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I don't like Mondays



Colophon

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Monday January 9th, 1979. In a middle class neighborhood in San Diego, a woman is led out of her home in handcuffs. She's young – only 16 years, skinny, redheaded and wearing large glasses. Her house is surrounded by police, ambulances and press. Everyone's in shock. The young woman has been shooting at the elementary school across the street from her house. Two are dead and nine seriously wounded. No one knows why. There's no motive and no clear explanation. It seems meaningless. As she was shooting she was barricaded in her house, but the police easily gained access. She put down her weapon as they broke down the door and came with them, but she hasn't said anything coherent. She hasn't reacted or been receptive to the police officers' attempts to get in contact with her. The only remotely meaningful thing she said was the words "I just did it for the fun of it. I don't like Mondays, this livens up the day."

Dear game master

Thanks for running the scenario I don't like Mondays. Over the next couple of hours, you and your players will tell the story of Brenda Ann Spencer, the human being behind the shooting. Who was she, what were her relationships with the people in her life, and what was her relationship with herself? Throughout the scenario, the players must be aware that Brenda's story culminates in the shooting – no matter what they do. But the shooting isn't the interesting part. Perhaps you'll arrive at some sort of explanation as to why Brenda pulled the trigger and perhaps it'll remain unresolved when you've played the last scene. As the writer it's important for me to underline that the scenario doesn't attempt to pass judgement on Brenda and her actions. Neither am I trying to give a historically correct presentation of her life. I've taken events from her life and used them in the scenario – some as they were, some I have changed – but on the whole the scenario is fiction. Really, I don't like Mondays is about identity. How it's created by our surroundings and how we negotiate it with ourselves. In the end, the primary question that you must try to answer is this: Who was Brenda Ann Spencer?

Have fun

Ann

Introduction

Monday January 9th 1979 is the day when Brenda Ann Spencer shoots 11 people in the elementary school across the street from her house. It wasn't a school that she attended or had any other connection to. It was just there, and seen from the outside, her act seems meaningless. The scenario isn't about the shooting itself but about Brenda's life during the six months leading up to it.

Brenda is a young woman with three very distinct and conflicting personalities that emerge based on where she is and who she's with. It's not a story about mental illness, but rather an extreme exaggeration of the feeling of behaving and acting differently depending on who you're with – family, friends or at work.

I don't like Mondays is a social-surrealist drama about Brenda's identity and how it's created through tragic and dysfunctional relations, and what happens when the three personalities become able to cross each other's boundaries.

The scenario is for three players and a game master. The players each get a primary role as one of Brenda's personalities – SchoolBrenda, HomeBrenda and OutsideBrenda – and a further two secondary roles.

The scenario has two types of scenes, reality scenes and dream scenes. In the reality scenes, we follow Brenda's everyday life in the three places where her personalities are best able to express themselves. (1) At home with the

alcoholic, moody father and her brother Jacob. Jacob has fled the problems and abandoned her, alone. (2) At school with her best friend Jane, who she's secretly in love with, and the English teacher Mr. Trueman who's trying to pressure Brenda into talking about things at home that she doesn't want to talk about. (3) At the city junkyard where Brenda is exploiting the homeless woman Toothless as a motive for photography. Brenda also sits in front of her mother's house, trying to work up the courage to reach out to the parent that she hasn't seen for several years.

In the dream scenes, Brenda meets a fragment of her own subconscious in the form of the Dream Master, who takes her to a dream version of the school across from her home. Here, Brenda's three distinct personalities are forced to confront each other.

In the end, the shooting is inevitable and the players need to know this from early on. You might not be able to find an explanation or to work out Brenda's story through the scenario. Just as the world has never been able to explain Brenda Ann Spencer, the scenario presents no answers. After the final scene, you play the song I don't like Mondays by The Boomtown Rats, and the scenario ends.

Through the three parts of the scenario, Brenda's personalities get more and more opportunities to cross each other's boundaries. First through the dream scene, but later in the reality scenes too. In the second and third parts of the scenario, the players gain access to a bell that makes it possible for them to freeze reality scenes to let Brenda's personalities debate amongst themselves, and to make it possible for them to influence each other's actions.

As game master you're the director of the scenario, framing and cutting scenes, but you're also a co-player – primarily as the Dream Master. At the back of the scenario, you'll find a detailed catalogue of all the scenes to be played. As such, you don't have to focus on managing plot or negotiating scenes with the players. Instead, you'll be cutting the scenes sharply and making the dream and the dream and the Dream Master mysterious and spooky.

Primary characters

HomeBrenda – Guilt-ridden and cowed by her father's alcoholism and mood swings, but firmly determined to save him from himself through self sacrifice. She blames her brother Jacob for having abandoned hope that family life can ever be better, but she's also tempted to follow his example.

OutsideBrenda – Ambitious and determined, she's striving for a better life and a way to pull herself out of the swamp of life. She knows that the way up will sometimes require her to trample others underfoot. One must be cynical and not let old emotions get in the way. It can still be hard, though, when she also seeks out and is confronted by the past that still haunts her.

SchoolBrenda – Rebellious and angry at the people that she sees as looking down at her, and who she feels live a better life. She doesn't want help, she wants to be able to express the feeling that she can find no outlet for anywhere else in her life. The only place where she absolutely cannot get to express her most frustrated feelings is with her friend Jane, with whom she is in love.



Secondary characters

Dad – His moods swing between aggressive and violent, melancholy and depressive, exuberant and loving. He blames Brenda for his troubles and drowns his sorrows in alcohol. He loves his children, but has nonetheless put them in an unbearable situation. Every night, he sleeps with Brenda on an old mattress in the living room.

Jane – Brenda's best friend through many years. She's book smart but a somewhat fragile figure who gets bullied in school, and Brenda watches over and takes care of her. But she's ready to go her own way, and her friendship with Brenda is at a crossroads.

Toothless – She used to be Brenda's neighbor before she was evicted from her house, and now Brenda has found her squatting illegally at a junkyard. Toothless is Brenda's favorite motif, and she often goes to the junkyard to take pictures of her. When Toothless protests, Brenda threatens to tell the police about her illegal home.

Jacob – Brenda's brother who's moved out of the home to go to college. Jacob knows that he's left behind his sister in a destructive home environment, and

he tries to get Brenda to move in with him. He wants to be lenient with his sister, but his patience only goes so far, and the world outside is pulling him further away from the family.

Mr. Trueman – Brenda's English teacher and tutor in the school's photo club, where she's also active. He's the self-declared good teacher who's trying to get Brenda to open up about her problems so he can help her. Every time he succeeds, he tries to push her more and more.

Mom – She left the family five years ago and moved to the other side of town. Brenda hasn't seen her mother since, but sometimes she goes to her mother's house to observe – though she hasn't run the doorbell yet. It's not known why Brenda's mother isn't in touch with her children, but after five years she's probably not interested.

The Dream Master – A fragment or shadow of Brenda's subconscious, controlling Brenda's dreams in her sleep. The Dream Master has no particular appearance, gender or habit, but takes on the personality that you as game master find fitting. The Dream Master is the meaningless and incomprehensible part of the dream.

The story

The story takes place over six months, from when Brenda starts attending school in August until the shooting in January. The scenario revolves around Brenda's relationships with the people around her, her relationship with herself and how these two things affect each other. The genre is best described as surrealist drama. The scenario consists of three parts that each contain a number of scenes from Brenda's reality. It also contains dream scenes that take place in a dream version of the school across from Brenda's home.

Brenda's personalities (OutsideBrenda, SchoolBrenda and HomeBrenda) are conscious of each others' existence and actions. Each personality has its way of viewing the world and is convinced that it's doing the right thing. Each personality also has a lot of ideas about what the others are doing wrong, and how this ultimately hurts Brenda.

The first part of the scenario focuses on Brenda's dysfunctional relationships with six different people in her life, who are all involved in forming and affecting her. The personalities get to play a number of scenes that showcase the problems that Brenda has or creates, at home, out and about and at school, respectively.

The last scene in the first part of the scenario is the first dream scene. Brenda falls asleep and her three personalities are face to face with each other at the

school across the street. Here they meet the Dream Master, a weird part of her subconscious, who shifts between the school archetypes of class teacher, school psychologist and headmaster. In the dream, the Dream Master gives Brenda an opportunity to confront herself with her actions.

The second and third parts of the scenario continue to deal with Brenda's six relationships and how they affect her everyday life. But now, Brenda's personalities are increasingly able to cross each other's boundaries. After the first dream scene, the players can ring a bell, stop a scene and let Brenda's personalities confront each other. For example, this lets OutsideBrenda attempt to influence HomeBrenda's relationship with her brother. In the third part of the scenario, the personalities gain the ability to take over a scene and finish it.

Through the second and third parts there are more and more dream scenes, and in this way the school across from Brenda's home moves closer and closer. The scenario ends with a dream scene.

Terminology



In order for this scenario text to make sense with three Brendas, I've chosen to present this little terminology overview:

When Brenda belongs to a place = SchoolBrenda belongs to the school, HomeBrenda belongs to the home etc.

The original Brenda = When a Brenda is playing in the place where she belongs. If OutsideBrenda plays scenes outside, she's the original Brenda.

The invading Brenda = When a Brenda forces her way into a scene, playing in a place she doesn't belong. If SchoolBrenda plays scenes at home.

How to play the scenario

To play the scenario, you need a room with fairly good floor space, at least three chairs and a bell. If there's enough space, it can be an advantage to divide the room into three areas. The place where the reality scenes are played, a place for the dream scenes and perhaps a place for the player to stay who's not currently playing. You also need a device to play the song I don't like Mondays – computer, tablet or smartphone.

The scenario is played semi live. Morten Jaeger has a really nice definition of the concept semi live in his scenario Distance (2015) which I'll quote.

”This means that all dialogue must be in first-person and all gestures count as part of the fiction. It is not 100 % live in the sense that the players' actual appearances do not count as part of the fiction.”

The scenario consists of reality scenes and dream scenes. There are more reality scenes depicting situations from Brenda's everyday life. The scenario has a number of conflicts between Brenda and the secondary characters from the beginning. As the scenario progresses, more and more scenes focus on situations where Brenda has the option of escalating the conflict or is forced to make choices which will have negative consequences. Perhaps she'll finally say yes to Jacob's offer for her to move in with him, or she'll tell her friend Jane about her true feelings, or she'll confront her mother.

The places in the scenario where a particular action can influence other scenes are described in the scene catalogue, so you know what's going to happen.

Most of all, the players' choices have a lot of influence on the relations, and in particular on Brenda herself. Every time she makes a choice that seems right for one personality, it makes matters worse for the other two. For the players this means that no matter what happens, the scenes are fixed and it's not possible for them to change the order of events. Instead, the focus is much more on Brenda's internal struggle.

How to run the scenario

As game master, you have two functions in the scenario. You're the instructor who frames and cuts scenes, and you'll be a co-player – primarily as the Dream Master.

All in all, the scenario has 22 reality scenes and 7 dream scenes. All the scenes are described in detail in the scene catalogue, and there's also a shorter overview that comes with the scenario to help you keep track. Precisely because the scenario has so many scenes it's important that the reality scenes not get too long. Especially in the first part, it's better to cut too early than too late. As far as possible, I've tried to make some scenes to let the players easily play out Brenda's conflicts and pressure her relations, but it might still be necessary to pace the players.

In the second and third parts of the scenario, the players can freeze the reality scenes using the bell. This means that the player who's the invading Brenda must be able to observe the scene in order to choose the right moment to interrupt. In the section on warm-up there's number of exercises that let you practice using the bell, so that together, you can pace the scenes well. In the end, you're still the one cutting the scenes in the second and third acts. Playtesting experience has shown that once the invading Brenda has rung her way into and out of the scene, the original Brenda and the secondary character don't need much additional play time before the scene is cut, but in the end, it's up to the individual play group.

The Dream scenes are a bit different from the reality scenes. Here you can take your time and go in a slower pace. You need to describe the school across from her home and lead the Brendas into the Dream and out again. Brenda needs time to confront herself. Specially in the first dream scenes the players need some time to get to know the form. As the game introduces more and more dream scenes you can pick up the pace.

Scenes in Brenda's reality

You'll find all concrete information about how to frame and run the reality scenes in the scenario catalogue at the end of the scenario.

The reality scenes have three places where Brenda can play scenes – at school, at home and outside. Besides their roles, each player is also responsible for playing two secondary characters. The vast majority of reality scenes are between Brenda and one secondary character, but in a few scenes there's an extra character for you, the game master, to play – for instance a homeless man and a popular girl. The role list looks like this:

SchoolBrenda also plays: Jacob and Mom.

HomeBrenda also plays: Mr. Trueman and Toothless.

OutsideBrenda also plays: Dad and Jane.

In the first part of the scenario, Brenda can only play scenes and interact in the place where she belongs. SchoolBrenda plays scenes at school, HomeBrenda at home etc. The scenario is played as an ordinary social realist drama, just with three different parallel stories.

In the second part the other Brendas have the option of freezing and invading a scene by ringing a bell (this effect is explained in the next section). When the scene is frozen, the invading Brenda can confront the choices or actions of the original Brenda. The invading Brenda can't interact with the secondary character at any time. When the invading Brenda leaves the scene, the interaction between the original Brenda and the secondary character resumes.

In the third part of the scenario, Brenda starts out playing scenes in the place where she belongs. In this part of the scenario, the other Brendas can use the bell to freeze scenes and confront the original Brenda in the same manner as in the second part. Further, the invading Brenda can choose to evict the original Brenda from the scene and finish it herself.

The Bell

When you play scenes in the second and third parts, the bell comes into play as an effect. If a player is neither Brenda nor the secondary character in the scene, they can ring an actual bell and freeze the scene. When the scene is frozen, it means that the focus shifts from Brenda's play with the secondary character to her inner thoughts.

In the second part of the scenario, the invading Brenda can confront the original Brenda with her actions or try to influence her to make a different choice.

In the third part of the scenario, the invading Brenda can also choose to play the scene to the end. It's important that the invading Brenda not just throw out the original Brenda, but that the players take the time to negotiate.

As the game master, you must pace the scenes and give the players time to get well and properly going so that the invading Brenda doesn't just ring the bell immediately. For this reason it's you who decides when in the scene the bell is free for use. You do this by physically giving the bell to the player who plays the invading Brenda when you feel it might be good to use it. If the player isn't interested in using it, they must hand you back the bell. This gives you good control of the cutting of the scene. The bell can only be used once during a single reality scene.

Perhaps you have a play group or a single player who's not good at using the effect. In that case, you as game master can ring the bell and make sure the scene gets the conflict it needs. But be careful about ringing on behalf of the players.

Apart from its function in the reality scenes, the bell also appears as a part of the dream scenes. Here, you as the Dream Master use it to ring Brenda in and out of the dream.

The following three points can be used to explain to the players how the bell fits into the scenario:

- It's a play tool outside the fiction which indicates that the players must freeze the scene (reality scenes) or open/close their eyes (dream scenes).
- It's a part of the play between personalities, dream and reality that takes place inside Brenda. Every time the bell rings, Brenda's different personalities transgress each other.
- It's a symbolic object that connects the scenes to the school across the street. The more times the bell rings, the more times Brenda and the players are reminded of the school and the inevitable.

Scenes in Brenda's dream

You'll find all concrete information about how to frame and run the dream scenes in the scene catalogue at the back of the scenario.

There are seven dream scenes in the scenario. 1 at the end of part one, 3 in the second part and 3 in the third. All the dream scenes take place at the elementary school across the street which Brenda ends up shooting at. All the dream scenes are constructed in the same way.

Intro: The players sit on three chairs next to each other with their eyes closed. All dream scenes after the first has one Brenda in focus, who must sit in the middle. First, describe how Brenda falls asleep. Her head gets heavier, she sinks further and further into the surface beneath her. The light around her flickers and dims. A gently rocking stream takes her to the school across the street, and now she's standing outside the fence looking into the school yard. Then describe how she walks into the school yard, with happy children playing around her. How she stumbles through the jungle of skipping ropes and balls and reaches the main door. She enters the hallway, with linoleum floor and fluorescent tubes, and walks around several corners, past endless doors on each side.

You're welcome to imagine that the school looks different and to describe a more dreamlike place. The most important thing is that you make it clear to the players that it really is the school across the street and that you're consistent in your description, as you must repeat it with every dream scene.

The description of Brenda's way into the school can end in three rooms – see in the scene catalogue which room belongs in which dream. Describe the room to the players (who still sit eyes closed).

The classroom: A place clearly meant for a class of younger children. There are small, colourful chairs, lots of childrens' drawings on the walls, a poster with the alphabet and a play corner with beanbag chairs.

The school psychologist's office: A place with an odd smell of cleaning products, diplomas on the wall and a withered plant.

The headmaster's office: A dark office with a massive wooden desk and a large bookcase full of books and folders.

When you're done describing, ring the bell three times, and the players may open their eyes.

Confrontation: Then, play out a scene in either the classroom, the school psychologist's office or the headmaster's office. Here, the three Brendas are able to confront each other. In the confrontation, it's a good idea to set the three Brendas against each other. You can see the in-focus Brenda as sitting in the "hot chair" and get the other two to criticize and comment on her harmful actions. As Dream Master, you interact with them as either school psychologist, headmaster or teacher. Each of these has a distinct way of acting around Brenda.

- The teacher is patronizing. Can be either full of cheer and praise, or very disappointed. Speaks to Brenda as if she were seven years old.
- The headmaster is strict and will demand all sorts of explanations of Brenda. Might also demand that Brenda apologize for being a bad person.
- The school psychologist tries to dissect Brenda's emotions and forces her to talk about her most private thoughts.

When you want the confrontation part to end, ask the players to close their eyes again.

Outro: In the outro, follow Brenda back out the school the way she came in. Describe the things you mentioned in the intro, only in reverse order – with one altered detail. Every time you follow Brenda out of the school, describe events from the shooting. The more dream scenes, the more events. This way, the shooting comes closer and closer to Brenda as the scenario progresses. The events might be:

- Children screaming and running down the hallway
- A little girl standing alone crying in a corner
- Bloodstains on the floor
- The sound of a shot
- A man in the hallway with an unconscious child in his arms
- Sirens and blue flashes
- A dead man, eyes open and blood pooling around him

When you're done taking Brenda out of the school, ring the bell three times and the players can open their eyes.

The Dream Master: When you're playing scenes in Brenda's dream, either in the school psychologist's office, in the classroom or in the headmaster's office, you play the Dream Master. The Dream Master is an indeterminate person in Brenda's subconscious, and the Dream Master controls Brenda's dream. The Dream Master is a character for you to play as game master, but it also gives you opportunities to guide play in the dreams in the direction you want. I've tried to formulate some principles for how to best play the Dream Master.

- The Dream Master is always honest with Brenda. Tell her that she's in the dream, that you're the Dream Master and tell her that the Dream Master is playing a role (as headmaster, teacher or psychologist). In playtesting, I've done this by welcoming Brenda to her dream, "Hi Brenda, welcome to your dream. I'm the Dream Master – I run your dreams. Today you're dreaming that I'm the school psychologist". The Dream Master is the same figure recurring in Brenda's dream as different people. So it's the Dream Master playing a role and not just the school psychologist or the teacher.
- The Dream Master always, if at all possible, addresses Brenda as a single person, even if there are several players playing her.

- The Dream Master makes it clear to Brenda that dreams don't have to make sense. If Brenda complains in the middle of a dream scene or questions the coherence of the narrative, the Dream Master reminds

Brenda that they're in the middle of a dream. In a playtest, SchoolBrenda refused to tell the school psychologist about her feelings, and the Dream Master told her that they were a part of Brenda too, so there was no reason to hide things. It made oddly good sense in the context.

You'll find an overview of the dream scenes and the Dream Master among the handouts of the scenario.

Brenda's three personalities

HomeBrenda: When Brenda is at home, she's humble and cowed by her dad. She's the self sacrificing Brenda, convinced that she can save her father from himself. Even though her dad has been deeply alcoholized for years, as well as both emotionally and physically violent towards her, she's convinced that it's her own fault. Brenda's dad blames her for her mom leaving them, and Brenda constantly seeks his approval and forgiveness. But in the middle of Brenda's punishment, she sometimes sees a naïve glimmer of hope. A hope that things will get better – soon. At the same time, Brenda's brother Jacob has moved out, and Brenda blames him for abandoning her, their dad and hope. Jacob tries to get Brenda to come and live with him, and even though she's angry with him, she's tempted by his offer. But her conscience troubles her and her dad will never consent to her leaving.

HomeBrenda is convinced that her humble and martyrlike approach to the world is the only way to make her home base to keep together again. She's afraid that if she throws herself into confrontations with her dad or leaves him, she'll become like Jacob, losing both hope and the possibility of redemption.

OutsideBrenda: When Brenda is out and about town with her camera, she's the forward-looking, passionate but also cynical Brenda. OutsideBrenda is driven by ambitions of becoming a professional artist and getting on with her life,

at any cost. Every afternoon she goes to the city junkyard to find Toothless, a homeless woman who once knew Brenda. For the last month or so, Brenda's been blackmailing Toothless, threatening to tell the authorities that Toothless is living in the junkyard illegally. To keep Brenda from snitching, Toothless lets Brenda take pictures of her in various situations – sometimes dangerous or illegal ones. Sometimes OutsideBrenda feels ashamed, though she won't admit it. Then, she goes by her mom's house. Sometimes, she sits on the doorstep if no one's home. She hasn't rung the doorbell yet.

OutsideBrenda is convinced that the only way she can survive in the world is by going it alone – trampling other, weaker people if necessary. She's afraid that old, nostalgic feelings or too much empathy will ruin her chances of pulling herself out of the swamp.

SchoolBrenda: At school she's the angry, anti-authoritarian Brenda, rebelling against the teachers and the other students. She's always felt how the others look down upon and despise her. Even the English teacher Mr. Trueman does it, though he seems superficially friendly and has repeatedly tried to get her to talk about her dad and her home. The only one that Brenda doesn't push away is the beautiful but fragile Jane, with whom Brenda is deeply and secretly in love. They've known each other since first grade and have helped each other through

tough times. Brenda is both Jane's protector and her jailer. On the one hand she fights against those who bully Jane – with violence if need be – on the other hand she fights to hold on to Jane, who's getting more and more uneasy about being around Brenda, and might like to try going her own way.

SchoolBrenda is convinced that the only right thing to do is to fight against injustice and the people who would destroy her. She's certain that they hate her because she's different, and on top, she hates them. Brenda is afraid of what's going to happen if she let's down her guard, even for a few seconds. Other people cannot find out that she can be vulnerable – least of all Jane.



The historical period

The scenario takes place in 1978-79. I've chosen to keep the time period out of consideration for the historical aspect, but it shouldn't be dominant at all. Basically the time has no impact on the story, and you're free to tell the players this. They need no knowledge of the late 70's USA to play the scenario. It's nice if you keep modern technology like computers and mobile phones out of the fiction, but if by accident a player introduces an iPhone, it's better to roll with it than to stop playing.

Two things to consider.

- OutsideBrenda's camera is an old-fashioned one with film that needs to be developed in a darkroom, not digitally of course.
- When it comes to Brenda's feeling for Jane, being gay is still very much taboo in 1979. The scenes should reflect this if Brenda reveals her feelings for Jane.

The end of the scenario

The last dream scene in the third part of the scenario takes place in the classroom. Here the Dream Master, as teacher, asks HomeBrenda to tell the other Brendas about the rifle that her dad's given her for Christmas. The scene runs like the other dream scenes, but before you begin the scene, you should tell the players that this is the last scene of the scenario. When the dream scene is over and you've rung the bell, play the song I don't like Mondays by The Boomtown Rats. The best version of the song is on Spotify.com. When the song ends, so does the scenario. Then, if the players like, they can read the document about the real Brenda Ann Spencer. You'll find three copies of the document as handouts for the scenario.



Running the scenario



Welcome and game start

Start by welcoming the players and doing a round of names. Have a brief chat with the players about what their roleplaying experience is and why they've signed up for the scenario. Feel free to ask about what they expect from the scenario and what kind of play they normally prefer.

Scenario briefing

Start by reading out the very first text of the scenario to the players, the one about the day of the shooting. Then go through the following elements of the scenario:

- The structure and themes of the scenario: Talk about how the scenario treats the creation of identity through the idea of various person- and location-specific personalities and patterns of behaviour. Go over the three acts of the story and explain to the players how the Brendas can transgress each others' boundaries. Explain the two scene types (reality scenes and dream scenes).
- The roles and the secondary characters: Present the three primary characters and the secondary characters. The players can express interests and preferences role-wise, but wait until after the warmup before you cast. Make it clear to the players that it's up to them how Brenda develops as a character.
- The bell: Take the players through how to use the bell and what it represents (see the section on Brenda's dream). If they don't quite get it, mention that they'll get to practice using the effect in the warmup.
- The Dream Master: Explain what sort of figure the Dream Master is, and how the character is connected to and affects Brenda.
- Physical boundaries: Some of the scenes in the scenario can contain elements where the players can get physical with each other – especially

the scenes with Brenda and dad. So it's important that you do a round where the player can say where their boundaries are, so everyone is aware of that.

Important to emphasize

- The school across from Brenda's house and the school that Brenda attends are two different places.
- It's not crucial that they know anything about the historical period, but the players are welcome to keep it in mind.
- The scenario is not about insanity but about fracturing and creation of identity.
- It's not certain that the scenario will deliver any explanation or resolution, and the meaningless can be it's own point when it comes to the story of Brenda Ann Spencer.
- No matter what, Brenda will shoot at the school. The players cannot avoid it.

Warmup

Start by getting the players out on the flooe and do some traditional drama warmup exercises. Personally, I'm very fond of the following exercises.

- Counting. Stand in a circle and try to count to 20. Say the numbers without knowing or singalling to the next one. If two say a number at the same time, start over.
- Greet each other. Stand in a circle and take turns saying hello to each other in different ways. Do two or three round so everyone comes up with more than one.

Now, play a number of scenes so the players can warm up and practice using the bell. I'll recommend that you use all the scenes, but if you come up with relevant warmup scenes yourself, you can use them too. If the players need it, you can play the same scene more than once. The important thing is that all the players have the opportunity to be the primary character of the scene, the secondary character and the invading version of the primary character (who can ring the bell). You'll practice using the bell as it works in both the second and third parts of the scenario.

Warmup scene 1: The primary and the secondary character are two people in a romantic relationship. The secondary character has waited up very late for the primary character to come home. The secondary character know that their partner is cheating, but they want their partner to own up about it. The primary character doesn't feel guilty about cheating, and would really rather not talk about it. The invading version of the primary character, however, feels a lot of guilt about their actions and is ready to admit the truth.

Warmup scene 2: The primary character is the parent of a child (the secondary). While the child is sitting playing, the parent is trying to tell the child that mum and dad sadly have to divorce. The primary character has a lot of trouble getting it out and is convinced that if the sad news aren't padded in cotton wool, the child will be hurt. The invading version of the primary character, hwoever, thinks it's best if the child is just told the truth without evasions.

Warmup scene 3 (played without a secondary character): The primary character's partner is away on work-related travels, but has forgot their phone at home. The primary character keeps circling the phone – they want to read the messages on the phone, but doesn't because that would be a terrible breach of trust. The invading version of the primary character is very curious too, but isn't troubled by conscience.

Warmup scene 4: The primary character is a school pupil who's always being treated unfairly by their teacher. The secondary character is the teacher who's always picking on the pupil, bullying and humiliating them. The pupil dares not stand up to the teacher for fear of getting bad grades. The invading version of the primary character is full of anger at the injustice and just wants an opportunity to speak up.

Casting

When you feel that the players are properly warmed up and have understood the effect of the game, it's time to distribute the roles. Based on the warmup and your initial chat, you probably have an idea of how to cast the players, but anyway, here's a couple of casting suggestions.

HjemmeBrenda: Kan med fordel gives til en spiller som gerne vil føle og spille mere introverte roller. Det er vigtigt HjemmeBrenda får en spiller, som ikke har noget imod at spille scenerne sammen med far.

SkoleBrenda: Kan med fordel gives til den aktive spiller, som gerne reagerer stærkt og bruge store armbevægelser. SkoleBrenda har lidt færre scener end de andre Brendaer.

UdeBrenda: Kan med fordel gives til en erfaren spiller, som har god timing og som kan administrere at være meget på scenen og samtidig give plads til de andre spillere.

When the players read their roles, it can be an advantage to read the descriptions of the secondary characters first.



Handouts



Sheet for the game master about dream scenes, the Dream Master and the bell

The structure of the dream scenes

Every scene is focused on one Brenda. You emphasize this player by placing them in the middle chair.

Intro: The players sit with their eyes closed and you describe how Brenda falls asleep and how she walks through the dream version of the school across the street from her home. When you ring the bell, the players can open their eyes.

Confrontation: The scene that plays out either in the classroom, in the school psychologist's office or the headmaster's office. You play the Dream Master who takes on one of the three roles – through it you can facilitate Brenda's confrontation with herself.

Outro: The players close their eyes again. You describe how Brenda goes back through the school. For every dream scene, cumulatively add a new detail from the shooting. When the bell rings, the players can open their eyes.

The Dream Master

A fragment of Brenda's subconscious that you play in the dream scenes. The Dream Master takes on the part of either the teacher, the school psychologist or the headmaster.

The three rules of the Dream Master

- The Dream Master is honest with Brenda about them being in a dream.
- The Dream Master always addresses Brenda as one single person, "you".
- The Dream Master emphasizes that dreams don't have to make sense.

The bell

In the 2. and 3. parts of the scenario, the players can use the bell to freeze scenes and let two Brendas have an internal dialogue. You the game master control when the bell is released – by handing it to the player. If the player doesn't want to use the effect in the scene, you need to get the bell back so that you can control the cutting of the scene. In the two scenes where you play an extra secondary character, the player has to have the bell from the beginning.

1/2



Outside-Brenda

Dear participant

You will be playing the part of the 16 -year-old Brenda Ann Spencer that appears, when Brenda when Brenda wanders the city with her camera. The character describes Brenda as she is, when the scenario begins. After the game starts, you decide whether Brenda changes her attitudes and worldviews or remains static.

You are Brenda Ann Spencer. As soon as you get the opportunity, you grab your camera and head out to wander the city streets. Out in the world and away from everything. You are the only Brenda doing the right thing. Working towards a better future. Creating something true and beautiful – picture after picture. Shot after shot. One day you will be a great artist, admired by everyone. Then they will talk about how you pulled yourself up by the bootstraps. How you fought and didn't let anyone stand in your way. If it were up to the others, you wouldn't get anywhere.

When Brenda is outside, she is a passionate and ambitious young woman. She is on an everlasting mission to carve out a better life, while dragging her camera around, taking pictures. Every day she sets out into the streets to photograph the city's trash. Trashy places and trashy people. She takes pictures of all the

things ordinary and decent folks dislike. She turns it into beautiful photos. When Brenda is outside, she dreams of the future. She dreams of leaving her unbearable life, just leaving everything behind her. She is convinced that she must cleanse herself of the past. She knows it will take cynicism, but she is not afraid to walk over people in order to get what she wants—whether it comes to pictures, the right career, or getting rid of bad people. She will not let bad memories get in her way. She won't, she won't, she won't. But it happens, sometimes.

Outside-Brenda's relations

Toothless: Once Toothless was called Vera Mason and she was Brenda's nosy neighbor. She was kicked out of the house and Brenda didn't see her for years. Then, a month ago, Brenda found her squatting at the junkyard – a place where Brenda regularly goes to take pictures. At first, Toothless was very happy that Brenda came to keep her company and she let Brenda take her picture. They were good and honest pictures. Then Toothless began to cause trouble, and in the end, she said that she did not want her picture taken anymore. Brenda replied that if Toothless did not cooperate, Brenda would tell the police about her illegal home. Brenda got her way and kept on photographing Toothless. She makes Toothless pose in every possible situation. Some days she does not even care if it is illegal or dangerous. The crazier, the better. Brenda knows that she



is taking advantage of a poor homeless woman, and she tries to be as nice as possible to Toothless, but sometimes she fails. Deep down Brenda is ashamed of her behavior. But when she reviews the photos, she sometimes forgets the guilt.

Mom: Brenda's mother left the family five years ago. Brenda is still at a loss as to why her mother left – one day she just left. After a while, Brenda discovered that her mother did not move far. She had found a house in the other end of the city. Sometimes Brenda passes by the house. If there is no one at home, Brenda sometimes sits on the front porch or behind the hedge. She even takes pictures of the house and in through the windows. She hides the pictures where her father cannot find them. It was Brenda's mother who inspired her interest in photography. When her mother left, she took the black and white wedding photo of Brenda's grandparents with her. It left a mark on the wall that Brenda looks at every day. Brenda tells herself that she does not miss her mum and will not allow her mum to take up space in her life. But it's not quite the truth.

The other Brendas

Home-Brenda: She is a pathetic creature that clings to all the bad and hurtful things in their life. She believes and hopes that she can save their dad. She even believes him when he claims that his misery is her fault. Of course, it is not her fault. It is damned well his fault that she – that they – are miserable. Instead of

asking his forgiveness she should just flip him off and get out. She ought to see how destructive and dangerous his drinking and mood swings are. Why does she believe it will become better? Why? Their brother Jacob has offered her a room in his apartment. It is incomprehensible that she hesitates to accept it. Instead of viewing Jacob as a wonderful brother with her best interest in mind, she only sees him as a failure that has let her down and abandoned her.

School-Brenda:

She is a rebel without a cause. Instead of wasting her energy on being angry, she ought to use it on something constructive – like keeping up in classes, doing sports, or something similar. She could even try to make some new friends. Someone who is not Jane. Even though Jane is wonderful and Brenda is pining for her. Nothing is going to happen. Jane will never love Brenda like Brenda loves Jane. Her love for Jane is disgusting and wrong, and she should know that. Brenda's teacher Mr. Trueman has tried to help her several times. He has always been kind to her, and she should be ashamed for the way she treats him. Instead of seeing him as a fool that could never understand her circumstances, she should see him as an opportunity to get help.

1/2



School-Brenda

Dear participant

You will be playing the part of the 16 -year-old Brenda Ann Spencer that appears, when Brenda is at school. The character describes Brenda as she is, when the scenario begins. After the game starts, you decide whether Brenda changes her attitudes and worldviews or remains static.

You are Brenda Ann Spencer. The strong and rebellious. You are the one who puts your foot down, the one who allow herself to be ruled by emotions, the one who does not back down. Every day you battle the school's authorities, fight injustice, and exchange blows with those who look down their noses at the likes of you. A struggle the others are too cowardice, too weak, and too indifferent to participate in. If it were up to them, you all would bow your heads and turn your back on the injustices you experience daily. You are an outsider, and proud of it. No one tells you what you can and cannot do.

When Brenda is at school, she is rebellious, angry, and hopelessly in love. Angry at the classmates that are better off than she is and for that reason looks down their noses at her. Rebellious against the teachers and principals who tells her no. And in love with her best friends, without any chance her feelings being reciprocated. When Brenda enters the schoolyard, she gets an angry sensation in

the pit of her stomach. When the students and teachers look and laugh at her – they think she does not see them, but off course she does – the angry sensation grows. It grows and grows, and the only way to get rid of it is to release the anger, simply just let it out. Brenda is not especially academically gifted and she has never really liked schoolwork. Nevertheless, the school provides her with a peculiar haven. In a strange, almost masochistic way, she enjoys feeling as an outsider. The things she cannot say and do at home is all of a sudden possible here. Her position as the angry freak allows her ample opportunity to confront others. At school, she can vent her frustrations and feelings of helplessness.

Brenda's relationships at school

Jane: Brenda and Jane have been best friends since the first grade. Through thick and thin the last ten years, they have had each other's backs. Jane held Brenda's hand when Brenda's mom walked out on the family, and Brenda has looked out for the fragile Jane during years of bullying. When Brenda walks to school, she is most looking forward to sitting next to Jane and feeling her presence. Brenda is in love with her best friend, and she fantasizes about Jane. About hugging her, kissing her, and undressing her. But such things you are not allowed to talk about – those feeling are forbidden, and Brenda would never tell a living soul. Least of all Jane. Instead, Brenda keeps Jane close and protects her to the extent possible. Sometimes too intense, too clingy, and even a bit threatening if



necessary. Brenda would never accept it, if Jane wanted to have other friends.

Mr. Trueman: Brenda's English teacher. He also teaches photography, and in those classes Brenda develops and displays her photographs. Mr. True is one of those people, who think they know how Brenda feels – but in reality, he knows jack shit. He often seeks Brenda out after class, and stubbornly tries to get her to open up. Nothing makes Brenda as angry and frustrated as Trueman's calm demeanor while he tenaciously tries to get her to talk to him. She feels how she begins to boil over when her flippant retorts fail to upset him, and he just stands there, completely calm and asks her how she is feeling. A few times Brenda has almost given in when Trueman has managed to lull her into a false sense of security, but it is only a false sense.

The other Brendas

Outside-Brenda: Her focus is laudable, but her cynicism is not. She wanders the city and takes pretentious snapshots of garbage and the homeless, but they are never going to be a great artist. She skulks around their mother's house and snaps photos, all the while lurking on their mother's life. She also bullies their poor, homeless ex-neighbor so she can take photos of the neighbor in all sorts of fucked up situations. She should be ashamed of herself. Why is she not ashamed? Maybe she should stop transferring the anger they feel towards their

mother onto Toothless. Stop sitting on that damn doorstep, and instead stand up and ring the bell. Stop believing that they can forget years of neglect and bad feelings towards their mother and simply just move on instead. Sometimes those very feeling are what drives you onwards and upwards.

Home-Brenda: She is so wretched and weak. She thinks that she is courageous and doing the right thing, but she is wrong. When Brenda is at home, she transforms into a useless pile of self-pity and -sacrifice. Instead of accepting Jacob's offer of moving in with him, she makes him feel guilty and accuses him of abandoning them. If she continues to reject him, they all risk that he stops helping them, and then they have no chance of getting out of there. They have already lost a mother, are they also going to lose a brother now? It is a lie when she tells him that he has let them down. He has saved himself, and now he tries to save them. Why does she stay in the house with dad? Is it because she deep down enjoys the subjugation and abuse? She should say no. Get angry. Strike back if necessary. Just because Brenda is taunted and bullied at school, she should not also have to live through that at home.

1/2



Home-Brenda

Dear participant

You will be playing the part of the 16 -year-old Brenda Ann Spencer that appears, when Brenda is at home. The character describes Brenda as she is, when the scenario begins. After the game starts, you decide whether Brenda changes her attitudes and worldviews or remains static.

You are Brenda Ann Spencer. When you come home, you leave the childhood nonsense and selfishness by the door and takes up your responsibilities. When you are at home, you have to be the rock and foundation that supports everything. If not, then the fault is yours when things crumble. It doesn't require fighting or ambition to make sure everything is in order at home. On the contrary, it takes sacrifice and an inner strength that only you possess. The others don't understand the weight you carry on your shoulders. If given the chance, they would destroy the fragile balance in your home.

When Brenda is at home with her father or her brother, she is the humble, cast down, but also hopeful Brenda. Every day, when she enters the house, she can feel how she bows her head and takes a deep breath to ready herself. Her mother abandoned the family five years ago. Since then, Brenda has had to live with her terrorizing dad. Every day she has to put up with his violent, angry outbursts, his

manic overcompensation, and his desperate longing for intimacy. Brenda believes that she can help him somehow and she feels guilty about his mental state. If only she tries harder, if only she is not difficult, if only she gives it all she has, then everything will be okay again. Her dad tells her that it is all her fault. If that is true, then she should strive to make everything good again. Then they can return to the happy days of her childhood, when everything was nice and pretty and good – that is at least how Brenda remembers it.

Brenda's relations at home

Dad: Brenda fears and hates her dad, yet she still loves him more than anything else in the world. Even though he has told her that the divorce was her fault. Even though he has decided that they sleep together on the old mattress in the living room. Even though he sometimes hits her, yells at her, and grabs her hard. None of that matters, because he is her father and you have to love your father. Brenda is well aware that her dad has not had an easy time. After her mother left, he disappeared into depression and alcohol abuse. If only Brenda had managed to prevent her mum from leaving that would never have happened. Brenda has created the misery and she has to be the one to set things right, so she humbly seeks to atone for her sins. Brenda is afraid that if she rebels against her father or tries to leave him, he will drink himself to death or otherwise harm himself. Neither her mother nor brother would sacrificed himself or herself in order



to keep him afloat. They have neither the willpower nor the hope. Willpower, because that is what it take to be humble. Hope, because there is always a chance that things will change for the better.

Jacob: Brenda's older brother moved out of the house a few month ago to attend university. He has left Brenda alone with their dad. She has always loved Jacob and they have been each other's support and comfort during the difficult years. Brenda has always known that Jacob is the better person. More well liked, more hard-working, and more skilled. Yet, now he has abandoned her, and she might never forgive it. It is not that he does not deserve to move away and go to university. But Brenda did not deserve to be left alone either. When Jacob is away, he cannot protect her. Even worse, she now knows that he does not share her hope and dreams of saving their dad. Instead, he tries to lure Brenda away from home and has offered her a room in his apartment. She sometimes thinks about it when she feels weak – but it is nothing more than a thought.

The other Brenda's

School-Brenda: She is like a wild animal. A tiger lashing out at those that tries to help her. She believes that her constant anger and confrontation is a good way of dealing with the world and that it helps her survive. In reality, it only pushes people away. Like her teacher Mr. Trueman, who always has been so nice

and helpful. Of cause, she should never tell him the details of home-life, but it would be nice to have someone to talk with. It might make things easier. Her unwillingness to talk sensible with others is also pushing Jane away. Brenda can see it in Jane's eyes. She is scared—and if there is any person, who must not exit Brenda's life, then it is Jane. Maybe if she just opened up a little bit and told Jane how she feels. Talked just a very little bit about her emotions – then Jane would understand.

Outside-Brenda: She is completely selfish, unsympathetic and clearly enjoys hurting other people. Instead of taking responsibility, she just flies away with the camera to take pictures of things. She could help Toothless, who used to be Brenda's neighbor, but instead she threatens to expose her. She pressures the elderly woman into dangerous situations just to get a picture, and then she tries to ease her guilty continence by been nice to Toothless afterwards. What kind of person does that? To make it worse, she lurks around their mother's house, pining and waiting – but never does anything. Sometimes she takes pictures through the windows and hides them at home. Maybe, just for once in her life, she could try to make amends and not just walk away. What is the worst that could happen if she rang that doorbell? If she does not at least try to talk with their mother, things will never go back to normal. And mum will never come home.

1/2

Secondary characters for Home-Brenda

Dear participant

The following is a description of the scenario's secondary characters. You will be playing Toothless and Mr. Trueman when they are present in a scene. School-Brenda and Outside-Brenda will play the other secondary characters. It is best if you read all the secondary characters before you read your main character.

Mr. Trueman: Brenda's English teacher, who also teaches Brenda photography in the photo club after school. He has been a teacher for a long, long time. He has always helped vulnerable and at-risk students and he has long suspected that Brenda has problems at home. Trueman is good at handling Brenda's mood swings, and he deals with her anger in a calm and friendly way. He feels that his mission as the good teacher is to win her trust and to get her to talk about how she feels. However, to his own frustrations, he has not been able gain Brenda's confidence yet. Still, he is not about to give up – he knows that he can help Brenda. What began as a goodhearted attempt to help a student with problems has turned into a somewhat of an obsession. Every time Brenda rejects his approaches, Trueman continuous to pressure her. One way or the other, he will make her accept his help.

Toothless: Her real name is Vera Mason. Until a couple of years ago, she lived in the house next door to Brenda. After her husband died, her landlord evicted her and she disappeared out of the Spenser family's life. Since then, Toothless has squatted at the city junkyard. Brenda found her there a couple of months ago. In the beginning, the girl was friendly, curious, and just took many pictures. Yet, when Toothless got tired of the camera, Brenda threatened her and said she would tell the police about Toothless illegal home if Toothless did not allow her to continue taking photos. Toothless is frustrated with the current situation, but she lacks means or strength to fight Brenda. She has thought of mentioning Brenda farther, because she know (or suspects) what kind of person he is. Still, that would be rather harsh on the poor girl, who, more than anything else, is to be pitied.

Other secondary characters

Jacob (played by School-Brenda): Brenda and her older brother Jacob has lived together all of Brenda's life. The two siblings were there for each other as the family fell apart. Jacob is a big, friendly, and hard-working guy, but he has his own demons to fight. He recently received a university scholarship, and moved out of the house and into an apartment near his college. More than once, he has suggested that Brenda also should move in with him in his apartment. He knows that he has left his sister in a toxic environment, but Brenda does not appreciate his offer. Instead, she feels abandoned and let down. Jacob loves his sister, but she can be a very difficult person and even Jacob's patience has its limits.

Dad (played by Outside-Brenda): Brenda's farther has not been the same since he and Brenda's mother divorced and she moved away. She left him to care for two children on his own. Since then he has been fighting a depression and a drinking problem. Being alone has made him unstable and physically and emotionally violent. He suffers from terrible mood swings that move frantically between different states. From pathetic, depressive longing for intimacy, to violence and aggression, and to manic overcompensation, when he regrets his abuse. In his lack of self-awareness he blames his children for the family's problems. Brenda, who looks like her mother, receives the brunt of the blame. Dad is a single, uneducated provider. During these last years, he has had to work two jobs in order to make ends meet. Outsiders often praise him for his hard work

and dedication when it comes to his children.

Mom (played by School-Brenda): Brenda's mum left the family five years ago and has not made an effort to contact her children since. She moved to a house on the other side of San Diego – not far from the city's junkyard, where Brenda hangs out. Sometimes Brenda stops by her mother's house and tries to build the courage to ring the doorbell– it has not happened yet. Throughout the scenario, it remains unknown why Brenda's mother abandoned her. If Brenda choses to confront her mother, she will meet a women who is aware of her guilt towards Brenda and Jacob, but who are uninterested in any contact with her children.

Jane (played by Outside-Brenda): A pretty and sweet, but somewhat fragile, girl. She are unable to tell her surroundings no. This is especially true when it comes to friend Brenda, who sometimes unknowingly terrorizes Jane because of it. For many years, Jane was a victim of extreme bullying and Brenda was her only protector. At the same time, Brenda exploited the situation to push Jane's other friends away. Jane and Brenda's friendship dates back to the first grade, but lately Jane has become convinced that their friendship have come to its end. Jane is ready to move on with her life, and maybe find some new friends. Brenda, however, is deeply in love with Jane, although she would never dare to tell anyone. Least of all Jane.

1/2

Secondary characters for School-Brenda

Dear participant

The following is a description of the scenario's secondary characters. You will be playing Mum and Jacob when they are present in a scene. Outside-Brenda and Home-Brenda will play the other secondary characters. It is best if you read all the secondary characters before you read your main character.

Jacob: Brenda and her older brother Jacob has lived together all of Brenda's life. The two siblings were there for each other as the family fell apart. Jacob is a big, friendly, and hard-working guy, but he has his own demons to fight. He recently received a university scholarship, and moved out of the house and into an apartment near his college. More than once, he has suggested that Brenda also should move in with him in his apartment. He knows that he has left his sister in a toxic environment, but Brenda does not appreciate his offer. Instead, she feels abandoned and let down. Jacob loves his sister, but she can be a very difficult person and even Jacob's patience has its limits.

Mom: Brenda's mum left the family five years ago and has not made an effort to contact her children since. She moved to a house on the other side of San Diego – not far from the city's junkyard, where Brenda hangs out. Sometimes Brenda stops by her mother's house and tries to build the courage to ring the doorbell– it has not happened yet. Throughout the scenario, it remains unknown why Brenda's mother abandoned her. If Brenda choses to confront her mother, she will meet a women who is aware of her guilt towards Brenda and Jacob, but who are uninterested in any contact with her children.

Other secondary characters

Dad (played by Outside-Brenda): Brenda's farther has not been the same since he and Brenda's mother divorced and she moved away. She left him to care for two children on his own. Since then he has been fighting a depression and a drinking problem. Being alone has made him unstable and physically and emotionally violent. He suffers from terrible mood swings that move frantically between different states. From pathetic, depressive longing for intimacy, to violence and aggression, and to manic overcompensation, when he regrets his abuse. In his lack of self-awareness he blames his children for the family's problems. Brenda, who looks like her mother, receives the brunt of the blame. Dad is a single, uneducated provider. During these last years, he has had to work two jobs in order to make ends meet. Outsiders often praise him for his hard work and dedication when it comes to his children.

Toothless (played by Home-Brenda): Her real name is Vera Mason. Until a couple of years ago, she lived in the house next door to Brenda. After her husband died, her landlord evicted her and she disappeared out of the Spenser family's life. Since then, Toothless has squatted at the city junkyard. Brenda found her there a couple of months ago. In the beginning, the girl was friendly, curious, and just took many pictures. Yet, when Toothless got tired of the camera, Brenda threatened her and said she would tell the police about Toothless illegal home if Toothless did not allow her to continue taking photos. Toothless is frustrated with the current situation, but she lacks means or strength to fight Brenda. She has thought of mentioning Brenda farther, because she know (or suspects) what kind of person he is. Still, that would be

rather harsh on the poor girl, who, more than anything else, is to be pitied.

Jane (played by Outside-Brenda): A pretty and sweet, but somewhat fragile, girl. She are unable to tell her surroundings no. This is especially true when it comes to friend Brenda, who sometimes unknowingly terrorizes Jane because of it. For many years, Jane was a victim of extreme bullying and Brenda was her only protector. At the same time, Brenda exploited the situation to push Jane's other friends away. Jane and Brenda's friendship dates back to the first grade, but lately Jane has become convinced that their friendship have come to its end. Jane is ready to move on with her life, and maybe find some new friends. Brenda, however, is deeply in love with Jane, although she would never dare to tell anyone. Least of all Jane.

Mr. Trueman (played by Home-Brenda): Brenda's English teacher, who also teaches Brenda photography in the photo club after school. He has been a teacher for a long, long time. He has always helped vulnerable and at-risk students and he has long suspected that Brenda has problems at home. Trueman is good at handling Brenda's mood swings, and he deals with her anger in a calm and friendly way. He feels that his mission as the good teacher is to win her trust and to get her to talk about how she feels. However, to his own frustrations, he has not been able gain Brenda's confidence yet. Still, he is not about to give up – he knows that he can help Brenda. What began as a goodhearted attempt to help a student with problems has turned into a somewhat of an obsession. Every time Brenda rejects his approaches, Trueman continuous to pressure her. One way or the other, he will make her accept his help.

1/2

Secondary characters for Outside-Brenda

Dear participant

The following is a description of the scenario's secondary characters. You will be playing Dad and Jane when they are present in a scene. School-Brenda and Home-Brenda will play the other secondary characters. It is best if you read all the secondary characters before you read your main character.

Dad: Brenda's father has not been the same since he and Brenda's mother divorced and she moved away. She left him to care for two children on his own. Since then he has been fighting a depression and a drinking problem. Being alone has made him unstable and physically and emotionally violent. He suffers from terrible mood swings that move frantically between different states. From pathetic, depressive longing for intimacy, to violence and aggression, and to manic overcompensation, when he regrets his abuse. In his lack of self-awareness he blames his children for the family's problems. Brenda, who looks like her mother, receives the brunt of the blame. Dad is a single, uneducated provider. During these last years, he has had to work two jobs in order to make ends meet. Outsiders often praise him for his hard work and dedication when it comes to his children.

Jane: A pretty and sweet, but somewhat fragile, girl. She is unable to tell her surroundings no. This is especially true when it comes to friend Brenda, who sometimes unknowingly terrorizes Jane because of it. For many years, Jane was a victim of extreme bullying and Brenda was her only protector. At the same time, Brenda exploited the situation to push Jane's other friends away. Jane and Brenda's friendship dates back to the first grade, but lately Jane has become convinced that their friendship has come to its end. Jane is ready to move on with her life, and maybe find some new friends. Brenda, however, is deeply in love with Jane, although she would never dare to tell anyone. Least of all Jane.

Other secondary characters

Jacob (played by School-Brenda): Brenda and her older brother Jacob has lived together all of Brenda's life. The two siblings were there for each other as the family fell apart. Jacob is a big, friendly, and hard-working guy, but he has his own demons to fight. He recently received a university scholarship, and moved out of the house and into an apartment near his college. More than once, he has suggested that Brenda also should move in with him in his apartment. He knows that he has left his sister in a toxic environment, but Brenda does not appreciate his offer. Instead, she feels abandoned and let down. Jacob loves his sister, but she can be a very difficult person and even Jacob's patience has its limits.

Toothless (played by Home-Brenda): Her real name is Vera Mason. Until a couple of years ago, she lived in the house next door to Brenda. After her husband died, her landlord evicted her and she disappeared out of the Spenser family's life. Since then, Toothless has squatted at the city junkyard. Brenda found her there a couple of months ago. In the beginning, the girl was friendly, curious, and just took many pictures. Yet, when Toothless got tired of the camera, Brenda threatened her and said she would tell the police about Toothless illegal home if Toothless did not allow her to continue taking photos. Toothless is frustrated with the current situation, but she lacks means or strength to fight Brenda. She has thought of mentioning Brenda farther, because she know (or suspects) what kind of person he is. Still, that would be rather harsh on the poor girl, who, more than anything else, is to be pitied.

Mom (played by School-Brenda): Brenda's mum left the family five years ago and has not made an effort to contact her children since. She moved to a house on the other side of San Diego – not far from the city's junkyard, where Brenda hangs out. Sometimes Brenda stops by her mother's house and tries to build the courage to ring the doorbell– it has not happened yet. Throughout the scenario, it remains unknown why Brenda's mother abandoned her. If Brenda choses to confront her mother, she will meet a women who is aware of her guilt towards Brenda and Jacob, but who are uninterested in any contact with her children.

Mr. Trueman (played by Home-Brenda): Brenda's English teacher, who also teaches Brenda photography in the photo club after school. He has been a teacher for a long, long time. He has always helped vulnerable and at-risk students and he has long suspected that Brenda has problems at home. Trueman is good at handling Brenda's mood swings, and he deals with her anger in a calm and friendly way. He feels that his mission as the good teacher is to win her trust and to get her to talk about how she feels. However, to his own frustrations, he has not been able gain Brenda's confidence yet. Still, he is not about to give up – he knows that he can help Brenda. What began as a goodhearted attempt to help a student with problems has turned into a somewhat of an obsession. Every time Brenda rejects his approaches, Trueman continuous to pressure her. One way or the other, he will make her accept his help.



Catalogue of scenes
in the scenario



Part I

The first part consists of scenes from Brenda's everyday life and concludes with the first dream scene. In the first part the players have to establish how Brenda's world functions, when she has three personalities. Each player will play scenes set in the location they are connected to - the home, the school and the city. The first part should be played essentially as three ordinary linear dramas about three different sixteen year old girls. The players should meet Brenda and the status quo has to be established. After that the various problems and conflicts that Brenda has with the secondary characters need to be brought into play.

The following has to happen in the first part:

- Introduction of the different aspects of Brenda. Each of the three personalities need to be brought into focus, so every player has a clear idea about how their character is and how it contrasts the other two.
- All the side characters have to be introduced. Every aspect of Brenda has certain relations that only they can interact with in the first act. These relations firmly established so the other two Brenda's can clearly see how their perception of relation differs.
- The setting has to be introduced. The home, the school and the city each play a very significant part in making sense of Brenda's three different personalities. Each Brenda gets the opportunity to play scenes in the location that she is associated with.

Before the game begins each player has to describe the location that their character belongs to.

HomeBrenda describes how her house looks. By all means ask the player questions to get them rolling. E.g. what is the first impression when you step through the front door? How does it smell? What is the living room like? Where is the mattress placed?

SchoolBrenda has to describe what the school looks like. Again, ask the player questions to get them started. E.g. what does the school look like? The yards, the class rooms, the cafeteria? How does it sound, how does it smell? Where do Brenda and Jane hang out during the lunch break?

OutsideBrenda has to describe the how the scrap yard looks and the neighbourhood her mom lives in. Ask questions to get the player started. E.g. what is the first thing she sees when she steps onto the scrap yard? Which sounds and smells does she find in the place like this? How about mom's house, is it big or small?

Scene 1.1: The evening before school begins

Location: HomeBrenda

Present: HomeBrenda and dad

It is the end of August, the evening before Brenda starts school again. She is at home with her dad and the mood is tense. They are headed to bed, but before Brenda can go to sleep she has to prepare her school things for the next day. Collect her books perhaps find a missing pencil case. Dad really wants to get to sleep. The beginning of school has reminded dad that Brenda is growing up, becoming an adult and the thought of her moving out is affecting him.

The scene gives dad the opportunity for various way of acting towards Brenda - anger, irritation and melancholia is all valid. At the same time the scene can also show the humble and cove side of Brenda.

Scene 2.1: First day of school

Location: High school

Present: SchoolBrenda and Jane

The first day back after the summer vacation. Brenda meets Jane in calls before the bell rings. She has missed Jane, who has been on gone on vacation for most of the summer. Among other things Jane has ben to a really nice summer camp where she hang out with some of the other girls from class. Brenda hasn't been anywhere and probably doesn't have all that much to recount from her break. Let the players talk a bit about their summer vacation or their expectation of the coming year.

Brenda is convinced that she and Jane will be sitting next to each other, just like they used to. Jane is more non-committal, but still ends up sitting next to Brenda.

The scene is an opportunity to play out the power balance between Jane and Brenda while still showing that Jane may be drifting away from the friendship.

Scene 3.1: Toothless is sick

Location: Scrap yard

Present: Outside Brenda and Toothless

It is afternoon after Brenda's first day of school. She has picked up her camera and gone to the scrap yard to take pictures of Toothless. She finds Toothless in her shed, where she is sick with fever, but nothing that seems too serious. Brenda tries to be nice - maybe she has brought a Coke or some candy, but in the end Brenda is there to take pictures.

The scene is a chance for Brenda to show her more cynical side, but also her joy at taking pictures.

Scene 4.1: The good teacher

Location: High school

Present: School Brenda and Mr. Trueman

It the first week after school has started. Brenda has been kicked out of class and is sitting in the hall when Mr. Trueman passes by. He stops to talk with her about what happened and why. No matter how Brenda reacts Trueman remains calm and sensible. He might say that Brenda is welcome to come to him or call him if she needs to talk. Or maybe he just talks about the pictures she has been presenting in the photo club.

The scene shows how Trueman tries to reach out to Brenda and how she reacts.

Scene 5.1: The picture of Mom

Location: Scrap yard

Present: Outside Brenda and Toothless

It is Mid-September. Brenda is at the scrap yard and she and Toothless have been taking a lot of photos. After they are done Brenda wants to head home, but Toothless just has one thing she needs to show Brenda. It is an old photograph of Toothless' house, which is still right next to Brenda's. In the picture you can see the house and in the background you see Brenda's garden where she and her mom are playing. Toothless asks Brenda if she remembers that day and if she still in touch with her mom or where the mother has moved?

Brenda might pretend not to care about the picture. Or she might want Toothless to give her the picture. Toothless does intend to just part with her memento - but Brenda might threaten her to get it.

The scene introduces Brenda's mother and gives Brenda an opportunity to react to the old emotions and maybe even to feel guilty about the way she treats Toothless.

Scene 6.1: Jacob comes home

Location: Home

Present: Home Brenda, Jacob and dad

It is the end of September. Jacob comes home one afternoon while dad is at work. He needs to pick up some of his old stuff. He talks about how nice it is to live on his own and how much freedom he has now. While Brenda helps him pack his stuff he can try yet again to try to convince her to come and live with him.

After Jacob has left dad comes home and notices that Jacob has been there. He blames Brenda for not getting her brother to stay for dinner.

The scene gives Jacob a chance to tempt Brenda to move away and gives her the opportunity to blame him Jacob for the situation he has left her in. Additionally the scene also shows what the consequences are for Brenda, when she does accept Jacob's offer.

Scene 7.1: Those who bully Jane

Location: High school

Present: SchoolBrenda, Jana, and the popular girl (played by your)

It is the start of October. Brenda and Jane are sitting together in the cafeteria. Jane is upset and tells Brenda that one of the popular girls poured coffee all over her books. Let Brenda start by comforting Jane of telling her that she (Brenda) will take care of the problem.

Then they go looking for the girl together. If Jane doesn't come willingly Brenda might force her. Brenda makes the girl apologize to Jane, either by threatening her or by some other means.

Once the popular girl has left the scene (possibly commenting on what a freak Brenda is) give Jane and Brenda a chance to talk about what just happened. Maybe Jane is unhappy with what Brenda did and wants to fight her own battles. Or maybe she is happy and need time to thank Brenda.

The scene puts Brenda and Jane on the spot and gives SchoolBrenda an opportunity to show her anger at the popular girl and be protective towards Jane.

Dream scene I

Location: The school across the street - In the class room

Present: OutsideBrenda, SchoolBrenda, HomeBrenda and the Dream Master as the teacher

This scene has all three Brendas in focus

Intro: Before the dream scene you should place three chairs side by side. Place the players in the chairs and ask them to close their eyes. Describe how Brenda falls asleep - In class, in by 'Toothless' fire in the scrap yard or in bed with dad. Describe how all three of them get sucked into the ground and everything dissolves around them. Brenda falls deeper and deeper into the dream. The players still have their eyes closed. Describe the school on the other side of the street. Start by describing the yard with the happy playing kids then move further and further into the school. The entrance, the linoleum floors in the hallways, the fluorescent lights, the endless rows of doors. Go in one door and describe the class room. The small chairs, the crayon drawing hanging on the wall the corner with the pillows and toys. When you are done, ring the bell three times and tell the players to open their eyes.

Confrontation: How you put on your character and welcome Brenda to her dream. Tell the players that you are the Dream Master - the one who controls Brenda's dreams - and that in this dream Brenda is in the class room and you are the teacher. It is not a problem if the players are a bit confused. If Brenda asks you questions about how the dream works or why they are dreaming, just tell them that dreams don't really have to make sense. It is OK if the players don't really know how the Dream Master is.

This "class" should be a bit like the first day of school. Each of the three Brendas should stand up and tell the "class" a bit about themselves. You can ask the Brendas what they think of each other.

Outro: When you feel the scene is ready to end, tell Brenda that the class is done and she should sit down and close her eyes. Then you describe how she sinks into the chair and how the darkness gets deeper and deeper. Then you describe the way out of the school going back the way you came. Remember to add a single detail from the shooting.

The dream scene ends when you ring the bell three times.

Part II

In the second part the bell comes into play and the Brendas can start invading each other's scenes. The focus of the second part is how Brenda confronts herself with her choices and actions. Here the characters get the opportunity to negotiate, discuss and threaten.

Scene 1.2: Hidden behind mom's hedge

Location: Mom's house

Present: OutsideBrenda (perhaps mom)

It is Mid-October and Brenda just left school. Instead of going home or heading to the scrap yard she has gone to her mom's house. She can see the car parked in the garage so she doesn't get too close but instead sits behind the hedge. Maybe she take pictures through the hedge. Maybe she does sits there. It is OK if the scene starts out very calm and quiet.

If OutsideBrenda knocks on the door her mom will answer. She is surprised to see her daughter and probably a bit guilt ridden. All mom has to say to Brenda are empty phrases like 'How are you doing?', 'How is school?', 'Have you seen Jacob?' Mom tells Brenda that she can't talk long. Make up some excuse. Expecting company or having an appointment. She tells Brenda that they have to see each other some other time and closes the door.

In this scene HomeBrenda can ring the bell to have a conversation with OutsideBrenda.

The scene gives Brenda an opportunity to revel in old emotions and try to rekindle the relation with her mom.

Scene 2.2: Beer cans and guns

Location: Home, in the yard

Present: HomeBrenda and dad

The week after Brenda was at her mom's house. It is Sunday and dad and Brenda are at home together. Dad has decided that he and Brenda should spend some quality time together so they are doing target practice shooting at beer cans in the yard with dad's old hunting rifle. Brenda has been invited to Jane's place for dinner but she has to ask dad for permission first.

In this scene SchoolBrenda can ring the bell to confront HomeBrenda.

It is possible that Brenda never gets around to asking her dad for permission or that dad gets angry and tries to guilt trip Brenda.

Scene 3.2: Photo club

Location: The school photo lab

Present: SchoolBrenda and Mr. Trueman

It is Mid-October. Brenda just presented some of her pictures to the members of the photo club and they have been well received. Mr. Trueman sits down with Brenda to talk about her ambitions. He is concerned about the content of the photos. The scrap yard, where she isn't allowed to go. The homeless Toothless. It doesn't seem like suitable subject for a school girl. What does her dad think of her photos? Trueman still wants to know what is going on in Brenda's home.

In this scene OutsideBrenda can ring the bell and confront SchoolBrenda

Dream Scene II

Location: The school on the other side of the street – in the school psychologist's office.

Present: OutsideBrenda, SchoolBrenda, HomeBrenda and the Dream Master as psychologist.

This scene focuses on OutsideBrenda

Intro: Start the dream scene the same way as the first dream. The players have their eyes closed, and you describe how Brenda falls asleep and is sucked into the surface below them. Then describe the school on the other side of the street – start out front, in the schoolyard and in through the main door and down the hallway. Go past the classroom and further on down the hallway, until you reach a door with “School Psychologist” printed on it. Describe the school psychologist's office. When you are finished, ring the bell three times, and then the players can open their eyes.

Confrontation: Step into character as the Dream Master once again, and tell Brenda that in this dream, she is in the psychologist's office. As her psychologist, you want to chat to Brenda about her relationship with her mother. To start the conversation between the Brendas, you can start by having OutsideBrenda talk

about her relationship with her mother's house. Feel free to mention Toothless' photograph. As psychologist, you can ask all kinds of questions of the Brendas. You should act as a slightly condescending cliché of a psychologist. If any of the Brendas gets mad at you or doesn't want to participate, remind them that Brenda is still within a dream – and that you are part of Brenda's subconscious as well.

Outro: When you want to end the scene, say that the session has ended, and ask the players to close their eyes. Describe the way out of the school from the psychologist's office. Remember to incorporate two details from the shooting. The dream ends when you ring the bell three times.

Scene 4.2: Jacob's apartment

Location: Jacob's apartment

Present: HomeBrenda and Jacob

End of October. Brenda has gone to visit Jacob, and to see his apartment. Jacob is showing her around in the apartment, and telling her what it's like to live on his own. He is happy. He would also like to tell Brenda that he has found a girlfriend.

In this scene, OutsideBrenda can ring the bell and confront HomeBrenda.

This scene tempts Brenda to move in with Jacob, but she might also get mad at him when she learns of the girlfriend.

Scene 5.2: The Assault

Location: The Junkyard.

Present: OutsideBrenda and Toothless (a homeless man, played by you)

End of October. Brenda has gone to the junkyard to take pictures of Toothless. When she enters the yard, she can see that Toothless is being assaulted by another homeless. They are fighting over one of Toothless' few possessions. What does Brenda do? Will she photograph them, does she leave and let things run their course, or does she help Toothless?

When the homeless man has left, either because Brenda helped Toothless get rid of him, or because he has left of his own accord, you can give Brenda and Toothless some time to talk about the incident.

In the scene, SchoolBrenda can ring the bell to confront OutsideBrenda.

This scene gives Brenda the opportunity to either show sympathy towards Toothless, or not to care.

Scene 6.2: Jane's body

Location: The locker room at school

Present: SchoolBrenda and Jane

Beginning of November. They've just had PE, and only Jane and Brenda are left in the locker room. Jane is feeling uncomfortable about her body, so she's always the last person to shower and change. She is trying to make Brenda turn around or leave the room. But Brenda won't do it, and is instead trying to give Jane more self-confidence. The PE lessons are Brenda's only opportunity to look at Jane.

In the scene, HomeBrenda can ring the bell to confront SchoolBrenda.

This scene gives the opportunity to play out Brenda's love and fantasies towards Jane – and perhaps let her reveal her feelings.

Dream Scene III

Location: The school on the other side of the street– at the Principal's Office.

Present: OutsideBrenda, SchoolBrenda, HomeBrenda and the Dream Master as Principal.

This scene focuses on SchoolBrenda

Intro: Start the dream scene the same way as always. This time, you guide the players past the classroom and the school psychologist's office, all the way down to the end of the school, to a door that reads "Principal".

Confrontation: Once again, you step into character as the Dream Master, and you tell Brenda that in this dream, she is at the principal's office. As the principal, you must talk to her about her inappropriate and immoral conduct – particularly when it concerns Jane. As the principal, you must demand an explanation for Brenda's disgusting and unnatural feelings, and her peeping at Jane in the shower.

Outro: When you want to end the scene, say you don't want to listen to any more nonsense, and ask the players to close their eyes. Describe the way out of the school from the principal's office. Remember to incorporate three details from the shooting.

The dream scene ends when you ring the bell three times.

Scene 7.2: Hidden behind mom's hedge - again.

Location: Mother's house

Present: OutsideBrenda (perhaps mother)

Brenda is once more in front of her mother's house. She can see somebody is at home – the car is in the garage. It may be that Brenda does nothing, and just lurks in front of the house, taking pictures. It might be that she knocks, in which case her mother opens the door.

If Brenda hasn't talked to her mother previously in the scenario: Mom is surprised to see her daughter, and probably feeling a bit guilty. The only things mom say are trivialities, like, how are you? How is school? How is Jacob? Mom tells Brenda she can't talk long – she's expecting guests. She tells Brenda they must see each other some other day, then she closes the door.

If Brenda has talked to her mom previously, the same thing happens. Brenda's mom gives some excuse for why she doesn't have time to see her, but tells Brenda they should see each other soon, to sit down and have a chat.

In the scene, HomeBrenda can ring the bell to confront OutsideBrenda.

This scene gives Brenda a chance to contact her mother.

Scene 8.2: Trueman punishes Brenda

Location: Mr. Trueman's office

Present: SchoolBrenda and Mr. Trueman

Brenda has been called up to Mr. Trueman's office because she has been in a fight with another student. Mr. Trueman must give Brenda some form of punishment – particularly if Brenda is unwilling to say, how she ended up in a fight. The punishment will be milder, however, if Brenda will tell Mr. Trueman something about conditions at home.

In the scene, OutsideBrenda can ring the bell to confront SchoolBrenda.

This scene gives SchoolBrenda an opportunity to open a bit to Trueman, but she might also become aggressive and angry with him instead.

Scene 9.2: Thanksgiving

Location: Home

Present: HomeBrenda, dad and Jacob

It is the end of November and Thanksgiving – the American Holiday in which the US celebrate the first meal between Native Americans and pilgrims. Dad hasn't come home yet, and Brenda is cooking. Jacob swings by to say that he won't be there that evening after all, but will be celebrating Thanksgiving with his new girlfriend. He invites Brenda to come along as well.

If she doesn't accept the invitation: play a scene in which dad and Brenda are sitting quietly around the table and, as tradition prescribes, both have to say what they have been thankful for over the year that has passed.

If Brenda accepts Jacob's invitation: Play a scene in which Brenda comes home to find her dad sitting alone at the table. The food is untouched, but there are loads of empty bottles instead.

In the scene, SchoolBrenda can ring the bell to confront HomeBrenda.

This scene traps Brenda between Jacob and the good life on one side, and dad on the other.

Dream Scene IV

Location: The school on the other side of the street– in the classroom.

Present: OutsideBrenda, SchoolBrenda, HomeBrenda and the Dream Master as teacher.

In this scene, the focus is on HomeBrenda

Intro: Start the dream scene the same way as always. This time, guide the players to the classroom, where you were in the first dream.

Confrontation: The Dream Master once more takes on the character of the teacher. In this lesson, HomeBrenda must stand in front of the class to tell them about her Thanksgiving. Whether she had a good time with her family, and whether she remembered to be thankful.

Outro: When you want to end the scene, ask the players to close their eyes. Describe the way out of the school from the classroom. Remember to incorporate four details from the shooting.

The dream scene ends when you ring the bell three times.

Part III

In the third part of the scenario, the Brendas can ring the bell again. This time they can't just confront each other, but now one Brenda can choose to throw another Brenda out of a scene and finish playing the scene. In the third part, the players have the greatest possibilities for developing Brenda's conflicts. They might play it out completely, or the scene can escalate to its conclusion. Some of the Brendas will have their wishes fulfilled – perhaps Brenda tells Jacob that she wants to move in with him, or maybe Brenda finally tells Jane about her feelings. But the joy of one Brenda will always come at the expense of the others.

Scene 1.3: Last scene with Jane – Jane moves class

Location: School

Present: SchoolBrenda and Jane

It is the beginning of December. Jane and Brenda are sitting together during the break, chatting. Jane tells Brenda that she will be in another class after the Christmas break. If Brenda asks why, Jane reveals that it was her own decision. She was ready to get away from Brenda.

In the scene, HomeBrenda can ring the bell to confront SchoolBrenda – if SchoolBrenda won't listen, HomeBrenda can take over the scene and play the rest of it.

This scene can give Brenda a possibility for finally telling Jane about her feelings, but it might as well be that Brenda gets angry, and breaks up with Jane.

Scene 2.3: Last scene with Toothless - farewells

Location: The Junk Yard

Present: OutsideBrenda and Toothless

It is the beginning of December, and Brenda has gone to the junkyard to find Toothless. She hasn't been there since the assault on toothless. Brenda finds Toothless in the process of packing her meager belongings in an old shopping cart – she wants to leave the Junk Yard and Brenda.

In the scene, SchoolBrenda can ring the bell to confront OutsideBrenda – if OutsideBrenda doesn't listen, SchoolBrenda can take over the scene and play the rest of it.

Depending on what happened in the assault scene, Brenda might have a chance to be reconciled with Toothless, maybe just convince her to take the last photographs, or maybe something third entirely.

Dream Scene V

Location: The school on the other side of the street– the school psychologist's office.

Present: OutsideBrenda, SchoolBrenda, HomeBrenda and the Dream Master as school psychologist.

In this scene, the focus is on OutsideBrenda

Intro: Start the dream scene the same way as always. This time guide the players to the school psychologist's office.

Confrontation: The Dream Master once again takes on the character of the school psychologist. In this session, they must talk about OutsideBrenda's actions towards Toothless. The school psychologist might talk about empathy and shame.

Outro: When you want to end the scene, ask the players to close their eyes. Describe the way out of the classroom. Remember to incorporate five details from the shooting.

The dream scene ends when you ring the bell three times.

Scene 3.3: Last scene with Jacob – moving in together?

Location: Home

Present: HomeBrenda and Jacob

It is the middle of December. Brenda swings by Jacob's apartment for some Christmas coziness. As she enters the door, she sees that there is a load of moving boxes in the living room and in the room that Jacob had promised for Brenda. The boxes belong to Jacob's girlfriend.

In the scene, OutsideBrenda can ring the bell to confront HomeBrenda – if HomeBrenda doesn't listen, OutsideBrenda can take over the scene and play the end of it.

This scene might end up being about several things. Maybe Jacob has grown tired of waiting for Brenda, and has asked his girlfriend to move in. Maybe he wants them both to live in the apartment. It might also end up with Brenda seeing Jacob's girlfriend as the ultimate betrayal.

Scene 4.3: Last scene with Mr. Trueman – the photo competition

Location: Mr. Trueman's office

Present: SchoolBrenda and Mr. Trueman

It is the middle of December. Brenda has been called to Trueman's office. He wants to nominate her for a photography competition, where she might win a scholarship for an art school – her great chance. But there's one condition: Brenda must tell him the whole truth about what is happening at home. Depending on what Brenda already told Trueman, he can demand to hear more and more details.

In the scene, OutsideBrenda can ring the bell to confront SchoolBrenda – if SchoolBrenda doesn't listen, OutsideBrenda can take over the scene and play the end of it.

This scene gives Trueman a trump to play to pressure Brenda and create conflict between OutsideBrenda and SchoolBrenda.

Dream Scene VI

Location: The school on the other side of the street– the principal's office.

Present: OutsideBrenda, SchoolBrenda, HomeBrenda and the Dream Master as principal.

In this scene, the focus is on SchoolBrenda.

Intro: Start the dream scene the same way as always. This time you guide the players to the principal's office.

Confrontation: Once again, the Dream Master steps into character as the principal. They must talk about SchoolBrenda's last scene with Mr. Trueman. Depending on Brenda's reaction to Trueman's blackmail, the principal might choose to demand an explanation to why she wouldn't tell Trueman the truth, or why she waited so long to say anything. The principal might threaten Brenda to tell her dad that she's a snitch.

Outro: When you want to end the scene, ask the players to close their eyes. Describe the way out of the school from the principal's office. Remember to incorporate six details from the shooting.

The dream scene ends when you ring the bell three times.

Scene 5.3: Behind the hedge - for the last time.

Location: Mother's house

Present: OutsideBrenda (perhaps mom)

It is the day before Christmas Eve. Brenda is once again standing in front of her mother's house. She can see that someone is at home – the car is in the garage. It might be that Brenda does nothing except lurk in front of the house, taking pictures. She might also go knock on the door, in which case her mother opens the door.

No matter how many times Brenda has been in contact with her mother, the message must be clear. Brenda's mom is not interested in resuming contact. The scene can allow Brenda some time to get angry, cry, or however she might react, but in the end, it must end with a closed door.

In the scene, HomeBrenda can ring the bell to confront OutsideBrenda – if OutsideBrenda won't listen, HomeBrenda can take over the scene and play the end of it.

This scene might be about Brenda's attempt to confront or reconcile with her mother.

Scene 6.3: Last scene with dad – Christmas

Location: Home

Present: HomeBrenda and dad

It is Christmas Morning. There are few ornaments at home, but they have found a place for a small plastic Christmas tree in the living room. Brenda and dad have just gone out of bed, and now they are exchanging Christmas presents. Jacob is celebrating Christmas with his girlfriend. Brenda has given dad a new pair of socks and a tie. Brenda wished for a radio, but when she opens her present, it turns out that her father has given her a semi-automatic rifle.

In the scene, SchoolBrenda can ring the bell to confront HomeBrenda – if HomeBrenda doesn't listen, SchoolBrenda can take over the scene and play the end of it.

Dream Scene VII (final scene)

Location: The school on the other side of the street– in the classroom.

Present: OutsideBrenda, SchoolBrenda, HomeBrenda and the Dream Master as teacher.

In this scene, the focus is on HomeBrenda.

Intro: Start the dream scene the same way as always. This time, guide the players to the classroom.

Confrontation: Once again, the Dream Master steps into character as the teacher. In this lesson, HomeBrenda must get in front of the class to tell them about her Christmas present. You might ask her what she might use it for, or maybe ask her if she wanted something else.

Outro: When you want to end the scene, ask the players to close their eyes. Describe the way out of the school from the classroom. Remember to include new details from the shooting.

The dream scene ends when you ring the bell three times.

When the last dream scene has ended, play the song I don't like Mondays, and then the scenario ends.



Scene overview



Part I

Scene 1.1: The evening before school begins

Place: At home

Present: HomeBrenda and dad

Dad wants to go to bed, Brenda has to pack her school things first

Scene 2.1: First day of school

Place: High school

Present: SchoolBrenda and Jane

Jane and Brenda talk about their summer holidays. Brenda wants to sit next to Jane like always. Maybe Jane wants something else.

Scene 3.1: Toothless is sick

Place: The junkyard

Present: OutsideBrenda and Toothless

Brenda has come to take pictures of Toothless, but she's ill.

Scene 4.1: The good teacher

Place: High school

Present: SchoolBrenda and mr. Trueman

Brenda has been thrown out of class and Trueman comes by.

Scene 5.1: The picture of mom

Place: The junkyard

Present: OutsideBrenda and Toothless

Toothless shows Brenda an old picture of Brenda playing with her mom.

Scene 6.1: Jacob comes home

Place: At home

Present: Brenda, Jacob and dad.

Jacob comes home to pick up some of his things. Later, dad comes home and finds out that Jacob didn't stay for dinner.

Scene 7.1: Those who bully Jane

Place: High school

Present: Brenda, Jane and the popular girl (played by you)

Jane has been picked on by one of the popular girls and Brenda wants her to apologize to Jane.

Dream scene I

Place: The school across the street – in the classroom

Present: OutsideBrenda, SchoolBrenda, HomeBrenda and the Dream Master as teacher

All the Brendas are in focus and have to introduce themselves to "the class"

Part II

Scene 1.2: Hidden behind mom's hedge

Place: Mom's house

Present: OutsideBrenda (maybe mom)

Brenda sits behind the hedge at her mom's house.

Scene 2.2: Beer cans and air gun

Place: At home in the garden

Present: HomeBrenda and Dad

Brenda and dad have family quality time together, but

Brenda's also been invited to dinner at Jane's.

Scene 3.2: The school photo club

Place: The school photo club

Present: SchoolBrenda and mr. Trueman

Mr. Trueman is concerned about the motives that Brenda exhibits in her pictures.

Dream scene II

Place: The school across the street – in the school psychologist's office

Present: OutsideBrenda, SchoolBrenda, HomeBrenda and the Dream Master as school psychologist

OutsideBrenda is in focus and they have to talk about her relationship with mom.

Scene 4.2: Jacob's apartment

Place: Jacob's apartment

Present: HomeBrenda and Jacob

Brenda comes to see Jacob's apartment, he tells her that he has a new girlfriend.

Scene 5.2: The assault

Place: The junkyard

Present: OutsideBrenda and Toothless (a homeless man, played by you)

A homeless man is robbing Toothless when Brenda comes by.

Scene 6.2: Jane's body

Place: The changing room at school

Present: SchoolBrenda and Jane

In the shower after Physical Education, Brenda has a chance to admire Jane's body.

Dream scene III

Place: The school across the street – in the headmaster's office

Present: OutsideBrenda, SchoolBrenda, HomeBrenda and the Dream Master as headmaster

SchoolBrenda is in focus and the headmaster demands an account of her sick relationship with Jane.

Scene 7.2: Behind the hedge - again.

Place: Mom's house

Present: OutsideBrenda (maybe mom)

Once again, Brenda sits by her mother's house.

Scene 8.2: Trueman punishes Brenda

Place: Mr. Trueman's office

Present: SchoolBrenda and mr. Trueman

Brenda has been sent to Trueman because she's been in a fight.

Scene 9.2: Thanksgiving

Place: Home

Present: HomeBrenda, dad and Jacob

Jacob comes to say that he's celebrating Thanksgiving with his girlfriend's family. He invites Brenda too. Depending on whether she accepts or not – play a scene with Brenda and dad alone at dinner, or a scene with Brenda coming home to a lonely dad.

Dream scene IV

Place: The school across the street – in the classroom

Present: OutsideBrenda, SchoolBrenda, HomeBrenda and the Dream Master as teacher

SchoolBrenda is in focus. She has to stand in front of the class and talk about her Thanksgiving.

Part III

Scene 1.3: Last scene with Jane – Jane moves to a new class

Place: The school

Present: SchoolBrenda and Jane

Jane tells Brenda that after the Christmas holidays, she's moving to a different class.

Scene 2.3: Last scene with Toothless – goodbye

Place: The junkyard

Present: OutsideBrenda and Toothless

Brenda visits Toothless, who's packing her things.

Dream scene V

Place: The school across the street – in the school psychologist's office

Present: OutsideBrenda, SchoolBrenda, HomeBrenda and the Dream Master as school psychologist

OutsideBrenda is in focus. She has to talk about the way she's been treating Toothless.

Scene 3.3: Last scene with Jacob – Christmas cheer

Place: Home

Present: HomeBrenda and Jacob

Christmas cheer at Jacob's. Brenda finds out that his girlfriend is moving in.

Scene 4.3: Last scene with mr. Trueman – the photo competition

Place: Mr. Trueman's office

Present: SchoolBrenda and mr. Trueman

Mr. Trueman will nominate Brenda for the photo competition – but only if she finally tells him the truth.

Dream scene VI

Place: The school across the street – the headmaster's office

Present: OutsideBrenda, SchoolBrenda, HomeBrenda and the Dream Master as headmaster

SchoolBrenda is in focus. The headmaster asks Brenda to explain what she's told Trueman.

Scene 5.3: Last scene with mom – behind the hedge.

Place: Mom's house

Present: OutsideBrenda (maybe mom)

Last chance for Brenda to confront her mom.

Scene 6.3: Last scene with dad – Christmas morning

Place: Home

Present: HomeBrenda and dad

Dad gives Brenda a semi-automatic rifle for Christmas.

Dream scene VII

Place: The school across the street – in the classroom

Present: OutsideBrenda, SchoolBrenda, HomeBrenda and the Dream Master as teacher

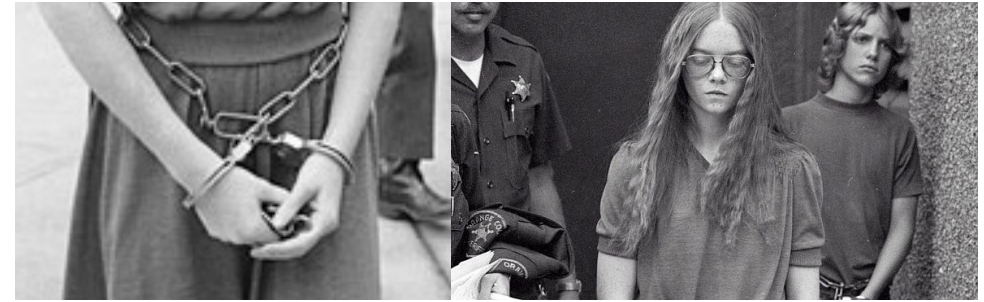
HomeBrenda is in focus. She has to tell the class about her Christmas present.

The real life Brenda

I don't like Mondays is a scenario about the 16 year old Brenda Ann Spencer, who in 1979 shoot 11 people at a local elementary school across from her house. Brenda never went to that school and she had no affiliations with it – one day she just woke up and shoot at it. She killed two and wounded nine.

The story of the real life Brenda has been difficult to grasp and research. At first glance it seems like a pool of narratives involving abandonment and childhood trauma but nothing can be said for sure. We know that Brenda's mother left when Brenda was young, and leaving Brenda and her siblings alone with their dad. They moved to San Diego after the divorce to start afresh, but the mother moved after them and bought a house in the other end of the city. Brenda sought her mother out several times but they never resumed a mother-daughter relationship. After Brenda's siblings moved away from home, Brenda lived alone with her dad. They slept together on a mattress in the living room and Brenda has later accused her father of sexual abuse. Her father denies these accusations. Brenda's father likely had an alcohol problem. When the police seized Brenda, they found a vast amount of empty bottle of beer and booze in the house. Her father lives in the house to this day.

We also know that Brenda is homosexual. She has had several relationships with fellow inmates and in interviews she has said that she always knew she



was a lesbian. It has without a doubt not easy being gay in a lower middleclass neighborhood in San Diego around 1979. Brenda has had to hide her sexuality from people around her, and only came out after being sent to prison. Generally, teenage-Brenda seems like somewhat of an outsider. She did not have many friends in school, and she spend most of her time walking around with her camera in the city. She got in trouble with the law several times, and was familiar with social services but she did not enter the system. She was arrested for shooting pointless up in the air in a public street shortly before the school shooting. The rifle she used on both occasions was a Christmas present from her dad – all she really wanted that year was a radio.

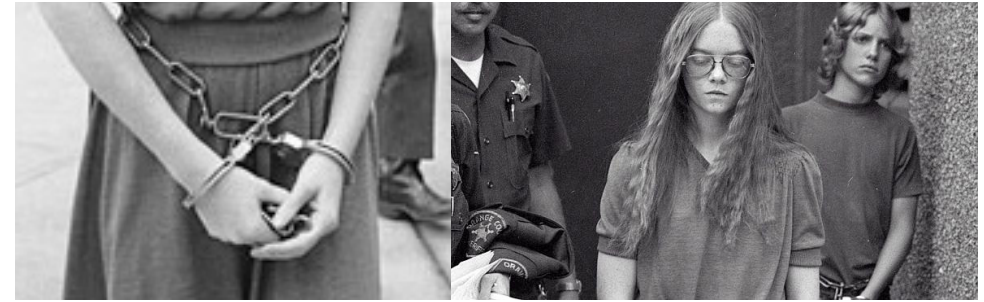
Brenda Ann Spencer was sentenced to 25 to life. Even though she was only 16 years old at the time of the crime, the court tried her as an adult. Because she plead guilty in the interrogation room, she was never tried before a jury. She has stated more than once that she cannot remember anything from the shooting – not even the famous sentence “I don't like Mondays”. At present day (2016), Brenda's incarceration has lasted 37 years. She has applied for parole four times, but all have been rejected. Next time Brenda can apply for release is in 2019.

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Thank you so much for running the scenario! You're awesome!
Love, Ann