



## Welcome to Lullaby of Broadway

Hello and welcome to *Lullaby of Broadway Episode Two: All That Jazz*. Here you will have the opportunity to portray characters from some of Broadway's most beloved classic musicals.

This rulebook will explain the game mechanics, but there are some important things to keep in mind, above and beyond the game rules.

- # If you have any questions, comments, concerns, or difficulties, please talk to a GM. It is why we are here. If you can't find someone to talk to... If you are bored... If you don't know what to do... These are all good reasons to talk to the GMs.
- # Please keep all roleplaying in the game space. If you need to leave game space for a long period of time, let the GMs know. Please, no private meetings in hotel rooms.
- # Be excellent to each other. Treat the other players, and the staff with respect. Don't run around the hotel screaming. Be good sports if things don't go your way.

### How To Use These Rules

Look, I'm going to be honest here. I like writing rules. I like making game mechanics. It's a fun challenge for me to come up with something that simulates what I'm trying to do, while keeping the feel of the game, and is actually fun.

But I don't want the rules to get in the way of people's fun. Therefore if there are any game mechanics you are involved in that you don't like, you can ignore them. Well, you can ignore them as long as *all* the people involved agree to ignore them.

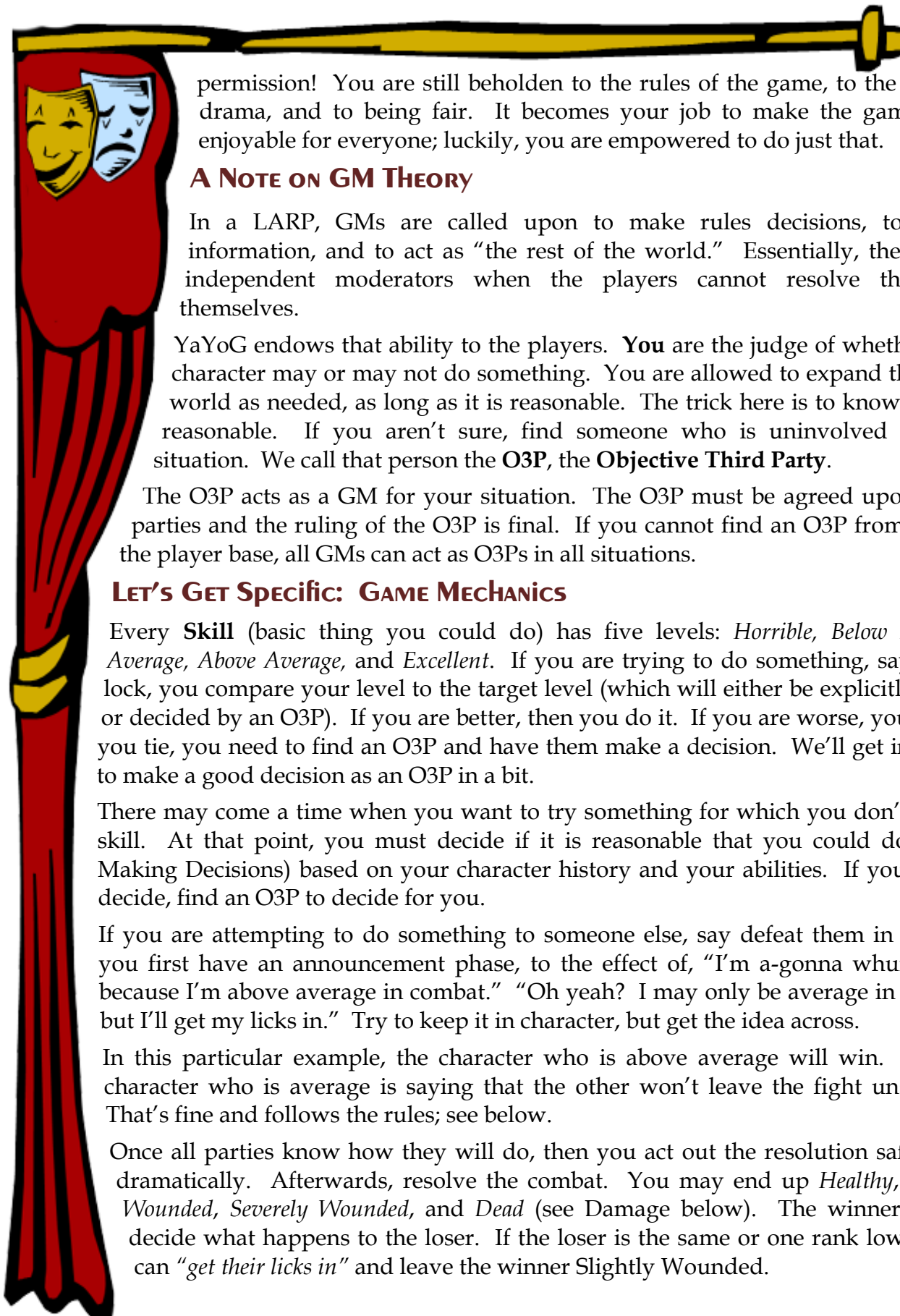
Yes, the rules are here for a reason. The reason is to give an objective measure for determining contested player results. However, you don't *have* to use my objective measure as long as everyone involved is willing to use the same objective measure.

And you can pick and choose. You could use the combat system for one scene, and then ignore it for the next scene. That's fine. Just make sure everyone involved is in agreement.

That being said, I really like the rules and mechanics for *Lullaby of Broadway* and hope that you will use them. They're keen.

### You Are Your Own GM

*Lullaby of Broadway* uses the You are Your own GM (YaYoG) system. It is designed to be fast, keep the action in character, and - most importantly - be self adjudicating. Remember, there are over 70 of you and only one of me. If you can adjudicate your own mechanics, go for it. You have the power, and my



permission! You are still beholden to the rules of the game, to the rules of drama, and to being fair. It becomes your job to make the game more enjoyable for everyone; luckily, you are empowered to do just that.

### A NOTE ON GM THEORY

In a LARP, GMs are called upon to make rules decisions, to clarify information, and to act as “the rest of the world.” Essentially, they act as independent moderators when the players cannot resolve the issue themselves.

YaYoG endows that ability to the players. **You** are the judge of whether your character may or may not do something. You are allowed to expand the game world as needed, as long as it is reasonable. The trick here is to know what is reasonable. If you aren’t sure, find someone who is uninvolved in your situation. We call that person the **O3P**, the **Objective Third Party**.

The O3P acts as a GM for your situation. The O3P must be agreed upon by all parties and the ruling of the O3P is final. If you cannot find an O3P from among the player base, all GMs can act as O3Ps in all situations.

### LET’S GET SPECIFIC: GAME MECHANICS

Every **Skill** (basic thing you could do) has five levels: *Horrible*, *Below Average*, *Average*, *Above Average*, and *Excellent*. If you are trying to do something, say pick a lock, you compare your level to the target level (which will either be explicitly stated or decided by an O3P). If you are better, then you do it. If you are worse, you fail. If you tie, you need to find an O3P and have them make a decision. We’ll get into how to make a good decision as an O3P in a bit.

There may come a time when you want to try something for which you don’t have a skill. At that point, you must decide if it is reasonable that you could do it (see Making Decisions) based on your character history and your abilities. If you cannot decide, find an O3P to decide for you.

If you are attempting to do something to someone else, say defeat them in combat, you first have an announcement phase, to the effect of, “I’m a-gonna whump you because I’m above average in combat.” “Oh yeah? I may only be average in combat, but I’ll get my licks in.” Try to keep it in character, but get the idea across.

In this particular example, the character who is above average will win. But the character who is average is saying that the other won’t leave the fight unscathed. That’s fine and follows the rules; see below.

Once all parties know how they will do, then you act out the resolution safely and dramatically. Afterwards, resolve the combat. You may end up *Healthy*, *Slightly Wounded*, *Severely Wounded*, and *Dead* (see Damage below). The winner gets to decide what happens to the loser. If the loser is the same or one rank lower, they can “get their licks in” and leave the winner *Slightly Wounded*.

If both parties have the same skill level and they cannot come up with a mutually satisfying resolution, then they must find an O3P to decide. The decision of the O3P is final and could result in any resolution, up to and including all participants being killed.

### TEAMING UP

Two or more people may team up to defeat someone who has one higher skill level. For example, two people who are Below Average in combat, may work together to beat up someone who is Average in combat. The person who is higher may get his licks in to up to two others in the combat.

For combats more complex than that, find an O3P agreeable to all involved and have that person decide the results.

The O3P decides the results but does *not* describe the action of the combat. After hearing or deciding on the results, you must act out the combat or actions, roleplay them in slow motion.

### DAMAGE

There are four levels of damage. If you are *Healthy*, you have no damage and there is no game effect.

If you are *Slightly Wounded*, all of the levels of what you can do are one less. You need to announce this in the declarative phase, "I wish to win the dance competition, and am normally an excellent dancer, but due to this leg wound, I am only above average today." You may be *Slightly Wounded* for as long as you want, but not less than 15 minutes. After that, you go back to *Healthy*.

If you are *Severely Wounded*, you need immediate medical attention. Until you receive medical attention, you may not use any of your skills or abilities, nor may you move faster than a slow limp.

*Dead* is dead.

Two additional notes. First, note that damage does not stack. If you are *Slightly Wounded* and become *Slightly Wounded* again, you do not gain more wounds. It just resets the 15 minute wound clock.

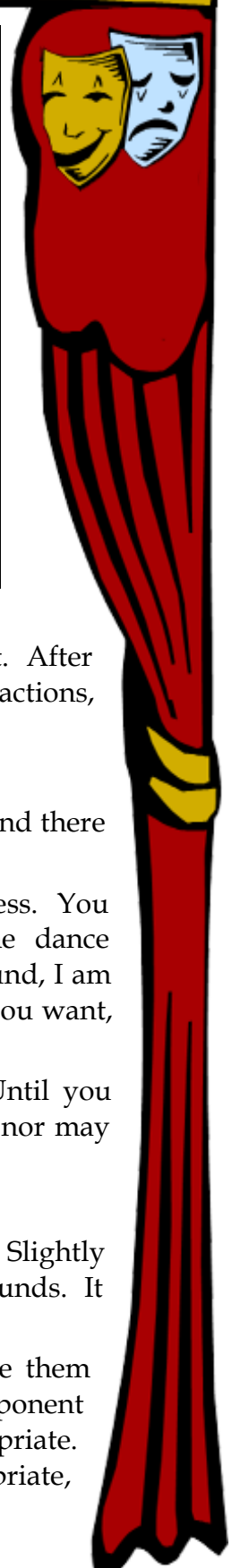
Also, it is possible that you may want to knock someone out but leave them unharmed. If you win a combat, you may choose to declare that your opponent is *Unconscious*. They stay unconscious for as long as is dramatically appropriate. The combat winner gets to decide how long is dramatically appropriate, although an appeal may be made to an O3P if it seems excessive.

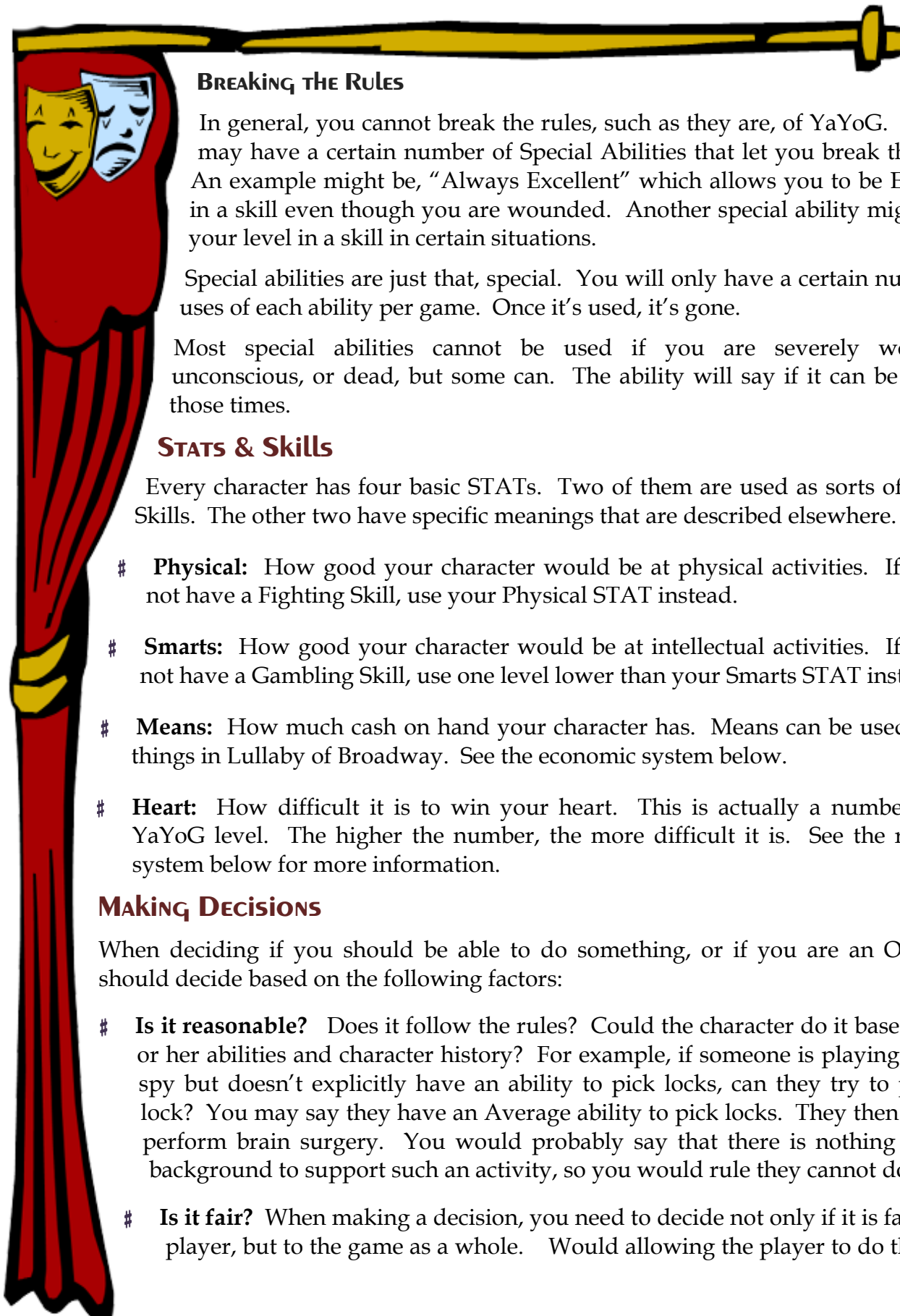
### Skill Levels

Excellent  
Above Average  
Average  
Below Average  
Horrible

### DAMAGE LEVELS

Healthy  
Slightly Wounded  
Severely Wounded  
Dead





## BREAKING THE RULES

In general, you cannot break the rules, such as they are, of YaYoG. But you may have a certain number of Special Abilities that let you break the rules. An example might be, "Always Excellent" which allows you to be Excellent in a skill even though you are wounded. Another special ability might raise your level in a skill in certain situations.

Special abilities are just that, special. You will only have a certain number of uses of each ability per game. Once it's used, it's gone.

Most special abilities cannot be used if you are severely wounded, unconscious, or dead, but some can. The ability will say if it can be used at those times.

## STATS & Skills

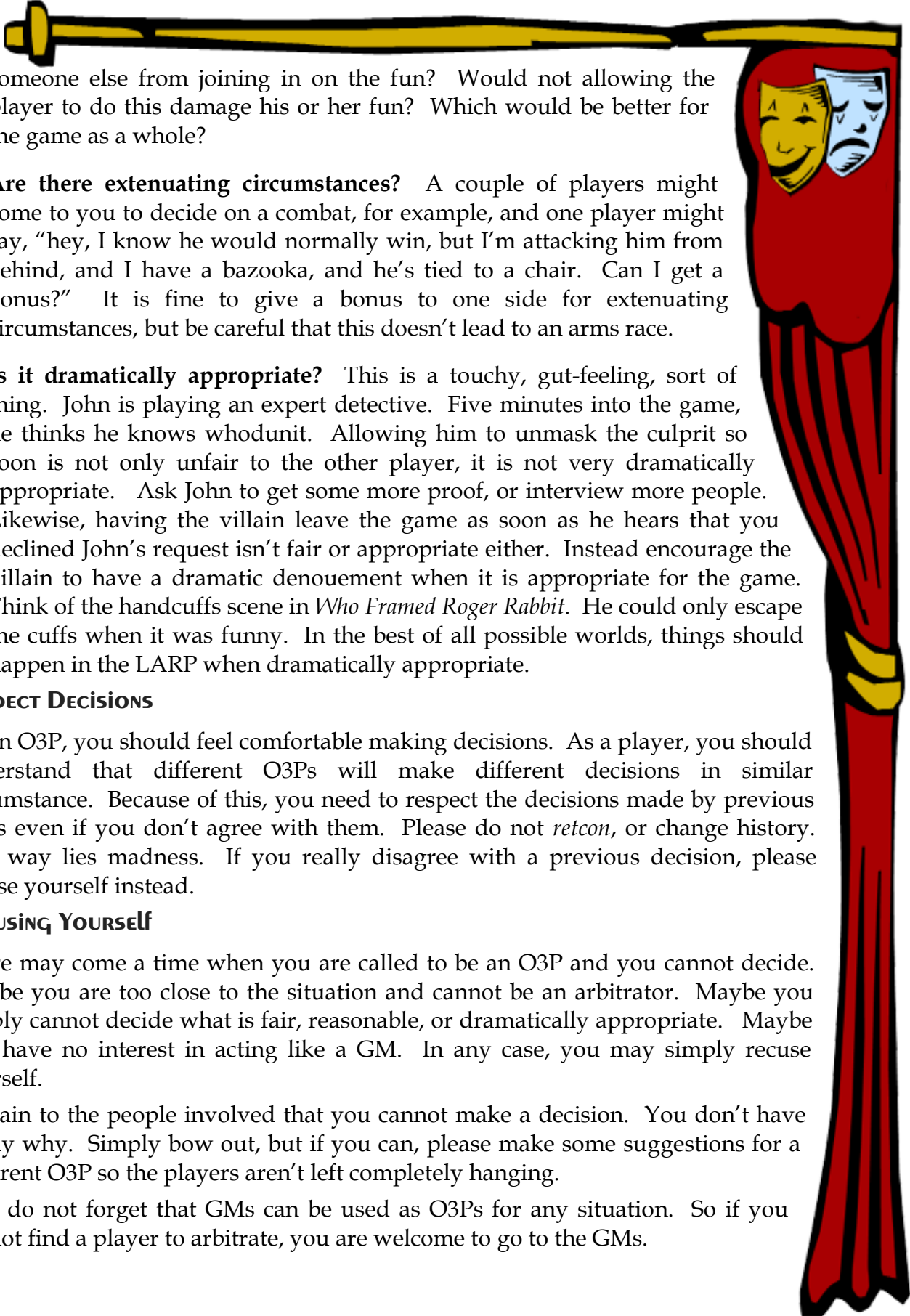
Every character has four basic STATS. Two of them are used as sorts of default Skills. The other two have specific meanings that are described elsewhere.

- # **Physical:** How good your character would be at physical activities. If you do not have a Fighting Skill, use your Physical STAT instead.
- # **Smarts:** How good your character would be at intellectual activities. If you do not have a Gambling Skill, use one level lower than your Smarts STAT instead.
- # **Means:** How much cash on hand your character has. Means can be used to buy things in Lullaby of Broadway. See the economic system below.
- # **Heart:** How difficult it is to win your heart. This is actually a number, not a YaYoG level. The higher the number, the more difficult it is. See the romance system below for more information.

## MAKING DECISIONS

When deciding if you should be able to do something, or if you are an O3P, you should decide based on the following factors:

- # **Is it reasonable?** Does it follow the rules? Could the character do it based on his or her abilities and character history? For example, if someone is playing a super spy but doesn't explicitly have an ability to pick locks, can they try to pick the lock? You may say they have an Average ability to pick locks. They then want to perform brain surgery. You would probably say that there is nothing in their background to support such an activity, so you would rule they cannot do it.
- # **Is it fair?** When making a decision, you need to decide not only if it is fair to the player, but to the game as a whole. Would allowing the player to do this keep



someone else from joining in on the fun? Would not allowing the player to do this damage his or her fun? Which would be better for the game as a whole?

- # **Are there extenuating circumstances?** A couple of players might come to you to decide on a combat, for example, and one player might say, “hey, I know he would normally win, but I’m attacking him from behind, and I have a bazooka, and he’s tied to a chair. Can I get a bonus?” It is fine to give a bonus to one side for extenuating circumstances, but be careful that this doesn’t lead to an arms race.
- # **Is it dramatically appropriate?** This is a touchy, gut-feeling, sort of thing. John is playing an expert detective. Five minutes into the game, he thinks he knows whodunit. Allowing him to unmask the culprit so soon is not only unfair to the other player, it is not very dramatically appropriate. Ask John to get some more proof, or interview more people. Likewise, having the villain leave the game as soon as he hears that you declined John’s request isn’t fair or appropriate either. Instead encourage the villain to have a dramatic denouement when it is appropriate for the game. Think of the handcuffs scene in *Who Framed Roger Rabbit*. He could only escape the cuffs when it was funny. In the best of all possible worlds, things should happen in the LARP when dramatically appropriate.

### **RESPECT DECISIONS**

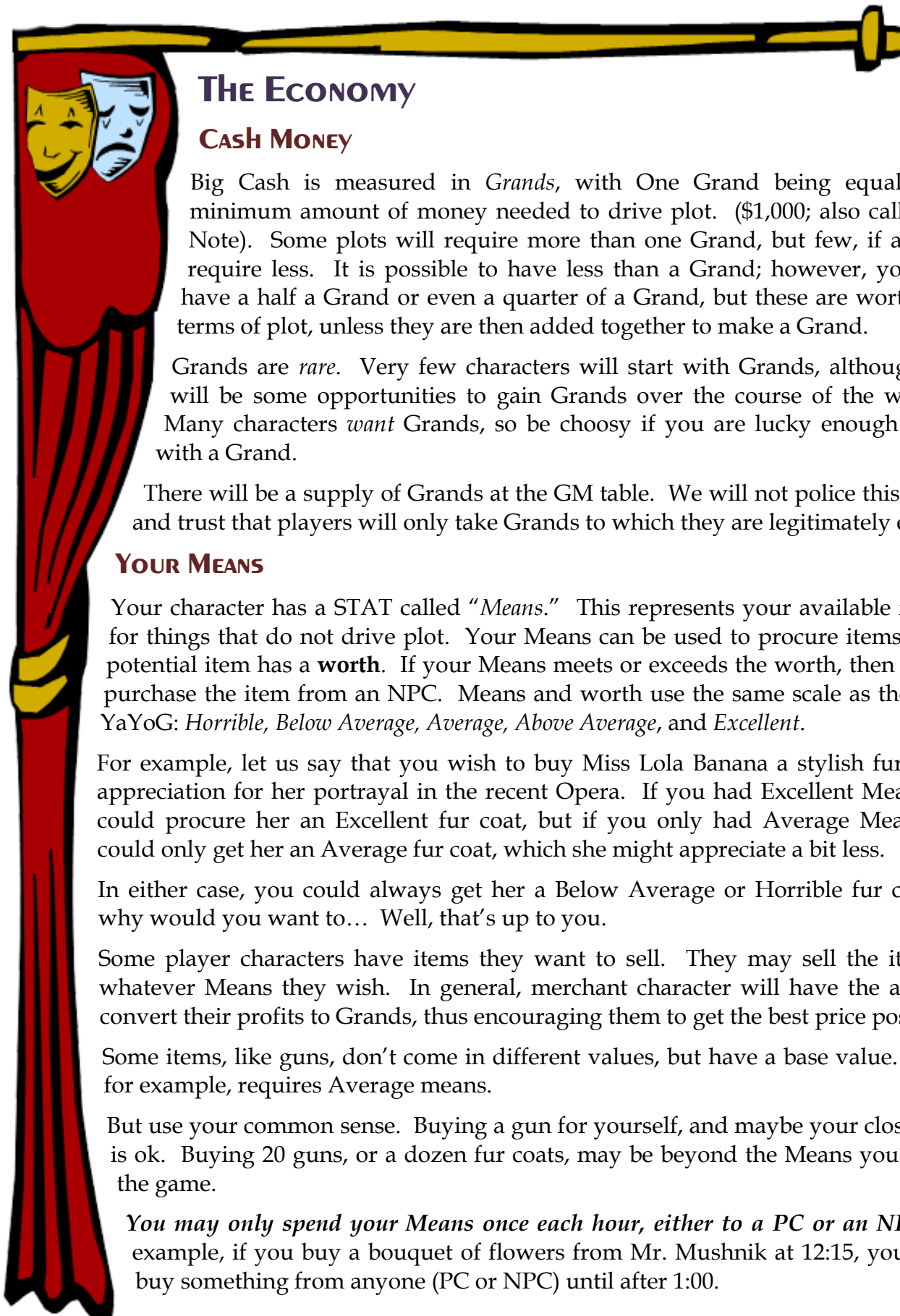
As an O3P, you should feel comfortable making decisions. As a player, you should understand that different O3Ps will make different decisions in similar circumstance. Because of this, you need to respect the decisions made by previous O3Ps even if you don’t agree with them. Please do not *retcon*, or change history. This way lies madness. If you really disagree with a previous decision, please recuse yourself instead.

### **RECUSING YOURSELF**

There may come a time when you are called to be an O3P and you cannot decide. Maybe you are too close to the situation and cannot be an arbitrator. Maybe you simply cannot decide what is fair, reasonable, or dramatically appropriate. Maybe you have no interest in acting like a GM. In any case, you may simply recuse yourself.

Explain to the people involved that you cannot make a decision. You don’t have to say why. Simply bow out, but if you can, please make some suggestions for a different O3P so the players aren’t left completely hanging.

And do not forget that GMs can be used as O3Ps for any situation. So if you cannot find a player to arbitrate, you are welcome to go to the GMs.



## THE ECONOMY

### CASH MONEY

Big Cash is measured in *Grands*, with One Grand being equal to the minimum amount of money needed to drive plot. (\$1,000; also called a G-Note). Some plots will require more than one Grand, but few, if any, will require less. It is possible to have less than a Grand; however, you could have a half a Grand or even a quarter of a Grand, but these are worthless in terms of plot, unless they are then added together to make a Grand.

Grands are *rare*. Very few characters will start with Grands, although there will be some opportunities to gain Grands over the course of the weekend. Many characters *want* Grands, so be choosy if you are lucky enough to start with a Grand.

There will be a supply of Grands at the GM table. We will not police this supply, and trust that players will only take Grands to which they are legitimately entitled.

### YOUR MEANS

Your character has a STAT called "*Means*." This represents your available finances for things that do not drive plot. Your Means can be used to procure items. Every potential item has a **worth**. If your Means meets or exceeds the worth, then you can purchase the item from an NPC. Means and worth use the same scale as the rest of YaYoG: *Horrible, Below Average, Average, Above Average, and Excellent*.

For example, let us say that you wish to buy Miss Lola Banana a stylish fur coat in appreciation for her portrayal in the recent Opera. If you had Excellent Means, you could procure her an Excellent fur coat, but if you only had Average Means, you could only get her an Average fur coat, which she might appreciate a bit less.

In either case, you could always get her a Below Average or Horrible fur coat, but why would you want to... Well, that's up to you.

Some player characters have items they want to sell. They may sell the items for whatever Means they wish. In general, merchant character will have the ability to convert their profits to Grands, thus encouraging them to get the best price possible.

Some items, like guns, don't come in different values, but have a base value. A gun, for example, requires Average means.

But use your common sense. Buying a gun for yourself, and maybe your close friend is ok. Buying 20 guns, or a dozen fur coats, may be beyond the Means you have in the game.

*You may only spend your Means once each hour, either to a PC or an NPC.* For example, if you buy a bouquet of flowers from Mr. Mushnik at 12:15, you cannot buy something from anyone (PC or NPC) until after 1:00.



You may convert Grands to Means as follows:

- # You may pay 1 Grand to Supply to raise your Means to Above Average.
- # You may pay 2 Grand to Supply raise your Means from Above Average to Excellent.

Remember, Grands are *rare* and you may not wish to use them in such a frivolous manner.

Unless you have a special ability to do so, you *may not* convert your Means to Grands. This is to keep the game balanced on Grands, even if you feel it might make sense to do so otherwise.

## ROMANCE

*These romance rules were directly stolen from the Cruel Hoax game, "The King's Musketeers." Thanks for the excellent ruleset folks!*

There comes a time in many characters' lives when you just find yourself falling in love. Birds do it. Bees do it. Even educated fleas do it. Why not you?

However, there are specific game mechanics for romance in *Lullaby of Broadway*. Why? Why have mechanics for romance? Why not leave it up to the players? Two reasons, really.

The first is pacing. These mechanics will keep most characters from achieving their goals of having true love until Saturday night. Some might race to true love earlier, and some might have to wait until Sunday, but most will find love Saturday night. Also, the rules are written to be task oriented, so you will have stuff to do for your love.

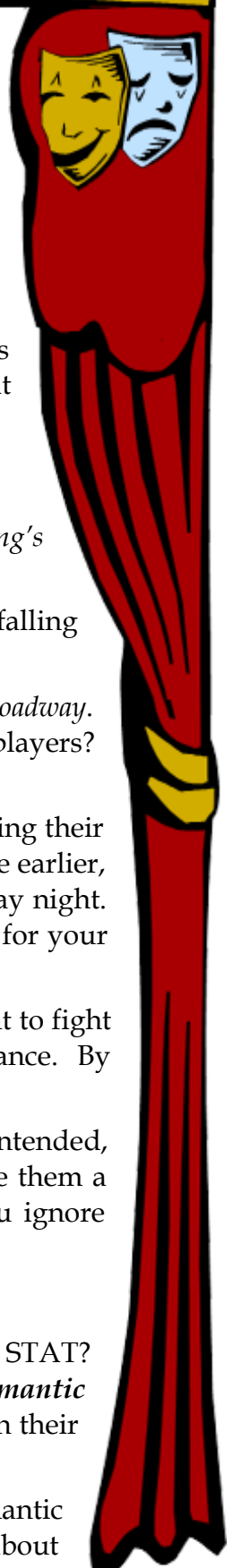
The second is for the same reason that we don't just let characters who want to fight just slug it out. Different players have differently levels of ability in romance. By making it abstract, we give romantic rivals a more level playing field.

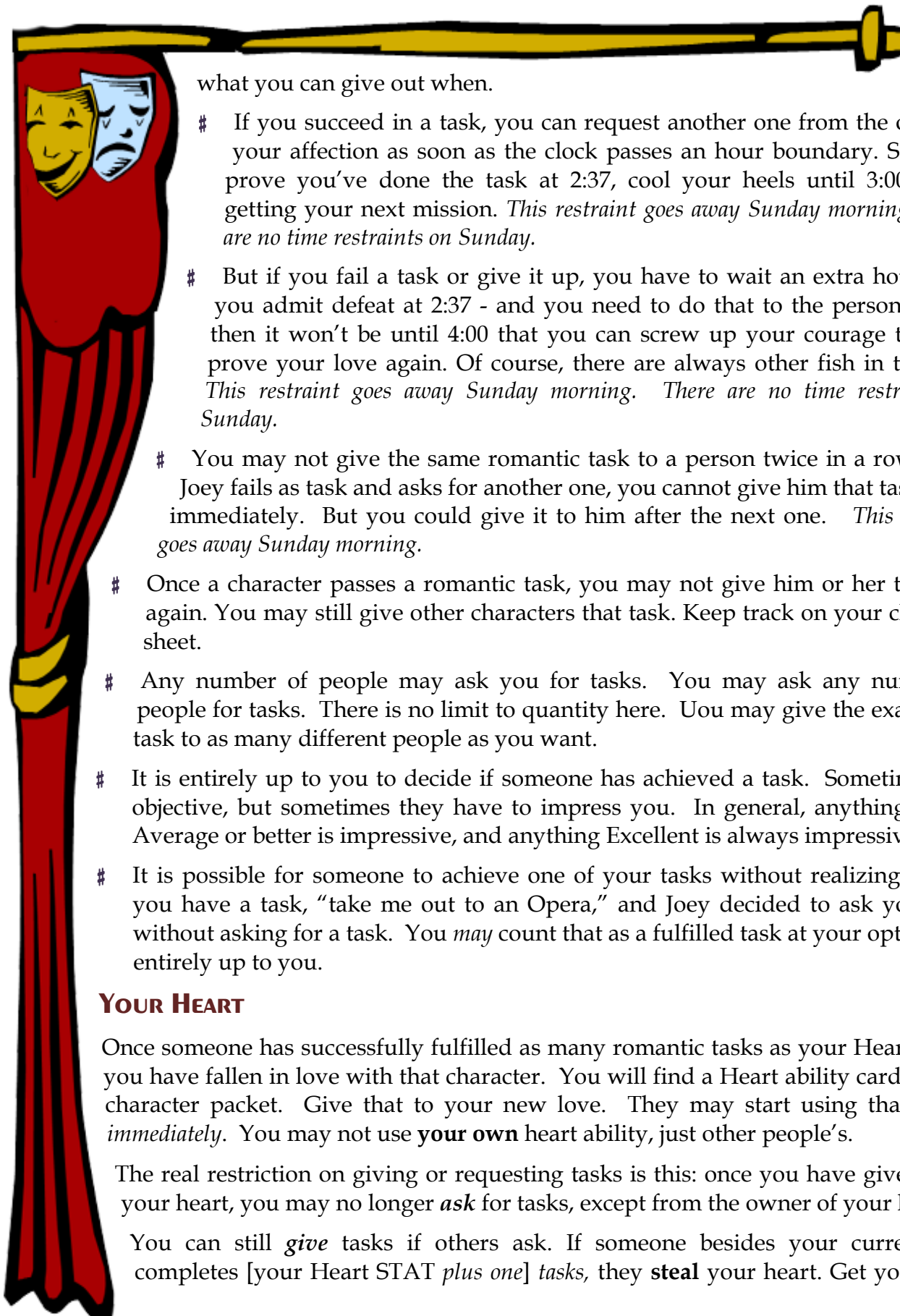
But just like any mechanics in *Lullaby of Broadway*, as long as you, your intended, and **all** possible rivals are ok with it, you can ignore these rules. But give them a try first. You'll be throwing away a significant part of your game if you ignore these rules.

## COURTSHIP AND ROMANTIC TASKS

So, if you are involved in romance, you will have a Heart STAT. No Heart STAT? No romance for you. Besides a Heart STAT, you will have a number of *romantic tasks*. Characters who are eligible for romance will have a heart outline on their name badges.

When someone wants to court you, they will ask you for one of your romantic tasks. You *must* give out one of your tasks, although there are a few rules about





what you can give out when.

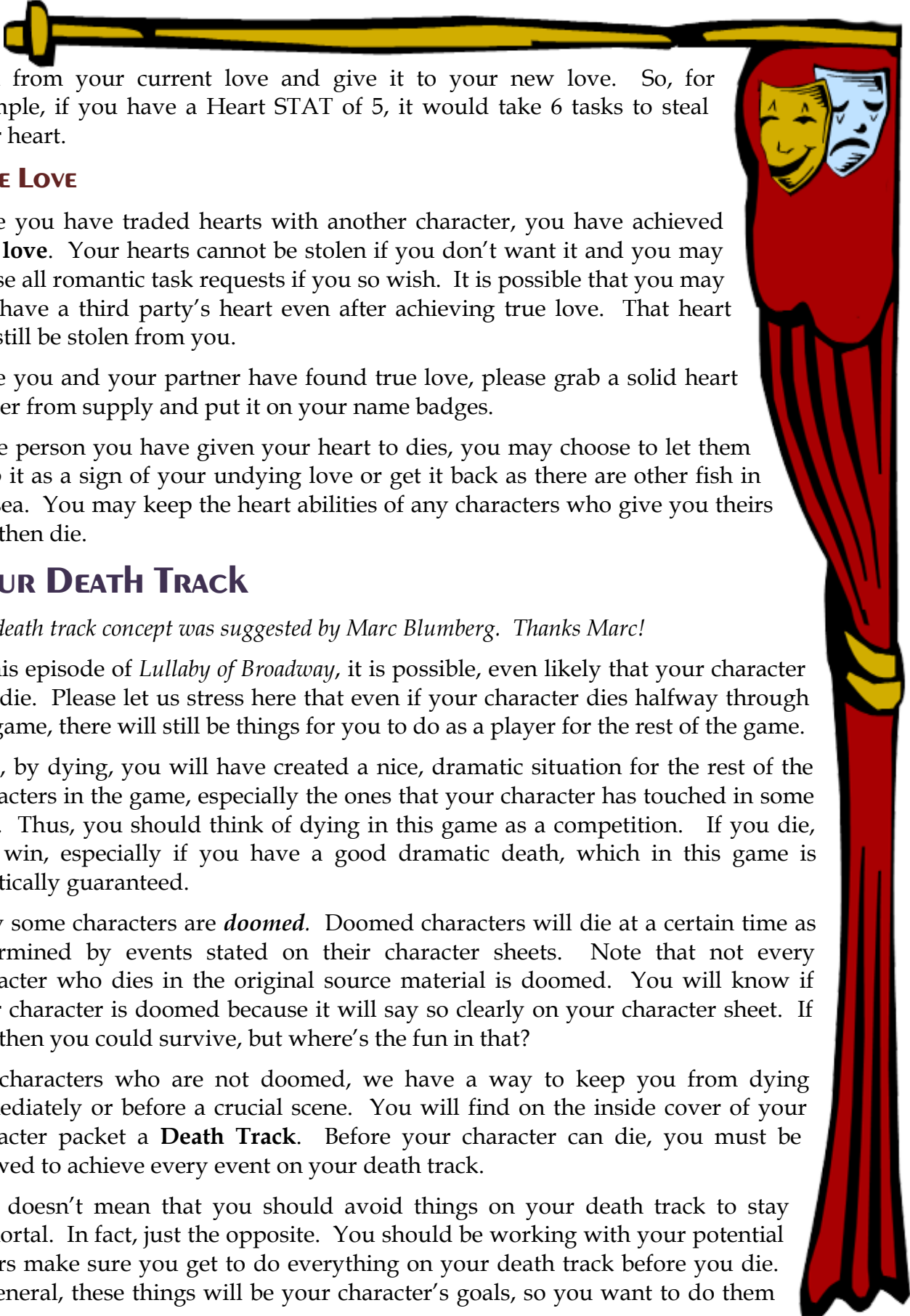
- # If you succeed in a task, you can request another one from the object of your affection as soon as the clock passes an hour boundary. So if you prove you've done the task at 2:37, cool your heels until 3:00 before getting your next mission. *This restraint goes away Sunday morning. There are no time restraints on Sunday.*
- # But if you fail a task or give it up, you have to wait an extra hour. So if you admit defeat at 2:37 - and you need to do that to the person's face - then it won't be until 4:00 that you can screw up your courage to try to prove your love again. Of course, there are always other fish in the sea... *This restraint goes away Sunday morning. There are no time restraints on Sunday.*
- # You may not give the same romantic task to a person twice in a row. So if Joey fails as task and asks for another one, you cannot give him that task again immediately. But you could give it to him after the next one. *This restraint goes away Sunday morning.*
- # Once a character passes a romantic task, you may not give him or her that task again. You may still give other characters that task. Keep track on your character sheet.
- # Any number of people may ask you for tasks. You may ask any number of people for tasks. There is no limit to quantity here. You may give the exact same task to as many different people as you want.
- # It is entirely up to you to decide if someone has achieved a task. Sometimes it is objective, but sometimes they have to impress you. In general, anything Above Average or better is impressive, and anything Excellent is always impressive.
- # It is possible for someone to achieve one of your tasks without realizing it. Say you have a task, "take me out to an Opera," and Joey decided to ask you there without asking for a task. You *may* count that as a fulfilled task at your option. It's entirely up to you.

## YOUR HEART

Once someone has successfully fulfilled as many romantic tasks as your Heart STAT, you have fallen in love with that character. You will find a Heart ability card in your character packet. Give that to your new love. They may start using that ability *immediately*. You may not use **your own** heart ability, just other people's.

The real restriction on giving or requesting tasks is this: once you have given away your heart, you may no longer *ask* for tasks, except from the owner of your heart.

You can still *give* tasks if others ask. If someone besides your current love completes [your Heart STAT *plus one*] tasks, they **steal** your heart. Get your heart



back from your current love and give it to your new love. So, for example, if you have a Heart STAT of 5, it would take 6 tasks to steal your heart.

## TRUE LOVE

Once you have traded hearts with another character, you have achieved **true love**. Your hearts cannot be stolen if you don't want it and you may refuse all romantic task requests if you so wish. It is possible that you may still have a third party's heart even after achieving true love. That heart can still be stolen from you.

Once you and your partner have found true love, please grab a solid heart sticker from supply and put it on your name badges.

If the person you have given your heart to dies, you may choose to let them keep it as a sign of your undying love or get it back as there are other fish in the sea. You may keep the heart abilities of any characters who give you theirs and then die.

## YOUR DEATH TRACK

*The death track concept was suggested by Marc Blumberg. Thanks Marc!*

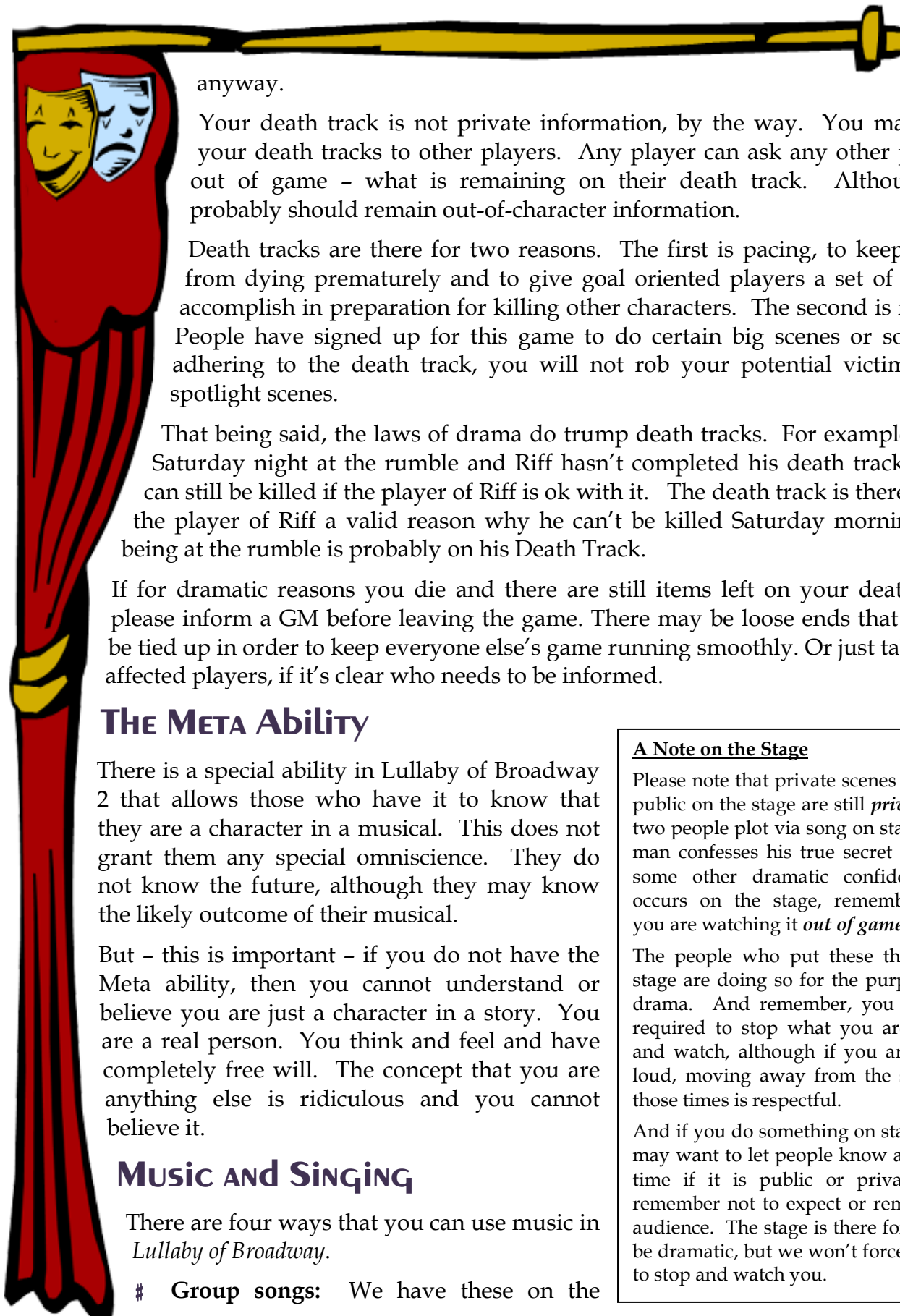
In this episode of *Lullaby of Broadway*, it is possible, even likely that your character will die. Please let us stress here that even if your character dies halfway through the game, there will still be things for you to do as a player for the rest of the game.

Also, by dying, you will have created a nice, dramatic situation for the rest of the characters in the game, especially the ones that your character has touched in some way. Thus, you should think of dying in this game as a competition. If you die, you win, especially if you have a good dramatic death, which in this game is practically guaranteed.

Now some characters are *doomed*. Doomed characters will die at a certain time as determined by events stated on their character sheets. Note that not every character who dies in the original source material is doomed. You will know if your character is doomed because it will say so clearly on your character sheet. If not, then you could survive, but where's the fun in that?

For characters who are not doomed, we have a way to keep you from dying immediately or before a crucial scene. You will find on the inside cover of your character packet a **Death Track**. Before your character can die, you must be allowed to achieve every event on your death track.

This doesn't mean that you should avoid things on your death track to stay immortal. In fact, just the opposite. You should be working with your potential killers make sure you get to do everything on your death track before you die. In general, these things will be your character's goals, so you want to do them



anyway.

Your death track is not private information, by the way. You may show your death tracks to other players. Any player can ask any other player – out of game – what is remaining on their death track. Although this probably should remain out-of-character information.

Death tracks are there for two reasons. The first is pacing, to keep people from dying prematurely and to give goal oriented players a set of tasks to accomplish in preparation for killing other characters. The second is fairness. People have signed up for this game to do certain big scenes or songs; by adhering to the death track, you will not rob your potential victim of big spotlight scenes.

That being said, the laws of drama do trump death tracks. For example, if it is Saturday night at the rumble and Riff hasn't completed his death track yet, he can still be killed if the player of Riff is ok with it. The death track is there to give the player of Riff a valid reason why he can't be killed Saturday morning since being at the rumble is probably on his Death Track.

If for dramatic reasons you die and there are still items left on your death track, please inform a GM before leaving the game. There may be loose ends that need to be tied up in order to keep everyone else's game running smoothly. Or just talk to the affected players, if it's clear who needs to be informed.

## THE META Ability

There is a special ability in Lullaby of Broadway 2 that allows those who have it to know that they are a character in a musical. This does not grant them any special omniscience. They do not know the future, although they may know the likely outcome of their musical.

But – this is important – if you do not have the Meta ability, then you cannot understand or believe you are just a character in a story. You are a real person. You think and feel and have completely free will. The concept that you are anything else is ridiculous and you cannot believe it.

## MUSIC AND SINGING

There are four ways that you can use music in *Lullaby of Broadway*.

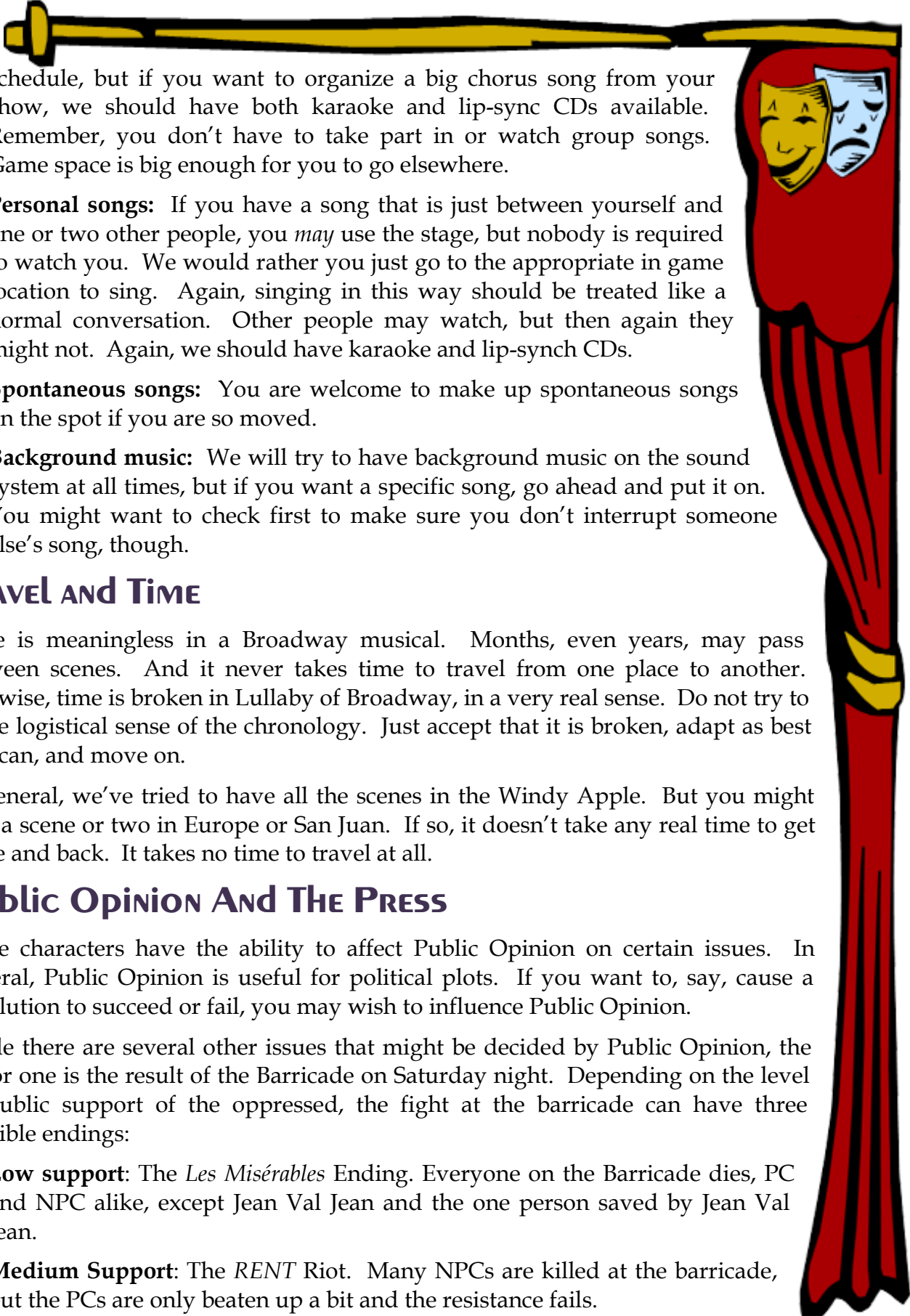
# **Group songs:** We have these on the

### A Note on the Stage

Please note that private scenes done in public on the stage are still *private*. If two people plot via song on stage, or a man confesses his true secret love, or some other dramatic confidentiality occurs on the stage, remember that you are watching it *out of game*.

The people who put these things on stage are doing so for the purposes of drama. And remember, you are not required to stop what you are doing and watch, although if you are being loud, moving away from the stage at those times is respectful.

And if you do something on stage, you may want to let people know ahead of time if it is public or private, and remember not to expect or remand an audience. The stage is there for you to be dramatic, but we won't force people to stop and watch you.



schedule, but if you want to organize a big chorus song from your show, we should have both karaoke and lip-sync CDs available. Remember, you don't have to take part in or watch group songs. Game space is big enough for you to go elsewhere.

- # **Personal songs:** If you have a song that is just between yourself and one or two other people, you *may* use the stage, but nobody is required to watch you. We would rather you just go to the appropriate in game location to sing. Again, singing in this way should be treated like a normal conversation. Other people may watch, but then again they might not. Again, we should have karaoke and lip-sync CDs.
- # **Spontaneous songs:** You are welcome to make up spontaneous songs on the spot if you are so moved.
- # **Background music:** We will try to have background music on the sound system at all times, but if you want a specific song, go ahead and put it on. You might want to check first to make sure you don't interrupt someone else's song, though.

## TRAVEL AND TIME

Time is meaningless in a Broadway musical. Months, even years, may pass between scenes. And it never takes time to travel from one place to another. Likewise, time is broken in *Lullaby of Broadway*, in a very real sense. Do not try to make logistical sense of the chronology. Just accept that it is broken, adapt as best you can, and move on.

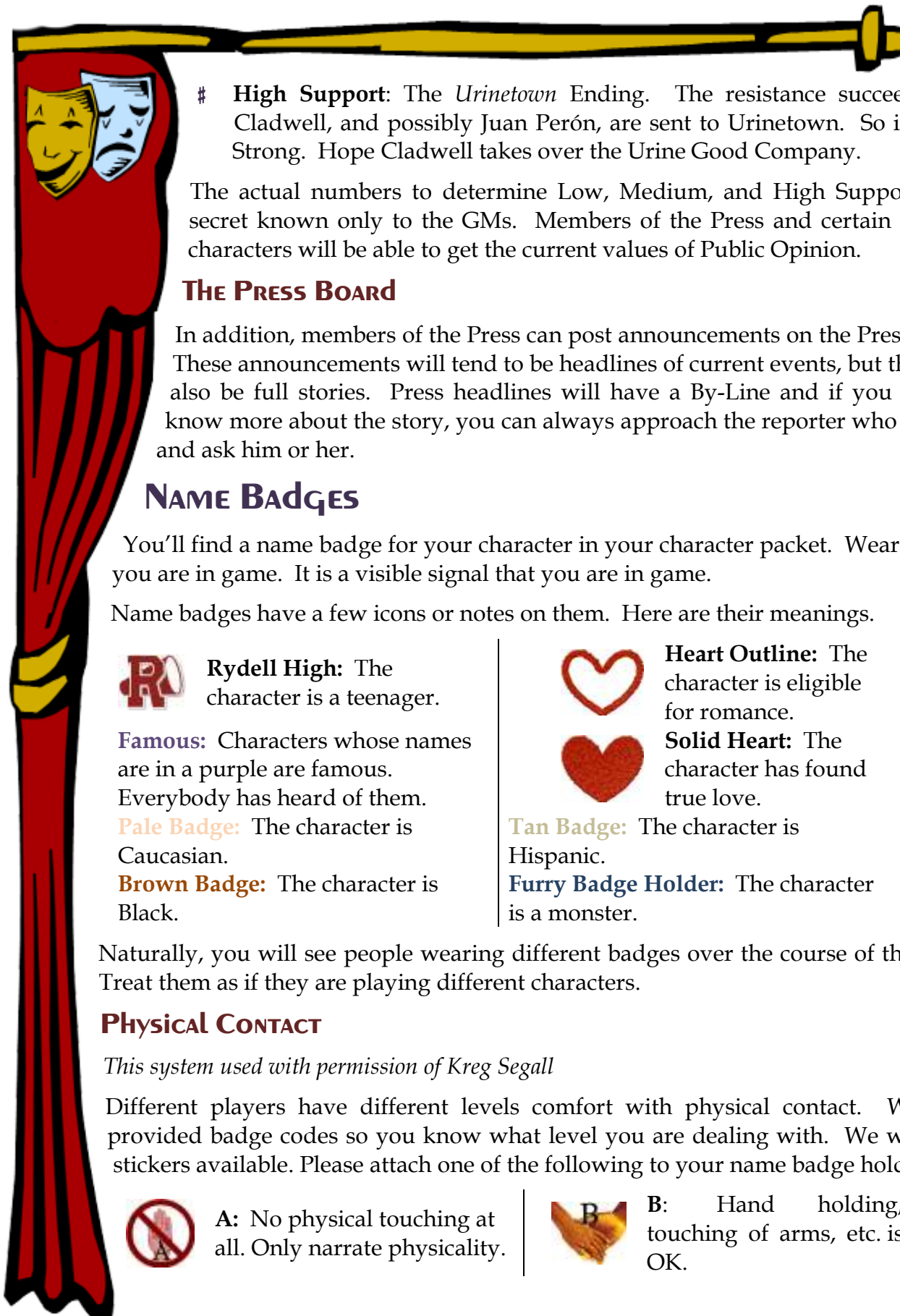
In general, we've tried to have all the scenes in the *Windy Apple*. But you might find a scene or two in Europe or San Juan. If so, it doesn't take any real time to get there and back. It takes no time to travel at all.

## PUBLIC OPINION AND THE PRESS

Some characters have the ability to affect Public Opinion on certain issues. In general, Public Opinion is useful for political plots. If you want to, say, cause a revolution to succeed or fail, you may wish to influence Public Opinion.

While there are several other issues that might be decided by Public Opinion, the major one is the result of the Barricade on Saturday night. Depending on the level of public support of the oppressed, the fight at the barricade can have three possible endings:

- # **Low support:** The *Les Misérables* Ending. Everyone on the Barricade dies, PC and NPC alike, except Jean Val Jean and the one person saved by Jean Val Jean.
- # **Medium Support:** The *RENT* Riot. Many NPCs are killed at the barricade, but the PCs are only beaten up a bit and the resistance fails.



# **High Support:** The *Urinetown* Ending. The resistance succeeds. Mr. Cladwell, and possibly Juan Perón, are sent to Urinetown. So is Bobby Strong. Hope Cladwell takes over the Urine Good Company.

The actual numbers to determine Low, Medium, and High Support are a secret known only to the GMs. Members of the Press and certain political characters will be able to get the current values of Public Opinion.

## THE PRESS BOARD

In addition, members of the Press can post announcements on the Press board. These announcements will tend to be headlines of current events, but they may also be full stories. Press headlines will have a By-Line and if you want to know more about the story, you can always approach the reporter who wrote it and ask him or her.

## NAME BADGES

You'll find a name badge for your character in your character packet. Wear it when you are in game. It is a visible signal that you are in game.

Name badges have a few icons or notes on them. Here are their meanings.



**Rydell High:** The character is a teenager.

**Famous:** Characters whose names are in a purple are famous. Everybody has heard of them.

**Pale Badge:** The character is Caucasian.

**Brown Badge:** The character is Black.



**Heart Outline:** The character is eligible for romance.



**Solid Heart:** The character has found true love.

**Tan Badge:** The character is Hispanic.

**Furry Badge Holder:** The character is a monster.

Naturally, you will see people wearing different badges over the course of the game. Treat them as if they are playing different characters.

## PHYSICAL CONTACT

*This system used with permission of Kreg Segall*

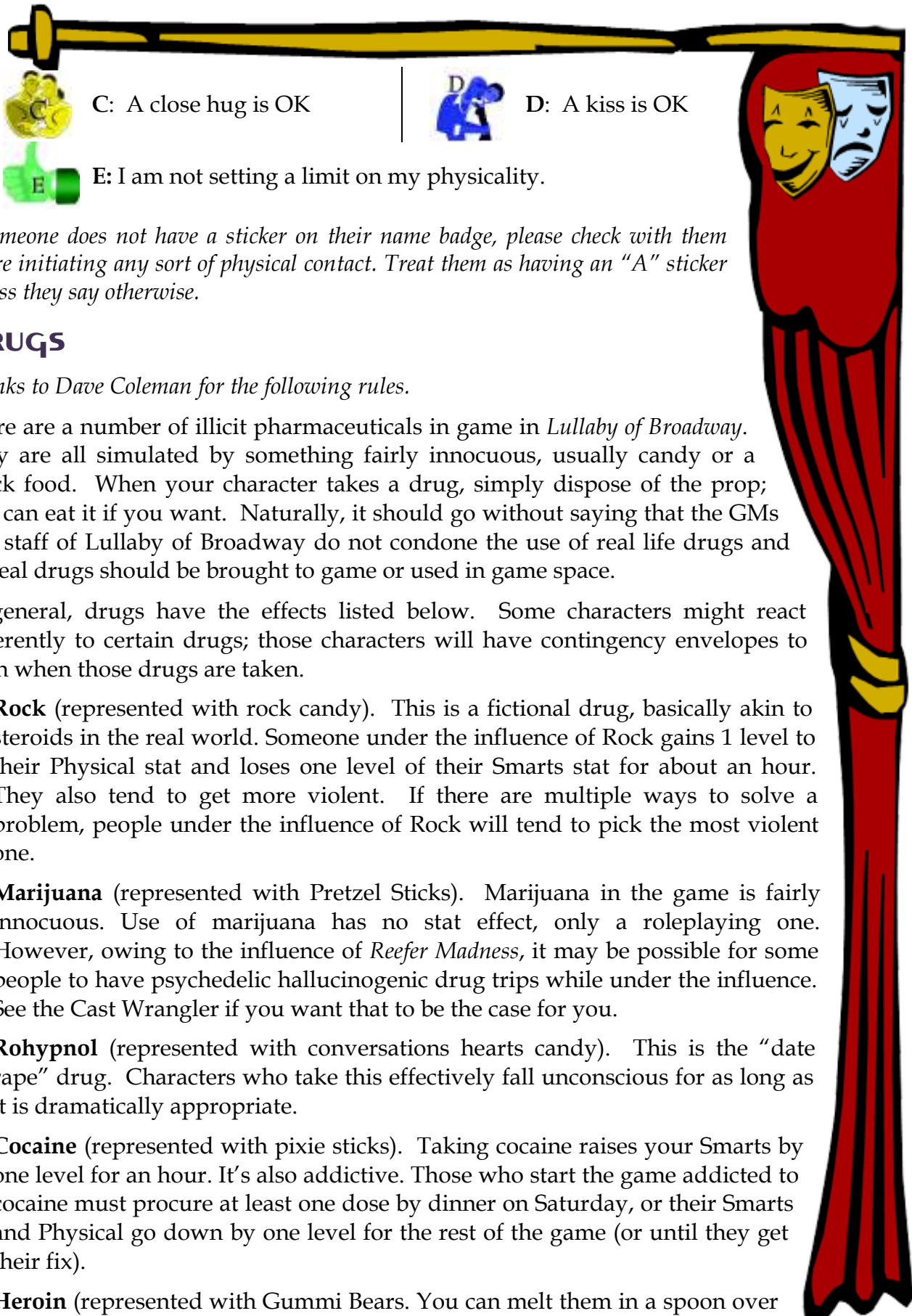
Different players have different levels comfort with physical contact. We have provided badge codes so you know what level you are dealing with. We will have stickers available. Please attach one of the following to your name badge holder.



**A:** No physical touching at all. Only narrate physicality.



**B:** Hand holding, touching of arms, etc. is OK.



C: A close hug is OK



D: A kiss is OK



E: I am not setting a limit on my physicality.

*If someone does not have a sticker on their name badge, please check with them before initiating any sort of physical contact. Treat them as having an "A" sticker unless they say otherwise.*

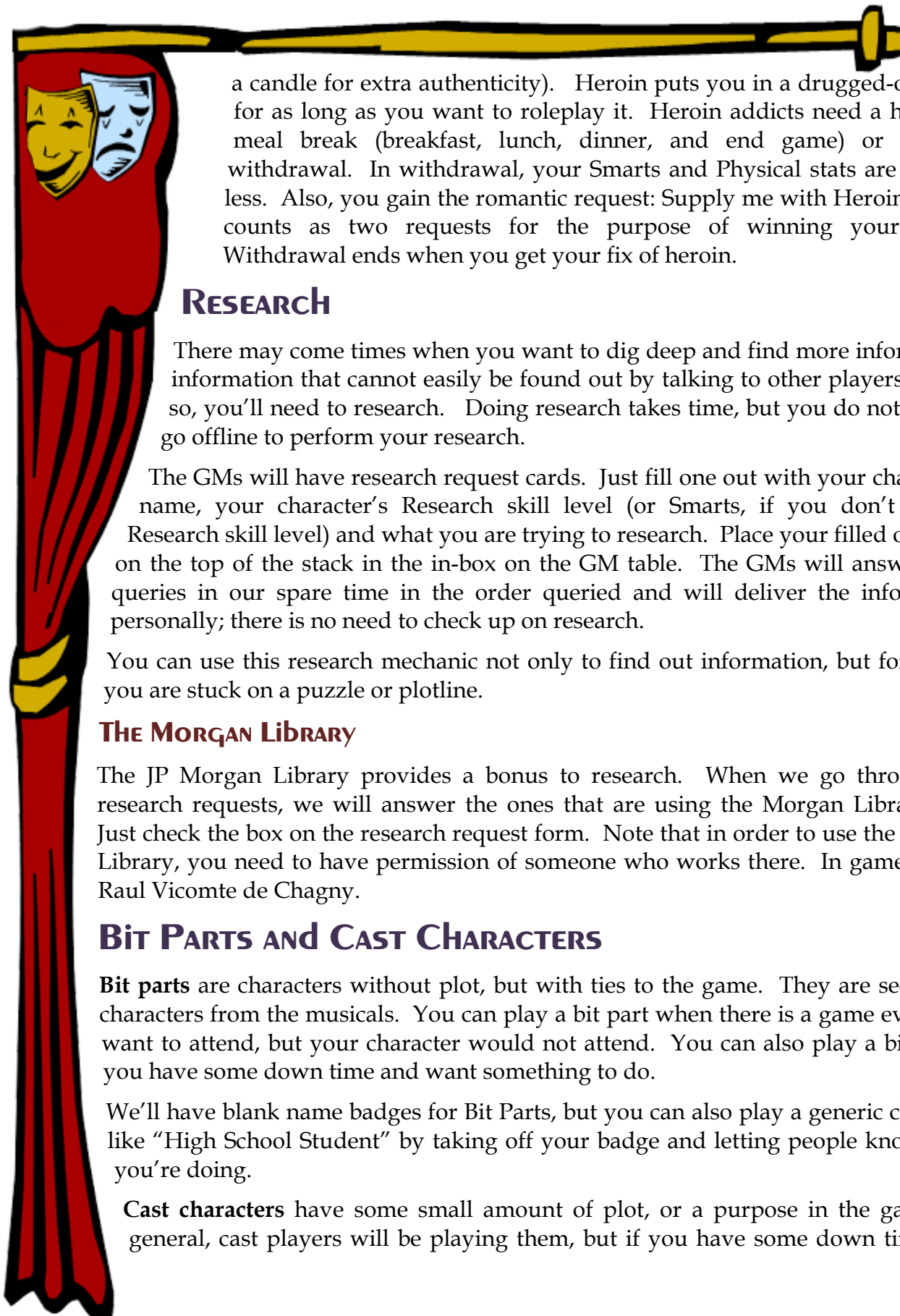
## DRUGS

*Thanks to Dave Coleman for the following rules.*

There are a number of illicit pharmaceuticals in game in *Lullaby of Broadway*. They are all simulated by something fairly innocuous, usually candy or a snack food. When your character takes a drug, simply dispose of the prop; you can eat it if you want. Naturally, it should go without saying that the GMs and staff of *Lullaby of Broadway* do not condone the use of real life drugs and no real drugs should be brought to game or used in game space.

In general, drugs have the effects listed below. Some characters might react differently to certain drugs; those characters will have contingency envelopes to open when those drugs are taken.

- # **Rock** (represented with rock candy). This is a fictional drug, basically akin to steroids in the real world. Someone under the influence of Rock gains 1 level to their Physical stat and loses one level of their Smarts stat for about an hour. They also tend to get more violent. If there are multiple ways to solve a problem, people under the influence of Rock will tend to pick the most violent one.
- # **Marijuana** (represented with Pretzel Sticks). Marijuana in the game is fairly innocuous. Use of marijuana has no stat effect, only a roleplaying one. However, owing to the influence of *Reefer Madness*, it may be possible for some people to have psychedelic hallucinogenic drug trips while under the influence. See the Cast Wrangler if you want that to be the case for you.
- # **Rohypnol** (represented with conversations hearts candy). This is the "date rape" drug. Characters who take this effectively fall unconscious for as long as it is dramatically appropriate.
- # **Cocaine** (represented with pixie sticks). Taking cocaine raises your Smarts by one level for an hour. It's also addictive. Those who start the game addicted to cocaine must procure at least one dose by dinner on Saturday, or their Smarts and Physical go down by one level for the rest of the game (or until they get their fix).
- # **Heroin** (represented with Gummi Bears. You can melt them in a spoon over



a candle for extra authenticity). Heroin puts you in a drugged-out daze for as long as you want to roleplay it. Heroin addicts need a hit every meal break (breakfast, lunch, dinner, and end game) or go into withdrawal. In withdrawal, your Smarts and Physical stats are 2 levels less. Also, you gain the romantic request: Supply me with Heroin (which counts as two requests for the purpose of winning your heart). Withdrawal ends when you get your fix of heroin.

## RESEARCH

There may come times when you want to dig deep and find more information, information that cannot easily be found out by talking to other players. To do so, you'll need to research. Doing research takes time, but you do not have to go offline to perform your research.

The GMs will have research request cards. Just fill one out with your character's name, your character's Research skill level (or Smarts, if you don't have a Research skill level) and what you are trying to research. Place your filled out form on the top of the stack in the in-box on the GM table. The GMs will answer your queries in our spare time in the order queried and will deliver the information personally; there is no need to check up on research.

You can use this research mechanic not only to find out information, but for help if you are stuck on a puzzle or plotline.

## THE MORGAN LIBRARY

The JP Morgan Library provides a bonus to research. When we go through the research requests, we will answer the ones that are using the Morgan Library *first*. Just check the box on the research request form. Note that in order to use the Morgan Library, you need to have permission of someone who works there. In game, that is Raul Vicomte de Chagny.

## BIT PARTS AND CAST CHARACTERS

**Bit parts** are characters without plot, but with ties to the game. They are secondary characters from the musicals. You can play a bit part when there is a game event you want to attend, but your character would not attend. You can also play a bit part if you have some down time and want something to do.

We'll have blank name badges for Bit Parts, but you can also play a generic character like "High School Student" by taking off your badge and letting people know what you're doing.

**Cast characters** have some small amount of plot, or a purpose in the game. In general, cast players will be playing them, but if you have some down time, you

can talk to the Cast Wrangler, and see if there are any parts for you to play. Cast characters should have their own preprinted name badges.

If at any point you need to interact with a cast character who isn't around, talk to the Cast Wrangler, and you may find the character there when you need him or her.

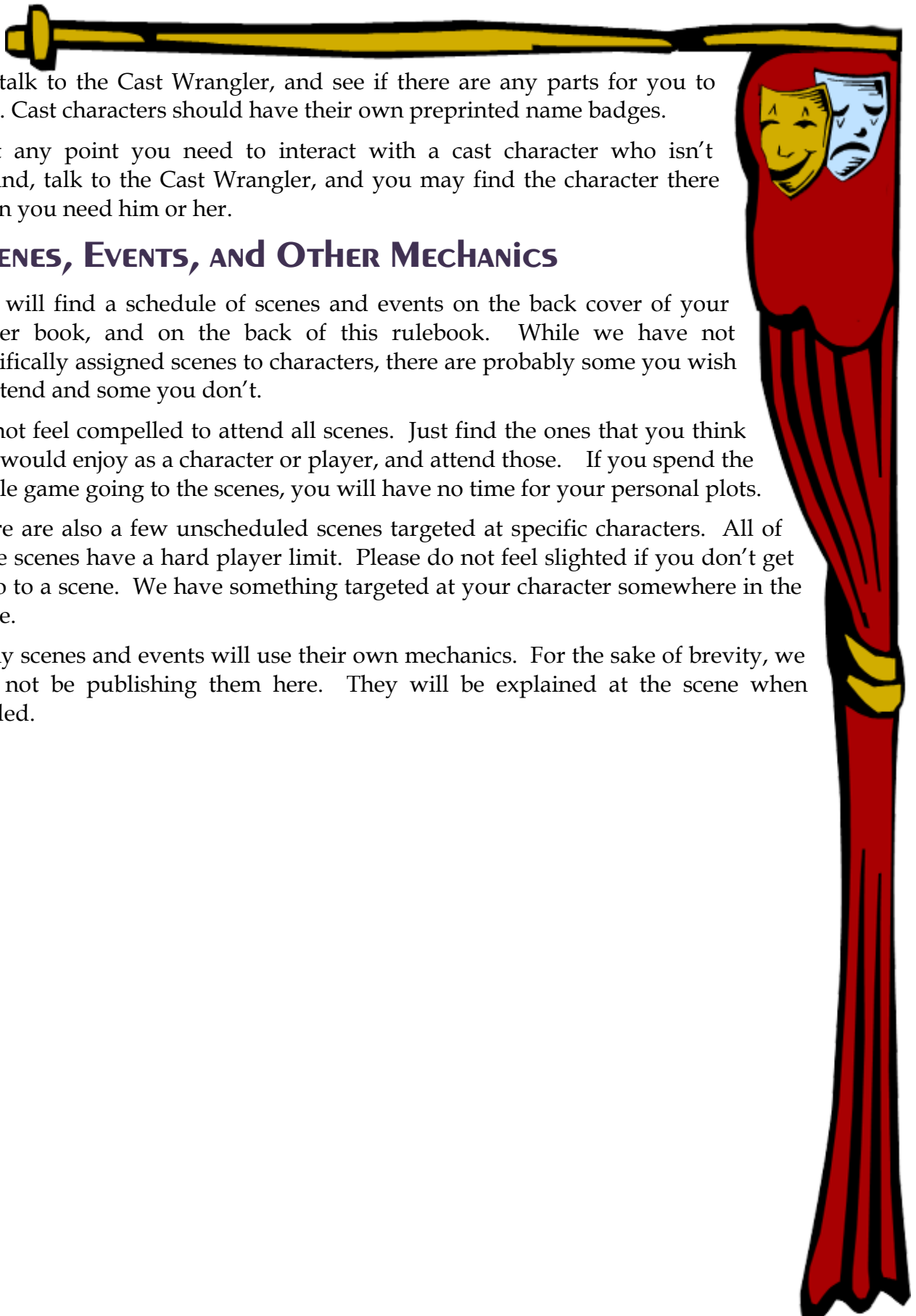
## SCENES, EVENTS, AND OTHER MECHANICS

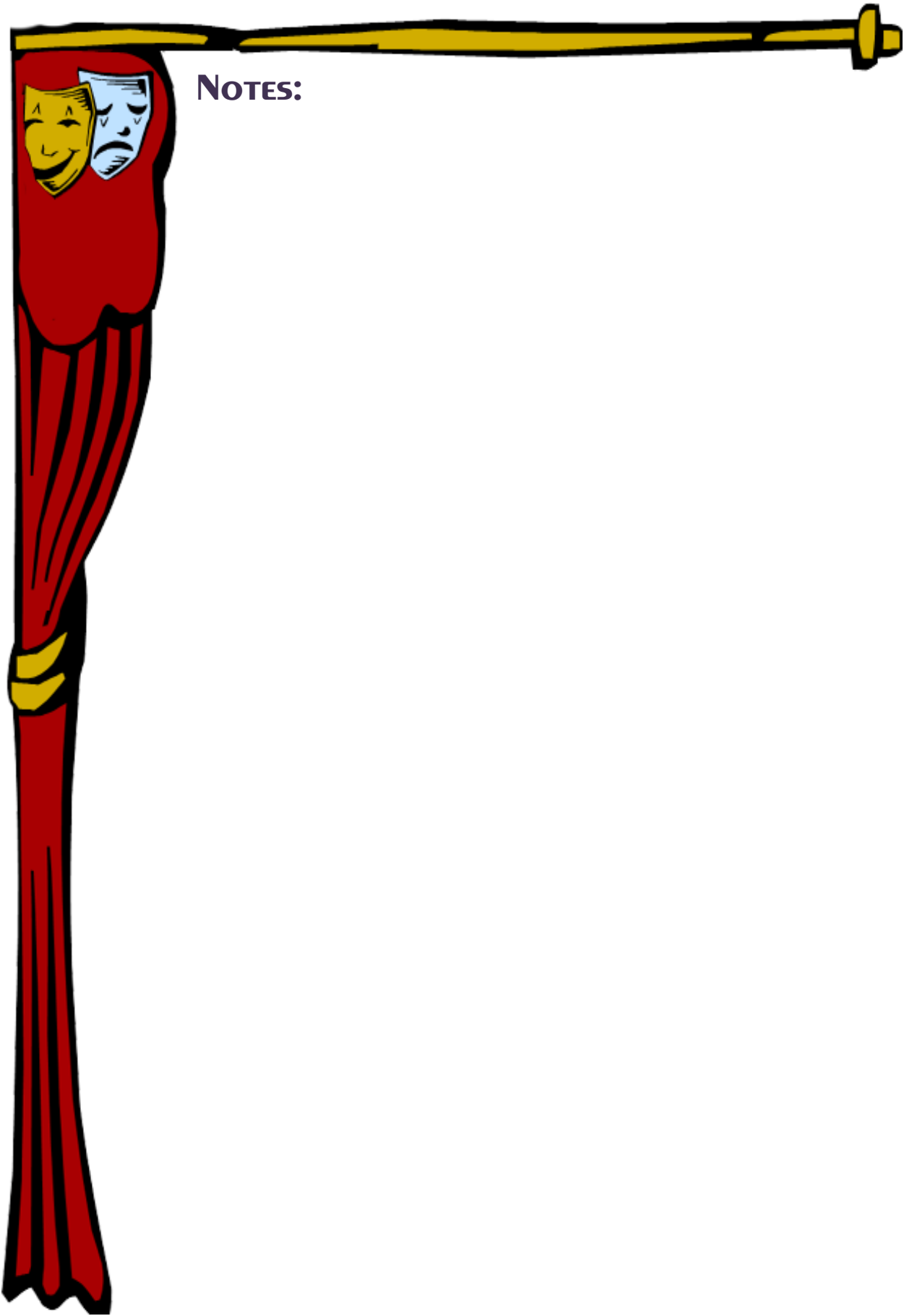
You will find a schedule of scenes and events on the back cover of your player book, and on the back of this rulebook. While we have not specifically assigned scenes to characters, there are probably some you wish to attend and some you don't.

Do not feel compelled to attend all scenes. Just find the ones that you think you would enjoy as a character or player, and attend those. If you spend the whole game going to the scenes, you will have no time for your personal plots.

There are also a few unscheduled scenes targeted at specific characters. All of these scenes have a hard player limit. Please do not feel slighted if you don't get to go to a scene. We have something targeted at your character somewhere in the game.

Many scenes and events will use their own mechanics. For the sake of brevity, we will not be publishing them here. They will be explained at the scene when needed.





**NOTES:**