



THINGS THAT HAPPEN TO OTHER PEOPLE

By TOR KJETIL EDLAND

Gamemaster Script

Number of players: 4 + 1 game master

Estimated duration: 4 hours

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We are four people living in country not unlike your own. Four people whose safe world has been shattered by the civil war that is tearing our country apart. As we journey through a land now filled with possible threats to our lives and safety, we tell stories to each other. Stories about other people. People living in other places far removed from us. People who suffered worse misfortunes than us. Or people who caught a lucky break when everything seemed hopeless. These are stories about things that happen to other people. And we look closer. We don't look away. We are not able to. We need to look closer. And somewhere in other parts of the world, people are telling stories about us.

Intro

Things that Happen to Other people is a game about four people living in a country at a time when a civil war breaks out. As the story progresses the characters end up as travelling refugees through what was previously a safe and well organised country but which now has become a dangerous war torn landscape. They try to flee from the war but are unable to find an easy way to safety.

The scenario has 11 scenes and the job of the game master is to guide the players through these scenes. Each player is given a character folder which contains individual scene instructions for each player for all of the 11 scenes. The scenario has a strong emphasis on the characters telling stories to each other. The role of the game master when these stories are being told is to ask questions to the player telling the story to get the characters to “look closer”; to give further details about what they are imagining in the story. The game master also has the responsibility to cut the scenes and to cue the players to move to the next section of a scene when the previous section of the scene has run its course.

As the story progresses the players will also play two scenes about people in other places in the world talking about the civil war happening in the country of the main characters. There is one scene about people in a humanitarian organisation planning a fundraising campaign for the victims of the war, and one scene about a group of friends caught up in their own lives but where a story about this civil war happening in another country enters their conversation.

The play style of the scenario is physical freeform. The scenes are played “larp style”, using the whole body, but without costumes or physical props. As mentioned, many of the scenes have a strong focus on the characters telling stories to each other, but these scenes should also be acted out as the characters telling these stories and not just described by the players in an indirect style (i.e. not - “my characters looks nervous as she is telling this story.” In stead the player should try to look nervous as she is playing her character telling the story.)

Equipment needed

- Small sound system with the following songs available:
Gravenhurst, *The Foundry*: <http://spoti.fi/1BK0mwY>
Gravenhurst, *Fitzrovia*: <http://spoti.fi/1yZrngb>
- A bottle of wine and four glasses for scenes 2 and 8 (can be alcohol free or grape juice)
- Four cups with instant soup or broth for scene 11.

Setting

The four main characters live in a reasonably affluent modern country that hasn't experienced war or other large scale disasters in living memory. The characters only refer to the country where the civil is breaking out as The Homeland or Our County. It is not given a more specific name. During the last few years the political situation in the country has grown increasingly more tense. Here we will just outline basic information about the factions that are fighting each other. The players and game master can expand on this basic concept as they see fit if they feel that a scene would benefit from it. This can be things like making up a specific event that happened as part of the country's descent to civil war. ("It feels like it was only yesterday that we were watching TV and seeing the city hall being burned down to the ground."). The 3 main factions in the Civil War are:

The Queen's Government: The last elected parliament is no longer in session and the parliament building itself has been trashed by a street mob. One year ago the last coalition government collapsed due to personal and political infighting. The country has an ageing queen who has gathered a cabinet of veteran politicians and bureaucrats. But many do not recognise the legitimacy of this government as it has never been approved by parliament. These days the government only have political and military control over parts of the country. The motto of the Queen's Government is "Unity of the Nation".

The Children of Gaia. Many blame this organisation for having caused the civil war. The Children of Gaia is a radical armed ecological movement. A modern interpretation of the country's historical pagan religion is an important part of its ideology. The movement became more radical and attracted more members when the county was hard hit by unemployment and poverty during the last international financial crisis. Their aim is to transform the country into a self-sustaining agricultural society where polluting industries and modes of transport have been abolished. They are trying to realise this vision already in the parts of the country that is now under the control of their armed forces. The motto of the Children of Gaia is "The Earth is our Mother"

CGP - The Corporation for Growth and Prosperity. This is by far the largest private business in the county. It started as a mining company more than a hundred years ago, but it has since expanded into a wide variety of sectors such as processed food, media ownership and pharmaceutical drugs. For decades CGP has been the largest employer in the country. To secure its interests in the rapidly deteriorating situation the company's own paramilitary force, CGP Security, now has effective control over parts of the country. The Children of Gaia see them as the embodiment of what they are fighting against and the CGP takeover in parts of the county is also condemned by the Queen's Government as an illegitimate coup that their military forces will oppose. The motto of CGP is "Building the Future"

Before the game

Introduction and warm up exercises should take approximately 30 minutes.

Structure

Start by describing the following structure to the players:

- The story consists of 11 scenes.
- The 4 main characters of the story are a small group of refugees travelling together.
- In the second act of the game the players will in some of the scenes play other characters than the main ones.
- Each player will get a “playbook” for their character giving them specific instructions for each scene. They will read the scene instructions for each scene before playing it.
- Many of the scenes involve the characters telling stories to each other. The game master will ask follow-up questions when the characters are telling these stories to get them to look closer and describe something in further detail.
- The game master decides when to cut each scene and will sometimes cue the players to move from one part of a scene to the next.

Characters

Read out the following short description of the 4 main characters. Ask the players to decide which two of these characters they would prefer to play and if possible give each player one of their two choices. Then hand out the player playbooks and ask them to read their characters as well as the following page “Our Country”. Tell them to not start reading the scene instructions yet.

Anneke - She is a woman that used to find comfort in being able to structure her life and surroundings. Her main issue is control - the lack of it in the situation they are in. She tells stories to assert control over how to interpret your situation and the state of the world.

Elsie is Anneke’s younger friend. She is a woman who used to view the world as a place she could easily master and move freely around in. Her main issue is escapism. She tells stories to avoid having to linger on feelings of fear and danger.

Andre is Anneke’s teenage son. He is young man not yet ready to be independent. He used to feel that his current life was just a prologue to real life that would begin when he became adult. His main issue is dependence. He tells stories to avoid focusing on his fear of losing the small group of people he depends on.

Henrik is Elsie’s younger brother and Andre’s friend. He is a young man who used to find that the world had plenty of room for his restlessness and opportunities to drift from one place to the next. His main issue is ambivalence. He tell stories to avoid making any final decisions and to see new perspectives on a situation.

Warm-up exercises

First exercise: Have each of the participants select one object in the room. Ask them to describe the object in detail. What does it look like? What colour and shape does it have? What is the texture of the object when touching it? What does it smell like?

Second exercise: Pair up the participants in two groups. Ask them to remember a relative from childhood. Ask them to decide how old they were themselves at the time of the memory (for instance - my grandmother when I was 10 years old) Let them describe how they remember this person to each other: What do you remember about what this person looked like? What type of clothes did they wear? How did they talk, and what did they talk about? What were your feelings about this person when you were that age.

Act One

Act 1 should last up to 1 hour and 30 minutes.

Scene 1 - "Morning stories"

Location: Anneke and Andre's apartment.

- *This scene is about introducing the characters.*

Read the following to the players:

Anneke is alone in the living room of her apartment. It is morning. She sits on a chair looking out the window. The view usually comforts her. Her apartment is on the 12th floor. On a clear day you can see the mountains. But today she feels vulnerable looking out on the open landscape outside. She gets up and starts walking around in the living room. It's a tidy and spacious apartment. She has lived here for more than a decade and the things in the apartment contain many memories.

1. Anneke describes her apartment.

Anneke starts the scene alone in the living room, walking around while describing the things that are there. Once in while you can pose a question to the character. Ask more questions if the player has a difficult time getting the improvisation going.

Question examples:

- What do the things in the apartment look like and what memories are connected to them?
- Ask her to describe some of the things in greater detail.
- There is a chair in the apartment that reminds her of a former lover. What does the chair look like? Why does she think of the lover when looking at the chair?

2. Elsie tells the story of the attack on the bakery

Cue Elsie to enter the scene when you feel that it is time. Elsie will tell the story of an armed attack on a local bakery.

Question examples:

- What does the bakery look like?
- Who are the other customers.
- How do different people present at the scene react?
- How does Elsie imagine that she would react if she had been there?
- Who gets killed? Does someone do something heroic or something selfish?

Scene continues on the next page.

3. Andre and Henrik wonders if all of them should leave and Andre tells the story of the Jewish refugees.

Andre and Henrik will start a discussion with the others on whether it is time to flee from the city.

Andre will tell story about a jewish couple who were killed by their guides during the second world war.

Question examples:

- Describe the forest
- Why did the guides kill the couple?
- Did both of the guides want to commit the crime?
- Did the old couple understand that something was wrong or didn't they suspect anything?
- How was the couple killed?

After Andre has finished telling this story let the characters continue discussing the pros and cons of leaving their homes for a while. They can come to whatever conclusion or to no conclusion at all but they will not leave right away no matter how the discussion goes. When you feel that the discussion has gone on long enough cut the scene.

Scene 2 - "The last night in the apartment"

Location: Anneke and Andre's apartment. Elsie and Henrik has arrived with their luggage.

- *This scene is about thinking about the past and planning for the future.*

Read the following to the players:

A day and a night and a day again has passed. Anneke, Elsie, Andre and Henrik are again gathered in the living room of the apartment. It is dusk outside. The apartment is dark with only a few candles providing light. The electricity went around mid-day and it hasn't come back. A chilly autumn breeze comes from an open window. In the distance one can hear mortar fire. Someone is fighting, not close to here, but close enough for the explosions to be heard when the window is open.

1. What shall we bring?

Anneke has the opening line of the scene: *"So we are all agreed then - we leave as soon as the sun is up? But what should we bring?"*

Henrik starts describing what he has brought with him, opening his backpack to show the others. He tells the story of a big flashlight which has a special meaning to him. He has been given three thematic words to help him develop the story: 'vacation', 'luck' and 'flirt'.

Question examples:

- Where there someone there who was flirting with you?
- How did you react to that person?"

When Henrik is done Elsie shows the others the content of her suitcase. She tells the story about a large alarm clock given to her by her father. She has been given three thematic words to help her develop the story: 'the first job', 'eccentric', and 'rescue'.

Question examples:

- Was there someone there who acted strange. Who was that?
- How did you react to that person?"

When Elsie is done with her story Anneke and Andre walk around the apartment trying to decide which things to bring. They might tell a story about any of the items. Ask for further details if you feel that can help the scene, otherwise just let it play out without interruption.

Then fast forward to the last part of the scene.

2. The last bottle of wine

All four of them sit down around a table to share the last bottle of wine in the house. Give each of the players a glass of wine for this part of the scene. They share hopes and fears for the future. Cut when you feel the scene has come to it's conclusion.

Scene 3 - "Waiting for Fuel"

Location: In Anneke's car. Stuck in a traffic jam inside a tunnel.

- *This scene is about about being stuck and waiting in a world where danger is not far away.*

Read the following to the players:

The tunnel is dark with soft daylight coming from the opening ahead. They are seated inside Anneke's red station wagon. She bought this particular car because it has ample room for luggage. But with all the things they have brought with them the car now feels cramped. The line of cars haven't been moving for half an hour. People have started to exit the cars to stretch their legs. They are all here in the hope of getting petrol from the station on the other side of the tunnel. But why isn't the line moving? Has the the petrol station run out of petrol to sell or is something else wrong?

1. Elsie tells the story about the family from the future

As they sit waiting in the car Elsie retells a short story she has read. The other players can decide if they have also read their story and give their input on how they remember it. Whether they have read the story or not everyone can react to the story as to how they feel it relates or not relates to their present circumstances.

Question examples:

- Who are the family members?
- How do the different members of the family react to their situation?
- Why does the government do this?

Then fast forward 10 minutes to the next part of the scene.

2. Waiting in the tunnel

They four have decided to step out of the car to stretch their legs. Ask them what they see. Who are the other people waiting outside their cars? Encourage them to make up some brief stories about the other people in the tunnel and why they are here. Should the players want to interact with any of the other people there just play them yourself briefly as a non-player character but find an excuse for the character to not hang around long in the scene.

Scene continues on the next page.

Read the following to the players:

Suddenly they hear the sound of gunshots and screaming from outside the tunnel. Some of the people in the tunnel hide by their cars. But Anneke, Elsie, Andre and Henrik find themselves among those who move towards the opening to see what is happening. In the distance down by the gas station ahead they see people shouting and threatening each other with guns.

3. The impasse comes to an end

Together the four of tell the story about what they are seeing and hearing happening down by the gas station. The details of the story must be improvised by the players together. They have been given three keywords to help them imagine the scene:

- teenager with gun
- insult
- confusion

Ask questions to help the player develop further details and to make up stories about who they think the people fighting are. Question examples:

- Who is that person who is younger than the others? What is his or her story?
- What are they shouting?
- Did these people know each other before they started fighting?
- How do you feel watching this?

End the scene by reading the following:

Finally the shouting and the gunfire has come to an end. It doesn't take long before the traffic starts to move again. When they arrive at the station other people are trying to avoid looking at the bodies laying nearby. Anneke is able to buy petrol but only after agreeing to pay twice the usual price.

Scene 4 - "Bus shelter"

Location: On the road. On foot. Walking by abandoned fields they stop to rest at a bus shelter.

- *This scene is about the having things taken from you and leaving you exposed.*

Read the following to the players:

They are walking. They have done so for some hours now. Keeping their head down from the cold wind. On both sides of the road there are fields whose crops were harvested before the militias came to this part of the county. Above them the sky is overcast with dark clouds on the horizon. It will probably start raining before nightfall. Earlier today their car was confiscated by armed soldiers. Or where they even soldiers? They did not wear proper uniforms. But they claimed to be in the service of the Queen's government. At least they let you keep what part of your equipment you could carry. Elsie is hauling her large four wheel suitcase behind her. The other three are lugging backpacks that feel just a bit too heavy for carrying all day. A bus shelter is the only thing resembling a building here. They stop to rest and eat.

1. Robbed

Start the scene by letting the characters describe what food and drinks each of them are carrying. When all four of them have done so ask them the question:

- What should they eat now and what should they save?

As they sit down to eat they talk about what happened when the soldiers took their car. They jointly tell the story of what happened and how each of them felt and acted in the situation. In this part of the scene don't ask follow-up questions to the story told unless the group of players have a hard time getting the storytelling going.

2. Andre tells the story of Omar, the young refugee

Andre tells the story about Omar, a 15 year old boy who fled alone from Afghanistan to Europe.

Question examples:

- What did the people Omar met look like?
- How did the other refugees that he was locked up with treat him?
- What was his relationship to his grandfather?

Andre doesn't remember what happened to Omar after he was mugged in Paris. Have all four characters describe what they think happened to him. Then cut the scene.

Scene 5 - “Across the road”

Location: In a woodshed. A cramped but dry place to spend the night.

- *This scene is about being powerless witnesses.*

Read the following to the players:

They have found shelter for the night. An abandoned wood shed by the road. They will sleep cramped together tonight, but at least the roof will keep them warm from the drizzling rain outside. On the other side of the road is a partially completed building. The war probably brought the construction to an end. Will it ever be completed, or demolished, or will it remain like this - half finished, deteriorating for many years to come? They elected to not sleep over there. It felt too exposed with the front wall missing. At dusk a group of militias arrived in cars bearing the logo of CGP Security. Now their camp is inside the unfinished building. As night falls they are getting drunk and loud. They won't hear you talk if you do so in hushed voices.

1. A daring plan

Henrik will narrate a plan to steal one of the cars when the militia soldiers have fallen asleep. The others will give their opinions about the plan. They don't need to come to a conclusion but everyone should get a chance to having voiced their opinion before you move on to the next part of the scene.

Read the following to the players:

Something is happening in the militia camp across the road. A man is shouting - protesting about something. This is mixed with drunken laughter from the other men and women there. The voices are loud and it's impossible to avoid hearing everything that then happens. It soon becomes obvious that a man is being raped by the militia soldier.

2. Silent Witnesses

Ask the characters to describe both what they hear in detail and what they imagine is happening if they could see it.

Question examples:

- What are the rapist shouting?
- Do you notice in particular any individual voices in the drunken group?
- The man being raped - can you still hear him?
- If he's screaming something - what do you hear?
- What do you imagine that he looks like? How old is he? Who is he?
- What do the rapists look like?
- Are there anyone of the militia in the room not taking part in the rape? Who are they?
- What do the characters feel listening to what is happening? Are they guilty that they can't stop it? Or relieved that it isn't them?

Scene continues on the next page.

Read the following to the players:

When the sounds finally dies down everyone is feeling shaken and Henrik's plan about stealing a car is quietly abandoned without further discussion.

Ask Anneke what they decide to do now. Should they remain hidden as they wait for the militia to leave or if they should sneak off while it's still dark?

End the act with playing the song "The Foundry" by Gravenhurst: <http://spoti.fi/1BK0mwY>

Take a short break before beginning act 2.

Act Two

Act 2 should last up to 1 hour and 30 minutes.

Scene 6 - "The right message"

Location: A nondescript meeting room in an office building.

- *This scene is about seeing the story of war refugees from a different perspective.*

This is the first scene where the players will play other characters than the four main characters. They will play members of the staff of the large humanitarian organisation "Relief". When the scene starts they are in a meeting planning a campaign to fundraise for relief efforts for the refugee crisis in the country hit by civil war. The players will play the same basic personality and relationships as they do as their main characters, but their positions in relations to each other are different. The characters refer to each other with the name of their job titles in the scene.

- Anneke's player will play **Programmes Officer**. She is the one who will be responsible for organising the relief efforts after the money has been collected.
- Elsie's player will play **Secretary General**. She is the top leader of "Relief"
- Andre's player will play **Consultant**. He has been hired to help the staff of "Relief" to communicate in a constructive way when making decisions.
- Henrik's player will play **Marketing**. He is responsible for the fundraising efforts being as effective as possible.

Read the following to the players:

The meeting room is nondescript with the exception of a framed poster of a child working in a mine. It was used in last year's campaign against child labour. Every day the news are full of stories of the human misery caused by the civil war. This war feels closer somehow than many of the world's other disaster areas. Everyone in the room is feeling the urgency. As one of the largest aid organisations in the country Relief has to act and it's the responsibility of this group to decide how.

The Secretary General chairs the meeting.

There are three items on the agenda. These are:

1. What stories should they tell in the TV add for the campaign?
2. How should the money be collected?
3. How direct should they be in criticising the human rights abuses of the warring parties?

The characters have an individual motivation on each point described in their character script. The Secretary General concludes the discussion on each item on the agenda. If you think a discussion goes on for too long you can fast forward to the conclusion.

When the last item on the agenda has been discussed the Secretary General closes the meeting with some motivating words and the scene ends.

Scene 7 - "A lifetime"

Location: An old house by the road which has seen better days.

- *This scene is about connecting to the life of a helpless stranger.*

Read the following to the players:

The house seemed abandoned. It was worth the risk to enter it to see if they could find some food or warm clothes. They hadn't eaten anything since last morning. None of them had ever before experienced not eating anything for more than 24 hours. The uncertainty of when their next meal would be left all of them with a gnawing unease.

But the house isn't abandoned; at least not entirely. It is easy to see that it is the home of someone old. The room are full of items and photos collected throughout a lifetime. In the living room on the ground floor they find an old man in a bed. He is weak and delirious. Has he recently become so sick? Or did there use to be someone who cared for him who recently left, fleeing from the war? He barely notices that four strangers enter his room. When he speaks he sometimes believes they are people from his past. Or he talks as if he is alone in the room. He doesn't seem to be able to react lucidly to anything they would say to him.

The four characters look around the living room trying to piece together the story of the old man. Tell them to describe objects they look at in the room and what it tells them about his life. Occasionally you can interject with things the old man says from his bed. It can be connected to what the characters are telling about his life, but let it be associative and not too lucid. He shouldn't be able to have a conversation with the characters.

At one point tell them that they find an old gun with ammunition in a shelf of a writing desk.

When you feel the story about the old man has come to its conclusion tell them that they find quite a lot of cans of food in the kitchen. It is time to decide what to do. Ask them the following questions:

- Should they take the gun with them?
- Should they just leave the old man and take what food they can carry?
- Would it be most merciful to kill the old man before they leave since he obviously can't fend for himself?
- Or is there any way of helping him that they can think of?

When the discussion is over tell them they are leaving the house and ask the characters one by one what they are thinking as they walk out of the house and on to the road again.

Scene 8 - "To care about each other"

Location: The living room of a stylish cabin. The fireplace is lit and it's snowing outside.

- *This scene is about empathy and distance - between friends and towards people in other parts of the world.*

This is the second scene where the players play other characters. They are a group of friends gathered in a cabin in the woods for skiing and partying. As they talk about their plans for a joint trip to Thailand this summer they also start talking about the civil war in that other country. The players will play the same basic personality and relationships as they do as their main characters, but they are all friends. None of them are related.

Anneke's player will play **Annie**. She is the owner of the cabin and successful architect. Elsie's player will play **Ellie**. She is a moderately successful author of young adult fantasy literature.

Andre's player will play **Angus**. He is a psychologist currently struggling with pressure at work.

Henrik's player will play **Harris**. He is a barista in a coffee shop always saving up for his next backpacker trip.

You can use the rest of the wine from scene 2 to give each player a glass of wine for this scene.

Read the following to the players:

It has been a clear, cold and sunny day. Everyone has that extra energy and good conscience that a day of skiing gives you. The cabin has most modern amenities and the interior is a mixture of old and new that shows the impeccable taste of the owner. It's evening and the four friends gathered here are on their second bottle of wine.

This scene is loosely structured. The four characters discuss their planned trip to Thailand, life in general as well as their reactions to the news in the media about the civil war in that other country.

The character Angus will end the scene with a toast to their friendship. He decides when it is time to do so, but you can cue him if you feel the scene is taking too long.

Scene 9 - "Acquiring passage"

Location: A crowded and dangerous harbour town filled with refugees and opportunists.

- *This scene is about being forced by the circumstances to do things you otherwise never would have done.*

Read the following to the players:

They have reached a town with a harbour. The promise of safety lies on the other side of large lake separating their country from the neighbouring country. Here there is war. On the other side there is peace. The town is filled with desperate refugees and the people who see opportunities to earn money. Most of the locals are resentful or fearful of the refugees if they haven't left already themselves. There are many more people who want to flee than there are places in the small ferries transporting people to the other side at night. All three factions in the war have agents here looking for whoever they deem traitors to stop them from leaving the country. Every day gunfights break out in some part of the town. Compared to others who have lost all of their loved ones our four friends are among the lucky ones. They still have each other. But that might not last if they can't get hold of money and the required documents to be able to cross to the other side.

The four have decided to split up to try to get what they need to get places for all of them on one of the boats. What are each of them willing to do to achieve this. Steal? Rob or swindle someone? Sell sex? Each one of them should decide what they are willing to plan to do. They decide themselves if they were able to carry through the plan. If somebody didn't, ask them what stopped them.

The scene start when all of them are gathered together again at the crowded harbour. One by one they tell the others what they were able to get hold of but they don't tell the others how. If they were injured they should describe what injuries the others can see that they have.

Then one by one ask them to hold a monologue addressed to an invisible audience where they tell the details of what happened that day. Challenge each of them to give more details as they tell their story, in particular about the people they interacted with that day to reach their goal. If somebody struggles with deciding on what they did, help them by offering suggestions.

If all four of them elected tell stories where they did not achieve to get what they needed, decide that one of them tries again. Ask that character to hold a monologue about how they tried again and succeeded this time.

When all have told their stories end the scene.

Scene 10 - "Telling Our Story"

Location: On a small cramped boat in the middle of night.

- *This scene is about the characters turning their experiences as refugees into a story to be told to outsiders.*

Read the following to the players:

They are on a small ferry cramped with people. In an hour's time they should be on the other side; still refugees but no longer in a place of war. They sit together in silence until a person comes over to them - a foreigner who introduces themselves as a journalist for a large newspaper in a country that is on the other side of the world. This journalist wants a moving story for the readers back home.

You play the journalist in this scene. The characters decide themselves how truthful and open each of them are as they tell their stories to the journalist. Make sure that everyone gets to speak. Make up your own questions. Some examples:

- How were their lives before the war?
- Who do they think is most to blame for the war?
- What have they experienced travelling on the road as refugees?
- What are their hopes for the future?

When you feel you have exhausted your questions play out that you are taking a photo of them and then end the scene.

Scene 11 - "The End of the Road"

Location: A crowded reception centre in a refugee camp.

- *This scene is about giving the players the opportunity to end their character stories on a quiet note and choosing themselves what they want to talk about in their last scene with the other characters.*

Give each character a cup of instant soup or warm broth at the start of this scene.

Explain to the players that this is the last scene of the game and they play it sitting in the reception centre talking to each other. There will be no interruptions from the game master and they can talk about whatever they feel like is right for their characters now. They can also just sit in silence during the scene. The song playing on the radio in the reception centre will be put on. This scene lasts the duration of the song which is about 8 minutes.

Read the following to the players:

It's the end of the road for now. Anneke, Elsie, Andre and Henrik have just arrived at and been registered at a United Nations refugee camp in the neighbouring country. The reception centre is crowded but most of the people here are silent. One of the staff has put on some quiet music on a radio. Everyone has been given a cup of warm soup as they wait to be assigned to a sleeping area. How much time will they have to spend here? Weeks? Months? Years? There is no answer to that question yet.

Put on the song *Fitzrovia* by Gravenhurst, <http://spoti.fi/1yZrngb>

When the song has ended end the scene by saying thank you for the game to the players and move on to the debrief.

Debrief

The debrief should take approximately 15 minutes.

First have a structured round where everyone (including the game master) answers the following two questions:

1. How do I feel right now?
2. What feelings do I have about the character I have just played? (The game master answers the question What are my feelings about having game mastered this game)
3. Then have an open discussion facilitated by the game master.