The Knights of Queen Tiffany

by Mo Holkar

(Thanks to Laura for help with getting this idea off the ground, and to Anne for character G, and to Hilde and Dave for helping to improve this script, and to David, Karolina, and Willoh for being amazing playtesters!)

Introduction, and practical stuff

This is a set of instructions for running and playing the larp. It's been written assuming that one of the participants will read it first, and then will explain it to the others, and will facilitate the larp as it runs. But if instead you have a separate facilitator who's not a participant, then you can just make the obvious changes to the instructions below.

Setting up the larp will take about an hour. Then half an hour or so each for the five scenes, and say half an hour for debrief and wrapup afterwards, for a total of four hours.

The Knights of Queen Tiffany is designed to work for anywhere from five to eight participants. It might also work with less than five, but that hasn't been tested (yet!)

You will need a room that's big enough for people to be able to move around and to play out scenes. Ideally there would be a table and chairs (or a set of sofas, etc) for the characters to gather together, as well.

The larp is set in the present day, and the characters are wearing ordinary clothes as working actors, so there's no need for any costumes. If you'd like to have some props for them to work with (swords, helmets, whatever) then you can: but that's not at all necessary.

Printing

(These are suggestions for if you have the means available – but if not, you can just print the whole thing out on plain paper, and that will work fine.)

Pages 1–4 – explanations etc – you will need to read these out together.

5–7 – briefings from Darvish – coloured paper.

8–23 – character skeletons – double-sided.

24–27 – knights – a different colour.

28 – name labels – on sticky label.

29–30 – relationship cards – on thin card.

Explanation of the larp

Read the boxed text out so that everyone can hear it. You can pass it on to the next person to take over after each box, or carry on yourself until your voice gets tired – as you prefer.

> In *The Knights of Queen Tiffany,* we are going to be playing the roles of a group of actors who have been gathered together to devise and then perform a new stage play, called *The Knights of Queen Tiffany.* The larp is just about the early stages of the devising.

Our characters are professional actors, but not very successful ones – so, to have any kind of paid work is valuable, even if they have doubts about the project's viability.

The idea, as it has been explained to our characters, is this. Genius (in their own estimation, at least) writer–director Darvish Lightowler has conceived of a play about an alternative Grail quest, as it might have been if the King Arthur of legend had instead been Queen Tiffany. A theatre has been secured: but rather than write the play in the conventional way, Lightowler intends for the actors to devise it together, under guidance.

(By 'devise a play', we mean: the actors suggest and discuss together the content and narrative, and improvise material in-character, until a script is achieved that the director is happy with. This is then what will be performed during the theatrical run.)

(This larp is not intended to be a realistic representation of how devised plays really are created. And we don't expect ourselves to be doing a convincing job of representing the activity and capabilities of a professional actor. We can just larp our characters as we wish, and all play each other up.)

Our characters all know each other at least by reputation, and they also know who has been cast in which role in the play. So they will be able to start work right away, without the need for a load of explanations.

The larp is structured around five devising sessions, each focusing on a key episode in the play. These sessions are from the start of the devising process – when it is more about bouncing ideas around, than polishing finished material. In the fiction, they take place on successive days, Monday to Friday, in the rehearsal studio that Darvish has hired for this purpose. Each scene of the larp lasts about half an hour of real time, but is intended as a kind of abbreviation/fast-forward/summary of that day's work.

Darvish Lightowler is not present during the scenes – in the fiction, they are away with a family emergency of some sort. Rather than being hands-on with the devising, they leave a daily briefing for the actors as to what they want them to achieve today. Your characters will be sending Darvish video of the scenes that have been devised, but not of the deliberations that have led up to them. This means that the work of devising is effectively unsupervised: and so, as long as it's productive, it perhaps doesn't have to be 100% intense and dedicated.

(We shouldn't simulate the details of preparing the video report. Just assume that is happening unremarkably, and that whatever our characters wish to send to Darvish will be included.)

Darvish is of non-binary gender and uses they/them pronouns, and they use gender-blind casting. There is to be no sexism or other prejudice between the actors during the devising process.

It's up to our actor characters (and so, us as participants) to decide how feminist (or in what ways) the play is to be. Sexism is a thing in the world of Queen Tiffany's court – but to what extent, and how, the narrative works against that, is open.

Each scene will begin with our characters arriving for work in the morning, and entering the play space that represents the rehearsal room. They might arrive separately or together, some might be early, some might be a bit late – it's up to us.

Each scene ends with a coda: a few minutes of our characters having left the rehearsal room together, after the end of the working day. They might bid each other farewell, share a cigarette, make plans for the evening, or whatever – as we feel appropriate.

After that, between each scene of the larp, there's a short off-game break where we can each decide what our characters are doing during the evening and night before the next day's work. For any joint activities, we will calibrate this together with the other person/people involved.

The larp ends after the after-work coda to the fifth scene, when our characters have the weekend ahead of them. There is no particular intended dramatic climax to the ending – our characters don't need to be taking big decisions, or to have gone on a journey, or anything like that. (Although, if they do/have, that's cool too of course.)

Safety

(Switch this out for a different safety technique, as you prefer.)

We're going to be using the safety word *Offgame.* If anything comes up that makes you uncomfortable, or if you need to stop or pause the larp for any other reason, just say "Offgame," and play will stop. You can then explain what you need, or what you need to change – or you can just take a break away from the game for a bit, if you don't want to talk.

And, of course, 'The door is always open' – meaning that you can leave the larp at any point, without needing to explain why. You needn't worry that by doing so you might be harming the experience for other participants: they will be fine to carry on without you.

Debrief

After you've finished the larp, we suggest a simple debrief, starting with a 'round': where each participant is invited to share their immediate thoughts and feelings about their personal experience, without interruption. And then shift to a general conversation about whatever people would like to discuss.

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Setup

Put out the character skeletons, folded so that just the top line is visible.

Each of us is now going to choose one of the actor characters, from the skeletons available. They've been folded so that we can get an idea of the character from reading the archetype that's on top, without needing to go through all the detail that's underneath. But of course if you read that and don't like it, you can switch to a different character. You can answer the questions to yourself now, or gradually while the larp plays out, as you prefer. Choose a forename (beginning with the appropriate letter) and pronouns for your actor character: and when you're ready to move on to the next bit, write them on a label, and stick it onto yourself.

(Pause while everyone does this.)

When everyone is ready and has a name label stuck on, each in turn should tell the others who their actor character is, and what is important/interesting about them – out of character, so you can include the things that you'd like the others to play on, etc.

(Pause while everyone does this.)

Each participant in turn chooses a relationship card and offers it to another participant, whose character is to be the X referred to on the card. NB these are relationships between the actors, not the knights. (The actors are expected to devise relationships between the knights, during play.) This creates a relationship between the two of them. Then each in turn choose another card and offer it to someone different, etc – until each character has one end or the other of a relationship with exactly three others.

(Pause while everyone does this.)

Then, each of us is going to choose one of the knights, which is the main character that our actor will be portraying in the play. (In the fiction, Darvish Lightowler has painstakingly cast your character as this particular knight, because they believe that they will bring some kind of strange and powerful chemistry to it – or whatever. But for the sake of the larp, you can choose it to fit your own preference. NB – this is you yourself choosing, not your actor character choosing.) Stick the knight's name label onto yourself.

(Pause while everyone does this.)

As well as playing their knights, our characters will also be taking on miscellaneous supporting roles as required, in the play. We should feel free to invent these during the devising sessions. (But, of course, they can't play both a supporting role and their knight at the same time.)

If your knight gets killed during one of the scenes, that doesn't mean that they are out of the rest of the play – they can appear in flashbacks, or return as a vision, etc. We have the freedom to build such things into the narrative, if you agree them together. (And a good death scene is always a cool opportunity to grab the spotlight.)

(Pause for a bathroom break etc.)

OK, now we're ready to start. Each devising scene is twenty minutes long: followed by a coda of a few minutes; followed by a few minutes offgame to decide what our characters did during the evening and overnight. We'll use a timer to tell us when there's five minutes to go in each scene, and at the end of the twenty minutes.

Initial briefing from Darvish Lightowler

Welcome to The Knights of Queen Tiffany! I'm really excited to be working with all of you – you are superstars one and all, and you'll be just right for this piece.

I'm sorry that I can't be around – family emergency! – but for now, here are some notes. And I'll be reviewing the video of the scenes that you're working up, of course.

So the play is about the quest for the Holy Grail. But, what would be different in a world where instead of King Arthur on the throne, it was Queen Tiffany? Maybe she's like Elizabeth I but a few centuries earlier? (Because I think we're talking about the medieval version of the stories, not the Dark Ages reality.) How much is real, and how much fantastical? What can we get away with, in terms of magic and so on? Let's find out. How does a change to the monarch's gender play out in the way the story unfolds – and in the characters of the knights – and so on?

Anyway so I've prepared notes for each day this coming week – there are five key points of focus that I want us to start with. You'll see the notes each day, when you arrive. I've tried to keep them loose and with plenty of space for you to explore! If there's anything you disagree with in what I've suggested, then let's talk about it, I want you to feel empowered here. Yes it's my project, but I'm not God in this case. Far from it!

I've cast each of you as knights, you've seen my character notes for each of you. Again I'm leaving plenty of space for you to develop these people, individually and together. Think about what would they think of each other – how do they get on – who admires who, who envies who – and so on. You will bring them to life, as characters and as an ensemble!

If I get it organized in time, I'll leave a set of Oblique Strategies in the rehearsal room, for you to use whenever you feel in need of it. Can't beat good ol' Oblique Strategies! But anything else like that which can be a source of inspiration for you, go for it, whatever works. I won't question your methods!

Oh and one thing a couple of you asked about – I know this is my reputation, but I'm not thinking about this as physical theatre as such. There will be physical elements, for sure – and we can work on those a bit further down the line – but for now I'm thinking more of a verbal performance focus. Just use your character's physicality in a naturalistic way for now, and make a note of any good ideas about how to take it further, and we'll come back to that later.

Right then I've got to dash – Darvish out! – good luck, work hard, have fun!

Monday briefing

So this is how I'm seeing it at the moment. The court is all gathered together, right? For some religious festival maybe. Things have got quite boring and routine – all the serious enemies and threats were defeated long ago. Queen Tiffany doesn't want her knights to just be sitting around drinking and chatting and having tournaments and arguments, but it looks like that's how things are going. And then there's a visitor – or a vision – or a visitation – or whatever. Something weird and transcendent and prophetic, about the existence of the Grail, and its power, and so on. And so Queen Tiffany instructs her finest knights to go in search of it. So here is where the audience first really get a sense of who these characters are who've been strutting about the stage, and what is their individual significance.

Tuesday briefing

So the knights have set out. Together, to start with – working as a team. (But that will not last. Maybe someone gets accidentally split off quite early even?) They have some challenges to overcome or enemies to fight or whatever, tests of conscience and morality, the usual kind of thing. This is really to establish their personalities and their interrelationships and their strengths and weaknesses and so on. And it could be maybe like a montage sequence, we don't need to join all the dots. They aren't in serious danger at this stage, but it's not a cakewalk either, someone might get injured or morally compromised...

Wednesday briefing

So this is the big conflict crisis. The group becomes fatefully divided. Hard words are spoken, hard deeds are done – and so on. Maybe a pair of them stick together, but probably no more than that. There should be a feeling of real jeopardy about the mission – maybe after this they've wrecked their chances of recovering the Grail. It is their personal flaws, or the interaction of those, that have made this happen. Someone could even get killed here maybe.

Thursday briefing

So I'm thinking this is the darkest part of the play. Each knight has to go through some kind of terrible struggle. Physical, moral, allegorical, or whatever. Their chances of surviving, or getting back home, or retaining their chivalric status, etc, look doubtful. And perhaps someone can unequivocally fail here – can discover that for sure they are not a good enough knight – or a good enough person even maybe – to seek the Grail. Maybe better if they're not all split up separately at this point, though, it would be good to see some interactions, support for each other (or opposition, maybe someone fights someone else, that could look fine).

Friday briefing

The Grail is achieved, by at least one of the knights. But like in the story, it's not just a cup they sling in a bag and go home, it's a mystical and transfiguring experience. The audience realizes that it was the journey – the trials that were overcome, the tests that were tested – that was the point of the thing, not the Grail itself. And that this is an allegory of life – you achieve your desires only when you have made yourself ready to be able to – that kind of thing – basically have it so people can read whatever they want into it, is the idea. Would be nice to end up back at the court, with Queen T perhaps, a big set-piece scene where the survivors make their report? But maybe that's too cheesy. See what you think, we can certainly change things up quite a bit from how the legend ends, as long as it stays recognizable.

A_____, the addicted one

You used to love acting – and you still do, sometimes, when you're sparking off the others and it's all flowing well. But, by now it's partly a means to an end – a way of funding your addiction. *[Decide for yourself what you are addicted to, and how serious it is.]*

Not everyone in the business knows this about you – but quite a few do. Presumably not Darvish, or they most likely wouldn't have hired you. Better try and keep it that way – you need the money from this job.

You know that this can't carry on forever – you are gradually destroying yourself, and alienating more and more people. But you're in so deep, and you can't see a way out. Work – acting – distracts you, and sometimes for hours at a time you can be your old self – before the addiction. But eventually it always comes back and bites you again.

You were glad to be offered work on *The Knights of Queen Tiffany,* although you have doubts about whether the project is really viable. But Darvish Lightowler is a law unto themselves, so who knows? They sent you a huge reading list, to get you up to speed with Arthurian legend – but it was at very short notice, and you've been busy, so you haven't really had a chance to go through it yet. Hopefully you can get through this devising with a combination of prior knowledge, bluffing, and making things up. It wouldn't do for the other actors to realize that you hadn't done the homework!

Questions – answer these as your character, not as yourself

(For the questions about plays etc, you can invent imaginary plays and occasions if you like: they don't have to exist in the real world.)

(You don't have to think of all the answers now, if you're stuck on any of them – you can decide later in the workshop, or during play even.)

What is your gender? Is it publicly known? – if not, what is it usually assumed to be?

What are your pronouns?

What is your sexuality? Is it publicly known? – if not, what is it usually assumed to be?

What is your earliest really powerful memory of the theatre?

What did those close to you say, when you decided to become an actor?

What do you think has been your best role/performance so far?

Would you like to work in Hollywood, if you had the chance?

What would you most likely end up doing for a living, if you weren't acting?

B_____, the one with famous actor parents

Your parents are famous and respected actors, and you use a different surname as your stage name, so as not to appear to be trading on their reputation. But everyone knows that you are their child.

It has opened doors for you, you can't deny it – but it has closed other doors, too. Some projects you would have loved to do, you were rejected because you would bring unwanted associations. So, it's not all easy – people never seem to understand that.

And the other side of it is that your talent and achievements will always be overshadowed. You can, most likely, never be as successful as your parents – or even if you were to be, people would say that you didn't earn it yourself, so it didn't count. So what is the point, really? You sometimes wonder why you have chosen this path. Surely not just because it seemed easy?

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D_____, the one on the downslope

You hate to admit it, but it looks like the best days of your career are behind you. The roles are getting smaller – your hope of working your way up towards roles like Prospero and Mother Courage as you got older have not come to fruition.

There is a kind of peace in it, in a way. You will likely now never have the responsibility of carrying a play on your shoulders – of having the company depend upon you. You're one of a team, and stepping slightly further towards the background with each passing year.

But – you know what you could have been. The missed opportunities – the bad decisions – the bad luck. They haunt you, late at night, over long restless hours. There's another timeline where your name's up in lights in the West End. Is it *really* too late for you to make something more of yourself?

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G_____, the gamist one

Life is a struggle, that much is obvious. And theatre life more so than most. You're constantly in competition for casting, for the spotlight, for reviews, for audience recognition… long ago you lost any illusions you might have had that success with these things was based upon talent. No, it's about work – you have to work hard and take every opportunity, if you're to get ahead in this dirty game of acting.

Maybe you won't ever be a big star. But if not, then it won't be for lack of trying. You could have taken a regular kind of job, in a bank or something, if you'd wanted not to be challenged. But actually, here in theatre, you have an advantage – not everyone has realized what a game it is. And that means that they haven't realized there will be a winner. And that means that there's a better chance that the winner can be you.

Of course, you aren't an idiot – you are part of a team, you need to support each other, and to some extent you will stand or fall together. It's no good if you need to make your colleagues look bad, in order to get ahead – the audience don't like to see that. And anyway, you're not that kind of person – you're not mean-spirited. You're just focused and dedicated.

In this play, winning will mean being the one that the audience remembers – the one that they talk about on the way home. You might not have the leading role – that's not so important. What matters is that you find a way to capture their attention, every scene that you're in. And, for extra points – make your colleagues feel good about you doing so.

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I_____, the insecure one

You always wanted to be an actor, ever since you were a little kid going to the panto. Being up on stage, entertaining people, helping them to think and feel things – it's the best job in the world. But you've been continuously assailed by the feeling that you are not good enough at it.

All through drama school, you worked so hard to please the tutors, and to give good support to your fellow-students. But you were so conscious the whole time of everything that you were doing wrong, or weakly, or exaggeratedly. When you did get good marks and good reviews, it was most likely out of pity.

Since turning professional, things haven't really got much better. You feel like each job could be your last – if you do badly again, you'll be kicked out of the business. No amount of reassurance seems to help: you simply don't believe it. There is something missing inside you, is the only explanation you can come up with.

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N_____, the naive one

You are just totally thrilled to be working as an actor – it's the best job in the world! Making people happy, excited, moved – you love every moment on stage. And the preparation for the play is just as good! Working with such skilled and talented people, and they're so kind and generous to you!

Darvish Lightowler is a complete genius and, even though you don't really understand what on earth they're trying to do with this new play, for sure it will be brilliant and incisive and influential. You're so lucky to be part of it!

You are still quite new to the business, and for sure you know that you have a lot to learn. And spending time with more experienced actors is such a great fun way to do it! You ask them for advice, hang on their words, observe them closely – it's part of the great tradition of the stage, each new generation is shown the way by the previous one!

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S_____, the star-to-be

You remember your first review, at a primary school nativity play. You were playing the angel of the Lord, and you blew the others away – "this child will go far," said the local newspaper. At drama school you were given the lead roles – except by those tutors who were maybe envious or resentful, and cast you in small parts. But you showed them what fools they were, by still commanding the stage even when you just had a few lines.

For sure you're going to be a big name in the theatre – you haven't got that level of recognition yet, but it's only a matter of time before your talent and skill are recognized more widely. And this play will be your next stepping-stone.

Other actors are, really, best seen as tools that you can use to get ahead. Some of them are almost as good as you, but many are just going through the motions. They're mostly nice enough people, and you try not to be mean or dismissive – after all, that kind of behaviour can come back to bite one, if word of it leaks out – but it's surely clear to everyone that you are not going to be slogging away in dingy rehearsal rooms like this one, with the likes of these colleagues, for much longer.

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W_____, the wild one

You're famous – or notorious – for your excess. You've appeared so many times in the tabloid newspapers, staggering out of bars, kissing people, climbing on things, exposing parts of yourself, saying outrageous things in interviews – you're always good for a headline about the uncontrolled behaviour of actors these days.

For sure, these new colleagues will know of your reputation – and they might be slightly dreading working with you. They maybe don't know that you have a good heart, and are a kind person generally – it's just that every so often, a switch seems to flip in you, and your self-control just disappears.

And there's nothing wrong with that! – you haven't hurt anyone with your antics, that you remember – and it all adds to entertainment of the nation. People in general are too repressed and restricted, and it's good to let one's hair down and to go wild every now and then. Maybe you do it a bit too often, but hey, someone's got to keep the average up. Perhaps some of the Queen Tiffany actors might like to join your next joyride?

As for actual acting and preparatory work, you can be very serious about it when you need to. You do consider it a valuable craft, and you're appreciative of those who do it well. But you can't keep concentrating on work all day – it's not healthy! Everyone needs a break for a bit of fun every now and then, even during the most earnest of devising sessions.

You were glad to be offered work on *The Knights of Queen Tiffany,* although you have doubts about whether the project is really viable. But Darvish Lightowler is a law unto themselves, so who knows? They sent you a huge reading list, to get you up to speed with Arthurian legend – but it was at very short notice, and you've been busy, so you haven't really had a chance to go through it yet. Hopefully you can get through this devising with a combination of prior knowledge, bluffing, and making things up. It wouldn't do for the other actors to realize that you hadn't done the homework!

Questions – answer these as your character, not as yourself

(For the questions about plays etc, you can invent imaginary plays and occasions if you like: they don't have to exist in the real world.)

(You don't have to think of all the answers now, if you're stuck on any of them – you can decide later in the workshop, or during play even.)

What is your gender? Is it publicly known? – if not, what is it usually assumed to be?

What are your pronouns?

What is your sexuality? Is it publicly known? – if not, what is it usually assumed to be?

What is your earliest really powerful memory of the theatre?

What did those close to you say, when you decided to become an actor?

What do you think has been your best role/performance so far?

Would you like to work in Hollywood, if you had the chance?

What would you most likely end up doing for a living, if you weren't acting?

Sir Astragal the Bloody

Renowned for ferocity in battle

Sometimes accidentally killed comrades, in blind bloodlust, but he was very sorry about it after

Since things became more peaceful as the queen's reign got more solid, has had to look harder to find enemies to fight

No-one wants to be drawn against him in the tournament, he might even get barred next time

There is nothing quite like the rush of combat and of defeating his opponent

Everyday life has never offered anything nearly as satisfying

Is he really a good man? How could he tell?

Sir Ballantyne the Royal Kin

The queen is long estranged from her sister – this is the sister's son

Came to court under a false name, so as not to be given special treatment for being the queen's nephew

But the secret got out, somehow, quite early on

(Or did he leak it himself, when he found that he wasn't good enough to make progress otherwise?)

Resented and envied by some of the other knights, although not usually openly, for fear of the queen

She scrupulously avoids showing him marks of favour

He feels that actually he has it tougher than an ordinary knight would – or does he really feel that?

(Is he the heir, if Queen T has no children? But maybe succession doesn't work like that here anyway)

Sir Dylogenis the Lady Knight

Despite there being a queen, it's still a rather sexist world, women knights are rather unusual

She proved her strength and skill way back, in the battles around Queen Tiffany's ascent to the throne

Thought it was important to defend a female leader against the kings etc who wanted to depose her

Since then though she's been getting older and weaker

Not sure how much more fighting she has in her

And then what?

Perhaps the Grail quest is fate offering a chance to go out with a bang, rather than just fade away

(But is that what she really wants?)

Sir Ganelon the Champion

Fiercely competitive, aims to win every tournament that he enters

(What is driving this ambition? What is the end-game that he envisages?)

The public think him a great hero. (Does the Queen?)

Wants desperately to be the one who finds the Grail

Would surely not seek to undermine the others in the quest, or to withhold help if they needed it – that would be unchivalrous

But perhaps his darker dreams are a little less scrupulous?

Sir Ishmael the Treasurer

Close friend of the queen since childhood

Not a great warrior, she trusts him to administer her income and capital

Wonders if he really ought to be a knight at all, perhaps she only conferred it on him as a favour to a friend

Why has he been sent on this Grail quest, what does he have to offer to it?

Fears being a liability who will let down the others at some crucial point of action

(But knows he can't give up, that would be letting down the queen, she would never forgive him)

Sir Nivelus the Probationary

Only recently initiated as a knight

Still has a lot to learn (I mean, really a lot)

Admires the more experienced and famous knights hugely

(Perhaps to an unhealthy degree of fixation, even)

Likely to blunder into things and need rescuing

But how else can you learn to be a good knight, other than on the job?

(What are his dreams? Where does he want to be, after this quest?)

Sir Stellan the Promising

Was champion of the squires, three years in a row, in the mini-tourney that they have

Everyone said he'd be a great knight one day

(They are still saying that: he has not yet proved himself)

Has all of the pieces that make up a knight, but are they in the right places?

(Does he internally doubt, himself, whether he really has as much potential as people think?)

(How annoying is he to the established knights, or to the new knights who are seen as inferior to him?)

Sir Waldegrave the Possessed

Is intermittently possessed by a wild spirit of nature

No amount of exorcism can remove it, but everyone knows he is very good at heart, so it's tolerated

It makes him do strange, unpredictable, and sometimes dangerous things

He has given up on being tearfully apologetic afterwards, as he knows it will happen again

It feels like a curse (but might it sometimes also feel like a blessing? It's certainly liberating, when it happens)

He would like the other knights to treat him as normal, not like a scary weirdo – but he understands that this is difficult for them

Name labels for knights

Sir Astragal the Bloody	**Sir Ballantyne the Royal Kin**
Sir Dylogenis the Lady Knight	**Sir Ganelon the Champion**
Sir Ishmael the Treasurer	**Sir Nivelus the Probationary**
Sir Stellan the Promising	**Sir Waldegrave the Possessed**

Relationships

You and X had a brief relationship, a while back (maybe at drama school). They ditched you, but you've never known why. *(X should say why it was, OOC.)*	X got a part that you really wanted, a little while ago – which still completely burns you up, and you still think you would have performed it better. *(Decide together with X what kind of role it was, OOC.)*
X and you were really good friends at one time, when you worked together on a long-running production. But since then, your careers have separated, and now it's kind of awkward that you didn't keep in touch. *(Decide why it was that you didn't, and tell X, OOC.)*	You've always wanted to work with X, you think they really have something special. You do realize on some level that you might be setting yourself up for disappointment, though.
You have a massive crush on X, although circumstances have meant that you've never had the opportunity really to act upon it (and maybe you would be too scared of rejection to do so, anyway). *(Agree the details of the crush (friendship, romance, sex, etc) with X, OOC.)*	Something about X really irritates you, and always has. You have never said anything about it, or made your annoyance apparent – yet. *(Decide together with X, OOC, what – it might be a mannerism, a personality thing, a piece of their backstory, etc…)*
You created an anonymous social media account that hated on X, a little while ago, when they won an acting award that you felt they didn't deserve. You just meant it as a joke really: but you heard they were quite upset by it, and you feel ashamed. *(Decide together with X what sort of things you posted, OOC.)*	You worked with X on a production a little while ago, and were surprised to find that they were much more fun than you'd thought – you ended up being buddies doing something social together quite a bit. *(Decide together with X what the 'something' was, OOC.)*

You and X used to say that you would work together on a two-person show, but it never happened. From the perspective of now, you aren't sure if you're disappointed, or if you dodged a bullet. *(Decide together with X why it didn't happen, OOC.)*	You once had a mutually embarrassing interaction with X in a low-status side job they were doing to earn money, where you were the customer and hadn't expected to see them there. *(Decide together what the job was, and what happened between you, OOC.)*
You saw X doing some clever acting trick or skill on stage one time, and you totally stole it for using yourself – it worked so well! You have never told them about this, or acknowledged them for it. *(Decide together with X what it was, OOC.)*	Your agent asked you once about potentially taking X on as a client, but you said that would be a bad idea. Word somehow got back to X about this. *(Decide together with X what you said, OOC, and decide why you said it.)*
You and X had a big night out one time, although you didn't know each other very well, and you ended up spilling confidences to each other. Since then it's been a bit embarrassing, and neither of you has referred to the occasion. *(Decide together with X what secrets you shared, OOC.)*	You heard, from someone who had worked with them, about a terrible thing that X once did to a fellow cast member. But it might just have been vicious gossip? You believe it for now, anyway. *(Decide together with X what it was that you heard, and whether it was true, OOC.)*
One time X turned down a part that then got offered to you – it was a big lucky break for your career. You've always been kind of grateful to them, although you don't know why they didn't want the part, and you haven't talked to them about it. *(Decide the details together with X, OOC.)*	You have written a one-person play, and you think that X would be the perfect performer for it. But you feel it's probably very uncommercial, and maybe not what they want at this point in their career, so you haven't approached them about it. *(Decide for yourself what the play is like and what it's about, OOC.)*