



LOVE AND WAR

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Photos

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INTRODUCTION

80 years ago, the war was raging over the European continent and the world. A war is usually measured in the number of deaths, fatalities, or damage. But what about the people that lived during this time? The ordinary people, whose lives were suddenly changed forever, without them having any say about it?

This scenario follows the story of four young friends in England from just before the war breaks out, until the end of the war. It's the happy-go-lucky Charlie who meets and marries the warm and caring Jane, before he is sent out to fight with the British army. How do you keep a relationship together when you never meet?

We also meet the energetic Dottie who comes from London's working class and who, thanks to the war, gets to work as a transport pilot. She meets the bookish fighter pilot Will, who comes from an upper class family in the countryside, and they start a relationship. But outside the war they come from such different worlds. As the war ends, how will their relationship survive?

The scenario is aiming to be like an epic historical BBC series with war, love, drama, and the possibility to experience great emotions. All four characters have their respective path to follow through the war, and are all forced to endure the everyday hardships and traumatic events during an exceptional time of crisis. Even with the war rumbling in the background life still goes on. This is the story of that life.

Love and War is a scenario for four players and one gamemaster. As the gamemaster, you are the director of the story, and you will be setting the scenes. Like any good TV-series, it can be binged in one evening of 4-5 hours, or with one episode each week of about an hour.

THE STRUCTURE OF THE SCENARIO

SCRIPTED

The scenario is scripted with set scenes that decide what happens to the characters in their service in the war, and to their bodies (for instance, when they get injured or pregnant). However, it is up to the players to portrait the character's emotional journey, and how they react to all that is happening to them. The players don't decide what happens, but rather how it happens and how to react to it.

PLAYING STYLE

The scenario should, if possible, be played up on the floor using the players bodies to improvise the scene. In some cases, this is referred to as semi-live; in other places just as setting scenes on the floor. If you want to, you can use simple props when needed to help the improvisation, such as a paper for a letter, or a rolled up sweater becoming a baby.

This scenario includes romance and sex, but with focus on exploring the emotions and reactions of its characters, rather than the physical play of sexual acts. As the gamemaster, you will cut any scene before any sexual acts. Tell the players that you will do this. If the players want to have non-sexual touching such as holding hands or hugging during the game as their character, that is fine.

THE DIGITAL VERSION

If you cannot meet physically, the scenario can be played over video link. None of the scenes are dependent on being in the same room or acting out the characters physically.

You can play it over video link with all four players in one digital room, set the scenes, and let the players tell the story together. If you play it over video link you also do not need to play all the episodes at once. Like any good TV-series, you can choose to binge it over one evening, or take one episode at a time. Since long video calls can be exchasting, this scenario can work very well for playing one episode a week with your friends for five weeks.

THE WAR

You don't need to know anything about the Second World War before playing or game-mastering this scenario. All that you and the players will need to know about the big events of the war is written in the short text ***In the war*** previous to each episode. You can also look at ***The word list*** (Appendix B) and ***The timeline*** (Appendix C).

EPISODES

This scenario spans over almost six years of the Second World War in England, and consists of five episodes. Each episode is set during a few months of war, and then time passes in between until the next episode.

To let the players know what has happened to their character since the last episode, each episode starts with character handout, one sheet per character. There the players also can read the paragraph ***In this episode***. You can read more about this in ***Set an episode*** below. Each episode consists of 3-11 scenes that you as the gamemaster set.

THE SCENES

The scenes all have a date, which characters that should be in it, type of scene, a location, and, in some cases, music and sound effects. All scenes also have a scene introduction, and paragraph dedicated to the gamemaster, to help you set it up. You can read more about this in ***Set a scene*** below.

In the location of the scene you will learn what type of stage is needed for the scene, if it's set at a table, sofa, or in an open space. Before the game begins, you and your players can prepare the stage accordingly, so you have all the necessary places set up. See more under ***Setting the stage*** below.

There are four different types of scenes in this scenario: ordinary, monologue, parallel, and parallel monologues. You can read more about this under ***Type of scenes*** below.

Some scenes also have speeches, music or sound effects from the era. These you can easily find in the scenario's Spotify list. Read more about it under ***Music and sounds*** below.

APPENDIXES

To help you as the gamemaster, the scenario has three appendixes.

The Character casting sheet (Appendix A) will be printed in four copies, and handed out to the players. From this sheet, the players will get to choose which character to play.

In ***the Word list*** (Appendix B) you can find abbreviations and certain war related words that are used in the scenario. These words are explained the first time they are introduced in the scenario, but the word list gives the opportunity to go back and look at the descriptions again.

The Timeline (Appendix C) is a tool for the gamemaster and player alike to get an overview over the war and the important events in our characters' lives.

HOW TO PLAY

Your role as the gamemaster

As the gamemaster, you guide the players through the scenario, setting the episodes and the scenes. It is up to you to make sure that the players follow the story, know where they are, and what is going to happen next. Inform the players that if they have questions, they are free to ask them at any point during the scenario.

You are also responsible for ending the scenes. This is a long scenario of six years, five episodes and 40 scenes. To keep timing and tempo, make sure to set the scenes rather tightly after one another. It is always preferable to keep a scene short, rather than letting it drag out and just fade away. This is war and the characters don't always have time to talk things through.

If there are scenes that the players' choices make redundant, feel free to cut them. In that way, the players always have new things to play on, and the story keeps moving forward.

As the gamemaster you occasionally play the priest in weddings and funerals. The priest is not an actual character, but more just a gamemaster officiating the ceremony that the story needs.

The scenario is about epicness and drama. The scenario helps the players achieve this by letting the players know what is coming in the short text called ***In this episode.*** You can also push for more emotions by spontaneously asking a character what they are feeling and thinking inside at the moment. Keep these improvised monologues short and snappy.

Type of scenes

ORDINARY

A scene set between some characters in a specific location in real time. It has a purpose, conflict, or something other for the players to play on. Cut the scene when you feel it has served its purpose.

PARALLEL SCENES

Two ordinary scenes set at the same time in different parts of your play area, parallel to each other. This can be for example if the friends are home in an apartment, two of them can be in the kitchen having a scene, and two of them in the living room. Only one scene is being active at the time, and the other one is on pause. You as the gamemaster cut in between the scenes and tells which is active, and which is on pause. You can do this quickly or slowly, depending on what you feel benefits this particular scene. The purpose is to let the two scenes contrast each other, and let the players get inspiration, information, and energy from the parallel scene.

MONOLOGUES

Sometimes, it might be interesting to take a look at what the characters are thinking inside. Some scenes are therefore written as monologues. As the gamemaster, you then invite the player to have a monologue about what the characters are thinking and feeling inside. Remember that the players should talk about their characters in first person, “I did, I was” etc. In some scenes, several characters will do monologues. In that case, just let them do them one after another.

As the gamemaster you can also spontaneously ask a player to hold a short monologue whenever it would be interesting to get a glimpse of their inner life. This is a tool to use if you want to make the story more emotional or a conflict clearer. Keep these monologues short and snappy.

PARALLEL MONOLOGUES

Parallel monologues are when two players, or more, hold monologues parallel at the same time. There is only one person talking at the time, but you as the gamemaster will cut in between them, so what the other characters are thinking can influence what the player lets their character think.

For example, when Charlie is coming home to Jane both he and Jane are monologuing parallel about their expectations for the evening. In this way the players can either align their expectations, or build for a conflict here, since their expectations can be quite different.

Type of stage

This scenario is designed for a room where you can create four different areas. It can be played in a large room, for example a classroom, but also in for example a living room with less distance between the areas.

To not slow down the game with the rearrangement of furniture, make sure to set these four areas up before the game begins.

THE TABLE

The table is a table with four chairs around it, that often serves as a kitchen table or a table in a pub in the scenario.

THE SOFA

Put three chairs on a line next to each other to create a sofa, or use a real sofa, if you have access to it. This stage serves as a living room and occasionally a bench.

THE OPEN SPACE

An open space is an empty space where you can play scenes where the characters stand, sit, or lie on the floor. This is also the stage for the train station and the church. When you set train station scenes, remember to use the longest space you have available, to let the characters run to each other, or wave long goodbyes while walking away.

THE OFF-GAME AREA

Dedicate a part of the room to be the off-game area. Here you can keep the scenario papers, and players can keep their characters, snacks, and private things. Make sure that snacks and other things don't end up in the play-area, but rather keep it here.

There should also be a chair for you, and something for you to keep the scenario papers on, and at least three chairs, so that the players that are not currently on stage can watch the scene that is being played out.

PLANNING THE SPACE

Put the table and the sofa next to each other, so they can be used as the kitchen and the livingroom of the same apartment during the scenario. Maximize the open space as much as you can, and make a comfortable off-game corner with a good view over everything for you and the players.

Time management

The scenario is spread over six years and has 40 scenes. If you play this during one evening, you as the gamemaster need to keep a high tempo. If the point of the scene has been made, you can cut it very short if necessary. Big things happened quickly and unexpectedly during the war, so let the scenario reflect this.

When you set the scenes and they are played out, don't let the energy die down before the next scene, but instead move on to set the next scene. There's always a natural pause between episodes, use that if players need rest and recovery.

TIMEPLAN FOR ONE EVENING

If you play the scenario during one evening of four-five hours, we suggest this timeplan as a guideline. Episode 2, 3 and 4 has about 10 scenes. So with the players reading their characters handout before each episode in about 10 min, you then have about 4 minutes to each scene. Episodes 1 and 5 are short, with 7 and 3 scenes each.

- 30 min - Set up the game including a short break
- 30 min - Episode 1 (characters are read in the set up)
- 50 min - Episode 2
- 50 min - Episode 3
- 50 min - Episode 4
- 20 min - Episode 5 (only three scenes)
- 10 min - Debrief

TIMEPLAN FOR SEVERAL EVENINGS

If you decide to run this as a campaign with one episode each evening, you can plan that including introduction and getting the players focused before each episode, you need about 1-2 hours per evening in all. If you play it like this, you can also let the players explore more and keep a slower pace, since players most certainly will forget things in between each episode.

Music and sounds

There were many historical speeches, great songs, and specific types of sounds in the time period of the Second World War. To ground the scenario in that specific era some scenes contain radio broadcasts of speeches, music, or sound effects. Music also appears in ceremonies to create a feeling of solemnity, such as weddings and funerals. The music and sounds are always audible to the characters.

For most scenes you as the gamemaster start the music when the scenes start and let it run in the background. For others scenes, it is specified in the instructions when you as the gamemaster should start the sound. It's also specified in the specific scene when the sound clip from the BBC's webpage is going to be played.

You can find all the sounds in the Spotify playlist *Love and War*:

<https://open.spotify.com/playlist/7ljvhJ7EH9Iv9BVJVfms3w>

One sound clip is via the BBC's webpage:

<https://www.bbc.co.uk/programmes/p020f4pg>

Episode theme music:

Moonlight serenade, Glen Miller

Episode I:

Scene 1: At the dance – *In the mood*, Glen Miller

Scene 3: Britain at War! – Chamberlain Declares War

Scene 6: Christmas 1939 – *O Come All Ye Faithful*

Episode II:

Scene 3: Churchill's speech – Fight on the beeches

Scene 3: Churchill's speech – *Rule Britannia!*

Scene 8: Funerals – *Elegy of the RAF March Past*

Scene 9: Wedding bells and air raid sirens – *Wedding March*, Mendelssohn

Scene 9: Wedding bells and air raid sirens – London air raid sirens

Episode IV:

Scene 5: D-Day – BBC Home Service

Scene 10: The funeral – *Jerusalem*

Episode V:

Scene 3: VE Day! – *Beer barrel polka*, The Andrew Sisters

Scene 3: VE Day! – *We'll meet again*, Vera Lynn

Set an episode

The scenario consists of five episodes. Before each episode, you as the gamemaster need to do these things:

- Play the episode theme music (*Moonlight serenade*). You can begin playing it as the previous episode ends to create an atmosphere in between the episodes. If it bothers you or the players, feel free to turn it down.
- Distribute the character handouts and ask the players to read them. During this time you can read through the scenes of the episode to have them fresh in your mind.
- Tell the players what it says in the text ***In the war*** to set the atmosphere and to make sure everyone is on the same page. You can read it, or try to paraphrase to catch the mood of the war at this particular point.
- Read ***In this episode of Love and War***. The player has received this information in their character handouts as well, but read it aloud to set the atmosphere of what is about to happen in this episode.
- Turn off the theme music. Set the first scene and let the episode begin.

Set a scene

Each scene includes:

- A title.
- A date, for example September 1939.
- Participants - which characters are in this scene.
- A type. For example ordinary, parallel or monologue scenes (see ***Type of scenes*** above).
- A stage. This could be a table, sofa, or open space (see ***The stage*** above).
- In some cases, music or another sound effect (see ***Music and sounds*** above).

Introduce the scene to the players by giving the type of information stated above. For example, the next scene Dunkirk is set Sunday May 26th, 1940 with Jane, Dottie, and Will. It's an ordinary scene set at the table.

Then the characters that are supposed to be on stage can go and sit by the table. You then introduce the scene by paraphrasing ***The scene intro***. Remember that this information will be important for the players to be able to play the scene, so read it with enthusiasm to really set the atmosphere for your players. Then you start the scene.

If the scene has music to it, start the music at the same time as you start the scene. Some scenes have sounds to them, such as radio newscasts. In that case, it's clear in the instruction to that specific scene when it is supposed to be played.

Each scene also has information ***To the gamemaster***. That is info for you, but if you feel it should be shared with the players to make the scene better, you can. There are no secrets.

If there are scenes that you feel are redundant, feel free to cut them. In that way, the players always have new things to play on, and the story keeps moving forward.

CHARACTER OVERVIEW

This is a short overview of the characters, their plots and themes for you as the gamemaster. The players get their own character handouts before each episode starts.

MR CHARLES "CHARLIE" BARLEY

Charlie is extroverted, happy, spontaneous, warm and very fond of sports, mischief, dancing, and partying. He comes from the countryside, where he grew up at a farm in a loving family with his parents and many siblings. He is childhood friends with Will, who lives in the mansion next to his farm, and they are studying at Oxford together when the war starts. He has gotten to know Dottie when out dancing in London.

During the scenario he will meet his love interest, Jane, they will marry and have a child. He will join the army and fight in France, and come home after the miracle at Dunkirk. He will later become a Commando soldier, and be sent away on dangerous missions in occupied Europe. He will be away from home and Jane, and they will need to work on how to keep their marriage and family together, even if they hardly ever meet.

Themes for Charlie: The loss of innocence, Growing up, Absent from one's family, Band of brothers, Marriage with a distance.

MISS JANE DARLINGTON

Jane is kind, caring, creative, and thoughtful. She is well liked by all, and dreams of having a big family. She grew up in a townhouse in London with her mother, a prominent middle class widow. She got to know Dottie in school, and they have been best friends ever since. They share an apartment, while Jane works as an assistant teacher.

During the scenario Jane will meet her love interest, Charlie, get married and have a child. They will struggle with keeping their marriage and family together, as Charlie is away a lot as a soldier during the war. Jane will be living in London as the bombs start to fall and will join the WVS - Women's Voluntary Service, a charity organisation taking care of London's people providing food, clothes, shelter, and information to victims of bomb raids.

Themes for Jane: War at the homefront, Bombs over London, Keep calm and carry on, Motherhood, Marriage with a distance.

MISS DOROTHY "DOTTIE" MASON

Dottie is outgoing, spontaneous, energetic, and ready to take on life. She comes from a warm and boisterous working class family in the East End of London, where she lives with her parents and three older brothers. She is smart and got a scholarship to a good school, where she met Jane. They have been best friends ever since. Dottie works as a shop clerk, not really sure what to do with her life. She and Jane shares an apartment. Dottie is friends with Charlie, who she has gotten to know while being out dancing in London.

During the scenario Dottie will volunteer to join the Women's Auxiliary Air Force (WAAF). She will be working with most secret positions of German aircrafts close to the Royal Air Force (RAF). As her father dies, she will decide to step up her involvement in the war, becoming a pilot herself, and transporting planes for the Air Transport Auxiliary (ATA). When working close to the air force, she got to know her love interest Will, and they will eventually become a couple. However, he's from an upper class family, so will their relationship survive outside their common life as pilots?

Themes for Dottie: Being a woman in a man's field, Independence vs expectations, Growing up, A love story where you come from different worlds.

MR WILLIAM "WILL" CAVENDISH

Will is smart, loyal, caring, responsible, and bookish. He was brought up as an only child by his parents at their estate in the countryside; an estate that he one day will inherit. He is childhood friends with Charlie, who lived at the neighboring farm, and always used to drag him out on adventures. Will spent a lot of time with Charlie and his family. Right now he is studying in Oxford.

During the war he will join the Royal Air Force (RAF) as a fighter pilot, and climb the ranks. He will get to know Dottie, she will become his love interest, and they will eventually start dating. However she is from working class London, so is she really someone for responsible Will to marry?

Themes for Will: Doing one's duty, Successful fighter pilot, Responsibility and caring, Fighting on, A love story where you come from different worlds.

EPISODE OVERVIEW

EPISODE I: PEACE IN OUR TIME

August 1939 - January 1940

Charlie and Jane fall in love, the war starts, and all four get involved in the war effort. The episode ends with a farewell between Charlie and Jane, when he is sent to France and war.

EPISODE II: WAR IS HERE

May - December 1940

The war comes to England and bombs start falling. Charlie is stuck in Dunkirk, comes home, proposes to Jane, and decides to be a Commando soldier. Will defends Britain from German air attacks, and Dottie considers becoming a pilot. Jane takes care of a bombed out London.

EPISODE III: KEEP CALM AND CARRY ON

December 1942 - May 1943

Charlie and Jane struggle to keep their relationship alive even when they hardly see each other. Dottie disappears when flying, Will and Dottie start dating and eventually meet each other's parents. In the end, both Charlie and Will will be sent out in active service again.

EPISODE IV: THE LAST HORRORS

May - August 1944

The couples meet again before Charlie and Will are sent out to invade German occupied Europe. After the invasion, Charlie will come home paralysed from the waist down, and Will goes missing, but returns.

EPISODE V: THE END OF THE WAR

April - May 1945

The war ends, there's peace, and decisions need to be made. Both our couples need to decide about their futures.

PREPARATIONS

As the gamemaster

- Read the full scenario including the characters.
- Print the scenario.
- See that the character casting sheet is readily available for the players.
- See that you are familiar with the Spotify playlist that accompanies the scenario, and see that you have the possibility to play it aloud for the players.
- Prepare the room according to the stage directions in The Stage above. This can also be done with the help of the players, see *With the players* below.

With the players

When the players arrive, you as the gamemaster should do these things:

- Introduce yourself as the gamemaster.
- Do a round with the players. Ask them what their name is, what made them interested in this scenario. Let them talk one at the time without unnecessary interruptions. As the gamemaster, listen and take note of what players want to experience. It can guide you later if you need to cast the characters. This is also a good place to notice and adjust if someone has the wrong expectations of what the game can bring.
- Do a round with the players. Ask the players to share a short story about what someone with a connection to them did during the Second World War. If someone doesn't have one or doesn't want to share, it is completely fine to pass. If you as the gamemaster have a story to tell too, start to set the atmosphere. It can be about a grandparent, neighbor, or anyone they have heard about.
- The players may be nervous about doing something wrong. Tell them not to be. If anyone (including you) does something wrong, you can always retake the scene or solve it some other way. You are all here to have fun.
- Introduce the story of the scenario.
 - World War II
 - England
 - 4 friends (2 couples)
 - Development over 6 years
- Introduce the structure of the scenario.
 - Playing style
 - Scripted, but the players decide how they react to what happens
 - 5 episodes
 - 3-11 scenes each
 - Each episode gives you a new character handout for each character
 - Each episode has an *In this war* section, which lets you know largely what is going on in the war
 - Each episode has an *In this episode of Love and War* section, which lets you know largely what is going to happen in the upcoming episode.
- Distribute the *Character sheet for casting* (Appendix A) and let the players read it. Let the players choose characters. If they can't decide, you as the gamemaster will cast the roles. If possible, try to plan for good chemistry between the couples.
- After the players are cast, distribute the characters and give the players time to read.
- From now on - always call the players by the characters' names when you are in the room where you play. Ask them to do a short presentation of themselves, for example Dottie - who are you?
- Set up the room according to the stage types. (If you haven't done it yourself already.)
- Let the players and yourself take a short break before you start to scenario. When you are gathered again, start the scenario.

AFTER THE GAME

- Thank the players for having played the scenario *Love and War*.
- Then return to the here and now. Call the players by their own names, leave the characters behind. Ask the players how they are feeling, and do a round to let the players answer.
- Do a round and let the players talk about how feel their characters was affected by war.
- End the briefing, and say goodbye to the players. Now, your task as the gamemaster is finished. Thank you for gamemastering *Love and War*.



EPISODE I

PEACE IN OUR TIME

JULY 1939 - JANUARY 1940

EPISODE I:

Peace in our time

AUGUST 1939 - JANUARY 1940

In the war

We join our characters in the summer of 1939, when Europe is on the brink of war. Germany has already annexed several areas in Europe, such as Austria and Czechoslovakia. These events led to political discussions, and in 1938 Hitler left the guarantee to Prime Minister Neville Chamberlain about “peace in our time”. But there is unrest in Europe and it’s uncertain if there will be a war soon, even if many hope to avoid a repeat of the Great war (the First World War). So far in England, there is peace and hope.

In this episode of Love and War

In which Charlie and Jane fall in love, the war starts, and all four friends get involved in the war effort. The episode ends with a farewell between Charlie and Jane, when he is sent to France and war.

Mr Charles “Charlie” Barley

AUGUST 1939 - JANUARY 1940

You grew up on a farm with your parents and many siblings in the countryside, in the county of Devon in the south west of England. Your family is large and happy, and there is always someone to tease, fight, or have fun with. Like your family, you're spontaneous, warm, fun, and always have a smile or a joke at hand.

Since childhood, you and your siblings have helped out at the farm. You like getting things done. Thanks to the great need of farmers during the Great War (the First World War), your father was exempt from military duty.

Your childhood friend, Will, lived in the manor house next to your farm. You're the same age, and Will, being an only child, often came to play together with you and your siblings. You have drawn Will into many mischiefs and adventures, the memories of which always makes you smile. Will is like your brother and you are loyal to him to the death.

Will always had the brains, so he was of course set for studies at Oxford. Thanks to his dad's money, you have gotten a few years of study there as well, which is of course great fun. There are a lot of pubs

and pleasures in Oxford. But after your studies in Oxford are over, you will go home to work on the farm, marry a lovely woman, and have many, many children. Just like your parents did.

When you and Will get bored of Oxford, you go to London to his dad's overnight apartment, and go out dancing. Will also wants to drag you to museums, but that is not really your thing, dancing is more fun. In London you met Dottie - she is great, and is just as fun loving as you. Once you even tried to hide under a table as the pub was closing, but were instead forcefully thrown out. Together you can do the wildest jitterbug, and you are glad to have found a new friend.

When not thinking about dancing and enjoying yourself, you play rugby, and immensely enjoy sports in general. You were chosen for your school's rugby team in Oxford, and it's awesome.

You have read in the papers that there may be a war, but it's just boring to think about. You flip to the sport sections instead. If the war will actually come, you'll act on it then. No need worrying ahead.

In this episode of Love and War

In which Charlie and Jane fall in love, the war starts, and all four friends get involved in the war effort. The episode ends with a farewell between Charlie and Jane, when he is sent to France and war.

Miss Jane Darlington

AUGUST 1939 - JANUARY 1940

You have grown up in a lovely townhouse in a respectable part of London with your mother. Your father died in the Great War (the First World War) when you were only a baby. With the help of your mother's widow's pension and her parents, the two of you have managed very well. The town house belonged to your grandparents, and was then passed on to your mother. One day it will go to you. You especially love the rose garden in the back.

You are very close with your mother, and have always admired her. She is now a prominent widow of your local society, and she knows and greets everyone. She's deeply involved with a charity organisation called the Women's Voluntary Service (WVS). They often have meetings at the house, so you have known a lot of them since childhood.

They would describe you as sweet, lovely, and so agreeable, and you know that is kind of true. It translated well to school as well, where you were always popular. You also love everything beautiful, whether it were dolls as a girl, or as now, a new dress, a new way to do your hair, or reading the latest romance novel.

Probably a lot of people would claim that they know you, and yes, you have many acquaintances, but few close friends. Sharing so much about your inner thoughts and feelings too soon is too much for you. You enjoy spending time with yourself, reading books, writing in your journal or drawing. A girlhood dream of yours was actually to become a writer or maybe a journalist.

In school you meet Dottie. She was a scholarship girl and came from a simpler background, but she is so smart and fun. You clicked instantly because of her warmth, honesty, and wit. You became very close friends and spent many afternoons up in your room talking about life, boys, school, make up, books, and everything in between.

After you both graduated school, you decided to share a flat together. Thanks to your mother, you got a job as an assistant teacher in a close by primary school, and together with Dottie's job as a store clerk, you can now pay the rent. It is great living together and having your own home. You have been decorating the apartment, and Dottie drags you out to parties. Sometimes you follow, but sometimes you say no and enjoy an evening at home instead.

In the future, you dream about getting married and having many children. You love children, and taking care of them. Unlike your own family, you want a loving family with many children and a present father. You always wanted to have a dad of your own, so that is something you want to give to your children.

You have heard the rumours of war, and it worries you. It is so unnecessary having all those men die, such as in The Great War, and it really stands against everything you believe. You believe in love, to care, and that people should be good to each other. Why should it be so hard?

In this episode of Love and War

In which Charlie and Jane fall in love, the war starts, and all four friends get involved in the war effort. The episode ends with a farewell between Charlie and Jane, when he is sent to France and war.

Miss Dorothy “Dottie” Mason

AUGUST 1939 - JANUARY 1940

You are a London East Ender at heart. It’s where you grew up with your large boisterous family; your mother, father, and three older brothers. Your house was always full of people and sounds.

Growing up, you and your older brothers were roaming around the neighborhood, playing, making jokes and, of course, causing mischief. When starting school, all you’ve learnt from your brothers earned you a reputation of being somewhat of an adventurous tomboy.

You were always of a daddy’s girl, and you knew you could get him to agree to anything you said. Your dad sometimes got lost in memories of the Great War (the First World War), and then took to the bottle. More than once, you had to go down to the local pub to get him home. But you love your dear old pa, and would do anything for him.

At school you soon discovered that numbers were your thing. You sometimes lose patience for maths, but it still comes easy for you. You love the logical thinking of it, and you are stubborn enough to put your mind to solving problems. To everybody’s surprise, this earned you a scholarship to a school in a fancier part of London, and that is where you met Jane.

She first seemed like a run of the mill pretty girl, but as you got to know her you figured out that she was smart and witty, and could actually challenge you. Since the new school forced you to step up your studying, you spent a lot of time in her room, studying together. You suddenly realised that you were smart, and that using your brain was kind of fun.

It was always nice hanging out at Jane’s. Her home and her mother, the decisive Mrs Darlington, soon

became like a second home to you. Studying at your home with three loud brothers was hardly an option.

But of course, you didn’t only study, you also talked and talked and talked. About boys, hair, dresses, parties, friends, and everything about life and the future. She became like the sister you never had, and never even realised how much you wanted. You are dead loyal to her, and trust her judgement in everything.

After school, you and Jane decided to move into a flat together, and it has been great fun having your own home. Jane got a job as an assistant teacher and you took a job as a store clerk at a department store. Your job is for the moment, because you get a good discount. But who knows what life throws at you. You’re young, strong, and smart, and ready to take on the world.

While being out dancing in London, you met Charlie. You clicked instantly, he is fun loving like you, and full of mischief. Both of you are full of jokes and stories and always party the hardest. Once you even tried to hide under a table as the pub was closing, but were instead forcefully thrown out. Together you can do the wildest jitterbug, and you are glad to have found a new friend.

You have heard about the war that may be coming. Your dad and your brothers are all involved in the union and there have been many discussions at home about worker’s rights. You also have friends (or friends of friends, at least) who fought the fascists on the communist side in the Spanish Civil War (1936-1939). Honestly, you don’t have a lot of patience for politics, but know that you can’t ever let the bad guys win.

In this episode of Love and War

In which Charlie and Jane fall in love, the war starts, and all four friends get involved in the war effort. The episode ends with a farewell between Charlie and Jane, when he is sent to France and war.

Mr William “Will” Cavendish

AUGUST 1939 - JANUARY 1940

You grew up at your family estate with your mother and father at the Cavendish Manor in Devon, a county in the south west of England. Your life early on included following your father hunting, and riding with your private tutor. Just as your father inherited the estate from his father, you know that you will one day inherit it after him. As it should be. Your father sometimes takes you out for walks showing you the ground, and talking about his plans for the estate.

You were quite lonely as a child, spending a lot of time in the library reading everything you could find. It is still your favourite room in the house. The library phase in your life lasted until you befriended Charlie, a boy with an open approach to life, who lived at the farm nearest to your family's estate. Charlie is fun, open, and full of life, and you have since been inseparable. You have had an extraordinary amount of fun playing with Charlie and his many siblings.

It seemed like Charlie's parents viewed you as an extra son, always putting out an extra plate for you, which you secretly loved. You couldn't help but to be amazed by the contrast to your own parents, who kept a more strict regimen at home. More than once you have heard your mother say that children should be seen, not heard. This was not true in the Barley family.

After boarding school, and playing with Charlie on the holidays, it was off to Oxford to study at the same college as all the men in the Cavendish family had before you. A pleasant surprise was that your father decided to pay for Charlie's fees and hence making it possible for him to get an education as well. (Albeit, at a slightly less prestigious college.) You wonder if your father thinks that you are indeed

incapable of making friends, and hence felt the need to bring Charlie along.

You know that unlike Charlie, who is very open, you have a harder time conversing easily with new people. You never understood the point of meaningless smalltalk, but you are a well brought up young man and can of course say what needs to be said. However, you do love a good conversation amongst close friends. When you do get close to people, you are both extremely loyal and caring.

Whatever your father's reasoning may have been, it is great to have Charlie in Oxford. It does however mean more parties and less studying, and you are unsure if that really was your father's intentions. Sometimes the two of you go into London and stay in your father's overnight apartment close to Parliament, and do the town. There are a lot of museums in London Charlie hasn't been to, so it has been great showing him around. However, you suspect his heart is more into dancing and girls.

When you turned 16, you were given a small airplane by your parents. First, you were uncertain if flying was for you, it seemed awfully high up in the air. But once you understood the math behind it, the beauty of it and learned to control it, you were hooked. You love to fly in the air, and it feels like you are controlling life when you can calculate a turn on your paper with speed and height and angle, and then perform it. It is like you are mastering a deep hidden secret.

You always stay well informed about current affairs, and you are terribly aware of the fact that the risk of war is imminent. With your father serving as an officer in the Great War (the First World War), you've been brought up to always stand up for the British empire.

In this episode of Love and War

In which Charlie and Jane fall in love, the war starts, and all four friends get involved in the war effort. The episode ends with a farewell between Charlie and Jane, when he is sent to France and war.

1. At the dance

August 1939

Charlie and Dottie, later Jane and Will

Ordinary

The table

In the mood

Scene intro: It's summer 1939, at a dance hall in London. Charlie and Dottie, you are both catching your breath at a table on the side of the floor. Tonight you have each brought your best friend to the dance, and once they show up, you will introduce them to each other.

To the gamemaster: Decide when Charlie and Dottie's friendship has been established, and then send in Jane and Will. Tell the players that the scene ends when Charlie & Jane and Dottie & Will go away to dance.

2. Falling in love

August 1939

Charlie and Jane

Ordinary

The table

Scene intro: Jane, you have been to a rugby match that Charlie was playing, close to your home. During the match, Charlie, you have hit your head, and it's bleeding. Not a serious injury, but the blood makes it feel very dramatic. Charlie, you obviously needed to be taken care of, so Jane, you invited Charlie to your kitchen to take care of the wound.

To the gamemaster: Set the scene in Jane's kitchen when she put bandages on his head. This is the scene that established the love between Charlie and Jane. If the players need more time to fall in love and to create a spark, set a similar scene a week later when he has hurt something else, say a finger. And then the next week he can just come over without being hurt at all, etc. Since they will be pushed apart by the war later in the scenario, make sure that there is love in the air here to create contrast later.

3. Britain at War!

September 3rd 1939

All characters

Monologue

The open space

Chamberlain Declares War

Scene intro: September 3rd. A day you would never forget. You all have heard the newscast with Prime Minister Neville Chamberlain's declaration of war. Where were you, what did you do, and what did you think?

To the gamemaster: This is a monologue scene. Start with playing the beginning of Chamberlain's speech (first 45 seconds). Then ask the character one by one where they were, what they did, and what they thought when they heard it. The purpose is to establish that the war is declared, and let the characters react to it.

4. To do one's bit

September 1939

Charlie and Will

Ordinary

The table

Scene intro: Charlie and Will, you are both at a pub in Oxford. The war has begun, but the question is - should you do your bit? Will, you have been flying quite a lot, and know that they are looking for pilots in the Royal Air Force (RAF). Charlie, you have heard that the army is open for volunteers. Are you going to join up, or not?

To the gamemaster: Let the scene play out as the two men sharing their reasons for entering, or not entering, the military. End the scene when they have made a decision.

Even if they decide not to volunteer they will still end up in the military, Charlie by being conscripted by the government, and Will will be pushed to volunteer after a stern talk with his father about family, duty, and honour. If the characters don't volunteer, you can share this info with them. The questions for the players is just about how they end up there, and what motivations their characters have.

5. Women! You are needed!

October 1939

All characters

Parallel

The sofa / The table

Scene intro: Charlie and Will, you are both in the military and are in training in England for a few months more. Will, you ended up as pilot in the Royal Air Force, while Charlie, you are in the army. While on leave, you are invited to dinner in the girls' apartment. This is the first time you wear your uniforms in civilian life, and the first time the girls see you in them.

Will and Dottie, you're talking in the kitchen (by the table) while clearing up after dinner, and also giving some privacy to Charlie and Jane in the living room (the sofa). Now you have the opportunity to talk about if the women should do their bit too.

Will, you have seen women in the air force, or Women's Auxiliary Air Force (WAAF), that seem to be involved in some interesting business. You have heard that this is where the smart girls end up, and that you should ask for special duties when signing up to join the WAAF. You can tell Dottie this.

Jane, you have just been fired from your job as a teacher, due to that many children have been evacuated from London. You have spoken with your mother about joining the Women's voluntary service (WVS), and you want to talk with Charlie about it.

To the gamemaster: Set the scene first with Dottie and Will in the kitchen and let them talk about the air force, and if Dottie should sign up. Then cut to Jane and Charlie and let them talk. Cut in between the scenes as you see fit. End the scene when the women have decided to join up.

6. Christmas 1939

December 25th, 1939

All characters

Monologue

The open space

O Come All Ye Faithful

Scene intro: It is Christmas. You are all home with your families. How do you celebrate, what is the atmosphere, and how do you feel?

Don't get stuck on how you would celebrate a Christmas in England 1939. Rationing isn't in place just yet, but food has become more expensive.

To the gamemaster: This is a monologue scene. Let the characters one by one describe how they celebrate Christmas with their family. The purpose is to establish each character's family and their different background. End the scene when everyone has shared their Christmas.

7. Bye, bye soldier boy

January 1940

Charlie and Jane

Ordinary

The open space

Scene intro: Charlie, you are being sent to France to strengthen its defences against a potential attack from Germany. Jane, you have shown up on the train station to say goodbye.

To the gamemaster: Set the scene on the train station, and let them say their goodbye. Then cut the scene.



EPISODE II
WAR IS HERE
MAY - DECEMBER 1940

EPISODE II:

War is here

MAY - DECEMBER 1940

In the war

We join our characters in May 1940. Germany has through blitzkrieg (“lightning war”) managed to occupy the Lowlands (Belgium, the Netherlands, and Luxembourg) and parts of France, as well as both Norway and Denmark. The British army has been forced to retreat to the coastal village of Dunkirk, in northern France, where they are surrounded by German troops. People are in shock over the speed with which Germany has succeeded in occupying Western Europe. In England, Winston Churchill is now the new prime minister and preparations are being made in case of an invasion. Will Britain be next?

In this episode of Love and War

In which the war comes to England and bombs start falling. Charlie is stuck in Dunkirk, comes home, proposes to Jane, and decides to be a Commando soldier. Will defends Britain from German air attacks, and Dottie considers becoming a pilot. Jane takes care of a bombed out London.

EPISODE II: WAR IS HERE

Private Charles “Charlie” Barley

MAY - DECEMBER 1940

For the past five months, since January 1940, you have been in active service as a soldier in France. In the beginning, it was mostly calm, you and your platoon guarding some village in the French countryside. But then the Germans came. The last month you and your platoon have been retreating. You have of course tried doing counter attacks, but the Germans are too many and too well equipped.

During the confrontations with the Germans, you have experienced war. You have seen fellow soldiers and friends die, and you’ve killed Germans. Something has changed within you, you can’t put your finger on it.

But as you sit on the beaches in Dunkirk, overlooking the English channel, wondering if you will ever make it home, you know two things. You want to marry Jane. And you want to keep killing Germans.

You have discovered that you fit right in with the army. You enjoy the camaraderie with your fellow soldiers. Thanks to your rugby training, you also have managed to survive, which you’ve noticed is a highly valued skill.

From the boys in the platoon, you have heard about a new special service being formed - the Commandos. It will be a small group of light infantry soldiers traveling in boats along the European coastline and disturbing, sabotaging, and destroying German activity under the motto “hit sharp and quick - then run to fight another day”. It will mean six more months of training, but then it will suit your goal of killing Germans perfectly.

That is to say, if you get ever off these sodding beaches and get home.

In this episode of Love and War

In which the war comes to England and bombs start falling. Charlie is stuck in Dunkirk, comes home, proposes to Jane, and decides to be a Commando soldier. Will defends Britain from German air attacks, and Dottie considers becoming a pilot. Jane takes care of a bombed out London.

EPISODE II: WAR IS HERE

Miss Jane Darlington

MAY - DECEMBER 1940

When Dottie joined the Women's Auxiliary Air Force (WAAF) in January 1940, you had to quit your beloved apartment and move home to live with your mother. With no roommate and no job to pay the rent, you had no choice. Even if it feels like going backwards in life, moving home, you still like your mother and it is after all war. Maybe it won't be for too long.

You have become more and more active in your mother's organisation, the Women's Voluntary Service (WVS), helping with evacuation of London's children, distributing ration books, running can-tees and doing all kinds of charity work. Even if it's voluntary, unpaid work it is still work, and you feel that you are contributing. Such a big city as London needs to prepare to protect its citizens in case of bombings.

You know that Charlie is in France, and that it has become increasingly dangerous as the German's have progressed forward over Western Europe. You can't understand that the home of such great literature and art now has produced such a warmachine. What happened? Didn't anyone say stop?

The last thing you read in the newspapers was that the entire British force was stuck in Dunkirk, some small French village on the coast of the English Channel. How shall they get home? They can't just be left there to the Germans, can they? The thought of Charlie not making it home feels far away, like something you would read in a novel, not in reality. Because your Charlie always makes it. There can't be any other option, can there?

If only Dottie was here so that you could talk to her about it. Or Charlie, or Will. Everyone is so far away these days.

In this episode of Love and War

In which the war comes to England and bombs start falling. Charlie is stuck in Dunkirk, comes home, proposes to Jane, and decides to be a Commando soldier. Will defends Britain from German air attacks, and Dottie considers becoming a pilot. Jane takes care of a bombed out London.

Miss Dorothy “Dottie” Mason, Aircraftwoman, 2nd Class

MAY - DECEMBER 1940

In January you joined what Will had talked about - the Women's Auxiliary Air Force (WAAF). Quite honestly, you knew very little about it, but special duties and the air force sounded exciting. In the beginning, it was quite a change - wearing a uniform, needing to go up early every morning. It's almost like you're a proper soldier! Of course you are not, though, it's just auxiliary - helping - forces for women, but still.

It turns out that your job consisted of positioning enemy aircraft, and thereby helping the pilots in the air (such as Will) to find them and shoot them down. It feels like you are contributing to the war effort, and are helping to get rid of any Germans who dare venture over England.

After some training you now work in the Operations Room, in front of a large map which shows the part of the English coast your air base defends. Via telephone, you get constant updates on the position, height, speed, and direction of both your own aircrafts, as well as incoming enemy attacks. It challenges you to keep your head sharp, but grids, numbers, and graphs were always things you had a knack for. You mumble coordinates in your sleep. Even your officers seem to be happy with you.

But there are also times when you are on leave, and let's just say that no one can party like the boys of the Royal Air Force (RAF). You've had the wildest parties, both at dances in the mess, and at the local pub. Before long, you met a handsome pilot, Corporal Peter Johnsson, that you have started a relationship with. You are not really sure what you feel about him, but it's fun.

Funnily enough, you have ended up at the same base as Will, but you haven't spent that much time with him. However, it does feel nice in this new world to have someone who knew you from before. Sometimes it seems like he's looking at you, but surely, you are just imagining.

You've heard from your beau that women actually can become pilots now. Apparently, they need people to transport planes between factories, maintenance stations, and air bases, as the men are needed in active duty against the Germans. Pete and his friends laughed about the crazy idea that women should become pilots, that maybe they should just as well educate cows to fly?

You have always been provoked by people telling you that you can't do something, so ever since then you started to have your eye on this organisation, a civilian organisation called the Air Transport Auxiliary (ATA). You could join them as a ferry pilot and be just as daring, or at least almost, as the boys. Of course, you haven't actually flown once in your entire life, but how hard can it be?

When you left for the WAAF, you and Jane quit your beloved apartment, so she moved home to her mum. When you are on leave, you go home to London and stay with your parents in the East End. You love to spend time with Jane everytime you go home, since you don't get to see each other as much nowadays.

In this episode of Love and War

In which the war comes to England and bombs start falling. Charlie is stuck in Dunkirk, comes home, proposes to Jane, and decides to be a Commando soldier. Will defends Britain from German air attacks, and Dottie considers becoming a pilot. Jane takes care of a bombed out London.

Flying Officer William “Will” Cavendish

MAY - DECEMBER 1940

You volunteered and joined the Royal Air Force (RAF) in autumn 1939, and after some months of training you started active duty as a fighter pilot in January 1940. In the beginning, it was mostly routine missions. But as the war progressed, the workload has increased. More and more missions, most days of the week, fighting German planes in the air.

You are stationed at the same air base as Dottie, and she has joined a team in the WAAF (Women’s Auxiliary Air Force) that works with plotting information about incoming hostile air attacks. This information helps your officers to plan each counter attack against the German Luftwaffe. Thanks to the information Dottie and the rest of the WAAFs provide, you still keep the Germans at bay, even if the Luftwaffe vastly outnumber your air force in both planes and pilots. You are worried what would happen if Germany would hit Britain with all its force. Can England withstand it?

You know that the entire British forces, including Charlie, are stuck in Dunkirk, and you will most likely be called out to fly air support in some attempt to try to get them home. You don’t want to be defeatist, but to get over 300 000 men over the English Channel with the German forces so close... Well, honestly – it would take a miracle. You wonder if you have seen your best friend for the last time.

Dottie, who you occasionally see, seems however quite occupied with her newfound boyfriend on the base (the dimwitted Corporal Johnson). She’s honestly too good for him, and you are sometimes tempted to let her know this. However, you try to keep an eye on her from a distance. You wouldn’t want her to get into trouble. You have grown quite fond of her and her energetic ways somehow. You are not sure what that is.

You have heard from the Fighter Command, your superiors, that due to the lack of pilots they are now opening up for women to apply as ferry pilots in the organisation Air Transport Auxiliary (ATA). They would fly planes between factories, maintenance, and air bases, to free up more male pilots to active combat. They would of course not be military, but would still be helping the air force.

You know what dangers there are in the sky, and how easy it is to be shot down, or just have a malfunctioning plane. While you sympathise with the need for more fighting pilots, wasn’t the point of the war to protect England and its women and children? Being in the air means being in harm’s way, why should any woman need to take that risk?

The few times you are on leave, you sometimes go to London to stay in your father’s overnight apartment.

In this episode of Love and War

In which the war comes to England and bombs start falling. Charlie is stuck in Dunkirk, comes home, proposes to Jane, and decides to be a Commando soldier. Will defends Britain from German air attacks, and Dottie considers becoming a pilot. Jane takes care of a bombed out London.

1. Dunkirk

Sunday May 26th, 1940

Jane, Dottie, and Will

Ordinary

The table

Scene intro: May 1940. Charlie, you are stuck with the rest of the British army in Dunkirk on the shore of the English Channel. It's all over the papers that it would take a miracle to get the troops back to England.

Dottie and Will, you are both on leave and you meet up Jane at a London pub.

Yesterday the war seemed so far away, but now there's a great risk that Charlie, your dear Charlie, is, or will be dead. Will he make it home?

To the game master: Set the scene when they all sit at the pub with a beer each. This can be a quiet scene - let the players set the pacing. The purpose is to show that war is getting closer.

2. Homecoming

June 1940

Charlie and Jane

Ordinary

The open space

Scene intro: A miracle did occur and you, Charlie, and many more soldiers, were taken home. This thanks to an innovative operation including a fleet of small civilian boats going to Dunkirk and bringing the boys home. Even though Dunkirk was a retreat, you and the rest of boys were greeted as war heroes back in England.

Now Charlie, you're back on English soil, and on a train back to London. At the train station Jane waits to meet you.

To the game master: Set the scene at the train station, where Jane waits for Charlie's arrival. Play out their reunion. If Charlie wants to propose in this scene, that's very suitable.

3. Churchill's speech

June 1940

All characters

Ordinary

The table

Churchill's Fight on the beaches speech.

Later, Rule Britannia!

Scene intro: Charlie and Jane, you are at your usual London pub and Dottie and Will, you will arrive as the scene begins. This is the first time you all have met since Charlie's return.

The radio plays in the background, and the game-master will let you know when you should listen to it.

To the game master: Set the scene at the pub and let the four friends have their reunion. When you feel they've talked and greeted Charlie back, put on Churchill's speech (first 28 seconds only), followed by *Rule, Britannia!* If the player wants to play around it you can let them, or you can just let the consequence of his speech sink in and then cut the scene.

4. A life together

June 1940

Charlie and Jane

Ordinary

The table

Scene intro: Charlie, you are visiting Jane at her mother's, and both of you are sitting in the kitchen. Charlie, you have hurt your hand in France so Jane, you are helping him to change his bandages.

Charlie - France has capitulated and you have just signed up to join the Commandos, a special elite force of the army. This means going on secret missions along the European coasts. If you haven't told Jane yet, this is a good time to do so.

This is also a good time to propose, if you haven't already done so.

To the gamemaster: If Charlie already has both proposed and told Jane about the commandos, and the subject feels finished, this scene can be cut.

5. The Battle of Britain

August 1940

Dottie and Will

Ordinary

The open space

Scene intro: It is the time of the Battle of Britain, a battle mainly fought in the air with German bombs falling over Britain day and night. Will, since you are a fighter pilot in the Royal Air Force (RAF), this means that you are busy flying many hours every-day, defending the nation. You have been forced to say goodbye to more than one of your fellow pilots.

Dottie, you're busy plotting the aircrafts' positions on the great maps in the Operations Room. England suffers a lack of both planes and pilots, and from your maps, you see that the future looks bleak.

Will – you finally have a small break between your missions, and you are sitting on the ground as Dottie comes walking up to you.

Dottie, you are thinking about becoming a pilot in the Air Transport Auxiliary (ATA) and want to know what Will thinks. How is it to fly?

The gamemaster: The purpose of this scene is both to let Will express how he feels after fighting in the Battle of Britain since the beginning of July, and to let Dottie explore the possibility of becoming pilot in the Air Transport Auxiliary (ATA). It is possible that her enthusiasm collides with his reality of flying in a war.

6. Danger in the sky

September 1940

Will och Dottie

Ordinary

The table

Scene intro: In the mess at the air base, Dottie and Will, you are having lunch separately while letters are distributed as usual. Dottie, you get a letter with very bad news. Will, you see Dottie receive the letter and react to it. As the scene begins you will walk over to her to see what is the matter.

Dottie - the letter is from your mother, and she writes to tell you that your house has been bombed, and that your father is dead. The rest of your family is unharmed, and your mother now lives with your aunt and uncle.

To the gamemaster: Set the scene at the airbase mess. Let Dottie get her news, react to them, and let Will walk over and see what is the matter.

7. The army Hitler forgot

October 1940

Jane

Monologue

The table

Scene intro: Jane – you have spent yet another night in an uncomfortable bunk in a bomb shelter, hearing unforgettable noises as bombs fall over London. You are alone in London since both Charlie, Dottie, and Will are away doing their part in the war.

As the morning finally arrived, you went to the WVS office as you always do, and was commissioned to help clean up a block that had been hit by bombs. As usual, you and the air raid wardens cleaned up the mess, took care of clothes and furniture, and then there was a body. As the owner of the house arrived, you needed to deliver the news of the body you've found, and offer a comforting shoulder to the cry that followed.

After a long morning you are now at home, sitting at the kitchen table in your mother's house, having a cup of tea, staring out into the air. What are you thinking?

To the gamemaster: Let Jane hold a monologue about how she feels.

8. Funerals

November 1940

All characters

Monologue

The open space

Elegy on the RAF March Past

Scene intro: November 1940. By this time, death is ever present. All of you know someone who has died. It could be in battle, or in the bombings of London. Decide who you know who has died, and tell us about that person and your relationship to them.

To the gamemaster: The purpose of this scene is to show how present death is during this time. Everyone was affected. Ask the players one by one describe someone they know who has died.

9. Wedding bells and air raid sirens

November 1940

All characters

Ordinary

The open space

Wedding March, Mendelssohn. Later, air raid sirens.

Scene intro: Charlie and Jane, it's finally time for your wedding!

To the gamemaster: Set a classic wedding scene where Jane and Charlie stand in front of you, while you play their priest. Set Dottie and Will as bridesmaid and best man on the sides. Begin by playing the wedding march shortly to set the atmosphere and then start the ceremony with asking these questions:

Do you Charles take Jane to be your wedded wife?

(Charlie: I do)

Do you Jane take Charles to be your wedded husband?

(Jane: I do)

As the priest, ask Charlie and Jane if they want to say a few words to each other on their wedding day. After this part, start the air raid alarm. Then as the priest, quickly say: "I now pronounce you husband and wife", and then cut the scene.



EPISODE III

KEEP CALM AND CARRY ON

DECEMBER 1942 - MAY 1943

EPISODE III:

Keep calm and carry on

DECEMBER 1942 - MAY 1943

In the war

The war goes on and on, without ever seeming to end. At home in England, food is getting increasingly scarce, as British cargo ships are continually being torpedoed by German submarines. Large parts of London are destroyed and countless people have been made homeless.

However, after the German invasion on the Soviet Union in summer 1941 and the Japanese attack on Pearl Harbor in December 1941, both the the Soviet Union and the US joined the war as allies. In London, a lot of American soldiers have arrived, and you see them everywhere. There are glimmers of hope.

In this episode of Love and War

In which Charlie and Jane struggle to keep their relationship alive even when they hardly see each other. Dottie disappears when flying, Will and Dottie start dating and eventually meet each other's parents. In the end, both Charlie and Will will be sent out in active service again.

Corporal Charles “Charlie” Barley

DECEMBER 1942 - MAY 1943

Shortly after you and Jane got married in November 1940, you finished your training as Commando soldier and was called into active duty. Since then, you have been on secret missions all over the European coastline, sabotaging German activity. You can proudly say that you and your group have created quite a lot of headache for the Germans. When not on a mission, you are stationed on different bases in England, before being sent away on the next mission.

In March, you participated in the mission Operation Claymore to Norwegian Lofoten Islands, and blew up some factories of fish oil and glycerine, to stop the Germans using it in the making of bombs. You took the Germans totally off guard, and after all that training you were almost disappointed that there were no fights whatsoever. However, since you had the time, you took the opportunity to find the telegraph office and sent a telegram to A. Hitler in Berlin: “You said in your last speech, German troops would meet the British wherever they landed. Where are your troops?”

But even though Lofoten provided no fighting, you had plenty of it later. You usually travel with your group and come from nowhere in the dark, cut their throats and come in to plant bombs, take information and then get out quick as hell. You are loyal to the death to your group and know these men; it’s

Johnson, Harris, Wilson, Davis, and more. They feel like your family, and you have shared so much together.

At home in London you have Jane, your wife, but she feels very far away. You’ve exchanged letters, but quite honestly, writing was never your strong suit. The summer after your wedding Jane gave birth to a son, and named him James, after your father. You and the lads celebrated you becoming a father by going to the pub.

Jane, and you when you are home, live in Will’s family’s London flat. With the bombings of London, apartments were really hard to come by, so you were very grateful when Will suggested that you should rent his apartment for a quite a cheap price. Thanks to Will, Jane is provided for and can live there until the war ends. You also send her and James some of your paycheck.

Since you are home so sporadically, it is really hard to keep track of James, your son. Babies grow so quickly, and he always seemed to have changed so much since last. You had wished to be a more present father, just like your father always was. But right now you feel more like a soldier. Maybe after the war you will have more time to spend with him? But right now, he seems to be safe, being taken care of by Jane and her mother.

In this episode of Love and War

In which Charlie and Jane struggle to keep their relationship alive even when they hardly see each other. Dottie disappears when flying, Will and Dottie start dating and eventually meet each other’s parents. In the end, both Charlie and Will will be sent out in active service again.

Mrs Jane Barley

DECEMBER 1942 - MAY 1943

After your wedding in November 1940, Will let you rent his family's overnight apartment, which now serves as a home for you, your child James, and the mostly absent Charlie. After the wedding you discovered that you were pregnant and as bombs were falling over London, you gave birth to a perfect, beautiful child. Charlie wasn't home, so you named the baby James, after Charlie's father. Little Jamie is now one and half, and you are proud to say that he has begun talking.

London has been heavily bombed, large parts of the city are destroyed, and one in six Londoners have been made homeless. The need for the WVS has never been greater, and you all do a lot of work taking care of the people of London. You also got lucky, a paid position within the administration opened up and was offered to you. (Or lucky, the woman that had it before was sadly killed in a bombing.) The salary, what Charlie sends, and the fact that you get to rent the apartment cheap from Will, keeps you afloat economically.

You have now been working as a WVS manager for over a year, organising help, and you are starting to feel almost as confident as your mother. You can see why she really likes this organisation and the important work it does. Your mother has also been a great help with little Jamie, taking care of him while you work. Jamie has been spending a lot of time at her house, playing in your old rose garden. Life goes on, despite the war.

At the WVS, one of your colleagues asked you to write a weekly chronicle about everyday life in London for the WVS Bulletin, and since you always loved writing you gladly accepted. The column is becoming increasingly popular, and it feels good to bring some joy and reflections into people's lives in these times of war.

Charlie is seldom home, being gone on duty, going who knows where, doing god knows what. You never know if he is alive or dead, and try not to think about it too much. Your life is in London now, and your marriage seems at the time to consist of some poorly written letters from Charlie, confirming that he at least is still alive.

At some point you used to be the prettiest girl in the room, but now as a mother during war times, you feel rather worn out and unattractive. However, this changed when you met Joe Miller. He is a handsome, tall American soldier who started talking with you as you were both in the line to buy food. With the rations in place, those lines tend to get really long, so you had time for good, long chat. He lives close by, so you continued to run into each other.

At some point, he offered to help you carry the groceries home for you, and after he'd done that a few times, you asked him up for tea. He is really a joy talking to, and you've had some fun in this grey world that is the war. You cook him dinner, while he plays with little Jamie. You know it is not really appropriate to have a man in your house that is not your husband, but it is a war and, surely, some rules will need to be bent? You need to smile occasionally as well and have fun, and it's not like Charlie is around. But you haven't told your mother about this, she would not approve at all.

You haven't seen Dottie in a very long time, and you do miss her. You would like to talk with her about Jamie, Joe, and everything that is happening in your life, but your worlds just seem so far away from each other these days. You guess you just have to continue to keep calm and carry on.

In this episode of Love and War

In which Charlie and Jane struggle to keep their relationship alive even when they hardly see each other. Dottie disappears when flying, Will and Dottie start dating and eventually meet each other's parents. In the end, both Charlie and Will will be sent out in active service again.

Dorothy “Dottie” Mason, Second Officer

DECEMBER 1942 - MAY 1943

You joined the Air Transport Auxiliary (ATA) in autumn 1940, and after two years of flying you are now a seasoned pilot. Ready to take on any type of plane they ask you to fly - fighter, bomber, or transport. ATA's motto “Eager for the Air” feels like it truly applies to you.

You are stationed with a bunch of other ATA pilots at an airfield a couple of hours from London, and live with another ATA girl at a farmer's family close by. Not that far from your airfield is a RAF air base, and you usually meet up at the local pub, The Rose and Crown, that is happily situated in between your bases. You hang out there in the evenings, talking with your fellow pilots, both male and female.

About a year ago, your then boyfriend Pete was shot down and died, and of course that was sad. But you weren't as sad as you thought you'd be. After some reflection, you realised that you simply weren't that into him.

You haven't had a boyfriend since, even if there have been offers, but instead focused on your flying and learning things about planes. You like yourself in the role of a professional pilot. You enjoy the challenge that each plane brings, and the feeling of being appreciated for doing a good job.

You do, however, have someone you actually like, which has been sneaking up on you. Will. You have really gotten to see him in his right element at the air base. Surrounded by his men as a Squadron Leader, he is competent, loyal, caring and friendly. He even makes the occasional joke and smiles with them.

Will really is the kind of person who sees and helps people, but in a quiet sort of way. Like when he just magically fixed an apartment for Charlie and Jane by renting out his family's overnight apartment in London. You're not sure why you didn't see all that in him before.

At some point you did try to use the good old Dottie charm on Will by being a bit chatty, flirty, and laughing, but he just seemed busy and kept it short. How do you flirt with a man like Will? Besides, he has seen you kiss quite a few different pilots from the airbase in the local pub over the years, so what must he think of you?

And you haven't even mentioned the undeniable class difference between the two of you. You know he comes from a really fancy family and is going to inherit a estate somewhere in the countryside, and you are a working class girl from the East End. Better to focus on the planes; planes are easier to understand than men.

You do miss your Jane, and wish you had her to talk to. You remember when you were girls that you promised each other to always be there for each other, and now it seems impossible. You know it must be a lot of work for her alone with a child in a bombed out London.

The few times you are on leave, you stay with your aunt and uncle, where your mother stays after your house was destroyed. All your brothers are in the military in one way or another. Being in London just feels sad, and it's almost a relief to go back to the airfield and your planes.

In this episode of Love and War

In which Charlie and Jane struggle to keep their relationship alive even when they hardly see each other. Dottie disappears when flying, Will and Dottie start dating and eventually meet each other's parents. In the end, both Charlie and Will will be sent out in active service again.

Squadron Leader William “Will” Cavendish

DECEMBER 1942 - MAY 1943

You and your fellow pilots have now defended England against German air raids for two and half years, since summer 1940. You are proud to have kept them at bay, and that there have been no invasion. But when you think about all the fellow pilots and friends you have lost, you still feel that the price has been high.

You have been promoted to Squadron Leader after your own leader was shot down. As such, you are in command of a squadron of 12 fighter planes. You try to take care of your men, give clear orders, keep them alive and sane. You have lost a few, but on the whole you are very proud of your squadron.

On the weekends, you sometimes follow your men to the local pub, The Rose and Crown. It's a crowded sort of place where pilots and RAF personnel tend to party and enjoy themselves. You sometimes see Dottie there, she is stationed with the ATA at an airfield close by. She seems to be happy, laughing with the other pilots, but you don't have much energy to think of her. Sometimes you like people that don't like you back, and that is just the way life is. She is far too popular for you anyways. You also aren't sure what your parents would think if you brought home a girl like Dottie. Maybe it's best this way.

You of course know that Dottie is a pilot now, and you have seen her at the airbase a few times when she delivered planes from maintenance or the factory. You must confess it was a strange kind of a feeling, seeing her step out of the cockpit of a brand new fighter plane. It's definitely something new, and something you aren't used to - women being pilots. Or, seeing Dottie taking such responsibility.

You work a lot, and the few times you have been in London, you stay at a hotel. When Charlie and Jane married, they needed a place to stay, but the bombings of London meant that finding an apartment was almost impossible for them. So you offered up your family's overnight apartment to a symbolic rent, and hence you now stay at a hotel instead.

You haven't seen any of them in a long time. You know that Charlie is out on missions, and you can imagine that fits him. You know that Jane has had a baby and that Dottie is enjoying her flying life. Maybe you just miss your friends.

In this episode of Love and War

In which Charlie and Jane struggle to keep their relationship alive even when they hardly see each other. Dottie disappears when flying, Will and Dottie start dating and eventually meet each other's parents. In the end, both Charlie and Will will be sent out in active service again.

1. Drinking alone

December 1942

Dottie och Will

Ordinary

The table

Scene intro: Will, you're sitting by yourself in a corner booth at the local pub. You have been drinking for a good while, and should probably have called it a night some time ago.

Dottie, you see Will sitting alone and drunk in the corner. You go to him and see how he is. Maybe you can help?

To the gamemaster: Set the scene at the pub, with Will being drunk in a corner. Let Dottie go to him and see how he is.

2. Expectations

December 1942

Charlie and Jane

Parallel monologues

The sofa / The table

Scene intro: Charlie, you have been gone on duty for a long time. Finally, you're going home on leave, home to Jane and little Jamie.

Jane, you are at home preparing food in your kitchen. Charlie, you are waiting for the train, sitting on a bench in the train station. What are you thinking? How are you feeling?

To the gamemaster: Set the scene as two monologues and cut in between. Let Charlie and Jane talk about what they feel about meeting again, and also having Charlie meeting their son Jamie again, who he's only managed to see sporadically.

3. Reunion

December 1942

Charlie and Jane

Ordinary

The sofa

Scene intro: Jane, you are at home with little Jamie. Charlie, you come home to meet Jane and Jamie for the first time in a long while.

To the gamemaster: Set the scene in their apartment. If it's a bit stumbling because Charlie and Jane haven't met in a long time, that is completely okay. If the players are distracted by the child, feel free to make him go to sleep.

4. A pilot missing

December 1942

Will

Monologue

The open space

Scene intro: Will – you are sitting alone on the ground outside the mess hall, with your pocket flask close at hand. Dottie has been missing the whole day, and since the ATA pilots fly without radio, no one knows anything. She could just have done an emergency landing somewhere, or have been shot down by Germans. But you know that with every hour that passes, the chances of her turning out to still be alive gets slimmer and slimmer. What if she's actually not coming back? What if she is...?

To the gamemaster: Set the scene as a monologue for Will, and let him express what he feels about the fact that Dottie could be dead.

5. We'll meet again

December 1942

Dottie and Will

Ordinary

The open space

Scene intro: Dottie - you are alive and well. You flew out of course and after a while you were forced to do an emergency landing at a field somewhere. It took you a while to find a farmer, a telephone, and get back to the base.

Will - you have heard that Dottie is back, but haven't seen her yet. You run into each other for the first time in the hangar. You are alone among all the airplanes.

To the gamemaster: Set the scene when Will and Dottie meet for the first time since she has been gone.

This is the time for them to confess their feelings for each other, or at the very least agree to go out together. The next time we meet them, they are in an established relationship. If they need more time to create a spark, set an extra scene at the local pub with them together.

6. Another man

March 1943

Charlie and Jane

The table

Monologue

Scene intro: Jane, you are at home with your American soldier friend Joe. He is playing with Jamie while you are making dinner.

Charlie - unexpectedly you have gotten an extra leave, and have travelled home to surprise your family. Instead, you were met by a complete stranger, an American soldier, who was in your home, playing with your child, being on a first name basis with your wife. How do you react?

To the gamemaster: Let Jane sit in the kitchen with the baby, and let Charlie describe how he reacts to the situation that met him when he came home on leave.

7. The confrontation

March 1943

Charlie and Jane

Ordinary

The sofa

Scene intro: The American is gone and Charlie and Jane, you are now alone to confront the issue. Little Jamie is sleeping.

To the gamemaster: Set the scene in their living room and let them talk it out.

8. The parents

April 1943

Dottie and Will

Parallel monologues

The open space

Scene intro: Will and Dottie, you have met each other's parents. What did your parents think of your new boyfriend/girlfriend?

To the gamemaster: Set the scene as two parallel monologues where both Will and Dottie get to express what their parents thought about their new partner. Crosscut in between to highlight the potential contrast between what the parents were saying. Let Dottie begin.

9. Confidences

May 1943

All characters

Parallel scene

The sofa / The table

Scene intro: For the first time in a long time all of you are back in London and all of you have had dinner at Jane and Charlie's. After dinner, Charlie and Will, you go to the local pub for a pint, while Jane and Dottie, you have some tea in the living room. Little Jamie is sleeping.

It's really been a long time since you all had the chance to talk one-on-one with your best friend. Use the opportunity to catch up.

To the gamemaster: Set the scene as a parallel scene that you can cross cut in between. But do it carefully, since confidences may take time.

10. Late at night

May 1943

Charlie and Jane

Ordinary

The sofa

Scene intro: It is late the same evening. After Dottie and Will left you, Charlie and Jane, are home alone while little Jamie is sleeping. Tomorrow, Charlie, you will go back to the base.

To the gamemaster: Set the scene with Charlie and Jane in their apartment, and let them talk.

11. Goodbye

May 1943

Dottie and Will

Ordinary

The open space

Scene intro: Will, you have been promoted to Wing Commander, and been transferred to an air base in the South of England. This means that you will not see not see Dottie as much. She has walked you to the train station to say goodbye.

To the gamemaster: Set the scene at the train station and let Dottie and Will say their farewells.



EPISODE IV

THE LAST HORRORS

MAY - AUGUST 1944

EPISODE IV:

The last horrors

MAY - AUGUST 1944

In the war

Finally the war seems to be going better for the Allies. There is talk about invading German occupied Europe, but it is heavily fortified. Everything so far is most secret, not to give away any plans to the Germans.

In this episode of Love and War

In which the couples meet again before Charlie and Will are sent out to invade German occupied Europe. After the invasion, Charlie will come home paralysed from the waist down, and Will goes missing, but returns.

EPISODE IV: THE LAST HORRORS

Sergeant Charles “Charlie” Barley

MAY - AUGUST 1944

Again, you have been away on duty and have only seen Jane and little James a few times when being home on leave. But hopefully, this war is finally coming to an end. You know of the plan to invade German occupied Europe, and you and your group have been preparing. You know it will be dangerous and casualties most likely will be high.

Before the invasion, the military has given you a few days leave to spend with your family. So you are going to visit them for a short while. Of course you are not allowed to say anything about the upcoming invasion, you would be executed for treason. But as you come home again, you know that this may be the last time.

In this episode of Love and War

In which the couples meet again before Charlie and Will are sent out to invade German occupied Europe. After the invasion, Charlie will come home paralysed from the waist down, and Will goes missing, but returns.

EPISODE IV: THE LAST HORRORS

Mrs Jane Barley

MAY - AUGUST 1944

You are busy taking care of your lovely son Jamie, he is soon to be three year old. Thanks to your mother, you manage both your job and Jamie. She is your mother, but also a great friend, and you tell her everything. Especially with Charlie gone so much, she has been a great help and partner in raising little Jamie.

You have been continuing working with the WVS, getting more and more involved in the organisation. It's important work. Your weekly chronicles of living through the war in London has gone so well, they've even been published in a proper newspaper. It's al-

most like your childhood dream of being some sort of writer has come true.

Your American friend, Joe Miller, was shipped out to Europe a few months ago. You haven't heard anything since. Not being family, you wouldn't expect it, but you hope that he is alive and well.

You know that Charlie is soon coming home on leave for a few days. It's like always, just a few days. So where are the two of you now, can you have a relationship with someone who you never meet?

In this episode of Love and War

In which the couples meet again before Charlie and Will are sent out to invade German occupied Europe. After the invasion, Charlie will come home paralysed from the waist down, and Will goes missing, but returns.

EPISODE IV: THE LAST HORRORS

Dorothy “Dottie” Mason, First Officer

MAY - AUGUST 1944

You are continuing to fly for the ATA. You are growing more and more in your professional role as a pilot, and are proud to say that you have been promoted to First Officer.

Since Will has been stationed at an air base further away from you, you haven't seen as much of each other. You've succeeded in meeting him a few times over the year, and you write a lot of letters to each other. Will has a kind of understated, subtle humour that you really like. You enjoy your frequent writing to each other, even if it of course was nicer when he was close by. You really miss him.

The war drags on as usual, but you have a feeling something is about to happen. There seems to be a lot of activity at the air bases in the south of England, where Will is stationed, amongst others. Of course you do not ask anyone about it, since you wouldn't want to be thought of as a spy. You know by now that the military has its secrets, which should be kept secret. You wouldn't want any information falling into German hands.

Will is now temporarily in London, and he has invited you to dine with him at the restaurant at his hotel. You long to see him again.

In this episode of Love and War

In which the couples meet again before Charlie and Will are sent out to invade German occupied Europe. After the invasion, Charlie will come home paralysed from the waist down, and Will goes missing, but returns.

EPISODE IV: THE LAST HORRORS

Wing Commander William “Will” Cavendish

MAY - AUGUST 1944

A year ago, in May 1943, you were transferred to another air base. You have worked well with the men and found your place, but you do miss Dottie. You’ve only gotten to see each other a couple of times, and you miss her energy, laughter, and smile. However, both of you do write quite a lot of letters, and receiving one always makes you feel a little easier about things. Like her, her letters are always full of life, and slightly rambling. You write back and hope that she will enjoy a few pilot’s stories, seeing as she’s a pilot herself.

In the air force, things are going well for you. You have been promoted to Wing Commander and are now in command of three squadrons (12 planes per squadron). Even your father seemed proud of you for that.

Now you have been called to London for a briefing at the Fighter Command about the most secret plans of invading German occupied Europe. You knew that this day would come, that you would finally take back France and the rest of Europe, but it still feels heavy. The Germans have spent the last years fortifying the shores of France, and with a lot of air defense from the powerful Luftwaffe, there will be the risk of many casualties for you and your men.

When you are in London, you will also get to see Dottie. You have invited her to dine at the restaurant at your hotel. Of course, you cannot tell Dottie anything about the invasion plan, it would be treason, and it would get you executed. But you know that this may be the last time you see each other. You want to make the most of the evening.

In this episode of Love and War

In which the couples meet again before Charlie and Will are sent out to invade German occupied Europe. After the invasion, Charlie will come home paralysed from the waist down, and Will goes missing, but returns.

1. After dinner

May 1944

Dottie and Will

Ordinary

The open space

Scene intro: Will, you are in London on duty, and you have invited Dottie to have dinner with you at the restaurant at your hotel. After dinner with wine, it is time for you to say goodbye. You stand by the elevator.

Dottie, you know that you need to take at least two busses to go back to stay with your aunt and uncle in the East End, where you share a room with your younger cousin who snores. Will, you know your hotel room is only an elevator ride up. What do you do?

Both of you know that having premarital sex of course is a sin, and something scandalous. It is not something a gentleman engages in without intending to marry the lady. But this is war, does that change things for you?

To the gamemaster: Set the scene when they stand by the elevator. This being the 1940s, Dottie and Will have never slept together, neither sexually or just sleeping in the same bed. But this is an opportunity for them for some more intimacy. What do they do?

2. The morning after

May 1944

Dottie and Will

Parallel monologues

The open space

Scene intro: It's the morning after. Will and Dottie - what happened yesterday?

To the gamemaster: Play it out as two parallel monologues the morning after. The players can then tell the story about what happened last night, and their feelings about it. If they went their separate ways, they may still be things that happened, and feelings and thoughts about that. Keep the monologues short and cross cut often between them, so that the players can create their story together.

3. In bed

May 1944

Charlie and Jane

Ordinary

The open space

Scene intro: Charlie, you are on leave and came home again a few days ago. You and Jane have managed the home together, but there hasn't really been anytime to talk. But tonight Jamie is asleep, and the two of you are in your bed.

Can you talk to each other? What can you say? Where are you at?

To the gamemaster: Set the scene when Charlie and Jane are lying in their bed, to explore where they are as a couple now. It can be very short if one of them just turns around to go to sleep. Or they can try to talk, or the scene can end in them having sex. See where the players are at.

4. A goodbye among comrades

May 1944

Charlie and Will

Ordinary

The open space

Scene intro: Charlie and Will, both of you are off to your respective service, and you run into each other at the train station, both in full uniform. This is your last chance to say goodbye before you return to the war. Both of you know about the plans for D-Day, and you know that this may be the last time you will see each other.

To the gamemaster: Set the scene at the train station when Will and Charlie walk up to each other.

5. D-Day

June 6th 1944

Dottie and Jane

Ordinary

The sofa

BBC Home Service

Scene intro: Dottie, you are on leave and have gone to visit Jane. The two of you haven't seen each other in a while, and now you finally get to have tea and talk to each other.

As the scene begins you will listen to the radio as the special bulletin announces the invasion of German occupied Europe. At this very moment Charlie and Will are probably at the beaches, or above in the air fighting the Germans. There will most likely be many casualties.

You can worry about your men, and if any of you have had sex earlier in the episode, you can also worry about being pregnant and what will happen to any eventual children.

To the gamemaster: Start the scene with playing the special bulletin from the BBC Home Service (first 39 seconds only), which informs them of D-Day. Let the women react and talk about what they think and feel about the situation?

6. The return of the wounded soldier

June 1944

Charlie and Jane

Parallel monologues

The sofa / The table

Scene intro: Charlie, you were hit by something during the invasion and injured your back. This means that you are paralysed below your waist. The doctors say that it may heal with time, or it may not. Now you have been sent home to Jane. You know you may never walk again, and you will most certainly never be a Commando soldier again.

Jane, you are suddenly Charlie's nurse, helping him with everything. If you had sex, you have also discovered that you are not pregnant. With Charlie being paralysed, it is uncertain if you'll ever be again.

To the gamemaster: Set the scene as two parallel monologues. Let Charlie sit with his legs up on the sofa, and let Jane be in the kitchen. What are Charlie and Jane thinking and feeling about their new situation? Begin with Charlie.

7. A letter

July 1944

Charlie and Dottie

Ordinary

The sofa

Scene intro: Dottie - you haven't heard anything from Will for a few weeks, but now finally a letter from France has arrived, but with a handwriting you don't recognize. Does this mean that Will is dead and one of the other pilots has written to tell you? Or what has happened?

You haven't dared to open the letter, so you went to Charlie and Jane's to open it with them. Jane is out, but you find Charlie lying, still paralysed, on the sofa. You grab a chair and sit next to Charlie. Now you can open the letter together.

Dottie, if you followed Will to the hotel room and had sex, you now have gotten your period and know that you're not pregnant.

To the gamemaster: If you want to have a letter, you can fold any paper, and give it to the player to symbolise the letter. When they choose to open it you can tell them it is from one of Will's friends who is writing to Dottie, letting her know that Will is unconscious in a hospital in France after being shot down. It is unsure if he'll recover.

8. Back on British soil

August 1944

Dottie and Will

Ordinary

The open space

Scene intro: Will, you did recover and are finally back on British soil after spending some time at a French hospital. This time it was a close call.

Dottie, you know which train he is coming with, and have gone to the train station to meet him.

To the game master: Set up the scene for their meeting at the train station. Let them reunite.

9. The death of a mother

August 1944

Charlie and Jane

Ordinary

The sofa

Scene intro: Charlie, you are home alone when two members from the WVS come by. They delivered the news to you that Jane's mother, Mrs Margaret Darlington, was killed during a bombing last night. She was killed instantly, as parts of her house fell down on her. Charlie, you know that you will need to deliver these devastating news to Jane when she gets home.

To the gamemaster: Set the scene when Charlie is home alone waiting for Jane, lying on the sofa. Give him some time for contemplating the news. When the timing feels right, send in a happy Jane who just found flour at half price at the store. Let Charlie deliver the bad news, and let them both react to them.

10. The funeral

August 1944

All characters

Ordinary

The open space

Jerusalem

Scene intro: Jane, it's time for your mother's funeral. All four of you have gathered to honour Mrs Margaret Darlington. Will, you have succeeded to get a hold of a wheelchair so that Charlie you, can be there for Jane.

To the gamemaster: Set the scene in the church and let the players stand (except Charlie who is sitting) in front of you. As the gamemaster, play the part of the priest and welcome the congregation. Start the ceremony with:

*"In the name of our Lord Jesus Christ,
we lay our hands on you, Margaret Ruth Darlington.
May the Lord in his mercy and love uphold you,
by the grace and power of the Holy Spirit.
May he deliver you from all evil,
give you light and peace,
and bring you to everlasting life."*

Invite the gathered one by one to say some words about their dearly departed. They may pass if they don't want to. When this feels finished, end the ceremony with:

*"Dust you are and to dust you shall return.
All of us go down to the dust."*

And here, the scene ends. Finish with playing *Jerusalem*.



EPISODE V

THE END OF THE WAR

APRIL - MAY 1945

EPISODE V:

The end of the war

APRIL - MAY 1945

In the war

After D-day, the Allied forces continued to advance into Europe, and eventually reached Berlin. This means there will soon be peace.

In this episode of Love and War

In which the war ends, there's peace, and decisions need to be made. Both our couples need to decide about their futures.

EPISODE V: THE END OF THE WAR

Mr Charles “Charlie” Barley

APRIL - MAY 1945

Sometime during last autumn, you began to feel your feet again. Slowly your body was healing. Eventually you could begin to stand up and began the arduous work of learning to walk again. Little Jamie, who is now almost four, cheers you on. And Jane has been a wonder helping you with everything. As spring has come, you can walk short walks with the help of a cane.

You have gotten a letter from your parents, offering you and your family a small house of your own on their farm. You can then work on the farm, and little Jamie can grow up next door to your cousins. And, perhaps one day, even play with Will’s children as well. You haven’t discussed this with Jane yet, but you will do that, and see where the future leads you. You do miss your Devon instead of this grey London, but you need to talk with Jane and see what happens now.

In this episode of Love and War

In which the war ends, there’s peace, and decisions need to be made. Both our couples need to decide about their futures.

EPISODE V: THE END OF THE WAR

Mrs Jane Barley

APRIL - MAY 1945

Since Charlie came back paralysed after D-Day, you have spent your time taking care of him. It was a joyous moment when he announced that he could feel the lower part of his body again. After this it has been a journey as he regained his muscles and eventually began to learn to walk again, with the help of you and little Jamie. Thankfully, he can now go for short walks, with the help of a cane.

As the war is ending, things are changing. Your weekly chronicle is being cancelled and it is unsure what will happen with your work at the WVS.

As the war is ending and Charlie is getting better, the future is closing in. What happens now? There may be a possibility for you all to move out to Devon, to stay with Charlie's family at their farm. You also have your mother's old house to consider. It needs to be renovated from the bombings, and your mother did leave you some money, but you could also sell it. You know houses in London are expensive these days. So the question is, what are you and Charlie going to do now?

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Dorothy “Dottie” Mason, First Officer

APRIL - MAY 1945

The war is ending and you’ve recently received a letter that the entire ATA is being dismantled within short. You will soon be dismissed. You and your friends have been applying for any possible piloting jobs there are. With all your flying experience, there really should be something for you. But no. You have all gotten refusal letter after refusal letter. The need for female pilots is over.

You and Will have been dating for two and a half years, and a few eyebrows have been raised as to why you are not yet married. However, there has been a war on, so it’s understandable.

You do love him, and as long as you both have been flying, things have been great. But what happens in the real world?

You know that he is to inherit a small estate in the countryside and any wife of his would become the future lady of the house. You are not really sure what such a lady does, but you do know it would mean a secure position for your entire life. As someone who grew up in London’s East End, it’s a good thing. Having money and safety.

Now that the end of the war is fast approaching, the question of your future suddenly feels very real. What happens now?

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Wing Commander William “Will” Cavendish

APRIL - MAY 1945

During the last year you have been back on duty and were transferred back to your old airbase. This means you and Dottie have been managing to see each other now and then, and life has been good. She makes you happy.

However, you have now been dating since December 1942, and questions and eyebrows have been raised as to why you are not married yet. The honorable thing after such a long courtship is obviously marriage. Of course, with the war going on, the delay is understandable.

Your father is getting older, and you know that you are expected to come home and take a larger share of the responsibility of running the estate. You also know that as the war ends, your engagement in the

RAF will turn into a reserve position. Your days as a fighter pilot are soon over.

Instead you now need to focus on what is best for your family and the estate. This means both taking care of the estate, but also to produce an heir to continue the family and the Cavendish line. But the question is, is Dottie the future Mrs Cavendish? Will she enjoy the life you are offering? Living at a country estate is far less adventurous than the ATA.

How would life be without her? What are your parents' views? What do you think and feel? As peace is getting closer, you know that you will need to have a discussion about the future.

In this episode of Love and War

In which the war ends, there's peace, and decisions need to be made. Both our couples need to decide about their futures.

1. Where do we go from here?

April 1945
Charlie and Jane
Ordinary
The table

Scene intro: Charlie, you can now walk again and the war will be over soon. You and Jane are for once out having a drink at a local pub, while little Jamie is with a neighbour.

You know time has come to make a decision about your future. Where do you go from here? Where are you as a couple? What happens now?

This is Charlie and Jane's last scene together.

To the gamemaster: Set the scene and let the players play it out. End it when they made a decision about their future, and you have gotten an idea about how they will work as a couple in the future.

2. Pilots back on the ground

April 1945
Dottie and Will
Ordinary
The table

Scene intro: Dottie, you have now flown for the last time with the ATA, and have just returned all your flying kit. You and Will are having a glass at your usual pub, the Rose and Crown.

The future you both have so far avoided is finally here. What happens now? What will you do with your lives? Do you have a future together?

This is Dottie and Will's last scene together.

To the gamemaster: Set the scene at the pub and let the players talk. End the scene when they have decided on a future.

3. VE Day!

May 8th, 1945
All characters
Ordinary
The table
Beer barrel polka
We'll meet again

Scene intro: All four of you have been celebrating VE Day (Victory in Europe) at Piccadilly circus. There has been a lot of cheering, a lot of people, and a lot of feelings. It's almost too overwhelming that peace is finally here - at last!

All of you are now at a pub, cheering and drinking. It's peace!

This is the last scene of the scenario.

To the gamemaster: Set the scene with the friends drinking at a pub to Beer barrel polka. Let the players cheer for peace as the scenario ends.

When you have cut the scene finish the scenario with playing We'll meet again and let the players sit a short while in silence.

- THE END -

APPENDIX A: CHARACTER SHEET FOR CASTING

MR CHARLES "CHARLIE" BARLEY

Charlie is extroverted, happy, spontaneous, warm and very fond of sports, mischief, dancing, and partying. He comes from the countryside, where he grew up at a farm in a loving family with his parents and many siblings. He is childhood friends with Will, who lives in the mansion next to his farm, and they are studying at Oxford together when the war starts. He has gotten to know Dottie when out dancing in London.

Themes for Charlie: The loss of innocence, Growing up, Absent from one's family, Band of brothers, Marriage with a distance.

MISS JANE DARLINGTON

Jane is kind, caring, creative, and thoughtful. She is well liked by all, and dreams of having a big family. She grew up in a townhouse in London with her mother, a prominent middle class widow. She got to know Dottie in school, and they have been best friends ever since. They share an apartment, while Jane works as an assistant teacher.

Themes for Jane: War at the homefront, Bombs over London, Keep calm and carry on, Motherhood, Marriage with a distance.

MISS DOROTHY "DOTTIE" MASON

Dottie is outgoing, spontaneous, energetic, and ready to take on life. She comes from a warm and boisterous working class family in the East End of London, where she lives with her parents and three older brothers. She is smart and got a scholarship to a good school, where she met Jane. They have been best friends ever since. Dottie works as a shop clerk, not really sure what to do with her life. She and Jane shares an apartment. Dottie is friends with Charlie, who she has gotten to know while being out dancing in London.

Themes for Dottie: Being a woman in a man's field, Independence vs expectations, Growing up, A love story where you come from different worlds.

MR WILLIAM "WILL" CAVENDISH

Will is smart, loyal, caring, responsible, and bookish. He was brought up as an only child by his parents at their estate in the countryside; an estate that he one day will inherit. He is childhood friends with Charlie, who lived at the neighboring farm, and always used to drag him out on adventures. Will spent a lot of time with Charlie and his family. Right now he is studying in Oxford.

Themes for Will: Doing one's duty, Successful fighter pilot, Responsibility and caring, Fighting on, A love story where you come from different worlds.

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Themes for Will: Doing one's duty, Successful fighter pilot, Responsibility and caring, Fighting on, A love story where you come from different worlds.

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Themes for Will: Doing one's duty, Successful fighter pilot, Responsibility and caring, Fighting on, A love story where you come from different worlds.

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Themes for Will: Doing one's duty, Successful fighter pilot, Responsibility and caring, Fighting on, A love story where you come from different worlds.

APPENDIX B: WORD LIST

Air Transport Auxiliary (ATA)

ATA was a civilian organization in England who assisted the RAF by offering transport pilots who could do all non combatant flying. As opposed to the RAF, in the ATA, women pilots were allowed.

The Allies

Great Britain, the US, and the Soviet Union were referred to as the Allies during the Second World War.

The Battle of Britain

The Luftwaffe was ordered to achieve air superiority over the RAF, as a part of the Operation Sea Lion, in which Hitler was aiming for an invasion of Britain. From July to October 1940, Britain was massively attacked in what was later known as the Battle of Britain.

Blitzkrieg

German word for “lightning war”, which was a military strategy in which troops and vehicles were organised to be able to break through enemy lines very fast and forcefully.

The Blitz

A German bombing campaign where London and other great cities in Britain were consistently bombed for months in a row in order to defeat the British morale. The Blitz lasted from summer 1940 to May 1941.

Commandos

In Britain, a special service of Commando soldiers was formed in 1940 in order to disturb enemy activities and help local resistance movements. They moved fast in small groups and did missions like reconnaissance, sabotage, and surprise raidings.

D-Day

The Normandy landings, or Operation Overlord, was a plan to invade German occupied France via the beaches in Normandy. It is referred to as D-Day, June 1944.

Fighter Command

The part of the RAF which controlled the fighter planes and pilots during the war.

The Great War

The First World War (1914-1918).

London's East End

An area in London known for its poverty and social issues. East End was particularly hit by the Blitz, because of it being the home of many factories and warehouses.

Luftwaffe

The air force of Nazi Germany.

The Miracle of Dunkirk

The entire British army was stuck in the little village of Dunkirk in the north of France, surrounded by the German army, May 1940. The British took help of civilians, and sent a fleet of small boats to get the 300 000 men home. Churchill later referred to it as a miracle.

The Royal Air Force (RAF)

The air force of Great Britain.

Squadron

A unit of 12 fighter planes.

VE Day

Victory in Europe Day, May 8th 1945, when Nazi Germany surrendered.

Women's Auxiliary Air Force (WAAF)

A service during the war which assisted the RAF with all types of duties that were not actively combatant.

Women's Voluntary Service (WVS)

A voluntary organisation which worked with helping people in need all over Britain. During the Blitz in London for instance, these women helped with evacuation of the children, as well as helping thousands of citizens every night when houses were bombed, and people lost their homes.

APPENDIX C: TIMELINE

1938

September 30 - The Munich Agreement, “Peace in our time”

1939

August - Our characters meet / Episode I begins

August - Charlie and Jane begin to date

September 3rd - England declares war on Germany

1940

January - Charlie is sent to France / Episode I ends

April 9th - Germany invades Norway and Denmark

May - Germany invades Belgium, the Netherlands, and France

May - Episode II begins

May 27th - June 4th - The evacuation of the British army from Dunkirk, France

June 25th - France capitulates

July - Battle of Britain begins

September - The Blitz, and the bombings of London, begins

September - Mr Mason, Dottie’s father dies

November - Jane and Charlie get married

November - Episode II ends

1941

September - Charlie and Jane’s son James is born

December 7th - Attack on Pearl Harbor, America joins the war

1942

December - Episode III begins

December - Dottie and Will begin to date

1943

May - Episode III ends

1944

May - Episode IV begins

June 6th - D-Day with the invasion of German occupied France

August - Mrs Darlington, Jane’s mother dies

August - Episode IV ends

1945

April - Episode V begins

May 8th - VE-day

May - Episode V ends