Frikard Ellemand

Heartburn

Love you forever

Against all odds

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Credits

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Everbody I forgot here

Love conquers all?

***Heartburn* is about love** – the romantic kind, however not the kind you find in chivalric knight-like middle-age romantic love, but the romantic love that you can find in e.g. romantic Hollywood romantic comedies or in the works of authors like Danielle Steele.

Despite it's obvious shortcomings it is a widespread concept.

These two games question this concept of love.

Love you forever is about how romantic love can be brutal. Is it worth it?

Against all odds is about love under taboo. Does the laws of romantic love also apply between father and daughter?

Love you forever is a short scenario with only three scenes. It is supposed to be played "on the floor". Touch has great importance. As a game master you have the responsibility for cutting the scenes and making sure that subjects that are supposed to enter play actually do so. However, you are also supposed to participate yourself and to make more room for player contribution than you might be used to.

Against all odds is a longer scenario. It is also supposed to be played on the floor with the entire body. You alone have the responsibility for cutting and the theme of the game, but share the actual implementation of these duties with the players. Contrary to *Love you forever,* you, as the gamemaster, hardly play any characters in the scenario.

I will recommend short breaks between the games and drama-excercises before the first game.

Yours truley,

Frikard Ellemand

Ps. If you can't get enough anti-romance I recommend *Lady and Otto* by Frederik Berg Østergaard.

Love you forever

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Introduction

Back then Jamie and Sandra were childhood sweethearts. In a way they still are. They both said forever without hesitation. Time passed, things happened and they were separated, but they never let go of the memory. Now Sandra is happily married, has a child and is pregnant. Jamie has successfully climbed the career-ladder and only need to take one last step to have it all – women, power and glory, but without time for anything else.

Now they meet again, many years after, and immediately sparks fly...

Overview

Love you forever consists of three scenes. Each scene has to meet some demands, but a lot is left tothe players to decide (where, how, etc.).

The are four main characters in the scenario. The characters are Jamie, Sandra and the voices of the inner struggle that is going on in both of them. The struggle is about whether they stay safe and keep what they have, or give love a chance and risk everything. The voices are the voice of reason and the voice of love. Also present in the scenario are the husband of Sandra and Sandras son.

The voices are restricted. If Jamie and Sandra are touching each other they can for a short while ignore everything around them, including their inner voices. However it will become more and more difficult to ignore the costs and surrender to love – but more about that later.

The characters

The characters in the scenario are divided into three categories; the childhood sweethearts, the voices and Sandra's family. The childhood sweethearts and the voices are played by the players, the family by the game master.

The voices

The voices express the inner struggle between the safe and sensible and the wild uncontrollable love. The two voices are the voice of reason and the voice of love. They speak to both of the characters but individually. Sandra can't hear what the voices are telling Jamie and vice versa. Unless, of course, the voices want them to (but they will need to make that clear to the players).

The voice of reason

The objective of the voice of reason is to prevent Sandra and Jamie from honoring their vow. The tools at hand is common sense and just blatantly pointing out the obvious – that risking everything for a vow they took as children is madness.

The voice of love

The objective of the voice of love is to make Jamie and Sandra be together. It is a bit like blowing at embers; the attraction is already there and just needs to be handled properly. It might not be the logical thing to risk everything but love defies any logic.

Playing the voices

The voices are physically present in the room with the other characters, but they are not seen as such. Rather their bodily expression is an extension of their words, not actually visible to the characters. It sounds a lot trickier than it is.

It is ok with a level of comedy in the scenario, but also only to a certain degree. The setup, with several layers of character thought visible for all participants at the same time, is easily turned into comedy. But at the core of this scenario is a brutal love-story. If Jamie and Sandra choose each other they risk everything they have and burn all bridges. That is what the scenario is about.

It is vital for the success of the scenario that the voices give it all they've got and if necessary violently try to affect the characters. The players playing Jamie and Sandra should feel a push towards touching each other. The players playing the voices should be insisting and push it to the limit.

Sandra's family

The function of Sandra's family is to make the choice harder and they should be played according to that. They are not interested in a reunion of the childhood sweethearts and they will make sure to show it, directly or indirectly.

Their voices also disappear when Jamie and Sandra touch. Their physical presence and capabilities, however, are exactly the same. This will be explained in details later in the text.

Sandra's husband

Sandra's husband loves Sandra above everything on this earth and has complete trust in her – it will take a lot to break that trust, but such a break would be a dire event.

Sandra's Son

Sandra's son also Loves Sandra above everything on this earth. He can't understand who Jamie is, but can feel that in some way he is a threat.

The gamemaster

A serious issue

The most important job you have as the gamemaster is to present this as serious love story. Make the players feel that you personally have something at stake here – that you are interested in the outcome. Be engaged and energetic in your presentation of the game.

Preparing the others

You are the only one who read the scenario up front, so it is your responsibility to facilitate the content to the other participants. With the text in your hand, you'll explain how the game works.

Casting

You have to cast the characters as well. The only important thing is to make sure that Jamie and Sandra are played by somebody who is willing to take playing far. They will possibly have to take each others hands and kiss in the scenario, so it is important that they can handle it.

Cutting the scenes

It is not important who cuts the scenes. The important thing is that it will be done and with good timing. It is completely ok that it is not necessarily you who cuts the scenes. If the players ask for it, let them cut the scenes as well. Ultimately however you have the responsibility for it happening.

With regards to good timing, the key principle is not to make the scenes too long. This is especially true in the last scene.

The scenes will typically be good to cut after the touching takes place, but not necessarily. The touching is not obligatory and might not occur at all. In this case it is important to cut the scene the moment that it becomes obvious that the touch won't happen. Some times it is not the best move to cut the scene shortly after the touch, but on the contrary to give time to let Jamie and Sandra let go of each other and let the scene continue. Trust your intuition and your players and cut the scenes as you think is best.

The effect of touch

Touching signifies something. In the scenario touch means something in all of the scenes. The touch that matters is the physical contact between Jamie and Sandra (or rather between the players playing those characters). If they touch each other, in a certain manner, everything around them will disappear and the inner struggle they both face will also be silenced. They can only hear and feel each other. Everything else disappears into the background. The voices can no longer be seen or heard by Jamie or Sandra. That goes for Sandra's husband and Sandra's son as well.

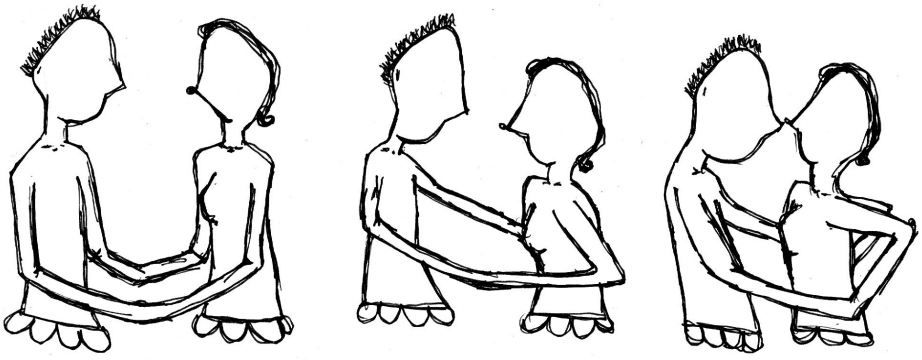
This means that everybody, but the players playing Jamie and Sandra, shuts up and retreat into the background. Sandra's husband and Sandra's son they are still present in the physical sense and a direct engaged effort can break the bubble. However it will take a strong effort.

The third scene can evolve into a fight between Sandra's husband and Jamie as a reaction to Jamie and Sandra taking each others hands, embracing and kissing. Should this happen then I will encourage you to cut as soon as it is obvious that this is what is going to happen. Avoid playing the awkward action scene. It is sufficient to show that that is how it will end.

What level of touch it takes to make everything else disappear into the background depends on which scene it is. In the first scene, it is enough that Jamie and Sandra join hands. In the second they both have to take each others hands and embrace. In the third scene they must take each others hands, embrace, and kiss to make the outside world disappear.

The embrace requires a little extra explanation; how to embrace someone while you hold each others hands? It is actually possible even though it sounds a little weird. Take a look at the picture beneath. The way it works is that when you are just holding hands you're in kind of a stalemate, hands in the middle. This can be broken by somebody taking the initiative to embrace. All four hands then ends up behind the back of the person being embraced. I recommend that you try it before play.

Sandra + Jamie



Forever

The scenes

The scenario consists of three scenes. The scenes are on purpose not bound to a place or a time.

Together, you have to figure out the where and the how. You can use the sceneoverview as a help.

Present in all the scenes is Jamie, Sandra and the voices. Sandra's son is also present in the first scene. The third scene also includes Sandra's husband.

Where and how

The scenes lack time and place. It is, as mentioned earlier, up to you to decide where and how the scenes will take place. I can be in the supermarket, on the street, in the kindergarten of Sandra's son, in Sandra's husband's workplace, at Jamie's place etc. The crucial thing to note is how choosing location and time affects the scene. For example, in the second scene Sandra and Jamie are alone and there is a big difference whether that scene is played in the park or in Sandra's home. Try to think of possible locations in terms of the levels of intimacy and in terms of public/private. The park, for example, is both an intimate space but also a very public place. Jamie's home is both very intimate and very private. Sandra's home is also very intimate, but less private in the sense that it is also her family's space.

Against all odds

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Introduction

The scenario asks the question: *Does true love really conquer everything?* The question is asked by creating a love story that most people, at least initially, would most likely answer "NO" to. The story is about David and Susanne, who are father and daughter, and who fall in love with each other and in the end have a child together. The common opinion is, largely, represented by David and Susanne's family and to a lesser degree their closest friends.

The story consists of a string of scenes but if play wanders away from story don't worry. Fuck the story-line but keep true to the themes presented in the following.

In the first scenes the story is introduced with the happy family-life serving as the backdrop. Then the central conflict is brought into play. David and Susanne start the relationship but are also busted and that, of course, has consequences. The couple faces serious hardship and might be tempted by "normal living". In the end they seek reconciliation with their family, but do they get it?

As a way to get away from the unfairness of the world, David and Susanne create romantic stories together, set in a classical romantic universe. These scenes mirrors their lives, worries, problems, hopes and dreams.

The ending of the scenario is set in the romantic universe. The question of what really happened remains open. Is the family won over by the newborn baby being the ultimate expression of the true love between David and Susanne? Or is the end scene a desperate self-deception, an expression of the fact that love does not conquer all?

Structure

The two stories

The scenario consists of two interwoven stories. The story about David and Susanne's forbidden love, and the same story told by David and Susanne in a romantic universe where fictive versions of them plays the main characters. The tough future prospects of the real world are in sharp contrast with the rosy optimism of the romantic universe. In the romantic universe injustice is only a test, that in the end is always surpassed by one with a pure and patient heart. In the real world love between father and daughter is a bit more problematic.

The main characters in this drama are to be found somewhere between David and Susanne, and Fictive David and Fictive Susanne. They are different sides on the same coin.

Practically speaking, one story starts within the other with the scene Collaboration. The intention that further scenes within the romantic universe will mirror what goes on in the other scenes.

Scenes set in the romantic universe do not have to follow each other chronologically or even take place in the same setting. They don't need to be part of the same chronological story. The core of the scenes in the romantic universe is that they are about David and Susanne and their real and persecuted love. The scenes can take place on alien planets, around the corner, in Napoleon's France, in the backseat of a time machine or in jet-set New York. But it is always about them. Resist the temptation to make it too comical (avoid fantasy!). The first few scenes in the romantic universe can carry a certain amount of comedy, as long as it doesn't become ridiculous, but the last scenes (especially the last) is meant to be very serious.

Two sets of rules

There are two sets of rules. The rules that apply to both the normal scenes and scenes set in the romantic universe. David and Susanne's rules apply only to scenes set in the romantic universe.

The rules

The rules apply to everything that is narrated and played in the scenario. The narration moves within the lines set by the rules. If the narration moves outside these lines, it is your responsibility to kindly but firmly get narration back on track.

1.No traumas. There are no skeletons hidden in the closet that can explain why David and Susanne loves each other the way they do. They just do. It is fate.

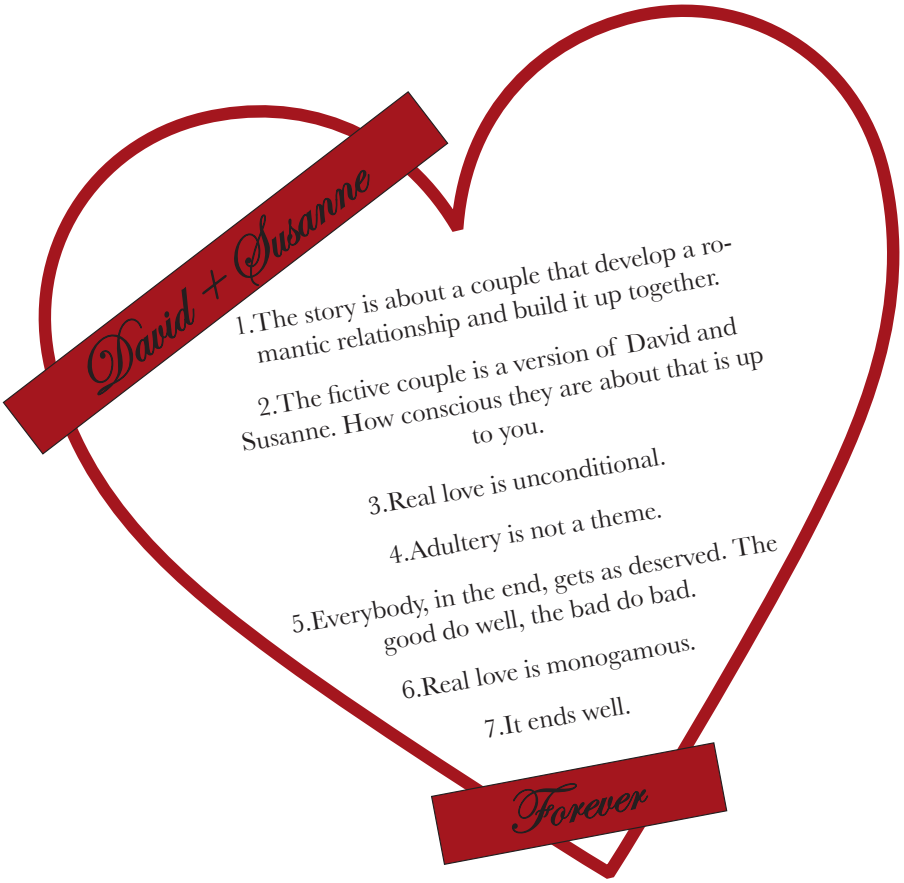
2.It is real. David and Susanne love each other for real, truly, honestly and authentically. There is no perversity here, but rather something beautiful and real.

3.No doubt. They can and will doubt whether it is worth it or not, but they never really doubt their love. Each of them believe in their own love and in the love of the other.

4.The family is a wholesome loving outfit. There is everything that is supposed to be a caring family – and a little more.

David and Susanne's rules

These rules apply to all scenes set in the romantic universe. This makes scenes previously played as a normal scene look quite different.



The characters

The characters that are in the scenario are David and Susanne, their family, some of their friends and, of course, fictive versions of them all. Feel free to make extras as needed.

The main characters

The main characters in the scenario are David and Susanne. And Fictive David and Fictive Susanne. Two players play David and Susanne throughout the scenario. The remaining two players play fictive David and Susanne. Everyone can play the extended family and extras.

In a certain sense David and Susanne and their fictive counterparts are the same people, insofar as the fictive characters live in the real character's imagination. But, they also live a somewhat autonomous life and are independent characters. In the end, in the third act, they break out of the romantic universe and into the real where they affect what's going on.

Towards the end Fictive David and Susanne might break out of the romantic universe, and how you interpret that is up to you. There are several options. For example, David and Susanne can be in costumes that refer to scenes played in the romantic universe earlier, and in that way blur the line between the fictitious and the real. Or, the fictitious characters can work as a kind of inner voice, invisible counselors or visible thoughts that are present alongside the the characters in play. Maybe you can come up with something else.

The family

The dramatic opposition in the scenario is primarily from David and Susanne's family. The family is a healthy, wholesome, ideal family. Of course, they have problems and conflicts like everybody else, but there are no serious skeletons in the closet. There is no hidden trauma that can explain why David and Susanne have fallen in love.

The family has a hard time dealing with that. Individual family members can have sympathy for David and Susanne's situation, but there is no space for understanding. On the bottom line they're all against the relationship, no matter how they otherwise feel about the couple. In the romantic story Fictive David and Susanne overcome the opposition and they make their family understand their mistakes. In the other story in the scenario, in the story of the real world, the ending remains open.

The family consists of a mom, close relatives and at least one (best) friend. They're close in the sense that they are close to David and Susanne (additional children/siblings are good choices). They don't have to be the closest relatives in a technical sense.

You create the family together, before you start playing. They build upon positive real relations. How that precisely is done is described later in the text.

The rest

This is all of the extras that might appear that are not a part of the family. Their role in the scenario is also to create opposition to David and Susanne's relationship. Introduce them into the stories as needed.

For the gamemaster

About playing with your body on the floor

Against all odds is played semi-live on the floor with all of the body. Play is only bettered by physical contact between players.

About intensity

The scenario is supposed to give the players (and maybe even the game master) a hard feeling in the stomach. The intention is to create scenes that are hard to play because you on one hand have to portray something that is seriously frowned upon and on the other hand you have to put positive emotions into it to make it convincing. That intensity is best kept if pauses between in-character play is kept to a minimum. So be quick about moving from one scene to the next. This does not mean that you shouldn't be mindful of players requesting scenes or otherwise trying to contribute to the game outside of character but be quick about it. Focused play that stays in the emotional mindset of the characters (both as spectator and performer) makes more intense scenes.

About believing

To run the scenario you need to believe in romantic love, or at least pretend, while you run the scenario. In other words, take the theme and the story seriously. Take action against comedy that removes focus or thins the seriousness of the scenario. If the story is to have any weight it is important that the characters have some sort of sympathy with David and Susanne and you, in the role as a game master, are the key to making that happen. You need, in all action, in your

attitude and in your way of running the scenario, seem like you think that David and Susanne's story is a tragedy, with the family playing the part of injustice. If you already have that opinion, just crank it up. If not, then fake it till you make it. It can seem a bit abstract to represent a belief like that, but that is because the devil hides in the detail. Any description has an angle. The trick is to notice the small things that make the difference. It can be a look, a choice of words, a tone of voice, a posture etc. When you present the scenario, do it in a way that doesn't hide your (fake?) sympathy for David and Susanne.

About how to present the content of the game

Present the story concept to the players but don't walk through the plot with them. Reveal the content of the story one scene at the time as you play them. Introduce the tools when they become relevant the first time. Introduce the two sets of rules if, and only if, you feel it is necessary.

About giving space

As the game-master it is your duty to give the players the space they need to mold the game. To give them that means that they should have influence where possible. It doesn't mean that the framework of the scenario can be changed. The story will happen, but there are many different ways to tell it. For example, the most essential question in the story, whether love conquers the opposition, is to a certain degree left unanswered. The scenario consciously only answers that question in one of the two stories, in the romantic universe. Whether the victory of love is even thinkable depends on what comes into play and therefore what the players create together. Another significant unanswered question is the characters own relation to their reconciliation-project. Do they believe it, do they have to believe it, or do they not believe it but do it anyway because they cant live without their family? And what will happen in the romantic universe?

The point is that, in spite of a rigid framework there is quite some space to maneuver in, and that it is your role as game-master to give that space. Don't make the decisions up front in the setup of the scenes. Let play decide what happens.

It can seem contradictory to pull in two direction: On one hand, having to convince the players about your sympathy for the couple and on the other hand letting them take the scenario in a direction that doesn't necessarily present them sympathetically. This apparent contradiction is not the case. What you must do is to show sympathy for the couple, but at the same time make it clear that that sympathy doesn't put any constraint on the players.

About avoiding putting players on the sideline

There is a risk in the scenario that the players playing David and Susanne gets all the substantial play. There is several things you can do to avoid this.

If the scenes with the family avoid the conflict by denial or by running away, then frame scenes that force the members of the family to confront the problem. Set scenes where the core of the scene is the "what now" of the situation. For example a scene with David and his wife discussing the legal side of the situation. Or how to split the property? How to deal with the remaining siblings? Force it on them even though the players might be reluctant to face the music.

Repeat scenes with fictive David and/or Susanne instead of David and/or Susanne. This will give the players not playing David and Susanne some substantial say. Which of the scenes actually happened does not have to be obvious. It can remain open throughout the game or left to be determined later in play.

Casting the characters

If there is a father present in the group of players, make him play David.

Briefly discuss with the players which style of play they prefer. Ask them whether they prefer very direct emotional play or rather want to be in a commenting and instructing role. The players you deem most suited for the direct emotional play should play David and Susanne. The remaining players should play Fictive David and Susanne.

The rules

You must enforce the rules firmly, but kindly. The freedom of the players must not transgress the framework set by the rules. If it is not sufficient, you can be forced to invalidate play, but avoid it if possible. Use the tools as means to avoid this type of situation. The means, tools are described later in the text.

Just to make it completely clear: It is okay to drift away from the scenes but stick to the content expressed in the two set of rules.

About talking versus playing

What goes on in the scenes must preferably be decided in play. If you stop in the middle of a scene or talk too much about the direction of the scene, it can be destructive. You should rather retake a scene than stopping in the middle of it. Sometimes however, it can be necessary to stop between scenes. If something unexpected appeared, it can be necessary to correct the coming scenes a little.

About cutting

It is your responsibility to cut the scenes at the right time. Scenes must rather be cut a bit too early than a bit to late. Play until the scene has said something meaningful or resonant. Cut.

The players also have the possibility to cut the scenes as long as you can find a common understanding of when to cut. If the players request it, allow it.

Against all odds makes use of a set of tools. Use the ones you find useful and don't be afraid to let the players use them as well. The tools are to be used to concentrate the scenes upon the essential content and make it appear more forcefully. The scenes carry the story; The tools are there to make it easier to make the scenes show what they are supposed to.

Monologue

Play freezes, and a player has a monologue about the thoughts a given character has in that moment. The monologue is directed to the players in the role as the audience and is therefore not something that takes place in the story. Monologues are always told in first person. It is an excellent tool to externalize introverted play. The externalization makes it easier for the other players to work with the scene.

Notice how it is not necessarily the same player, that plays the character, that holds the monologue. It can be interesting to use monologues to let players who just played a character in the romantic universe make a monologue on behalf of the same character outside the romantic universe (Fictive David holds a monologue for David, Fictive mom holds a monologue for mom, etc.).

There is a tendency to talk in third person when going gets tough. Don't allow it. Monologues are always made in first person even if you are just about to fuck your daughter.

Re-play scenes

A scene can be re-played. If you choose to re-play a scene, change something in it. Instruct a player differently, include another character in the scene, in advance determine another ending, etc. This is a tool to improve scenes that weren't quite sharp enough, or scenes that just could have been so much better or to leave a scene ambiguous.

Bird in ear

Bird in ear is a technique that at the same time conveys information to a character and all the players. Typically it takes form as a thought, a feeling or an observation. The information is to be formed from a first person perspective, for example “what was that?” or “I’m not completely satisfied with that”. It is a good tool to make a scene move in a certain direction. The character is the sole recipient of the information, but that it is said out loud makes it possible for everybody to react to.

The storyline

All scenes written in italics are scenes that are set in or around the romantic universe.

The story is divided into different parts.

The first part is introduction. The conflict, characters and setting are introduced. It starts with the first scene and ends with the scene A romantic story. This part is about subtle play.

The second part is about the conflict erupting and how the family deals with it. It starts with the scene Caught and ends with the scene Family-counseling. This part is about brutal confrontations.

The third part is David and Susanne on their own. It ends with the players answering if the couple has a future. It starts with the scene On their own and end with the scene Crisis. In this part of the story the couple faces increasing hardship. This can be expressed in various way with various different scenes. The couple can be tempted by the easygoing normal lives of their friends or people around them. They can be pressed economically. They can be outlawed by relatives turning them in to the police. Pick the themes that suits the story you created so far best. The important thing is that an unquestionable escalation is taking place.

The last part is the Outtro.

The scenes

All scenes written in italics are scenes that are set in or around the romantic universe.

A defining moment

This scene is about defining the characters in the character pool and their relation to the main characters. Each character in the character-pool has a scene like this. Quickly run through all the characters and decide on the content of all the scenes before playing them.

To continue with the example with Bjarne who is "a hell of a good friend" the scene could be about him vouching economically for David in troubled times. Or it could be the two of them as kids mixing blood, swearing an oath of eternal friendship.

Playing house

David and Susanne (and other siblings if any) play house together. The point of the scene is to hint at the coming relationship and establish a flirt between David and Susanne.

The first kiss

David and Susanne kiss romantically for the first time. Lots of kisses are exchanged between a father and a daughter but this one is different.

The extended family and friends are over for barbecuing in the garden. It's a beautiful late summer night. In the back of the garden father and daughter find each other as if in the eye of a tornado. It is as if time stops and they are alone in the world. They kiss.

How does it happen? Who took initiative?

Telling stories

Susanne has written a story in school in which a girl has a crush on her father and doesn't know what to do with it. The scene ends with David agreeing to help her write a story.

Alternatively the scene can be played out with Father and Daughter discussing the merits of Oedipus and the differences between ancient Greek sexual practices and contemporary moral.

Collaboration

David and Susanne has decided to write a story together about an old man and a young girl that has fallen in love. This scene is where they present the idea to the family.

A romantic story

David and Susanne begin their writing endeavor despite the resistance. This scene is set in their newly created romantic universe. The scene is about their problems with recognition.

Cut between talking about the story and playing the story or play it out alongside each other.

A scene from David and Susanne's first story. Let the scene explore what surfaced in the scenes "Telling stories" and "Collaboration". The scene should explore and expose how David and Susanne perceive themselves and their situation when they are in full control. The scene is about introducing and establishing Fictive David and Fictive Susanne. It can be through their first meeting, their first kiss or individual scenes that put light on the characters individually.

Caught

David and Susanne's relationship is revealed. It can be because they have been sloppy and have taken too many big risks. It can be because they unconsciously want to be caught. It can be bad luck. It happens several times. Repeat the scene.

Family-counseling

The family discusses what to do. Let all players play all the characters in the character pool and join in yourself if you have created five characters. Keep it short.

Follow up with a scene where Susanne is present and subject to interrogation and judgment. This meeting does not need to be formal or involve all the characters, but I recommend including more than just mom and sibling. David may interrupt at some point.

The main theme of the scene is the unanimous opposition toward the love of the couple and the judgment they arrive at.

The scene ends with the decision to take the couple apart, with or without the couple present.

Re-play the last confrontation in the romantic universe (or rather with the romantic alter egoes).

On their own

David and Susanne take on the fight. They are united and continue their relationship with no regrets, this time outside the safety of their childhood home. And being on your own is not that easy. This scene confronts the couple with the harsh realities of life.

Is the word out? How do you raise money for it (maybe being forced to live underground)? What do the neighbors say when they realize that your are dating your father/daughter?

Failed reconciliation

David or Susanne takes initiative to a reconciliation with the family. It is unsuccessful. This scene can be either a discussion just before the attempt, be the actual attempt, or happen in the immediate events following the attempt. The core of the scene is that the reconciliation will fail/fails/failed.

The right way to do it

David or Susanne by accident finds a story written by the other, dealing with a recent and difficult situation. The story is how the character who wrote would have liked it to be. Play out the scene alongside the character reading the story.

Pregnant

This scene is about Susanne being confirmed pregnant. Consider through which lens you show it: Is the scene about the family's reaction? The doctors? David and Susanne's? Fictive David and Susanne?

Crisis

This scene is the climax of the real-life scenes of David and Susanne. The pressure of their difficult situation explodes in a brutal conflict. Whether this is a furious argument, a quiet rebellion or something else depends on what entered play in the previous scenes.

The scene can (crudely put) have three outcomes:

A) a yes to the future of their relationship

B) a no to the future of their relationship

C) somewhere in between; a stalemate

End the scene when it is obvious that it is gonna be one of the three outcomes. It is vital to the scene that the players decide (whether love conquers this crisis).

In the case of a stalemate there is several ways to try and reach a conclusion. You can have additional follow-up scenes with the either David or Susanne, depending on who is opposed to the continuation of the relationship, and the fictive version of the character. Make them discuss the pro's and con's. Alternatively you can let the romantic alter egoes enter the scene at some point and try to influence it. If this leads towards a different conclusion on the scene and the future of the relationship then proceed as outlined in the two other outcomes. However the scene does not have to end with a yes or a no to the future prospects of the relationship. Don't force it all the way. It can end in a stalemate.

In the case of the scene being the end of all hope for the relationship proceed to the last scene Reconciliation. Optionally you can have a scene where David or Susanne confronts their fictive counterpart with the damage they have caused.

In the case of a yes to the future of their relationship bring in the fictive versions of the characters as well and let them play the same scene alongside the couple. Have a/some follow up scene(s) where the fictive characters enter the real world and replace the characters. This could for example be a scene with the psychologist, the best friend of one of the characters or the wife/mom.

Reconciliation

This is the last scene that ends the scenario. The scene takes place in the romantic universe and is about how a father and daughter, that just had a baby, succeeds in reconciling with their family after a long and bitter period of conflict. The resistance of the family has long since been revealed as unsound prejudices. The family now realizes, with the coming of the baby, that their resistance is old fashioned, stubborn and wrong. The play in the scene can be about family members wanting redemption, or who are embarrassed and give their apologies. Or it can be about the final confrontation that ended in the reconciliation. Pick up on what happened in the scenes Family counseling.

Creating the family

Together you create some characters that all players can use. These characters are the family and friends of David and Susanne. All characters are composed of two things, and the fact that they are somewhat opposed to David and Susanne's relationship. Create four or five characters. Write them on the scene- and character overview page.

All characters in the character-pool have to have a name. Make the players write the name of somebody that they hold dear, and a sentence that describes a positive relation. It doesn't have to be exactly that personal connection that in real life binds the player with the person that they hold dear, but it can be any positive connection. For example the name "Bjarne" and "a hell of a good friend" is a possible character in the characters pool. Notice how the sentence "a hell of a good friend" is not tied to anybody in particular, but is a general statement about Bjarne. Give the players some time to make up good sentences.

Next is giving all the characters family relations to David and Susanne. Is it mom or dad? Grandmother or uncle? Little brother or big sister? The family relations are the close family relations, not necessarily the nearest blood related family but the most intimate family. Therefore the character pool also includes a best friend. Apart from that the pool must include a mom. The last restriction is that it is an unbroken wholesome family, so no divorce, no half-siblings, etc.

Everybody can play these characters. All these characters are against David and Susanne's relationship to different extents.

Warming up

Start the game by asking everybody what they wouldn't give up love. End by saying "nothing" yourself. If the players knows and that "nothing" is a an incredible answer from you, then answer the question yourself as well.

Alternatively you can talk about your biggest love.

Gamemaster overview

It is your duty to:

…pretend that you believe that real love conquers all. Be serious about the subject and let your players know that you do. It is very important and I cant stress it enough.

…enforce the rules kindly, but firmly.

…be a kind, but firm **guardian of the integrity of the scenario.** It is not a comedy and humor that creates a distance should not be allowed. Keep it tight and focused.

…encourage to touch. The players should use their entire body and don't be afraid to touch each other.

…put stress on whats important. Push the happiness and blow the embers where it is needed. Use the tools.

…cut the scenes. You have the overview and responsibility for setting and cutting the scenes. It doesn't mean that other players cant participate in that, but it is your responsibility that it happens and the pace of the story is good.

…inform the players that it is their story. The story is about whether David and Susanne makes it, and that is decided in play.

Together you must:

...create the family.

...play the scenario and answer the question if love really conquers all

Scene- and character-overview

Scenes in italics are set in the romantic universe

A defining moment (each character)

Name:_____	Relation:_____
Name:_____	Relation:_____
Name:_____	Relation:_____
Name:_____	Relation:_____
Name:_____	Relation:_____

Playing house

The first kiss

Collaboration

- A romantic story -

Caught

Family-counseling

-intro
-interrogation
-romantic re-play

On their own

Failed reconciliation

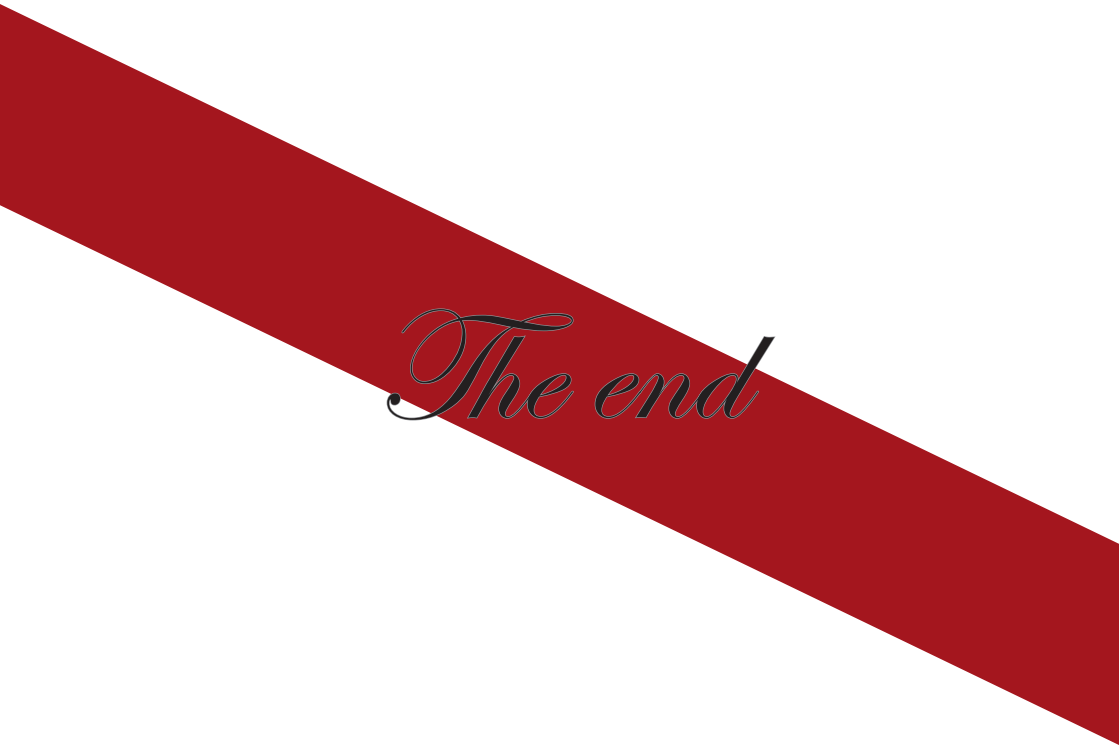
- The right way to do it -

Pregnant

Crisis

yes / no / stalemate

- Reconciliation -


The end