



Revenge of the Groundlings
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Revenge of the Groundlings

The year is 1608. For the third time in fifteen years, bubonic plague has closed the theatres of London. Just five years ago, the plague killed 33,000 people as it ravaged the city.

But that doesn't do much to stop everyday life. Time still passes by, you still have your work to attend to, and you are sorely missing those long days of entertainment provided by a trip to London's playhouses.

You're the groundlings. Rough, rude, and ready to produce your own version of a play by one of London's hottest playwrights: Mister William Shakespeare. It's been a while since you've been able to attend a production though... you hope that your memory serves you correctly...

Revenge of the Groundlings is a game based heavily within the theatrical tradition. End goal for you? Survive the play, upstage your fellow actors, and be the star.

The game is played round-robin style with no need for a Game Master. It is played in five rounds (called "Acts") with an Intermission between each. Each Act consists of several scenes – one for each player of the game.

Begin by deciding whether you will perform a Comedy, History, or Tragedy. Each type of play comes with its own elements and complications.

Comedy

Wacky antics, mistaken identities, and lots and lots of weddings!

Tragedy

Love and loss, the evil of mankind put on display in a tumultuous story of travesty.

History

Quasi-fantastical tales of Kings of old. Power, ambition, and passion war with humanity.

Once you have selected your genre, refer to the appropriate Genre Sidebar. Each genre has its own distinct list of common *Elements* found within it. Each player may choose an *Element* from the list (either randomly or selectively at the discretion of the players). Also included are bonus *Elements* which may, if the players so desire, be added to the list for some extra theatrical spice.

The genre of the play also determines the game's *Motive Scale*. The *Motive Scale* is what will drive all of the characters throughout the



Genre Attributes: Comedy

Motivation Scale: Malice - Love

M4 - M3 - M2 - M1 - L1 - L2 - L3 - L4

Failure Condition: To be foresworn

Elements:

Bed Switch: Besides being awkward, going to bed with the wrong person can really throw a monkey wrench in your works. Often times this is a result of careful planning on the part of the bed-switcher to fool the bed-switcher. For inspiration see *All's Well that Ends Well*, *Measure for Measure*, or *Twelfth Night*.

Cross-dressing: Whether as a serious disguise or a comedic gag, the Greeks knew it and Shakespeare did too – cross-dressing is funny. For inspiration see *As you Like it*, *Cymbeline*, *Merchant of Venice*, *Twelfth Night*, or *Two Gentlemen of Verona*.

Debt to be Repaid: Owing a favor to someone (whether that favor be measurable in numbers or not) can really complicate a situation. For inspiration see *All's Well that Ends Well*, *Comedy of Errors*, *The Merchant of Venice*, or *The Tempest*.

Gulling: Subtly convincing your friends to do something (especially by talking when you know that they are eavesdropping) isn't just mean... it's also really funny. For inspiration see *As you Like it*, *Love's Labour's Lost*, *the Merry Wives of Windsor*, or *Much Ado about Nothing*,

Identical Twins: No matter what way you slice it, having two people who look like the same person confuses matters for the people around them... For inspiration see *Comedy of Errors*, or *Twelfth Night*.

Marriage: Got that old ball and chain? For inspiration see just about every comedy ever written by William Shakespeare.

Matchmaking/Cuckolding: Either setting them up or knocking them down, affairs of the heart are seldom simple and never easy. For inspiration see *As you Like it*, *Comedy of Errors*, *Cymbeline*, *Love's Labour's Lost*, *The Merry Wives of Windsor*, *The Merchant of Venice*, *A Midsummer Night's Dream*, *Much Ado about Nothing*, *The Taming of the Shrew*, *The Tempest*, *Troilus and Cressida*, *Two Gentlemen of Verona*, or *Winter's Tale*.

Misdirected Letters: Sometimes purposefully misdirected, sometimes not. Letters are such personal objects that they have great power and sway over the actions of other characters in the play... For inspiration, see *As you Like it*, *Cymbeline*, *Love's Labour's Lost*, *Merry Wives of Windsor*, *Much Ado about Nothing*, *The Two Gentlemen of Verona*, or *Twelfth Night*.

Mistaken Identities: This can either be purposeful or not – a particularly good disguise may fool someone just as readily as an accidental choice in words or dress. For inspiration see *Comedy of Errors*, *Love's Labour's Lost*, *Measure for Measure*, *A Midsummer Night's Dream*, *Much Ado about Nothing*, *Twelfth Night*, or *Winter's Tale*.

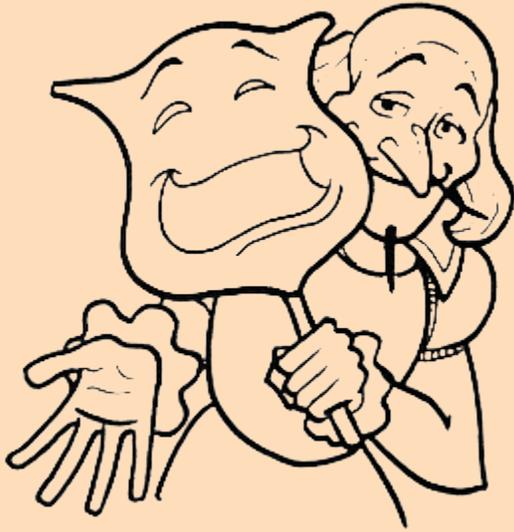
Prison/Mad House: It may be for your own good, but it's funnier if it's not. For inspiration, see *All's Well that Ends Well*, *Measure for Measure*, *Much Ado about Nothing*, *Twelfth Night*, or *Two Gentlemen of Verona*.

Shipwreck: Often, shipwrecks occur at the beginning of a story as a plot device to move the characters to a foreign shore, but they can also occur mid-tale as a twist of fate to one of the characters. For inspiration see *Comedy of Errors*, *Merchant of Venice*, *Pericles*, *The Tempest*, or *Twelfth Night*.

Bonus Elements:

☞ An ass head (as in *A Midsummer Night's Dream*)

- ☞ A bear that eats people (as in *Cymbeline*)
- ☞ Deals with a money-lender (as in *Merchant of Venice*)
- ☞ A play within a play (as in *A Midsummer Night's Dream*)
- ☞ A statue coming to life (as in *Winter's Tale*)



course of the action. The motive scale slides from one to four on either end. For example, were you to perform a tragedy, your motive scale would measure from ruthlessness to humanity. It would slide from 4R – 3R – 2R – 1R – 1H – 2H – 3H – 4H. (Note: there is no zero.)

1. Character Creation

“Such as we are made of, such we be.”
–Twelfth Night, II ii

This section will cover how to build a character within the selected genre.

Choose an Archetype

“One man in his time plays many parts, his acts being seven ages.”
–As you Like it, II vii

Each player should pick from the list of archetypes. Each archetype has its own *Nature*. Once per act, you may *Play to your Nature* (i.e. perform an action which falls into the purview of your *Nature*) to add one dice to your pool for the current scene.

Select A Motive

“An overflow of good converts to bad.”
–Richard II, V iii

Every character has a particular motivation, determined by the genre of your play. At the top of the play, each player will begin at “one”, but may choose which side of the motive scale to begin on.

Define Your Desire

“Is it not strange that desire should so many years outlive performance?”
–Henry IV ii, II iv

Your *Desire* is the concrete objective which determines your action during the play. It must be in keeping with your archetype, your motivation, and the genre. Sample *Desires* are listed under each archetype.

Your *Desire*, however, will change based upon your motivation. As your motivation slides upon its scale during the game, your *Desire* will change accordingly, while remaining in keeping with your initial *Desire*. Think of this as playing upon a theme; you will not suddenly decide that you want to do something completely different, but you may twist your starting *Desire* as you slide up and down the motivation scale.

Example: Robert Armin playing a fool in a comedy and decides to begin at 1L. He decides that his starting *Desire* is to entertain the King. Due to some twist of fortune, he slides down the motive scale to 2M. His *Desire* may change to something like boring the King. If he slides down to 3M, that *Desire* may change to maliciously attack the King with his wit. Should he slide to 4M, it could adjust to publicly embarrassing the King with tasteless truths.

Stage Presence

“Let those that play your clowns speak no more than is set down for them.”
-Hamlet, III ii

Every character begins with a pool of *Stage Presence* equal to the number of players plus one. Your *Stage Presence* pool refreshes at the top of each act.

Stage Presence spent to enter another player's scene is called “*Collaborative Stage Presence*”. Keep track of how much *Collaborative Stage Presence* you spend throughout the game, as this number will come into play in Act V.

2. Game Play

“I hold the world but as... a stage where every man must play a part.”
-Merchant of Venice, I i

This section will explain the stages of play and the method of victory.

Prologue

“O for a muse of fire, that would ascend the brightest heaven of invention.”
-Henry V, I i

Select the genre and the *Elements*. Write each *Element* selected on a separate index card. Each player should receive one *Element* card (you may either deal them out randomly, or each player may select an *Element* if the group so desires) and place it in front of him/her. (Recall that the number of *Elements* selected for any one play is equal to the number of players.) During the act, each player is required to establish his *Element* in some narratively appropriate and pivotal way.

Roll a six-sided dice to determine the scene order. The player who rolls the lowest number will play the first featured scene, after which play will proceed widdershins (clockwise). During each act, each player will have one featured scene.

Act I

“The true beginning of our end.”
-A Midsummer Night's Dream, V i

Scenes further the plot of the play and allow players to showcase their talents. To enter a scene, a player must expend *Stage Presence*. A player may expend between one and three *Stage Presence* to enter any scene. During a player's featured scene, he is assumed to have expended one point of *Stage Presence* without detracting any from his pool. He may choose to expend up to three additional *Stage Presence* to help himself shine.

No scene is performed solo. When a player establishes his featured scene, he is required to engage other players. Any other players engaged are assumed to have expended zero *Stage Presence* unless they choose to pull from their pool. Again, they may expend between one and three *Stage Presence* to attempt to upstage the featured actor.

The content of the scene should be based upon involved characters' *Desires* and the *Elements* in play. Each player will attempt to further his *Desire* in accordance with his motivations, his character archetype, and how he would react to the situation at hand. In addition, each player will attempt to flesh out his assigned *Element* and include it as a pivotal piece of the story.

When the scene reaches a climax (the precise moment is to be determined by the group as a whole), the involved players must roll for the scene's “*Spotlight Point*”. The number of dice any player rolls is determined by the number of his *Motive* plus the amount of *Stage Presence* he has expended to participate in the given scene. All dice rolled should be six-sided.

Once the dice are rolled, disregard any dice rolls higher than three and sum the remaining dice. This number represents the amount of applause an individual actor receives. The actor who receives the most applause wins the scene's *Spotlight Point*.

Genre Attributes: Tragedy

Motivation Scale:

Ruthlessness – Humanity

R4 - R3 - R2 - R1 - H1 - H2 - H3 - H4

Failure Condition: Death

Elements:

Ghosts: The dead may return for many reasons and in many forms. Sometimes the living dead are actually present, sometimes they're a phantasm dreamt up by the person who sees them. Either way, they're creepy and hard to ignore. For inspiration see *Hamlet*, *Julius Caesar*, or *Macbeth*.

Hostile Government Takeover: Ambition for power is the driving force of many of Shakespeare's heroes and villains. This ambition frequently presents itself in an active show of force. For inspiration see *Antony and Cleopatra*, *Coriolanus*, *Hamlet*, *Julius Caesar*, *King Lear*, *Macbeth*, or *Timon of Athens*.

Insanity: Feigned or real, many of Shakespeare's characters simply cannot remain stable amidst the extreme conditions of their existence. For inspiration see *Hamlet*, *King Lear*, *Macbeth*, *Othello*, or *Timon of Athens*.

Misdirected Letters: Deep personal messages from friends or loved ones can change the course of the future, and if those messages go astray it can skew events to tragic outcomes. For inspiration see *Hamlet* or *Romeo and Juliet*.

Murder: The ultimate weapon/tool of the ambitious power-monger or stilted lover, the ending of lives is serious and brutal business. For inspiration see *Coriolanus*, *Hamlet*, *Julius Caesar*, *King Lear*, *Macbeth*, *Othello*, *Romeo and Juliet*, or *Titus Andronicus*.

Overbearing Father: Young girls need looking after in this big, dangerous world. Sometimes, though, a dad just doesn't

know when to quit. For inspiration see *Hamlet*, *King Lear*, *Othello*, *Romeo and Juliet*, or *Titus Andronicus*.

Poisoning: The subtle murder weapon, though not always deadly. For inspiration see *Antony and Cleopatra*, *Hamlet*, *King Lear*, *Macbeth*, or *Romeo and Juliet*.

Protective Big Brother Figures: When having one father just isn't enough. For inspiration see *Hamlet* or *Romeo and Juliet*.

Sleep Mistaken for Death: Death is tragic enough, but a character's reaction to it can be a bit premature. For inspiration see *Macbeth*, *Othello*, or *Romeo and Juliet*.

Star-Crossed Lovers: Whether it's cosmic forces or simply Murphy's law, some loves simply were not meant to be. For inspiration see *Antony and Cleopatra*, *Hamlet*, *Othello*, *Romeo and Juliet*, or *Titus Andronicus*.

Vying for Power: The desire for power over others (be it political or personal) motivates much of the action of Shakespeare's tragedies. Fundamentally flawed human beings can't seem to get enough of it and will do anything to attain more. For inspiration see *Antony and Cleopatra*, *Coriolanus*, *Hamlet*, *Julius Caesar*, *King Lear*, *Macbeth*, or *Timons of Athens*.

Bonus Elements:

- ☞ A duel (as in *Hamlet*)
- ☞ A handkerchief (as in *Othello*)
- ☞ People pie (as in *Titus Andronicus*)
- ☞ Play within a play (as in *Hamlet*)
- ☞ Witches (as in *Macbeth*)



Genre Attributes: History

Motivation Scale: Ambition – Compassion
A4 - A3 - A2 - A1 - C1 - C2 - C3 - C4

Failure Condition: Exile

Elements:

Angry Wives: The women of the histories may not have power on the battlefield, but that certainly isn't an obstacle for the acquisition of power in the household. For inspiration see *Henry IV i*, *Henry IV ii*, *Henry VIII*, *King John*, or *Richard III*.

Arranged Marriages: Most political leaders didn't marry for love. Alliances had to be secured and there was no better way to seal that deal than with a diamond. Sometimes they work out better than others. For inspiration see *Henry V*, *Henry VI i*, *Henry VI ii*, or *Henry VI iii*.

Battlefield Speeches: To the troops or to yourself, whether it's to rally or to comfort, a battlefield speech is oftentimes a leader's most eloquent moment. For inspiration see *Henry IV i*, *Henry IV ii*, *Henry V*, *Henry VI i*, *Henry VI ii*, *Henry VI iii*, *King John*, or *Richard III*.

The Church: It is a great mystery whether the Church or the Crown has had a larger influence upon England's past. For inspiration see any of Shakespeare's histories.

France: The archenemy of England since time began, France figures heavily in fictional retellings of England's history. For inspiration see *Henry V*, *Henry VI i*, *Henry VI ii*, *Henry VI iii*, or *Richard II*.

Murder: While killing a field full of enemies is patriotic, the killing of one man is a much

more inhuman act. Murder is a political tool – whether it happens in plain sight of the masses, or behind closed doors. For inspiration see *Richard II*, or *Richard III*.

Offstage Battles: Since Shakespeare had access to only a limited supply of actors, most large battles occurred offstage rather than on it. As such, we frequently hear retellings of the most famous historical battles in lieu of actually seeing them. For inspiration see any of Shakespeare's histories.

Vying for Power: Political lobbying and sabotage are what it takes to claw one's way to the top of the political hierarchy. For inspiration see *Henry VI i*, *Henry VI ii*, *Henry VI iii*, *Richard II*, or *Richard III*.

War: There always seems to be a war going on in England... For inspiration see any of Shakespeare's histories.

Bonus Elements:

- ☞ Bastard Son (as in *King John*)
- ☞ Divorce (as in *Henry VIII*)
- ☞ Falstaff (as in *Henry IV i*, *Henry IV ii*, and *Henry V*)
- ☞ A Hunchback (as in *Richard III*)
- ☞ Joan of Arc (as in *Henry VI i*)



Example: Will Kempe is performing in his featured scene during a History. His *Motive* is 3C. He has also expended two additional *Stage Presence* for the scene. He would roll

3 (*Motive*) + 2 (*Stage Presence*) + 1 (*Featured Scene*) dice for the *Spotlight Point*. Will is playing a fool, and during this scene played to his nature by ridiculing the King, so he gets

an additional die to roll, making a final total of seven dice. His rolls turn up 2, 5, 1, 5, 3, 6, 4. Disregarding the higher numbers leaves him with 2, 1, and 3. His applause for this scene would then be rated at six.

The player who receives the scene's *Spotlight Point* must then soliloquize. To do this, he must speak in character for at least one minute about his internal conflicts and struggles as they relate to the scene, the play, his desire, his motives, etc. Ham it up, this is your moment!

Intermission

"Now is the winter of our discontent..."
-Richard III, I i

Between each act, an Intermission will be called. This is a time when some minor house-keeping must be done in order to continue play.

First: *Spotlight Points* must now be used by the players who have acquired them during the act. They may be used in one of two ways: they may either be given to other players, or given to one's self. The assigning of *Spotlight Points* begins with the player who was featured in the previous Act's first scene. After he has awarded all of his points, assignment then travels widdershins until all players have awarded their *Spotlight Points*.

If given to another player, a *Spotlight Point* will slide that player one point in either direction on the motive scale, determined by the choice of the player assigning the *Spotlight Point*. There is no cap to the number of *Spotlight Points* which may be assigned to an individual player during an act; however, if a player's *Motive* is currently 4 in either direction, the *Spotlight Point* MUST slide the player to the opposite direction.

Example: Richard Burbage is performing in a Tragedy and is currently at 3R. He is assigned one *Spotlight Point* in the R direction, pushing him to 4R. He is then assigned a second *Spotlight Point* for the act, sliding him back to



3R. Should he receive a third *Spotlight Point*, his motive could become either 4R or 2R.

If used on one's self, a *Spotlight Point* will slide you to the other side of the motive scale. You calculate this by subtracting one from your current *Motive*, then swapping your *Motive* to its opposite. (Exception: if your *Motive* is currently 1, do not subtract one before swapping your *Motive* to its opposite.)

Example: Richard Burbage, again in a Tragedy, is at 3R. He decides to use a *Spotlight Point* on himself. His *Motive* becomes 2H.

After *Spotlight Points* are assigned, each player whose *Motive* has changed must adjust his *Desire* accordingly. Remember, the focus of your *Desire* does not change, but the specifics will adjust to complement your new *Motive*.

Remember to refresh your pool of *Stage Presence* during Intermission. You will always begin each Act with a *Stage Presence* pool equal to the number of players plus one.

Finally, the *Element* cards rotate one space around the player circle traveling sunwise (clockwise). During the next act, the players will build onto their new *Element's* usage in the story. Ask yourself questions like "what didn't we know before about this? How can I add to the story of this *Element*?" Essentially, you are one-upping the last player's usage of the *Element*, complicating it, then twining that complication into the story's whole. You are not required to reveal the new complications

Character Archetypes

Damsel: Soft, wistful, young, vulnerable, the damsel is a woman adrift in a man's world. See: Ophelia, Juliet, Desdemona, Lavinia

Nature: demonstrate why you are desirable

Sample Desires: To marry well, To please my father, To do my family proud

Fairy: Creatures who are capable of manipulating forces beyond our comprehension, the Fairies tend to look down upon mortals as either objects of ridicule or interest. See: Puck, Oberon, Titania, Ariel, Caliban

Nature: play a prank on someone

Sample Desires: To protect the mortals, To mislead the mortals, To make things right for the mortals...

Fool: The all-licensed fool was the only individual in court who could question the judgment of the King or Queen without (much) fear of consequence. He always strove to entertain while simultaneously bringing sometimes uncomfortable truths to light. See: Touchstone, Feste, Lear's Fool

Nature: make fun of someone in power

Sample Desires: To speak truth, To serve my patron, To entertain...

Heroine: A woman who knows what she wants and how to get it, the Heroine will stop at nothing to reach her goal. See: Imogen, Rosalind, Viola, Portia

Nature: defy gender rules

Sample Desires: To live by my own rules, To survive in a man's world on my own power and merit...

King/Queen: Sovereign of England, Ruler of all he/she sees, the King/Queen has a deep responsibility to his/her people and country but must always be looking over his/her shoulder for usurpers. See: Henry V, Richard Plantagenet, Lear

Nature: take control of/lead a situation

Sample Desires: To protect my people, To maintain my throne, To gain more allies...

Lover: Awash in the youthful exuberance of young love, the lover can very rarely see anything but the object of his/her affection. See: Romeo, Orlando, Hermia, Miranda

Nature: sacrifice for the one you love

Sample Desires: To marry the one I love, To protect the one I love, To find someone to love...

Mechanical: Day-laborers and tradesmen, the mechanicals are often the comic relief of a piece. They are too lowly and simple to be fools, and their comedy often emerges more farcically. See: Bottom, Hamlet's Gravedigger, Cleopatra's Clown, Stephano/Trinculo

Nature: please someone in power sycophantically

Sample Desires: To earn money, To survive as best I can, To feed my family...

Philosopher: With too much dignity to be a fool (and not enough to keep his mouth shut), the philosopher is often found at court whiling away the hours by soliloquizing on the complicated nature of the universe. See: Jacques, Parolles

Nature: make a simple metaphor for a complicated situation

Sample Desires: To understand the meaning of life, To explicate meaning to my companions, To find meaning in everything...

Reluctant Leader: Sometimes people just get thrown into situations without much regard for their preferences. If a leader is required, then a leader must be found... See: Prince Hal, Brutus

Nature: make a decision based on your gut, not the facts of the situation

Sample Desires: To find a different leader, To get my men through a situation safely, To go home...

Scoundrel: Some men profit off of the misfortune of others, and some take it a step further to create those misfortunes. The scoundrel is a smooth-talking rat looking only to better his own station in life. See: Iago, Falstaff, Don John

Nature: take advantage of someone

Sample Desires: To better my situation, To extract revenge, To foil the good guys' plans...

Soldier: There are those who are used to following orders and live to do so. They live for battle and are hard-pressed to survive outside of it. See: Hotspur, Cassio, Tybalt

Nature: follow orders unquestioningly

Sample Desires: To protect my country, To protect my King, To rescue an ally...

related to your *Element* prior to your featured scene. A surprising reveal can add dramatic tension!

Acts II – IV

“Pleasure and action make the hours seem short.”
-Othello, II iii

Play proceeds as outlined for each of the next three Acts. There is an Intermission between each Act.

Act V

“The wheel is come full circle.”
-King Lear, V iii

Play in Act V proceeds as it has in all other Acts with one exception: if any player fails to take the *Spotlight Point* during his featured scene, he suffers the failure condition of the genre (see the genre sidebars). The winner of the scene will determine the specifics in their soliloquy. Players who do take the *Spotlight*

Point of their featured scene and do not allow other players to upstage them survive until the final scene of the act, the *Finale*.

Finale

“If you have tears, prepare to shed them now.”
-Julius Caesar, III ii

During the *Finale* scene, the goal is to inconspicuously wrap up your plot points. Fate has a fickle hand, and the best-loved characters are often those who suffer untimely demises. No *Stage Presence* is expended during the *Finale*, and all surviving characters will automatically participate. Play the *Finale* as you would any other scene, with the key difference being in the climax roll.

Before the climax roll is made, each player should total his *Collaborative Stage Presence* for the entire run of the play. The total, divided by two, represents that player's *Ad Lib* points. For every point of *Ad Lib* he has acquired, a player may add one dice to the pool of any player in the company. Thus, the final climax roll will depend on the player's *Motive* plus any *Ad Lib* dice he has received.

Example: Ned Allyn has accumulated a total of six points of *Collaborate Stage Presence*. He divides it by two to determine that he has three *Ad Lib* points. He gives two dice to Robert Armin and one dice to William Sly for the finale climax roll.

The player who rolls lowest during the climax roll survives the play; the rest suffer the genre failure condition. The low-roller then performs the play's final soliloquy, administering the failure condition of the play as he will to the other assorted characters.

Remember; death is easy. Comedy is hard!



Character Sheet

Character Name: _____

Archetype: _____

Nature: _____

Motive:

4 _ 3 _ 2 _ 1 _ 1 _ 2 _ 3 _ 4 _

Desire

Act I: _____

Act II: _____

Act III: _____

Act IV: _____

Act V: _____

Stage Presence Pool: _____

Collaborative Stage Presence
Expended: _____

Character Sheet

Character Name: _____

Archetype: _____

Nature: _____

Motive:

4 _ 3 _ 2 _ 1 _ 1 _ 2 _ 3 _ 4 _

Desire

Act I: _____

Act II: _____

Act III: _____

Act IV: _____

Act V: _____

Stage Presence Pool: _____

Collaborative Stage Presence
Expended: _____

Character Sheet

Character Name: _____

Archetype: _____

Nature: _____

Motive:

4 _ 3 _ 2 _ 1 _ 1 _ 2 _ 3 _ 4 _

Desire

Act I: _____

Act II: _____

Act III: _____

Act IV: _____

Act V: _____

Stage Presence Pool: _____

Collaborative Stage Presence
Expended: _____

Character Sheet

Character Name: _____

Archetype: _____

Nature: _____

Motive:

4 _ 3 _ 2 _ 1 _ 1 _ 2 _ 3 _ 4 _

Desire

Act I: _____

Act II: _____

Act III: _____

Act IV: _____

Act V: _____

Stage Presence Pool: _____

Collaborative Stage Presence
Expended: _____

