Wolfe. I'm going to explain the basics of what it's about and how it works, and then we'll start preparing for it in a bit more detail.
>
> I'm going to ask you to please listen in silence for now, and not interrupt with questions. I'll be pausing every now and then to ask for any questions, so please hold onto them until then. But this explanation bit will work better if I can keep on talking until I reach that stopping point. OK?

*[Pause for questions.]*

> First of all, it's important to say that 'the door is open' – you can leave this larp at any point and for any reason, and that's absolutely fine, you don't have to worry about if you're going to be ruining things for the others. And you don't have to explain why you're leaving, although of course you can tell me if you want to.

You can also step out of the larp into the offgame space – where your bags and things are – whenever you might need to: to get water, or anything else that you might need, or to have a quick breather. You don't need to use any kind of signal for this: just go there, and then rejoin the larp when you're ready to.

This is not a very physically intimate larp – we aren't expecting anything more than maybe hand on shoulder or arm, or touching hand to hand. But if you'd rather not be touched at all, that's fine of course – and don't touch anyone unless they are happy to be. You can indicate an intention to touch someone by moving your hand slowly towards them, giving them time to pull back if they don't want you to go through with it.

On that note – I will be indicating who is Westwind by silently touching their shoulder during the night phase. If you are not comfortable with that, let me know, and we'll work out something else that will be better for you.

*[Pause for questions.]*

Right so, **Westwind** is set in a near-future society of economic collapse and deprivation. People have to work in meaningless jobs, and they lead solitary lives, with little meaningful contact with each other. It's a future that kind of mirrors the 1930s, the Great Depression – imagine grey rainy city streets, trudging to work in battered hats and coats, sleeping in cold rooms on thin mattresses. Where the city is, isn't important: it is all that the characters know.

The other thing they know is that there's a Ruler – a distant and enigmatic presence, who governs everything, but is never seen. The Ruler's likes and dislikes, their wants, their appearance even, are unknown.

But what is known is that they have a servant called Westwind, who is disguised as an ordinary citizen. Westwind lives in a boarding-house and goes to work like everyone else, pretending all the time to be completely normal. But during the day, they subtly keep an eye out for good deeds – moments of kindness and consideration. And, during the night, they silently make a report to the Ruler. And, the people who they've seen being kind or generous, will be rewarded for it.

We're going to be playing through three days of the city's daily routine. Your characters will get up, go to work, work, come back to their boarding-houses, have dinner, and go to bed.

The whole day is played out without speech – you will be silent throughout. You don't have to worry about making incidental noises, of course, coughs and sneezes or whatever – but don't try to communicate verbally with each other. And don't use elaborate charades to try to convey meaning – just simple gestures, of offering, thanks, and so on, will be enough.

On the first run through, Westwind does not exist – this is to set a baseline of what society would be like if there was no Westwind. You'll hear a voiceover that talks through what that means. And then on the second and third runs through, Westwind does exist and is disguised as an ordinary worker – and will be making a silent report to the Ruler at the end of the day.

During the night, if you feel my hand on your shoulder, that means that during the following day, you are Westwind. Your job is to pretend to be a normal working citizen, but to make a mental note during the day of deeds of kindness and generosity that you see. You will then silently, in your thoughts, report that to the Ruler, during the following night.

(Westwind can only see what they can see – they can't see what's happening in a house that they don't live in, or in a workplace that they don't work in. The masking tape represents actual walls, and distance.)

If you don't feel my hand on your shoulder during the night, then you are not Westwind, you are just an ordinary working citizen. But you know that Westwind exists, and that they might be among you during the day to come.

It's important to be clear that these are not three successive days. Rather, they are the same kind of typical day, played out in three slightly different versions of the universe. So, narrative should not build from one day to the next. Imagine that reality is being reset and restarted during each night phase.

*[Pause for questions.]*

## *Character creation*

(Thanks to Laura Wood for help with this.)

*[Say to the participants:]*

Now you are each going to create your character, the person who lives and works in the city. I'll first talk you through what that involves: then we'll work through it, step by step.

You'll choose the basic aspects of your character, according to your personal preference. Then you'll think about: how has their life shaped them? What sort of person are they, now? We'll look at their needs, and how they might be met. And then we'll do some physical movement, to get you into the feel of the character.

*[Pause for questions.]*

OK so. First, some questions for you to answer to yourself. How old is your character? What is their gender presentation?

*[Pause.]*

What is your character disappointed about, in life? What did they wish for, that didn't happen? – or what did they hope to avoid, but it happened anyway?

How have the unhappy aspects of their life affected them – their body, their mind, their spirit? What scars and what wounds do they bear? In what ways are they weak, and in what ways are they broken? Everyone is weak and broken in some way – but it varies, from person to person.

*[Pause.]*

Now think about what is it that your character needs, from other people, but they aren't getting. It might be an emotional need, that isn't being met. It might be a weakness, that isn't being compensated for. It might be a brokenness, that isn't being assisted. And so on. Something, or some things, that makes life difficult (physically or emotionally or spiritually) for them in the city. Something that they wish would be recognized and understood and sympathized with: but it isn't being. Think also about: how might their need show itself? In how they behave, their movements, their interactions with others?

*[Pause for questions.]*

Ok so let's stand up. Close your eyes. Think about how your character holds themselves – how are their shoulders, how is their head, how are their hips? Get into that shape. *[Pause.]* Open your eyes, and start walking around the space – ignore the other people, don't notice anything about them, just avoid them. How does your character move? How do their feet strike the floor? *[Pause.]* What do they do with their arms? Where do they look? How does their weakness – their brokenness – show, in the way that they walk?

*[Pause]*

Great, thank you, ok stop walking.

## *Work*

Next you're going to choose your place of work. There are four different options: mining, manufacturing, sales, and recycling. *[Point to the four different workplaces.]* When I say the word – not yet! – go and stand by the one that you'd like your character to do – and then I'll talk through in more detail about what each work area involves, and you can switch if you feel that this workplace isn't for you – or if you yourself have physical stuff going on that makes it unsuitable for you.

You might like to think about how your character's workplace might have fed into their need – do they have a long-term injury that has come from mining, are they alienated by working in sales, and so on. We want a roughly equal number of people in each group *[although there can be less in recycling],* so you might need to reshuffle a bit. OK, now go.

*[Pause.]*

*[Reshuffle people if necessary.]*

So this is what the four kinds of work involve – this is what you do all day.

*[Demonstrate, as you talk.]*

**Mining** takes place here. The mine is represented by this bag. You will descend into the mine, and at great personal risk, extract resources. Only one person at a time can be at the end of the shaft, where the resources are to be found: they take a cube at random, without looking, from the bag. I need you to imagine that each of these *[hold up a cube]* weighs about 20kg, and treat them accordingly as you larp around them. Your characters are professional miners, so they are strong: but even so, these are pretty heavy for just one person to be lifting and carrying all day. Between you as a team, you somehow have to bring them to the head of the mine, and place them here. *[Indicate.]*

*[Pause.]*

Here is where **manufacturing** takes place. You start with some materials on your table *[show more cubes]* and you can collect more from the mouth of the mine, as the miners extract them. For you, these cubes each weigh about 5kg. So, they are quite heavy, but manageable for you – your characters are manual workers. But they can't toss them around lightly. To make a manufactured good, you have to collect one of each of the six colours of cube, and work as a team to arrange them into a neat line here at the gate of your factory. *[Indicate.]* If you have too many of one colour or too few of another, then that's tough: you have to wait for the miners to come up with more for you before you can manufacture again.

*[Pause.]*

This is the **sales** workplace. You start with some goods ready to prepare for sale, and you can collect more as they come ready in rows of six at the factory gate. For you, each cube weighs about half a kilogram: so you can carry them and move them around quite easily. Your job is to, as a team, assemble the six coloured cubes into a delightful arrangement that you think will appeal to shoppers. You then put this finished good in your shop window, here. *[Indicate.]* Each finished good should be a different arrangement of the six colours: it can represent whatever you want it to. While you're waiting for goods, you should be having ideas of what the next one might be.

*[Pause.]*

Finally, the last workers are the **recyclers.** You don't have a location: you just lurk around here. *[Indicate.]* When the sales people have put something for sale in their window, let it sit there for a little while for people to admire it, then come along and recycle it. Break it up into individual cubes, and put them into this bag. For you, the cubes are light and easy to handle – use their actual weight.

All of you should make play around the cubes as you wish. Admire them or disparage them, show particularly unusual ones to each other, and so on. They might all look pretty similar in the larp, but for your characters, you work with this stuff all day every day, so you all have a great expertise around it.

Right so, first, if anyone wants to switch to a different workplace now, do so. *[Unless it would unbalance the numbers too much.]*

And if you want to switch workplaces during play – during the working day – that can be a thing to play on as well. You will need to find someone willing to exchange jobs with you, of course, to keep the numbers balanced.

In a minute or two we'll be playing through a day's work, so you can get a feel for how it happens. But before that, any questions – either general questions, or come and speak with me privately if there's something that you want to ask about?

*[Pause for questions. Set the workplace lighting to dark.]*

Right then! So start off in your houses – the work music will start playing, the workplace lighting will fade up, and you will all go to work and start working. You've got about six minutes, and at the end of that, the work music finishes, the workplace lights start to fade down, and you go back home. That will be the routine that you'll use for each of the three work sessions during the larp.

It's important to bear in mind that this isn't a thing where each time through, you have to repeat exactly the same movements in the same sequence, and so on. It can vary in the detail, as much as you wish. The idea is just to be aware that it's a regular pattern of activity.

*[Start the music and lights and let them go through it.]*

*[Pause for questions.]*

## *Houses, evening, and night*

Ok so that was work. Next, where do you live? I'm now going to allocate you to boarding-houses.

*[Just do this randomly. Maybe reshuffle a bit if it turns out that people are living with the same people they work with, as that's not desirable.]*

Go to the house, and choose where is going to be your place to sleep. Lying on the ground, or if that's not comfortable for you then you can use a chair, of course.

*[Pause.]*

In the evening, you'll eat together, around the table. You can move the table and chairs in and out of the house as you need, to change it between eating and sleeping spaces. Food consists of coloured wooden blocks again – you'll need to get 20 or so of them per house, from the recycling team's bag. (Don't think too hard about exactly what this represents.) You can sort out amongst yourselves who gets the food, who prepares it, how it's shared, and so on. You'll have five minutes for dinner – timed by a piece of music. After you've finished dinner, put all the cubes outside the door of your house.

For this evening period, think about how your character feels, after a long day of work – how do they interact with their housemates? What do they show, what do they hide?

When the evening music finishes, it's night-time – the lights will fade down, the night music will start to play, and you'll all go to bed.

Let's try that out now.

*[Play the evening music, and let them run through a version of dinner.]*

Great ok. So then, after dinner, night goes like this: the night music starts, the lights in the houses fade to darkness, you clear away the dinner things and go to bed. There will be a short voiceover that you should listen to – try not to be moving chairs around and so on while it's talking, or it'll be hard for you to hear. It will include instructions for Westwind, when appropriate.

By the time the night music finishes, you'll be lying (or sitting) asleep, and it will be dark. There's then a brief period of darkness and silence: for internal reflection, perhaps.

During this time I'll be collecting the cubes from outside your houses, and putting them back into the workplaces. I'll also be touching Westwind on the shoulder at this point: so you might hear me moving around inside your house. Don't be alarmed! Then the lights will start to come up, the morning music will start, and there'll be another voiceover that briefs you on getting up and going to work. Once the voiceover has finished, do what it told you: get up, greet your housemates, and so on. Then the morning music will finish and the work music will start, and you will go to your workplaces, like we practised earlier.

We won't play the night and morning musics now *[unless they really want to]* – you'll hear them during the first run-through.

Once we start, the larp will run through continuously, each day following on from the previous one without a break. It will finish after the night at the end of the third day – you'll have the night music and a voiceover, then a brief period of darkness and silence, then the lights will come back up and the larp will be over.

Right – any questions? Otherwise we'll take a little break now and then we'll get started.

*[Pause for questions.]*

Ok then, time for a comfort break – be back here in five minutes, and we'll be ready for the larp.

*[Pause for break.]*

So, we're going to start with everyone in bed for the night. Lie down – or sit down – and I'll fade the lights down. The larp will start with the night music and a voiceover. Then some silence. Then the morning music with another voiceover, the lights will come up, and you'll start the first day.

*[Pause for people to get ready.]*

*[Start the larp.]*

## *During the larp*

There should be no need to intervene during the daily routine, although people may come to you with questions, or may duck out of the larp for a few minutes, etc.

You will need to fade the lights up and down, and to play the various pieces of music, during the routine: according to the cue sheet that's at the end of this document.

And then at night, during the period of darkness and silence after the end of the night music, you have two important tasks.

On all three nights, you have to restore the cubes to their start-of-day positions. Three rows of each colour on the sales table, a dozen or so assorted on the manufacturing table, twenty or so assorted in the recycling bag, the rest in the mining bag.

And, on the second and third nights – ie. before the start of the second and third days – you should move through the boarding houses, passing close by each person. On the second night, you will not touch anyone on the shoulder. On the third night, you will touch everyone on the shoulder. You should aim to make your sequence of movements as similar as possible across the two nights, so that the participants (who hopefully have their eyes closed, and it's dark anyway) can't tell that the first time you are touching no shoulders, and the second time touching every shoulder.

## *Finishing the larp*

*[After the night music at the end of the third day, and a couple of minutes of darkness and silence, fade the lights back up.]*

OK, that's it – the larp has finished.

*[Pause for the participants to recover.]*

Right then, let's have a quick break for you to use the bathroom or whatever, if you want to. Then in five minutes back in here, we'll have a little debrief. You don't have to take part in it, it's just for if you want to share your thoughts and hear how things were for the others.

*[Pause for the break.]*

*[Gather chairs into a circle.]*

## *Debrief*

OK so I'd like to start by going around the circle – each person to share in turn whatever thoughts and feelings they'd like to. Or you can pass, of course, if you like, and we can come back to you later – or else just don't say anything, that's absolutely fine too. And, while people are talking, please don't interrupt or question them or start a conversation – we will have time for that later – but for this first time around, just let each person speak.

*[Pause while they speak.]*

Right, great, thank you. Now we can have a more general discussion – and of course you can leave at any point.

*[Pause while they speak.]*

Great, ok. Thank you for taking part in Westwind!

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# Voiceovers

## *Night 0*

Grey gloom shrouds the city, as weary people settle themselves down for another night. Each in their own room, they take what comfort they can from the thin mattresses and grimy sheets that are all their tumbledown boarding-houses can offer. Their sleep is restless, their dreams hollow and empty. In a distant palace, the Ruler broods in lonely splendour. No-one knows what news of the city, if any, reaches that realm. No-one believes that the Ruler cares for the citizens. All they know is that tomorrow will be the same as today: and so on, again and again, until their bodies crumble away to dust and ash. Each will be trapped in their own misery: none will have eyes, or cares, for the others around them.

## *Morning 1*

The morning starts to break in on a lonely and troubled night. As the light slowly penetrates the clouds, across the city, workers wake, yawn, stretch, and rise – to prepare themselves for another day of thankless toil. They will silently greet their housemates, perhaps sipping a harsh and gritty drink that passes for coffee. Then they will trudge off to their workplaces to start the day.

## *Night 1*

Grey gloom shrouds the city, as weary people settle themselves down for another night. Each in their own room, they take what comfort they can from the thin mattresses and grimy sheets that are all their tumbledown boarding houses can offer. Their sleep is restless, their dreams disturbed and patchy. In a distant palace, the Ruler waits in lonely splendour. Westwind, the Ruler's trusted servant, has been sent into the city, disguised as an ordinary worker. Throughout the day to come, Westwind will be the Ruler's eyes and ears: on the city's streets, in its workplaces, and in its homes. And Westwind will report back to the Ruler, after night has fallen once more. The people of the city will never know who Westwind is, and will never know if they are being seen. But they know that Westwind exists: and, perhaps, that is enough.

## *Morning 2*

The morning starts to break in on a solitary and silent night. As the light slowly penetrates the clouds, across the city, workers wake, yawn, stretch, and rise – to prepare themselves for another day of unrewarding toil. They will silently greet their housemates, perhaps sipping a dark and cloudy drink that passes for coffee. Then they will trudge off to their workplaces to start the day.

## *Night 2*

Grey gloom shrouds the city, as weary people settle themselves down for another night. Each in their own room, they take what comfort they can from the thin mattresses and grimy sheets that are all their tumbledown boarding houses can offer. Their sleep is restless, their dreams disturbed and patchy. In a distant palace, the Ruler waits in splendour. Westwind, the Ruler's trusted servant, now reports silently and via thought alone: recounting the good deeds that they have witnessed today. Even in such times of misery and deprivation, some citizens find generosity and kindness within themselves, to help those in need. And they will be rewarded, in time to come. The people of the city will never know who Westwind is, and will never know if they are being seen. But they know that Westwind exists: and, perhaps, that is enough.

## *Morning 3*

The morning starts to break in on a quiet and calm night. As the light slowly penetrates the clouds, across the city, workers wake, yawn, stretch, and rise – to prepare themselves for another day of demanding toil. They will silently greet their housemates, perhaps sipping a bitter and enlivening drink that passes for coffee. Then they will trudge off to their workplaces to start the day.

## *Night 3*

Grey gloom shrouds the city, as weary people settle themselves down for another night. Each in their own room, they take what comfort they can from the thin mattresses and grimy sheets that are all their tumbledown boarding houses can offer. Their sleep is restless, their dreams fragile and precious. In a distant palace, the Ruler waits. Westwind, the Ruler's trusted servant, now reports silently and via thought alone: recounting the good deeds that they have witnessed today. Even in such times of misery and deprivation, some citizens find generosity and kindness within themselves,

to help those in need. And they will be rewarded, in time to come. The people of the city will never know who Westwind is, and will never know if they are being seen. But they know that Westwind exists: and, perhaps, that is enough.

# Music

Here are some suggested pieces of music to use during the larp.

- Night theme (4m while they go to sleep) – Satie, Gymnopédie #1 (edited) Gymnopédie No. 1
- Morning theme (3m while they get up) – Scriabin, Waltz in F minor Scriabin, Waltz in F minor op. 1 (1886)
- Work theme (6m while they work) – Ravel, Sonatine for Piano (edited) [Gulda] Ravel: Sonatine for Piano
- Evening theme (5m while they eat dinner) – Debussy, Clair de Lune Clair de Lune (Studio Version)

# Sound and lighting cues

| Time | House light | Work light | Music | Voice | Characters |
|---|---|---|---|---|---|
| T = 0m | Full | Dark | None | | Lying in bed |
| T = 1m | Fade down | Dark | Night theme | Night 0 | |
| T = 5m | Dark | Dark | (silence) | | |
| T = 7m | Fade up | Dark | Morning theme | Morning 1 | Getting up |
| T = 11m | Fade down | Fade up | Work theme | | Going to work |
| T = 17m | Fade up | Fade down | Evening theme | | Having dinner |
| T = 22m | Fade down | Dark | Night theme | Night 1 | Going to bed |
| T = 26m | Dark | Dark | (silence) | | |
| T = 28m | Fade up | Dark | Morning theme | Morning 2 | Getting up |
| T = 32m | Fade down | Fade up | Work theme | | Going to work |
| T = 38m | Fade up | Fade down | Evening theme | | Having dinner |
| T = 43m | Fade down | Dark | Night theme | Night 2 | Going to bed |
| T = 47m | Dark | Dark | (silence) | | |
| T = 49m | Fade up | Dark | Morning theme | Morning 3 | Getting up |
| T = 53m | Fade down | Fade up | Work theme | | Going to work |
| T = 59m | Fade up | Fade down | Evening theme | | Having dinner |
| T = 64m | Fade down | Dark | Night theme | Night 3 | Going to bed |
| T = 68m | Dark | Dark | (silence) | | |
| T = 70m | Fade up | Fade up | (silence) | | End of the larp |

(Timings are approximate: be guided by your music, and by how long you need to replace the cubes, etc.)