



*Growing up
Anna Westering*

- 2010 -



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We are Golden

Sonett 116

Credits:

Written by:

Anna Westerling after the novel *Sense and Sensibility* by Jane Austen for Fastaval 2010

About:

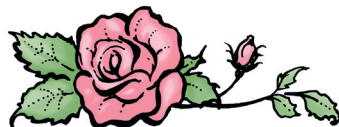
Number of players: 5

Gamemaster: 1

Time: 4 hours

Illustration:

Janetta Nyberg



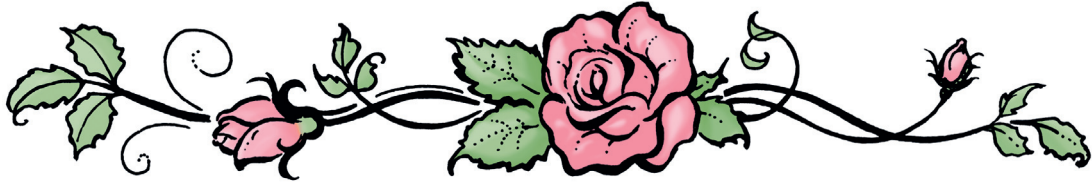
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The scenario

What is the scenario about?

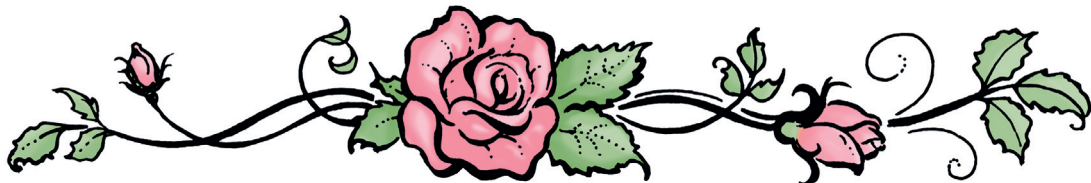
This scenario is about how to behave when you fall in love. When to call, when to forgive, when to wait patiently and when to realise the person isn't that into you. What is this thing called love and how do you act, according to your sense or sensibility?

To put this at its peak we play in a time when fortune was vital. To live a good life you needed to live off the interest of your fortune, and in marriage the fortune of the two parties were added. This makes love not just a pleasure but also an investment.

The book

This scenario is as well an experiment on how to make an interactive story out of already existing material. In this case a book, *Sense and Sensibility* (1811) by Jane Austen. I love that story, and have therefore made an interpretation of it to be close to the original. This is therefore a linear scenario with 20 chapters to be played in order, guiding the players through the story. Naturally these chapters aren't chosen randomly, but rather to promote the theme sense or sensibility, and if growing up mean to become sensible.

It is possible to use my chapters to do other interpretations of the story, and use them to play the book in other ways. However my idea is for it to be played in this way. But the intention is that you should be able to pick up the scenario and even without reading the book, be able to play it and end up with a feeling of *Sense and Sensibility*.



Synopsis

This is the tale of two sisters; Elinor and Marianne. Elinor is the elder and sensible one while Marianne is emotional, romantic and dreamy. The story begins with their father dying. Thereby they lose their fortune and dowries, and they are forced to move from their grand estate to a small cottage.

Elinor meets a shy, but kind man, Edward, and enjoys his company, but nothing happens and they stay friends. Marianne on the other hand falls more dramatically in love with a handsome man that saves her when she has fallen and twisted her ankle, Mr Willoughby. They soon spend every waking moment together and seem very much in love, until he disappears into town. In the mean time the older loyal Gentleman Colonel Brandon has watched her and finds her charming, even though she considers him an old bachelor.

What is soon found out is that Edward is secretly engaged to another woman, Lucy Steele. This is since four years ago, and therefore he cannot woo Elinor. When this is revealed to his family he is disinherited, but stays loyal to his word to Lucy. Colonel Brandon then steps in and gives him a living as a priest at the Colonel's estate and thereby enables him to marry.

At the same time Marianne is wondering why she doesn't her any message from Willoughby. Since the girls also have gone to town she runs into him, but he snubs her. She later finds out that this is because he is to marry a very rich young lady. She is then inconsolable. She even gets so sick that she almost dies. Colonel Brandon then steps in again and tells the real story of Willoughby's strange behaviour. That Willoughby had made the Colonel's ward, a girl of only fifteen, pregnant and then left her. After this, he and Marianne met and fell in love. But When Willoughby's aunt found out about the pregnant girl she disinherited him and he went to London to find a rich wife, leaving Marianne. But the Colonel also tells them that he had heard from Willoughby's aunt that Willoughby intended to propose to Marianne that day, had it not been for the money.

Both the girls then go home with their hearts broken. But then it turns out that Edward's fiancé, Lucy's, feelings shifted along with his inheritance when it was given to Edward's brother, so Edward isn't married. Edward therefore asks Elinor to marry him and though they don't have much of a fortune together they have enough to lead a happy life in parsonage at Colonel Brandon's estate.

Marianne then realises the kindness and loyalty of Colonel Brandon who has proven himself by actions rather than words. When he proposes she accepts and they settles at his estate.



How it is played

To begin

This scenario takes place in a time before TV, computers, recorded music and all those things. It takes place in a time when a good evening could be had sitting in front of a fire listening to somebody reading from a book. This will be such an occasion.

Start therefore the scenario by gathering the players, slow their pace down and make them sit down in a circle with you, on pillows preferably if you have access to that. Tell them it is story-time and you are going to tell them a fairy-tale.

But this tale has a lot of characters and to make it easier for them you have a sheet with all the characters to show them before you start reading. Let them look at the sheet for a while, put it so everybody can see, and then catch their attention again before you start telling the story. You, as the gamemaster, are the storyteller of this scenario, and should tell the saga of Sense and Sensibility.

This is also a good time to tell them that even though they are acting in a predefined story they can do nothing wrong. You as a gamemaster will catch them if they go too far out and since they are the participants of this particular saga it is their saga and up to them how they wish to interpret it. Then you can start reading the first chapter.

The chapters

The scenario is divided into 21 chapters. Each chapter has a short text and then you do one scene that is given in that text. That scene is also specified to you as a GM with purpose, which characters should be in it and suggestions on how you can play it. But the suggestions are just suggestions and here you can as a GM bring out your entire toolkit of ideas of how to make scenes and make them how you please. Usually this also depends on the player-group, what they have for ideas. But there are some ideas for tools, if you read along, that you can be inspired of. The important thing is that the scene follows the purpose in the chapter.

You can also do several scenes in the same chapter, just to bring the purpose of the chapter across in different ways. In fact in some chapters you are encouraged to just be sure to establish the theme of the chapter.

When you have played a chapter you can bring the players back to the group and then tell/read the next chapter. But since this is tale it would be preferred if you could do it seamlessly. That is when the players have done the scenes that end a chapter you just continue as the storyteller and tell them the beginning of the next chapter and let them go into the next scene. Then you don't read verbatim the text of the chapter, but can rather tell it as a story in your own words, and let the players glide into the next chapter. But if you feel you want support from the text, or feel that reading it adds a nice atmosphere, you can naturally read it.



Every chapter also has theme music that is contemporary. This is to link the scenario to today. If you as a game-master don't feel that it is suitable you can switch it, but the music generally has the role of enforcing something that is happening in the scene. To switch music for each chapter might be too much with things happening, so choose some and use when you see fit.

If you have read the book, or have players that have, you might find it suitable to add scenes outside the chapters. That is totally fine, and is good because it will make the story even more what you and the players make of it. But remember there are 21 chapters and 4 hours, which means 12 minutes per chapter, so your time is limited. Another tendency can be to give the male characters scenes together, this is of course interesting, but in this adaptation I have stayed close to Jane Austen's original thought. That is the story is told from the girls' perspective and what the men do outside their world they are we only told about.

But of course the scenes have different importance, and also depending on how your tale turns out, you might want to exclude some scenes. I have marked the scenes that could be excluded from the story with a black heart. This means that the scene is just left out and what happens in the scene doesn't happen in the story. Another way of moving the story forward faster is just to skip scenes that seem uninteresting and instead as a narrator tell what happened in the scene. That is a way to speed the story up.

Suggested tools

Here are some tools that might be specially good for this scenario. Use them as you wish to heighten the purpose of the chapters.

- Inner-monolog's - there are a lot of unspoken feelings. A technique would be that the players rise when they want to hold a monologue or you as a GM say inner monolog and point at them.
- Letter-writing, which is a big part of the Austen books. Cut between someone writing, or trying to write, a letter and to the scene where the person who would receive the letter is asking the questions that the letter answers. The letter never needs to be sent.
- In the story several characters have two people they love or have some kind of relationship to. You can cut quite harsh between scenes where someone says good-bye to his first and his second love, or someone takes a lock of hair from them both etc. Make it quick and let the two people sit on stage while the main character swaps between them.
- Parallel scenes between for example the "reality scene" and what the girl's dream romantically about in their home. In some cases you can let the girl's dreams come true, in others just the opposite. This is to show that a lot of what we call romance are dreams.
- When a character has nothing of consequence to say he talks about the weather or the roads.
- Poetry-reading. If romantic scenes go slow, make them read poetry to each other. You don't need to have actual poetry, they can read whatever, but it is a good way if the players don't have anything to say to establish romance in another way. See also sonnet 116 in the end.
- Rule: When you propose you must kneel down.



The characters

This scenario will have no written characters, except the guide-sheet that everybody sees. Instead when a character is needed in the story you will as the narrator asks the players who among them wants to play the character. The player will then play that character through out the entire scenario.

The scenario has five main characters; Elinor, Marianne, Edward, Colonel Brandon and Mr Willoughby. They will be introduced in the five first chapters and then casted as you go along.

They are also some extra characters with small roles. For some of them it is specified which that's player should play them in the scenario; otherwise you can just let any other player play them. The character that has the fewest scenes in this scenario is Colonel Brandon, and it would be good to let that player take the extra roles.

This scenario has also been played with seven players, then having the extra players play small characters and making the characters bigger. This works very well, but it is less time for each player on the floor and you as a gamemaster must be more flexible including everyone.

The sisters

To enforce the girls - let the Dashwood sisters meet under the scenario before bedtime in the girl's room. That is Elinor, Marianne and their little sisters, played by all the other players. The sisters are younger, all under 14 years old and not out in society. In this constellation they can discuss what happens in the other scenes. It is a good idea to start the scenario in the girl's room, and to end it there. This also mean that all players can participate in the discussion on how to behave when it comes to love. These are scenes you can add extra when you see fit.

The end of the story

This story is set very romantically. It is cute, and innocent, and so you should describe it to the players when you start it. But in fact it is a quite horrible story with people needing to marry for money to be able to live, and are very much governed by money in their choices. This goes for both men and women. This is also the reason why in this era it was common with older men, who had secured their fortune, to marry young girls. The young men couldn't afford it yet. Which is also what we see in this story,

So whatever is romantic in this story, it is also very governed by money. This should be felt in the end. You can end however sugar-sweetly you want to, but you should have that bitter aftertaste that this not an arrangement out of pure love, but also of money. We can believe in sensibility how much we want, but in reality it comes down to practicalities such as money.

Is that what growing up is about? To be able to govern one's feelings and withhold ones emotions and always be sensible? shouldn't you be able to fly and dream as well? Or is losing one's self in the moment without consideration of the circumstances just egocentricity? Is growing up necessary to come to your senses? Sense or sensibility?



Characters

The main characters

Elinor - The eldest Dashwood sister, 19 years old. She is sensible, thoughtful and practical. Has a very small fortune.

Marianne - The younger Dashwood sister, 17 years old. She is sensitive, romantic and emotional and doesn't agree about hiding one's emotion. Has a very small fortune.

Mr Edward Ferrars - Elinor's suitor. He is shy, not very handsome and dreams of a quiet country life. His fortune is but a small sum, totally dependent upon his mother for a bigger inheritance.

Colonel Christopher Brandon - Marianne's suitor. He is a gentleman over 35 who is quiet, but loyal. He has his own estate and fortune at Delaford.

Mr John Willoughby - Marianne's suitor. He is young, beautiful, charming and full of energy and joy for life. Has a small estate by himself, but is really dependent on the will of his aunt in order to get a larger fortune.

Other characters:

Mrs Dashwood - Elinor and Marianne's mother. She is a widow and has a very small fortune.

Fanny - married to Elinor and Marianne's half-brother John, and sister to Edward. Very rich.

Miss Lucy Steele - She has no fortune, and inferior both in style and education to everybody else, but makes up for it by being cringing to everybody. Her uncle is the principal a boarding school.

Mrs Jennings - a rich widow who takes the girls to London. A matchmaker.

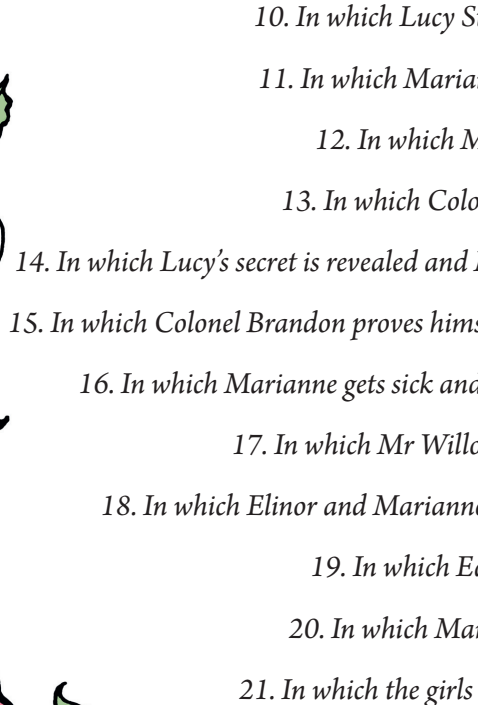
Eliza - Colonel Brandon's first love, but she had no fortune so he wasn't allowed to marry her. She died later in a poorhouse leaving a daughter, Beth, in Colonel Brandon's care.

Beth - Daughter to Eliza, Colonel Brandon's ward and has no fortune.





Chapters

1. *In which the girls' world is drastically changed*
 2. *In which Edward and Elinor meet*
 3. *In which Fanny sees something she doesn't like and takes action*
 4. *In which the girls meet Colonel Brandon*
 5. *In which the girls, but mostly Marianne, dream romantic dreams*
 6. *In which Mr Willoughby makes an entrance*
 7. *To do everything for love*
 8. *In which Willoughby goes to town*
 9. *In which we look closer into the feelings of Elinor*
 10. *In which Lucy Steele makes a new best friend*
 11. *In which Marianne meets Willoughby again*
 12. *In which Marianne gets hysterical*
 13. *In which Colonel Brandon tells his story*
 14. *In which Lucy's secret is revealed and Marianne wonders for how long Elinor has known*
 15. *In which Colonel Brandon proves himself to be a true friend and Edward is able to marry*
 16. *In which Marianne gets sick and is faced with the possibility of dying for love*
 17. *In which Mr Willoughby tells his side of the story*
 18. *In which Elinor and Marianne compare their experiences and behaviour*
 19. *In which Edward pays them a visit*
 20. *In which Marianne receives a proposal*
 21. *In which the girls meet for a talk before bedtime*
- 



Chapter 1

- In which the girls' world is drastically changed -

Music: Weep no more sad fountains - Patrick Doyle & Jane Eaglen (Sense and Sensibility soundtrack)

Once upon a time there were two girls that lived with their mother and father on a big estate, Norland. The girls were both very kind and amiable, but were as different as day and night. Elinor, the eldest, was sensible, reasonable and realistic, while Marianne was emotional, romantic, had high ideals and always expressed her opinion. Why would she hide her personality? Elinor had also strong feelings, but she knew how to govern them, something her sister had resolved never to be taught.

This was in a time when much money couldn't be earned by women, just inherited, and a good life was to live on the interest of this inherited money. The alternative was to work and consequently be very poor. However these girls' father passed away and left them with very little money. The estate was given to their older, and already rich half-brother who didn't want to share any money with his sisters. He and his wife Fanny moved into the estate and the former owners were now guests in their own home.

Elinor started to send out inquiries about new and smaller houses to live in while her mother and younger sister Marianne dreamed about getting a house far above their income. They have now received several suggestions, which are all too expensive, and are in their former living room discussing the suggestions and their future.

Purpose:

Establish the new, poor and vulnerable situation of the family, and establish Elinor as the one who takes all the responsibility in the family.

Characters:

Elinor. Marianne and Mrs Dashwood.

Suggestion:

To enforce the vulnerability of the family you can add Fanny to the scene. She can point out three things: that they are guests that they are poor, and how the girls will be able to marry without any dowries. She can do this by asking where her silver is, or to get one of the girls to move out of their room because her brother is coming to visit, or to talk about the future and how comfortable they will be in a little cottage without any company at all and all ending up old maids.

If you want to make the scene more sad and establish the sensibility of Marianne and Mrs Dashwood you can also enforce the theme of the father that just passed away and the fact that if he was alive none of this would have happened.





Chapter 2

- In which Edward and Elinor meet -

Music: You and Me Song - The Wannadis

Fanny had an older brother, Edward, who came to stay with them. Edward was the oldest son, but with the exception of a very small sum, he was totally economically dependent upon his mother, and when she passed away was subject to the terms of her will.

Edward wasn't handsome, he was shy and somewhat awkward, but once you got to know him he was very kind, affectionate and loyal to his friends. This however didn't suit his mother and sister who wanted to see him distinguished as – they didn't know what. Edward himself rather preferred a calm country living, where he could be useful in some small way. He would for example like to join the church and be a priest, take care of his congregation and hold short services on Sundays. This however was not smart enough for his family.

When arriving to the estate, Norland, Edward found Elinor a nice companion who he was able to talk to. She on the other hand found him a support in her struggle to take responsibility for the family. They became friends and spent a lot of time walking together, both talking about the nature they both loved but also about their dreams and the future.

Purpose:

Establish a deep friendship between Edward and Elinor, and how they are supportive towards each other.

Characters:

Edward and Elinor

Suggestion:

Make them talk about the future, their dreams and also how impossible it is to reach them from where they are. Even if they don't realise that, they are both stuck in an impossible system.

Make them talk about common interests, like the countryside, gardening, etc. Find a common ground that they both like and would like to see in a future home, for example apple trees or something else concrete and down to earth.

Chapter 3

- In which Fanny sees something she doesn't like and takes action -

Music: *I've had the time of my life* (Dirty Dancing) - Bill Medley & Jennifer Warnes

Whatever the friendship of Edward and Elinor was, it was enough to make his sister Fanny uneasy. She therefore explained to Mrs Dashwood that Edward was expected to marry very well and that no poor woman would be able to draw him in.

Later that afternoon a letter arrived by mail with an offer from a relative of Mrs Dashwood to live in a cottage, Barton cottage, at his estate. Since the rent was low, Mrs Dashwood immediately accepted, and she decided that the family should move shortly after. She wouldn't stand for her Elinor to be so insulted.

But Fanny didn't really need to worry about Elinor. Edward was already secretly engaged to a miss Lucy Steele, a girl inferior to Elinor both in birth, fortune and education. They had met four years ago when Edward was in boarding school with Lucy's uncle who was the principal. Edward had at the time found her charming, and a very nice contrast to his dominating family. Since then they had been secretly engaged waiting for his mother to pass away or some day approve of him choosing her.

Now however the time had come for Edward to say good bye to his very valued friend Elinor,

Propose:

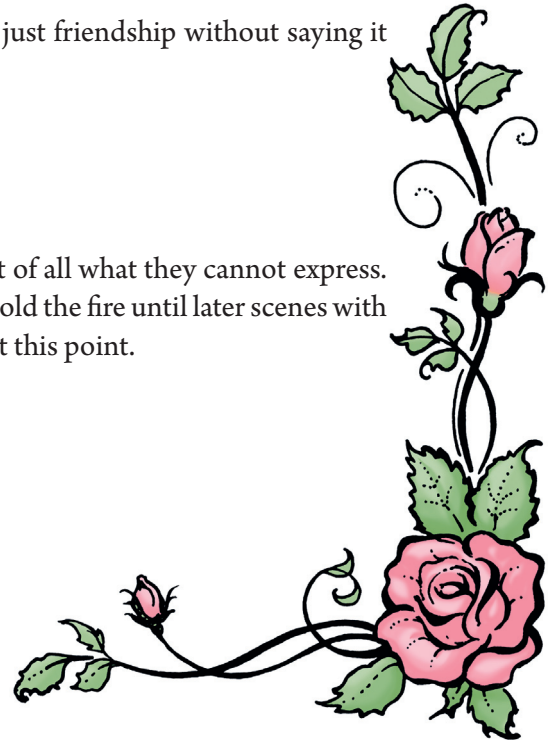
To establish that this relationship might have been more than just friendship without saying it out loud.

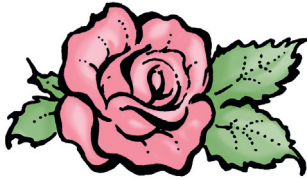
Characters:

Edward and Elinor

Suggestion:

Make the two players dwell on what was or what will, but most of all what they cannot express. This might be a good time to use inner-monologs, but I would hold the fire until later scenes with these two. Let what is unsaid be unsaid at this point.





Chapter 4

- In which the girls meets Colonel Brandon -

Music: Heaven - Ella Fitzgerald & Louis Armstrong Or Hungry eyes - Eric Carmen (Dirty Dancing)

As the new resident in Barton Cottage they made several new acquaintances. One of them was Colonel Brandon, a gentleman over 35 and in Marianne's opinion definitely an old bachelor. He on the other hand found Marianne's spontaneity, her youth and her beauty, charming. Colonel Brandon the very essence of a gentleman, he was a bit quiet, but chivalrous and always paid great attention to the needs of people around him.

Colonel Brandon had also in his younger years been very much in love with a girl, Eliza, that resembled Marianne, but due the girl's lack of money and inferiority to him in status he wasn't allowed to marry her, and was instead shipped away to serve in the West Indies. Now however when he meet Marianne several times a week he couldn't help but to see the resemblance and yet again feel the same feelings.

Purpose:

Establish Colonel Brandon's feeling towards Marianne.

Characters:

Colonel Brandon and Marianne

Suggestion:

Do scenes when Colonel Brandon gets to explain how happy he could make Marianne, but she just doesn't hear him.

Possible scenes comparing Marianne and Eliza.

Chapter 5



- In which the girls, but mostly Marianne, dreams romantic dreams -

Music: I will always love you - Dolly Parton

When the girls came to the bedroom that night Marianne was incensed about the Colonel. That a man as old as should like her. When she falls in love it should be something extraordinary. Something grand, like Juliette from the Shakespeare play. Elinor doesn't agree, but who can say what love really is? What is true love and how should it look? What is romance?

Purpose:

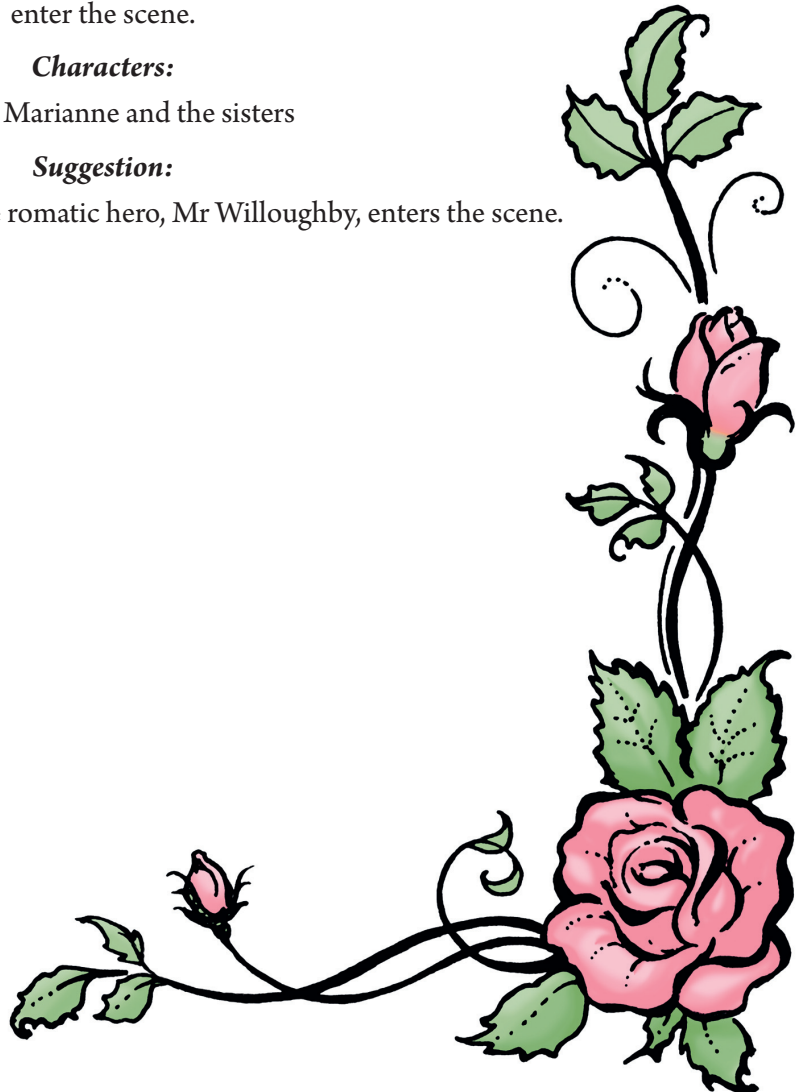
To discuss what love, make the two sisters meet, and to build up for when Mr Willoughby to enter the scene.

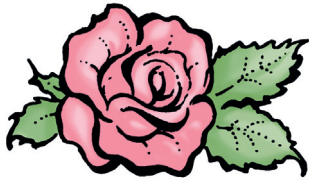
Characters:

Elinor, Marianne and the sisters

Suggestion:

This is a build up for when the romantic hero, Mr Willoughby, enters the scene.





Chapter 6

- In which Mr Willoughby makes an entrance -

Music: Like they do in the movies - Anna Quinn

They had now started to feel at home at Barton. one day when Marianne was out walking it started to rain and she twisted her ankle. Lucky for her however a gentleman was passing by on a white horse at this very moment. He immediately rushed to her assistance and ended up carrying her home to safety.

The gentleman in question was Mr Willoughby who spent each summer at with his aunt who lived close by, and just had arrived in the area. He had a small estate by himself, but was dependent on his aunt for him to be able to inherit a larger fortune. Mr Willoughby was also uncommonly handsome, charming, pleasing to everybody and was full of youth, elegance and manly beauty.

Marianne was instantly bewitched. When they meet the next day and she found out that he liked the same poetry, books and music as she did, she was in love. She knew that this was true love. He didn't seem to be less bewitched by her, and soon they spent almost every waking moment together. Their tempers where very much alike, they where both full of energy and joy, and they were like two pieces of the same heart.

Purpose:

Establish the romantic love of Marianne and Mr Willoughby and to show the wonderful time they have in each other's company. This scene is pure romance.

Characters:

Marianne and Mr Willoughby

Suggestion:

Read and discuss poetry together (see sonnet nr 116 in the end)

A romantic scene where he takes a lock of her hair

A fun scene when they sit and talk and laugh about the silliness of common acquaintances.

A dancing scene which could be either wild or erotic or both.

Don't play the caring Marianne home scene - it tends to be hard to play out good. If you want to play it - play when he leaves her in the house and then leaves instantly due to wet clothes, leaving the girls to dream about him, and creating an image of him. Then cut to the next day when he visits.

Chapter 7



- *To do everything for love* -

Music: Eternal flame - Bangles

Marianne and Willoughby spent all their time together, forgetting and not caring about everybody else. It is also become more and more assumed by their friend that they are engaged, because everything in their conduct suggests it.

But their impulsive behaviour becomes clear when Willoughby takes Marianne to see his aunt's house while his aunt is out. He talks about a possible future in the house, with it unspoken that it is for him self and Marianne.

Purpose:

To establish the egocentric love, where Marianne sees nothing but Willoughby, and forgets about everything else.

Characters:

Marianna, Mr Willoughby and possible Elinor

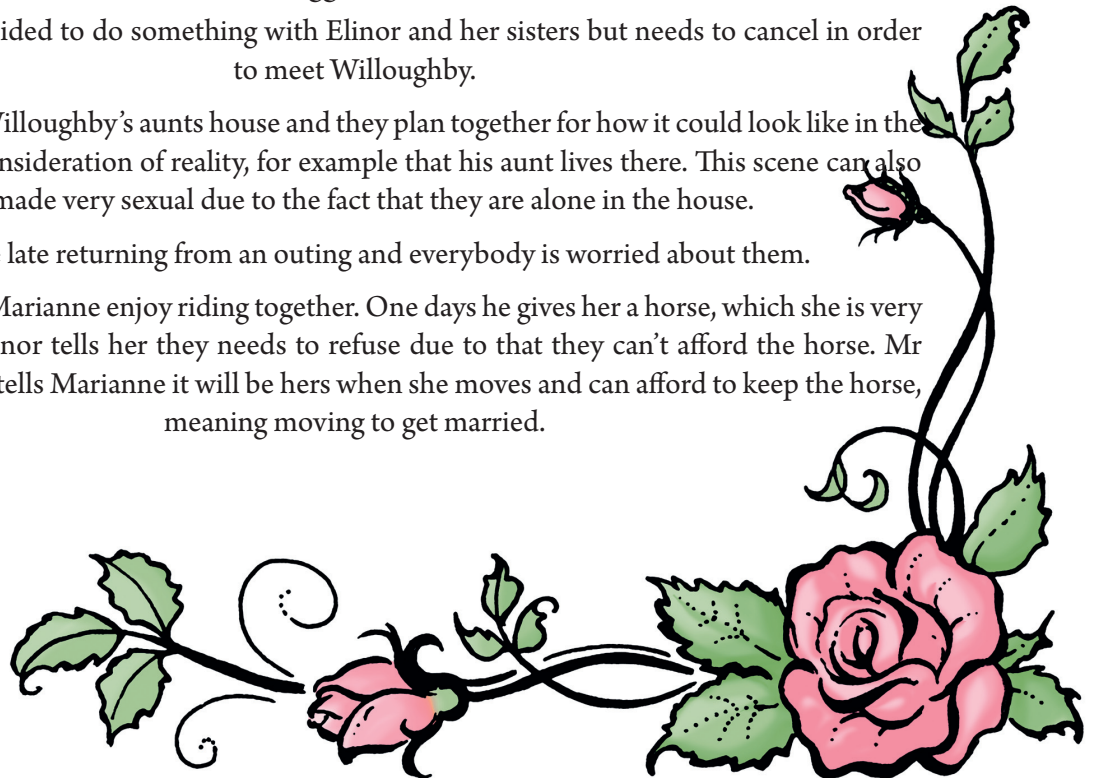
Suggestions:

Marianne has decided to do something with Elinor and her sisters but needs to cancel in order to meet Willoughby.

Marianne visits Willoughby's aunts house and they plan together for how it could look like in the future without consideration of reality, for example that his aunt lives there. This scene can also be made very sexual due to the fact that they are alone in the house.

They are late returning from an outing and everybody is worried about them.

Willoughby and Marianne enjoy riding together. One days he gives her a horse, which she is very happy for, but Elinor tells her they needs to refuse due to that they can't afford the horse. Mr Willoughby then tells Marianne it will be hers when she moves and can afford to keep the horse, meaning moving to get married.





Chapter 8

- In which Willoughby goes to town -

Music: Perfect day - Lou Reed

Mr Willoughby had a wonderful summer. when he expected only his boring aunt, he had met the lovely Marianne. However it had an abrupt end. After spending the whole summer together Willoughby meant to propose to Marianne, but an event from his past came in the way.

Before meeting with Marianne he had spent some time with a 15-year-old girl in Bath. Now she was pregnant and his aunt had found out and said that he either marry the girl or be disinherited. He wasn't rich himself and had debts, but he didn't want to marry the young girl, Knowing that he had found the eye of a rich lady last time he was in London, he choose the money. Now it just remains to excuse himself to Marianne, who is waiting for him, and blame his aunt and go to London to find a rich wife.

Purpose:

Establish the good bye and Marianne's enormous sadness.

Characters:

Marianne and Willoughby

Suggestions:

Don't give the players the background, instead, tell the Willoughby player that he has gone to meet his aunt to ask for her permission to marry Marianne. Then you as gamemaster can play the aunt who just gotten a letter with the news of Beth which you of course is very upset about. Willoughby has been the cool guy during the entire scenario - now let him have it. Give him the choice to marry Beth or to be disinherit. Let him think shortly about that before cutting the scene and telling the players about his choice to go to London. Then send him into Marianne to say good buy.

To introduce Beth - play out the scenes Willoughby's seduction of her. For example - let him take a lock of hair from her, if he has done so from Marianne. Make him seduce her and then cut to when he sits choosing between marrying her or leaving her.

Finish the chapter with the scene where he says good buy to Marianne and then here crying with her sisters wondering why he left and when he will be back.

Chapter 9



- In which we look closer into the feelings of Elinor -

Music: Out of reach – Gabrielle

Even though the loss of Willoughby was sad for the Dashwood family they were happy when Edward shortly afterwards paid them a visit. However, he was moody: one moment happy and the next he disappeared in to heavy thoughts. Elinor didn't understand it, but assumed it had something to do with his mother. Dominant mothers can sometimes be good to blame.

Purpose:

To establish that they do like each other but can't talk about it. A lot of suppressed emotions.

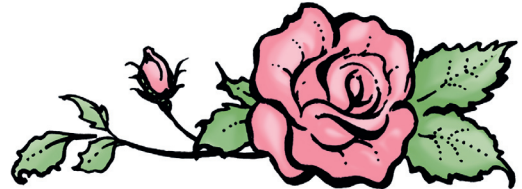
Characters:

Edward and Elinor

Suggestion:

They drink tea together where they talk about nothing of consequence, but stand up at times to hold inner monologues with what they really would like to say.

Depending on their earlier relationship you can also use this chapter to establish their friendship and love to each other.





Chapter 10

- In which Lucy Steele makes a new best friend -

Music: Jolene - Dolly Parton

Miss Lucy Steele was a distant relative of their hosts at Barton Park and one day she came to visit. She had heard a lot about the misses Dashwoods and was very curious about them. But in fact she was there to check out Elinor, whom she heard had spent too much time with her Edward. she used the oldest trick in the girl-book to outrun her competition, that is become Elinor's best friend and confident. She was therefore going to tell Elinor about the engagement and seek her comfort in the pain that she felt in not being able to be with her beloved Edward. All this under the strictest confidence and Lucy's reassurance of mutual trust and friendship.

Purpose:

To make Elinor suppress her emotions even more, by needing to listen to Lucy's hopes and dreams about the man she wants, without being able to tell a single soul about it.

Characters:

Lucy (for example played by Edward) and Elinor

Suggestions:

Lucy and Elinor in a friendly girl-talk where Lucy reveals the secret about Edward. You can do scenes when Elinor sees how happy Edward will be with her, and how miserable he will be with Lucy, a silly wife that doesn't love him. All to make Elinor suffer more.

If you want to push it further you can also do a scene with Marianne and Elinor as well when Marianne asks Elinor about what Lucy said and how strange it is that Elinor never talks about Edward. Maybe she doesn't really miss him, because Marianne both misses and loves Willoughby dearly and talks about it all the time.

To establish who Edwards loves of these girls you can do scenes when he is reading or discussing with Lucy and Elinor - and then cutting between the two scenes making Edward go in between them.

Chapter 11

- In which Marianne meets Willoughby again -

Music: Telephone - Lady Gaga

Thanks to Mrs Jennings, a rich and kind widow, all the girls--Lucy, Elinor and Marianne--were invited to come to London. They stayed there with Mrs. Jennings over the winter. Immediately when they arrived in town Marianne wrote to Mr Willoughby announcing their arrival. However it didn't get any answer, and though Marianne sat home and waited for three weeks he didn't come to visit.

Mr Willoughby was in fact in London and had made quite an art of avoiding the Dashwoods. He was now engaged to the very rich miss Sophie Grey and didn't want to meet Marianne. However they soon ran into each other at a ball and Marianne didn't hide her excitement but cried out to him across the room and came over.

Purpose:

To show that Marianne is in no way moderate, and to show how far she goes to get her man.

Characters:

Marianne, Willoughby, Colonel Brandon and Elinor

Suggestions:

Do scenes when Marianne writes to Willoughby. First letter, just when they arrives in London. Two weeks later, after being home waiting for him every day - next letter. One week later, and still no answer - third letter. Make the scenes rather short, but still let her frustration be clear that he isn't answering her letters.

When they finally meet at the ball - use the size of the room you are in. But Willoughby and Sophie Grey in one corner and diagonally have Marianne, Elinor and Colonel Brandon in the other corner. When she sees him, make her run over to him. When he has turned her down and they are leaving - make her faint (by simply whisper faint in her ear) and let Colonel Brandon be there to catch her.

Chapter 12



- In which Marianne gets hysterical -

Bad romance – Lady Gaga

After coming home from the ball Marianne cried and cried. Her Willoughby engaged (if this wasn't clear in the scene - let someone tell them).

Purpose:

Show Marianne's endless pain and discuss what Mr Willoughby's intention might have been.

Characters:

Marianne, Elinor and the sisters

Suggestions:

Do scenes so that it in different ways encourages Marianne to get hysterical. Use the music and make Marianne scold Willoughby about how he hurt her, encourage her to get physically and hit him, to express what she feels. There are no limits here, Marianne is the emotional sister. If you want to bring in Willoughby to let Marianne scream at him. But remember after anger comes tears.

The scene should end in tears with the sisters.



Chapter 13

- In which Colonel Brandon tells his story -

Music: *Kissing you – Des'ree*

Colonel Brandon, who always thinks about the best for Marianne, when he sees her sadness decides to tell both the Dashwood sisters the background of Willoughby's behaviour, which involves his own history as well.

When Colonel Christopher Brandon was young he was very much in love in a girl called Eliza, but due to her lack of fortune, he wasn't allowed by his parents to marry her. He was sent to serve in the military in the West Indies instead. When he came home he searched for Eliza only to find her dying in a poorhouse. She begged him for one last favour; to take care of her only and illegitimate child, a girl called Beth.

He did so and had cared for the girl, putting her in good schools and so on. She was now but 15 and had been with in Bath with a friend, when she suddenly disappeared, the colonel searched everywhere, and eventually found her pregnant with her seducer – Mr Willoughby.

She had now given birth to an illegitimate baby girl, and the Colonel came to visit her, like he does every day. But this particular day she ask him about her future and if Mr Willoughby would come back to her if he saw his child.

Purpose:

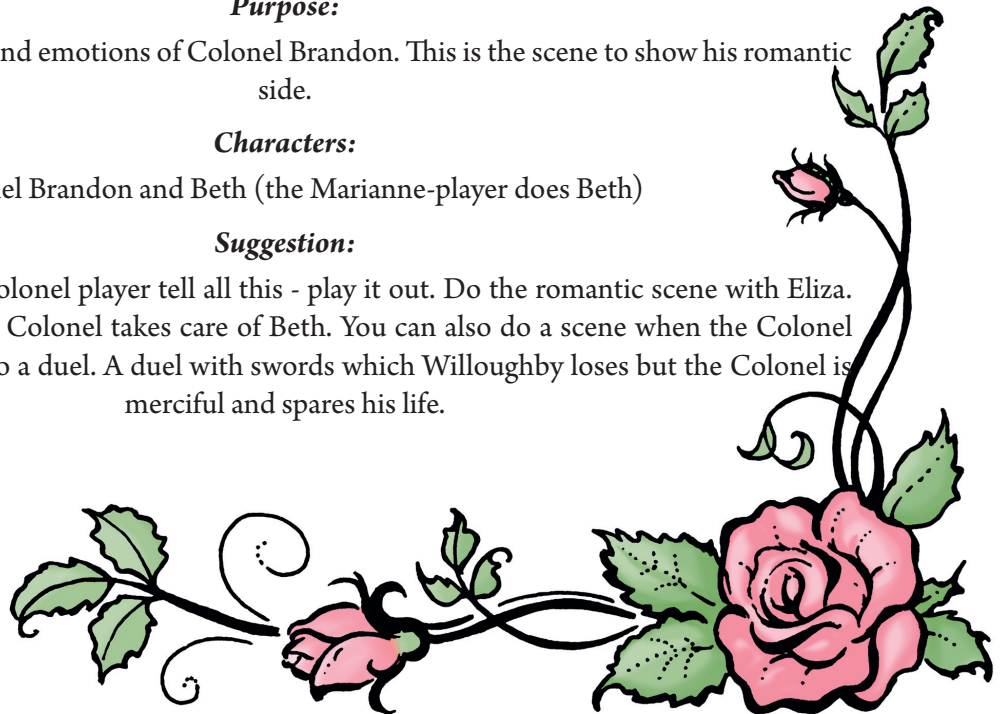
To show the goodness and emotions of Colonel Brandon. This is the scene to show his romantic side.

Characters:

Colonel Brandon and Beth (the Marianne-player does Beth)

Suggestion:

Instead of letting the Colonel player tell all this - play it out. Do the romantic scene with Eliza. Do the scene when the Colonel takes care of Beth. You can also do a scene when the Colonel challenge Willoughby to a duel. A duel with swords which Willoughby loses but the Colonel is merciful and spares his life.



Chapter 14:



- In which Lucy's secret is revealed and Marianne wonders for how long Elinor has known -

Music: Bella's lullaby – Carter Burwell

During the time they spent in London, Lucy had become good friends with Fanny, Edward's sister. Such good friends that she one day told Fanny about her engagement to Edward. Fanny naturally became furious and when Edward's mother found out she demanded that Edward break off the engagement or she would disinherit him. Edward, who was true to his word, stood by Lucy's side, and was consequently disinherited.

This news reached Elinor and Marianne, but Marianne could see that her sister already knew. She asked how long she had known, and wondered that since she never spoke of Edward - could she really love him? Where were her feelings?

Purpose:

To make good Elinor crack and finally express what she feels and has been surprising.

Characters:

Elinor, Marianne and the sisters.

Suggestion:

Make Elinor scream at Marianne and her sisters.

You can also play out the scene as well when Edward introduces Lucy to his mother and Fanny, and is given a choice to marry her or be disinherited. He then chooses to stand by Lucy and is consequently disinherited by his mother.



Chapter 15

- In which Colonel Brandon proves himself to be a true friend and Edward is able to marry -

Music: The show must go on – Queen

Colonel Brandon, who knew better than anyone the pain of two lovers being kept apart, had heard about the sad fate of Edward. He had therefore decided to give Edward the service as a priest in the parish at his estate; this would give Edward an income that would enable him to marry. The Colonel whoever felt that this offer coming from a stranger would be too much and therefore asked Elinor, as a friend of Edward, to deliver the good news to him. Edwards on the other hand felt guilty about not being able to have told Elinor about his engagement so his is certainly not expecting a living.

Purpose:

To make Elinor and Edward meet when she knows that he is engaged to someone else. A lot of repressed feelings.

Characters:

Elinor and Edward

Suggestion:

Use the space in the room to symbolize the distance between them. Make them sit on chairs opposite each other with a distance. Make Elinor deliver this suggestion of their dream life that he will get with another woman. Make her describe the house and how perfect it is for a young newlywed family. A family she would wish to be the wife of but can't.

To let things be unspoken - if you feel it appropriate - avoid inner monologs at this point. If the scene is going slow - feel free to use them.



Chapter 16

- In which Marianne gets sick and is faced with the possibility of dying for love -

Music: Everytime - Britney Spears

Ever since the news of Willoughby's engagement Marianne had been gloomy, and far from her usual energetic self. Then on the way home from London they spent a night at some friends' house, friends who lived close to the house of Mr Willoughby. Marianne disappeared immediately on a long walk, and when it started to rain the family became worried. Colonel Brandon then found her in the pouring rain just standing looking at Willoughby's house. He brought her home, but she had caught a bad cold. The doctor eventually was summoned and declared that tonight would be the crisis, where she either would live or pass away by fever. Elinor watched over her, but Marianne was in a fever-dream where she was with Willoughby and Elinor needed to use her most earnest prayers to get her back to the living. Is it really worth it to die for love?

Purpose:

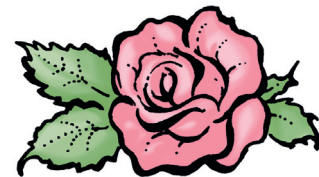
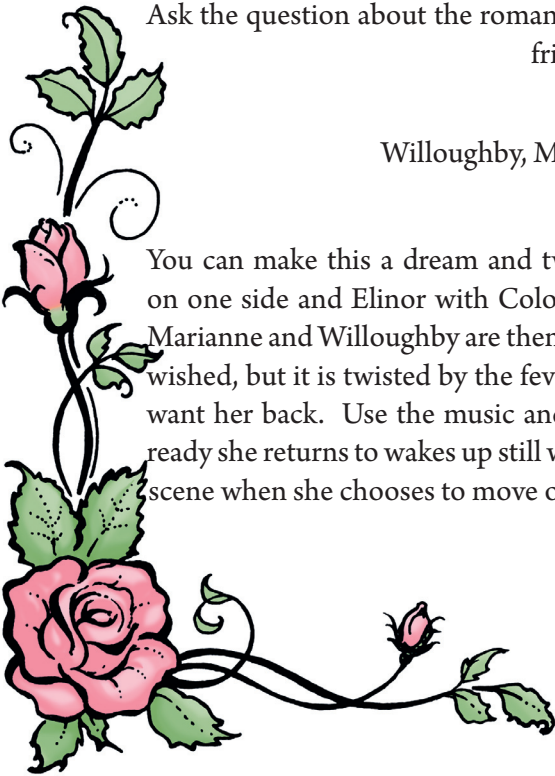
Ask the question about the romantic in dying for love and make Marianne see that she has her friends and there's more to life.

Characters:

Willoughby, Marianne, Elinor, Col Brandon and a sister.

Suggestion:

You can make this a dream and two-parted scene where you have Marianne and Willoughby on one side and Elinor with Colonel Brandon on the other side – begging her to come back. Marianne and Willoughby are then in some kind of feverish dream where he does everything she wished, but it is twisted by the fever. Willoughby tries to persuade her to stay while the others want her back. Use the music and make her struggle between the two. When Marianne feels ready she returns to wakes up still weak but feeling better with Elinor and the Colonel. This is the scene when she chooses to move on and that there are other things in life besides the great love.



Chapter 17



In which Mr Willoughby tells his side of the story -

Music: If I where a boy – Beyoncé

Mr Willoughby was now recently married. He had been in London when he had heard that Marianne Dashwood was dying. He immediately found a carriage and arrived after a long day of travelling and wanted to know if she was out of danger. Because he did love her, and would also wish to explain his action. Why he was forced to do as he did. He arrived short of breath and found Elinor, and very intesly asked her how Marianne was.

Purpose:

To give Mr Willoughby a chance to explain his actions. This is not necessary to make him seem like a nicer person, rather to make out his character.

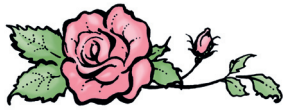
Characters:

Elinor and Willoughby

Suggestion:

If he can't do it to Elinor - make him put it in writting. A letter he might never send.





Chapter 18

- In which Elinor and Marianne compare their experiences and behaviour -

Music: I'm not a girl, not yet a woman – Britney Spears

Both Edward and Willoughby were now both married to others, and Elinor and Marianne were both at home at Barton cottage and had a long trusted talk about their experiences over the last year.

They talked about men they'd met, and the events taking place, but most of all their own behaviour both to the men and to each other. What did they learn? How has it changed them? What do they regret? They naturally also talk about Mr Willoughby. That he loved Marianne, but not enough, not enough.

Purpose:

To conclude and give Elinor and Marianne a scene to talk about the events and their differences in behaviour. This is the discussion - sense or sensibility?

Characters:

Elinor, Marianne and the sisters.

Suggestion:

Let all the players into the discussion as little sisters of Elinor and Marianne. What do they feel, how should one behave? What is true love?



Chapter 19

- In which Edward pays them a visit -

Music: Portuguese love theme

However the saga couldn't end here. One day Edward paid them a visit, telling them that when his mother gave all his inheritance to his brother, it seems that Lucy's feelings changed toward his brother as well, and that his brother and Lucy were now married. So he had come, now that he could, to ask Elinor to marry him. He found her alone sewing in the living room.

Purpose:

To end Edwards and Elinor's story

Characters:

Elinor and Edward

Suggestions:

Take the scene slow. He must kneel down.



Chapter 20

- In which Marianne receives a proposal -

Music: River flows in you - Yiruma

At the same time the Colonel and Marianne had spent a lot of time together, and she became aware of his loyalty, goodness and attachment to her. He who he had proved himself in actions rather than words during the last year. It was the general consent that the two of them belonged together, and with such a confederacy against her – what could she do? One day the Colonel took her to a meadow close to his estate filled with beautiful flowers and asked her.

Purpose:

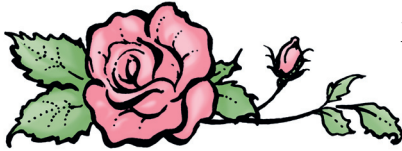
To end Marianne and the Colonel's story.

Characters:

Marianne and Colonel Brandon

Suggestions:

He must kneel down.



Chapter 21

- In which the girls meet for a talk before bedtime -

Music: *Throw the Coins* - Patrick Doyle (*Sense and Sensibility* soundtrack)

The girls meet at night in the girl's room discussing what happened, dreaming about their future and their men.

Purpose:

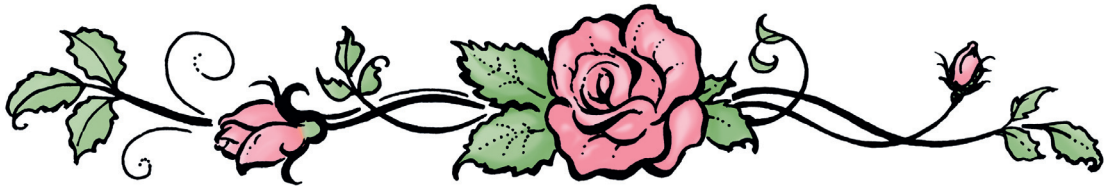
To end the story.

Characters:

Elinor, Marianne and the sisters.

Suggestions:

Finish this scene by leaving them dreaming in their girl's room and then read the epilogue and then play the end-music (*We are golden*) in silence. To then take the players back to reality let them stay in the circle and introduce them selfs with their own names. Thank them for the scenario.





Epilogue

Marianne Dashwood was born to an extraordinary fate. She was born to discover the falsehood of her own opinions, and to counteract, by her conduct, her most favourite maxims. She was born to overcome an affection formed so late in life as at seventeen, and with no sentiment superior to strong esteem and lively friendship, voluntarily to give her hand to another!

But so it was. Instead of falling a sacrifice to an irresistible passion, as once she had fondly flattered herself with expecting,--she found herself, submitting to new attachments, entering on new duties, placed in a new home, a wife, the mistress of a family, and the patroness of a village.

Colonel Brandon was now as happy, as all those who best loved him, believed he deserved to be. Marianne could never love by halves; and her whole heart became, in time, as much devoted to her husband, as it had once been to Willoughby.

Willoughby could not hear of her marriage without a pang; and his punishment was soon afterwards complete in the voluntary forgiveness of his aunt, who, by stating his marriage with a woman of character, as the source of her clemency, gave him reason for believing that had he behaved with honour towards Marianne, he might at once have been happy and rich. That his repentance of misconduct, which thus brought its own punishment, was sincere, need not be doubted;--nor that he long thought of Colonel Brandon with envy, and of Marianne with regret. But that he was forever inconsolable, that he fled from society, or contracted an habitual gloom of temper, or died of a broken heart, must not be depended on--for he did neither. He lived to exert, and frequently to enjoy himself. His wife was not always out of humour, nor his home always uncomfortable; and in his breed of horses and dogs, and in sporting of every kind; he found no inconsiderable degree of domestic felicity.

For Marianne, however--in spite of his incivility in surviving her loss--he always retained that decided regard which interested him in every thing that befell her, and made her his secret standard of perfection in woman;--and many a rising beauty would be slighted by him in after-days as bearing no comparison with Mrs. Brandon.

Between the homes of Elinor and Marianne, there was that constant communication which strong family affection would naturally dictate;--and among the merits and the happiness of them both, let it not be ranked as the least considerable, that though sisters, and living almost within sight of each other, they could live without disagreement between themselves, or producing coolness between their husbands.

The End.

Music: We are golden – Mika

We are golden - Mika

Teenage dreams in a teenage circus
Running around like a clown on purpose
Who gives a damn about the family you come from?
No givin up when you're young and you want some

Running around again
(Running around again)
Running from running

Waking up in the midday sun
What's to live for?
You could see what I've done
Staring at emotion
In the light of day
I was running from the things that you'd say

We are not what you think we are
We are golden, we are golden.
(We are not what you think we are
We are golden, we are golden)

Teenage dreams in a teenage circus
Running around like a clown on purpose
Who gives a damn about the family you come from?
No giving up when you're young and you want some

Running around again
(Running around again)
Running from running
(repeat)

I was a boy at an open door
Why you staring
Do you still think that you know?
Looking for treasure
In the things that you threw
Like a magpie
I live for glitter, not you

We are not what you think we are
We are golden, we are golden
(We are not what you think we are
We are golden, we are golden)

Teenage dreams in a teenage circus
Running around like a clown on purpose
Who gives a damn about the family you come from?
No giving up when you're young and you want some

Now I'm sitting alone
I'm finally looking around
Left here on my own
I'm gonna hurt myself
Maybe losing my mind
I'm still wondering why
Had to let the world let it bleed me dry

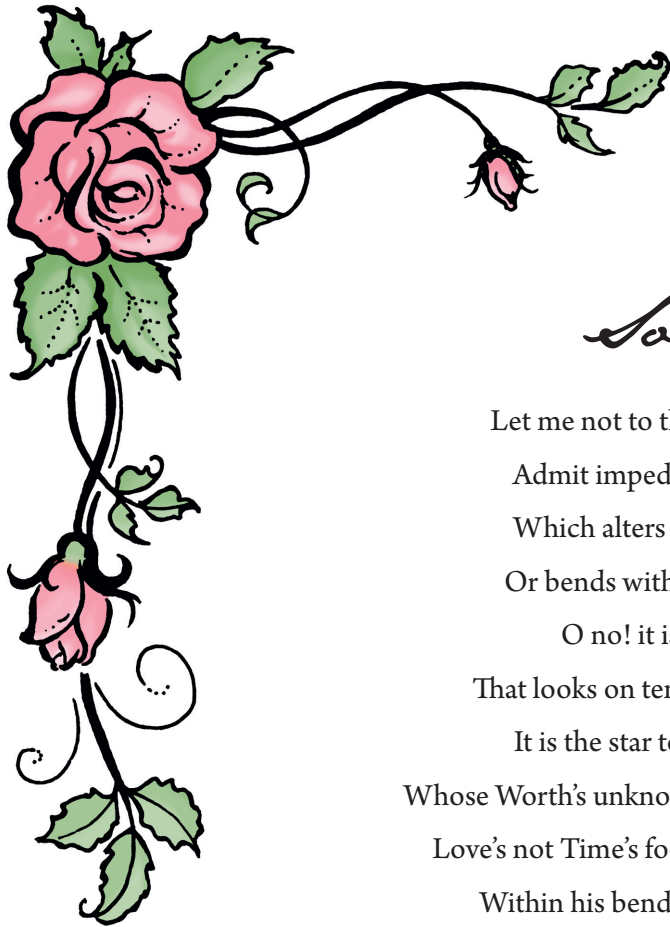
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No giving up when you're young and you want some

Running around again
(Running around again)
Running from running
(repeat)

We are not what you think we are
We are golden, we are golden

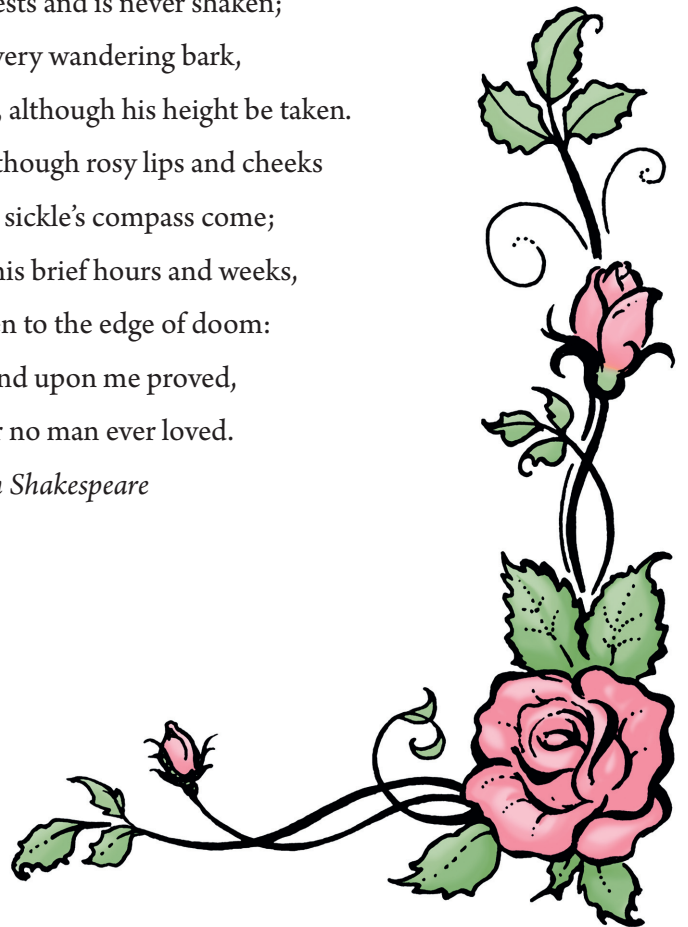




Sonett 116

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O no! it is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose Worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom:
If this be error and upon me proved,
I never writ, nor no man ever loved.

—William Shakespeare



The end

