



# The Oasis 2: The Sequel

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## Concept

The Oasis 2 is a one-shot LARP set in 1934, with players taking the roles of the cast, crew and associated "muscle" on possibly the highest budget moving picture made to date.

The game is inspired by movies set in and around the Golden Age of Hollywood, such as 1933's King Kong, 2000's Shadow of the Vampire and 1952's Singin' in the Rain, and also pulpy classics set in the 1930s such as 1999's The Mummy and 1981's Raiders of the Lost Ark.

In the style of Flying Lead: Nightmare, there is a possibility your character will not survive filming! There will be other opportunities to continue to play the game - but dying in a suitably climactic, cinematic way is a part of the experience!



We will be capping tickets at 40 players and 30 crew, and tickets will be available for the following four IC roles:

- 10x Cast - anything from the Starlet or the Grand Dame to the down-on-his-luck character actor desperately trying to revitalise his career
- 20x Filmcrew - barring Director and Cameraman and some head of department roles, everything else is up for grabs

- 10x Security - bruisers and enforcers hired to ensure the studio's investment is protected without a hitch.



## Basic Information

The event will run from 9th-11th August 2024.

Time in is 9pm Friday, with a mandatory safety brief at 8pm, and registration from 6.30pm. Feel free to arrive at any time after 10am on Friday.

The game will end at around 1pm on Sunday, with a debrief afterwards before we begin the packdown.

Player tickets are £100, with a £60 part payment to secure the ticket and the remaining £40 payable on the Friday of the event during registration. Tickets are available from [www.eyelarp.com](http://www.eyelarp.com) from the 1st of May at 7.30pm.

Meal tickets will be available for £30 in the month preceding the event from our sister site [www.feastyyoureyes.events](http://www.feastyyoureyes.events)

## The Sequel?

**Using the “Nightmare Rules” we’ve created and used at other EYELarp games with a high body count, the LARP Award “Game of the Year” winning event took place, but in THIS reality, it was a totally normal film shoot, with all the normal trials and tribulations that involves.**

**If you played the first Oasis event and your character died - do not worry! This is an alternate reality where they are alive and well. Feel free to roleplay elements of it as a strange dream you had after too many oysters if you wish, but the events of the last game are not part of the narrative of this one.**

It DIDN'T turn out that half the cast and crew were Immortal beings who had visited the mysterious island at some point in the previous 3000 years and been recruited into a family of murderous cultists.

*The Oasis* was a totally normal production, which though going horrendously over budget, was a smash hit at the 6th Academy Awards, winning *Outstanding Production* (also called “*Best Picture*”), *Best Actor* in the form of Clark Daytona in the role of *Sergeant Albert Jones*, and having not one but three actresses from the production shortlisted in the category of

*Best Actress.* Lydia Keye, Florence Montgelas and Matilda Baptiste were all beaten by Katherine Hepburn, but rumours of an altercation at the afterparty between the four women have been circulating for months.

Many agree it was unfair of Ms. Keye to sub-in her stunt double for the fight.



Director B.B. Nelson is keen to keep the momentum going with a new production. Some of the same cast and crew have been offered contracts to return, others have already been picked up by other film crews in Hollywood and beyond.

This time, B.B. is keen to film something new... something not seen on film since the heyday of silent film... A Western!



He has secured the rights to shoot in a recently reopened set in Spain, which was closed for a decade after all productions were shut down during the Spanish coup d'etat of 1923 and following years of Military dictatorship under General Primo de Rivera.

The Second Spanish Republic is keen to be seen as a place of new ideas, new technologies and new money, and the cash injection from Summerisle Studios is very much welcomed by the fledgling socialist government.

All Cast, Filmcrew and Security are travelling to Grenada to make their way to the film set deep in the hills of Sierra Nevada, which has been a Western-style Ghost Town since a

fateful night in 1923 when production suddenly stopped amidst an armed takeover...



## Behaviour and Conduct

[Our full Equality and Conduct policy is available to view by clicking this link.](#)

As with all our games, The Oasis is set in a fictional pocket of history to allow all potential players to have fun with the inter-war adventure aesthetic without worry of discrimination based on "historical attitudes". Racism, sexism, homophobia, transphobia and any language or attitudes of a discriminatory nature are not welcome at our event.



## Character Creation

Each type of character has an objective during the shoot of The Oasis, which is what drives them for good or ill. These are free to interpret for your character, we are leaning heavily on tropes in this game and encourage you to do the same. Each of the classes below have a list of tropes intended to spark ideas for character generation.

We won't be having a dedicated archetype for "Consultants" this time around, as we don't foresee their skills being as necessary to drive the plot as in the first game. If Historical Consultant is something you want to play, it could work as a member of the Film Crew - but may be better to merge with another job such as Scriptwriter or Art Department member.



*Cast members Florence Montgelas and Flossie Fischer with Costume Designer Ariadne on the set of The Oasis*



*Camera and Sound Department crew members during filming of the London Pub Scene of The Oasis*

## The Cast



Lina Lamont (Singin' in the Rain), George Valentin (The Artist) and Ann Darrow (King Kong) are all great examples of "the Cast"

The shining stars of the silver screen, the movers and shakers about town, the glitzy and glamorous celebrities of every red carpet from Hollywood to the West End.

Not everyone is the rising star though, and even those on the up have found themselves typecast in the same roles time and time again.

When creating a Castmember character, consider how they have been typecast in their career, what kind of roles they've fallen back on as their career waxes and wanes, and what roles they really want. Think about the below tropes, many of which originate in early cinema, and silent film and vaudeville before it.

- [Grand Dame](#)
- [Moustache Twirling Villain](#)
- [Femme Fatale](#)
- [Girl Next Door](#)
- [Damsel in Distress](#)
- [Hardboiled Detective](#)
- [The Igor](#)
- [Knight in Shining Armour](#)
- [Plucky Comic Relief](#)
- [Upper-Class Twit](#)
- [The Jeeves](#)
- [The Swashbuckler](#)
- [The Byronic Hero](#)
- [The Baroness](#)

To the frustration of The Oasis' casting agents, there is currently very little ready information about the setting of the movie, the kind of roles that will be available or what the main parts will be - all that can be got from the famously willful Director is:

"send your best, darling. Oh and some of your worst"

Once we have the cast list, we can tailor the script to something with a part for everyone, and will be able to workshop some of the roles in the group, [here](#).

### **The Cast's objective is: "Steal the Show"**

With a director famous for allowing his actors to "riff a little", there may be moments during filming when you can improvise the dialogue to draw a little more of the limelight towards your own performance. This is what being an actor is all about - snatching immortality by the second. It doesn't matter who the main character is if all the audience is talking about is you.

***It would be massively helpful to our game's Costume Department if those playing Actors in the game could bring some base layers suitable for the Wild West film setting which they can supplement with costumes from the Flying Lead costume stores.***

## The Filmcrew



Cinematographer Fritz Arno Wagner (Shadow of the Vampire), Executive Producer and acting coach Ellen Kincaid (Hollywood) and costume assistant Lucy Armstrong (My Week With Marilyn) are all great examples of the "Filmcrew"

Unseen, if doing their job right, but unparalleled, the filmcrew make that movie magic happen. They get the longest hours and the least recognition, so why do they do it? Why does anyone do anything? To be the BEST.

From script-writing to stunts, carpentry to costume, lighting to locations, the crew of The Oasis are masters of their craft - or so they would have you believe. They are all hungry for advancement, industry awards, or scoring a job that will keep them employed for more than just dailies.

To give you some inspiration about the variety of jobs behind the scenes, [this is a good list](#) - with the exception of practical SFX moving to VFX, most of these jobs have existed since the 1930s.

All of the on-location crew roles are available, with the exception of the Director and the Cinematographer (DOP) and some heads of department. We advise you to bring a few tools of your trade if possible, and workshop the role with other filmcrew members in the group [here](#).

We encourage collaboration - in the event that more than one player wishes to play the same role, remember that there are many jobs within the same department, and we'll help workshop who is who before the game. Workplace rivalries and alliances are encouraged!

### **The Filmcrew's objective is: "The Show Must Go On"**

Working on location is always rife with distractions, but you cannot let them get the better of you - the show must go on, come hell or high-water, and on an island that raises and sinks, it's probably the latter you need to worry about. You have an absolute determination to get the job done to the best of your exacting ability, so you can take the money and finally get a couple of days off. Until the next film, of course.

## The Security



Hollywood Fixer Eddie Mannix (*Hail Caesar!*), gangster Polly Gray (*Peaky Blinders*) and adventurer Rick O'Connell are all great examples of "The Security"

On some level, it always comes down to money. The studio has put up an awful lot of green banking on the film to be a block-busting smash, and someone has to go along to make sure things don't get too wacky. Overspending on the catering budget, that kinda thing.

The Security are there to protect the studio's investment. They may be ex-cops looking for a payday after the stress of the job got too much, adventurer types signing on as a way to make a name for themselves, or shady loansharks with deep pockets and short fuses with a personal investment in the production.

Of all those in attendance, you're the ones that are expected to keep yourselves armed, and ready for anything, because you certainly can't expect the cast, crew or some book-reading historians to watch your back.

### **The Security's objective is "Protect the Investment"**

These filmmaking types have a tendency for getting away from what the important thing is with a movie like this - the profit. If they need some help sticking to the plan, that's where you come in. And if you can find a few odds and ends a certain antiques dealer back home may be interested in? Well that's just covering your own expenses. They say never work with children or animals, but with that iron hidden in your jacket you'll be able to deal with at least one of them.



## Weapons

The Oasis is a blank and cap-firing game, as it is set in 1933, all weapons used at our Wild West game Flying Lead: Smoke & Brass are acceptable to use, as are later models such as WWI era arms.

Blank firing guns must not be front venting i.e. shooting flame out of the end of the barrel. Only side, top or bottom venting are permitted.

We are allowing no larger than 9mm blanks.

Melee weapons must be made of foam and latex, with a tried-and-trusted core and preferably made by a reputable larp manufacturer. Our recommended retailers are:

- [Skian Mhor & Offa Studios](#)
- [The Goblin Workshop](#)
- [Light Armouries](#)
- [Saxon Violence](#)



## Character Death, Premonitions and Quirk Cards

As this event is a one-shot, heavily inspired by classic Universal Monsters horror and historical adventure movies, it is possible that your character will not make it to wrap!

We encourage all attendees to enjoy the ride, and take the opportunity to see your character out in the most cinematically plausible way they can. We estimate that things will begin to get more lethal by Saturday evening, with a certain amount of “foreshadowing” before that.

You may come upon a situation or scenario where you are given a “Quirk Card”. Whether because of the stress of your role on-set, or the idiosyncrasies of life on location, these subtly change your character, by introducing a new obsession, phobia, conspiracy theory or worry into their mind.

- You are free to run with these as much or as little as you like but we encourage you to embrace a new element in your character’s psyche
- If for OC reasons a Quirk does not agree with you, we can swap them out for another

At some point, you may receive a “Premonition of Death” card. These show one way your character may die, and you are free to interpret this - would your character see it as a foregone conclusion, and take every other risk in the knowledge that they will die in an unusually specific manner? Or would they try to change their “fate”? Or perhaps they would write the whole thing off as too much sherry and potted stilton the night before?

If and when your character does perish, we ask you to head to the Crew Area, where your new role awaits...



## The Second Unit

Throughout the event, we will send crew to set up for future scenes, or get elements of the game ready in advance of the main bulk of the “filming”. So as to avoid confusion in a potentially hostile environment, these crew will be referred to as the “Second Unit”, who are setting up some of the incidental shots, establishing shots, location shots et cetera.



This will also allow the skirmish crew to have R&R roles if needed at mealtimes or late in the evening.

If challenged, Second Unit will identify themselves as such, and should be allowed to go about their duties.



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