

... and good riddance

The Scenes

The scene cards are physical representations of your game management as director. When you want a scene to take place, you hand the card to the relevant player and begin to introduce the scene. When the players get the cards they are theirs to play later on. That is not to say that you cannot ask a player to hand on a scene card in his or her possession (not all players are active or daring enough, to dare to play the cards themselves), but the players are given the option to cut in as the game ripens and should be encouraged to do so, if they feel they have good input with a scene card.

No player can have a scene more than once.

No player should go through more than five scene cards in a game.

Each scene card has only its title printed on it. In this text you will find hints for when to use the cards, the casting pertaining to each character and a short description of the issue in the scene.

ICE

You should choose the scene **ice**, when characters are in touch with the obvious inspiration. For Sandra and Peter that means ice-cream machines, a freezer in the basement, a beach you used to visit in hot weather or just a poster advertising for the newest multicolored ice-cream fad. For Peter it would either be wintery weather or a strong sensation of freezing.

Sandra

Sandra, Wei and Simone – director may spontaneously play other kids from the class.

It's during a break on a school trip. The heat is sizzling. Everybody has been standing in line for ice-cream, but Sandra hasn't actually got any money. It is up to Sandra herself to decide if she has stayed in line for a reason or just blundered. The scene opens when it is the three girls' time to order.

Peter

Peter, Søren and Samuel – director may spontaneously play other kids from the school.

Snowball fight and everybody is in on it – dealing it out and getting it back in even measure. Peter has chosen to leave his brand new overcoat in the locked off classroom, in order for it not to get dirty and him to get punished. Søren and Samuel are in conversation at the edge of the school yard, when they spot the boy who is freezing more than can responsibly be allowed.

Lars

Lars, Lilli and Lullu – director plays inner voice and may play ice-cream vendor or Lena on text messages.

Lars is having both girls along to the favorite ice-cream place of the family to pick up an after dinner treat for everybody. They are having fun and enjoying the adventure.

At some point before they actually buy the ice-cream an inner voice should make Lars realize that he is not sure, what Lena wants. He is also not sure what would disappoint her more, his having to ask her twice or his bringing home something wrong.

Kiss

Kiss is probably not the first scene you should play on the characters. It should open up a can of worms for any one of them unless it has been done already of course. Inspiration for the scene will be quite different for the characters. Sandra would get it from walking by number 212 or entering a basement. Peter could actually stumble on it anywhere or because he has the sensation of having to do something he really would rather not. Lars might just stand with a book in his hand or enter the supermarket looking for cans.

Sandra

Sandra, Asim, Hamid – director functions as an interviewer putting Asim on the spot.

What happened, when Asim and Sandra were alone in the basement under 212 this spring during the party in the youth club?

The director should cut between the scene of what actually went on in the basement and the scene where Hamid (and another boy played by the director, if Hamid is not forward enough) lay pressure on Asim to come up with the seedy details.

Peter

Peter, Aunt Ruth, Peter's Mother – director may choose be other guests or Peter's father being heard from the other room.

This scene is from a time, when Peter had just started in school. There is a family gathering, and the scene starts with Aunt Ruth asking Peter for her kiss. Unfortunately Peter has grown to the age when he thinks it is gross. Not just that kisses as such are gross, but he has also realized that Aunt Ruth is old and decrepit – and who knows; it might be contagious.

The director should make this scene an external battle that mirrors the conflicting feelings inside Peter as he weighs his fear of punishment against his loathing of kissing the old woman.

Lars

Lars, Lena and Lullu – no need for director roles

This is the downplayed version of a matrimonial row that is so common in Lars' life. It takes place on an ordinary day as he returns from some additional shopping at the supermarket with a real treasure: A coffee table book with great photos of Olympic Moments. He tries to kiss Lena, who refuses, and adds to the crisis by asking her why.

During the whole scene Lullu, who is 3, observes the discussion of her parents and tries to remedy it by offering hugs and kisses, since this, from her point of view, is what the whole thing is about.

Rain

In a country like Denmark – inspiration for a scene called Rain is just too easy to come by. Notice, that for Peter this scene is more about becoming wet and thereby escaping his parents, so he might be the only one, who gets the scene while indoors.

Sandra

Sandra, Simone and Wei – director roles are not called for normally.

Sandra has been to some weekend class activity, where her mother has not attended. It is rather a long way home, and she is walking home with her two class mates. The rain is cold and hits rather hard. It is still two hours till Sandra's mother gets home, and Jimmy will most likely be there. Unfortunately neither Wei nor Simone has asked Sandra if she wants to come home with them.

If the scene ends with Sandra going home alone although Jimmy is in the apartment, the director should cut to storytelling, directing Sandra's story through questions. The director does not have to be blunt with questions like: "What did he do?" It is much more effective to ask: "Afterwards. How did you feel?"

Peter

Peter, his Mother and his Father.

This is the teenage year, when Peter's parents rented a very small cottage far from any town for the summer holiday. And it just wouldn't stop raining. It has gone on for days and the three are cooped up in one small sitting room, which doubles as Peter's bedroom.

The director should try to aim for the conflict in the unlikely event that the players do not want to exploit the chance for bored aggression.

Lars

Lars, Pontus and Kalle – director plays bouncer or passing girls of relevant ages.

Lars is in his 21st year and touring the town with his friends. The three have just left a rather expensive club, and realize that it rains cats and dogs. It is not possible to reenter the club unless you want to wait in line still in the rain behind a few die hards and pay for wardrobe once more.

The director should help Lars use this scene either to show his initiative as a young man or play on his fear of abandonment, if he parts too abruptly from the others.

No matter how you look at it fight is conflict, but the only main character who is actually physically hurt in these scenes is Peter. The inspiration for the scenes can therefore be very diverse.

Sandra

Nameless boy (played by Sandra's player), Asim and Hamid – director sticks to directing.

The nameless boy taunts Asim, saying that he is in love with a whore. Hamid is there on the side, but he has to decide for himself whether he agrees or not, so the conflict begins between the nameless boy, who is both malicious and aggressive and Asim.

Sandra has never experienced this scene herself. It is just something she has heard recounted from several people. For this reason, the director can also chose to play it quite short and then make several takes dependent on point of view. In at least one of the takes the director should instruct Sandra's player to make the nameless boy say all the things about her Sandra would hate to hear. This is not about what happened but about what Sandra believes happened.

It is important that the outcome of the scene is not decided as the scene is set. Asim, for instance, should not feel obliged to attack the other boy.

Peter

Peter, Nick and possibly Søren – director plays Nick's sidekick Tonny.

It is a quite ordinary day after school. A slightly older boy, Nick, has decided to rough up Peter and make him cry. He has brought his sidekick Tonny along for the fun.

It is up to Søren's player to decide whether Søren notices the fight going on and/or whether he chooses to intervene. The interesting point is not what Søren could or would do, but what Peter believes he did.

The director should use Tonny to hold the scene on a level of school bullying. If it is too civil Tonny should toughen it up. If it goes over the top he should get second thoughts and intervene.

Lars

Lars, Pontus and Rasmussen – director directs discretely.

It is Fight Night, the Danish fighter Kessler has his big championship fight. Lars is hosting the event, but it is not a blast as in earlier years. The men have been transferred to a room in the basement, not to disturb the sleeping girls, and the only guests are Pontus and Rasmussen, the neighbor. Pontus is less than satisfied with being exiled and his old friend's seeming acquiescence.

This should not turn into three men watching TV. If the three players do not play on the internal conflict, the director can spur it on by having Lena text Lars to turn the volume further down. Finally the director can have the players voice out their frustrations as internal monologues creating a scene which is quiet on the outside, but still gives room for criticism and excuses.

Computer

Computers are everywhere. It is very easy to create inspiration for this scene for any of the characters.

Sandra

Sandra, Wei and Hamid – director plays a teacher responsible for the written exam.

It is time for the written exams. Today is Danish composition. Sandra has borrowed a computer for the examinations, but it is refusing to print the material.

The scene begins when Sandra presses print. Whichever way it goes, the only person who is allowed to move about is the teacher.

Peter

Peter, Simon and Granny – director sticks to directing.

Peter has had his new computer – and internet access for three months. Granny, who is visiting, is very interested in seeing and hearing what he uses it for. Peter may have a few facts he does not want to reveal under questioning. In the other end of the sitting room Simon is fiddling with the TV, DVD and satellite receiver, which is not necessarily conducive to a good mood.

There is nothing wrong in playing this scene as a comic relief, if the players go in that direction. On the other hand it can also be a balancing act between a grumpy father and a grotesquely naïve grandmother.

Lars

Lars, Separated3, Emancipation68 – director plays the voice Happylike.

For this scene all three players should turn their chairs to face away from the table, so they cannot see each other as they speak.

Late night surfing has led Lars to some kind of male support group chat room. Lars has to make up a name for himself and then join the talk, which is all about men having feelings and realizing their own potential and dreams.

The director can use Happylike to give strokes to the other players for their input. Making them want to participate in the discussion. He can of course also bring points to the discussion that can steer it in a wanted direction.

This is a scene for the great outlook. The player should be given this scene, when you want him or her to reflect on the future that was set for the character in life as they knew it and the future that is open or lost to them now.

Sandra

Sandra, Conny and Hamid – director gets to say that the door is opened when the scene ends.

It is Sandra's 18 years birthday and it is a bit of a letdown. Asim is not there, nor are any of the girls she used to go to school with. Hamid is the only guest, and Conny is unsuccessfully doing her best to make everything festive or just smooth things over.

Sandra should really feel let down after this scene, it can be used to make her decide whether to make or break.

When the director lets the door open in the end, it indicates that nothing is final. It can be anyone, but the decision has to form inside the head of Sandra's player, nowhere else.

Peter

Peter, Simon and Samuel – director gets to play toastmaster.

Peter's 18th birthday. Everyone is gathered in the dining room at the large table celebrating his coming of age, which is more or less the same thing they celebrated at his confirmation four years ago. The toastmaster asks first Simon and then Samuel to give a speech for the young man.

The director should not give the players more than a very short moment for small talk. It is the characterization in the speeches that is called for. If a player gets too longwinded in his speech, interruptions are in order.

Lars

Lars, Pontus and Kalle – director plays a girl called Nanna.

The four young people sit in Lars' room talking about what they want to do with their future. After all, they are all turning eighteen this spring. It is Lars' birthday and there is a large pot of tea on the table.

The director can use Nanna to steer the dreams. If the others go wild, she can be sensible; if they are cautious she can talk about hitch hiking to Nepal. If someone comes up with an idea you want them to work some more with, you can be supportive like in: "When you buy that motorbike, can I have a ride?"