

The Road Not Taken – Additional Scenarios

This is a set of 12 additional scenarios for The Road Not Taken. You may choose to run them with The Road Not Taken, giving everyone a chance to be the main character more than once, or to intersperse them with the other scenarios, allowing people to max and match.

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 miniLARPs 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 Alleged Entertainment for developing the 10 BadLARPs format.

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GM Setup

The game is divided into twelve scenes 1-12, for 12 players A'-L'. 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 grayscale), 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.

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, although it will need to be light enough to read.

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 before the game, 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.

It helps to have a physical representation of the end of a scene. Being able to black all the lights out quickly, or playing incidental music are both good ideas.

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

Interactivities
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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 One

A promising fourth year medical student interested in cancer research has a chance to cheat on a test.

Your character – Main Character

You are the medical student. You are bright and have worked exceptionally hard to get where you are now. Your career is likely to be very distinguished. Your dedication to finding a successful treatment for cancer is unquestioned. You may be on the verge of a breakthrough. But this class test, important as it is, isn't related to oncology. You have the opportunity to see the answers before the test is given. You will have much more time for your research if you don't have to study for this. You have never cheated before. Will you start now?

Imagine the scene. It's the day before the test. What test is it? How many hours will you have to devote to study to get a passing grade? What else could you do with that time? Could you pull this off without getting caught? What would happen if you were?

Think about your future. When you are ready, step into the spotlight.



Scenario One

A promising fourth year medical student interested in cancer research has a chance to cheat on a test.

Your character - Voice

You are a future patient of the Main Character, dying of cancer. You don't want him wasting any time with subjects that aren't important to his study. If he could prolong your life and increase the quality of it, and even cure your cancer, you don't care one whit about whether or not there's an "F" on the Main Character's report card.



Scenario One

A promising fourth year medical student interested in cancer research has a chance to cheat on a test.

Your character - Voice

You are the professor of the class the Main Character is considering cheating. If the Main Character cheats, you'll know it, and will bring the full force of the college against them. Cheating deprives a doctor of an expanded knowledge that might even help the research. Do we want our best and brightest to be dishonest? If they get away with it now, will they do it again when something becomes "inconvenient"?



Scenario One

A promising fourth year medical student interested in cancer research has a chance to cheat on a test.

Your character - Voice

You are the character's friend, the one giving them access to the test. It's not a big thing, you know dozens if not hundreds of students that get a little help now and then. This emphasis on grades is driving kids insane with stress and worry, when they should be learning. And if you already have the answers, you can still learn. The Main Character might do great things, but they have to focus, and this upcoming test is a total distraction.



Scenario One

A promising fourth year medical student interested in cancer research has a chance to cheat on a test.

Your character - Voice

You are the solution to cancer, the secret the Main Character is trying to discover. You want to remain hidden for as long as possible, and want the Main Character to do anything except look for you. You want to always remain hidden, a horrible puzzle that humanity will never, ever decode. Make sure the character wastes time on other topics, or, conversely, the character cheats and gets caught.



Scenario One

A promising fourth year medical student interested in cancer research has a chance to cheat on a test.

Your character - Voice

You are the test the Main Character has to take. You might be the missing link that the Main Character needs to cure cancer. He needs you to break from obsessing on his research. Major discoveries, the “Eureka!” moments came when the scientist or philosopher wasn’t consciously thinking about their topic. You have been well-crafted, and even if your questions aren’t related to the Main Character’s expertise, you can still help their overall understanding of the world.



Scenario One

A promising fourth year medical student interested in cancer research has a chance to cheat on a test.

Your character - Voice

You represent the Main Character’s future success: their accolades, their fame, their fortune. You were built one piece at a time, all directed towards one singular goal: curing cancer. Studying for something unrelated to cancer means you are further out of reach, harder to attain.

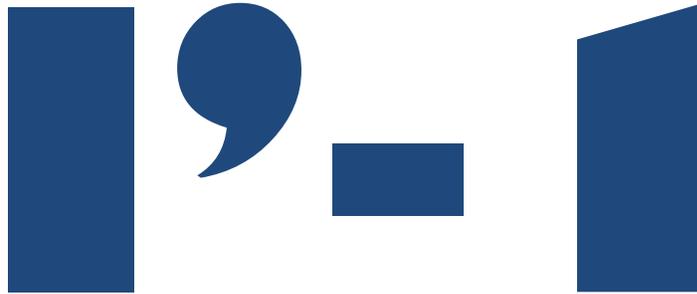


Scenario One

A promising fourth year medical student interested in cancer research has a chance to cheat on a test.

Your character - Voice

You are a fellow pre-med student. If the Main Character cheats, does that mean you can as well? Why does the Main Character get special treatment, just because they're working on cancer? What about students like you, who have to struggle for every class, for every good grade? How do you feel about another future doctor using the easy way out?



Scenario One

A promising fourth year medical student interested in cancer research has a chance to cheat on a test.

Your character - Voice

You are a future patient of the Main Character. You can't believe they are considering cheating. Doctors are supposed to be noble and honorable. You do not want anyone who cheated touching your body. You'll know by looking into their eye that they aren't trustworthy. If the doctor wasn't truthful and honest in school, you're not going to be honest about your health.



Scenario One

A promising fourth year medical student interested in cancer research has a chance to cheat on a test.

Your character - None

You do not have a character for this scenario. Take a break and watch quietly.



Scenario One

A promising fourth year medical student interested in cancer research has a chance to cheat on a test.

Your character - None

You do not have a character for this scenario. Take a break and watch quietly.



Scenario One

A promising fourth year medical student interested in cancer research has a chance to cheat on a test.

Your character - Voice

You are the official campus policy on cheating. Read the below in an officious monotone, and repeat when done, until the scene is over.

The University will not tolerate academic cheating or plagiarism in any form.

Cheating or plagiarism in any form is considered a serious violation of expected student behavior and may result in disciplinary action. As a student, you are responsible for your own work and you are responsible for your actions.

Cheating is defined as obtaining or attempting to obtain, or aiding another to obtain credit for work, or any improvement in evaluation of performance, by any dishonest or deceptive means. Cheating requires an “F” course grade and further attendance in the course is prohibited. The Vice President of Student Affairs shall determine if any disciplinary action is required in addition to the assignment of a failing grade. Disciplinary actions which are possible include, but are not limited to: required special counseling, special paper or research assignments, loss of student teaching or research appointments, loss of membership in organizations, suspension or dismissal from individual programs or from the University. The most severe of the possible actions shall be reserved for grievous cheating offenses or more than one offense by an individual.

A'-2

Scenario Two

A novice actress has been cast in her first movie, but she has to do a sex scene.

Your character - None

You do not have a character for this scenario. Take a break and watch quietly.

B'-2

Scenario Two

A novice actress has been cast in her first movie, but she has to do a sex scene.

Your character - Main Character

This could be your big break! Finally, after doing dozens of student films, extra roles on bad sitcoms, and a few infomercials, you have finally been cast in a lead role. The movie is low budget, but it's paying enough to pay the bills for a few months (a rarity). You had to quit college because you couldn't afford the tuition. The script has an intense sex scene. It's vital to the movie, and you will probably have to do it naked; or at least topless, with another actor you don't even know (they haven't cast him yet). Will you take the role?

Imagine the situation. You have to give an answer soon, or they'll hire someone else. What is the sex scene? How many people will see the movie? Aside from the sex scene, is the rest of the movie good? Could it lead to more gigs? Is it exploitation?

Think about your future. When you are ready, step into the spotlight.

C' - 2

Scenario Two

A novice actress has been cast in her first movie, but she has to do a sex scene.

Your character - Voice

You are the Main Character's co-star. It's your first big role as well and you're nervous too. But you think this could be a breakout hit for both you and her, and you really want to make the performance the best as possible. You respect her, and you'll do everything you can to make sure she's comfortable with the sex scene. If she's not OK with it, you're not OK with it.

D'-2

Scenario Two

A novice actress has been cast in her first movie, but she has to do a sex scene.

Your character - Voice

You are the director of the movie. Although there's not a big budget, you want this to be a smash hit, a landmark story that launches everyone's careers, including yours. But all the actors, especially the Main Character, have to trust you implicitly. You are going to put them through a grueling shoot, but it's going to show up on screen as some of the most powerful moments in motion picture history. It can't be easy, it can't be faked, it can't be cheat. Real emotions, real passion. Do you smell Oscar?

E'-2

Scenario Two

A novice actress has been cast in her first movie, but she has to do a sex scene.

Your character - None

You do not have a character for this scenario. Take a break and watch quietly.

F'-2

Scenario Two

A novice actress has been cast in her first movie, but she has to do a sex scene.

Your character - Voice

You are the Main Character's agent. This is a test of her desire to be in the business. If she takes the role, you'll know she's serious and you'll work a little harder to get her jobs. If she doesn't, you'll stop returning her calls, conveniently forget to mention her name with casting agents, and slowly drift away until she dries up from lack of work.

It's just show business, why is she making such a big deal out of it?

G'-2

Scenario Two

A novice actress has been cast in her first movie, but she has to do a sex scene.

Your character - Voice

You are the Main Character's mother. You can't imagine the girl you raised would do such a thing like this. She'd be wasting her talent and throwing it all away by letting herself be exploited like this. Doing this movie would lead to more abuse, more grubby directors and actors putting their hands all over her. You didn't bring up a slut. You did the best you could to make sure she got the best education, and now she wants to throw it all away on some lame straight-to-video trash. How has she disappointed you?

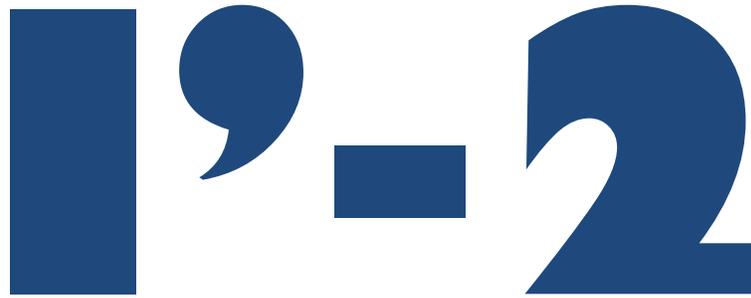
H'-2

Scenario Two

A novice actress has been cast in her first movie, but she has to do a sex scene.

Your character - None

You do not have a character for this scenario. Take a break and watch quietly.



Scenario Two

A novice actress has been cast in her first movie, but she has to do a sex scene.

Your character - Voice

You are a future exploiter of the movie. You are going to upload her sex scene to your website. Everyone will see it, especially your subscribers, all guys who whack off to the clips. And you'll make money off it, too, without paying anyone and no one will be able to do a thing about it.

J'-2

Scenario Two

A novice actress has been cast in her first movie, but she has to do a sex scene.

Your character - Voice

You are the Main Character's co-star. You've done many of these movies, and can't even tell the difference between them. They're all crap, but it pays the bills. You think she's totally hot, and you want to get in her pants at all costs. If she takes the role, you're going to ask for a lot of rehearsals with her, including the sex scene. You're really going to have your way with her. You have more clout and stature in the industry than she does, so if she doesn't do as you say you'll make sure no one else will ever hire her again.

After you're done with her, you'll toss her aside like the other soiled rags you've nailed.

K' - 2

Scenario Two

A novice actress has been cast in her first movie, but she has to do a sex scene.

Your character - Voice

You are a trusted movie critic. Your review of the movie with her will be glowing, highlighting the daring presence of a new actress who raises every other cast member's performance. Her ability to become the character, no matter what, will lead her to better roles. If she doesn't take the part, you won't even review the movie, it would be forgettable.

L'-2

Scenario Two

A novice actress has been cast in her first movie, but she has to do a sex scene.

Your character - Voice

You are the character's bills. In a dry monotone, state the bills she has to pay and their amounts. Make them up, but be realistic. It's more important to have many bills piling up more than a few huge ones. Try things like, rent, utilities, food, gas, insurance, her gym membership, her clothing, her student loans, etc. If you run out of ideas for bills, repeat the others as subsequent month(s) (another rent bill).

A'-3

Scenario Three

The leader of a country at war is faced with his ally's navy being surrendered and used to reinforce the enemy. He has sent his ships to his ally's harbor to make sure the enemy doesn't take the vessels.

Your character - Voice

You are a sailor in the ally's navy, the one about to be captured. When you see the Main Character's ships sail into harbor, you're overjoyed that they're there to help you fight the enemy, which means you are disobeying the surrender of your own government. That's why they're here, right? You will not surrender, you were trained to fight, and you will fight to the death.

B'-3

Scenario Three

The leader of a country at war is faced with his ally's navy being surrendered and used to reinforce the enemy. He has sent his ships to his ally's harbor to make sure the enemy doesn't take the vessels.

Your character - None

You do not have a character for this scenario. Take a break and watch quietly.

C' - 3

Scenario Three

The leader of a country at war is faced with his ally's navy being surrendered and used to reinforce the enemy. He has sent his ships to his ally's harbor to make sure the enemy doesn't take the vessels.

Your character – Main Character

In an era of conventional war, an aggressive, imperialist enemy conquered your ally. Part of the surrender involved turning over their navy, which will soon be combined with the enemy's forces. These additional forces means the enemy is much stronger and very likely will conquer your nation next. The admiral of your ally's navy has promised that he will scuttle his ships before an enemy captain sets one foot aboard. But he hasn't done so yet. Enemy forces are moving towards this fleet. Your admiral said he can destroy the ships in harbor before the enemy commandeers them. These ships still have your ally's officers and sailors aboard. If they don't sink their own vessels, will you order your admiral to do it?

Imagine the scene. It's war. You are giving and receiving orders to your admiral. How strong is your navy? How many lives have already been lost? How strong is the enemy? What will happen if they win? How strong is your alliance with the other country?

Think about your people's future. When you are ready, step into the spotlight.

D'-3

Scenario Three

The leader of a country at war is faced with his ally's navy being surrendered and used to reinforce the enemy. He has sent his ships to his ally's harbor to make sure the enemy doesn't take the vessels.

Your character - Voice

You are the legacy of the Main Character's decision, the history book, so to speak. If he leans towards a decision, recite in a documentary style the tragedy of that decision (no matter what it is). If he waits too long, the enemy is able to overtake the ally's fleet and use the ships against the Main Character. His country falls. If he allows the admiral to scuttle the ships, the admiral waits too long and can't complete the destruction in time, and the ships fall to the enemy. If he allows the ships to join his own fleet, the families of the crew are killed. This leads to a mutiny from the ally's sailors, who turn over the ships to the enemy. If the Main Character gives the order to fire on the ships, it's a massacre of the allied sailors, from which you, as history, will never forgive.

E' - 3

Scenario Three

The leader of a country at war is faced with his ally's navy being surrendered and used to reinforce the enemy. He has sent his ships to his ally's harbor to make sure the enemy doesn't take the vessels.

Your character - Voice

You are the enemy leader. You want to conquer the Main Character's country, and must do anything possible to make sure your troops reach and take over the ships. Delay the Main Character. Make him doubt his decision, make him think that any way he leans is the way you want him to act, playing into your hands. Remind him that anything he does won't make any difference, he will fall like all the rest.

F'-3

Scenario Three

The leader of a country at war is faced with his ally's navy being surrendered and used to reinforce the enemy. He has sent his ships to his ally's harbor to make sure the enemy doesn't take the vessels.

Your character - None

You do not have a character for this scenario. Take a break and watch quietly.

G'-3

Scenario Three

The leader of a country at war is faced with his ally's navy being surrendered and used to reinforce the enemy. He has sent his ships to his ally's harbor to make sure the enemy doesn't take the vessels.

Your character - None

You do not have a character for this scenario. Take a break and watch quietly.

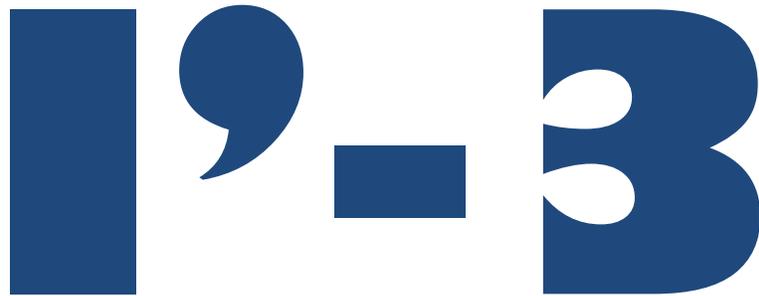
H' - 3

Scenario Three

The leader of a country at war is faced with his ally's navy being surrendered and used to reinforce the enemy. He has sent his ships to his ally's harbor to make sure the enemy doesn't take the vessels.

Your character - Voice

You are the admiral of the ally's navy, a military commander for a country that lost to the enemy. You were ordered by your own government to relinquish command to the enemy when they arrive. You personally swore to destroy your own ships to the Main Character, but you are hesitant. The ships are so beautiful, their crews so dedicated. What is a captain without a ship? You would be nothing without your command. There has to be another way out. If the Main Character can just give you more time, you can think of a solution.



Scenario Three

The leader of a country at war is faced with his ally's navy being surrendered and used to reinforce the enemy. He has sent his ships to his ally's harbor to make sure the enemy doesn't take the vessels.

Your character - Voice

You are the leader of country allied to the Main Character, the one that lost to the enemy. You have signed the terms of surrender, and by those terms, the enemy takes control of your navy. Your admiral must obey your orders. If he doesn't, or tries to sail away or destroy the ships, the enemy will kill you and thousands more in retaliation. Your admiral is a soldier, he must follow your orders, painful as they may be.

Feel free to talk to the other voice, your admiral, as well as the Main Character.

J' - 3

Scenario Three

The leader of a country at war is faced with his ally's navy being surrendered and used to reinforce the enemy. He has sent his ships to his ally's harbor to make sure the enemy doesn't take the vessels.

Your character - Voice

You are the admiral serving the Main Character. Strategically, your ally's ships cannot fall into enemy hands, no matter what. Your ships are in harbor, right next to your ally's. The longer they wait to sink their ships, the more dangerous it becomes, with the enemy forces on their way here to take command. If those ships don't sink, you are prepared to open fire on them yourself and sink them...whether or not your ally's men have left. You just need the word from the Main Character. Fire, or let the enemy take them.

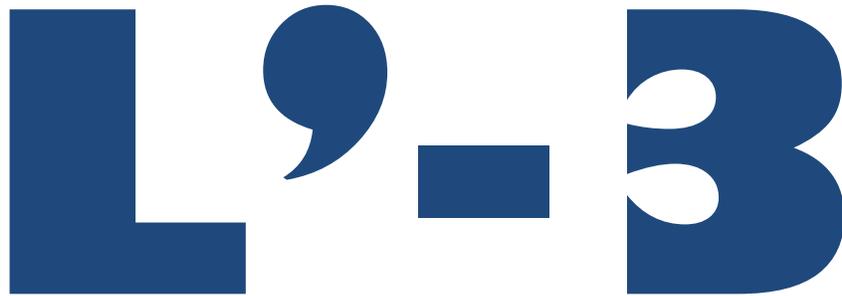
K' - 3

Scenario Three

The leader of a country at war is faced with his ally's navy being surrendered and used to reinforce the enemy. He has sent his ships to his ally's harbor to make sure the enemy doesn't take the vessels.

Your character - Voice

You are the intelligence reports coming to the Main Character. Inform him of the many numbers of enemy forces (tanks, planes, troops) converging on the ally's fleet in harbor. Count down the hours and then minutes of their approach. How long will the Main Character's navy remain in the ally's harbor? Recite numbers of troops approaching (the highest number), the number of the Main Character's ships and troops awaiting orders (medium number), and the number of the ally's ships and sailors waiting for...something (smallest number). Call off distances as the enemy approaches. Say it as a soldier to a commanding officer (use "Sir" a lot).



Scenario Three

The leader of a country at war is faced with his ally's navy being surrendered and used to reinforce the enemy. He has sent his ships to his ally's harbor to make sure the enemy doesn't take the vessels.

Your character - None

You do not have a character for this scenario. Take a break and watch quietly.

A' - 4

Scenario Four

A lonely old homeless man starts a conversation with the Main Character when they are late for work.

Your character - Voice

You are the Main Character's boss. Multiple unexcused tardiness is grounds for termination. You never really liked the Main Character anyway. They are a slacker with no work ethic and no idea about what is important. They are not contributing to the company and are simply a drain on resources. In a down economy, they should be working twice as hard, for their job can be given to someone else.

B'-4

Scenario Four

A lonely old homeless man starts a conversation with the Main Character when they are late for work.

Your character - Voice

You are the Main Character's compassion. You represent their basic humanity and kindness towards other human beings. The poor homeless man has had a run of bad luck, would it hurt just to hear him out? You are not a monster, and sometimes the littlest of good deeds can bring great rewards.

C'-4

Scenario Four

A lonely old homeless man starts a conversation with the Main Character when they are late for work.

Your character - None

You do not have a character for this scenario. Take a break and watch quietly.

D'-4

Scenario Four

A lonely old homeless man starts a conversation with the Main Character when they are late for work.

Your character – Main Character

You're late for work again, the third time in a month. You've already been warned once. Near the end of your bus ride, an old homeless guy started talking to you. It was innocuous at first, but he kept talking, like someone who wants another human being to acknowledge them. He seems kind of funny, and smart, and made the dreadful commute more entertaining. He wants to finish his story, but you're already late. Will you listen?

Picture the scene. Envision the homeless man. What does he look like? What does he sound like? Does he smell? What story is he telling you?

Once you are ready, step into the spotlight.

E'-4

Scenario Four

A lonely old homeless man starts a conversation with the Main Character when they are late for work.

Your character - None

You do not have a character for this scenario. Take a break and watch quietly.

F' - 4

Scenario Four

A lonely old homeless man starts a conversation with the Main Character when they are late for work.

Your character - Voice

You are the Main Character's friend. You are a social advocate and aid worker. You know how traumatic the life of a homeless person can be, struggling to get by each day. The homeless man here isn't asking for money or food, just some basic human dignity. Has society fallen so far we can't even listen to one another?

G'-4

Scenario Four

A lonely old homeless man starts a conversation with the Main Character when they are late for work.

Your character - Voice

You are a news report about the Main Character being assaulted and hospitalized by a crazy vagrant's beating. In a newscaster's tone, describe how the Main Character was assaulted by a schizophrenic homeless man on their way to work, right after they stepped off the bus. Talk about the witnesses that saw the victim talking to the homeless man before the beating. Talk about the injuries inflicted, if the homeless man was caught or not, if there will be a trial, etc. You can also be the witnesses in the report if needed.

H, -4

Scenario Four

A lonely old homeless man starts a conversation with the Main Character when they are late for work.

Your character - Voice

You are a news report about a homeless man who was set on fire and burned to death in an alleyway, alone. In a newscaster's tone, talk about an old homeless man who was sometimes given food or clothing from regular passerby, or people who just listened to him telling stories on their way to work. One day he was viciously knocked down by a group of thugs, doused with lighter fluid and set on fire. Talk about how he died with no one to help him. Talk about how his injuries and burns, if there will be a memorial, if the assailants were caught, etc.

19-4

Scenario Four

A lonely old homeless man starts a conversation with the Main Character when they are late for work.

Your character - None

You do not have a character for this scenario. Take a break and watch quietly.

J',-4

Scenario Four

A lonely old homeless man starts a conversation with the Main Character when they are late for work.

Your character - Voice

You are the homeless man. You've lived a long time, long enough to start your own business but have it go bankrupt a few years ago. Your wife left you, your kids developed problems of their own and could do nothing to help you. You don't have any other family or friends who can take care of you.

You just want to someone to talk to, someone nice, for once, to prove that the whole world isn't against you. What stories do you have to tell, or jokes? Can you brighten the Main Character's day before they go to work?

R'-4

Scenario Four

A lonely old homeless man starts a conversation with the Main Character when they are late for work.

Your character - None

You do not have a character for this scenario. Take a break and watch quietly.

L'4

Scenario Four

A lonely old homeless man starts a conversation with the Main Character when they are late for work.

Your character - Voice

You are a co-worker that needs help from the Main Character, who is stuck on an issue and can't move forward until they show up. Your day is being impacted, and you'll be late leaving work, possibly missing a planned engagement. Why is the Main Character late all the time? They know about the deadline, and they are leaving you here to hang. Where's their sense of fair play or being part of a team?

A' - 5

Scenario Five

The Main Character is at a party with a promiscuous friend who is flirting with a girl. The Main Character recently found out that this friend has a sexually transmitted disease.

Your character - Voice

You are the Main Character's jealousy. Upset about how good-looking and suave your friend is with women, he has always had someone to go home with while you fell asleep almost calling the late night phone sex ads. It's time to revel in his punishment, to gloat and tell everyone about his disease. He probably got it from a whore, too. Maybe you can make it so bad he never gets laid again.

B'-5

Scenario Five

The Main Character is at a party with a promiscuous friend who is flirting with a girl. The Main Character recently found out that this friend has a sexually transmitted disease.

Your character - Voice

You are the last girl the Main Character's friend slept with, the one who gave him the disease. The condition has dominated your life. Because of it you have anxiety and insomnia. You've lost a lot of money on medication, and it adversely affects all your relationships, preoccupies your thoughts. You never expected this. It was another guy who gave it to you. He didn't say anything, either. Your doctor told you during a routine check up. One day you're fine, the next, spoiled goods. Tell the Main Character how radical the change in your life has been, and how your future will be permanently filtered through your condition.

C'-5

Scenario Five

The Main Character is at a party with a promiscuous friend who is flirting with a girl. The Main Character recently found out that this friend has a sexually transmitted disease.

Your character - Voice

You are the Main Character's attractive friend. You've known about your disease for a few weeks, but haven't paid it much attention. Why bother? And you're really attracted to this girl, more than any of the others. She may be the special one that you finally settle down with, the one to marry, and the Main Character can be the best man...as long as he doesn't blow your chance at happiness.

Remember that you are a voice in the Main Character's head, and the voice of the girl you are attracted to is also a voice. Please be respectful of other participants.

D'-5

Scenario Five

The Main Character is at a party with a promiscuous friend who is flirting with a girl. The Main Character recently found out that this friend has a sexually transmitted disease.

Your character - None

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

E'-5

Scenario Five

The Main Character is at a party with a promiscuous friend who is flirting with a girl. The Main Character recently found out that this friend has a sexually transmitted disease.

Your character – Main Character

You're at yet another wild party, the second one of Saturday night. You're with your longtime friend who is devilishly attractive, at least evidenced by the number of women he has bedded. But he may have gone too far; you discovered that he has a sexually transmitted disease. He's over in a dark corner, talking to a girl you know has the hots for him. It's very likely they will have sex, but you have no idea if he will wear protection or even tell her of his condition. Will you say anything?

Imagine the scene. How many people are at the party? How loud is it? How drunk are you? How drunk is your friend, or the girl? How close are you to the girl he is talking to? What disease is it? Is it treatable, or deadly?

Think of your friend. When you are ready, step into the spotlight.

F' - 5

Scenario Five

The Main Character is at a party with a promiscuous friend who is flirting with a girl. The Main Character recently found out that this friend has a sexually transmitted disease.

Your character - Voice

Read the following statistics on sexually transmitted diseases in a low monotone, under the volume of the other voices talking:

The World Health Organization estimates that 340 million new cases of syphilis, gonorrhea, chlamydia and trichomoniasis occurred throughout the world in 1999 in men and women aged 15-49 years. Infection rates can vary enormously between countries in the same region and between urban and rural populations. In general, however, the prevalence of STDs tends to be higher in urban residents, in unmarried individuals, and in young adults.

Chlamydia is the most common treatable bacterial STD. It can cause serious health problems such as pelvic inflammatory disease, ectopic pregnancy and infertility if it is not treated.

It is estimated that around 92 million chlamydia infections occurred worldwide in 1999, affecting more women (50 million) than men (42 million).

Gonorrhea is a bacterial infection. It is sexually transmitted and can infect the cervix, urethra, rectum, anus and throat.

Gonorrhea is a curable STD but if left untreated can cause serious health problems such as infertility, meningitis and

septicaemia. An estimated 62.35 million cases of gonorrhea occurred in 1999, affecting more women than men.

Syphilis is a bacterial infection that is usually sexually transmitted, but may also be passed from an infected mother to her unborn child. Syphilis is a curable STD which, if left untreated, can eventually lead to irreversible damage to the heart and nervous system. An estimated 12.22 million cases of syphilis occurred worldwide in 1999 - slightly below the 1995 estimate.

Sexually transmitted diseases are a major global cause of acute illness, infertility, long term disability and death, with severe medical and psychological consequences for millions of men, women and children. The presence of an untreated STD can also "increase the risk of both acquisition and transmission of HIV by a factor of up to 10". Unlike HIV, many STDs can be treated and cured relatively easily and cheaply if diagnosed early enough. To fight these epidemics, authorities must act to expand access to testing and treatment facilities; to educate people about safer sex and risk reduction; and to counter the prejudice surrounding STD infections.

G'-5

Scenario Five

The Main Character is at a party with a promiscuous friend who is flirting with a girl. The Main Character recently found out that this friend has a sexually transmitted disease.

Your character - Voice

You are the girl the Main Character's friend is flirting with. You have no idea what he has, or if it's contagious, or anything like that. And you don't care. You just want to sex him all over, as soon as possible. Any attempt to interrupt or ruin the moment will piss you off.

Remember that you are a voice in the Main Character's head, and the voice of the friend you are attracted to is also a voice. Please be respectful of other participants.

H'-5

Scenario Five

The Main Character is at a party with a promiscuous friend who is flirting with a girl. The Main Character recently found out that this friend has a sexually transmitted disease.

Your character - None

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

1'-5

Scenario Five

The Main Character is at a party with a promiscuous friend who is flirting with a girl. The Main Character recently found out that this friend has a sexually transmitted disease.

Your character - Voice

You represent the friendship between the Main Character and the guy with the STD. Remind the Main Character of all the good times, the wild times. All the fun they have had together. Living life to the fullest, bro and bro. All this will end if the Main Character reveals the secret. Of course he has protection with him, you know him better than that. Saying anything at all could ruin your camaraderie, maybe too much to be repaired. He's your best friend. If you can't trust him, how can you trust anyone?

J'-5

Scenario Five

The Main Character is at a party with a promiscuous friend who is flirting with a girl. The Main Character recently found out that this friend has a sexually transmitted disease.

Your character - Voice

You are the girl's future husband. If the Main Character doesn't say anything, his future wife will forever regret this meaningless one-night stand. She won't be able to have children. Your relationship with her will always be tarnished by the disease. She will become withdrawn and resentful, afraid of intimacy with anyone, even her own husband. Her friends will think she's a slut and leave her. Why won't the Main Character do anything to stop him?

K'-5

Scenario Five

The Main Character is at a party with a promiscuous friend who is flirting with a girl. The Main Character recently found out that this friend has a sexually transmitted disease.

Your character - Voice

You are another person at the party. You see the Main Character's friend and the girl touching each other, and it's turning you on. You are attracted to either the friend, the girl, or both. You don't know anything about them, but what they're doing is really sexy. You want to encourage everyone at the party to hook up, to get together. Life is short and painful—why not cut loose for once and enjoy being alive and being human?

L'-5

Scenario Five

The Main Character is at a party with a promiscuous friend who is flirting with a girl. The Main Character recently found out that this friend has a sexually transmitted disease.

Your character - Voice

You are another person at the party, who also has a sexually transmitted disease. Maybe it's the same as the Main Character's friend, maybe it's not. You are able to deal with it fine. You treat it as best you can, you always use protection, and, in fact, it has helped your relationships because you develop a strong friendship built on honest communication before jumping into bed with anyone that comes around. Although you will always live with the disease, it can be managed. Besides, there are many ways to have safe sex. It's not a big deal, and the doctor probably already told the friend the alternatives for intimacy. What gives the Main Character the right to expose or destroy the reputation of his friend?

A-6

Scenario Six

The Main Character must decide if they are going to fire their incompetent assistant during a recession, which will also remove the assistant's needed health insurance.

Your character - None

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

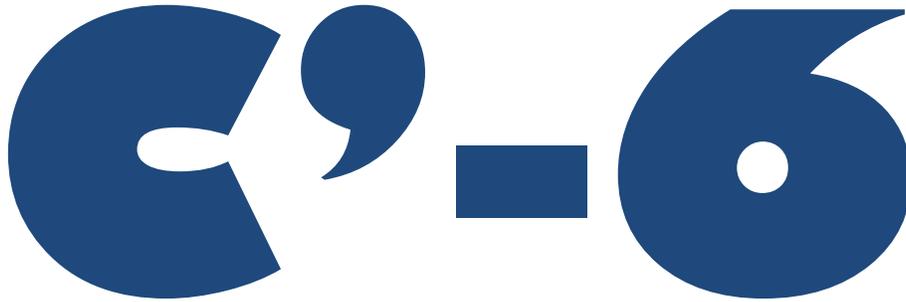
B'-6

Scenario Six

The Main Character must decide if they are going to fire their incompetent assistant during a recession, which will also remove the assistant's needed health insurance.

Your character - Voice

You are the Main Character's closest companion (not a co-worker). You've seen the toll that work and the assistant issue has taken on the Main Character. You miss the relaxed meals the two of you used to share, long for their smiling face. Now the Main Character is always frowning, their visage worn and haggard. They are irritable and prone to outbursts. They've always apologized and feel bad, but it's clear they may be headed for a breakdown if a decision isn't made soon. Remind the Main Character about their health.



Scenario Six

The Main Character must decide if they are going to fire their incompetent assistant during a recession, which will also remove the assistant's needed health insurance.

Your character - Voice

You are the assistant's doctor. Some strange peculiarities have appeared in regard to their health issue, and you would like to bring them in for some more tests. It might be nothing, but there's a not-insignificant chance it may be something life-threatening. These tests will take a few weeks to complete, and they are expensive. As long as the assistant still has insurance, though, the bills will be paid.

D'-6

Scenario Six

The Main Character must decide if they are going to fire their incompetent assistant during a recession, which will also remove the assistant's needed health insurance.

Your character - Voice

You are the company's human resources director. If the Main Character wants to fire the assistant, there is a long process of documentation they need to go through before termination. Remind the Main Character to start documenting each instance of error, and each instance where the Main Character corrected and instructed the assistant. Legally, the assistant can't be fired unless it's proved that they are a detriment to the company, not just to the Main Character. Also remind the Main Character that if the assistant has a medical condition, the termination process is even trickier, as the assistant could say they were fired due to discrimination and sue the company. It would be easier just to keep them on at this point.



Scenario Six

The Main Character must decide if they are going to fire their incompetent assistant during a recession, which will also remove the assistant's needed health insurance.

Your character - None

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

F'-6

Scenario Six

The Main Character must decide if they are going to fire their incompetent assistant during a recession, which will also remove the assistant's needed health insurance.

Your character – Main Character

Sadly enough, the person you hired to be your assistant was the best of the applicants. You thought you would be able to get them up to speed, but after six months, they are still making the same mistakes they did in week one, even after you had two meetings about performance plus a review.

They aren't completely incompetent, but their ability is just low enough that you have to spend extra time with them instead of your own tasks, and your own work is starting to suffer, and your boss has noticed. As a person, though, your assistant is very cheerful and kind. It has been a dream of theirs to work in your industry. It's a recession now, and if you let them go, it will probably be a long time before they are hired again. Moreover, they have health issues that they can't afford without the insurance policy the company offers. Will you fire your assistant?

Imagine the scene. Picture the assistant. What health problem do they have? How demanding is the job? How are they dressed today? How much longer can you cover for someone who is supposed to be helping you?

Think of their future. Think of your career. When you are ready, step into the spotlight.



Scenario Six

The Main Character must decide if they are going to fire their incompetent assistant during a recession, which will also remove the assistant's needed health insurance.

Your character - Voice

You are the Main Character's previous assistant. You left because it was horrible working under the Main Character. They couldn't explain themselves well, they forgot to mention things to you, they wouldn't check your work or if so, wouldn't give you any feedback on it. You had to cover for the Main Character's mistakes a few times yourself. Plus, the Main Character always thought they were right, always had a superior attitude, like they were doing you a favor. You left because you weren't their slave. The problem isn't the assistant, it's the Main Character.

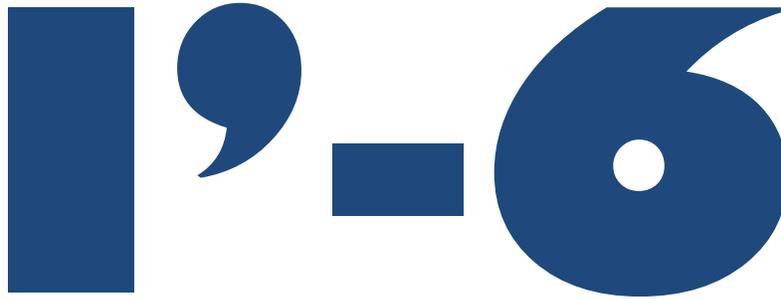


Scenario Six

The Main Character must decide if they are going to fire their incompetent assistant during a recession, which will also remove the assistant's needed health insurance.

Your character - Voice

You are the Main Character's boss. The Main Character is a very good worker, but lately, you've been noticing some mistakes with their productivity. Now is the worst time to be fumbling, as the company is struggling to stay afloat in tough economic times. You are looking at the bottom line, and the Main Character draws a big salary. There may be a total shift in focus with the company, and everyone needs to be on board as the ship tacks hard to stay competitive through this brutal period. If the Main Character doesn't pick up the slack soon, you might have to lay them off.



Scenario Six

The Main Character must decide if they are going to fire their incompetent assistant during a recession, which will also remove the assistant's needed health insurance.

Your character - Voice

You are the Main Character's co-worker. You're familiar with the assistant, and amazed the Main Character didn't fire them months ago. The assistant is dumb as a post, and will never improve. You would have dropped the hatchet on them a long time ago. If they can't cut it, the Main Character is doing them no favors keeping them hanging on. If the assistant keeps screwing up (which they will), the Main Character will start screwing up, then everyone else has to pick up after the mess. The assistant is like a bad virus that will infect and kill the whole company unless they are removed from the system. It may be heartless, but what's the alternative, letting the whole company go under and everybody goes on unemployment? We're not babysitters, we're a business.

J' - 6

Scenario Six

The Main Character must decide if they are going to fire their incompetent assistant during a recession, which will also remove the assistant's needed health insurance.

Your character - Voice

You are the assistant's ailing father. You always believed in your plucky kid, who always had a smile that would cheer you up. You need that joy right now as your health begins to decay. The assistant, your child, has been kindly sending you a little bit of their salary to keep you going, buying groceries for you, etc. You know they'll be fine, the world is a good place and the Main Character isn't so heartless as to fire someone in a recession, especially when your kid has health issues of their own. If your child, the assistant, just keeps at it, why, they'll soon master that ol' job and maybe even be the boss some day! And then how will the Main Character feel?

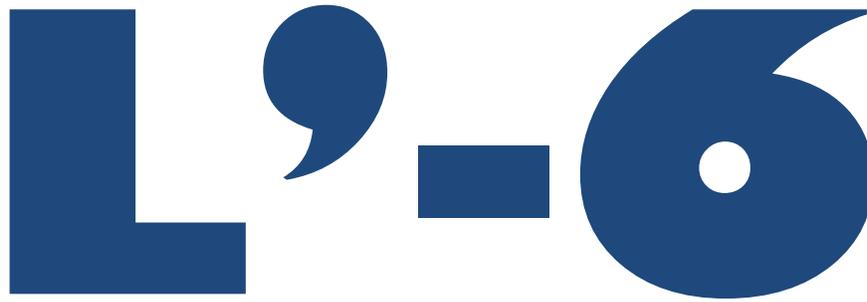
K'-6

Scenario Six

The Main Character must decide if they are going to fire their incompetent assistant during a recession, which will also remove the assistant's needed health insurance.

Your character - Voice

You are the Main Character's assistant. You've been trying so hard, but things move so fast, and you need just a little bit more care. You know you'll get it soon, just a few more weeks. Your boss, the Main Character, has been so generous with you, if they can just keep you on a few more months, you'll have extra time to study and brush up. You'll be able to stay late after work to practice, because you won't have doctor's appointments. You want so bad to keep this job, you need to keep this job, or you might be on the street, and the portion of your salary you give to your sick father would also be gone. Maybe he'll die. You don't know how you'll pay your own bills without the salary. Please, just a little bit more.



Scenario Six

The Main Character must decide if they are going to fire their incompetent assistant during a recession, which will also remove the assistant's needed health insurance.

Your character - None

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

A' - 7

Scenario Seven

CRASH! In an instant, a drunk driver put the Main Character's boyfriend into a coma. Should she stay with him? For how long?

Your character - Voice

You are the boyfriend's family. You never really liked this girl, and would prefer it if she wasn't around. You have legal authority over your own family, not her. She was the one getting him into trouble. It's her fault they were out at a party, and she probably distracted him while driving. It may even be her fault he's in a coma. There's no way she's going to take him, or take him home, and care for him. She doesn't know how. She's too young, and too selfish. And she has no right. She should leave, she already ruined his life enough.

B'-7

Scenario Seven

CRASH! In an instant, a drunk driver put the Main Character's boyfriend into a coma. Should she stay with him? For how long?

Your character - None

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

C-7

Scenario Seven

CRASH! In an instant, a drunk driver put the Main Character's boyfriend into a coma. Should she stay with him? For how long?

Your character - None

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

D'-7

Scenario Seven

CRASH! In an instant, a drunk driver put the Main Character's boyfriend into a coma. Should she stay with him? For how long?

Your character - Voice

You are the Main Character's responsibility, or sense of responsibility. If she stays with him, it will be a huge burden. Think of the legal work necessary to simply be his caretaker. And who will pay the bills? How can she care for him and work at the same time? It has only been a month, and already she's a wreck, missing school, work, friends, her own family. There's no doubt she loves him. She proved that already. But sometimes love is not enough. It won't cure him, it won't make his life, what remains of it, much better. If he does recover, there's no way things will go back to the way they were. And will she still love this new person? Will he even recognize her?

E' - 7

Scenario Seven

CRASH! In an instant, a drunk driver put the Main Character's boyfriend into a coma. Should she stay with him? For how long?

Your character - Voice

You are the Main Character's boyfriend in a coma. Reach out vainly for her (don't touch) and softly call or moan for her. You just want to see and touch her, but you can't. Don't interact with anyone, even the Main Character. You are severely brain damaged.

F' - 7

Scenario Seven

CRASH! In an instant, a drunk driver put the Main Character's boyfriend into a coma. Should she stay with him? For how long?

Your character - None

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

G'-7

Scenario Seven

CRASH! In an instant, a drunk driver put the Main Character's boyfriend into a coma. Should she stay with him? For how long?

Your character – Main Character

It all happened so quickly. You and your boyfriend (you just celebrated your one year anniversary) were on your way back from a party, when a drunk driver ran a red light and broadsided the car. Your boyfriend was driving, and took the brunt of the blow. He has been in a coma for a month. The doctors say that if he is going to recover at all, it should be in the next week. However, they are doubtful that he will return to normalcy, or at least how he was before the crash. He may be in a permanent vegetative state requiring constant care, or he may be OK after a few months of therapy. He may not have the same personality he did before the crash, either. Are you going to stay with him?

Picture the scene. How often have you visited his hospital room? Are you really in love with him? Should you decide what to do before he awakens, or wait to see the prognosis? What does he look like, laying there, asleep? What does his heart monitor sound like?

Imagine your future, with or without him. When you are ready, enter the spotlight.

#7

Scenario Seven

CRASH! In an instant, a drunk driver put the Main Character's boyfriend into a coma. Should she stay with him? For how long?

Your character - Voice

You are one of the boyfriend's doctors. You have examined his brain scans thoroughly. The damage to his neurons is considerable. The fact that he has been in a coma for a month indicates the chances of a complete recovery are very slim. If he does regain consciousness, you are very doubtful that he will be the same person. There is extensive trauma to the frontal lobe. You also want to emphasize that the Main Character has no legal right to the long-term well being of the patient unless she is a spouse. The family will determine his care and treatment.



Scenario Seven

CRASH! In an instant, a drunk driver put the Main Character's boyfriend into a coma. Should she stay with him? For how long?

Your character - None

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

J' - 7

Scenario Seven

CRASH! In an instant, a drunk driver put the Main Character's boyfriend into a coma. Should she stay with him? For how long?

Your character - Voice

You are a potential future boyfriend of the Main Character. You represent the man she could find if she leaves him. You are sympathetic, but realistically, why should the Main Character risk a miserable life taking care of someone who can't return the love? She had a year of great times with him, and those memories will always be with her. But she needs to move on and take control of her own life. She's not married to him, and their one year isn't that long across a life. You are the potential for decades of joy.

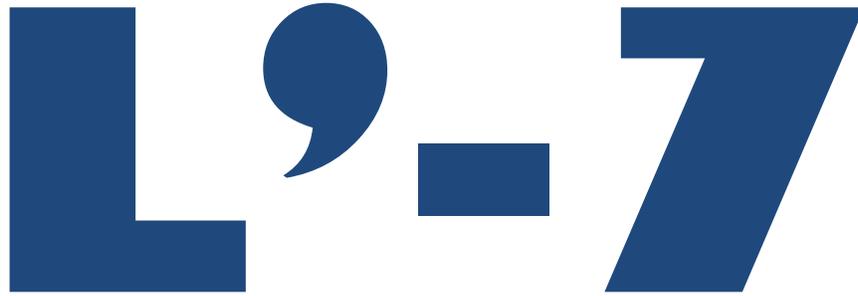
R' - 7

Scenario Seven

CRASH! In an instant, a drunk driver put the Main Character's boyfriend into a coma. Should she stay with him? For how long?

Your character - Voice

You are one of the patient's doctors. You have seen many cases like this, and although the possibility for full recovery is remote, it is extant. You have seen it happen before. With rigorous therapy, medication, and surgery, a young brain like his can regenerate. He may never remember what happened, but who needs to remember that? You are hopeful that he will pull out of it. But he will need love and support as he goes through therapy. Statistically, patients who have something to look forward to, something to live for, recover much better and faster than those who don't.



Scenario Seven

CRASH! In an instant, a drunk driver put the Main Character's boyfriend into a coma. Should she stay with him? For how long?

Your character - Voice

You represent the Main Character's love for her boyfriend. You are her feelings toward him. You're not logical, you are instinct. You just know that he will come out of it. And when he does, the Main Character must be there for him. He would do the same for you. No matter what, you can't leave this guy. Inside that broken brain is the person you fell head over heels with. Remember how you first met? And staying together for a full year? You've never been in a relationship even half that long. Love knows no bounds.

A' - 8

Scenario Eight

The Main Character's brother has joined a potentially harmful religious cult. Family and friends want the Main Character to help "rescue" his sibling.

Your character - None

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

B'-8

Scenario Eight

The Main Character's brother has joined a potentially harmful religious cult. Family and friends want the Main Character to help "rescue" his sibling.

Your character - Voice

You are the mother of both the Main Character and the aforementioned brother. The Main Character has to talk to the brother, and save him, before it's too late. The Main Character knows how he is, how he gets. This is another damn fool idea someone convinced him of, and he fell for it. You know he's already asked me for money? He's starting to ebay his possessions, too. Stuff he says he doesn't need anymore, stuff he grew out of. That's a symptom of suicide. And with all these terrorists around? The main character has to talk to him and if he doesn't listen, just drive up and grab him.

C' - 8

Scenario Eight

The Main Character's brother has joined a potentially harmful religious cult. Family and friends want the Main Character to help "rescue" his sibling.

Your character - Voice

You are the Main Character's brother. You haven't joined a cult, you just found a focus and a way of life. Everyone is blowing things way out of proportion. Besides, you are an adult and can make your own decisions. You decided to become a part of this, because your life was seriously screwed up before. It was leading you to misery that wouldn't go away after death. Now that things are finally looking up, how can your family be against you? Maybe it's true, your family, including the Main Character, were the ones destroying your life. Maybe this break is the best thing that could happen.

D'-8

Scenario Eight

The Main Character's brother has joined a potentially harmful religious cult. Family and friends want the Main Character to help "rescue" his sibling.

Your character - None

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

E' - 8

Scenario Eight

The Main Character's brother has joined a potentially harmful religious cult. Family and friends want the Main Character to help "rescue" his sibling.

Your character - Voice

You are a close friend of the Main Character's brother, who enjoyed partying with the brother. Now he won't talk, email, or text you. He even closed his Facebook account. All the days of smoking weed and sex with random girls are gone. The Main Character has to get their brother back from those Charlie Manson psychos. Make sure the Main Character tells their brother that you still have some great pot stashed just for the homecoming, and maybe they can buy some 40-ounces for the 18 year old girls outside the 7-Eleven paid by blowjobs in the back of the pickup truck, just like old times.

F' - 8

Scenario Eight

The Main Character's brother has joined a potentially harmful religious cult. Family and friends want the Main Character to help "rescue" his sibling.

Your character - Voice

You are the founder of the friendship that the Main Character's brother has joined. You aren't a cult, and you're not a leader. You're a follower, just like everyone else. You may be front row center to the Truth, but that's just one perspective. You welcome the Main Character's brother as someone who can provide additional views of the complex Eternal Truth that we all must face. The brother came to you of his own free will. He wants to learn. He shows a lot of promise, and a life of study and devotion is exactly what he was lacking in life. Why doesn't the Main Character come by some weekend and check out what's going on?

G' - 8

Scenario Eight

The Main Character's brother has joined a potentially harmful religious cult. Family and friends want the Main Character to help "rescue" his sibling.

Your character - None

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

H' - 8

Scenario Eight

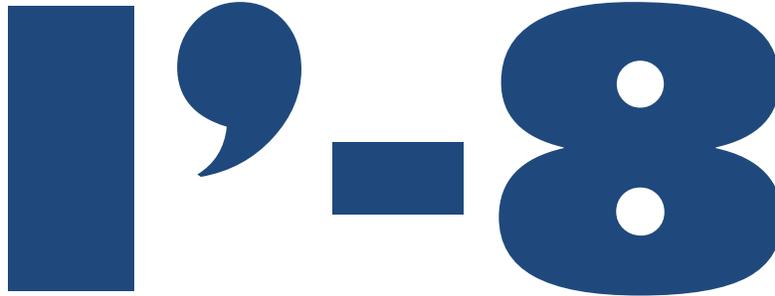
The Main Character's brother has joined a potentially harmful religious cult. Family and friends want the Main Character to help "rescue" his sibling.

Your character – Main Character

Your brother went off a few months ago and joined a cult. Although you don't approve, it has given focus and direction to your otherwise aimless sibling. And he has stopped drinking and smoking. But he keeps talking about the religion, keeps hanging around with the group instead of his old friends or even his family or you. Physically, he's much healthier, but mentally, you don't know. Your research into the religion, from what you've read about the group and the language used in the pamphlets he keeps sending, frankly terrifies you. Are you going to talk to him, or pull him out of the group (by force, if needed), or leave him be, or something else?

Imagine your brother. What was he like before? Is he older or younger than you? What was it like growing up with him? How is his behavior different?

Think of your brother's future. When you are ready, step into the spotlight.



Scenario Eight

The Main Character's brother has joined a potentially harmful religious cult. Family and friends want the Main Character to help "rescue" his sibling.

Your character - Voice

You are a future news report about the fate of the cult. Read the below in a low monotone in the background. Repeat as needed.

After fielding more than 1,500 telephone calls from anguished relatives across the country in the last 24 hours, investigators said today that they had identified 30 of the 39 members of a cult who had committed mass suicide in a hillside house. Officials of the Sheriff's Office released the names to the public this evening and pleaded for help in identifying the remaining 9 bodies.

The corpses were discovered in the house on Wednesday, scattered on their backs on cots and mattresses. All but two had purple cloths over their heads and shoulders like shrouds. Most of them had died of suffocation. Plastic bags had apparently been placed over their heads after they had ingested a potent mix of phenobarbital and alcohol.

As the authorities went about the task of notifying and talking with relatives of the victims today, a farewell

videotape made by the cult members suggested that they had gone to their deaths quite willingly, some even joyfully.

"We couldn't be happier about what we're going to do," one woman said, her voice choking a bit but her face anything but sad. Another woman, smiling, added, "We are all happy to be doing what we are doing."

A toll-free number set up by the police prompted many relatives to call, already suspecting the worst because, in many cases, their loved ones had been away or out of contact for months or even years. Other relatives called after excerpts of the tape, in which pairs of cult members spoke, one after another, were broadcast over national television.

"Most of the families are breaking down when we talk to them," said Calvin Vine, an investigator from the Medical Examiner's Office. By contrast, there was a tear or two on the farewell tape, but they seemed almost tears of joy.

J' - 8

Scenario Eight

The Main Character's brother has joined a potentially harmful religious cult. Family and friends want the Main Character to help "rescue" his sibling.

Your character - None

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

K' - 8

Scenario Eight

The Main Character's brother has joined a potentially harmful religious cult. Family and friends want the Main Character to help "rescue" his sibling.

Your character - Voice

You represent the Main Character's brother's addictions. You are marijuana and alcohol, and, later, harder drugs. You want the brother back as well, to keep smoking, keep drinking, keep partying. Free his mind. Remind the Main Character that you await the return of their brother most of all. To enjoy another toké, another night of getting drunk and waking up next to their own vomit. There are so many pleasures awaiting brother, if he would just leave this Nazi fascist group that won't let him have any fun.

L' - 8

Scenario Eight

The Main Character's brother has joined a potentially harmful religious cult. Family and friends want the Main Character to help "rescue" his sibling.

Your character - None

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



Scenario Nine

The Main Character has the opportunity to take a job in the city, but would leave behind an infirm parent and a mentally challenged younger sister in a small rural home.

Your character - Voice

You represent the Main Character's new job. You can be the boss, or a co-worker, the HR director, or all three. This job is fast paced and tough work. The pay isn't great, but it's fair. The Main Character may have to stay late and sometimes come in on weekends, but they knew that when they applied. If they keep at it and dedicate themselves to their career, they are certainly talented enough to get far in the business. You expect them to hit the ground running by Monday.

B'-9

Scenario Nine

The Main Character has the opportunity to take a job in the city, but would leave behind an infirm parent and a mentally challenged younger sister in a small rural home.

Your character - Voice

You are the youngest child of the family, sister to the Main Character. You are mentally challenged, and slightly schizophrenic. You are extremely religious and sometimes hear God talking to you. If the Main Character wants to lead a life of sin in Sodom, that's their damnation. You sometimes stay up all night watching your parent sleep, waiting for them to die to see if they go to heaven. For you can see souls as they leave bodies.



Scenario Nine

The Main Character has the opportunity to take a job in the city, but would leave behind an infirm parent and a mentally challenged younger sister in a small rural home.

Your character - None

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

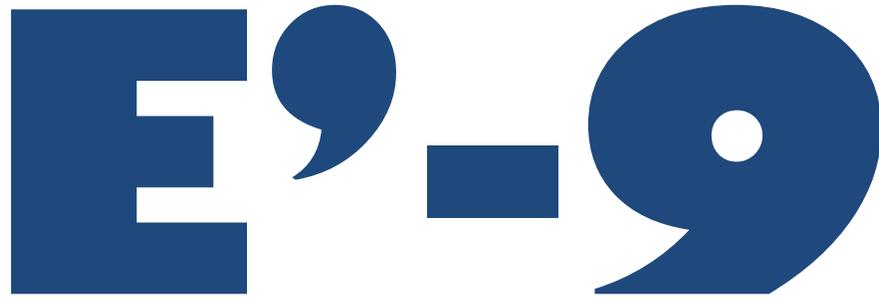


Scenario Nine

The Main Character has the opportunity to take a job in the city, but would leave behind an infirm parent and a mentally challenged younger sister in a small rural home.

Your character - Voice

You represent the Main Character's ambition. You have dreams of your own that you have been working toward ever since you saw movies of the big city when you were a child, sitting on your parent's lap. Growing up was hard, especially lately. As the middle kid, you had to be the responsible one, maintaining the household. Your older brother was gone most of the time, and your younger sister had her own issues. But no one asked you what you wanted, how you wanted to escape and be your own person. Why can't your dreams be realized now that someone left the door open to this cage? All the Main Character has to do is fly through it. The world awaits.

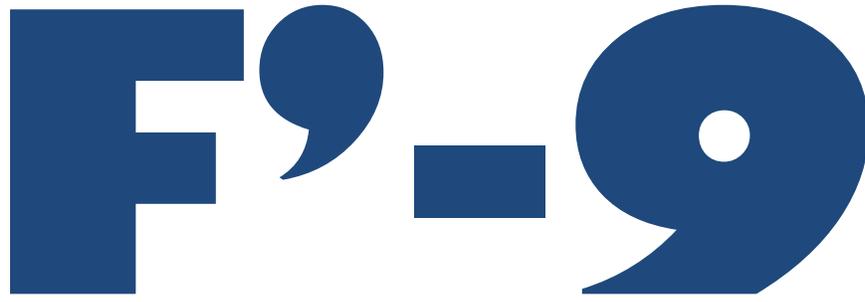


Scenario Nine

The Main Character has the opportunity to take a job in the city, but would leave behind an infirm parent and a mentally challenged younger sister in a small rural home.

Your character - Voice

You are the oldest child in the family, brother to the Main Character. You moved out of state years ago, and started your own family and business. You're proud of your younger sibling doing so well in school and getting the job, but there's no way they can leave your parent now. Your youngest sister can barely take care of herself, let alone someone else, someone else who needs medical attention. Stress to the Main Character that if they leave the parent behind, they're abandoning the one who raised the whole family through difficult times to a lonely death. Entreat, demand, plead with them to stay with the parent until they pass away, and then they can move to the city. There will always be other jobs, there's only one (mom or dad).



Scenario Nine

The Main Character has the opportunity to take a job in the city, but would leave behind an infirm parent and a mentally challenged younger sister in a small rural home.

Your character - None

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



Scenario Nine

The Main Character has the opportunity to take a job in the city, but would leave behind an infirm parent and a mentally challenged younger sister in a small rural home.

Your character - Voice

You are the registered nurse that would come to take care of the Main Character's parent if they take the job. You are cold and hard. You are the only one in this county taking care of the elderly, and you have a lot of clients. Tell the Main Character that you can only see their parent at certain times and certain hours, and how much you'll charge for an emergency visit. Your duties are wound dressing, drawing blood for tests, administering shots and IVs, and you also help with bathing, using the toilet, blood pressure and blood sugar tests. You are NOT the one who will be cooking meals, shopping, driving the parent to appointments or meetings, answering the phone, cleaning the house, feeding the pets, or picking up the mail. Make it very clear that you are not a companion or friend.

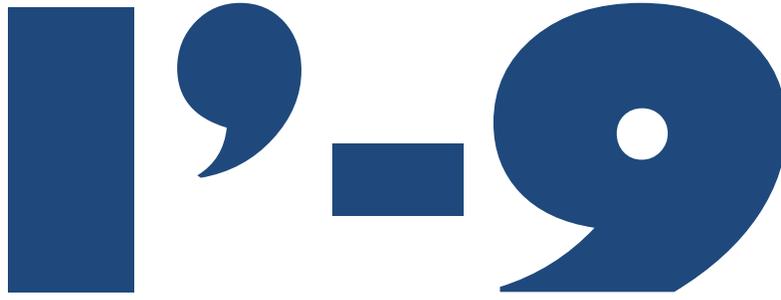


Scenario Nine

The Main Character has the opportunity to take a job in the city, but would leave behind an infirm parent and a mentally challenged younger sister in a small rural home.

Your character - None

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



Scenario Nine

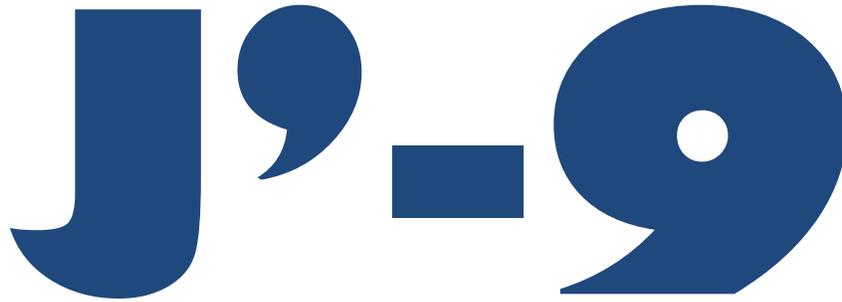
The Main Character has the opportunity to take a job in the city, but would leave behind an infirm parent and a mentally challenged younger sister in a small rural home.

Your character – Main Character

You were dreading that phone call, but it came. If the company turned you down, you would still be a part time employee in the small town you grew up in. If they accepted you, you would have to leave your home behind to move to the big city over four hours away. Most of all, you would have to leave a sick parent behind with your mentally challenged younger sister. They raised you and kept a roof over your head, clothes on your back and food in your mouth. You are the only responsible one in the family, the only one who managed to graduate from college (the local community college and many online courses). This is the chance of your life, but it may mean the end of your parent's. They want you to start work Monday. Will you take the job and leave, or stay in the same situation you're in now?

Imagine the scene. You are in the only home you have ever known. What does it look like? Your parent is sleeping in the nearby bedroom. What ailment do they have? Your sister is watching television; what show is it? What job is it?

Think about your future. When you are ready, step into the spotlight.



Scenario Nine

The Main Character has the opportunity to take a job in the city, but would leave behind an infirm parent and a mentally challenged younger sister in a small rural home.

Your character - Voice

You are a friend of the Main Character from school who already lives and works in the city. Leave that shit hole of a town behind, the city is the place to be. There's always something to do here, something new and cool. Your hometown is a scab that hasn't been picked off the planet yet. You'll help show the Main Character around a bit (not this weekend, you're busy), but soon, you two will meet up, maybe for lunch or coffee, and can talk about everything you are going to do here. You can't wait!

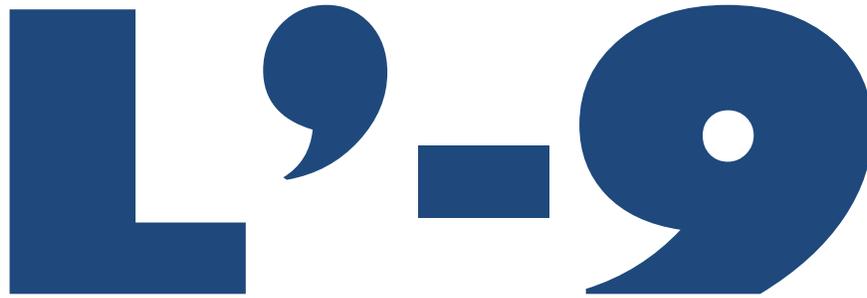


Scenario Nine

The Main Character has the opportunity to take a job in the city, but would leave behind an infirm parent and a mentally challenged younger sister in a small rural home.

Your character - Voice

You represent the town where the Main Character grew up, the town where their parent grew up, and their parents as well. If the Main Character leaves, it won't be long before one of the few remaining pillars of the community crumbles. The Main Character won't just be leaving their parent behind, but a legacy, a way of life that is vanishing in America. Maybe it's not the most exciting town, but it's the most peaceful. Full of good people who do what they can to help each other. People who will do the best they can to make the Main Character feel welcome, to help them through the final years of their parent. Help them take care of the younger sister. They may be poor in life, but they are all rich in spirit. Does the Main Character really want to lose their soul to bright lights, plastic people, and the fast buck?



Scenario Nine

The Main Character has the opportunity to take a job in the city, but would leave behind an infirm parent and a mentally challenged younger sister in a small rural home.

Your character - Voice

You are the Main Character's sick parent. You are so proud of the Main Character, they have exceeded your wildest dreams. The one of the family who will really make something of themselves. You will miss them, certainly. But you'll feel better knowing your child is happy than rotting here in this old place, taking care of you.

As you speak in this scene, cough and wheeze to represent your affliction.



Scenario Ten

While out of town on business the Main Character, who is already in a long-term relationship, meets an ex-girlfriend who wants to hook up.

Your character - Voice

You represent the past relationship between the Main Character and his ex. Does he remember how that relationship ended? Not well, right? And how long did she stalk you until you finally moved away? And she's coming in out of the blue, after all these years. This is Fatal Attraction. Has she been pining away for the Main Character all this time? What the hell is wrong with her? No way should the Main Character even be in a room with her.

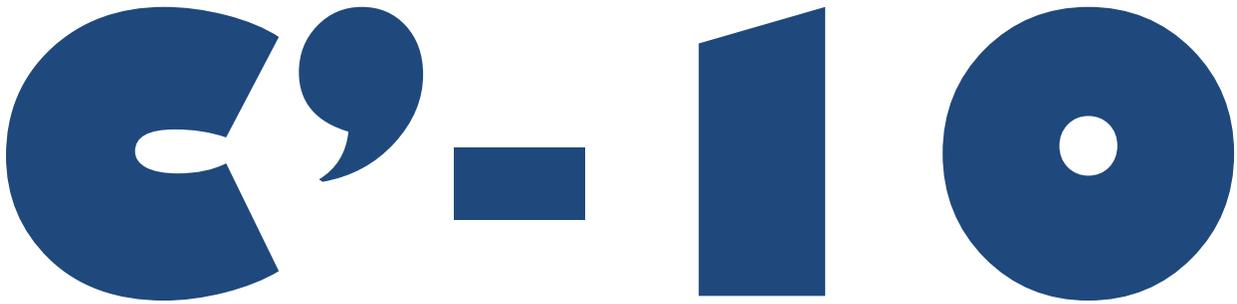
B' - 10

Scenario Ten

While out of town on business the Main Character, who is already in a long-term relationship, meets an ex-girlfriend who wants to hook up.

Your character - None

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

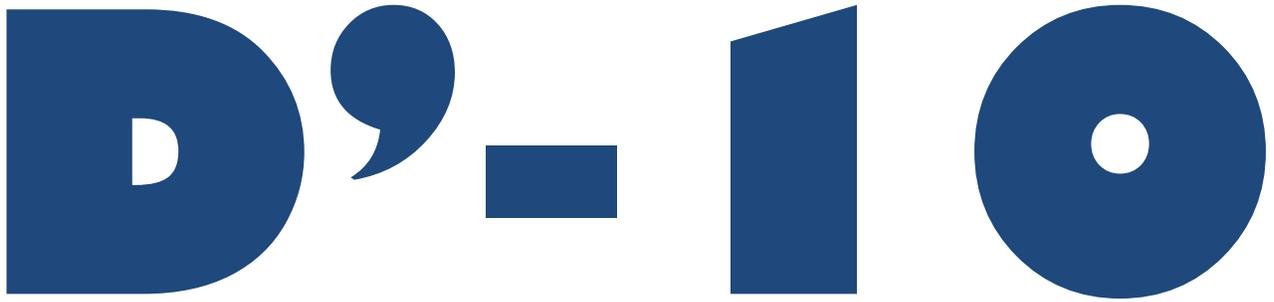


Scenario Ten

While out of town on business the Main Character, who is already in a long-term relationship, meets an ex-girlfriend who wants to hook up.

Your character - Voice

You are one of the ex-girlfriend's exes as well. She pulled this same thing on you that she is doing to the Main Character. She's a dog looking for a buried bone. She hasn't changed at all, she's still nuts. You slept with her, and regret every second. Your then-girlfriend found out because the ex blabbed all about it, and she broke up your chance at happiness. This ex is just a selfish bitch, thinking she can have any guy she wants whenever she wants. The Main Character should have more self-respect than kowtowing to her demands. Blow her off.



Scenario Ten

While out of town on business the Main Character, who is already in a long-term relationship, meets an ex-girlfriend who wants to hook up.

Your character - None

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



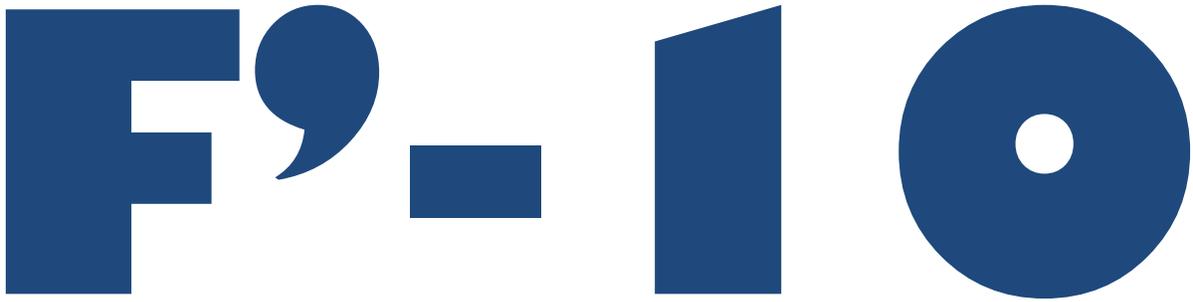
Scenario Ten

While out of town on business the Main Character, who is already in a long-term relationship, meets an ex-girlfriend who wants to hook up.

Your character - Voice

You represent the character's lust.

Duh, go for it! She's ready and willing to go, no one but you two will know. This is a free pass! After all those years, she's gotta be kinky as hell. This could be the best sex of your life.

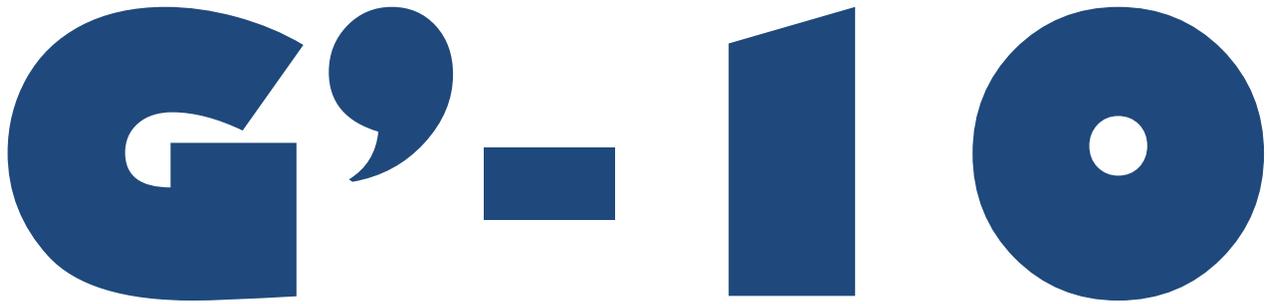


Scenario Ten

While out of town on business the Main Character, who is already in a long-term relationship, meets an ex-girlfriend who wants to hook up.

Your character - Voice

You are the Main Character's girlfriend's parent. His potential in-law. You have so much respect for the Main Character. He is honorable and trustworthy. He would never do anything to violate the trust or love of your daughter, his girlfriend. She loves him so much, and wants to live the rest of her life with him. You want that for your daughter, you want her happiness. She did a very good job getting one of the best guys around.

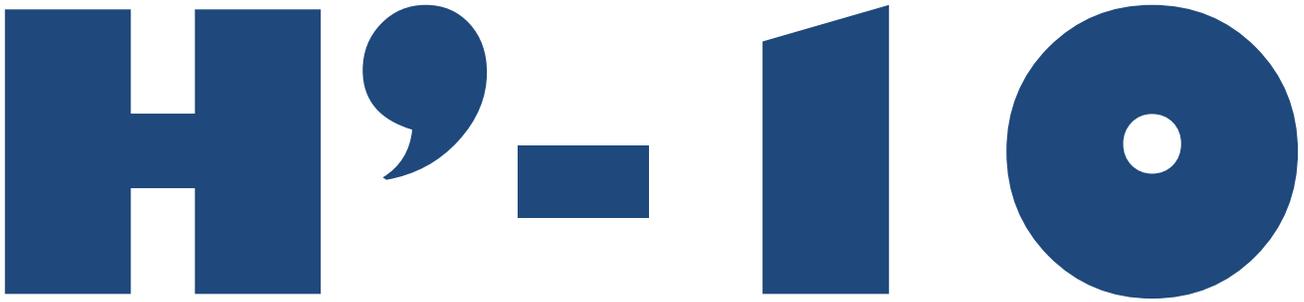


Scenario Ten

While out of town on business the Main Character, who is already in a long-term relationship, meets an ex-girlfriend who wants to hook up.

Your character - Voice

You are the old ex-girlfriend of the Main Character. It's been a long time, hasn't it? You heard he'd be coming into town and you suddenly thought "Maybe he was the one you let slip by." You're successful, but haven't found the guy you want to marry. Or maybe you did, but you were too young and too dumb to realize it. So you're hoping to meet the Main Character for dinner, have a few drinks, and spend some time in his hotel room. Maybe you'll just talk, but you're kind of hoping for sex, to see if there's any spark to rekindle. He was pretty good in bed. You are not seeing anyone right now.

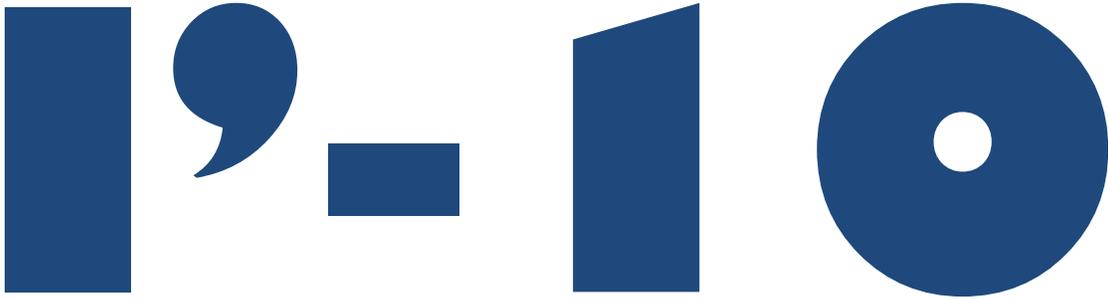


Scenario Ten

While out of town on business the Main Character, who is already in a long-term relationship, meets an ex-girlfriend who wants to hook up.

Your character - Voice

You represent the doubt the Main Character has about his current relationship. Has it been that great, really? Or did he just settle into stability? His life has been kind of boring, is it only going to go downhill from here? Men aren't designed to be with one woman their whole lives, it's a biological fact. If he cheats now, it will only be on his girlfriend, not his wife. And maybe he'll discover that he only thought he was happy. Just call the ex, see what happens. It's the only way to be sure.

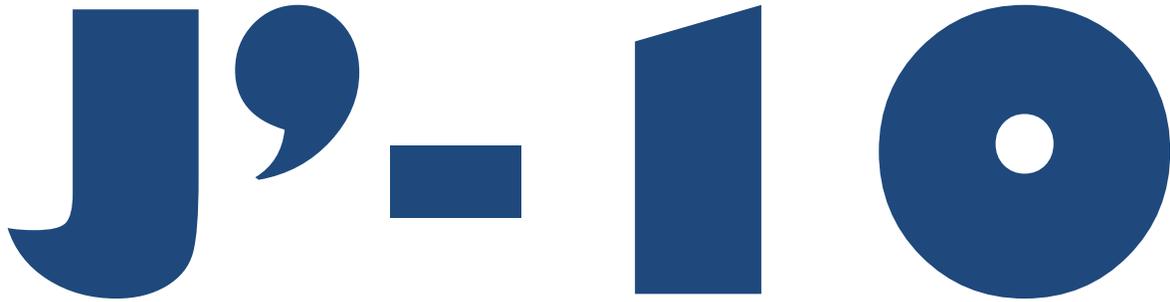


Scenario Ten

While out of town on business the Main Character, who is already in a long-term relationship, meets an ex-girlfriend who wants to hook up.

Your character - None

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



Scenario Ten

While out of town on business the Main Character, who is already in a long-term relationship, meets an ex-girlfriend who wants to hook up.

Your character – Main Character

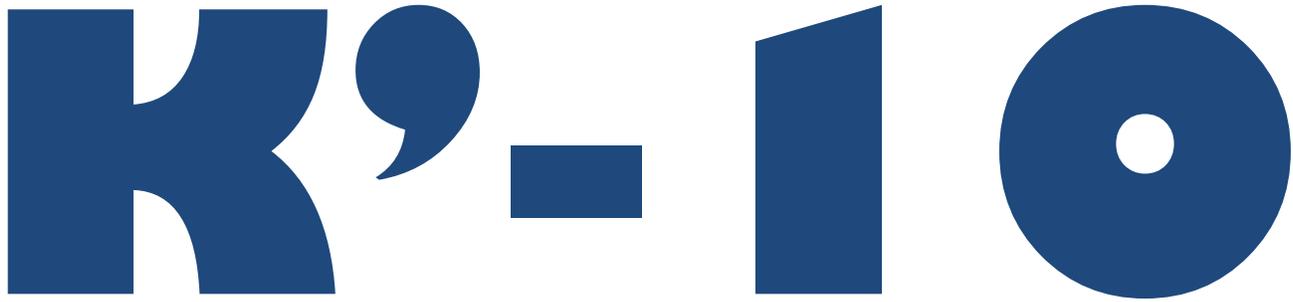
You have been in a relationship with a woman for the last two years. She hasn't pressured you at all, but you have both been thinking about getting married. It is, at the least, serious.

So it was a surprise to hear that your ex-girlfriend from years past wanted to meet you while you were out of town on a work trip. She didn't say what it was about, but you know she's not seeing anyone right now. And she knows that you are. You think she wants one last fling before you're out of her life forever. Maybe you and her both matured, and really are more compatible now.

Your current girlfriend trusts you, she'd never know if you did anything. Are you going to meet with your ex? If so, are you going to invite her back to your room at night?

Imagine the scene in your hotel room. Are you going to call her to meet her? What did she look like? Was she sexy? Sexier than your current girlfriend? Do you want to cut ties to your promiscuous past, or is it OK to sneak in one last romp before you vow monogamy?

Consider your relationship and your future. When you are ready, step into the spotlight.



Scenario Ten

While out of town on business the Main Character, who is already in a long-term relationship, meets an ex-girlfriend who wants to hook up.

Your character - Voice

You represent the two-year relationship (the history) between the Main Character and his current girlfriend. Their relationship is strong, honest, and loving. This ex is only a storm on the seas of life. The ship of love made between the Main Character and his current girlfriend can withstand this. There's no reason to call her. The ex is not what he wants now, and that will be that. Chapter closed, move on.

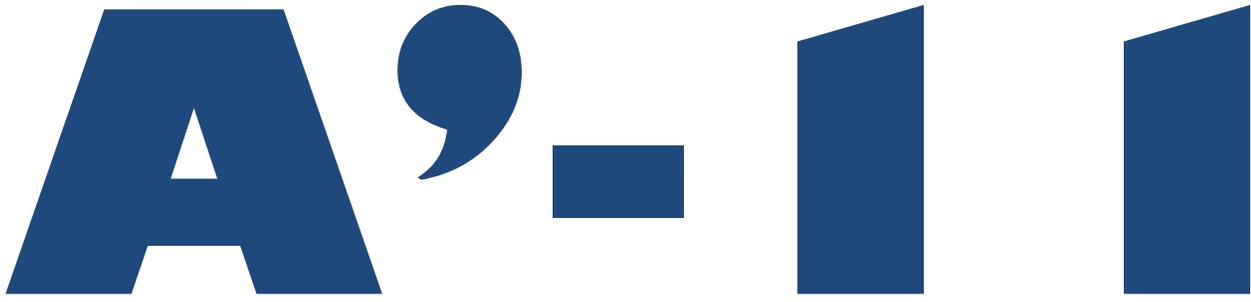


Scenario Ten

While out of town on business the Main Character, who is already in a long-term relationship, meets an ex-girlfriend who wants to hook up.

Your character - Voice

You represent everyone else the Main Character could interact with on this night: the clerk at the drug store where the Main Character might buy condoms, the waiter serving him and the ex at dinner, the bartender offering them shots, and the hotel desk clerk telling the Main Character he has a message, or maybe even a gift, from his current girlfriend. Or maybe you can be a colleague of the Main Character who catches him dining out with the ex.



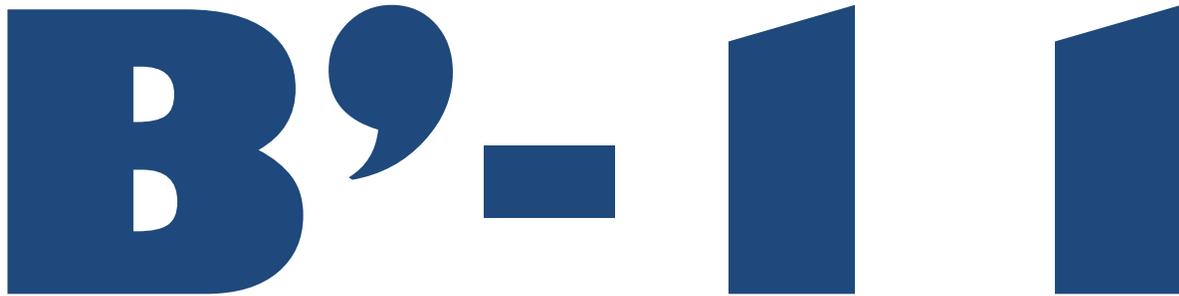
Scenario Eleven

The best friend of the Main Character's son is ill, but his parents, religiously devout, are praying for their son and won't take him in to see a medical doctor.

Your character - Voice

You represent the suffering boy's pain. You are his agony, the infirmity that won't let him sleep, that won't let him run and play, that causes him to grimace and barely hold back tears. You will grow and grow until it's too late, and then you will kill him. Every day, every second, you are closer to causing his death.

There is a voice of the suffering boy in this scene. Be respectful of the other player.



Scenario Eleven

The best friend of the Main Character's son is ill, but his parents, religiously devout, are praying for their son and won't take him in to see a medical doctor.

Your character - Voice

You represent Child Protective Services. The Main Character must report this, a clear example of parental abuse. The parents are endangering the life of this child through neglect, and it is criminal behavior. All you want to do is get the child medical treatment, you don't want to take the boy away from his parents. But this will be on their record, and the child will be monitored to make sure that he is getting the care he needs. Please, this needs to be done. Even an anonymous phone call. Do it before it's too late.



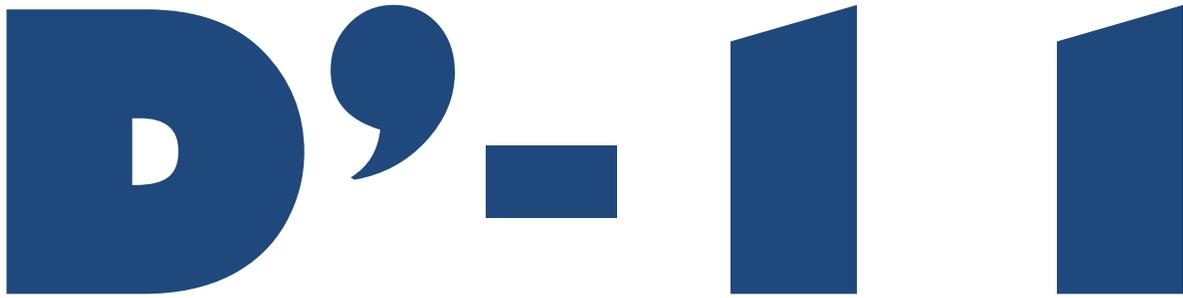
Scenario Eleven

The best friend of the Main Character's son is ill, but his parents, religiously devout, are praying for their son and won't take him in to see a medical doctor.

Your character - Voice

You are the young boy, the Main Character's son's friend. You don't know why everyone is fighting. You know that if you believe in God, His love will heal you. You trust your parents, and trust God, will make the pain go away. And it hurts a lot. You must have done something very wrong to make God punish you so.

Maybe if more people prayed for you, you would be cured. Can you get more people to pray for the pain to go away? You want to go play hide and seek with the Main Character's son.

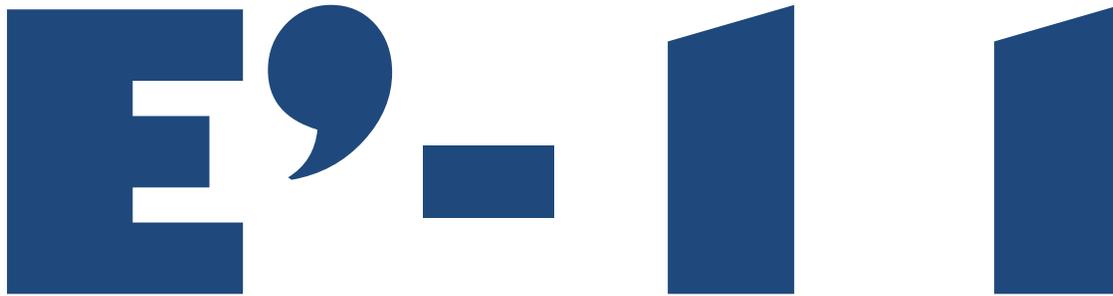


Scenario Eleven

The best friend of the Main Character's son is ill, but his parents, religiously devout, are praying for their son and won't take him in to see a medical doctor.

Your character - Voice

You are a relative of the sick child's family. You can't be there, but you would take the child to the hospital, parental rights or religious freedom be banned. They can sue you. If you can get the kid to the doctor in time, they can cure him, and then even if you have to go to jail, it would be worth it. But you absolutely can't do it. Beg the Main Character to take your relative away. Help give them ideas on how to take the child. You will help out with bail money, if needed.



Scenario Eleven

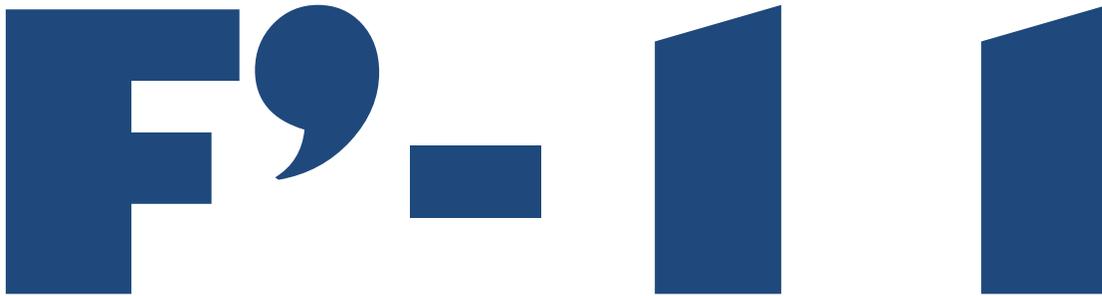
The best friend of the Main Character's son is ill, but his parents, religiously devout, are praying for their son and won't take him in to see a medical doctor.

Your character - Voice

You are the Main Character's young son.

Why is your friend so sick? Why won't his mommy and daddy take him to the doctor? Don't they love him? Can he come live with us? Why do I have to go to a doctor?

Pester the Main Character with questions about why your friend can't play with you anymore, or if you'll ever see him again.

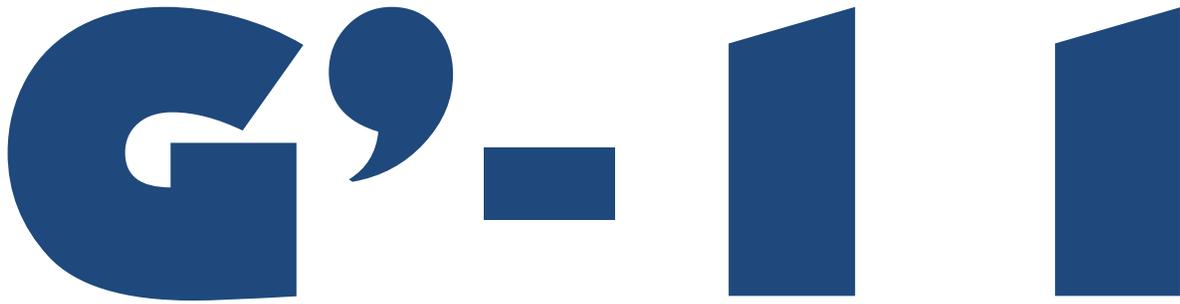


Scenario Eleven

The best friend of the Main Character's son is ill, but his parents, religiously devout, are praying for their son and won't take him in to see a medical doctor.

Your character - Voice

You are a doctor of pediatrics. You work part time as part of a free clinic. You could treat the ailing child for nearly free, and the procedure is very simple, an outpatient operation with only a few weeks of recovery. You have sworn the Hippocratic oath to care for the sick as best as you can, with the most modern techniques available. If the Main Character could convince the parents to consent to just an exam, you could be certain of the issue, and proscribe treatment. Just bring the boy to you so you can look at him.



Scenario Eleven

The best friend of the Main Character's son is ill, but his parents, religiously devout, are praying for their son and won't take him in to see a medical doctor.

Your character - None

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



Scenario Eleven

The best friend of the Main Character's son is ill, but his parents, religiously devout, are praying for their son and won't take him in to see a medical doctor.

Your character - Voice

You represent media exploitation of this situation. You are a news crew shoving microphones into faces, camera lenses jostling for a good angle, talk shows and news programs asking people to be interviewed on camera. You are "true story" book offers, the movie-of-the-week producers, etc.

Think of every possible media exploitation of this situation, and which side of the political spectrum your news network, commentator, or tabloid is on.

Ask personal questions of the Main Character and hound him to get an interview with the boy and his own son, the friend. Claim both that the son is a hero, and the son is a criminal for violating his little friend's First Amendment rights to express religion.

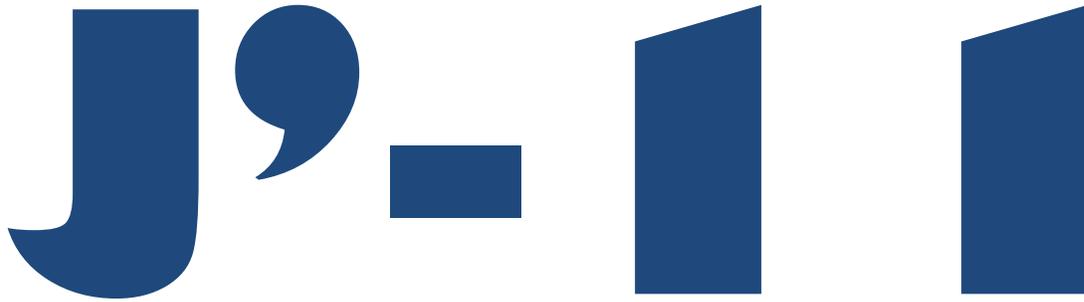


Scenario Eleven

The best friend of the Main Character's son is ill, but his parents, religiously devout, are praying for their son and won't take him in to see a medical doctor.

Your character - Voice

You are the pastor in the church that knows faith is the only way to heal this poor child. The neighbors of the Main Character and their son are members of your congregation. You are praying so very much for their son to be cured of his affliction. You have asked the congregation to pray for him as well. To doubt in the Lord's power is to turn away from God, to false idols, like doctors and the institution of medicine. That is a tower of corruption, sin, and greed. No one can take away your faith. Not only is it your flock's First Amendment right to express their religion as written into the United States Constitution, but you answer to the Lord, not to any earthly power.



Scenario Eleven

The best friend of the Main Character's son is ill, but his parents, religiously devout, are praying for their son and won't take him in to see a medical doctor.

Your character - None

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



Scenario Eleven

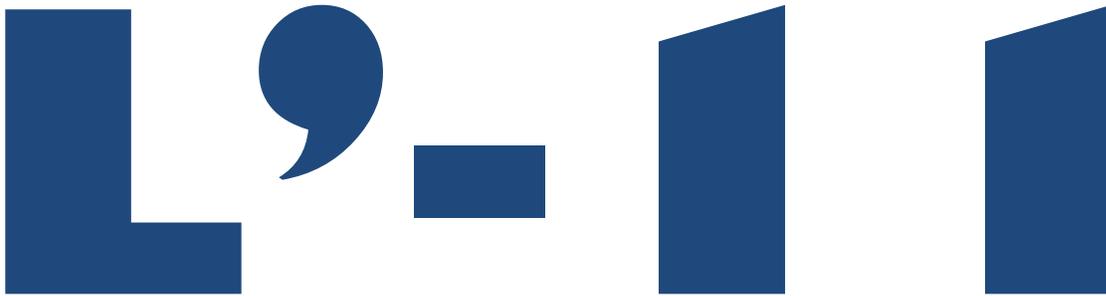
The best friend of the Main Character's son is ill, but his parents, religiously devout, are praying for their son and won't take him in to see a medical doctor.

Your character – Main Character

Your son has a close friendship and plays often with a neighborhood boy. They get along well together, though his folks seemed a little strange to you. Now you know why: they're of a religious persuasion that doesn't believe in scientific medicine. So even though you think his condition is easily treatable, the parents are trusting prayer and the power of God to cure him. It's not working. You aren't very close to them, but your son obviously is. Will you get involved and call the authorities to force them to get medical treatment for their son, possibly violating their religion?

Imagine the scene. How long has your son known his friend? How often have you talked to the parents? Is this something that can be explained away, or are you supposed to report this to authorities? You haven't really seen the kid yourself, maybe he will recover.

Consider the development of your son. When you are ready, step into the spotlight.



Scenario Eleven

The best friend of the Main Character's son is ill, but his parents, religiously devout, are praying for their son and won't take him in to see a medical doctor.

Your character - Voice

You are one of the parents of the Main Character's son's friend. You know that God has a plan, and you give your all, even your only child, to His Everlasting and Loving Grace. Others may doubt, but you know God will restore your son. For the Bible says:

James 5:14-15: "Is any among you sick? Let him call for the elders of the church; and let them pray over him, anointing him with oil in the name of the Lord: and the prayer of faith shall save him that is sick, and the Lord shall raise him up; and if he have committed sins, it shall be forgiven him."

and

Matthew 21:22: "And all things, whatsoever ye shall ask in prayer, believing, ye shall receive."

and

Romans 8:32 "He that spared not his own Son, but delivered him up for us all, how shall he not also with him freely give us all things?"

A' - 1 2

Scenario Twelve

The Main Character is torn between taking out a very large loan to attend a private college to study art or making a go of it straight out of high school.

Your character - Voice

You represent the monstrous debt the Main Character would have to hold if they want to go to school. Emphasize that loan payments are due three months after graduation, though they have flexible payment plans that can delay repayment for economic hardship. During this time, however, the interest will continue to accrue and capitalize. Payments are due every month. If they want to make the minimum payment on the interest and a small amount on the principal balance, it will take them 30 years or maybe more to pay this off. If they default on the loan, their credit rating will be ruined, they might have to go to bankruptcy court, their wages might be garnished.

B' - 1 2

Scenario Twelve

The Main Character is torn between taking out a very large loan to attend a private college to study art, or making a go of it straight out of high school.

Your character - Voice

You are a future critic with a negative opinion of the Main Character's artistic work. No matter what they decide to do, you will not be swayed in your opinion of the crap the Main Character puts out. If the Main Character thinks of going to university, it won't make any difference at all other than to protect the free world from being exposed to the Main Character's atrocities. If they think they won't go to university, it's a clear sign that they should have, because their work is entirely worthless, made by someone who knows nothing of the world nor even of the very art they work in.

C' - 1 2

Scenario Twelve

The Main Character is torn between taking out a very large loan to attend a private college to study art, or making a go of it straight out of high school.

Your character - Voice

You are a future critic with a positive opinion of the Main Character's work. No matter what they decide to do, you will always appreciate and enjoy the marvels they create. If the Main Character thinks of going to University, the additional training and exercise will hone and refine their talent into a precision instrument that plugs directly into the brain of the audience. If they think they'll skip school and start working on art right away, the raw power of their results will be a cudgel that strikes and bursts all previous notions of the art.

D' - 1 2

Scenario Twelve

The Main Character is torn between taking out a very large loan to attend a private college to study art, or making a go of it straight out of high school.

Your character - Voice

You are the voice of the Main Character's passion for art, their love of creating. You are undisciplined, spontaneous, inspired. Ideas are everywhere, life itself is your fuel. You are an all-devouring creature, interrupting the Main Character's train of thought, preventing them from sleeping or often even taking care of their health and relationships. Mundane matters such as money or choice of school are of absolutely no importance or value to you; all that matters is TO CREATE!

E' - 1 2

Scenario Twelve

The Main Character is torn between taking out a very large loan to attend a private college to study art, or making a go of it straight out of high school.

Your character - Voice

You are the local art school recruiter. The Main Character could study here, where it's much cheaper. They can take night classes to fit around a work schedule, too. Some of the alums from your school have gone on very successful careers in, uhm...well, it was a few years ago.

F' - 1 2

Scenario Twelve

The Main Character is torn between taking out a very large loan to attend a private college to study art, or making a go of it straight out of high school.

Your character - Voice

You are a potential employer of the Main Character. You saw their work at school, and could use someone like them for a little side job. It's not much, and you can pay only a pittance, but it's a chance for exposure, and it is a legit credit. But they have to get work on it right away, and it may take a few weeks to complete. If the art is good, there might be other jobs down the road. But they have to concentrate solely on the work. They can't be distracted by college or anything else.

G' - 1 2

Scenario Twelve

The Main Character is torn between taking out a very large loan to attend a private college to study art, or making a go of it straight out of high school.

Your character - Voice

You are the character's Mother. Speak to the Main Character as if they have just moved back home with you either after dropping out or graduating. Their old room was turned into a sewing room, but maybe they can turn it into their art workshop as well. You know of some temp jobs that are hiring, that could lead to a long-term position. And there's always some chores and fixing up things around the house. The Main Character is so creative, they'll find a neat way to make your home special.

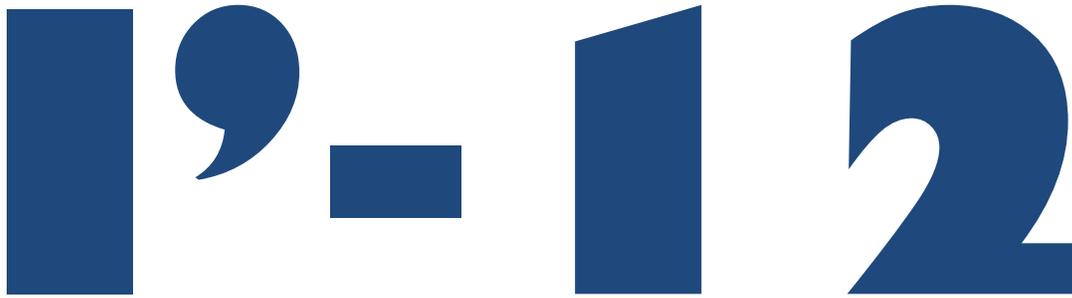
H' - 1 2

Scenario Twelve

The Main Character is torn between taking out a very large loan to attend a private college to study art, or making a go of it straight out of high school.

Your character - Voice

You are one of the Main Character's high school art teachers. You've watched them grow their talent a lot in four years, but they aren't there yet. They need more advanced training to truly achieve success. It's a very hard road, yes, but going to college and taking on a debt is the kind of incentive that will ensure they pay attention and get the most out of it.



Scenario Twelve

The Main Character is torn between taking out a very large loan to attend a private college to study art, or making a go of it straight out of high school.

Your character - Voice

You are a friend of the Main Character. They don't need to go to school to learn art, man! Art comes from the heart and the soul! You've seen the Main Character's works, and they're totally cool, the best in class. Why waste all this time studying some dead guys in books? Encourage your friend to get out in the world now and get busy making art.

J' - 1 2

Scenario Twelve

The Main Character is torn between taking out a very large loan to attend a private college to study art, or making a go of it straight out of high school.

Your character - Voice

You are the Main Character's father. They are a fool to be an artist. Art never pays, and after art school they'll be stuck back here working some soul-crushing job while doing weird projects that only a few people understand and even fewer pay money for. Encourage the Main Character to get a good business or maybe even a law degree, something that will ensure they can work their way to happiness. Art is great for fun, but that's no way to make a living. Maybe now is the time to tell the Main Character that you don't really like their art, and you don't think anyone else will, either. It's to save them the pain and misery of rejection with a huge debt on their back.

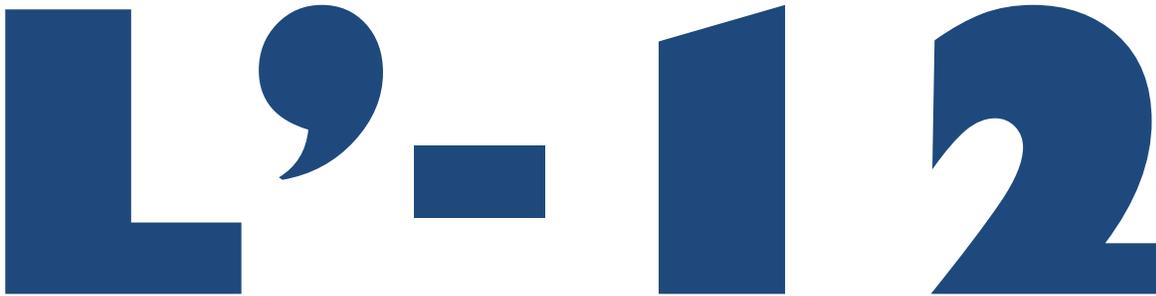
K' - 1 2

Scenario Twelve

The Main Character is torn between taking out a very large loan to attend a private college to study art, or making a go of it straight out of high school.

Your character - None

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



Scenario Twelve

The Main Character is torn between taking out a very large loan to attend a private college to study art, or making a go of it straight out of high school.

Your character – Main Character

You always loved art, since childhood, but only in the last few years of high school did you really spend serious time devoted to it. You had at least enough talent to be accepted into a very prestigious university (the only one you applied to), one with the best teachers and resources. It's very expensive and even with financial aid your family can't pay the tuition. You will have to take some loans out. There's no guarantee you'll get a job after graduation. The only certain thing waiting for you after you leave, diploma or not, is a huge debt. Maybe you're good enough to start work now, and can skip the training secondary school offers. You have to reply to your acceptance letter soon, though. Are you going to attend classes in the fall?

Picture yourself at home, looking at the school's acceptance letter. What kind of art would you study? How does it make you feel when you complete a project? What classes would you take? How many years will it take you to pay off the debt? Is it worth starving to do what you love?

Consider your future career. When you are ready, step into the spotlight.