

DRAMA CLUB



Morgan Stinson

Submission for Game Chef 2011.

Theme: Shakespeare.

Ingredients: Forsworn, Nature, and Daughter.

Word Count 2,993.

Gossip

Revenge

Awkward Teenage Kissing

DRAMA CLUB

BEFORE PLAY

How do you play this game?

You need four people to play this game. If you've never played before, one of you can just read this text aloud while everyone looks at the character sheets you printed out. Everyone has the same responsibility for making this a fun story. The whole process should take under three hours.

What is the nature of this game?

The goal of this game is to have a good time, while telling a story about characters who are terrible people. There are three components involved. 1) Do your best to make sure that everyone has a good time, 2) collaboratively tell a compelling story, and 3) play characters with petty natures.

The player's most basic responsibility is to make sure no one gets uncomfortable, since that gets in the way of having a good time. To make sure this happens we will use Veils. That means that any time the story starts to go in a direction that makes you uncomfortable, you can simply say, "I'd like to Veil that." The group will narrate around the problem area and stay away from it for the rest of the game. You do not have to explain why you chose to Veil something. Also, an important note: the person who was narrating the thing that made you uncomfortable is not a jerk*. Veils are handbrakes that allow us to safely take stories to extreme places. It's okay to bring up sensitive topics if you are willing to drop them once the Veil is drawn.

*If someone continues to harp on a subject that is veiled, "jerk" status should be reviewed.

Telling an interesting story is the second ingredient of a good time. You may have already noticed the scoring system at the end. Scoring will determine who was the Star of the Show and whether the show was a success or a flop. It does not determine who wins Drama Club, because the game Drama Club is a collaborative story telling game where all players succeed together. Instead, the scoring system is included to add some mechanical traction that will help simulate a competitive, gossipy, and backstabbing storyline. The mechanics, just like everything in this game, serve to emphasize the vicious, competitive nature of the story.

The nature of the characters is the third component and ties into the goal of creating a compelling story. There will be only a small amount of character development before the competitive aspect of the game, so these characters will be mostly defined by their competitive actions. The intrinsic nature of these characters is petty, gossipy, and backstabbing. This is in direct opposition to the nature of the players, who must be patient, forgiving, and collaborative. Even though each player will play one character the entire session, remember the distinction between characters and players. Characters are targets for abuse. Players never are.

A final note about the nature of the story telling mechanics; it is possible for one character to be the butt of everyone's attacks. If that ends up being your character, make sure to be properly martyred and illustrate your suffering. Revel in your abject social ostracism.

What is this game about?

This game is about broken promises, revenge, and awkward teenage kisses. Somewhere in all of that, your characters will audition for a play by William Shakespeare, rehearse it, and then perform it in front of your fellow students.

You will all be playing teenagers who have volunteered for the play. Dr. Washer is your director, and he is just crazy about "Billy the Bard". Everyone will get a part, but you'll be allowed to audition and then vote for two characters to play the Leads. Dr. Washer won't vote during casting, but he'll be there to break ties.

After the Leads are chosen, rehearsals will begin. This period can either be highly productive practice sessions or personal Rivalries can result in self-confidence shattering gossip. Which do you think is more fun?

After the auditions, rehearsals and rumors, the play will be performed. No matter how spiteful the actors become, the show must go on. After the performance, you'll add up scores for individual performances and the group's success as a whole.

Pick Characters

Everyone pick one of the four characters: Kitty, Luke, Whitney or Peter. Just grab one of the sheets that are provided. You might also grab a monologue if they have been handily cut apart. Otherwise you can just share the single sheet.

Explain why you are here

Each character sheet explains a little bit about your character and asks “why are you really here?” Answer the question about the real reason your character is in Drama Club on your character sheet. Why do they want to participate in the play? What do they hope to gain? Whatever your goal is, you will accomplish it if you become the Star of the Show.

After you have chosen the real reason you are here, repeat the whole question and your answer aloud. For example, Whitney’s player might say: “Your Father, Dr. Washer, runs this club, but what’s the real reason you are here? I want to win the attention of my secret crush.”

Remember, it is okay for the other players to know this information, even if their characters wouldn’t. Characters and players are not the same, and the information disparity can create dramatic irony.

Choose a Play

Pick one of the play sets from the back. That will be the play you will audition for, rehearse, and perform.

A Few Ground Rules

Consider talking funny

Your characters are reading a ton of Shakespeare and rehearsing it ad nauseam. Consider inserting Old English words and phrases into your character’s ordinary dialogue. A little “forsaketh” never hurt no one.

Scenes

If it’s your turn to start a scene, let us know where it is and who is there. You don’t have to go crazy on the details, but throw in enough components to allow us to visualize it in our heads before we start. Remember that each scene has a purpose informed by the game mechanics, so make sure to set up a situation to your advantage. Anyone can do anything they want in a scene, except directly impact another character that is played by someone at the table. Your narrative control ends at their nose. For example, if Kitty’s player wants Kitty to punch Luke, she would say something like, “Kitty hauls off and swings at Luke’s face.” Whether or not Luke gets punched is up to his player. He could say, “And Luke dodges it artfully, then springs up and makes Bruce Lee noises.”

Alternatively, Luke's player could narrate Luke getting punched in the face. It's all about building a consensus.

Although other people besides the four of you exist, none of them will show up in any scenes. They may call unintelligibly from off screen and you may reference them, but no one will play them.

Finally, a player may have their character leave a scene at any time. Scenes can be ended by the person who started them at any time, but if there is ever only one character left the scene ends.

Montages

Occasionally, the game will call for montages instead of scenes. There is no dialogue in montages. Instead, the person narrating the montage just describes a series of events. A player who is not narrating the montage may beat box during it to provide a soundtrack. A montage should never be longer than a pop song and will usually be shorter.

Reveal Thoughts

Sometimes we don't need any visuals, we just want a brief idea of what is going on in the character's head. That's when we simply ask players to reveal the thoughts of their character. It's okay if the other players find out things that their characters have no clue about. It creates dramatic irony.

Kissing in Scenes

A quick note about kissing: Kissing works just like punching in scenes with one small difference. If you attempt to kiss your Rival and they accept the kiss, they are no longer your Rival. Rivals will be established after Auditions and they will come into the scoring process at the end. Of course your character can attempt to kiss other characters besides their Rival, it just doesn't affect scoring (of Drama Club).

Monologue Timers

In games like this it can be difficult to think of how a scene will start or who to choose as a Rival. That's okay, take your time.

If someone is taking a long time to decide what they want to do, you can either throw out ideas to help them, or start reciting your monologue. Reciting a little of the Bard will serve as a reminder for that slow person to hurry up and you will gain some culture free of charge. By the time you're done reciting your monologue, the slow person may have come up with their idea and you'll be ready to continue. Note, this is not an intimidation tactic. The idea is to take the focus off of the mentally stalled player and savor a bit of iambic pentameter.

PLAY

Promises

Now that everyone has a character, it's time to start conspiring for the Lead roles. Dr. Washer has each character audition in front of each other. After the auditions, he leaves the selection up to you students. You'll be able to vote for two other characters to be the Leads, so the Promises phase is your opportunity to do a little canvassing, maybe cut a few deals.

During the Promises phase, each player (except Peter) will have an opportunity to start a scene with any other characters they want to. There are up to three scenes in the Promises phase. Kitty will get the first opportunity to start a scene. Then Luke's player starts a scene, and finally Whitney. Peter may not start a scene during the Promises phase, although he appears if another player chooses to include him in their scene.

The Audition

Don't worry, you aren't actually expected to perform during the Audition phase. Just like in real life, the selection process boils down to a popularity contest flavored by nepotism.

Each character makes marks in two of the three character boxes (keep it secret and covered). Then reveal at the same time and count up the two highest scores. Dr. Washer breaks ties by voting for characters in the following order, Kitty, Luke, Whitney.

If your character is voted a Lead, circle Lead on your character sheet and increase your Investment by one. This may help your score at the end of the game. Everyone picks parts from the play set based on voting.

It's quite common for someone to promise to vote one way, but then vote another way during the secret ballot. Don't worry if someone forswore their oath to you. The rest of the game can be about getting revenge.

Declare Rivals

Peter skips this step. He is too cool for petty Rivalries. Everyone else must pick a character as a Rival. Don't say it yet! Each player secretly X's the name of their Rival or Rivals on their character sheet. After everyone is done and their pencils are down, each player should briefly explain to the group your thoughts about why this character is your

Rival. Go in the following order: Kitty, Luke, Whitney. After everyone has related their thoughts on Rivals, it's time to rehearse. Luke gets two Rivals, but one of them is automatically Peter.

Rehearsals and Rumors

There will be two rounds of Rehearsals and Rumors. In each round everyone should secretly mark one of the four ways to spend their time on their character sheets.

First Round: After everyone marks their activities, reveal the picks for that round simultaneously. After the reveal, perform the scenes or montages in the following order. Whitney, Kitty, Luke, Whitney, Peter. (Whitney's in there twice during the first round, because Whitney gets one free Spread Rumors activity to spend before the first round is performed.)

Then we'll do it all over again for the second round. Secretly mark activities, reveal simultaneously, and then perform the activities in order: Kitty, Luke, Whitney, Peter. Each character will end up marking and performing two activities during Rehearsals and Rumors, except Whitney, who will get a total of three.

Spread Rumors

Reveal Thoughts about what rumor you are spreading and who it is about. The target of the rumor must mark Gossiped on their character sheet. Note, since Peter goes last, if he Spreads Rumors in the second round, no one can Challenge him. There is no mechanical advantage for him since he doesn't have a Rival, but it could still be fun.

Challenge Gossiper

Begin a scene that narrates your character telling off the character who is spreading rumors about your character. If the other two players (not you and not the rumor spreader) agree that you quashed the rumor you may mark Ungossiped on your sheet. If they don't both vote for you, you are still Gossiped, so you better make it dramatic and awesome.

Also, because you reveal simultaneously on the second round, you might need to pick this defensively, just in case someone thinks you won't react. This strategy won't work for Kitty, because she has to go first in round two. It is most advantageous for Peter because he goes last, and he can challenge anyone who Spreads Rumors about him during round two.

Take on an Additional Stage Duty

You may take on one additional stage duty per round. Write down each duty that you take on and narrate a short montage (quick set of visuals with no dialogue) about you working on it. Pick from the following categories: Scenery, Lighting, Stage Managing, Costuming. After you narrate your montage, circle the duty on your character sheet and increase your Investment by one. Increasing your Investment reflects your commitment to the group's mutual success and can help or hurt you in scoring at the end.

Practice your part.

Practicing your part is important, especially if you aren't that talented. Doing so can help out your score a bit. If you choose this duty, just explain that you are practicing. Just Reveal your thoughts.

Perform the Play

Finally, it's the night of your first performance. Each character gets the chance to start a scene (usual order: Kitty, Luke, Whitney, Peter). Scenes during this performance can be your character performing your part from the play set, any scene from the play that you can remember or make up, or a backstage scene. No matter what it should be full of drama. This will be your last chance to kiss your Rivals, play up your martyrdom, and show off your talent. These scenes are less structured than your earlier scenes because they don't necessarily serve a mechanical goal. The only rule difference for scenes in this phase is that you must let the players who chose additional duties narrate any details related to the Scenery, Stage Management, Lighting, or Costuming.

Except for kissing Rivals, most of the points and scoring will be apparent before the performance starts. It may be too late for the show to be a success, so if it looks like it's going to flop make sure you illustrate how you helped sabotage it.

Scoring

Personal Performance

- Add one point for each time you Practiced your Part during the Rehearsal and Rumors phase.
- If you are not Gossiped, you may add your Stage Presence.
- If you were chosen as one of the Leads during the Audition and you practiced at least once or you are not Gossiped then add one point.

Group Scoring

- Add one point for each additional task that any character took on during the Rehearsal and Rumors Phase.
- Subtract a point for each character who scored less than two points on Personal Performance.

Star Scoring

- Take your Rival's Personal Performance points and subtract them from your own. If you kissed your Rival or you don't have a Rival, you don't need to subtract their score from yours. (Peter has no Rival, and Luke must subtract the higher of his two Rival's Personal Performance scores).
- Multiply your Investment by the Group Score.
- Add these together and this is your final score.

The character with the highest Star Score is the Star of the Show. The Star of the Show achieves their goal.

Group Scoring

- If the Group Score was positive then this story was a comedy. The social dynamic of the group is returned to stability. The school can't wait to see your next play.
- If the Group Score was zero or less, then this story was a tragedy. Dr. Washer swears to never teach high schoolers again. He screams, "That do corrupt my air, I banish you!" and storms out. Everyone at school thinks Drama Club is stupid and also that you are ridiculous people. You, the players, may not play Drama Club ever again. If you are the Star of this tragedy, give yourself a big sarcastic pat on the back. At least you got what you wanted.

Epilogue

If you still have time, consider ending the game by doing a series of montages, having each player take turns adding visuals until someone can't think of an idea quickly. Make sure the Star of the Show explains how they achieve their goal.

Thanks

Veils are from Ron Edwards' Sorcerer.

Secret-designation-and-simultaneous-reveal is blatantly stolen from Diplomacy. Drama Club is an attempt to move the friendship-ending forswearing of that game to a safe place.

Thanks to Scott Allen, Geoff Long, Phillip Spiess, Orion Canning and Tadd Morgan for their speedy and critical commentary. Thanks also to my wife, Emily, for her severe editing.

KITTY WASHER

Stage Presence: 2

Your stepfather, Dr. Washer, runs this club, but **what's the real reason you're here?**

Promises

Kitty starts the first Promises scene. Start by explaining where you are and which other characters are there with you.

Auditions

Luke / Whitney / Peter

Make a mark next to two of these names to place your votes, but keep it secret until everyone reveals at the same time.

Dr. Washer will vote for Kitty if there is a tie in voting during the Auditions phase.

Declare Rivals

Luke / Whitney / Peter

“X” out the name of your Rival, but keep it secret until everyone reveals at the same time. Later, you will circle your Rival if they accept a kiss from you.

Rehearsals and Rumors

Each round, mark one of the activities secretly and keep it secret until everyone reveals at the same time.

	Round 1	Round 2
Spread Rumors (Reveal Thoughts)		
Challenge Gossiper (Scene)		
Practice Your Part (Reveal Thoughts)		
Additional Duty (Montage)		

Stage Management
Lighting
Scenery
Costumes

Personal Performance	Group Score															
<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 33%;">Lead</td> <td style="width: 33%;">Gossiped</td> <td style="width: 33%;">Ungossiped</td> </tr> <tr> <td>Times Practiced</td> <td><input type="text"/> +</td> <td></td> </tr> <tr> <td>Stage Presence <small>(Only if not Gossiped)</small></td> <td><input type="text"/> +</td> <td></td> </tr> <tr> <td>Lead <small>(Only if you practiced and you aren't Gossiped)</small></td> <td><input type="text"/> +</td> <td></td> </tr> <tr> <td>Personal Performance</td> <td><input type="text"/> =</td> <td></td> </tr> </table>	Lead	Gossiped	Ungossiped	Times Practiced	<input type="text"/> +		Stage Presence <small>(Only if not Gossiped)</small>	<input type="text"/> +		Lead <small>(Only if you practiced and you aren't Gossiped)</small>	<input type="text"/> +		Personal Performance	<input type="text"/> =		<p>Add everyone's additional duties <input type="text"/> +</p> <p>Subtract one for each character who scored less than two points on their Personal Performance <input type="text"/> -</p> <p>Group Score <input type="text"/> =</p>
Lead	Gossiped	Ungossiped														
Times Practiced	<input type="text"/> +															
Stage Presence <small>(Only if not Gossiped)</small>	<input type="text"/> +															
Lead <small>(Only if you practiced and you aren't Gossiped)</small>	<input type="text"/> +															
Personal Performance	<input type="text"/> =															

Star Score Investment

Personal Performance	<input type="text"/> +
Subtract Rival's Personal Performance	<input type="text"/> -
Investment multiplied by Group Score	<input type="text"/> +
Star Score	<input type="text"/> =

You love acting and Shakespeare, but **what's the real reason you're here?**

Promises

Kitty starts the first Promises scene, then it will be your turn. Start by explaining where you are and which other characters are there with you.

Auditions

Kitty / Whitney / Peter

Make a mark next to two of these names to place your votes, but keep it secret until everyone reveals at the same time. Dr. Washer will vote first for Kitty, then for Luke if there is a tie in voting during the Auditions phase.

Declare Rivals

Kitty / Whitney / ~~Peter~~

Peter is already your Rival. "X" out the name of your second Rival, but keep it secret until everyone reveals at the same time. Later, you will circle a Rival if they accept a kiss from you.

Rehearsals and Rumors

Each round, mark one of the activities secretly and keep it secret until everyone reveals at the same time.

	Round 1	Round 2
Spread Rumors (Reveal Thoughts)		
Challenge Gossiper (Scene)		
Practice Your Part (Reveal Thoughts)		
Additional Duty (Montage)		

Stage Management
Lighting
Scenery
Costumes

Personal Performance			Group Score	
Lead	Gossiped	Ungossiped		
Times Practiced	<input type="text"/>	+		
Stage Presence (Only if not Gossiped)	<input type="text"/>	+		
Lead (Only if you practiced and you aren't Gossiped)	<input type="text"/>	+		
<u>Personal Performance</u>	<input type="text"/>	=		
			Add everyone's additional duties	<input type="text"/> +
			Subtract one for each character who scored less than two points on their Personal Performance	<input type="text"/> -
			<u>Group Score</u>	<input type="text"/> =

Star Score Investment	<input type="text"/>	
Personal Performance	<input type="text"/>	+
Subtract the higher Personal Performance of your two Rival's.	<input type="text"/>	-
Investment multiplied by Group Score	<input type="text"/>	+
Star Score	<input type="text"/>	=

Henry V, King Henry V

Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead.
In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favour'd rage;
Then lend the eye a terrible aspect;
Let pry through the portage of the head
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth and stretch the nostril wide,
Hold hard the breath and bend up every spirit
To his full height. On, on, you noblest English.
Whose blood is fet from fathers of war-proof!
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought
And sheathed their swords for lack of argument:
Dishonour not your mothers; now attest
That those whom you call'd fathers did beget you.
Be copy now to men of grosser blood,
And teach them how to war. And you, good yeoman,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding; which I doubt not;
For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot:
Follow your spirit, and upon this charge
Cry 'God for Harry, England, and Saint George!'

Henry IV, Pt. 2, Lady Percy

O, yet, for God's sake, go not to these wars!
The time was, father, that you broke your word,
When you were more endear'd to it than now;
When your own Percy, when my heart's dear Harry,
Threw many a northward look to see his father
Bring up his powers; but he did long in vain.
Who then persuaded you to stay at home?
There were two honours lost, yours and your son's.
For yours, the God of heaven brighten it!
For his, it stuck upon him as the sun
In the grey vault of heaven; and by his light
Did all the chivalry of England move
To do brave acts. He was indeed the glass
Wherein the noble youth did dress themselves.
He had no legs that practis'd not his gait;
And speaking thick, which nature made his blemish,
Became the accents of the valiant;
For those who could speak low and tardily
Would turn their own perfection to abuse
To seem like him: so that in speech, in gait,
In diet, in affections of delight,
In military rules, humours of blood,
He was the mark and glass, copy and book,
That fashion'd others. And him—O wondrous him!
O miracle of men!—him did you leave—
Second to none, unseconded by you—
To look upon the hideous god of war
In disadvantage, to abide a field
Where nothing but the sound of Hotspur's name
Did seem defensible. So you left him.
Never, O never, do his ghost the wrong
To hold your honour more precise and nice
With others than with him! Let them alone.
The Marshal and the Archbishop are strong.
Had my sweet Harry had but half their numbers,
To-day might I, hanging on Hotspur's neck,
Have talk'd of Monmouth's grave.

Richard III, Anne

Set down, set down your honourable load,
If honour may be shrouded in a hearse,
Whilst I awhile obsequiously lament
The untimely fall of virtuous Lancaster.
Poor key-cold figure of a holy king!
Pale ashes of the house of Lancaster!
Thou bloodless remnant of that royal blood!
Be it lawful that I invoke thy ghost,
To hear the lamentations of Poor Anne,
Wife to thy Edward, to thy slaughter'd son,
Stabb'd by the selfsame hand that made these wounds!
Lo, in these windows that let forth thy life,
I pour the helpless balm of my poor eyes.
Cursed be the hand that made these fatal holes!
Cursed be the heart that had the heart to do it!
Cursed the blood that let this blood from hence!
More direful hap betide that hated wretch,
That makes us wretched by the death of thee,
Than I can wish to adders, spiders, toads,
Or any creeping venom'd thing that lives!
If ever he have child, abortive be it,
Prodigious, and untimely brought to light,
Whose ugly and unnatural aspect
May fright the hopeful mother at the view;
And that be heir to his unhappiness!
If ever he have wife, let her he made
A miserable by the death of him
As I am made by my poor lord and thee!
Come, now towards Chertsey with your holy load,
Taken from Paul's to be interred there;
And still, as you are weary of the weight,
Rest you, whiles I lament King Henry's corse.

Richard III, Gloucester

Now is the winter of our discontent
Made glorious summer by this sun of York;
And all the clouds that lour'd upon our house
In the deep bosom of the ocean buried.
Now are our brows bound with victorious wreaths;
Our bruised arms hung up for monuments;
Our stern alarums changed to merry meetings,
Our dreadful marches to delightful measures.
Grim-visaged war hath smooth'd his wrinkled front;
And now, instead of mounting barded steeds
To fright the souls of fearful adversaries,
He capers nimbly in a lady's chamber
To the lascivious pleasing of a lute.
But I, that am not shaped for sportive tricks,
Nor made to court an amorous looking-glass;
I, that am rudely stamp'd, and want love's majesty
To strut before a wanton ambling nymph;
I, that am curtail'd of this fair proportion,
Cheated of feature by dissembling nature,
Deformed, unfinish'd, sent before my time
Into this breathing world, scarce half made up,
And that so lamely and unfashionable
That dogs bark at me as I halt by them;
Why, I, in this weak piping time of peace,
Have no delight to pass away the time,
Unless to spy my shadow in the sun
And descant on mine own deformity:
And therefore, since I cannot prove a lover,
To entertain these fair well-spoken days,
I am determined to prove a villain
And hate the idle pleasures of these days.
Plots have I laid, inductions dangerous,
By drunken prophecies, libels and dreams,
To set my brother Clarence and the king
In deadly hate the one against the other:
And if King Edward be as true and just
As I am subtle, false and treacherous,
This day should Clarence closely be mew'd up,
About a prophecy, which says that 'G'
Of Edward's heirs the murderer shall be.
Dive, thoughts, down to my soul: here
Clarence comes..

Timing Monologues

The Judge ordered you to do an extracurricular activity, and this club only meets once a week, but **what's the real reason you're here?**

Promises

You don't get to start a Promises scene, but can be in ones that others start. If you want to be the Lead, you'd better work hard to get in some scenes here.

Auditions

Kitty / Luke / Whitney

Make a mark next to two of these names to place your votes, but keep it secret until everyone reveals at the same time.

Dr. Washer will vote for you last if there is a tie in voting during the Auditions phase.

Declare Rivals

You don't declare a Rival, Peter. You're above that. Luke will pick you and others may do the same, but whatever.

Rehearsals and Rumors

Each round, mark one of the activities secretly and keep it secret until everyone reveals at the same time. Peter, you don't get any Investment points for Additional Duties.

	Round 1	Round 2
Spread Rumors (Reveal Thoughts)		
Challenge Gossiper (Scene)		
Practice Your Part (Reveal Thoughts)		
Additional Duty (Montage)		

Stage Management Lighting Scenery Costumes

Personal Performance			Group Score	
Lead	Gossiped	Ungossiped		
Times Practiced	<input type="text"/> +		Add everyone's additional duties <input type="text"/> + Subtract one for each character who scored less than two points on their Personal Performance <input type="text"/> - <u>Group Score</u> <input type="text"/> =	
Stage Presence (Only if not Gossiped)	<input type="text"/> +			
Lead (Only if you practiced and you aren't Gossiped)	<input type="text"/> +			
<u>Personal Performance</u>	<input type="text"/> =			

Star Score	
Investment (Peter never increases Investment).	
Personal Performance	<input type="text"/> +
Subtract Rival's Personal Performance	<input type="text"/> -
If you were a Lead, add the Group Score	<input type="text"/> +
Star Score	<input type="text"/> =

Romeo and Juliet Play Set

Mercutio

Act I: Mercutio responds to Romeo's talk of dreams.

O then I see Queen Mab hath been with you
She is the fairies' midwife, and she comes
In shape no bigger than an agate stone
On the forefinger of an alderman,
Drawn with a team of little atomi
Over men's noses as they lie asleep.
Her wagon spokes made of long spinners' legs,
The cover of the wings of grasshoppers,
Her traces of the smallest spider's web,
Her collars of the moonshine's watery beams,
Her whip of cricket's bone, the lash of film,
Her wagoner a small gray-coated gnat,
Not half so big as a round little worm
Pricked from the lazy finger of a maid.
Her chariot is an empty hazelnut
Made by the joiner squirrel or old grub,
Time out o' mind the fairies' coachmakers.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love;
On courtiers' knees, that dream on curtsies straight;
O'er lawyers' fingers, who straight dream on fees;
O'er ladies' lips, who straight on kisses dream,
Which oft the angry Mab with blisters plagues,
Because their breaths with sweetmeats tainted are.
Sometime she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit.
And sometime comes she with a tithe-pig's tail
Tickling a parson's nose as he lies asleep,
Then he dreams of another benefice.
Sometime she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,
Of healths five fathom deep, and then anon
Drums in his ear, at which he starts and wakes,
And being thus frighted swears a prayer or two
And sleeps again. This is that very Mab
That plaits the manes of horses in the night
And bakes the elflocks in foul sluttish hairs,
Which once untangled, much misfortune bodes.
This is the hag, when maids lie on their backs,
That presses them and learns them first to bear,
Making them women of good carriage.
This is she—

~~Romeo: Peace, peace, Mercutio, peace!
Thou talk'st of nothing.~~

True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy,
Which is as thin of substance as the air
And more inconstant than the wind, who woos
Even now the frozen bosom of the north,
And, being angered, puffs away from thence,
Turning his face to the dew-dropping south.

Romeo

Act II: Mercutio and Benvolio leave and Romeo spies Juliet at her window.

He jests at scars that never felt a wound.
[JULIET appears above at a window]
But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more fair than she:
Be not her maid, since she is envious;
Her vestal livery is but sick and green
And none but fools do wear it; cast it off.
It is my lady, O, it is my love!
O, that she knew she were!
She speaks yet she says nothing: what of that?
Her eye discourses; I will answer it.
I am too bold, 'tis not to me she speaks:
Two of the fairest stars in all the heaven,
Having some business, do entreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars,
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand,
That I might touch that cheek!

Romeo and Juliet Play Set

Friar

Act II: The Friar collects herbs and flowers while musing to himself.

The grey-eyed morn smiles on the frowning night,
Chequering the eastern clouds with streaks of light,
And flecked darkness like a drunkard reels
From forth day's path and Titan's fiery wheels:
Now, ere the sun advance his burning eye,
The day to cheer and night's dank dew to dry,
I must up-fill this osier cage of ours
With baleful weeds and precious-juiced flowers.
The earth that's nature's mother is her tomb;
What is her burying grave that is her womb,
And from her womb children of divers kind
We sucking on her natural bosom find,
Many for many virtues excellent,
None but for some and yet all different.
O, mickle is the powerful grace that lies
In herbs, plants, stones, and their true qualities:
For nought so vile that on the earth doth live
But to the earth some special good doth give,
Nor aught so good but strain'd from that fair use
Revolts from true birth, stumbling on abuse:
Virtue itself turns vice, being misapplied;
And vice sometimes by action dignified.
Within the infant rind of this small flower
Poison hath residence and medicine power:
For this, being smelt, with that part cheers each part;
Being tasted, slays all senses with the heart.
Two such opposed kings encamp them still
In man as well as herbs, grace and rude will;
And where the worser is predominant,
Full soon the canker death eats up that plant.

Juliet

Act IV: Juliet asks Nurse and Lady Capulet that she be left alone and then drinks the Friar's draught of deathly visage.

Farewell! God knows when we shall meet again.
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life:
I'll call them back again to comfort me:
Nurse! What should she do here?
My dismal scene I needs must act alone.
Come, vial.
What if this mixture do not work at all?
Shall I be married then to-morrow morning?
No, no: this shall forbid it: lie thou there.
[Laying down her dagger]
What if it be a poison, which the friar
Subtly hath minister'd to have me dead,
Lest in this marriage he should be dishonour'd,
Because he married me before to Romeo?
I fear it is: and yet, methinks, it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? there's a fearful point!
Shall I not, then, be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like,
The horrible conceit of death and night,
Together with the terror of the place,.
As in a vault, an ancient receptacle,
Where, for these many hundred years, the bones
Of all my buried ancestors are packed:
Where bloody Tybalt, yet but green in earth,
Lies festering in his shroud; where, as they say,
At some hours in the night spirits resort;.
Alack, alack, is it not like that I,
So early waking, what with loathsome smells,
And shrieks like mandrakes' torn out of the earth,
That living mortals, hearing them, run mad:.
O, if I wake, shall I not be distraught,
Environed with all these hideous fears?
And madly play with my forefather's joints?
And pluck the mangled Tybalt from his shroud?
And, in this rage, with some great kinsman's bone,
As with a club, dash out my desperate brains?
O, look! methinks I see my cousin's ghost
Seeking out Romeo, that did spit his body
Upon a rapier's point: stay, Tybalt, stay!
Romeo, I come! this do I drink to thee.

Your father, Dr. Washer, runs this club, but **what's the real reason you're here?**

Promises

Whitney has the last Promises scene. Start by explaining where you are and which other characters are there with you.

Auditions

Kitty / Luke / Peter

Make a mark next to two of these names to place your votes, but keep it secret until everyone reveals at the same time. Dr. Washer will vote for Kitty and Luke first if there is a tie in voting during the Auditions phase. Your father only favors you over Peter.

Declare Rivals

Kitty / Luke / Peter

“X” out the name of your rival, but keep it secret until everyone reveals at the same time. Later, you will circle your rival if they accept a kiss from you.

Rehearsals and Rumors

Each round, mark one of the activities secretly and keep it secret until everyone reveals at the same time.

	Round 1	Round 2
Spread Rumors (Reveal Thoughts)		
Challenge Gossiper (Scene)		
Practice Your Part (Reveal Thoughts)		
Additional Duty (Montage)		
Stage Management	Lighting	Scenery
		Costumes

Personal Performance			Group Score	
Lead	Gossiped	Ungossiped		
Times Practiced	<input type="checkbox"/> +			
Stage Presence (Only if not Gossiped)	<input type="checkbox"/> +		Add everyone's additional duties	<input type="checkbox"/> +
Lead (Only if you practiced and you aren't Gossiped)	<input type="checkbox"/> +		Subtract one for each character who scored less than two points on their Personal Performance	<input type="checkbox"/> -
<u>Personal Performance</u>	<input type="checkbox"/> =		<u>Group Score</u>	<input type="checkbox"/> =

Star Score Investment	<input type="checkbox"/>	
Personal Performance	<input type="checkbox"/>	+
Subtract Rival's Personal Performance	<input type="checkbox"/>	-
Investment multiplied by Group Score	<input type="checkbox"/>	+
Star Score	<input type="checkbox"/>	=