

The Road Not Taken

The Road Not Taken is an experimental LARP of decisions and emotions. In it, each player will have the opportunity to take the spotlight in a scene and make a tough decision. The game can handle 6-12 players.

The scenes in The Road Not Taken are not continuous. There is no continuity of plot or character for each scene. Before each scene, the players will get new characters specific to that scene. Think of the game as 6-12 mini LARPs each lasting about 10 minutes, but building to a whole.

In each scene, one player will be in the spotlight, the one making the decision. The other players play voices, the inner voices that guide us all when we make decisions.

Thanks to Laura Young for additional ideas for choices.

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Thanks to Alleged Entertainment for developing the 10 Bad LARPs format.

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GM Setup

The game is divided into twelve scenes 1-12, for 12 players A-F. If you have fewer than 12 players, use only as many scenes as you have players.

Not all players have characters for each scene. In the case where you have fewer than 12 players, move the unused characters to players who are supposed to "sit out" that scene. If you have more characters than you have players, you can either have players play more than one voice, or you can play the extra voices yourself.

If you do have a full, or mostly full, game, then players who don't have a character for a scene sit out that scene. Not all players play in each scene, but no player should sit out more than one scene in a row or more than three scenes total.

Print out this document (it will print equally well in color or greyscale), then fold the character sheets in half so that the letter/number combination (a la 7-C) is face up and the text is face down. Or don't fold them and just try to keep them in order.

Place them in 12 stacks, one for each letter, with -12 at the bottom and -1 at the top, with the character parts face down. So, for example, the first stack would have A-1 at the top, then A-2, then A-3, all the way down to A-12.

The Road Not Taken

Cut the 12 character reminders and place them at the top of each stack. If you want to be fancy, you can print those pages on a different color, or cardstock, and use them as badges.

If you have fewer than 12 players, only use the numbers up to the number of players you have, and you may move letters from unused players to players who might otherwise sit out that round.

Keep the GM materials with you, away from the players.

You will want to set aside one area of the room as the "spotlight." This is where the main character for that scene stands. If possible, try to make it well lit and the rest of the room dark. You can get a cheap directional lamp at Target or Wal*Mart, and then get a cheap lightbulb for it, and then try to keep the rest of the room in darkness. That's what I plan to do, anyway.

It may be helpful to have a stack of name badge stickers and pens available, so the voices can write down who they are to help the Main Character recognize them.

Casting and Player Briefing

When the players arrive, allow them to take the reminder card of whichever stack meets their fancy. Suggest to them that they choose one that aligns with their gender, but that is not a necessity. Characters in the Male stacks will tend to be brothers, fathers, and husbands. Characters in the Female stacks will tend to be sisters, daughters, mothers, and wives. I suspect that the intensity of the game will be lessened if the players are cross cast, but do as you must.

Do not let the players look at their characters until after the game starts!

After the players all have their badges, read the briefing on the next page to them. If you want to be really clever, print out extra copies and let them read it themselves. Make sure to read the player briefing yourself, as it explains how to run the game, at least from the player point of view.

Runtime

Before reading this section, go read the player briefing then come back here.

Each round, give the players a chance to read their sheets, then keep track of the time. It isn't strictly speaking true that the scenes need to last 10 minutes, but that the total time of all the scenes run so far needs to be 10 minutes times the number of scenes.

So, for example, after running the first five scenes, 35 minutes have passed, you have 25 minutes for the sixth scene (to add up to 60 minutes). If that's too much math, then just keep it to 10 minutes to a scene.

If you have fewer players, you can let the scenes run long, of course.

Monitor the players to make sure the voices are sharing the spotlight. If you see someone being shouted down, make the cutting gesture to give the player a chance. If that doesn't work, you can discretely pull loud players aside and give them a time out.

At times, players not in scenes may ask you if they can join scenes as new voices. Use your best judgment.

Player Briefing

Welcome to *The Road Not Taken*. This is a game of emotions and decision. There is no win or lose here. You will not have goals per se; instead you will each play a character faced with a decision. There are no right or wrong answers here, and the choices are often difficult.

The game is broken into rounds. You will have a different character for each round and there is no continuity of characters between rounds. At the start of each round, take a chance to read your character sheet. Some rounds you will not have a character and will have to sit out. We have designed the game to minimize this, but it sometimes will happen.

Each round, a different player will have the opportunity to play the main character. If you are playing the main character, once you understand what is going on and have a good hold on your character, step into the spotlight. Only the main character may be in the spotlight.

All the other players are playing voices, either trying to influence the main character toward their points of view, or presenting information or angst. As a voice, you are not physically there, but are a voice in the character's head, even if you are the voice of someone present. You may say anything that you would imagine the voice to say in someone's head, being more threatening or helpful than normal because you're not a real person; you're a voice in someone's head.

As a voice you will tend to speak to the main character, but you can speak to other voices if you wish. Haven't you ever had an argument in your head? Note that some voices may be different aspects of a different character, possibilities that the main character might imagine in his or her mind. To help the Main Character know who you are, it may be helpful for you to introduce yourself before you speak (unless name badges are available).

As a voice, you either wish to persuade the main character of your point of view, or you are providing information or angst to make the decision difficult. It

should be clear based on the character description which you are.

Regardless, you **must** give the other voices a chance to speak. If, as a voice, you feel other voices aren't giving you a chance, gently let the players know out of character. Use the gesture of cutting your finger across your throat. This is the signal that you aren't getting a word in edgewise. Be polite and allow others to speak and it will be a good experience for everyone.

If you are playing the main character, take a moment to get into your character's headspace. The decision might seem to be cut and dried from an objective point of view, but you aren't objective. Maybe your character is prioritizing something that you as a player might not. Maybe you are more willing to discount some things because they aren't real. But they *are* real to your character; your goal as a player is to make them real to you as well. Try to think like your character, to feel what your character feels. You will have a much better game if your decisions feel meaningful.

Note that as a main character you do have the ability to talk back to your voices. You are free to interact with them as you see fit, although there are no physical conflict mechanics for this event.

As main player, you have about 10 minutes to make a decision. You can always choose not to decide, but time will run out. This is perfectly fine. You don't have to make a decision, but we will have to stop the scene to give others a chance to play. The scene ends once you have made a decision or time runs out. Step out of the spotlight and prepare for the next scene. Remember, you have time. There is no need to make a snap decision. Allow yourself the luxury of indecision and listening to the voices in your head.

Finally, if you are not comfortable with your character or a scene for any reason, you may sit that scene out. Give your character to one of the players who doesn't have one, and watch or take a break as desired. Try to be back for the next scene though.

A♂

B♀

C♂

D

E♂

F

G ♀

H

I

J

K ♂

L



Scenario 1

A convenience store in the American southwest, not the best area of town. The Main Character is a clerk in the process of being robbed in an armed robbery.

Your character – Main Character

You are the aforementioned clerk. You have been on the job for a couple of years; it isn't the best job, but it isn't the worst one either, not by far. This is the first time you've been involved in an armed robbery. Company policy is to give in to the demands, and not resist, but you do have a concealed handgun which you are allowed to keep by law.

You have a wife and a child, both of whom you care for very much. Even if you are willing to risk yourself to be the hero, what will they do without you?

The thief is obviously Hispanic and possibly a drug addict. He seems a bit erratic and may be dangerous. He has a small handgun. You may be able to get to your gun in time and take him out, or he might shoot you. You hate being powerless like this.

Take a moment to get into the scene. Imagine the man with the gun. What does he look like? Sound like? Smell like? What is it like working in a convenience store all day? What does it feel like to carry a concealed handgun? How does it feel to have a gun pointed at you? Think about your family? What has life been like married with a child?

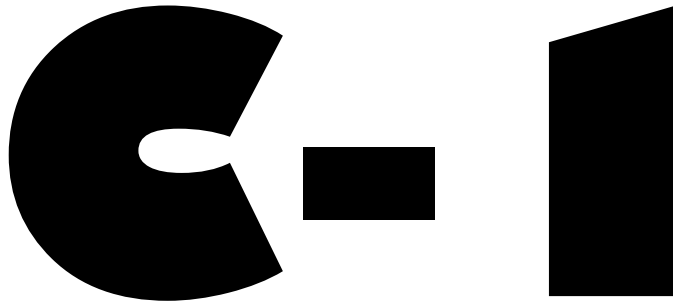
B-1

Scenario 1

A convenience store in the American southwest, not the best area of town. The Main Character is a clerk in the process of being robbed in an armed robbery.

Your character - Voice

You are the wife of the clerk. He has had the job for a few years; it isn't the best job, but it isn't the worst either. Between the two of you, you eek out a living for yourselves and your young child. You love him very much and want him to stay safe. You aren't sure that you and your child can survive on only your income.



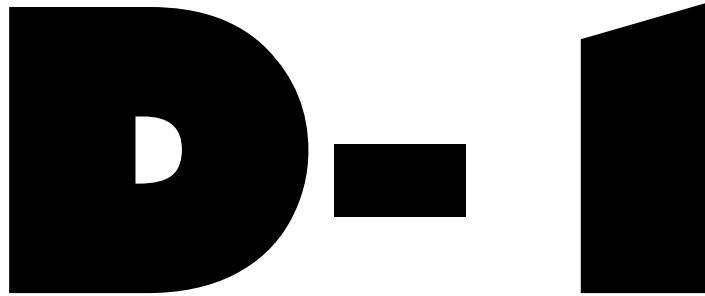
Scenario 1

A convenience store in the American southwest, not the best area of town. The Main Character is a clerk in the process of being robbed in an armed robbery.

Your character - Voice

You are the clerk's racism. The thief is obviously Hispanic and may be on drugs. He's definitely acting irrationally.

You have seen so many of *those people* crossing over our borders illegally and taking our jobs. Hell, your job has been threatened in the past as you've watched your co-workers slowly being replaced by illegal immigrants. You bet your boss would jump at the chance to replace you either if you got shot or allowed this robbery to happen. It's all the damn Hispanics' fault.

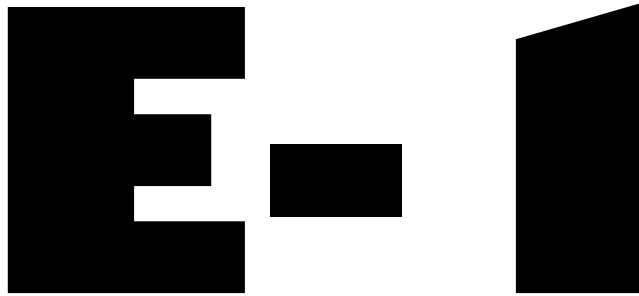


Scenario 1

A convenience store in the American southwest, not the best area of town. The Main Character is a clerk in the process of being robbed in an armed robbery.

Your character - Voice

You are the clerk's concealed handgun. He owns you legally, although he doesn't use you as often as you'd like, not even on the range. You are sleek and powerful. You are manly. You are the equalizer. You are a sly voice always reminding the clerk of the temptation to use you.



Scenario 1

A convenience store in the American southwest, not the best area of town. The Main Character is a clerk in the process of being robbed in an armed robbery.

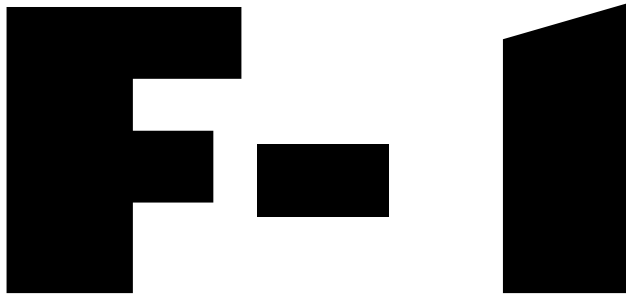
Your character - Voice

You are the thief. You are a poor, down on your luck illegal Hispanic immigrant who needs the money. You don't want trouble and you don't want to use your gun, but you will if you feel you need to.

You are a little erratic, perhaps with fear, perhaps you are on drugs. Don't make it clear why. You just want the money in the cash registers.

And while you can urge the clerk to hurry up and stop delaying, keep in mind that this whole scene takes place in the main character's mind and you cannot actually shoot him.

You're the one who will most be able to make the scene real, so play on the Main Character's emotions and give him a sense of danger and urgency.

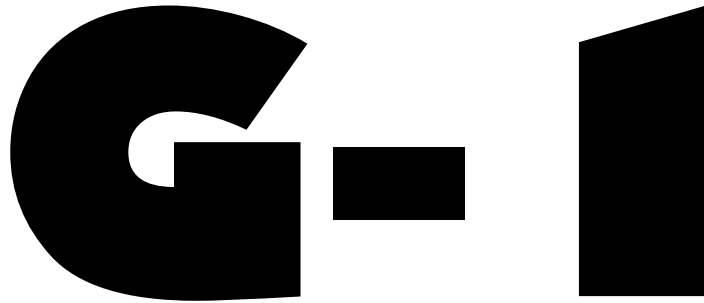


Scenario 1

A convenience store in the American southwest, not the best area of town. The Main Character is a clerk in the process of being robbed in an armed robbery.

Your character - Voice

You are a fictitious reporter. You are from a local tv station and you are here to report on the hero who single handedly foiled an armed robbery. Report back like a tv reporter and ask the Main Character for details and praise him as well.



Scenario 1

A convenience store in the American southwest, not the best area of town. The Main Character is a clerk in the process of being robbed in an armed robbery.

Your character - Voice

You are the wife of the clerk. He has had the job for a few years; it isn't the best job, but it isn't the worst either. You love your husband and you don't want him to be seen as a coward in front of his young child. He wants his child to admire his/her father right? What child could respect a coward for a father? And what woman would want a coward for a husband?

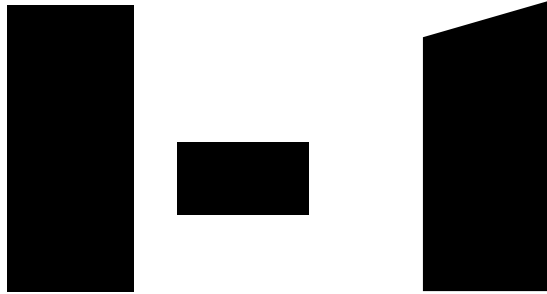


Scenario 1

A convenience store in the American southwest, not the best area of town. The Main Character is a clerk in the process of being robbed in an armed robbery.

Your character - Voice

You are a young child. Your father went to work last night and never came home. Instead of talking directly to the Main Character, as the people playing your mother where your father is. Ask repeatedly until you get an answer and say that you want him to come home. Give other voices a chance to talk between your questions.



Scenario 1

A convenience store in the American southwest, not the best area of town. The Main Character is a clerk in the process of being robbed in an armed robbery.

Your character - Voice

You are the official instructions of what to do during a robbery. Remain calm. Cooperate with the robber. Notice as much information as you can. Do not attempt to stop the robbery. You should talk in the boring monotone of an instructional video.

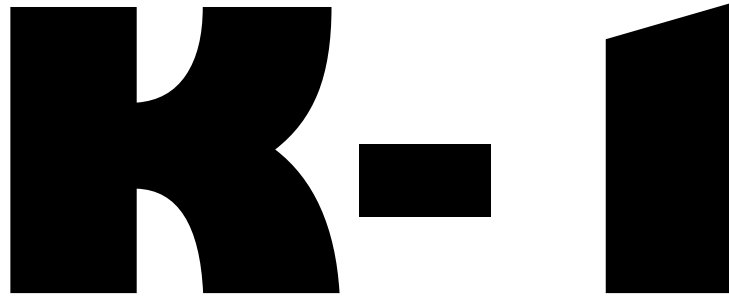


Scenario 1

A convenience store in the American southwest, not the best area of town. The Main Character is a clerk in the process of being robbed in an armed robbery.

Your character - Voice

You do not have a character for this scene. Please take a break and watch quietly.



Scenario 1

A convenience store in the American southwest, not the best area of town. The Main Character is a clerk in the process of being robbed in an armed robbery.

Your character - Voice

You do not have a character for this scene. Please take a break and watch quietly.



Scenario 1

A convenience store in the American southwest, not the best area of town. The Main Character is a clerk in the process of being robbed in an armed robbery.

Your character - Voice

You are a fictitious reporter. You are from a local tv station and you are here to report on the armed robbery that went bad. Report back like a tv reporter and the other voices questions for details and talk about how a lone gunman shot and killed the clerk of this convenience store. Leave it vague if the clerk attempted to resist.

A-2

Scenario 2

A woman is being proposed to by a man she isn't completely sure that she loves.

Your character - Voice

You do not have a character for this scene. Please take a break and watch quietly.

B-2

Scenario 2

A woman is being proposed to by a man she isn't completely sure that she loves.

Your character – Main Character

You have been going out with this guy for several months. He is a nice guy and earnest, but lately you've been feeling that he isn't quite for you. You haven't had the heart to tell him, but you've been working up your courage. And maybe it will all work out. You aren't sure yet.

But now he's down on one knee with a gorgeous diamond ring. He wants you to marry him. You don't know what to do. You love him. Kinda. More or less. But you aren't ready to marry. Are you?

Take a moment to get into the scene. Imagine the man on his knee before you. What does he look like? What is the ring like? What do you two do together? What are some of your favorite memories together? Why are you hesitant? Feel the moment, the excitement, the terror, the indecision. And when you are ready, step into the spotlight.

C-2

Scenario 2

A woman is being proposed to by a man she isn't completely sure that she loves.

Your character – Voice

You are the father of the woman in question. You have met her boyfriend and you don't like him. Most of your reasons are just opinions – secretly you just are afraid of losing your little girl and all that represents. Badmouth the guy to your daughter, but don't give any concrete facts about him.

D-2

Scenario 2

A woman is being proposed to by a man she isn't completely sure that she loves.

Your character – Voice

You are a close friend of the Main Character and you think that she and the man would make an excellent couple. You have just heard the news of the engagement. Talk up how wonderful he will be for her.

E-2

Scenario 2

A woman is being proposed to by a man she isn't completely sure that she loves.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

F-2

Scenario 2

A woman is being proposed to by a man she isn't completely sure that she loves.

Your character – Voice

You are the woman's hesitancy. It isn't time to settle down. You need to wait to be sure. Maybe there's a way you could stay dating without having a commitment.

G-2

Scenario 2

A woman is being proposed to by a man she isn't completely sure that she loves.

Your character – Voice

You are a close friend who recently got married. You are so happy and you love your husband. Gush about how much you love your husband, and how happy you are.

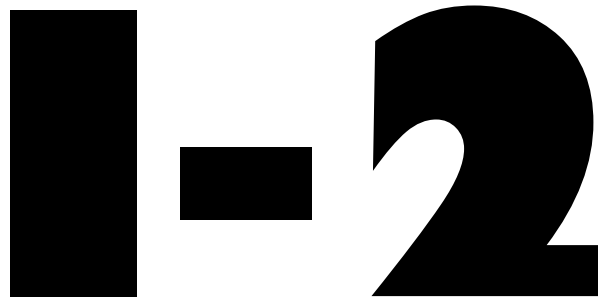
H-2

Scenario 2

A woman is being proposed to by a man she isn't completely sure that she loves.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.



Scenario 2

A woman is being proposed to by a man she isn't completely sure that she loves.

Your character – Voice

You are a close friend who got married some time ago. You have drifted apart from your spouse and you feel trapped in a loveless marriage. Talk about your life and the problems with your spouse. Play on the Main Character's fears.

J-2

Scenario 2

A woman is being proposed to by a man she isn't completely sure that she loves.

Your character – Voice

You are the Main Character's fears, fears of age and loneliness. She isn't getting any younger and all her friends are getting married, too. What if she never finds anyone? This may be her last chance.

K-2

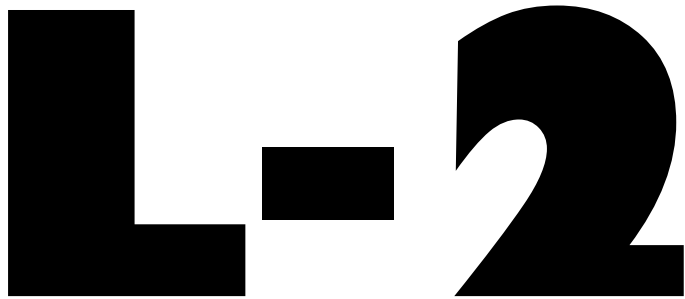
Scenario 2

A woman is being proposed to by a man she isn't completely sure that she loves.

Your character – Voice

You are the man who is proposing. You are honest and sincere and you love her and know she loves you too. You want her to marry you with all your heart. You can also recite memories that the two of you had together or of plans that you two may have.

And while you can urge the main character to make a decision and stop delaying, keep in mind that this whole scene takes place in the main character's mind and you are just a voice in her head.



Scenario 2

A woman is being proposed to by a man she isn't completely sure that she loves.

Your character – Voice

You are the woman's love of the man. She does care for him, even if she isn't sure. Talk about what a great life you'll have together, how your love can blossom by taking the relationship to the next step, and how he is so caring. You can't just turn him down like this; it would break his heart. How can she be so cruel?

A-3

Scenario 3

The Main Character is walking down the city block on his way to work when he sees a sick dog in the alleyway.

Your character – Voice

You are the man's fear. What if the dog has fleas – or worse – rabies? There are so many diseases you can catch from a stray dog. It's only a dog anyway. Is it even safe to go into a strange alley? If I end up taking care of it, will I keep it? Can I even afford the time and money a dog would be?

B-3

Scenario 3

The Main Character is walking down the city block on his way to work when he sees a sick dog in the alleyway.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

C-3

Scenario 3

The Main Character is walking down the city block on his way to work when he sees a sick dog in the alleyway.

Your character – Main Character

Dammit! You are late for work and it's a big deadline too. If you don't get that in on time, your boss is going to be pissed off. He might even fire you. Regardless, your name will be mud in the office for months.

But there's a poor sick dog in the alleyway. You'd like to help the poor thing, but if you do, you'll be even later for work, maybe even miss it altogether. Should you stop and help the dog or go to work?

Take a moment to get into the scene. Picture the dog in your mind. What does it look like? What does it smell like in the alley? What is wrong with it? Is it making any noise?

Where do you work? What do you do there? What sort of deadline do you have? It must be severe if your boss might fire you if you miss it. Feel the moment, the fear, the indecision. And when you are ready, step into the spotlight.

D-3

Scenario 3

The Main Character is walking down the city block on his way to work when he sees a sick dog in the alleyway.

Your character – Voice

You are the hypothetical owner of the dog. You are worried sick about your dog and hope nothing has happened to it. You should worry aloud, not so much pleading with the Main Character as playing off his empathy. You can eventually transition to “what if my dog is dead?”

E-3

Scenario 3

The Main Character is walking down the city block on his way to work when he sees a sick dog in the alleyway.

Your character – Voice

You are the Main Character's apathy and desire to get ahead. Who cares about that stupid dog? You have bills to pay and a bottom line to meet. Hell, this project could be the feather in your cap that could get you noticed. A bonus, a raise, a corner office? The world could be yours, but only if you work for it. Let your company down and you'll be stuck in dead end jobs for the rest of your life.

F-3

Scenario 3

The Main Character is walking down the city block on his way to work when he sees a sick dog in the alleyway.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

G-3

Scenario 3

The Main Character is walking down the city block on his way to work when he sees a sick dog in the alleyway.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

H-3

Scenario 3

The Main Character is walking down the city block on his way to work when he sees a sick dog in the alleyway.

Your character – Voice

You are the main character's boss. You are already mad that he's late and this project is very very important. You need to remind him of that. Berate him as much as you want. You don't have to be a nice boss. You are the mean boss in his mind that is the stick to player E's carrot.

I-3

Scenario 3

The Main Character is walking down the city block on his way to work when he sees a sick dog in the alleyway.

Your character – Voice

You are the main character's compassion. How can you let the poor thing suffer like that? It can't take that long to help the poor thing can it?

J-3

Scenario 3

The Main Character is walking down the city block on his way to work when he sees a sick dog in the alleyway.

Your character – Voice

You are a hypothetical animal control officer. Someone has phoned in a report of a sick dog in the alley. You are making your report upon finding the dog. Describe how sick it was. Eventually describe that you had to put it down, but mention that if someone had done something sooner it could have been saved.

K-3

Scenario 3

The Main Character is walking down the city block on his way to work when he sees a sick dog in the alleyway.

Your character – Voice

You are the sick dog yourself. You can whine. You can plead. You can talk and ask for help. You can tell how sick you are and that if you don't get help soon, you'll die. Really pull on the Main Character's heartstrings.

L-3

Scenario 3

The Main Character is walking down the city block on his way to work when he sees a sick dog in the alleyway.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

A-4

Scenario 4

The Main Character's elderly parent is quite ill and wants to die. The parent has asked the Main Character to "pull the plug" as it were, to allow and even assist in the parent's death.

Your character – Voice

You are the love the main character has for the parent. You don't want your parent to die. Think how much you'll miss him/her. Is that fair to the rest of the family? Do they get a say?

B-4

Scenario 4

The Main Character's elderly parent is quite ill and wants to die. The parent has asked the Main Character to "pull the plug" as it were, to allow and even assist in the parent's death.

Your character – Voice

You are a police detective assigned to determine the cause of death in the parent's case. You should start out by asking the Main Character questions, but then move on to arresting the Main Character (even if he/she resists; remember, you're a voice in his/her head.) Then write up the arrest report. If there is time, you can even be on the stand at the trial and then may be the judge where the Main Character is found guilty.

C-4

Scenario 4

The Main Character's elderly parent is quite ill and wants to die. The parent has asked the Main Character to "pull the plug" as it were, to allow and even assist in the parent's death.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

D-4

Scenario 4

The Main Character's elderly parent is quite ill and wants to die. The parent has asked the Main Character to "pull the plug" as it were, to allow and even assist in the parent's death.

Your character – Main Character

You love your parent and have been close, all your life. When your parent became ill, you became the primary caregiver. This means that you have had to devote more time to your parent than your siblings do, and you occasionally miss your spouse and child to take care of your parent.

But now your parent wants to die, and wants your help. It's illegal, but your parent is very old, very ill, and in constant pain. What should you do?

Take a moment to get into the scene. Imagine your parent lying there, old and infirm? What does your parent look like? Sound like? Smell like? How long has your parent been sick? What is wrong? Can you even tell? How does it feel to have a parent this close to death, especially one whom you have been caring for?

When you are ready, step into the spotlight.

E-4

Scenario 4

The Main Character's elderly parent is quite ill and wants to die. The parent has asked the Main Character to "pull the plug" as it were, to allow and even assist in the parent's death.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

F-4

Scenario 4

The Main Character's elderly parent is quite ill and wants to die. The parent has asked the Main Character to "pull the plug" as it were, to allow and even assist in the parent's death.

Your character – Voice

You are the voice of the parent in question. You are sick and old and sick of being sick and old. You are in near constant pain. You have lived a full life and are ready to die. Your spouse died years ago and you are ready to be reunited in death.

And the pain, you are in so much pain all the time. You just want to end the pain.

G-4

Scenario 4

The Main Character's elderly parent is quite ill and wants to die. The parent has asked the Main Character to "pull the plug" as it were, to allow and even assist in the parent's death.

Your character – Voice

You are the doctor who treats the parent. Yes, the parent is old and ill, but the parent still has his/her wits, and with modern medicine, he or she could have years, maybe even a decade of quality life. You have dedicated your life to preserving the lives of others and you would hate to see any life cut short.

H-4

Scenario 4

The Main Character's elderly parent is quite ill and wants to die. The parent has asked the Main Character to "pull the plug" as it were, to allow and even assist in the parent's death.

Your character – Voice

You are the memories of the good times with the parent, all the pleasant times together. You don't need to try to convince the Main Character one way or the other, just be a gentle reminder of all the good times.

1-4

Scenario 4

The Main Character's elderly parent is quite ill and wants to die. The parent has asked the Main Character to "pull the plug" as it were, to allow and even assist in the parent's death.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

J-4

Scenario 4

The Main Character's elderly parent is quite ill and wants to die. The parent has asked the Main Character to "pull the plug" as it were, to allow and even assist in the parent's death.

Your character – Voice

You are a young child who misses your parent, the Main Character. The main character has been spending a lot of time with your grandparent and you miss him or her.

R-4

Scenario 4

The Main Character's elderly parent is quite ill and wants to die. The parent has asked the Main Character to "pull the plug" as it were, to allow and even assist in the parent's death.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.



Scenario 4

The Main Character's elderly parent is quite ill and wants to die. The parent has asked the Main Character to "pull the plug" as it were, to allow and even assist in the parent's death.

Your character – Voice

You are the medical bills that have been piling up and will continue to pile up. Medical care is not free, nor is it exactly cheap. Just keep listing expenses for the next few years.

A-5

Scenario 5

The Main Character has been unemployed for several months and the money is running out. His teenage son has just announced that he has gotten his girlfriend pregnant and her parents kicked her out of the house. The son would like to bring the girlfriend here to live.

Your character – Voice

You are a series of potential employers , either from the past where the Main Character has tried to find a job and failed or in the future where the Main Character fears never getting a job. You should politely explain that your company isn't hiring right now. You are a series of different people, so try to keep your characters different if possible.

B-5

Scenario 5

The Main Character has been unemployed for several months and the money is running out. His teenage son has just announced that he has gotten his girlfriend pregnant and her parents kicked her out of the house. The son would like to bring the girlfriend here to live.

Your character – Voice

You are the wife of the Main Character. We need money. We don't have enough money to buy groceries, to pay our mortgage, and the credit cards are all maxed out. You need to find a job!

It is possible that the Main Character ask your advice on what to do. You can explain the situation, and sympathize, but you are really just a voice in the Main Character's head. Assure him that you'll do your best to support whatever decision he makes, but we really cannot afford to support another mouth to feed, let alone two.

C-5

Scenario 5

The Main Character has been unemployed for several months and the money is running out. His teenage son has just announced that he has gotten his girlfriend pregnant and her parents kicked her out of the house. The son would like to bring the girlfriend here to live.

Your character – Voice

You are the father of the girlfriend. You are a fundamentalist Christian and you believe that your daughter is a slut and that she is going to hell. You are in the process of yelling at her and throwing her out of the house. Keep in mind that you are not a real person, but the Main Character's idea of what the father might be like, so it is fine to go farther than a reasonable person might or be a caricature.

D-5

Scenario 5

The Main Character has been unemployed for several months and the money is running out. His teenage son has just announced that he has gotten his girlfriend pregnant and her parents kicked her out of the house. The son would like to bring the girlfriend here to live.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

E-5

Scenario 5

The Main Character has been unemployed for several months and the money is running out. His teenage son has just announced that he has gotten his girlfriend pregnant and her parents kicked her out of the house. The son would like to bring the girlfriend here to live.

Your character – Main Character

It isn't your fault that you lost your job; it's this bad economy. You've tried to find a new job, but with no success. And now money is running out and your wife is very worried. You just don't have the money to feed three people, especially a teenager who seems to be constantly eating.

Take a moment to get into the scene. Imagine your son standing in front of you, telling you the news. How is he standing? What has life been like without a job for several months? Imagine how it feels to be without work and trying and trying to find a job and failing. What must your wife think?

Take a moment to gather your thoughts and get into character and when you are ready, step into the spotlight.

F-5

Scenario 5

The Main Character has been unemployed for several months and the money is running out. His teenage son has just announced that he has gotten his girlfriend pregnant and her parents kicked her out of the house. The son would like to bring the girlfriend here to live.

Your character – Voice

You are assorted creditor and bills. Let the Main Character know that he's two months overdue in paying bills, electric, water, cable, gas, any other staples. Be a representative from a credit card company who calls to say that he has reached his credit limit. Be a representative from the bank warning him that his mortgage is in danger.

G-5

Scenario 5

The Main Character has been unemployed for several months and the money is running out. His teenage son has just announced that he has gotten his girlfriend pregnant and her parents kicked her out of the house. The son would like to bring the girlfriend here to live.

Your character – Voice

You are the girlfriend in question. Your parents are horrible, and you are still in a little bit of shock. But you are sure that you are keeping your child, and nothing could convince you otherwise. You don't have anywhere else to go; your family has essentially disowned you. If the Main Character won't take you in, you might end up sleeping on the streets or in a shelter. Or you might run away with your boyfriend and the Main Character will never see his son again.

Do not be above pleading.

H-5

Scenario 5

The Main Character has been unemployed for several months and the money is running out. His teenage son has just announced that he has gotten his girlfriend pregnant and her parents kicked her out of the house. The son would like to bring the girlfriend here to live.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

1-5

Scenario 5

The Main Character has been unemployed for several months and the money is running out. His teenage son has just announced that he has gotten his girlfriend pregnant and her parents kicked her out of the house. The son would like to bring the girlfriend here to live.

Your character – Voice

You are the girlfriend's baby at some point in the future. You have been born, and you can talk about all the things you need: a crib, clothes, formula, medicine, diapers, and more. You are always hungry and can't ever seem to sleep. Technically, you aren't a real baby, but the amalgam of the Main Character's fears of the baby needed things that cost money.

J-5

Scenario 5

The Main Character has been unemployed for several months and the money is running out. His teenage son has just announced that he has gotten his girlfriend pregnant and her parents kicked her out of the house. The son would like to bring the girlfriend here to live.

Your character – Voice

You the Main Character's annoying friends, kidding around with him. So, I hear you got a bastard for a grandson, lucky you. Feel free to be as mean as you want, making horrible jokes at the Main Character's expense, about his loss of a job, his illegitimate grandson. The object is to be cruel, but then be able to say something like, "hey, lighten up; I'm just kidding with you. Can't you take a joke?"

K-5

Scenario 5

The Main Character has been unemployed for several months and the money is running out. His teenage son has just announced that he has gotten his girlfriend pregnant and her parents kicked her out of the house. The son would like to bring the girlfriend here to live.

Your character – Voice

You the Main Character's son. You are embarrassed about getting your girlfriend pregnant and you don't think you're ready to be a father, but you do want to do the right thing, whatever the right thing is. Her parents kicked her out and she needs a place to live. If she can't move in here, you may have to consider moving out with her. You'd hate to have to choose between your girlfriend and your parents, though.

L-5

Scenario 5

The Main Character has been unemployed for several months and the money is running out. His teenage son has just announced that he has gotten his girlfriend pregnant and her parents kicked her out of the house. The son would like to bring the girlfriend here to live.

Your character – Voice

You are the Main Character's compassion. There are so many reasons why you cannot afford to take this girl in, but how can you abandon her in her time of need? You are her only choice. You need to help her somehow, even if it means going hungry yourself.

A-6

Scenario 6

The Main Character has found a wallet containing \$500 and no id. The Main Character doesn't particularly need the money, but \$500 would be nice.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

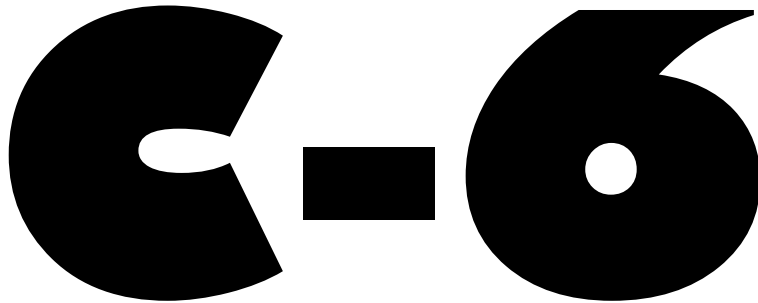
B-6

Scenario 6

The Main Character has found a wallet containing \$500 and no id. The Main Character doesn't particularly need the money, but \$500 would be nice.

Your character – Voice

You are the voice of a corrupt authority behind the scenes. Some joker just turned in a wallet containing \$500 and you promised him that you'd look into it, but you plan to just keep the money for yourself. Explain your plans and mock the person who turned it in.



Scenario 6

The Main Character has found a wallet containing \$500 and no id. The Main Character doesn't particularly need the money, but \$500 would be nice.

Your character – Voice

You are the voice of authority. You need to remind the Main Character that when you find a wallet containing money, the only legal thing to do is turn the money in. Keeping the money is not only the immoral thing to do, it is *against the law*.

D-6

Scenario 6

The Main Character has found a wallet containing \$500 and no id. The Main Character doesn't particularly need the money, but \$500 would be nice.

Your character – Voice

You are the owner of the wallet. You are worried about the loss of your money, since you need it and \$500 is a lot to you. You should start by worrying aloud about the money, but then a kindly stranger returns it to you. You should be quite grateful to the stranger, but you cannot afford to reward him or her because you need the money.

E-6

Scenario 6

The Main Character has found a wallet containing \$500 and no id. The Main Character doesn't particularly need the money, but \$500 would be nice.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

F-6

Scenario 6

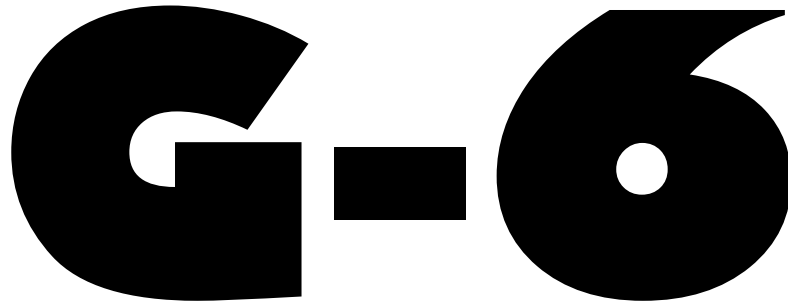
The Main Character has found a wallet containing \$500 and no id. The Main Character doesn't particularly need the money, but \$500 would be nice.

Your character – Main Character

You were just walking down there street and there at your feet was a wallet. You picked it up to inspect it, and it contains \$500, and a few cards, but no identification. Do you keep it or turn it in? You don't need the money that badly, but \$500 is nothing to sneeze at either.

Take a moment to get yourself into the scene. Feel the wallet in your hand. Imagine the thrill of finding \$500. Take a moment to wonder about the person who lost it. What must they be feeling? Think of what \$500 could buy.

When you are ready, step into the spotlight.

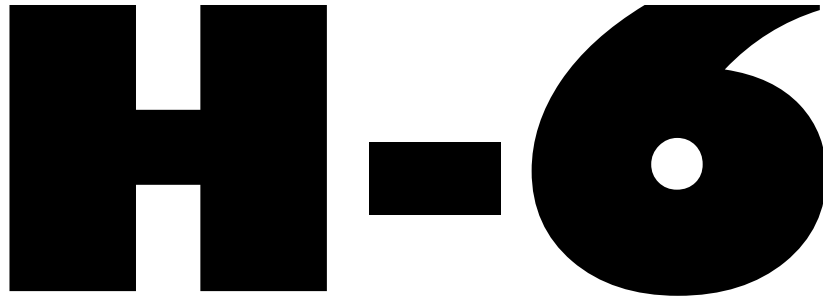


Scenario 6

The Main Character has found a wallet containing \$500 and no id. The Main Character doesn't particularly need the money, but \$500 would be nice.

Your character – Voice

You are the owner of the wallet. You are worried about the loss of your money. You are not in desperate financial straits, but \$500 is a lot. You should start by worrying aloud about the money, but then a kindly stranger returns it to you. You should be quite grateful to the stranger, and consider the stranger a hero. Give a reward of \$100. Make sure to heap praise on the Main Character.

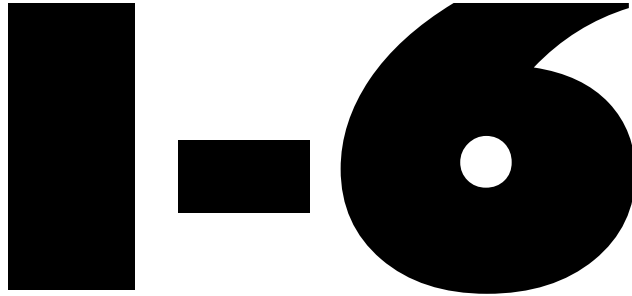


Scenario 6

The Main Character has found a wallet containing \$500 and no id. The Main Character doesn't particularly need the money, but \$500 would be nice.

Your character – Voice

You are the voice of the Main Character's greed. Hey, free money, who will know? Urge the Main Character to keep the money. Be callous toward the voices of the owners of the wallet. If they weren't so careless then maybe they'd still have the money. You snooze, you lose.



Scenario 6

The Main Character has found a wallet containing \$500 and no id. The Main Character doesn't particularly need the money, but \$500 would be nice.

Your character – Voice

You are the voice of the Main Character's doubt. Can you really trust the authorities? How would you even be able to find the owner? Hell, it's likely that if you give this wallet away, neither you nor the owner will see it again. Play up the fears and doubts of the Main Character. Keep him or her from making a decision.

J-6

Scenario 6

The Main Character has found a wallet containing \$500 and no id. The Main Character doesn't particularly need the money, but \$500 would be nice.

Your character – Voice

You are a list of the things one could buy with \$500. Just quietly keep mentioning them. It's ok to repeat yourself, but there are a lot of different things out there: toys, consumer electronics, specialty foods, vacations, meals. List whatever you want.

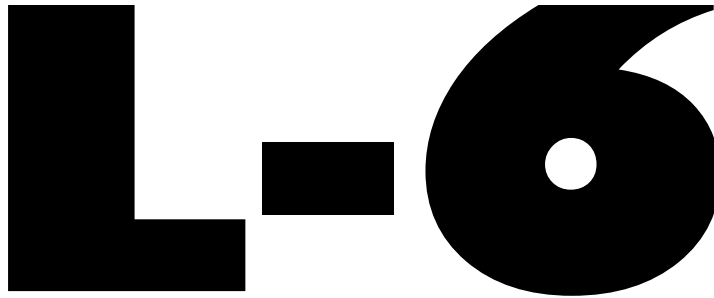
K-6

Scenario 6

The Main Character has found a wallet containing \$500 and no id. The Main Character doesn't particularly need the money, but \$500 would be nice.

Your character – Voice

You are the owner of the wallet. You are a parody of a stuffy billionaire. So you lost a mere \$500? You make more than that in your investments every 10 minutes. What is \$500 to you? A moderate tip? Something to light your cigars with? Bah, you care not for that paltry sum.



Scenario 6

The Main Character has found a wallet containing \$500 and no id. The Main Character doesn't particularly need the money, but \$500 would be nice.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

A-7

Scenario 7

The Main Character is a single parent who has just found a bag of weed in her early teenaged child's possessions. She wants to talk to her child about drugs.

Your character – Voice

You are the memories of the parent from college where she did weed and it was no big deal. Come up with assorted memories of getting high, maybe starting with a friend asking discreetly and going from there.

B-7

Scenario 7

The Main Character is a single parent who has just found a bag of weed in her early teenaged child's possessions. She wants to talk to her child about drugs.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

C-7

Scenario 7

The Main Character is a single parent who has just found a bag of weed in her early teenaged child's possessions. She wants to talk to her child about drugs.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

D-7

Scenario 7

The Main Character is a single parent who has just found a bag of weed in her early teenaged child's possessions. She wants to talk to her child about drugs.

Your character – Voice

You are visions of the future, horrible visions. The child trying heroin and dying of an overdose in an alley. The child getting hooked on meth and slowly killing him/herself. The child getting bad acid and going crazy. And so forth.

E-7

Scenario 7

The Main Character is a single parent who has just found a bag of weed in her early teenaged child's possessions. She wants to talk to her child about drugs.

Your character – Voice

You are the husband of the Main Character. She seems concerned about something. You should try to find out what it is and help and support her. You do not know that she tried pot in college or that your child seems to be experimenting as well. You never tried drugs and are of the opinion that they are dangerous and can lead to addiction.

F-7

Scenario 7

The Main Character is a single parent who has just found a bag of weed in her early teenaged child's possessions. She wants to talk to her child about drugs.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

G-7

Scenario 7

The Main Character is a single parent who has just found a bag of weed in her early teenaged child's possessions. She wants to talk to her child about drugs.

Your character – Main Character

You were doing the laundry and you found a small baggy of pot in your child's pants. Your child is only 13-14, far younger than you were when you experimented with pot in college. While it was only harmless experimentation for you, you worry that your child might get into harder stuff, especially if starting out at such an early age. You need to talk to your child, but what should you say? And then there is the problem with your husband. He never tried drugs of any type and you aren't sure that he'd understand. He doesn't know that you experimented, and you don't know what his reaction would be if you told him what you've found.

Take a moment to think about your situation. What does your child look like? How about your husband? Why haven't you told your husband that you tried pot in college? What is it like to have an early teenager for a child? Why did you try pot in college? Did you have the opportunity to try harder drugs?

When you are ready, step into the spotlight.

H-7

Scenario 7

The Main Character is a single parent who has just found a bag of weed in her early teenaged child's possessions. She wants to talk to her child about drugs.

Your character – Voice

You are one side of the child, the one that needs the Main Character to be a responsible parent, the one that wants to know what the Main Character thinks, and needs advice. You should encourage the Main Character to tell you the truth and be open and honest. Let the Main Character know that you need her guidance if you are going to grow up into a responsible adult. You are about 13 or 14.



Scenario 7

The Main Character is a single parent who has just found a bag of weed in her early teenaged child's possessions. She wants to talk to her child about drugs.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

J-7

Scenario 7

The Main Character is a single parent who has just found a bag of weed in her early teenaged child's possessions. She wants to talk to her child about drugs.

Your character – Voice

You are one side of the child, the one that thinks you are growing up and need to be treated like an adult. Respect my privacy. What I do on my own time is my business. You don't understand my problems; I am my own person and can work my own life out myself. You are about 13 or 14.

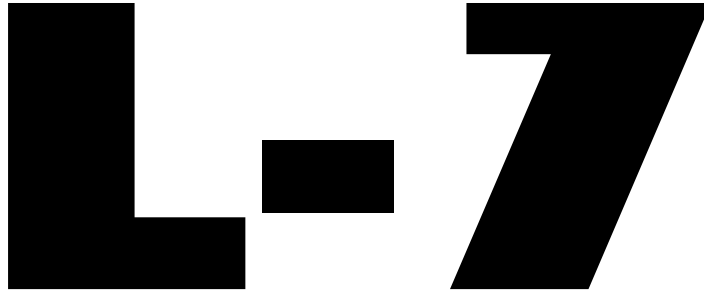
R-7

Scenario 7

The Main Character is a single parent who has just found a bag of weed in her early teenaged child's possessions. She wants to talk to her child about drugs.

Your character – Voice

You are a parent of the Main Character from when she was a teenager herself. You need to give her a lecture on how all drugs are bad and will kill you or drive you crazy. You should be vehement on the subject and not at all reasonable. Remember, you are actually a memory or a voice in her head, not a real person, so it is fine to have irrational arguments or reasons, and an irrational hatred of drugs.



Scenario 7

The Main Character is a single parent who has just found a bag of weed in her early teenaged child's possessions. She wants to talk to her child about drugs.

Your character – Voice

You are the voice of responsibility in the Main Character's head. You need to convince her that she is an adult and that she is responsible for her child. She needs to do the right thing, and present a clear picture of authority.

A-8

Scenario 8

The Main Character has just discovered that his or her sister is racist. Should the Main Character confront the sister or not make waves?

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

B-8

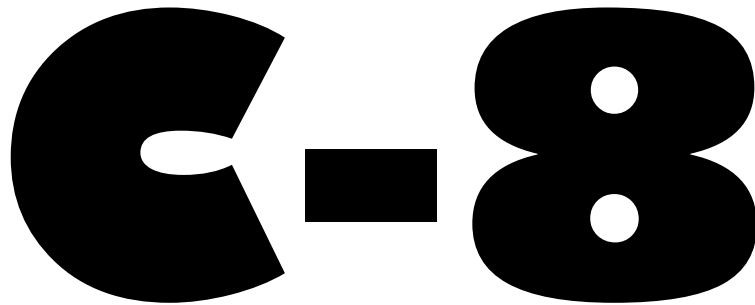
Scenario 8

The Main Character has just discovered that his or her sister is racist. Should the Main Character confront the sister or not make waves?

Your character – Voice

You are the sister in question and you are not racist. You know some quite articulate black people, even if most of them are lazy and uneducated with an undeserved sense of entitlement. Besides you think that Mexicans are hardworking, so you can't possibly be racist.

You even voted for Obama, so you can't possibly be racist. And now that he's in power, the Black better stop asking for special assistance. Right?



Scenario 8

The Main Character has just discovered that his or her sister is racist. Should the Main Character confront the sister or not make waves?

Your character – Voice

You are a voice in the Main Character's head. You can't just sit by while your sister is being so insulting. She needs to be educated, reasoned with. She might be offended by your words, but she needs to hear them just the same.

D-8

Scenario 8

The Main Character has just discovered that his or her sister is racist. Should the Main Character confront the sister or not make waves?

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

E-8

Scenario 8

The Main Character has just discovered that his or her sister is racist. Should the Main Character confront the sister or not make waves?

Your character – Voice

You are a voice in the Main Character's head, the voice of fear and rejection. What if your sister makes a scene? What if she is so offended that she refuses to speak to you ever again? No, it is far safer not to make waves. She's wrong, but she's really only hurting herself, right? It's not like she's going to go join the Klan or anything drastic like that. Besides, you probably won't be able to change her mind anyway.

F-8

Scenario 8

The Main Character has just discovered that his or her sister is racist. Should the Main Character confront the sister or not make waves?

Your character – Voice

You are the memories of the Main Character's good time with his or her sister. Feel free to make up details, but they should all be pleasant memories, reinforcing the fact that the siblings have had a good relationship so far. Don't go overboard, of course, just enough to show the Main Character what he or she stands to lose by confronting the sister.

G-8

Scenario 8

The Main Character has just discovered that his or her sister is racist. Should the Main Character confront the sister or not make waves?

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

H-8

Scenario 8

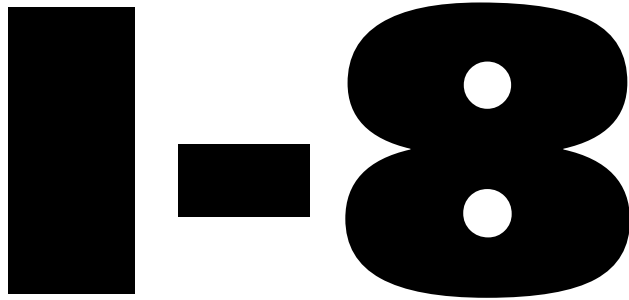
The Main Character has just discovered that his or her sister is racist. Should the Main Character confront the sister or not make waves?

Your character – Main Character

You have always been close with your sister and you have many happy memories of times spent with her. You care deeply for her and wouldn't want anything to come between your friendship. However, you cannot take some of the racist garbage that she spew. You want to confront her, but what would you say?

Take a moment to think about your relationship with your sister. Which of you are the older sibling? What does she look like? What shared life events have you gone through? Why hasn't her racism really bothered you before? Or has it? Why haven't you wanted to speak up before now? Where are you? In public? In a private place? Get a sense of the place around you and imagine your sister in front of you.

When you are ready, step into the spotlight.



Scenario 8

The Main Character has just discovered that his or her sister is racist. Should the Main Character confront the sister or not make waves?

Your character – Voice

You are the voice of various family members imagined in the Main Character's head. You don't want there to be conflict in the family. From the point of view of the different family members, try to convince the Main Character not to confront his or her sister.

J-8

Scenario 8

The Main Character has just discovered that his or her sister is racist. Should the Main Character confront the sister or not make waves?

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

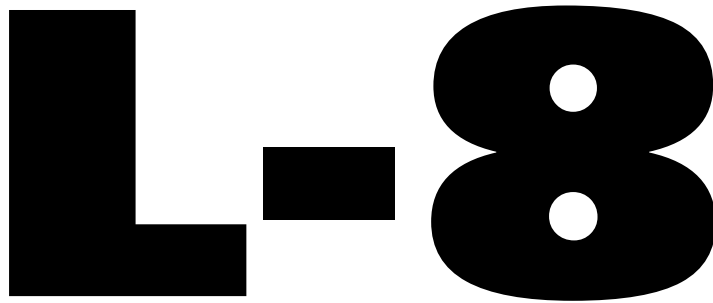
K-8

Scenario 8

The Main Character has just discovered that his or her sister is racist. Should the Main Character confront the sister or not make waves?

Your character – Voice

You are the voice of the horrors of racism. Describe different racist scenes in as much detail as you feel comfortable with. Start with the more subtle, less pay for equal work, crossing the street to avoid a black man, a general distrust. Go toward the overt, burning crosses, segregation, internment camps. You can be as graphic as you wish. Make the Main Character uncomfortable.



Scenario 8

The Main Character has just discovered that his or her sister is racist. Should the Main Character confront the sister or not make waves?

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.



Scenario 9

The Main Character is a teenager who just discovered that his or her best friend has been beaten by her father. The Main Character needs to decide if he/she should inform someone in charge.

Your character – Voice

You are the imagined father who has been beating the friend for some time. You have just found out that the Main Character told someone and that your daughter will be taken away from you. You should be mean, violent, bullying and threatening. You should threaten to kill both your daughter and her friend, the Main Character. You can be as over the top as you like as you are a personification of fears.

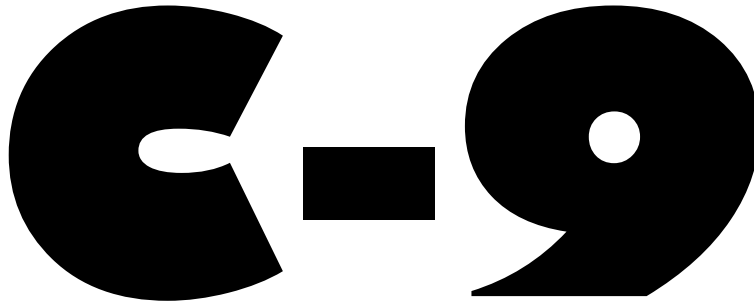
B-9

Scenario 9

The Main Character is a teenager who just discovered that his or her best friend has been beaten by her father. The Main Character needs to decide if he/she should inform someone in charge.

Your character – Voice

You are the imagined mother of the friend who has been beaten. You want to plead to the Main Character not to tell anyone; first your husband will take it out on your daughter and then on you. Be as pathetic as you wish.

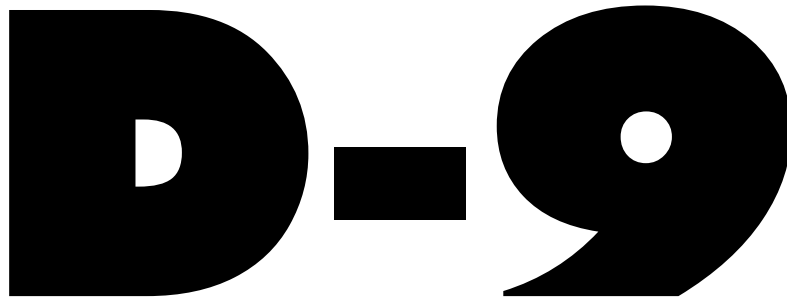


Scenario 9

The Main Character is a teenager who just discovered that his or her best friend has been beaten by her father. The Main Character needs to decide if he/she should inform someone in charge.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

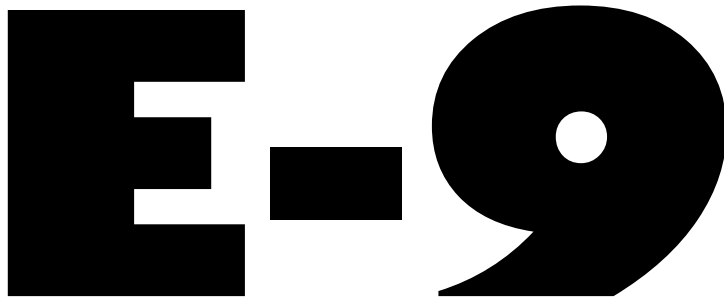


Scenario 9

The Main Character is a teenager who just discovered that his or her best friend has been beaten by her father. The Main Character needs to decide if he/she should inform someone in charge.

Your character – Voice

You are a voice in the Main Character's head, his or her compassion. You want to urge the Main Character to tell. Your friend needs your help. It would be more of a betrayal to let her continue to be beaten than it would be a betrayal of trust.

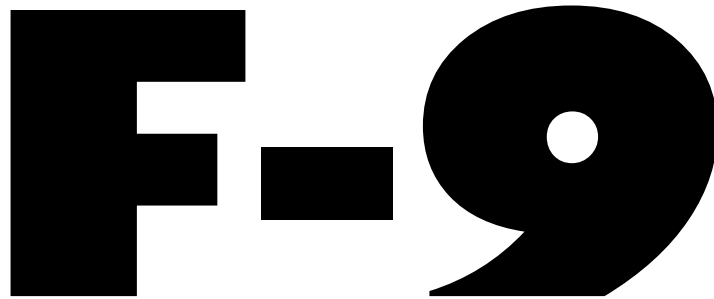


Scenario 9

The Main Character is a teenager who just discovered that his or her best friend has been beaten by her father. The Main Character needs to decide if he/she should inform someone in charge.

Your character – Voice

You are a fictitious announcer here to present the Main Character with the "Hero of the Community" award for his or her good work in stopping an abusive father. You should make sure to let the Main Character know that everyone is really proud of him or her.

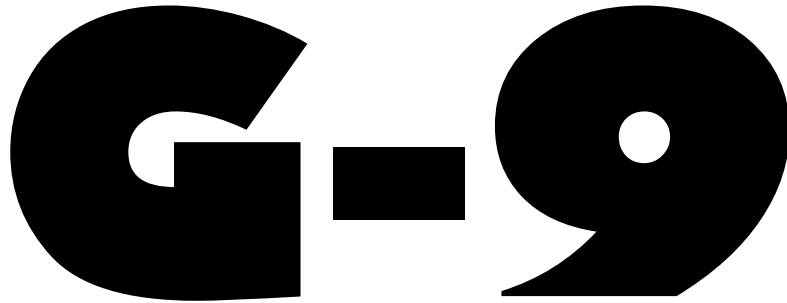


Scenario 9

The Main Character is a teenager who just discovered that his or her best friend has been beaten by her father. The Main Character needs to decide if he/she should inform someone in charge.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

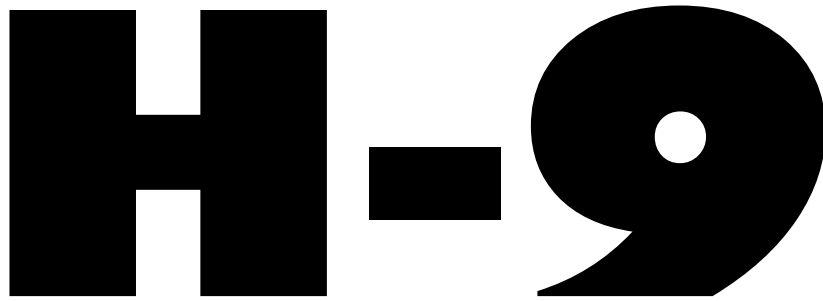


Scenario 9

The Main Character is a teenager who just discovered that his or her best friend has been beaten by her father. The Main Character needs to decide if he/she should inform someone in charge.

Your character – Voice

You are the teenaged friend in question. The Main Character is your best friend. You confided in him or her because you had to tell *someone*, but you don't want your family broken up, or your father to get any angrier. You are desperate for the Main Character to keep your secret. Try to make the Main Character promise to keep the secret.

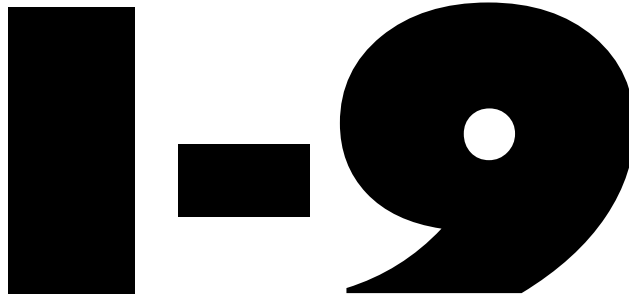


Scenario 9

The Main Character is a teenager who just discovered that his or her best friend has been beaten by her father. The Main Character needs to decide if he/she should inform someone in charge.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.



Scenario 9

The Main Character is a teenager who just discovered that his or her best friend has been beaten by her father. The Main Character needs to decide if he/she should inform someone in charge.

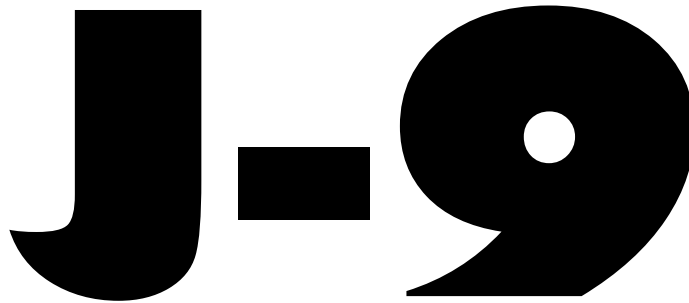
Your character – Main Character

At school, your best friend has just confided in you that her father hit her last night. You have been friends with her for many years, most of your life. This suddenly explained some of the strange bruises she's had in the past. She has begged you not to tell anyone, but this is *important*. What will you do?

Take a moment to consider your situation. You are a teenager. What is important to a teenager in high school? Fitting in? Friendship? The pecking order? Telling an adult is a betrayal of trust, and trust is important to teenagers. Think about what it was like when you were a teen. What did you find important then?

Think about your friend. What does she look like? How is she emotionally? Imagine yourself back in high school. What does that feel like?

When you are ready, step into the spotlight.

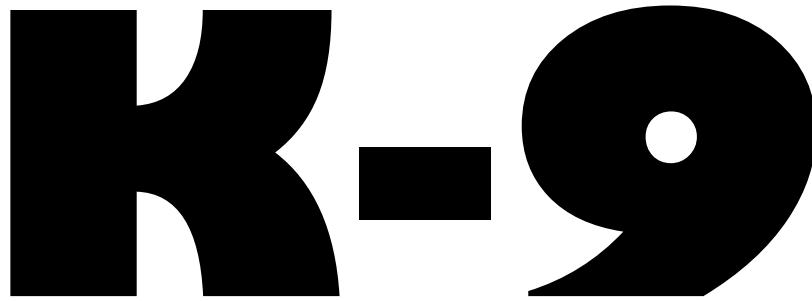


Scenario 9

The Main Character is a teenager who just discovered that his or her best friend has been beaten by her father. The Main Character needs to decide if he/she should inform someone in charge.

Your character – Voice

You are a group of imaginary popular teenagers who exclude people different from themselves. Teenagers can be cruel, and often mock things they don't understand. If it looks like the Main Character is going to tell, then you should say how you don't want anything to do with the friend, and those who stick by her.



Scenario 9

The Main Character is a teenager who just discovered that his or her best friend has been beaten by her father. The Main Character needs to decide if he/she should inform someone in charge.

Your character – Voice

You are the father of the Main Character. You noticed that he or she has a lot on his or her mind and you are concerned. Is there something you want to talk about?

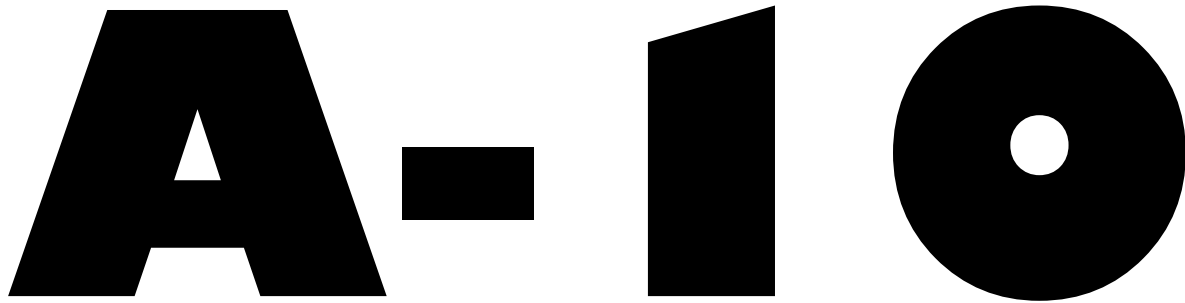


Scenario 9

The Main Character is a teenager who just discovered that his or her best friend has been beaten by her father. The Main Character needs to decide if he/she should inform someone in charge.

Your character – Voice

You are the voice of the Main Character's doubts. Who would believe you anyway. They'll think it's all a bid for attention. What if your friend says it's all a lie. Nobody would believe you and then you've lost your credibility and your friend. Best to keep silent, really.



Scenario 10

The Main Character has an important assignment at work. But the Main Character's boss wants him or her to fudge some numbers on the project. If the numbers are fudged, the department stands to make a lot more money and the Main Character will get a bonus, but others will lose their jobs. The others might lose their jobs in any case, but they definitely will if the numbers are fudged. The boss has threatened to fire the Main Character if the numbers aren't fudged.

Your character – Voice

You are the voice of a fictional authority. You need to explain to the Main Character that really it's just his or her word against the boss. You just don't have enough evidence to open an investigation.

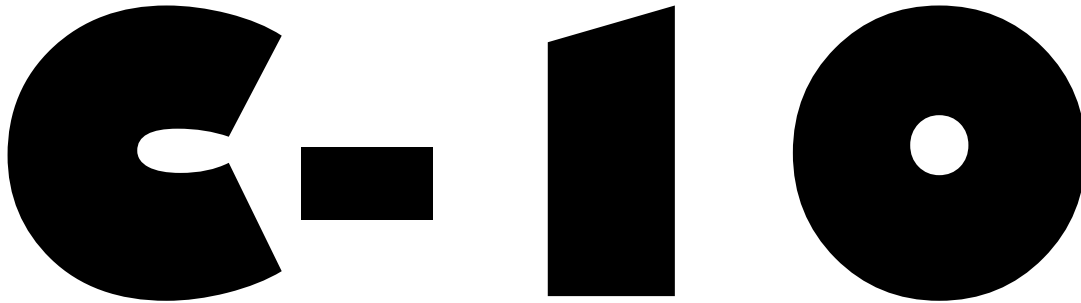
B-10

Scenario 10

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Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

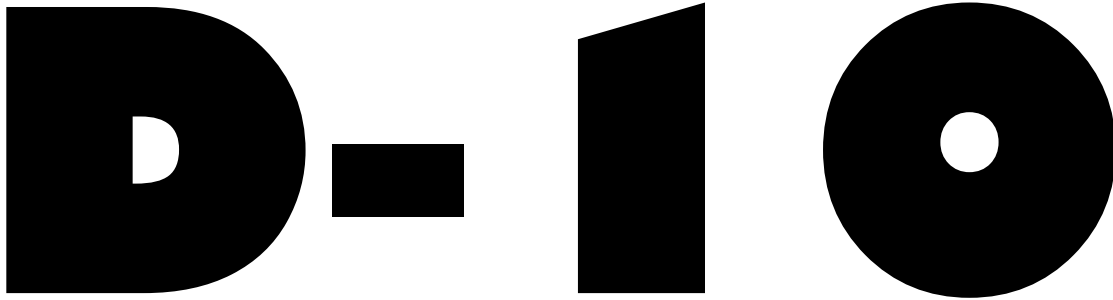


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Your character – Voice

You are the voices of foreign workers being fired. You can start as a voice of authority apologizing for letting them go. Then you should become the foreign workers grouching – in English – about the bad turn of events. And don't forget to ask how you're supposed to feed your family now.

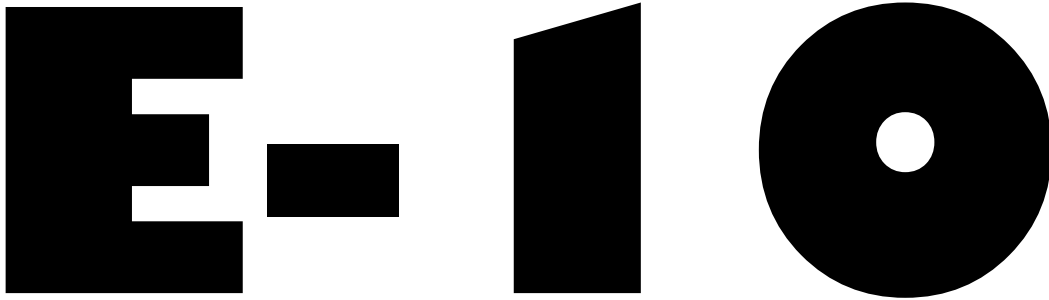


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Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

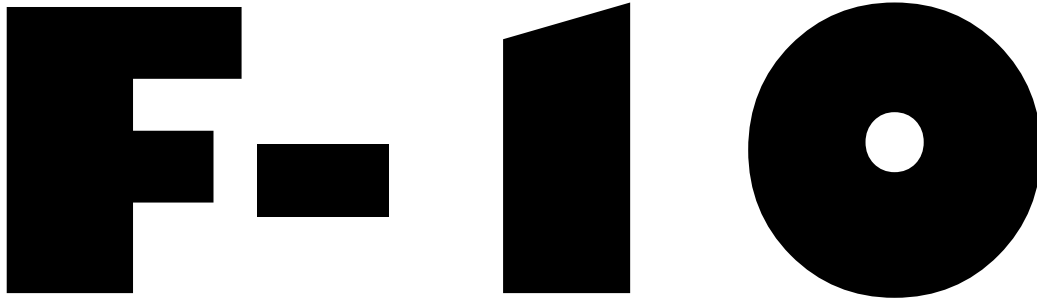


Scenario 10

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Your character – Voice

You are a voice of authority. You are here to congratulate the Main Character on blowing the whistle on this operation. The Main Character is to be honored and you have a sizable bonus ready as well.



Scenario 10

The Main Character has an important assignment at work. But the Main Character's boss wants him or her to fudge some numbers on the project. If the numbers are fudged, the department stands to make a lot more money and the Main Character will get a bonus, but others will lose their jobs. The others might lose their jobs in any case, but they definitely will if the numbers are fudged. The boss has threatened to fire the Main Character if the numbers aren't fudged.

Your character – Voice

You are a voice of authority. You are here to arrest the Main Character for fraud. Did the Main Character really think that you wouldn't catch him or her cooking the books? You can tell the Main Character why he or she is under arrest and can start reading his or her rights.

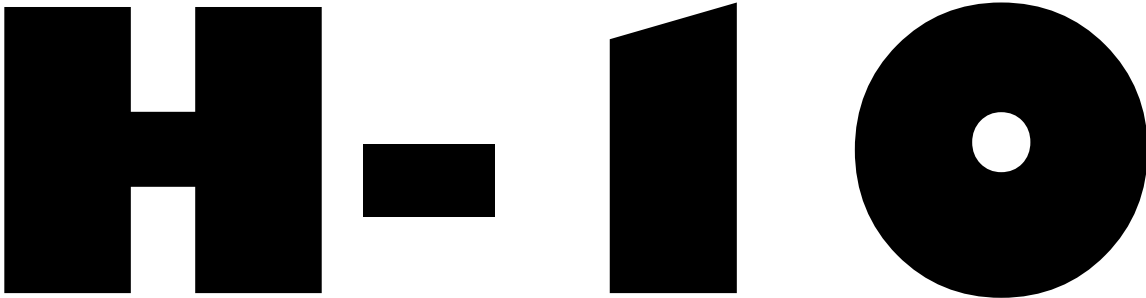


Scenario 10

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Your character – Voice

You are the voice of the Main Character's wife (or daughter, your choice). The family could use a bit more money, especially with the holidays coming up. Maybe you could talk about a moderately expensive gift that you would like, which you know that the Main Character could only afford if he or she got a bonus.

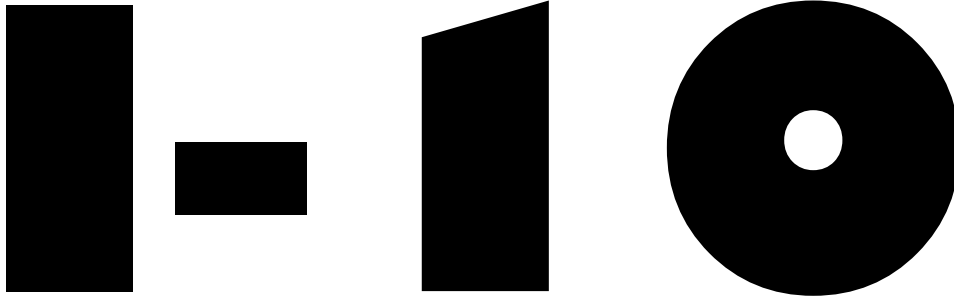


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Your character – Voice

You are the voice of the one of the main character's parents. You brought the Main Character up to be honest. The Main Character needs to take a stand against the corrupt boss and do the right thing, even if it might cost the Main Character his or her job.

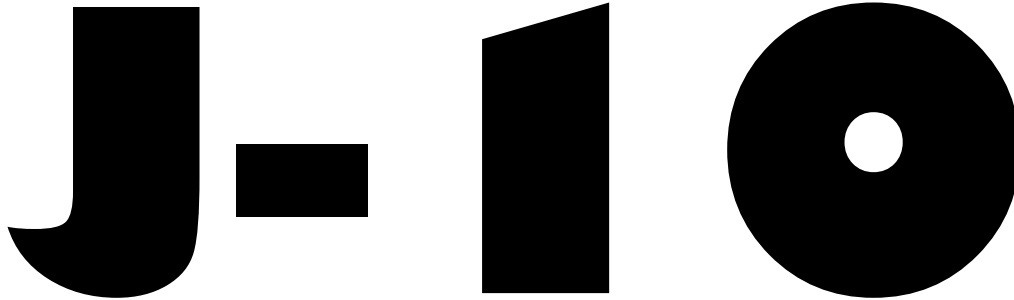


Scenario 10

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Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.



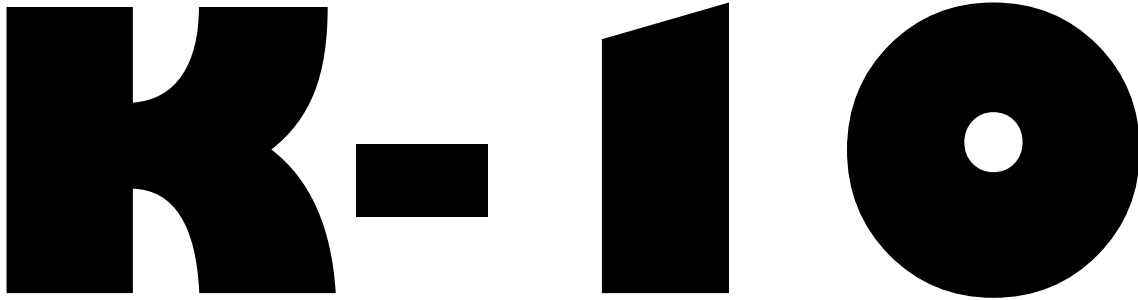
Scenario 10

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Your character – Main Character

Your boss is a real pain, obviously uncaring about anything but the bottom line. He's unethical and borderline sociopath. Your job is on the line here. If you don't fudge the numbers, you'll be fired. If you do, you'll get a bonus, or you'll get fired – at best – if someone finds out. Also, if you fudge the numbers, the money has to come from somewhere; several foreign workers will lose their jobs if you do this. But they might lose their jobs anyway.

Take a moment to put yourself into the scene. What does your boss look like? What about your working environment? How long have you worked there? What do you do during the day? Do you like your job? What would it be like if you got fired? How would it feel to get a bonus for acting unethically? When you are ready, step into the spotlight.

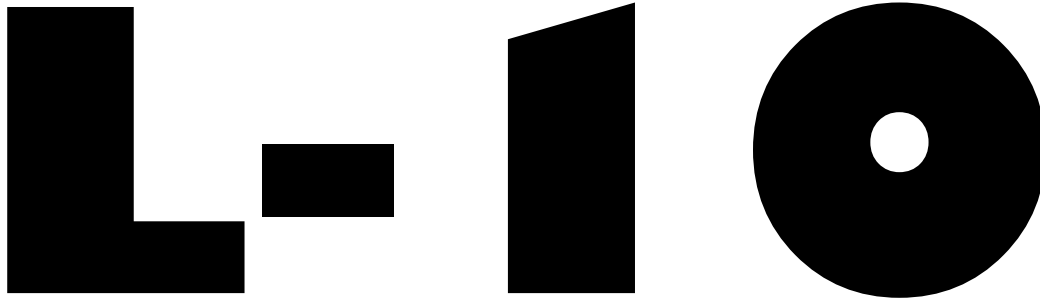


Scenario 10

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Your character – Voice

You are the boss, or at least the exaggeration of the boss in the Main Character's mind. You are just borderline sociopath. You should use the carrot of the bonus and possibly a promotion and the stick of the threat of being fired. You should encourage the Main Character not to listen to dissenting voices and do what is best for him or her and his or her family.

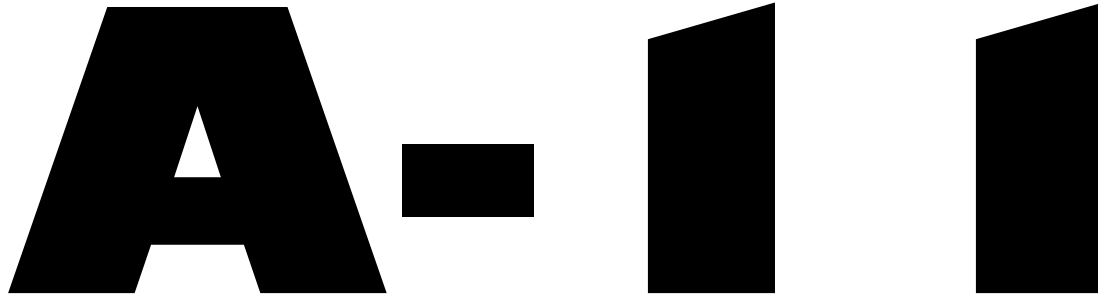


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Your character – Voice

You are a listing of things that money can buy, things you could get by cooking the books. Assume a sizable bonus but nothing too extreme. Also, once a promotion is mentioned, start listing the perks that come with a promotion, a corner office, respect and power in the company, a higher salary, maybe your own secretary, a pay raise, and more.



Scenario 11

The Main Character's best friend broke up with his long time girlfriend a few days ago. The Main Character has bumped into said girlfriend it's clear she wants to hook up. The best friend is the one who broke up with her, but he isn't completely over her.

Your character – Voice

You are the best friend as of a few days ago. You just broke up with your girlfriend and you want to vent to your best bud. Your girlfriend was fine, sure, but she had some annoying habits. Also, she may have been hooking up with other guys behind your back. Feel free to make up other reasons. You should confide in your friend and use his support to get you through this. "I know I can count on a true friend like you." *Twist that knife.*

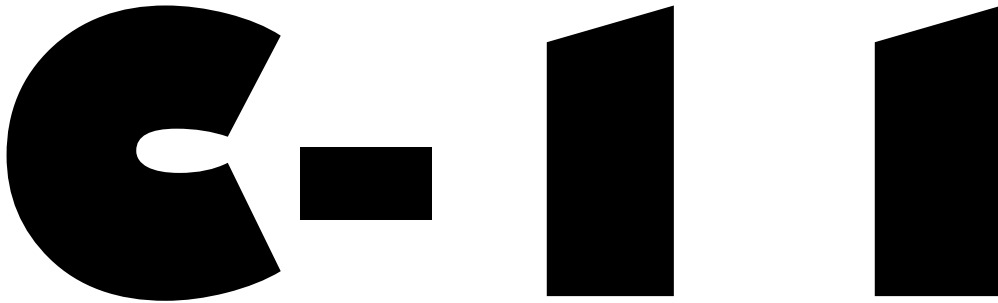
B-11

Scenario 11

The Main Character's best friend broke up with his long time girlfriend a few days ago. The Main Character has bumped into said girlfriend it's clear she wants to hook up. The best friend is the one who broke up with her, but he isn't completely over her.

Your character – Voice

You are the girlfriend in question. Sure you're a bit pissed at being dumped, but you're ready to get over that and get into a new relationship, or at least have a one night stand. You've thought about the Main Character before, but he was out of bounds while you were dating his best friend. But now, now you have a chance. Be as provocative and seductive as you wish. And do drop hints about how your ex hurt you emotionally when he dumped you.

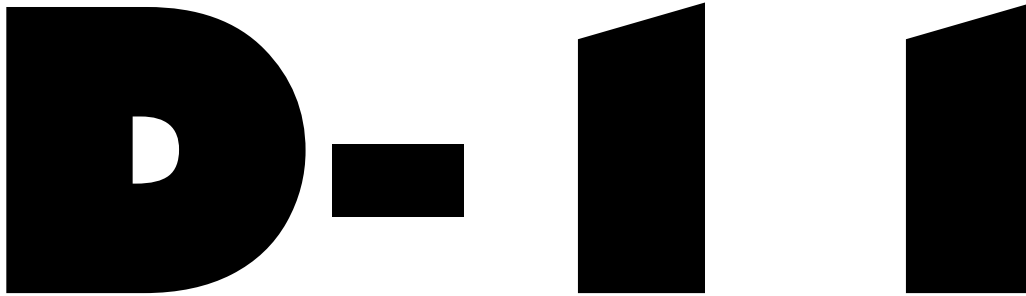


Scenario 11

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Your character – Voice

You are the stereotypical guys in the locker room, or wherever. You are the voice of peer pressure. Dude, this girl is hot for you. She wants you. How can you turn this down?

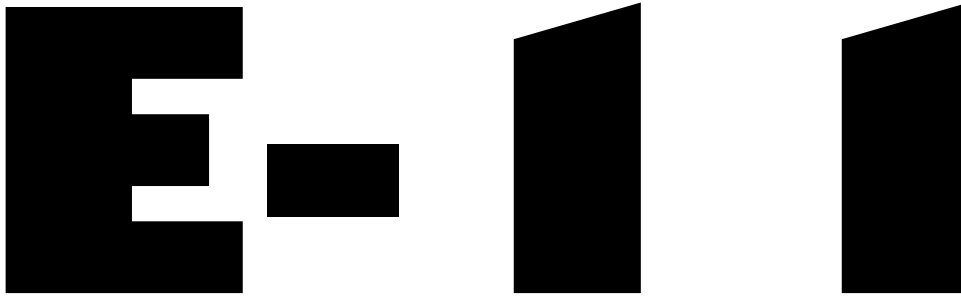


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Your character – Voice

You are the voice of the Main Character's lust. He hasn't gotten any in a while. He should go for it. After all, she's a free woman who can do what she wants.

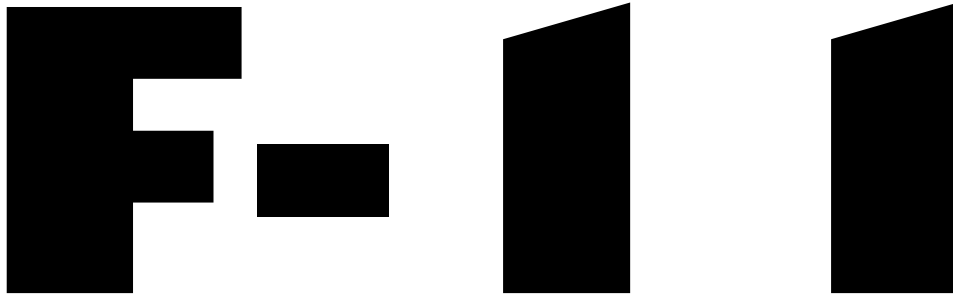


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Your character – Voice

You are the voice of the best friend as if you were watching this whole thing and able to comment to the Main Character. Dude. How can you betray me like this? It hasn't even been a week! Feel free to get in an argument with the girlfriend.



Scenario 11

The Main Character's best friend broke up with his long time girlfriend a few days ago. The Main Character has bumped into said girlfriend it's clear she wants to hook up. The best friend is the one who broke up with her, but he isn't completely over her.

Your character – Voice

You are the voice of the Main Character's loneliness. You haven't had a girlfriend of your own for so long. You've secretly been kinda jealous of your best friend and his girlfriend. Encourage the Main Character to hook up; maybe this will lead to something more.

G-I-I

Scenario 11

The Main Character's best friend broke up with his long time girlfriend a few days ago. The Main Character has bumped into said girlfriend it's clear she wants to hook up. The best friend is the one who broke up with her, but he isn't completely over her.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.

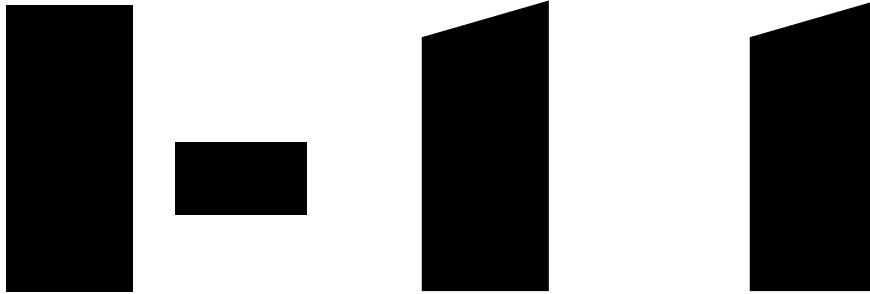


Scenario 11

The Main Character's best friend broke up with his long time girlfriend a few days ago. The Main Character has bumped into said girlfriend it's clear she wants to hook up. The best friend is the one who broke up with her, but he isn't completely over her.

Your character – Voice

You are the voice of the Main Character's cautions, doubts, and fears. She's obviously only doing this for revenge, and this could really destroy your friendship with your best friend. He said that she slept around; what if you catch something? Better play it safe.

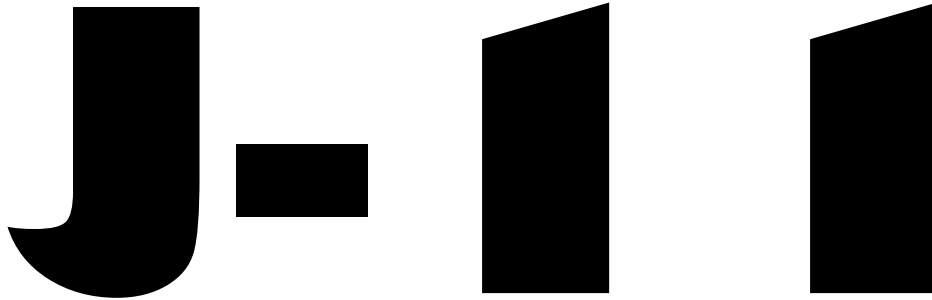


Scenario 11

The Main Character's best friend broke up with his long time girlfriend a few days ago. The Main Character has bumped into said girlfriend it's clear she wants to hook up. The best friend is the one who broke up with her, but he isn't completely over her.

Your character – Voice

You are the voice of loyalty to the Main Character's best friend. How can you betray him like this? He's your best friend. You've known him for years and years and have only known her for how long? You're duty bound to be on your friend's side and not hurt him like this.



Scenario 11

The Main Character's best friend broke up with his long time girlfriend a few days ago. The Main Character has bumped into said girlfriend it's clear she wants to hook up. The best friend is the one who broke up with her, but he isn't completely over her.

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.



Scenario 11

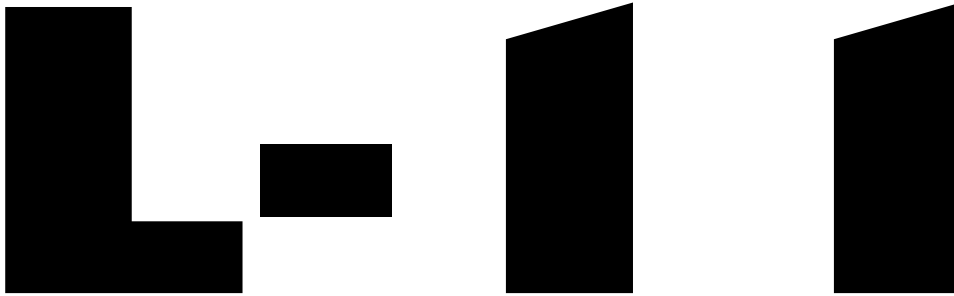
The Main Character's best friend broke up with his long time girlfriend a few days ago. The Main Character has bumped into said girlfriend it's clear she wants to hook up. The best friend is the one who broke up with her, but he isn't completely over her.

Your character – Main Character

So your best friend called you a few days ago to let you know that he broke up with his girlfriend. The two of you spent the night drinking and you did your best to comfort your best friend as best you could. But now you run into her, and she wants to hook up with you? Do you go for it knowing it would hurt your friend, or do you reject her out of loyalty?

Take a moment to consider your situation. Where are you? What are you doing? Picture your best friend in your mind. How long have you known him? What does he look like? What was he like when he was happy? What was he like a few days ago? How long had he been going out with his girlfriend?

Picture the girlfriend? What does she look like? What does her voice sound like? How did their relationship impact your friendship? Take a moment to get into the scenario and when you are ready step into the spotlight.



Scenario 11

The Main Character's best friend broke up with his long time girlfriend a few days ago. The Main Character has bumped into said girlfriend it's clear she wants to hook up. The best friend is the one who broke up with her, but he isn't completely over her.

Your character – Voice

You are a list of memories of the Main Character with his best friend. Talk about some of the things they've done together. Feel free to make things up, and expound upon things that happen during the scene. Try to keep it to pleasant memories, but you can talk about the bad times too if you wish.

A-12

Scenario 12

The Main Character has been taking care of his or her ailing mother for some time. The question of inheritance has come up and the Main Character and all the siblings want the same item of value. Should the Main Character just take it, or try to work things out with the rest of the family?

Your character – Voice

You are the voice of the memories of the Main Character's dead father. The main character is now the eldest of all the siblings. It falls to the Main Character to take care of the family. Take care of your mother and take care of the family. Remind the Main Character of his or her responsibilities. Refuse to answer who should get the property in question; it is as if you don't even hear the question.

B-12

Scenario 12

The Main Character has been taking care of his or her ailing mother for some time. The question of inheritance has come up and the Main Character and all the siblings want the same item of value. Should the Main Character just take it, or try to work things out with the rest of the family?

Your character – Voice

You are the sister of the Main Character. You are the second eldest of the siblings, with the Main Character being the eldest. You moved to the other side of the country before your parents started getting sick and because you live so far away, you haven't been able to take care of them like the Main Character. Regardless, before you moved away, you asked your mother to promise you that you could have the item in question because you've always admired it.

Your mother might not remember it now, but she promised. The item is rightfully yours.

C-12

Scenario 12

The Main Character has been taking care of his or her ailing mother for some time. The question of inheritance has come up and the Main Character and all the siblings want the same item of value. Should the Main Character just take it, or try to work things out with the rest of the family?

Your character – Voice

You are a voice in the Main Character's head, the voice of desperate reason. Sure we all want the same thing, but we can't all have it. Isn't there a way for us to work together to find a solution. Can't we all just get along? You don't have any solutions yourself, but surely if everyone worked together, a mutually satisfactory solution could be found.

D-12

Scenario 12

The Main Character has been taking care of his or her ailing mother for some time. The question of inheritance has come up and the Main Character and all the siblings want the same item of value. Should the Main Character just take it, or try to work things out with the rest of the family?

Your character – Voice

You are a voice in the Main Character's head; you need to remind the character that stealing property, even if it should be yours, just isn't the right thing to do. And if that doesn't work, take the tactic of fear. What if you get caught? What would your relatives think of you then?

E-12

Scenario 12

The Main Character has been taking care of his or her ailing mother for some time. The question of inheritance has come up and the Main Character and all the siblings want the same item of value. Should the Main Character just take it, or try to work things out with the rest of the family?

Your character – Voice

You are the brother of the Main Character, the youngest of the siblings. Everyone in the family knows that you have had your eye on that piece of property for quite some time. Since you are a voice in the Main Character's head and not a real person, you can also confide in the Main Character your secret plan of stealing the item yourself the next time you visit.

As a lawyer, you make more money than any of the siblings, money which goes – in part – to your mother's care. You deserve the item in question more than anyone, and you're willing to take your case to court if needed.

F-12

Scenario 12

The Main Character has been taking care of his or her ailing mother for some time. The question of inheritance has come up and the Main Character and all the siblings want the same item of value. Should the Main Character just take it, or try to work things out with the rest of the family?

Your character – Voice

You are the item in question, seductive, desirable. You have a sly voice insisting that you be taken, that you be owned by the Main Character. Doesn't the Main Character deserve you for all his or her hard work? It would be so easy to just take you too. Nobody would know. The mother is senile; you could blame its disappearance on her.

Play up that desire.

G-12

Scenario 12

The Main Character has been taking care of his or her ailing mother for some time. The question of inheritance has come up and the Main Character and all the siblings want the same item of value. Should the Main Character just take it, or try to work things out with the rest of the family?

Your character – Voice

You are the voice of the mother, senile and obviously dying. You should play this part for pathos, not for laughs. Try to make your every word play on the heartstrings of the Main Character. You should never definitively say who should own the item, although it is fine to say that more than one of them should own the item.

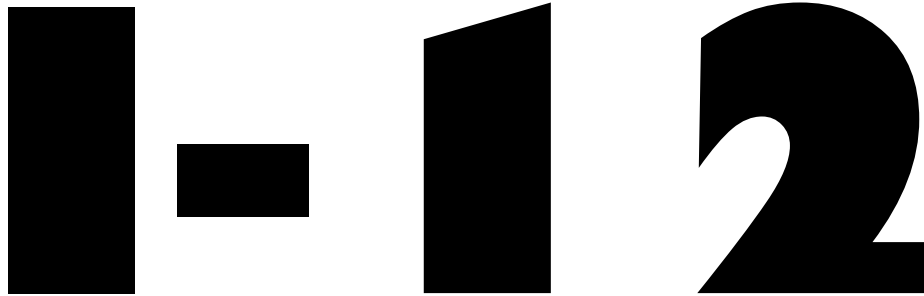
H-12

Scenario 12

The Main Character has been taking care of his or her ailing mother for some time. The question of inheritance has come up and the Main Character and all the siblings want the same item of value. Should the Main Character just take it, or try to work things out with the rest of the family?

Your character – Voice

You are the memories of the Main Character's time with his or her mother. You should describe scenarios of time spent together. They can be both good and bad. As the scene progresses, you may want to put in some of the more heartrending memories such as when the mother started going senile and forgetting her children.



Scenario 12

The Main Character has been taking care of his or her ailing mother for some time. The question of inheritance has come up and the Main Character and all the siblings want the same item of value. Should the Main Character just take it, or try to work things out with the rest of the family?

Your character – Voice

You are the voice of the Main Character's entitlement. You have taken care of your mother far more than any of your other siblings, and you deserve your inheritance. You have done more work than your sister who moved across the country, and your brother who thinks he can absolve himself with a few dollars. You deserve the item for all your hard work.

J-12

Scenario 12

The Main Character has been taking care of his or her ailing mother for some time. The question of inheritance has come up and the Main Character and all the siblings want the same item of value. Should the Main Character just take it, or try to work things out with the rest of the family?

Your character – Voice

You are an internal voice. You really don't want to have to fight for this *thing*. Can't the Main Character see that this is tearing the family apart? It's just an object. Family bonds should be tighter than that. We should come together as a family instead of fighting for a simple thing.

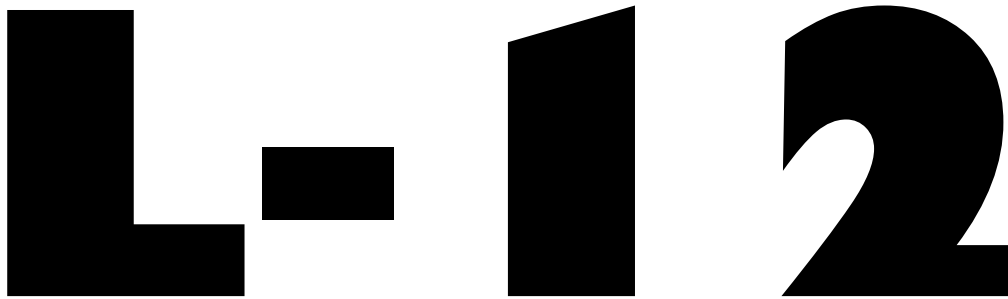
K-12

Scenario 12

The Main Character has been taking care of his or her ailing mother for some time. The question of inheritance has come up and the Main Character and all the siblings want the same item of value. Should the Main Character just take it, or try to work things out with the rest of the family?

Your character – Voice

You do not have a character for this scene. Please take a break and watch quietly.



Scenario 12

The Main Character has been taking care of his or her ailing mother for some time. The question of inheritance has come up and the Main Character and all the siblings want the same item of value. Should the Main Character just take it, or try to work things out with the rest of the family?

Your character – Main Character

Your mother has been sick for some time and now she is entering the final stages of senility. As the eldest sibling and the one who lives closest to your mother, the caretaking has fallen to you. Your sister, the middle sister, moved across the country, and your youngest brother is a lawyer who contributes money, but not time. You have often admired the item in question and want it, but you know that it would cause familial strife.

Take a moment to consider your situation. What does your mother look like now? What does it feel like seeing her like this? How does it feel to be the primary caretaker for an adult invalid? What must it feel like watching her slip into senility? What do your siblings look like? How do you feel about the levels of effort they are putting forth toward your mother?

Consider the item in question. What is it? Why do all three of you want it? What memories does it hold for you? Can you feel it in your hand?

When you are ready, step into the spotlight. Please announce what the item is first.