



A Wedding in Överum

A scenario by Jenny Fornell Hjelm and Eva Meunier
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Introduction

"What gives a place its life, gives it a soul so present that you feel like you could touch it? What happens when the collective memory is slowly erased, making the once natural place to be together turn into a place for forgotten conflicts, awkward kisses, and drunken disappointment? Does our shared history wear off?" (Scenario description, scenariofestival.se)

"A Wedding in Överum" is a scenario about returning, belonging, identity, and relationships. It is a scenario about mixed feelings, prejudices, and old structures but also about growing up, gaining new perspectives, and – perhaps – new friends.

Överum, which actually exists in reality, is not important as a place in itself. It is a locality that happens to symbolize places we have either left or chosen to stay in. The place and what it means to you define who you are, who you want – or don't want – to be. Whether one is a someone who stays, or someone who returns, one's relationship with a place like Överum can be complicated. Why am I still here? Why did I leave?

Our scenario takes place before, during, and after a wedding celebration. Who has come? Why are they here? Why are *you* here? In any case, you are all warmly welcome to Överum!

Jenny Fornell Hjelm & Eva Meunier

About the scenario

"I knew the bride when she used to rock'n'roll ..." (I Knew the Bride, D. Edmunds, 1977)

The real-world Överum, where it is located on the map, or and what it actually looks like, does not matter for this scenario. In this scenario, Överum is a small town with about 1,000 inhabitants, a place that had its heyday several decades ago. Now it is a place where more people are moving out than moving in, and since the highway was built, not so many cars pass along the old national road – and even fewer stop in the center itself. There is a gas station and a hot dog stand, a church, and a closed factory. The shop closed last summer. The competition from the malls in the bigger cities finally became too much. Some think they can't leave Överum fast enough, while others can't imagine a better place to live.

This is a scenario about a wedding and a celebration, about homecomings and relationships. Love is in the air, the couple is to be celebrated, and everyone should be happy. Old relationships are revived, and new bonds are created among the wedding guests. But melancholy and old grudges definitely do not belong at a wedding. One can't just behave however one wants, can one?

This is also a scenario about how a certain place, in this case, Överum, affects one's identity, self-esteem, status, and various life choices. Who has stayed behind? Who has left? What happens when the ones who stayed and the ones who return – voluntarily or involuntarily – meet again?

The game has prepared role skeletons, a scene library, and is designed for a minimum of four and a maximum of eight players. It is estimated to take about four hours in total, including workshop and debrief.

Acts, scenes, and roles

"Could be a house, could be a corner shop
Could be a cabin by a bend in the river
Could be something your old man handed down
Could be something you built on your own
Everybody got something he calls home"
(Home, Roger Waters, 1987)

The scenario is divided into three acts: before, during, and after the wedding reception. Each act consists of several scenes, some of which are mandatory, some are called "key scenes," meaning scenes that are mandatory for specific roles, and there are also several optional scenes that can be played if one wants and has time.

There are also three types of roles: *Stayers* (those who have never voluntarily or involuntarily left Överum), *Returnees* (those who have returned to Överum due to shame, feeling obligated to, curiosity, and so on), and NPC roles (see the section "Introducing a scene").

The bride and groom are not present in the actual game, except as NPC roles. What we know is that it is a heterosexual couple, and we refer to them as "the couple," "the bride," and "the groom."

To summarize:

- Three phases: before–during–after the wedding celebration
- Three types of scenes: mandatory–key scenes–optional
- Three types of roles: Stayers–Returnees–NPC

For the Game Master

As the game master, you have several responsibilities. You are the one who guides the players through the scenario and is responsible for time-keeping so that the players can experience the essence of the scenario within the available timeframe. You will also hold an introductory workshop where roles are assigned to the players, followed by a reflection/debriefing. During the game itself, you will introduce, start, and break scenes (more about this under the section "Game" below).

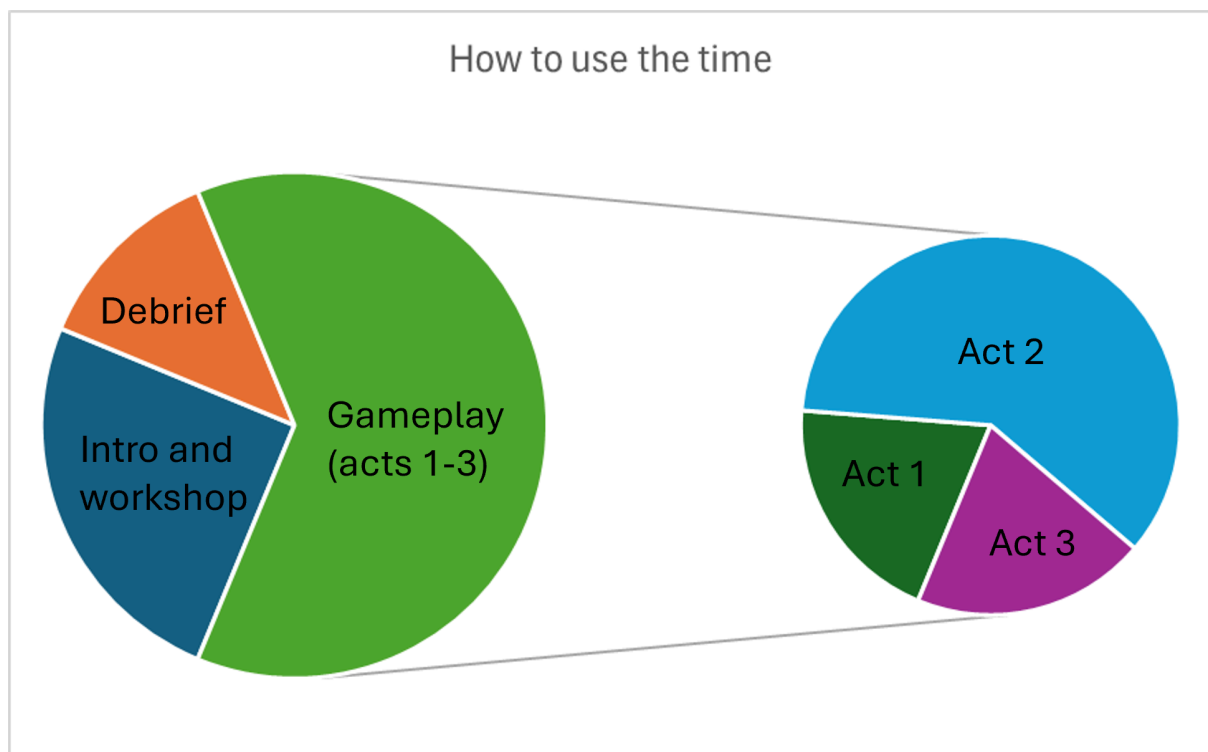
In Appendix 1, you will find all the roles included in the game, and in Appendix 2, you will find descriptions of the various scenes, in which act they are to be played, and whether they are mandatory scenes, key scenes, or optional scenes.

Tip: Anna Westerling talks about how to lead games. (11 min 24 sec)

<https://www.youtube.com/watch?v=cQkKGv62mxY>

The game does not require any special props, but it is recommended that you bring:

- An overview of roles and a list of scenes for yourself (found in Appendix 1 "Roles" and Appendix 2 "Scenes")
- Printed roles for the players (see Appendix 1)
- Paper/masking tape (for name tags)
- Pens
- Spotify playlist that can be used if desired:
<https://open.spotify.com/playlist/6YJiCgpbqNnl886SeyODmE?si=1ZKwqBe6QX2cc9I7somHZA>



Workshop (approx. 30 min)

“Vad gör du nu för tiden? Varför hör du aldrig av dig? Det var alldeles för längesen vi sågs” (*En del av mitt hjärta*, Tomas Ledin, 1990)

(translated: “What are you up to these days? Why don’t you ever get in touch? It’s been way too long since we saw each other” (*A Part of My Heart*, Tomas Ledin, 1990))

The introductory workshop is designed for the players to get to know each other, familiarize themselves with the scenario’s setup, and get to know their roles.

Introduction

- Welcome the players. Do a name round where players can introduce themselves.
- Ask about the players' own experiences of leaving and returning to different contexts. Keep it brief. We recommend that you, as the game master, begin by sharing a short personal story first. This way, you help the players understand how long their stories should be in this round.

Acts and Scenes

- Explain the background of the game, its structure (three acts, three types of scenes).
- Also, mention that you will guide the players through the scenario (act transitions, introduce scenes, and time-keeping).

Roles

- The scenario is played with a minimum of four and a maximum of eight players. Each role contains a short overview, a description of the role’s key scene, and an inspiration text for the player. You will find an overview and the roles in Appendix 1. Don’t forget to print the roles in advance.
- Emphasize that roles can be played by any player, regardless of their perceived gender identity. However, since Överum is a place where conservative thoughts and values are very much alive, the bride and groom are a heterosexual couple, and the guests, that is, the roles, identify either as male or female.
- There are four roles (roles 1–4 are mandatory) and an additional four roles (roles 5–8) that you will add in if you have more players, in number order starting with number 5. The number of players thus determines which roles are included.
- There are several possible ways for you to assign roles: one is to randomly assign them, another is to let the players choose their roles themselves, and a third is for

you, as the game master, to assign the roles. Once the roles are assigned, ask the players to give their role a name, write the name and the role's title on a slip of paper or a piece of masking tape, and attach it to their clothing. Example: "Anton – the Failed Musician."

- Give the players time to read through their roles.
- Before starting the game itself, ask if the participants need a short break.

Summary

- Welcome the players
- Share thoughts on staying/returning
- Introduce the scenario
- Describe and assign roles – allow time for reading!
- Make name tags
- Offer a break before starting the game

Game (approx. 2.5 hours)

The focus of the game, both in terms of content and time, is on the second act: "During the Wedding Reception," which takes about 1.5 hours. Act 1 "Before the Wedding Reception" and Act 3 "After the Wedding Reception" are expected to take around 30 minutes each. The entire game concludes with the roles delivering a one-minute monologue, reflecting on the question, "What does Överum mean to me?"

Mandatory scenes are played in order (see Appendix 2), while key scenes and optional scenes can be played in any order within the act. Invite the players to wish which optional scenes they would like to play if time permits. If they have ideas for their own optional scenes, go for it! Agree on how the players should proceed if they need to break a scene.

Have fun!

Introducing a Scene

When you introduce a scene, you say the scene's name, its purpose, where the roles are located, and which roles are involved (all of this information is available in the scene descriptions in Appendix 2). In some scenes, you will use an NPC (non-player character). In that case, ask another player to temporarily play the NPC role, or do it yourself. For example, if someone is needed to sit at the cash register while the roles are buying a gift for the couple, the cashier can be an NPC. Start the scene by saying "Start!" and end with "Thank you!" or "Break!"

An example of how you can introduce a scene: "Anton and Karin (friends of the couple) are at the sausage stand in Överum for a little debrief on their way home from the wedding reception. They talk about how it felt to meet after so many years. Will they see each other again soon? Do they want to?"

Practical Advice

- Keep scenes short. Don't be afraid to break early. It usually helps the game progress rather than getting stuck in a scene that is going nowhere.
- It's a good idea to let the scenes be at least slightly uncomfortable for the roles.
- Take advantage of the opportunity to let scenes be flashbacks or show what could have happened (e.g., if someone had stayed instead of moving away), or replay the same scene multiple times with different moods.

Introductory Text

The following text can be used as a start for the game. Feel free to read it aloud to the players.

"Överum is a small town in a beautiful place, but somewhat remote despite being situated along the road to the Big City. The town's glory days are long past, at least so far back that

hardly anyone remembers that time. In the center, or roughly in the middle of the way through the town, there is an old plow. It is a monument and it is called "The First Plow of the Mill."

The center is small but beautiful, really. It is evident that investments were made here in the 1950s. The municipal building is made of yellow brick. A center with neon signs that are partly still in their original condition. And then there's Olle's Sausage Stand, of course, which has always been the natural gathering place for all the locals with their mopeds. It is, in fact, the only gathering place. Just before entering the town coming from the road to the Big City, you pass by the cemetery. It has more inhabitants than Överum, but the average age is only slightly higher.

Welcome to Överum!"

Debriefing (30 min)

"Cirkeln är sluten, se dig noga om,
det tog tjugo år att hitta tillbaka,
dit du en gång kom från,
den här gudsförgätna stan,
till din barndoms kulisser och all gammal saknad"

(*I provinsen*, Carl-Johan Vallgren, 2004)

Translated: "The circle is complete, take a good look around,
it took twenty years to find your way back,
to where you once came from,
this godforsaken town,
to the backdrop of your childhood and all old longings"
(*In the Province*, Carl-Johan Vallgren, 2004)

After the scenario concludes, gather the players and make a round for debriefing. Regardless of whether the game has been intense, anxiety-laden, giggly, or serious, we recommend having a debriefing to give everyone a chance to reflect on what they have just experienced. You might discuss:

- What experiences do participants have of leaving contexts and returning? Feel free to connect this to the conversation you had during the workshop.
- Do they have personal experiences of staying in an uncomfortable relationship?
- Do they have personal experiences of places that are important for them to return to?
- Have they been touched by the theme?
- Was there a sense of recognition?

Thank you for playing!

Appendix 1: Roles

“Ein paar Freunde, eine Liebe, wie es früher, früher einmal war.” (Heimatlos, Freddy Quinn, 1957)

To the Game Master – Overview

| Roles | Goal of the Role |
|----------------------------|---|
| 1. The Reluctant Guest | To free themselves from the past and have an open conversation with a parent at the wedding reception |
| 2. The Nostalgic | To relive the idyllic past as they remember it. |
| 3. The Self-Absorbed Lover | To receive confirmation from their ex (one of the couple) during the wedding reception that their love was indeed the greatest. |
| 4. The Undervalued | To be seen and receive genuine appreciation for what they do. |
| For 5-8 players: | |
| 5. The Arrogant Academic | To appear a little better than the Stayers |
| 6. The Failed Musician | To gain recognition for their greatness. |
| 7. The Unhappy | To have their facade shattered. |
| 8. The Egocentric | To relive their childhood camaraderie. |

Role 1: The Reluctant Guest

Brief Description

Doesn't want to be there. Driven by familial shame and guilt. Curious about what has happened in Överum since last time.

The character is a Returnee of the same age as the bride and groom. The character's primary relationships are with friends of the couple.

Goal

The goal is to free themselves from the past and have an open conversation with a parent at the wedding reception.

Key Scene (Act 1)

A phone conversation with a parent regarding the wedding invitation that has arrived.
Purpose: To convey that the person is reluctant to attend the wedding for some reason but is persuaded/shamed by the parent to accept the invitation.

Inspiration Text

What am I doing here? Oh my God, why did I say yes when the invitation came? There's no one here who wants to talk to me. Or anyone I want to talk to, for that matter. Bla bla bla soccer. Bla bla bla the factory. Bla bla bla, and no one asks how I am. And when they do ask, and I try to explain, they immediately get that blank look in their eyes. I knew no one would understand when I talk about what I do for a living. That's why I moved away. And they keep asking when I'm going to get married and when I'm going to have kids. Yes, because how happy wouldn't that make my parents, having grandchildren. They have no fucking clue about my life and my thoughts. And then they talk about my sister, that pompous jerk. How she's taken over and runs the diner at the manor, and that mom is sooooo happy that at least one of her kids is here to help her and dad with everything.

What am I doing here? Honestly. I guess it was because I knew that mom and my sister would never forgive me if I didn't come. And I was probably a bit curious too, to see if any of the others from back then would come, to see what has become of everyone else.

Role 2: The Nostalgic

Brief Description

Friend of the families of the bride and groom. Seeks an idyll, receives gossip.

The character is a Returnee who is older than the bride and groom. The character's primary relationships are with the older generation.

Goal

The goal is to relive the idyllic past as they remember it.

Key Scene (Act 3)

A phone call with an older friend the day after the wedding reception where the memory of the idyll is questioned.

Purpose: To give the memory of the idyll more nuances. Will it turn pitch black, or will it become a grayscale?

Inspiration Text

It's so lovely to see them all. There's such a warm fuzzy feeling in the air. I feel so grateful and blessed. To think that our little girl would tie the knot with such a fine young man! Everything is so beautiful tonight, the bride and groom in the prime of their youth. These are my thoughts when my table neighbors break into the warm fuzziness, and it starts right away. The mean gossip. "Where did they get the money for this party?" "Must be the black market work that Börje is involved in?" "And wasn't the bride a little, well, a bit vulgar in her dress?" I try to smooth things over. I thought she looked so lovely! I don't want those thoughts around me, not tonight at least. Just think of all the times I got to see them grow up, digging snow caves, building pillow forts, selling cookies for school trips and soccer cups, and now they're all so lovely.

But the whiny voice breaks into my thoughts. More gossip. "Doesn't the bride's mother look a bit drunk? She's supposed to be so refined, but you know, when she gets going, there's no stopping her. It's supposed to be red wine, it's supposed to be fancy, but you get just as drunk on fine drinks as on cheap ones; she should know that. And when she gets drunk, she gets all mushy and tearful." I don't want to hear that; I want to see my friend happy tonight as her daughter gets married. I don't want her to mess it up, but now that the voice has said it, I see it too. The distaste, the discomfort. And I was just so glad to see them all. Weddings are supposed to be happy occasions; you shouldn't cast a shadow over that.

Role 3: The Self-Absorbed Lover

Brief Description

An ex-partner of one of the couple. Has never gotten over the old love despite all the years that have passed. Has come to idealize what once was. The memory has been kept alive through occasional and superficial reunions in everyday life. Indulges in self-torturing heartbreak.

The character is a Stayer of the same age as the bride and groom. The character's primary relationships are with friends of the couple.

Goal

The goal is to receive confirmation from their ex (one of the couple) during the wedding reception that their love was indeed the greatest.

Key Scene (Act 2)

Drunken declarations of love and crying together with the old gang, with the ex present in the scene.

Purpose: To confront the memory of the old love while simultaneously embarrassing oneself.

Inspiration Text

What am I doing here? Why did I come? I know it's not going to work. It didn't work back then, and it won't work now. They know it too. But I'm here now, and there's a long time until I can leave. There's an invisible, unspoken timeline to consider, a certain amount of time it's necessary to stay. If I leave before that time is up, I'm rude; if I leave after, I'm drunk and don't know where to go. I hope I don't embarrass myself before then.

They said they were happy. But I almost didn't want to believe it, that they could be happy with a life so far removed from what we talked about back when we were together. They said they were happy now. They said it so many times that I eventually stopped believing it, though I probably believed it at first. Why would anyone lie about something like that? At their wedding?

Role 4: The Undervalued

Brief Description

Has spoiled their child. Wants to be seen as a person in their own right, not just a parent.

The character is a Stayer who is older than the bride and groom. The character's primary relationships are with the older generation.

Goal

The goal is to be seen and receive genuine appreciation for what they do.

Key Scene (Act 3)

The day after the wedding, they have a deep conversation with their child.

Purpose: To break with the self-sacrificing mindset. Perhaps this can lay the groundwork for a new relationship with the child?

Inspiration Text

It's so lovely to see them all. There are few things these days that bring a family together. My child didn't have a christening for their youngest. They thought it was hypocrisy and that parents shouldn't impose a religious affiliation on children that was just a facade, a veneer. No, instead, they and their partner had a naming ceremony in our garden. It's so convenient to be at your place, they said. You have such a beautiful garden, and we only have a paved courtyard with a clothesline that's never used and an abandoned swing where the chains have rusted and creak in the slightest breeze. They certainly didn't say the last part. They aren't particularly articulate. But that it was convenient to be at our place, they did say.

Of course, it's convenient to come to a tidy house with plenty of room for everyone who has come to honor the new little person. Now I'm exaggerating, as I often do. But still, it's convenient when someone else plans, bakes, makes snacks, mows the lawn, buys colored lanterns, makes name tags out of beautifully cut paper, when it's someone else who greets, welcomes, manages the service, and cleans up after everyone has had such a lovely time and is so satisfied and has completely forgotten why they came in the first place. That no one has noticed that I haven't gotten to spend time with my grandchild is just as usual.

Role 5: The Arrogant Academic

Brief Description

Contemptuous of Stayers. LDespises non-academics.

The character is a Returnee of the same age as the bride and groom. The character's primary relationships are with friends of the couple.

Goal

The goal is to appear a little better than the "Stayers."

Key Scene (Act 2)

An older person makes the pretentious academic feel ashamed of their behavior during the wedding dinner.

Purpose: The arrogant academic sees their own pretentiousness through someone else's eyes—and it's not pretty.

Inspiration Text

The person next to me said they were building a house. The lot in front of their parents' house was vacant, and it was nice to be so close when they wanted babysitting. I yawned and didn't try hiding it. They continued. Their partner was a carpenter and knew a floor layer and a painter, and another friend had an excavator, so they were going to get off cheaply. It's so expensive with craftsmen, they said. And you can't trust that they'll come when they say they will or that they'll do what they say they will. I didn't point out that all the friends they had told me about where craftsmen, and as such, not to be trusted if you believe your own prejudice. I yawned again. I yawned again. "Maybe it's quite different when it comes to one's own house," I said. They looked at me and continued to tell me how cheap it was to borrow and that they had received a favorable offer from the bank and that it was like getting paid to borrow money and that it is so nice to really be able to decide - and own - their own home. Talk about having high-flying plans for your life.

Role 6: The Failed Musician

Brief Description

Egocentric. Bitter. Involuntary Stayer.

The character is a Stayer who is older than the bride and groom. The character's primary relationships are with friends of the couple and the couple's parents.

Goal

The role's goal is to gain recognition for their greatness.

Key Scene (Act 2)

The failed musician is revealed to be an average musician and a terrible teacher.

Purpose: To shatter the facade of imagined greatness.

Inspiration Text

I should be standing on a stage in one of Europe's prominent concert halls right now, bowing and graciously thanking the audience who gives me their standing ovations night after night. I should be caressing a Steinway grand piano's ivory keys, drinking *real* champagne, and be conversing with people who truly understand what culture means. I should have been discovered long ago.

Instead, I'm here, in this dump, teaching kids who can barely keep the beat. Their sticky fingerprints are everywhere on my beautiful piano, halting versions of "Hej sa Petronella" and "Till Paris." Zero engagement, zero talent. Not a single one of all the students I've had has had any future in classical music. Not one.

No one here understands what staying has cost me. I could have been a star! I should have been a star. I deserved it. And look at me now. I'm stuck in the first circle of hell, a place where development stands still and promising students are absent. The number of beginners and incompetence is constant.

Role 7: The Unhappy

Brief Description

Insecure. Good at hiding problems.

The character is a Stayer of the same age as the bride and groom. The character's primary relationships are with friends of the couple.

Goal

The character's goal is to have their facade shattered.

Key Scene (Act 2)

Caught being sick and crying in the bathroom, forgot to lock the door. What happens?

Purpose: To open a crack in the facade. Perhaps the crack reveals an unexpected opening to the world?

Inspiration Text

When will it be my turn? When will I settle down? When will I make my parents proud? When will they get grandchildren? When will, when will, when will? I'm on my knees in front of the toilet bowl, clutching the porcelain as if it were a lifebuoy. I'm throwing up again. Still bile, still cold sweating from trying to expel what can't be gotten rid of. The shame of not having succeeded, the shame of not being able or willing to live up to expectations. I've tried to calm the anxiety by sampling all the hors d'oeuvres, even the ones with red caviar that I know I don't like. It's as if by showing my good appetite, I'm also showing that I'm well-disposed toward life in general, that I'm ready for new challenges and like to have many balls, or hors d'oeuvres, in the air. That I'm open to taking on new opportunities, that I'm flexible, that I'm everything but what I truly am.

I rest my forehead against the edge of the toilet seat. It's cold and slick. Everything runs off it; nothing sticks. I think about trying to visualize myself as a sanitary product, shiny, self-cleaning, where nothing sticks, and where the dirt disappears when you press the button. I do so, press the button, and get up to go back down and continue mingling and being happy.

Role 8: The Egocentric

Brief Description

Returnee who brought their partner. Nostalgic.

The role is a Returnee of the same age as the bride and groom. The role's primary relationships are with friends of the couple and their partner (NPC).

Goal

The character's goal is to relive their childhood camaraderie.

Key Scene (Act 2)

Confronted by their partner.

Purpose: To clear the nostalgic haze and break the thin veneer.

Inspiration Text

Imagine I'm here again. Home. And that I get to be here together with my partner. It's so wonderful; now they will know who I'm talking about when I mention this one or that one. I see them sitting by themselves over there. Yes, they have always been more for observing than partying, at least. That's probably okay. Not a problem for me. I have so many people to talk to tonight; how will I manage? Now the gang is going out. Hehe, I see the Fanta bottle; there's no way that it's just Fanta in there! It tastes just as lukewarm and sickly sweet as before, but it can't be helped. I'll join in! God, how I've missed seeing them all!

My partner probably won't take it badly; if nothing else, I can make it up to them later when we crawl between the sheets. I hope they're in the mood...

Appendix 2: Scenes

For the Game Master – Overview of Scenes

| | Mandatory Scenes | Key Scenes | Optional Scenes |
|-------------------------------------|--|---|--|
| Act 1: Before the Wedding Reception | Intro Scene Gift Talk | The Phone Call | The Planning Meeting Bachelorette/Bachelor Party Gossip |
| Act 2: During the Wedding Reception | The Sketch Stayer Talks with Returnee | The Confrontation The Revelation Crying Fit Shame on you! Awkward in the Bathroom | Wedding Memory Flask Available In the Bathroom Line Gossip |
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Act 1: Before the Wedding Reception

Mandatory Scenes

The following scenes are all mandatory in Act 1:

Intro Scene

The wedding ceremony is over. The guests have gathered outside the venue and are waiting for the arrival of the bride and groom. It's taking embarrassingly long. Who is talking to whom? Do they recognize their old acquaintances? Who is that person over there, really?

Participants: All roles

Purpose: To allow the players to familiarize themselves with their roles and the relations of the characters.

Gift Talk

- *"We bought such a beautifully crafted glass art piece for some friends recently. Couldn't that be something? Swedish glass art lasts for generations."*
- *"Glass!? What do you mean? Does any of them actually like glass? A duvet cover set from IKEA, on the other hand, is both practical and stylish."*

Some guests want to pool money for a gift. Some want to buy an expensive gift for the couple, but others can't quite afford it.

Participants: All roles

Purpose: To explore the differences and tensions among the guests.

Key Scenes

The following scenes are key scenes in Act 1:

Phone Call

How long is this conversation going to go on? Why is it so hard to say no?

A conversation with a parent over the phone since the invitation to the wedding has arrived.

Participants: The Reluctant Guest (Role 1) and a parent, played by either an NPC or one of the older roles.

Purpose: To show that the person is reluctant for some reason to attend the wedding but is persuaded/shamed by the parent into accepting the invitation.

Optional Scenes

The following scenes are optional in Act 1 and can be played if time and interest permit.

The Planning Meeting

But how strange are people's ideas? Expensive and snobbish—why should there be both a champagne tasting, massage, and spa? Couldn't it just be enough to meet and maybe have a quiz about what one must know as newlyweds? Isn't it the socializing that's the most important?

Planning meeting for the bachelorette/bachelor party.

Participants: All younger roles being played

Purpose: To explore the frictions and contradictions in desires, tastes, and preferences for the bachelorette/bachelor party. Don't worry about whether it's the groom's friends or the bride's girlfriends; in Överum, it doesn't matter.

Bachelorette/Bachelor Party

"Ask people to unzip their flies with the teeth! I'm dying!"

Tip: This scene can also be played as a flashback in one of the other acts.

Participants: All younger roles being played

Purpose: Of course, bachelorette and bachelor parties are for bringing old embarrassments into the light and creating new ones that can be exposed at the wedding reception... Let it be an opportunity for both.

Gossip

"Look at them! Just look at how they look! They think they're something..."

Gossip in various combinations, for example: the couple's friends gossiping, older guests gossiping about younger guests, and so on.

Participants: Any

Purpose: To develop and explore relationships and conflicts. What lies beneath the friendly surface?

Act 2: During the Wedding Reception

Mandatory Scenes

The following scenes are all mandatory in Act 2:

The Sketch

“Uh. I’ll start singing. One, two, three, four. Come on, sing!”

Drunken friends perform a sketch.

Participants: All roles that are the same age as the bride and groom, plus any additional NPCs

Purpose: To increase the feeling of awkwardness. Who reveals secrets? Who is insensitive?

Stayers Talk About Returnees

Are they annoying, or are they just afraid of seeming out of place?

Participants: Optional Stayers being played

Purpose: To explore different perspectives on staying in a place that many have left.

Key Scenes

The following scenes are key scenes in Act 2:

The Confrontation

“You’ve let me sit here like an idiot all evening while you’re wallowing in reunions! You haven’t even introduced me! Does anyone of you know who I am? Huh? They said it would be so cozy in this group of friends, but I haven’t noticed that at all.”

The partner of the Egocentric has had enough of being ignored.

Participants: The Egocentric (Role 8) and their partner (NPC), plus other roles as unwilling listeners.

Purpose: To make the Egocentric aware that the present and the past don’t always coexist comfortably.

The Revelation

Perhaps the conversation from the corridor can be heard by the musician? The conversation that reveals what the former student thought about being forced to attend this week’s lesson, and/or the conversation that reveals how stressful the audience in Folkets Hus found it every time a performance fell flat...

The Failed Musician is exposed as an average pianist and a terrible teacher.

Participants: The Failed Musician (Role 6) and optional other roles discussing their performance in the local music scene.

Purpose: To burst the bubble of self-delusion.

Crying Fit

- *"I mean, what we had was special. I've never felt that way about anyone else *uncontrolled sobbing* since then."*
- *"Get a grip! You're at their wedding!"*

Drunken love sobbing with the old gang, with the ex present in the scene.

Participants: The Self-Absorbed Lover (Role 3), other younger roles, and the ex (NPC).

Purpose: To confront the memory of the old love while making a fool of oneself.

Shame on You!

"Those you look down on... do you have any idea what they've endured, what they've accomplished? No? Then maybe you should ask about that instead of being so caught up in your own ego?"

An older person makes the Arrogant Academic feel ashamed of their behavior.

Participants: The Arrogant Academic (Role 5) and one or more optional older roles.

Purpose: To allow the arrogant academic to see their arrogance through someone else's eyes—and it's not pretty.

Awkward in the Bathroom

"Oh no! What's going on?... It's definitely not good, I can see that!"

The Unhappy is caught feeling ill and crying in the bathroom, having forgotten to lock the door. What happens?

Participants: The Unhappy (Role 7) and any other role.

Purpose: To open a crack in the facade. Perhaps the crack turns out to be an unexpected opening to the world?

Optional Scenes

The following scenes are optional in Act 2 and can be played if time and interest allow.

Wedding Memory

An older guest remembers their own wedding.

Participants: Any older role along with optional table neighbors.

Purpose: To allow for deepening roles and relationships.

Flask Available

Sneaking a drink from a bottle of brought-in liquor outside the venue.

Participants: Optional roles, e.g., all in the same generation as the bride and groom.

Purpose: To create an opportunity to confront stereotypes about good or bad taste, provide a chance for gossip, and more.

Bathroom Line

What is discussed while waiting for your turn in the bathroom? Is it a reunion with an old friend? A monologue about longing to leave a party? Or is it passive-aggressive exchanges among polite acquaintances?

Participants: Optional roles (one or more).

Purpose: To provide an opportunity to deepen roles and relationships.

Gossip

Gossip in various combinations. For example: the couple's friends gossiping, older guests gossiping about younger guests, and so forth.

Participants: Optional roles

Purpose: To provide an opportunity to deepen roles and relationships.

Act 3: After the Wedding Party

Mandatory Scenes

The following scenes are all mandatory in Act 3:

The Brunch

[Soft conversations, heated discussions, embarrassed exchanges...]

Tentative conversations at the brunch table.

Participants: Everyone

Purpose: To experience the after-party atmosphere following an extraordinary night.

Carpooling

“How beautiful isn’t it here, with the lake and the forest. But in November, it’s not as cozy. I’m glad I live where I do. I wonder what life would be like if I moved back someday?”

Carpooling Returnees talk about yesterday in the car on the way home.

Participants: All Returnees being played

Purpose: To explore how it feels to leave Överum behind—again.

Conversation in the Square

“Oh, it was nice to see them yesterday. Now let’s see how long it will be until the next time. It’s probably good to skip driving today. Anyone want to grab some pizza?”

Stayers on their way home from brunch comment on the returnees they met yesterday.

Participants: All Stayers being played.

Purpose: To explore how it feels to remain in Överum.

Key Scenes

The following scenes are key scenes in Act 3:

A Past Era

“They were beautiful, weren’t they? But some got really drunk during dinner. Who would have thought that?”

The memory of the idyllic past is questioned in a phone call with another older friend the day after.

Participants: The Nostalgic (Role 2) and an optional counterpart (NPC or any older role).

Purpose: To give the memory of the idyllic past more shades. Will it be pitch black, or a grayscale?

A Serious Conversation

"I should at least have said thank you."

"Yes. You should."

A deep parent-child conversation.

Participants: The Undervalued (Role 4) and a younger role, or an NPC.

Purpose: To break away from the self-sacrificing attitude. Perhaps it can lay the foundation for a new relationship with the child?

Optional Scenes

The following scenes are optional in Act 3 and can be played if time and interest allow.

Bathroom Line

What is discussed while waiting for your turn in the bathroom? Is it a reunion with an old friend? A monologue about longing to leave a party? Or is it passive-aggressive exchanges among polite acquaintances?

Participants: Optional roles (one or more).

Purpose: To provide an opportunity to deepen roles and relationships and reflect on yesterday's party.

Gossip

Gossip in various combinations. For example: the couple's friends gossiping, older guests gossiping about younger guests, and so forth.

Participants: Optional roles

Purpose: To provide an opportunity to deepen roles and relationships and reflect on yesterday's party.

Thoughts the Day After

A guest shares the day after how good/bad the party was. Can be played as a monologue or dialogue.

Participants: One or two optional roles

Purpose: To provide an opportunity to deepen roles and relationships and reflect on yesterday's party.

Closing Scene

"This is my home town

It's hard to say 'come closer'

When you're so far away" (*My Home Town*, Wannadies, 1990)

Each role delivers a short monologue of about 1 minute regarding the statement: What does Överum mean to me (the role)? Once everyone has delivered their monologue, the game is over.