

You Were Always On My Mind



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Numbers of players: 2

Game master: 1

Duration: 2-3 hours

Props: A playlist via Spotify - <https://tinyurl.com/you-were-always-on-my-mind>

Introduction

Structure of the scenario

This scenario is meant for two players and one game master. The duration of the game is 2-3 hours.

The material consists of one script with instructions for all the scenes for each of the characters, as well as for the game master, and also a playlist via Spotify -

<https://tinyurl.com/you-were-always-on-my-mind>

The structure of the scenario is divided into three phases, plus an epilogue. The number of scenes in each phase varies from three to seven.

Both players are meant to participate in all the scenes, except when the scene states otherwise. In one scene, the game master will play a part.

There are meta-techniques included to portrait intimacy as well as physical violence. These techniques will be explained in the introduction of the scenes, and should be negotiated between the players before the scene starts.

Players always have the possibility to cut a scene early or to opt out of specific scenes. Instead, the scene will simply be read by the game master, and the players can continue to the next scene. The players are always more important than the game.

Synopsis and setting

The setting is a city in the early 2000s. The in-game time matters mostly for this reason: the communication forms that we have today, didn't exist. No social media, and barely any mobile usage, as compared with today. This is meant to increase the feeling of isolation for the character of the victim, and also enhance the sense of the couple's miscommunication.

The playlist that belongs to this scenario consists mostly of songs from the turn of the century. Most of the scenes will be played out somewhere in the city or the suburbs, where the characters live. The characters are in their early 20s, and have just started their lives as grownups, each struggling with studies, work, and a small apartment of their own.

This scenario follows the two characters from the first time they meet, the development of their romance, through the normalisation process that belongs to a violent and abusive relationship, all the way to the end of the relationship.

The character's respective gender is fixed: the abuser in this relationship is male, and the victim is female. This is done deliberately, because the statistics of male perpetrators in domestic violence shows clearly that this is a structural problem in our society.

The player's gender does not matter at all in the game, and the players may freely choose which character to play.

For the statistics of domestic violence in Sweden, you can read more at the Swedish National Council for Crime Prevention ([BRÅ](#)). There's a lot of information (in Swedish) about the warning signs and the normalisation process of an abusive relationship via the site [Varningstecken.n.nu](#).

The Characters

Jennifer. She's a young woman born and bred in the city. She's just out of high school/upper secondary school, and have recently moved to a small apartment of her own in a suburb south of the city. She's been working at a small supermarket, waiting for her term at university to start.

Jennifer is social, warm hearted and open towards other people, but have a tendency to put other people's needs in front of her own. She doesn't have a very strong sense of self, and her insecurities tend to make her get easily lost in her romantic relationships.

She does have a lot of strong opinions, political and others, and have a temper, which can flare up when provoked. In her young stage of adulthood, she's simply a brittle combination of being both independent and insecure at the same time.

Both she and Michael belong to the same gang of friends, centred around a group of young men and their girlfriends, siblings, and school mates.

Jennifer is close with her family, who all live in the same city, and both see and talk to them regularly. Her passions are literature, listening and playing music, and hanging out with friends and family.

Michael. A young man, a couple of years older than Jennifer. Works extra hours at a fast food place, while studying arts at a folk high school. Lives by himself in a small apartment in the suburbs north of the city.

Michael is charismatic and good looking. He is private and prone to have his own way. His friends, a gang of men a couple of years younger than him, often make fun of him for being so uncompromising in his political opinions and world views, but he accepts it laughingly coming from them.

Otherwise he's sensitive to anything he would consider as a slight. It isn't unusual for Michael and his friends to end up in fights with other young men when they're out drinking at pubs, and the like.

His family lives still live in the small town where Michael grew up, several hours away. He was bullied in school, and never really fitted in. One of his happiest days was when he could move to a large city, and start his new life.

Michael has a complicated relationship with his family, especially with his very loud and borderline oppressive father. He tries to keep his distance.

Michael's passions in life are hanging out with friends, partying, listening to music, and playing video games.

The game master

The part of the game master is to work through the script and the playlist, and guide the players through the scenario. The game master sets the scenes, and can intervene in the scene to help the players, when necessary.

They also explain any meta-techniques used in the scenes beforehand, so that the players feel informed and comfortable in the use of said techniques. In one scene towards the end, the game master will play a role; this will be found in the script.

Set the play (for the game master)

Preparations for the game master

Read the script so that you feel familiar with it.

Have the playlist via Spotify prepared - <https://tinyurl.com/you-were-always-on-my-mind>

Preparing the players

Read the introduction aloud for the players.

Let the players choose characters.

Running the game

In all the scenes: Read aloud the information stated concerning *Setting*, *Ending of the scene*, and *Meta-techniques* (not present in all scenes).

The players can choose if they would like to read the information for both characters, or just their own. If they just want their own, they can read those parts silently.

All the scenes that include some meta-technique to portrait intimacy or violence, can always be renegotiated by the players, regardless of what it says in the scene.

Music and tools

The *music* can be used simply to start each phase/scene. But for many of the scenes, letting the music keep playing in the background works as a good backdrop for the players. Choose freely.

If the scenes linger too long, the game master can *break* the scene, and *fast forward* it, or simply *cut* the scene. Another tool is to *redo* a scene, if that feels motivated.

The game master can also use the tool *inner monologue* and ask a character what they are feeling right at that moment.

Playing the part

In the scene *Show Me How to Live* the game master will play the role of Jennifer's counsellor. This will require the game master to use information from the previous scenes in the scenario to make Jennifer see that the relationship really had been an abusive one.

The ending of the scenario

Lead the debriefing with the players.

End the session, and thank the players.

Phase 1: *I'm Like a Bird*

Scene 1: *Beautiful Ones*

Setting: A pub where a local band is going to play. A group of people in their 20s, friends and acquaintances, are hanging about, drinking cheap beer, smoking, and talking.

Jennifer: Jennifer is waiting for her friends to go up on stage, when she suddenly spots her class mate James coming into the pub with someone she doesn't recognise. He's very good looking, completely clad in black. She's mesmerised. Their gazes lock, and the stranger looks at Jennifer too, a spark igniting.

Michael: Michael has joined his best friend James to watch a band play at a local pub. The band members are friends of James, but Michael is new to most of the people at the pub. As soon as he enters the pub, he notices the girl: she has this amazing smile that lights up her entire face. She's deep in conversation with someone else, but Michael feels her energy draw him to her.

Playing the scene: They circle around each other, and soon end up talking to each other. The tension is there for real, surely, they both must be feeling it?

The scene ends when Michael offers to buy Jennifer a drink, after they've been talking to each other for a while.

Meta-technique to be used: When the scene has ended, the players will be placed in front of each other, holding each other's gaze for a short length of time. (The game master will time it - 1 minute.) The purpose of this exercise is to create a feeling of tension and intimacy.

Scene 2: *I Feel You*

Setting: The group of friends are driving to a music festival in Denmark. The drive is long, and Michael is the only driver. When the night comes, only Jennifer and Michael are awake.

Jennifer: She's in the passenger seat, with the mission to keep Michael amused so that he can stay awake, driving. She feels electrical currents in her body when she manages to make him laugh. It's almost funny how angry he gets while driving sometimes, and he jokes about that himself. They start to talk about real stuff, about life. He does have a

girlfriend, but their relationship seems quite horrible. Her heart almost stops beating while he delivers that stupid love monologue from a bad, old movie.

Michael: He's tired, but still driving. He sometimes loses his temper while driving, but tries to joke about it instead. Jennifer has promised to keep him awake, and she does. He likes to hear her voice, her laugh. Michael talks about how bad his current relationship, how negative and jealous his girlfriend is all the time. They joke about everything, and Michael start delivering a love monologue to her, from an old 80s movie: "You're my sun, my moon, my stars – without you, I'd dwell in darkness!". It's silly, but he still feels moved by it.

Props: A slip of paper with the monologue, so that the player of Michael can remember it.

The scene ends after the monologue, and after both players have reacted to this.

Scene 3: *Where the Wild Roses Grow*

Setting: A party at someone's summer house in a rural setting. The gang of friends have gathered to celebrate a 20th birthday, and the party guests will all sleep on the floor in the big room of the summer house. It's cold outside, but Jennifer and Michael, who are still drawn to each other, make their way outside, and walk about the fields and talk.

Jennifer: He's still in his relationship, but it seems only to get worse. Their other friends have told Jennifer all sorts of gossip. Michael must surely feel as she does, she can feel it. The electricity between them – even their friends can see it! They joke about that Jennifer and Michael should be together.

Michael: If only his girlfriend could be more like Jennifer! She's never happy anymore, only suspicious, and jealous, and mean. Jennifer feels like the sun – he just wants to be near her, and make her laugh. And her smell, oh, bliss. He just wants to be near her.

The scene ends when Jennifer and Michael have lain down on the floor, next to each other, and tried to go to sleep, tension flowing between them.

Scene 4: *A Rush of Blood to the Head*

Setting: Jennifer's apartment. The gang of friends are having a dinner party, and Michael has offered to come early to help her cook. They are alone in the kitchen, listening to music, and the mood is tense and happy, but nervous.

Jennifer: She's all a flutter. Michael comes early to help out with the cooking, and he does it so well. They circle around each other in the kitchen, their bodies longing to be close, hands touching. Finally, one of them takes the initiative for a kiss.

Michael: He's glad that he's a good cook, so that he had this excuse to be all alone with Jennifer. She seems nervous and flustered, and he's happy that he has this effect on her. He tries to get close to her, and make up small excuses to touch her while they work. Finally, one of them takes the initiative for a kiss.

The scene will end with the kiss.

Meta-techniques to be used: The kiss in this scene will be represented by the players placing their hands on the others cheeks, looking into each other's eyes.

Scene 5: *No One Knows*

Setting: A park in the centre of the City. Jennifer and Michael are meeting up to talk about the kiss. Michael is still in a relationship with another. They go for a walk, and end up kissing again.

Jennifer: She's head over heels. All she can think of is kissing Michael again. She doesn't want to be an accomplice in an affair, but she cannot let him go.

Michael: He still haven't really talked to his current girlfriend, even though all they do now is argue. But he cannot leave Jennifer alone – he is like a moth to the flame when it comes to her.

The scene ends when Michael concedes that he has to have the talk with his present girlfriend.

Meta-technique to be used: Same as in the last scene – the kissing is represented by the players placing their hands on the others cheeks, looking into each other's eyes.

Scene 6: *Bring Me to Life*

Setting: Michael's small, shabby apartment in the suburbs. The couple is two months in their relationship, which started basically the same day as Michael ended things with his previous girlfriend. Michael has cooked for her, and the mood is sweet, familiar, happy.

The scene ends when Michael gives Jennifer three roses, and professes that he loves her.

Phase 2: *Broken Promise Land*

Scene 1: *Much Against Everyone's Advice*

Setting: A pub night with their gang of friends. Everyone has been drinking, and Michael and Jennifer start arguing. Michael was late again, and Jennifer couldn't reach him via his mobile. So, she waited outside for him for ages, again.

Jennifer: After a short while, Jennifer can barely remember what the fight is about, but they're both angry and are raising their voices. Michael is taller than her, and very fit, and his anger scares her. Michael compares Jennifer with his latest "psycho ex".

Michael: He can't even remember how this row started, but she drives him crazy. Why does she always have to argue against him? She's so stubborn! It really brings back memories to his last relationship, and he's so fed up with all of that.

The scene ends when Jennifer reacts very emotional to the fight, which forces Michael to rein in his anger, and for him to become regretful.

Scene 2: *Not An Addict*

Setting: Jennifer has been out with friends, but she misses Michael. She calls him on the phone, but can't get a hold of him. He was going out with his schoolmates this evening. She leaves a couple of drunken messages on his answering machine, and decides to go to his place anyway.

When she arrives at his house, she throws pebbles at his window until he comes to up to see what it's about. Eventually he throws his keys down, and in the apartment they have a discussion about the fact that Michael doesn't want Jennifer to show up unannounced.

Jennifer: She's happy, and drunk, and in the mood for cuddles, and cannot understand why Michael isn't as thrilled by seeing her.

Michael: Eventually he throws his keys down, even though he really doesn't like her just showing up unannounced. He feels like his privacy is being invaded, and also, like she's taking him for granted. Also, she's really drunk and annoying at the moment.

The scene ends when Jennifer, although not completely understanding his reasoning, agrees to not show up again, unannounced.

Scene 3: *Lose Yourself*

Setting: A party at one of Jennifer's friends. She ends up talking to another guy for a while, but still talks a lot about Michael. Suddenly, she sees Michael storming out of the locale, body language stiff, the anger visible. She follows him, and they argue. The argument ends with Michael walking away alone towards the underground station.

Jennifer: She runs after him, not even knowing what has happened, but assuming she must have done something wrong. She tries to explain why she stood talking to that other guy, a friend of a friend, and even tells Michael she was talking about him. She apologises profusely, but he's really mad.

Michael: He's at a party where he doesn't know many people. Jennifer knows almost everyone, and basically everyone seems to be good looking guys playing in bands. She talks and laughs with everyone, except him. He hates that she talks about him, as well. He wants to keep his privacy. He can feel his anger rising; he won't be able to stand staying in this room for much longer.

The scene ends when Jennifer is left alone, overwhelmed by emotions.

Scene 4: *Can't Change Me*

Setting: Michael's apartment. Jennifer's in the one room, while Michael's in the shower.

Jennifer: The landline rings, and without really thinking, Jennifer answers it. It's Michael's mother on the line, and they chat for a bit. She seems nice.

When Michael reacts with anger, Jennifer cannot understand his reaction. Michael's already met her parents a tonne of times.

Michael: He comes out of the shower and sees Jennifer hanging up his landline, and immediately asks her about it. When he learns that she'd answered his phone, and talked to his mother, it feels strange. Intrusive. He barely speaks to his parents, because their relationship has never been easy.

The scene ends when Jennifer has promised to never do that again.

Scene 5: *Trouble*

Setting: At an underground station, on the way home from a night out with friends. They both have been drinking, and are now arguing. Jennifer believes that Michael has been flirting with a common friend of theirs. The argument escalates, and Michael's eyes get almost black from anger, but Jennifer stands her ground.

Jennifer: She just knows that Michael flirted with that girl all evening! How can he not understand that, and not understand that she gets jealous, and that she wants him to stop.

Michael: He claims that Jennifer is making it up, and that he doesn't understand her at all – she's acting all crazy. Even though, he has to admit to himself, the friend was definitely flirting with him. But that shouldn't matter, because *he* didn't do anything wrong.

The scene ends when Michael grabs a hold of both of Jennifer's arm, holds her hard, and shakes her. Finally she silences.

Meta-techniques to be used: The physical violence will in game be represented by the player of Michael simply holding the player of Jennifer's upper arms, gently. The players will look into each other's eyes until the scene ends. (Players should feel free to renegotiate the scene if necessary.)

Scene 6: *Toxicity*

Setting: A pub in London, where a football game is on. It's the European Football Championship, and Sweden is playing. Jennifer and Michael are abroad together, and this night they're out with some friends of Michael's. They're very into the game, and are heckled by some Englishmen during the game, when it turns out Sweden is slowly losing.

Jennifer: This was supposed to be a fun night out with Michael's friends, even though she's not really that into football. But at the pub where they are sitting, some English guys are really enjoying teasing their company. She tenses up as Michael's bad mood escalates. She tries to smooth out his temper, and calm him.

Michael: These. Guys. Are. Getting. On. His. Nerves. This was supposed to be a simple night out – football, beers, the guys, and his girl. But the English guys in the pub are really asking for trouble, heckling them for losing the game. There's really only one way this can end. One comment from the other group of guys is the final straw, and

Michael throws the first punch. It feels good, like finally getting to itchy rash that you've tried to ignore for a long time.

The scene ends when the fighting ensues.

Meta-techniques to be used: The fighting will be played out by Michael's player. If needed, the game master can play the role of the heckling Englishman.

Scene 7: *London Calling*

Setting: Still in London, Jennifer and Michael are arguing, alone on their way back to the hotel. Their argument continues until Michael threatens to go alone to the hotel room, to which he has the only key, and leave her right there at Piccadilly Circus.

Jennifer: She's very upset about the fight, and feels both sad and unsafe. It's not the first time Michael's ended up in fights while they're out, and she absolutely hates it. And now, it's just the two of them, in a strange city. When he threatens to go alone to the hotel, all she can think of is that it's there that she has her pound notes, her passport, and all of her luggage.

Michael: Oh god, why must she continue to berate him! She's like a badger, just continuing to bite and gnaw, until she hears the crunching of bones. He's weary after the fight, and just wants to go to sleep as soon as possible. But she won't shut it. Finally, he threatens to leave her right there.

The scene ends with Jennifer apologising, and begging Michael not to leave her all alone. He concedes, and they leave together for the hotel.

Phase 3: *Maybe I didn't treat you, quite as good as I should have ...*

Scene 1: *Teardrop*

Setting: A public locale where Jennifer and her classmates are having a big party.

One section of the locale is sealed off with black curtains, not to be used at this event. But Michael and Jennifer sneak in there to have sex, to which Jennifer playfully takes the initiative.

They are doing it from behind, against a table, when suddenly it sounds like someone coming into the room.

Michael: Holy shit! He quickly pulls out and takes off, acting out on the instinct to just leave the uncomfortable situation as quickly as possible. He doesn't notice right away that Jennifer isn't as fast as him, and he waits for her on the other side of the curtains. He feels embarrassed and full of adrenaline.

Jennifer: She ends up alone in the room. Fortunately, no one else were actually coming into the room, but she still feels vulnerable, being left, half naked and alone.

The scene ends when Jennifer gets dressed and finally leaves the room.

Meta-techniques to be used: The scene will show the couple sneaking in to the room to have sex, and then the game master will cut until the player of Michael's suddenly hear something, and dashes out of the room. The player of Jennifer will be placed leaning over a table, when she's left alone in the room.

Please feel free to modify the scene if necessary, so that both players feel comfortable.

Scene 2: *Gasoline*

Setting: In Michael's old car, on the road late at night. The couple have been visiting his family and are in the middle of the drive home.

Michael's car is unreliable and the lights are barely working, including the turn signals. The car often shuts down when Michael have to stop at traffic lights, and barely starts again when the light turns green.

When they get nearer to the city, Jennifer's very upset, and asks him to drop her off at the train station instead. This only makes him angrier, and he cuts her off with saying that if she leaves now, that's it. That's the end of them.

Michael: His temper rises when the car behaves like this, and he yells, swears, and bangs at the steering wheel. The level of frustration is just too high for him to check himself, even though he can see that he's making Jennifer uncomfortable.

His feelings are already enhanced after spending time with his family, which always riles him up. Especially hearing his father bully his mother, and just acting like a total douchebag.

Jennifer: She's feeling unsafe and afraid, both concerning the car and Michael's temper, and wants them to pull over. But Michael gets angry at her and refuses to do so. Her nerves are already frayed after spending time with Michael's family; especially his father, who makes her feel very uncomfortable.

The scene ends when Jennifer decides to, against all her instincts, stay in the car and they continue the drive.

Scene 3: *The Next Episode*

Setting: In Michael's apartment, one weekend morning. Michael is placing breakfast foods at the low table in the living room; Jennifer is waiting for him on the sofa.

Michael's family dog, who is staying there at the moment, makes a move for the plate of ham that Michael's carrying. The dog's teeth graze his hand when he jumps in for the food, and Michael snaps. He starts beating the dog, and Jennifer throws herself in the middle, to protect the dog. Michael instead attacks Jennifer, showing her into the wall, yelling.

Michael: When the dog launch for his hand, it's like his brain completely freezes. He gets so startled, he only reacts, and doesn't think. He starts to yell at the dog, beating it in its side with big, loud thumps. When Jennifer yells and throw herself in the middle, he can feel the anger switching toward her instead. Why does she always have to be in his face, constantly fighting, and arguing? Before he knows what he's doing, he has yelled at her as well, and pushed her into wall.

Jennifer: When Michael snaps, and start beating the dog, she reacts instinctively, yells at Michael, and throws herself in the middle to guard the dog. Michael, still furious, grabs her arms instead, and shouts at her, before pushing her into the wall. She goes numb from shock.

The scene ends when Michael calms down again, and professes that he would never hurt her.

Meta-technique to be used: The violence in this scene will be represented by Michael's player gently pushing the player of Jennifer's against a wall in the room. For the enhanced feeling of violence in the game, the player of Michael can for instance hit in their own fist, or slam their hand on the wall.

This part of the scene should be negotiated between the players beforehand, so that both of them are feeling safe and comfortable playing.

Scene 4: *It Takes a Fool to Remain Sane*

Setting: The gang's favourite café in the Centre of the City. Michael and Jennifer are having coffee and tea, while Michael's talking with their friend James over the phone.

They are talking about a friend of theirs, Kevin, who has been accused of hitting his ex-girlfriend. Since they know both Kevin and his ex, they're discussing how bad they feel for Kevin, and what a crazy bitch his ex is.

The scene ends with Jennifer leaving the café, realising that no one of their friends would ever believe her if she tried to tell them what's really going on in her and Michael's relationship.

Meta-techniques to be used: After Jennifer's been hearing that conversation, it might be an excellent time for the game master to ask for an *inner monologue*.

Scene 5: *The Big Time*

Setting: Michael's apartment again. Some time has passed since we last saw the couple. The fights have continued and worsened. The episodes of the Harlequin type passion and professions of love that defined the relationship in the beginning, have vanished. Jennifer has tried to break up with Michael once, but after a week he managed to woo her back.

Jennifer: She's generally an emotional wreck who has started to doubt her own perception of reality. She has red rashes all over her face, throat, and chest, from stress. She feels weakened by being in a relationship with Michael, but also feels terrified to not have him anymore. She doesn't even know who she is without him.

Michael: It's the same old story: the lovely, magical girl he started dating, has just vanished. Jennifer in the beginning was awesome, and they couldn't have enough sex. Now, she's just sad or angry or jealous all the time. All they do is argue, and they never have sex anymore. It's like everything died, and he's wondering why he wanted her back, after she'd tried to leave him. There's actually a girl at work that he's already talked a lot to, especially at the latest office party.

Playing the scene: The couple are having another argument – can they even themselves remember about what this time?

The argument escalates, Michael is grabbing Jennifer by her arms, shaking her. Jennifer is shoving him in the chest, screaming. They wrestle like this, until they end up in his armchair. There, Michael grabs her head, and bangs it several times in one of the hard armrests.

He lets go, sits in the chair, panting. She ends up on the floor, dizzy, and her hair astray.

The scene ends with them just look at each other. Surely, this is the end?

Meta-techniques to be used: The violence in this scene will be portrayed mostly verbally. The player of Michael will gently grab the player of Jennifer's arms, and gently push her down in a chair. Then Michael's player can back off and instead use words to describe what Michael is doing to Jennifer, and how he feels. The player of Jennifer can reply verbally in the same way.

As before, let the players negotiate the scene so that it suits them.

Epilogue: *In the End*

Scene 1: *There, There*

Setting: It's about a month after the break up. They have been talking on the phone a couple of times, and been friendlier to each other than in ages. They meet up in the Old town for a coffee and a chat.

A little later in the conversation, Michael tells Jennifer that he's seeing someone new, and later still he tells her that him and his new girlfriend are travelling abroad together this summer.

The scene ends when Jennifer feels like she's had enough, and takes the initiative to end the meet up.

Meta-techniques to be used: If the game master wishes, the tool of *inner monologue* can be used to see how the characters are really feeling.

Scene 2: *Show Me How to Live*

Setting: A counsellor's office, a couple of months after the post break up coffee. The counsellor will be played by the game master.

Jennifer is not feeling well after the break up with Michael. She's emotional and confused, and is still, in a weird way, longing for him. She also blames herself for the relationship going awry. She gets in contact with a counsellor to help her get on with her life.

In this scene, she's been seeing a counsellor for a while, and the counsellor is trying to get Jennifer to see that the relationship with Michael had been abusive and destructive.

The counsellor uses examples of situations Jennifer herself has told during the sessions (aka, the scenes of the scenario).

The scene ends when Jennifer shows some sign of understanding that the relationship had been abusive, and that it wasn't her fault. The player of Jennifer ends the scene.

Scene 3: *Enjoy the Silence*

Setting: At a pub, where James and his band are going to play during the night.

This is the first time Jennifer and Michael are going to meet after their post break up coffee. It's also a couple of months after Jennifer's been to counselling. Michael's still seeing his new girlfriend, whereas Jennifer's single.

When Michael enters the room, it's like Jennifer can feel it before she actually sees him. He doesn't seem to have the new girlfriend with him. He looks just the same, very handsome, and starts to move towards her with that winning smile of his. He reaches out to hug her, but Jennifer puts up her hand.

"I don't want to talk to you," she says. Calmly.

The scene ends with Michael looking hurt, but backing away from Jennifer without saying a word.

Debriefing: Instructions for the game master

Listening to the end of the song – *Enjoy the Silence*.

Circle with the game master, and the two players.

The game master: Asking questions to the players, as a debrief.

Inform the players that all questions are completely voluntary to answer.

- Which moment was the most emotional in this scenario?
- Where there any moments reminding you of your own experiences?
- Where there any moments that felt unrealistic, or hard to relate to?
- What was your character's worst sides?
- What was your character's best sides?
- Is there anything you need to be able to leave this scenario behind you?
- Is there anything else you want to say to the group?

Thank you for playing *You Were Always On My Mind*, a scenario about an abusive relationship, written by Fia Idegård.