



For Children Only

A Fastaval Junior scenario anthology for Fastaval 2023

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Introduction to the Game Master

Dear you, thank you for choosing to run my scenario. As Game Master, you will facilitate a lot, but conversely there is not much reading material, nor many plots or mechanics you have to keep track of.

Your primary role is to describe the scenes for the three small scenarios, set scenes, cut (both figuratively and literally) and help the players hit the right mood.

There are three scenarios, you don't have to play them all together or in the order they appear. They have different themes:

- **Inside Sofie's heart** - is about dealing with her emotions
 - * Divorce, everyday problems and hardship
- **Ole and the magical hedge animals** - is about losing one of your loved ones
 - * Death, father figures and saying goodbye
- **Labyrinth** - is about feeling unloved and wrong
 - * Identity, lack of love and growing up too soon

The three scenarios have all been written for and run at Fastaval junior for children in the age group 6-8. Therefore, there are also some design elements designed for that age group and for the fact that they may not have much experience playing role-playing games. Which means, the structure is quite similar in the scenarios, just as there are a number of scenes where only one player and the game master are active.

Each scenario took between an hour and a hour and a half to play, as they were run with the children at Fastaval Junior. It is quite possible that your group spends more time than that, as it is probably easier for adults to stay focused, improvise and stay in the scenes, than it might be for 6 to 8-year-olds.

It may also be that you go through parts of scenarios somewhat faster, because you don't have to explain things again and can play the scenes more efficiently. Both is perfectly fine. You have the time scheduled to play with the scenarios in the way that makes sense to you. How much or how little you manage is entirely up to you in the group.

It is important to say to the players that you are not meant to play like children. On the other hand, it is important to play the scenarios earnestly. Don't use humor, irony or small talk around the table to lighten the mood, stay in the emotions, stay in the scenes, take them seriously.

Scenario 1

Inside Sofie's Heart

Introduction to the Game Master

The scenario is a take on "Inside Out" combined with playing with time.

The scenario is about Sofie. She is having a bit of a hard time at the moment. Her parents have been divorced approximately half a year ago, and she is quite upset about it. At the same time, something has started to happen in the class, where people have started to break up in the social groups and her best friend has started to play more with some of the others in the class. There is also the new boy in the class who is super annoying and teases everyone. He cannot sit still and he talks while the teacher explains things. Last but not least, there is her little sister, who is also really upset about mum and dad. She's just so angry, cross and impossible all the time. She also makes mom and dad really angry, so it's not nice to be at home.

It looks like it's going to be a really bad Friday, but then something magical happens. Sofie receives a gift from a mysterious being. The possibility of three second chances, that she can use during the day, where she can rewind time and try the events that have just happened again, in a different way.

The game is about the fact that inside Sofie's heart there are four feelings; Anger, Joy, Love, and Sorrow.

The players each play one of the emotions and must find out in character which of them will control Sofie in a given scene.

Each scene is a moment during a Friday when Sofie is in a difficult situation that she has to deal with:

- It is changing day, but she does not want to go home to dad and wants to ask mum if she can stay with her instead this weekend.
- Her friend won't play with her at school.
- The bully provokes her wildly during a recess.
- At dad's house, her little sister and dad gets in a fight and they both say some very nasty things to each other.
- Dad tucks in Sofie, and Sofie wants him to get back together with mom.

Each scene starts with a setup for the situation, described by the game master. The players must then discuss with each other, which of the emotions will control Sofie in the scene.

It's something they have to agree on, but it's meant to switch around, so it's not the same feeling that's used every time. The scene is then played with the Game Master and the emotion version of Sofie the group decided for the scene.

After the scene is over, the emotion that has been in control, can then choose to use a second chance. This means that another of the emotions has to take over and the scene is then played again, with the new emotion in control and probably a different result.

Remember they can only use three second chances.

Game Mechanics

- When a scene starts, game master first describes what is happening, then the players must jointly find out who will control the scene and sit in the driver's seat.
- There is a specific driver's seat. It is used by the emotion that controls the scene, and it is the person sitting there, who is Sofie. Physically, there has to be a central chair that stands separately in the room. The game master has a chair opposite it. When the player sits in the driver's seat, the scene starts.
- The scene stops either if the player in the driver's seat says "Stop". Or when the GM says "Cut".
- The other emotions are welcome to talk quietly to each other, but they shouldn't disturb the one in the driver's seat.
- If the scene doesn't go the way the driver thinks it should, they can say they want to use a second chance and get someone else to take the scene again.
- Everyone should get a turn, so you switch the emotion after each scene.
- You can only use 1 second chance in a scene.
- Only 3 second chances can be used in total. After each scene, the group stops and talks about how it went and why. What it was that worked or didn't work and what emotions might work better.

For instance; If you get angry at Ronaldo and do something to him, you might both end up getting punished, but what if you use joy against his anger? Then he can't get to you, and when he tries different things it ends up so that he's the only one who gets into trouble. (The above example from a run of the scenario at Fastaval 2018).

Introduction to the Players

Read the following aloud to the players:

This is the story of Sofie. She is an 8-year-old girl and a lot of really bad things have happened to her lately. Her parents divorced about a year and a half ago, and she is very unhappy about it.

At the same time, something has started to happen in class. People have started to break up the social groups, and her best friend has started to play more with some of the others in the class.

There is also a new boy in the class. He is super annoying and teases everyone. He cannot sit still and talks while the teacher explains things.

Last, but not least, there is her little sister who is also really upset about mom and dad. She is just so angry, cross and impossible all the time. She also makes mom and dad really angry, so it's not nice to be at home.

The story you are going to play is precisely about Sofie, who is having a really bad day. You have to play one of her emotions, just like in the movie "Inside Out". You and the other players need to help turn her bad day into a much better one.

Fortunately, Sofie has been given a gift by a mysterious magical creature that makes it possible to make three second chances. They can be used if things have gone particularly badly for her, and then she can be allowed to try again, but only three times, so it's about using them in the best way.

Structure:

Scene 1 – Goodbye Honey, See You Sunday!

Sofie has to say goodbye to her mom, it's dad's weekend so she's going home with him today.

Sofie doesn't want to be at dad's house this weekend, she'd rather stay with mom, even if she knows she can't. Maybe mom could be persuaded to let her stay, or at least make the day feel less silly?

The scene starts with Sofie about to say goodbye to her mom.

The scene ends when mom leaves.

Scene 2 – Wanna Play?

It's recess and Sofie runs to Olivia in the school yard to ask if she wants to play, just like they always do. Olivia looks over at a group of the other girls from the class, and she tells Sofie that she would rather play with them.

The scene starts with Olivia saying she prefers the others.

The scene ends when Olivia either goes over to the other girls, or decides to play with Sofie instead.

Scene 3 – The Water Bottle

Sofie comes in for the last class and sees Ronaldo standing by her table. He laughs and has opened her bag. Then he pours a bottle of water directly into it while looking at her.

The scene starts where the water in the bottle splashes into the bag.

The scene ends when the teacher Annita comes in and stops the conflict and scolds one or the other of both.

Scene 4 – Father and Mille Fighting Again

Sofie has returned to her father's house with her little sister Mille. Mille is angry and does everything she can to be annoying. She doesn't want to take off her onesie, she doesn't want to put down the iPad and come out of the room to eat, and she definitely doesn't want what's for dinner, even though it's her favorite. Finally, she tips over a glass so that there is milk all over the table. Dad gets really mad and gets up and shouts that Mille has to stop behaving like such a stupid little brat. Mille also gets up and says that dad is stupid and a terrible dad.

The scene starts when Father and Mille gets up and fight.

The scene ends when Mille runs into her room and cries and dad sits at the table with his head in his hands and doesn't want to talk, OR if they resolve the situation.

Scene 5 – Dad Tucks in Sofie.

Sofie is going to sleep and dad tucks her in. She wants to talk to him about the divorce. After all, she wants dad and mom to stop being mad at each other and get back together.

The scene starts when Father sits by Sofie's bed and says goodnight.

The scene ends when dad answers whether or not he will try to get back together with mom.

Names for characters

- Lars - Dad
- Andrea – Mom
- Annita – Teacher
- Ronaldo – Bully
- Olivia – Friend
- Klara – Bossy girl in the new friend group
- Vigga – Friend of the bossy girl
- Selma – Second friend of the bossy girl
- Mille – little sister

Roles

Sorrow

You are Sorrow. It might not sound like a very fun thing to play. Because it's not nice to be sad, right?

BUT

It is good to be sad sometimes, because when you are sad you can tell others what you are sad about. Instead of going with it inside the stomach.

It's good to be sad, because being sad is the right feeling to have when there are things in the world that hurt and you want help. The way to play when you're Sad is to try to tell people WHY you're sad.

For example: I'm really hurt that you call me stupid, because you only say it to be mean.

In this way, Sorrow can actually get other people to listen to Sofie and maybe help her feel better.





Anger

You are Anger. It's one of those very strong emotions, which is why it can also be a lot of fun to play VERY angry all the time. It can also be a little dangerous at times though.

BUT

It's good to be Anger, because it's the right feeling to show when people are mean or unfair to you, or to people you like.

It is good to be angry, because when you are angry you can be strong against those who try to make you small and weak.

The way you have to play Anger is that you help Sofie not to let others hurt her. You are the one who makes Sofie do things she would otherwise be afraid of.

Unfortunately with anger it is the case that sometimes you get so angry that you become mean to others yourself. And sometimes you get angry over things that are silly and don't really mean anything.

Joy

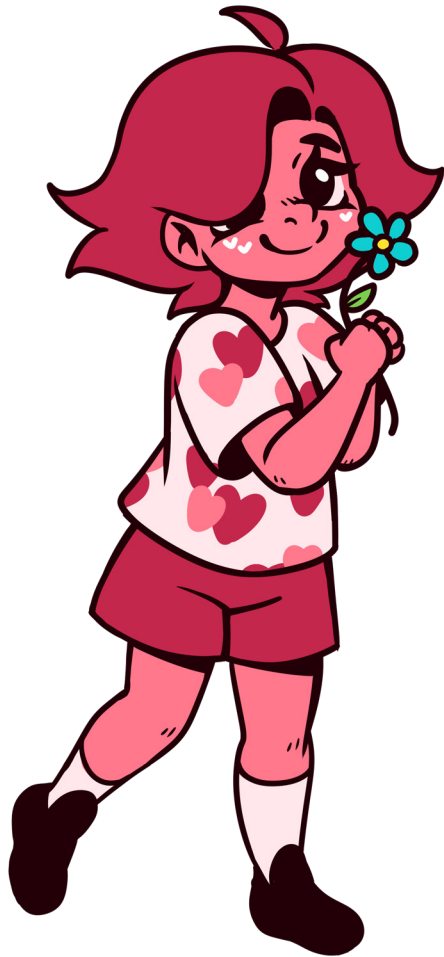
It's good to be Joy, because joy is the right feeling when Sofie needs to find a good way to solve her problems.

Joy can be the right feeling if Sofie has to turn something bad into something good instead.

The way to play Joy is to see the best in every situation. Because there's always SOMETHING good, right?

You can laugh at things that are silly, be nice to someone who is having a hard time or just try to make others laugh.





Love

You play Love. It is a feeling that is about others. Showing love is when you try to see things from the other person's point of view.

The way you play love is by trying to reach the other person you're talking to in a scene and find out why they feel the way they do so you can maybe help them.

If they are sad, you try to find out what makes them sad, if they are angry or unpleasant towards you, you try to get them to tell you why.

Love tries to help others even when they are not very nice.

Scenario 2

Ole and the Magical Hedge Animals

Introduction to the Game Master

The scenario starts with the Game Master placing the various hedge animal silhouettes on the table, and the players are allowed to choose their own. If several people want the same thing, just let them have it, there can be two or more of the same animal no problem. There will be printed so there is enough for that.

For the scenario, the roles will be the paper silhouettes to be cut out. There will be scissors for people. You, as the game master, will have to cut into the silhouettes of the players at a point in the scenario, and later in the scenario also cut one into pieces.

Introduction for the Players

Read the following aloud to the players:

There was once a garden. A garden of the type where all kinds of plants grow, that's so overgrown that it feels like a jungle to walk through the winding garden path.

The garden belonged to a gardener called Ole. Ole was old and had spent his whole life looking after and caring for the garden. It gave him great joy to go out there every day in his overalls with his rose scissors in his back pocket.

His dearest work was the collection of bushes that he had cut into various shapes to resemble exotic animals. There was one who was cut like a giraffe, one like a lion, one like an elephant and one like a zebra. Every year for the Day of the Gardens, the town's most distinguished plant experts went around the city's gardens to choose the finest one in all of the town, and every year for 29 years Ole had won the prize for his fantastic hedge animals.

What Ole didn't know was that over the years something magical had happened in the garden. At night when all the people had gone to bed, the animals came alive. Then they could play and have fun with each other, walk around and explore the garden and talk together.

It had happened on a midsummer's eve when the fae queen Mab had danced around and ended up in Ole's garden, and she had been so impressed and taken by the beautiful bushes that she had enchanted them to come alive. The animals loved their garden and their gentle gardener Ole. But Ole had grown old. Last winter he was sick several times, they could hear him coughing inside the house, where he was lying in bed, and his wife brought him hot tea.

Now it was spring and summer again and Ole walked in the garden as he used to, but the animals could see that his hands were shaking, which had always been so firm and precise when it had to trim their leaves. And he had to stand very close to see what he had to cut. In fact, the animals could see that he had now started to cut a little wrong. So they no longer looked quite as nice as they once did.

And Ole's wife sometimes came out in the evening alone and looked at the hedge animals and sighed before she went back to Ole.

Prologue

Once the players have chosen their animal, they take a pair of scissors and cut out the animal. While they are cutting, there are a series of narrative scenes where they and their garden are defined.

In this part of the scenario, the players take turns talking about the garden, describing what it looks like and what plants and animals are in it, such as:

There is a row of black currant bushes along one wall of the garden that stand very close together and always have lots of black currants in the summer.

Feel free to drive several laps to create as vivid a picture of the garden as possible:

To help the players get started, you can start with the example below and then have the first player say something about the garden:

A large Japanese fir, a bed of strawberries, vines up the gable of the house, a row of fir trees facing the road that provide shade so you can't look in, black currants, gooseberries and blackberry bushes. Apple and pear trees, Spanish giant thistles, a compost bin that is coming apart, the smell of lilacs and rose bushes.

Then they take a round, where they each describe themselves and what they are like as hedge animals. What do they like to play at night? How do they behave? Like:

I like to play hide and seek among the black currant bushes. Or I'm a bit shy and like to sit under the pear tree and look at the stars.

Finally, they take a round where they have to describe one thing Ole does in the garden when he looks after and cares for them. It can be either an action or a feeling, such as:

The first thing Ole does in the morning is to take the water hose and fill a large green jug so that we can have something to drink.

The first time a first prize was awarded to me, I was just so proud, I was the most beautiful hedge animal in the whole town and Ole smiled at me as if I was the most beautiful thing in the whole world.

When they have all said something one or more times and everyone has cut out their animals, the scenario starts with Act 1.

Act 1 – Council of the Hedge Animals

Very soon it will be the Day of the Gardens and Ole is in the garden to make sure that the animals look as nice as possible. BUT his hands are shaking so much that he ends up cutting them all wrong.

The GM takes the scissors and cuts a single cut into each of the players' hedge animal silhouettes. Not completely, but so it's obvious.

After he goes to bed and night falls and you come alive. You must talk together about whether you want to try to correct the mistakes or just leave them as they are, even if it might mean that Ole loses the competition.

If the players decide to try to fix the mistakes, give them the scissors so they can try to cut their silhouettes a little nicer.

The next day, Ole comes out into the garden again. This time his hand is shaking even more. Ask the players which of the hedge animals Ole goes to first.

The game leader takes the silhouette from that player and cuts off part of it, for example a leg.

Ole has made a huge mistake. When he realizes what he has done, he stands up and looks at you in horror. I'm sorry. I am very sorry about that. He turns and goes back into the house and does not come out again that day.

As GM, you are welcome to play Ole unhappy and remorseful here.

Night falls again.

Ask the players if they want to try to fix the damage, if they can maybe find a way to make it look good, or at least repair it a bit. Let them sit and discuss it and possibly how it should be done.

When they have reached either one or the other, let them either cut with the scissors or move on to the next act.

Act 2 – The Choice of the Fae Queen

Ole does not come out into the garden all day. Instead, a car drives by and a man with a doctor's bag walks into the house. It takes a long time before he gets out and drives his way again.

At night, a gate from the Fairy Kingdom opens and out steps the Queen of the Fae, Mab - the supreme ruler of the Night Fairies. She walks up to the hedge animals and addresses them:

My dear beautiful animals, I have watched over you since I brought you to life and you have always filled my heart with joy and pride. I am sorry to be the bearer of bad news, but it will soon be time for Ole to pass away. He is old and his heart has grown weak. I also know that what brings him the most joy and pride is winning the competition of the Day of the Gardens.

But for you, my beautiful creatures, it means that when Ole passes away, there is no longer anyone who can make sure that you look nice and beautiful anymore. As time goes on, you will turn more and more into wild bushes again. And when that happens, you will no longer be you. You will not be able to be woken up at night and play in the garden.

That's why I want to give you a gift. If you wish, I will let you enter the realm of the fae tomorrow night, where you will stay and never return to this world again. You will be able to play and live there forever. But you should know that if you do that, you will not be in Ole's garden for the Day of the Gardens.

Ole will not be able to win the competition, but in return you will not disappear and turn into ordinary bushes again. I will come back tomorrow and hear what you have chosen, but you must know that you all have to choose the same.

Now let the players sit and discuss what they intend to do.

The important thing is not what they end up deciding. The important thing is why they choose as they do. It is also important that they try to look at both options and talk them through to discuss what it means to choose both one and the other. Remember that everyone must choose the same.

When they have finished discussing, agreed and chosen, they move on to Act 3.

Act 3 – Day of the Gardens

It is the day before Day of the Gardens. Ole comes out into the garden. He finds it difficult to walk and his breath is labored. He puts his hand on the one of the animals that was cut all wrong.

I know you are just plants I have shaped. But you are still very important to me. Of all the things I've done, you're the one I'm most proud of. Winning year after year has been great, but it's never been the reason why I went to such trouble that you should be absolutely perfect. I made the effort because you deserved it. You had to be so beautiful and perfect so that every day I could go out into my garden here and work and know that I had done something good. I probably can't cut you the way you deserve anymore. And I'm sorry, but I'm glad you've graced my garden all these years. Then we have to see if it is enough to win tomorrow.

He pats you briefly and goes back into the house.

It is the night before Garden Day. Queen Mab comes forward again and stands before you.

Dear friends.

It's about time. You have a choice to make. However, I will say this: if you choose to come with me into the realm of the fairies, I will let you wake Ole and give you the opportunity to say goodbye. But. It may happen that he will be so surprised to see you alive that his heart cannot take it.

You can also choose to stay. In that case, I will make sure that tomorrow you look as perfect and beautiful as ever before, so that you are absolutely certain to win the competition and thus give Ole the opportunity for one last time to see you as absolutely perfect.

You should talk to each other now, because it is not an easy choice to make. Just remember that you must agree on what you want to do.

Here, allow the players to discuss their choices one last time. Please give them plenty of time and make sure to let them know that none of the choices are bad, just different.

Epilogue

When the roles have chosen, the scenario ends with them either saying goodbye to Ole, or choosing to stay.

If they say goodbye to Ole, they must decide for themselves whether they want to say something individually or together, what they want to say and how long it will take.

Ole is of course very surprised but is not afraid in any way. He is really moved by their parting and is happy and grateful for their farewell, just as he can understand that they are going into the other world in order not to disappear. Finally, let the characters describe how they enter the fairy kingdom and what they spend the rest of their lives doing there.

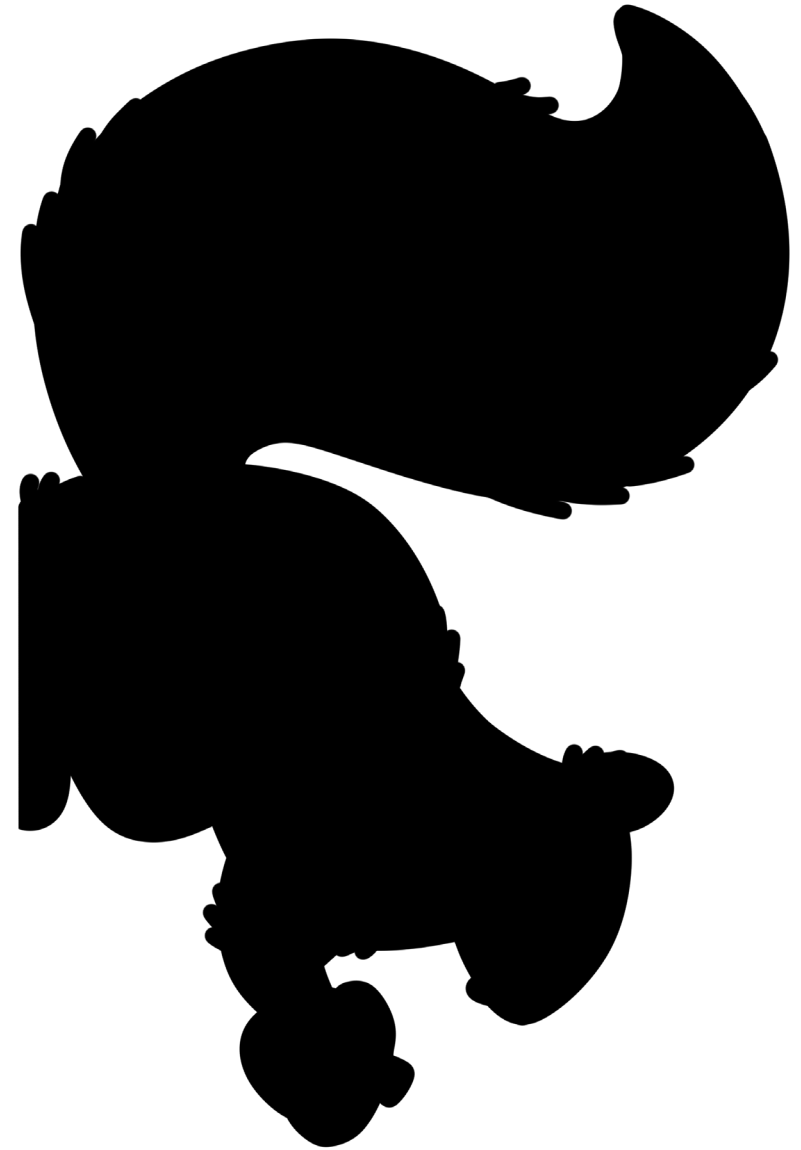
If they choose to stay, the day of the competition begins, but as the morning light hits them, they become new and radiant again. Feel free to let them describe what they look like now that Queen Mab has cast a spell on them.

The judges come to the garden and Ole labors outside. When they come and see the animals, they are completely speechless and can't think of anything to say. Ole himself looks up at the animals, and he seems proud and happy as ever. They award him the first prize and he smiles and accepts it. Then he goes back into the house. The next day he doesn't come out, instead an ambulance comes and takes him away.

Describe how the days go by and the hedge animals slowly grow more and more wild. How in the end they are just hedges that have slightly strange shapes and that no longer come alive at night.

Roles







Scenarie 3

Labyrinth

Introduction to the Game Master

This scenario is about Sofie needing help to get through a dangerous and difficult labyrinth. Sofie must find her way to the middle to get her biggest wish fulfilled; that she can find out how to be the right daughter, so that mother will be happy and proud of her.

Players take on the roles of her stuffed animals who accompany her into the labyrinth of her dreams to help her through its trials.

The scenario has a number of scenes where the various teddy bears have to help Sofie in some difficult challenges in order to get her further towards the middle. Each challenge can only be completed with the help of a single teddy bear at a time, and each teddy bear can only help with a single challenge on the way in.

Each scene has an introduction that is read out. Then the characters discuss who should help in the scene until they agree on who it should be. The teddy bear that is chosen plays the scene with the challenge. The scene ends when the challenge has been overcome, but it is up to the player to decide exactly how the challenge is overcome.

In the scenes, the player plays NPC roles.

The four teddy bears have different roles and personalities and each have their own unique ability they can use.

Witch – Change and alterations, potions and herbs, quiet and crafty

Dragon – Burning and ripping, anger and ferocity, honest and direct

Knight – Protect and arm, sword and shield, noble and brave

Princess – Command and decide, beauty and singing, Smart and skilled

Introduction for the Players

Read aloud the Following for the players:

Sofie had been put to bed. She was lying on her back in bed and was quiet. Tonight there were no tears, she just looked up at the ceiling. Mother had left the room without saying anything. She didn't need to. Sofie let her thoughts wander before she finally slipped into the Labyrinth of Dreams. She thought the same thing she always did. Why can't I figure out how to do things right? What should I have done? What should I not have done? What should I have done differently? So mother hadn't gotten that expression in her eyes. Tomorrow she would do it differently, do it better. Tomorrow mother would smile at her. Tomorrow mother wanted to give Sofie a hug. She just had to figure out how to do it all just right.

From the four sides of the bed, Sofie's four teddy bears sat and watched as she fell asleep. Only when her eyelids closed, her breathing became calm and even, and her body finally released the tension, did they look at each other. We must help her, said the witch. How the dragon asked? Through the labyrinth, the Knight answered. Yes, help her through to the middle, the Princess remarked, and continued, so that she can finally find her way into her mother's heart.

Prologue

The game master lays out the various drawings on the table and presents the characteristics of the roles. After this, the players choose the one they want to play.

Then game master takes out the markers so people can start coloring their drawings.

While people are coloring, the game master first takes a round where each player is allowed to explain something about their character. What their name is, what colors they like, so on.

Then a round where each player talks about when Sofie got them as a teddy bear, who gave it to her and why.

Then a round where each player describes how Sofie plays with them and what abilities, qualities or characteristics they have in the game.

Finally, the player leader reads the following aloud to the players and starts the first scene:

You are standing on a hill and looking down over a huge plain. In the middle of the plain stretches out a labyrinth, with high walls and winding dark passages between them. It's a jumble of patterns and twists that almost hurts the eyes just trying to focus on them. Sofie stands with you. She looks small and lost before the almost endless task before her. Fortunately, she has you by her side. Because there, far in the distance, you can see something glimmering faintly deep within the center of the labyrinth. The Fountain of Wisdom.

You move down towards the large gray entrance gate, which stands with the doors open, ready to let you into the dark corridors with their many challenges.

You have to help Sofie through the trials that await her inside the labyrinth. When you come to a challenge, you will get the description of it, and then you have to decide which of you can best help her. There is only one of you who can help Sofie at a time. Whoever takes the challenge is allowed to describe how the player's role's skills and powers are used to get Sofie through it safely. It's up to you to use your imagination to tell what happens. You decide, then make it as cool and wild as you want.

The scene ends when you have completed the challenge and helped Sofie.

Scene 1 - The Eating Competition

Scene description:

You move through the dark corridors of the labyrinth. You quickly lose track of the many branches and twists and turns. You walk for a long time, but eventually you stand in front of an old, worn, wooden door. It has a heavy wrought iron, metal handle. Sofie grabs it, opens the door and goes inside. Behind the door is a large room with stone walls and floors. In the middle is a long, long table covered with all kinds of dishes. At one end of the table there is a gigantic worn and simple chair, on which sits a stooped troll with long, greasy, black hair down over its face. The troll's gray-green, thick skin is riddled with deep, crooked furrows and filled with large warts. Its sour mouth is full of yellow rotten teeth, and its red piercing eyes stare longingly at Sofie. "You are late! Go sit down!" The troll commands, pointing to the chair at the other end. Sofie sits down in the much too large chair. In front of her on the table are a hundred plates with dishes on them, a hundred glasses and cups

and a hundred knives, forks and spoons. "Now we're going to have an eating contest, and if you lose, THEN I'LL EAT YOU! If you don't eat it all, I WILL EAT YOU If you spill so much as a drop, knock over a cup, use the wrong, spoon or fork... I WILL EAT YOU!" The troll roars.

Sofie looks in utter despair at the large table and the many things in front of her. She can't even reach half of them.

Let the players discuss which of them should take up the challenge and help Sofie here. When they have chosen, run the scene where the GM plays the troll who is threatening, dangerous and cruel. But the player is supposed to win against it in the way they end up coming up with.

If they have difficulty coming up with ideas or getting started, give them time and space and let the other players make suggestions.

The scene ends when the troll is defeated and Sofie can continue on.

Scene 2 - The Obstacle Course of Death

Scene description:

You hurry on from the troll's dining hall. Continue through the corridors while you search for the right path towards the center. As you move away, the walls suddenly open outwards so you find yourself on the edge of what looks like some sort of stadium.

There are a lot of obstacles set up inside a track in the middle. Walls with ropes hanging down from them, towers with rope ladders, poles standing in lakes of lava with small platforms on top that you can stand on. Rings surrounded by flames that can be jumped through. Booms in zigzag shapes to run across with cannons on either side that shoot green

acid at anyone who attempts it.

"There you are, you little brat!" The sound comes the deep voice of a figure shaped like a human, but made of stone and rocks. He walks over and grabs Sofie's arm hard. "I hope you are ready to complete the Obstacle Course of Death." He says as he places her in a seat at one end of the stadium, in front of the many impossible obstacles. "But I don't think you are. You are a pitiful little girl and she knows it well." He nods towards the rows of spectators along the sides. They are completely empty, but far away in a corner there is a shadow that seems to be staring at Sofie. Like someone just waiting for her to fail. "So what are you going to do? What?!" Hisses the stone man. "You will surely fail and fall to your death. But if you don't try, you're really just the poor little girl who can't do anything right. A disappointment. Who sits down and whines, who nobody likes and is of no use for anyone. So what do you want to do little Sofie?" Sofie stands on the edge and looks from the pitch towards the shadow in the stands. She looks very small compared to the very large and terribly dangerous obstacles.

Just like in the first scene, the players must discuss who will help Sofie this time.

The scene ends when one of the teddy bears has helped Sofie through the obstacle course.

Scene 3 - The Party

Scene description:

After you get past the obstacle course, it's almost a relief to re-enter the corridors. You don't know how long you've been walking, because it's like there's neither day nor night here. The hallways also change appearance. Now it is as if it is a whole lot of different walls that have been built together in one way or another.

Suddenly the sound of laughter is heard. It seems to come from behind a small green door with a red door frame and a neat golden handle. Sofie goes to the door, pulls on the handle, the door opens and leads into a wonderful room decorated with paper garlands and flowers and lights.

The sound of laughter comes from a group of little goblin children with green skin and hooked noses, running around playing with each other, wearing funny cardboard hats in brilliant colors. They are covered in mud and their clothes are dirty rags. "Come! Play with us." They excitedly gibber as they run up to Sofie. "We're playing mud pigs! If you are caught, you must be thrown into the mud hole." Sofie laughs, "That sounds like fun, I'd like that."

But as soon as she has said that, another voice is heard from a corner of the room. "YOU HAVE TO KEEP YOUR CLOTHES CLEAN!" The voice is cold and makes Sofie stiffen. "IF SO MUCH AS THE SMALLEST STAIN GET ON YOUR CLOTHES, YOU WILL REGRET IT. IF YOU DO THAT, YOU'RE GOING IN THE HOLE AND YOU CAN ROT FOREVER. DEEP IN THE DARK."

Sofie suddenly looks very scared. Meanwhile, the goblin children crowd around her pressing closer and closer. Sofie looks sad and scared. "I want to play with you, but I can't get dirty!" "If you don't play with us, we'll just tear you apart and throw you in the hole anyway. You HAVE to join." Chimes the chorus of angry from the goblin children. Sofie stands in the middle of the group, who come closer with their crooked fingers with long dirty nails that look like claws extended towards her.

Use the procedure from the previous scenes.

The scene ends when Sofie has managed to avoid both the goblin children and the voice in the corner.

Scene 4 -Through the Darkness

Scene description:

After you come out of the party, you rush on again. It's like you've been walking the paths forever. However, one thing is quite clear. You are close now. The glint of the light from the center of the labyrinth can be felt occasionally as you walk. Perhaps you have made it through all the trials? You pick up the pace in the hopes of reaching the finish line soon.

But then, it suddenly becomes very quiet. As if all sound has been sucked out of the air. The walls curve towards each other as you walk, and suddenly you are in a dark cave. The air is completely still and it smells terrible. Sofie walks forward slowly with her hands up in front of her because she can't see. Suddenly she jerks. As if she has touched something disgusting. She pulls her hands to her, and you can see they are full of thick cobwebs. She gasps and takes a step to the side where there is a loud crunch. Scattered all over the floor in the cave passage are white shells as if from eggs. An eerie hissing voice is heard from the darkness. Attempting to sound alluring.

"Come on little girl. Into the darkness for me. Let me get my poison hooks into you and suck all the blood and fluids out of you. Maybe I can't see you in the dark, but I can hear you and your footsteps, I can feel you in my long threads. Enter the darkness, take a single wrong step and you're trapped. Come on little girl, see if you can get past me and my poisonous web in the deepest darkness."

Sofie looks into the darkness. As she stands there in silhouette, there is only one way forward and that is into the darkness. But how will she find her way without crunching shells under her feet, or touching the invisible spider webs? How is she going to get all the way through without getting caught?

The teddy bear that hasn't yet helped Sofie gets to play the scene of how the challenge is met.

The scene ends when Sofie has made it safely through the spider's dark tunnels.

Scene 5 - The Middle of the Labyrinth - The Guardian

Scene description:

Sofie comes out on the other side of the darkness. She looks pale, tired and scared. She moves on without saying anything, determined to make it all the way in, despite all the hardships she's been through. And there it is. The center. You can see it. Finally. In the middle of a large round square of beautiful, white marble, the Fountain of Wisdom shines before you. Sofie lights up and starts running towards the last gate into the square.

But then something moves gliding along and lightning fast in front of her. Something that looks like a gigantic, long, black snake with eight legs along its long slender and scaly body. Its tail ends in a pair of claw scissors, and its head resembles that of a naked rat. Its red eyes are the size of Sophie's head.

"Where do you think you're going?" it snarls as it positions itself in front of her. "You're never going to succeed, so you might as well give up. There is nothing for you in the center. Your trials have been in vain and you will never be good enough." It swishes its clawed tail and licks its mouth with a long, bifurcated, red tongue. "The only thing you can be used for is to be a little treat for me."

It streaks towards Sofie to eat her in one mouthful. You try to run forward to help her, but something grabs your feet so you can't move. You look down and see that black claws have broken out of the ground,

have taken hold of your feet and are holding them in an iron grip. You know that if you tell her how, she can gain your abilities and finally defeat the guardian to the source of wisdom. Help her by telling and describing how she can use your skills.

This scene is different from the others. All the players are involved, and they must take turns telling Sofie what to do. The game master describes how it plays out in the battle against the guardian.

The battle is not over until the guardian is defeated, which requires that it has been "hit" at least 3 times by the players' suggestions. The fight should seem long and epic, so switch between it being hit by an attack that hurts it, and it attacking Sofie, who has to defend against the attack.

Describe the fight so that it waves back and forth several times until Sofie finally wins over it.

Scene 6 - The middle of the Labyrinth - Fountain of Wisdom and the Choice

Scene description:

Sofie crosses the square. The guardian behind her lies defeated on the ground. Sofie walks forward towards the fountain that stands exactly in the middle of the round center of the Labyrinth. Gleaming white alabaster on the marble square, with clear water, gushing from a jet at the top and down its graceful basins until the water runs into the basin at the bottom. Here, the light hits the surface, making it look like gold and diamonds glinting in the sparkling, clean water.

From the mist of water above the fountain, a human-like figure materializes. Created by fine droplets of water in the air, it is an image of a woman with long hair draped around her face with clear gentle eyes looking at you.

”You have made it. You have helped Sofie to reach the center of the Labyrinth again. Once again you have given Sofie the skills and strength to defeat the guardian. And now Sofie stands here again, and must make the final choice.

To help her choose, you can use the fountain here. The Fountain of Wisdom. It can give her the answer to the question she is so desperately trying to get answered.

What should I do to make mom love me?

Your first option is to get Sofie to drink from the water from the Fountain of Wisdom. She will get her answer. There is nothing she CAN do. Sofie’s mother will never love her, no matter what she does. No matter how much she tries and tries. Mother cannot come to love Sofie, because Mother is different from other mothers.

It is not a nice answer, but it can help Sofie, so she will know that it is not her fault. It has nothing to do with her, it’s just how Mother is and therefore Sofie doesn’t have to fight anymore. If she drinks from the Fountain of Wisdom, she will wake up tomorrow knowing just that.

The other option is to take Sofie by the hand and follow her back, out of the Labyrinth again and back to bed. Then Sofie wakes up tomorrow in the same way as she usually does and life goes on. The way it is now.

But she keeps hope, and when she goes to bed and dreams again, you are there again, to help her, to make her stronger and smarter and braver and able to overcome all the obstacles she meets on her way, all the way back in here. To the center of the Labyrinth and to me.

You must help Sofie make this choice. I know you can, because you love Sofie and you will do everything in your power to help her. I know this because I have seen it many times before.

Sofie stands and looks at you. Her face is sunken and she looks exhausted.

You must help Sofie make this choice. I know you can, because you love Sofie and you will do everything in your power to help her. I know this because I have seen it many times before.

”Help me. It’s so hard. I do not know what to do? I feel so alone.”

She sits down on the wide edge of the fountain, pulls her knees up to her and hugs them to her. Then her body begins to shake as tears begin to run down her cheeks.

*You must now discuss what Sofie should choose. When you all agree, you jointly describe the scene that **ends with Sofie opening her eyes in her bed, to a new day.***

And here the scenario ends.

Roles

