

IT'S ALWAYS SUNNY



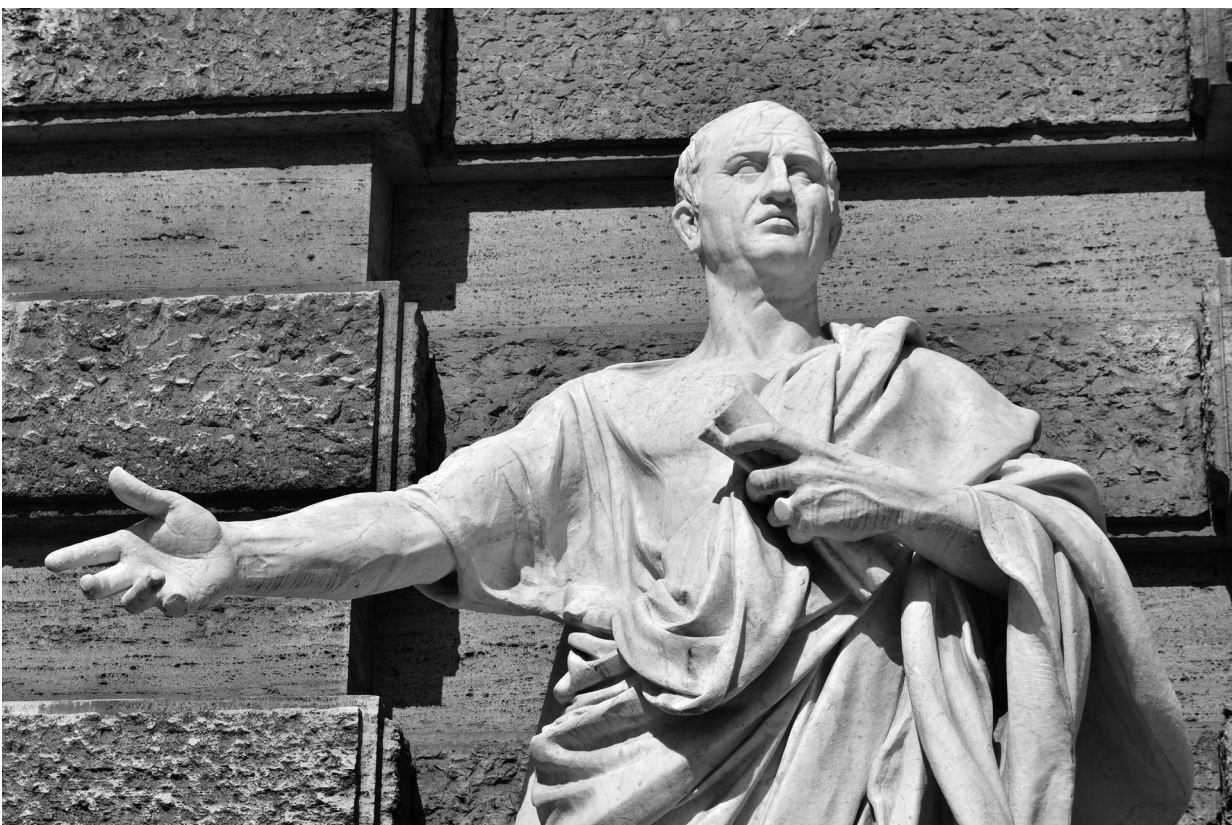
IN ROME

"It's always sunny in Rome" is a sitcom set in ancient Rome. In short, this means that it is a comedy focused on a couple of characters, creating humour based on the situation they find themselves in. It focuses on the popular senator Publius Clodius Pulcher and his "companions", and the hopeless plans they set in motion.

You are a facilitating GM – this means that you participate in the scenario like the other players, but it is your job to present the rules which the scenario is based on. You prepare for this by reading this entire document and quickly parse through the extra handouts. Scenes and characters are the most important elements to get a grasp of, while the cards are less important.

The scenario has a conflict system which uses cards, the purpose of which is to have fun going gaga in Ancient Rome. The other focus is that the characters become more intense throughout the scenario, growing increasingly loud and one-dimensional.

How you present the scenario is explained throughout this document; a lot of it lies in the workshop which you use to introduce the conflict mechanics, and once you have played through the first scene the players *technically* know all the details. The scenario is short-form, and is supposed to be conducted in a couple of hours, but expect that you have about an hour of actual playing time after the workshop.



This is Cicero. He has a good posture when he explains a scenario. Be like Cicero when a player looks confused.

The scenario consists of 12 scenes, built around some of Rome's greatest scandals. Each scene has two characters talking and using their character traits, and always end in a conflict. The conflicts are solved using a card-based system, where each card is a type of rhetorical argument, and the worst argument wins. Winning a conflict is cool, because you get to insult Clodius – through Cicero – before Clodius' burning body. Oh yeah, Clodius dies at the end, but it's not particularly sad.

Genre and Setting

The scenario takes place in Ancient Rome, right when the Republic is breaking down. We're talking decadence, moral decay and ego-driven politicians. Even though you do not need expert-level knowledge on the Late Republic, it is still necessary to know the difference between a plebeian and a patrician. The plebeians are a group of people who have their own political power through the tribunes of the plebs, who act as a counterweight to the senators. The senators come from the old families, and are what you call patricians, part of the aristocratic class who control legislation. The period is roughly before the Civil Wars, where Caesar takes power as Dictator for Life.

It is a sitcom. This is short for situational comedy, and is a comedy which focuses on the wacky situations which the characters find themselves in. Apart from this they can be quite different. This scenario is inspired by "It's Always Sunny in Philadelphia", which can be a little bit different from more traditional sitcoms; there is a lot of shouting, and the main characters are all horrible, horrible people, who solve problems entirely the wrong way.

Important: The people who have made this tv show are as bad at history as you are. If you fuck something up horribly, it doesn't matter whatsoever. For instance, during a playtest I had a player who constantly referred to Caesar as Emperor, even though Caesar wasn't Emperor yet. **It doesn't matter**, but you are welcome to save your historical points until **after the scenario**.

Roles

There are four roles, and you play one of them. There's Clodius, the populist politician; Flavia, the arrogant aristocrat; Solpicius, the artsy plebeian; and Virginia, the apocalyptic priestess. Each character also *represents* an aspect of Roman society; for instance, it might say in a scene that the *People* are present. Clodius represents the *People*, and this player participates in the scene where he plays groups of people, of the more plebeian kind. It is the player whose *representation* is present, who is responsible for the scene's *conflict question*, and can intervene to keep the other players on track. For instance, if the question is "Are you allowed to beat political opponents to death with a bench?", the People can intervene by shouting "BUT WHAT ABOUT THE BENCH?" to the other characters in the scene, if they're going off-track. There is always a player who doesn't participate in a given scene; this player has Imperium, which means they have permission to cut a scene which is taking too long to reach a conflict.

Another special thing about the roles is that they start out with three character traits each. Whenever a conflict is over, the victor gets to pick another character; this player decides which trait to erase, and intensifies the other two (by marking a cross). When you intensify a trait you have to use that trait more (and more intensely) in order to move into the conflict. Look at it like a pacing mechanism rather than a rigid demand. The second time you use a trait in a scene you *must* speak with a raised voice, and the third time you have to yell at the other character.

A note on time:

The game should last no more than 2 hours, all-inclusive. 12 scenes of 5 minutes means about an

hour of playing time, and gives you a little bit of a buffer. Don't worry about getting through all the scenes; if you need more time per scene, you just play fewer of them. You, as a facilitating GM, have an ending mechanism: Clodius can at any time get stabbed to death in the streets (it is never really unrealistic), you may simply declare this and can move on to Cicero's funeral speech, which ends the game.

History and conflict system test.

Begin the workshop by asking people who their favourite Romans are, and why. It's fine if you don't have one, this is mostly to get a feeling of how intimate the players are with the period.

There are certain elements that are good to establish: Ancient Rome is divided by class, and the ones you need to know are the patricians (prestigious and old families) and the plebeians (or plebs) (which is the mob of Rome). Each class have their own rights and privileges, and this period is characterised by conflict between the classes. For instance, we have the tribunes of the plebs, elected by the plebeians to safeguard their interests, and they tended to get killed by the senators if they were too seditious. The divisions are soft, and characters like Clodius moved from one class to the other for political purposes.

Remember to emphasise that the makers of this show **are as bad at history as you are**. This is important in order to remove some of the intimidation which the setting can have on the uninitiated.

The next part of preparations is a test of the conflict system.

Pick another player with whom to have a conflict. Ask one of the players to mention a contemporary political discussion which you think is silly, and ask them to pick a side in this debate. Give 4 cards to you and another player; one of you start by playing a card, and make up an argument which fits the debate and the text on the card.

Then the other player plays a card, which is the counter-argument; this card has to be *either* of a higher points value, *or* it has to be of an argument type which trumps the opposing player's argument:

Fear always trumps the People
The People always trumps Logic
Logic always trump The Gods
and
The Gods always trump Fear (so there is a circular system)

If you cannot play a counter-argument, you lose the conflict. Some times a conflict lasts several plays, other times you lose immediately – both are fine. If something is very Rome-specific, try to make it fit as well as you can.

Once you have tested the first conflict, introduce a fundamental rule: If at any time you feel that an argument would be funnier if you had had better timing, you can slap yourself on the forehead; this is a signal to the other player to repeat their previous argument, after which you can then drop your punchline.

Then the two other players try the system, with a new political debate. After this you introduce another rule: The cards are supposed to be a kind of creative obstructions for your discussions, in

order to make them at least a little nonsensical, but if a card which gives tactical meaning does not make sense at all for the debate, you are allowed to make up something else, as long as it is equally stupid.

After this you move on to the casting.

Shortly introduce the four roles, as well as the fact that they each *represent* an aspect of Roman culture:

Clodius (whose name is actually Claudius at the beginning of the scenario) is in some ways the main character of the scenario. He hails from a patrician family, but is a man of the people who always get himself involved in various shenanigans. He is also incredibly sexy, and totally corrupt. He represents *the People*.

Sulpicius is a tremendously artsy plebeian. He wants to become something bigger, but he doesn't quite know what he wants to be known for. He represents *Culture*.

Flavia is an Aristocrat, with a capital A. She is an angry woman, 100% certain that she know what is best for the republic. She represents *the Aristocrats*.

Virginia is a sacred virgin, with apocalyptic leanings: Rome is headed for the precipice, and only a moral revolution can save the city. She is the voice of the gods, and NEVER does anything wrong. She represents *Nature*.

Virginia is probably the most challenging role to play, because she has to play natural phenomena in certain scenes, while Clodius is the one who is most often the subject of the scenes, even when he is not present. **You do not have to play a particular role.** Many players will assume that you will play Clodius, but this is not necessarily the case.

Each character has 3 character traits, which you lose and intensify, respectively, during the scenario. They also each have a catchphrase, which is a shitty card that you always get in each conflict.

Scenes and effects

Finally you explain the structure of the scenario, starting with the first scene. It is important that you explain that each scene has:

1. A text which explains where we are, who is present and participating in the conflict, who represents groups of people in a scene, and what the conflict question is. It is the primary job of the *representations* to make the characters talk about the question. Note that the question has nothing to do with the plot; it is often a moral question which is to be debated, with plenty of liberty to bullshit.
2. There is always a player who has **Imperium** during a scene, which means they can cut the scene if it drags on for too long, and move directly to the conflict.
3. Otherwise, in order to start a conflict you need to use your traits three times; when they're at one "level" (one checkmark) of intensification (like at the start), you can use each trait 1

time. With 2 levels of intensification you can use a trait twice, and when you have only 1 trait left at three, you have to use that trait three times during any scene in which you are present. Look at it like a pacing mechanism rather than a rigid demand. The second time you use a trait you have to raise your voice, and the third time you use a trait you have to shout.

4.

You decide yourself whether you've acted according to your traits. When you think you've used them three times, put your hand flat on the table, palm down.

5.

When a conflict begins, the *representing* player picks the player who said the single stupidest thing during the scene. This player gets 4 cards, the other gets 3. The player with 4 cards is the first to play a card. When the first character declares his or her standpoint (if it wasn't apparent before), the other character automatically disagrees.

6.

If you win a conflict you get a line in Clodius' funeral speech, and you get to pick a character who has to erase one trait, and intensify the others. Your final trait can never be erased. Also, you do not erase a trait after the first scene.

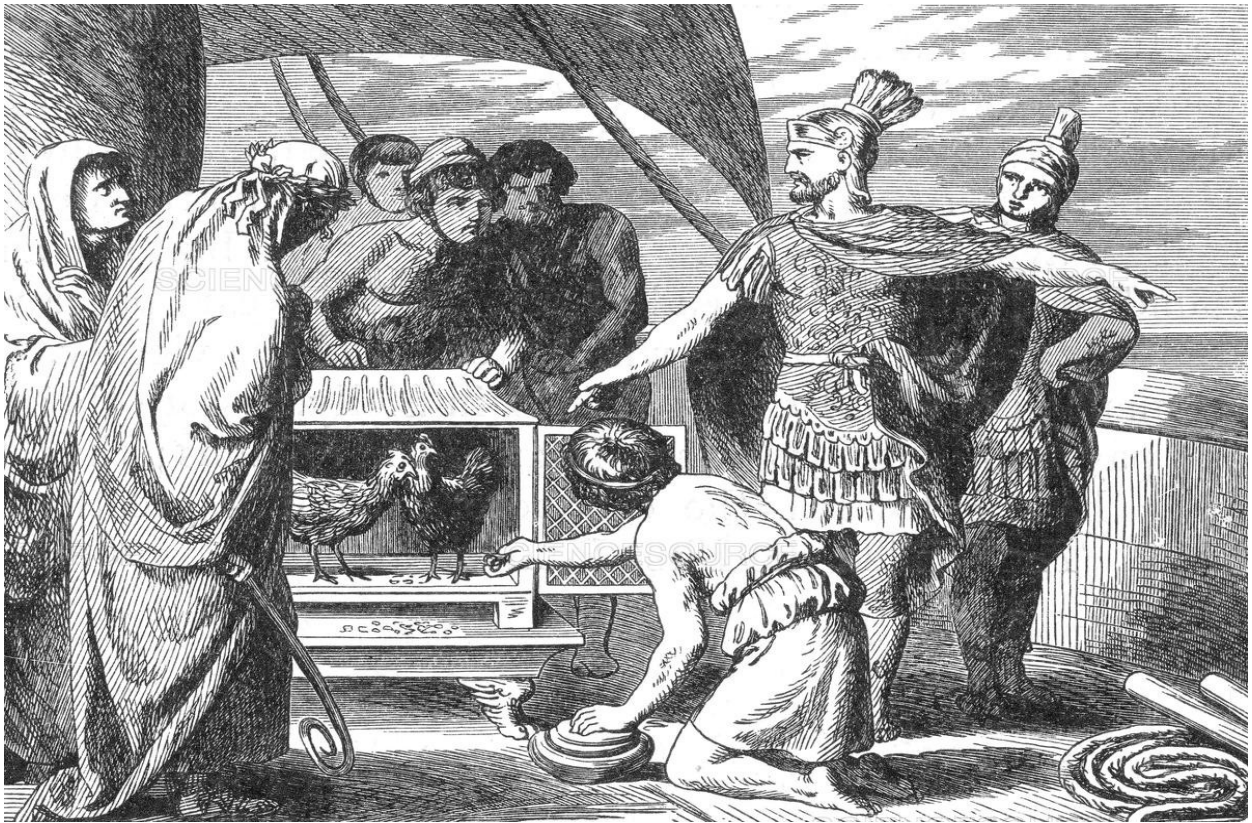
Then you move on to the next scene.

Cicero's speech

Once you've gone through all the scenes you get to Cicero's funeral speech at Clodius' cremation in the senate house. Here the bag with "lines" come into play. You pull a line one at a time, and the person whose line it is gets to say a couple of sentences as Cicero, about Clodius' life and works.

Each character has a brief text at the bottom of their sheet which tells them how to act when they are playing Cicero. Remember that Cicero absolutely HATES Clodius, and will use any occasion to engage in mudslinging.

When the final line is drawn, and the final player finishes the speech, the senate house catches on fire and the scenario is over.



The first Publius Claudius Pulcher threw his sacred chickens overboard. Then he died. If your sacred chickens refuse to eat the sacred cakes, please do not hand them over to the dirtbusters.

THE LIST OF TRUE ROMANS

This has probably been the most difficult scenario I've ever written. Thankfully I've gotten a lot of help. I would like to thank:

You, for running this scenario! IMPERATOR!

My dead Mater Familias (betrothed), who's listened to me drone for hours on end about Roman politicians.

My Res Publica of playtesters:

Peter Reinholdt Sørensen

Rehné B. Vokstrup

Henrik Rump

Jesper Arenkiel

My Con2 playtesters, whose names have been lost in the annals of time.

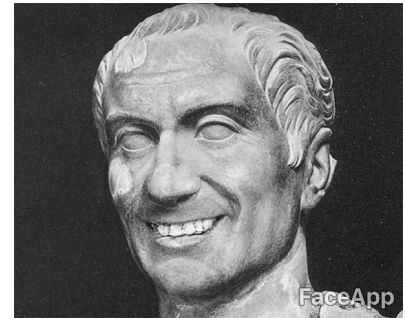
My Pro-Consul Mads Brynnum

And all the writers who were at the writers' symposium.

And of course the plebeians who decided to play the scenario.

PUBLIUS CLAUDIUS PULCHER

You are son of Appius Claudius Pulcher, and member of the prestigious Claudii family. Even though you're not one of the people, you love the mob, in all its unsophisticated splendour. You entered politics to become rich and famous, and to get laid.



You begin with these traits:

Man of the people: You think the majority should rule, but you are uncertain if it's an ideological standpoint, or the people are simply the only ones who can be bothered listening to you.

Sexy Bad Boy: There are constant rumours that you have a ton of affairs, and at least a couple of them are true. You are just so BAD women can't keep their fingers from you.

Utterly Corrupt: You aren't supposed to NOT exploit ruthlessly your comfortable political position. However, you make sure never to force people out of their homes.

You have to *use traits* three times pr. scene, and can as a maximum use a trait once per checkmark.

	<i>A Man of the people</i>	<i>Sexy Bad Boy</i>	<i>Utterly Corrupt</i>
Speech	X	X	X
Raised voice			
YELLING			

Each character has a Catchphrase, which is a card they have available in every conflict; you have to yell your catchphrase each time you use the card.

Your catchphrase is: **YOU DO NOT UNDERSTAND, I AM THE HERO OF THE PEOPLE!**

You represent the People

This means that when Claudius isn't present in a scene, you play various side characters and groups of people. You have to play them in a *populist* way. You follow these principles:

The characters are always strangers

You never get what you deserve

You want to be like them

CASSIUS SOLPICIUS

You are the son of a plebeian, but you have always dreamt of becoming something more. Where some have become part of the ruling class through rhetoric and military service, you have decided to dedicate your life to the arts. Poetry, music, or writing history, doesn't quite matter what, as long as you become known for SOMETHING.

You begin with these traits:

Oh, I'm So Creative!: You have decided that your creativity should be the way you earn your living. You also know that the Romans don't quite understand art, so it'll be some tough weeks before you establish yourself.

Every Man for Himself: It is only worth doing something, if you're the only one who can take credit. You cannot stand it when people try to help you!

Claudius is My Favourite!: You love Claudius so much. Not in a penetrated sense, mind you, just as a friend. An infallible friend.



You have to *use traits* three times pr. scene, and can as a maximum use a trait once per checkmark.

	<i>Oh, I'm so creative!</i>	<i>Every man for himself</i>	<i>Claudius is my favorite!</i>
Speech	X	X	X
Raised Voice			
YELLING			

Each character has a Catchphrase, which is a card they have available in every conflict; you have to yell your catchphrase each time you use the card.

Your Catchphrase is: **You think I'M a part of the PEOPLE?**

You represent *The Arts*

This means when Sulpicius isn't present during a scene, you play various side characters and groups of people. You have to play them in an *artsy* way. You follow these principles:

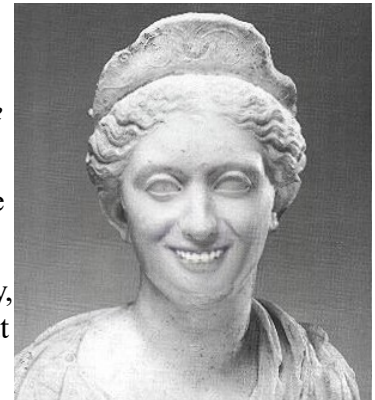
You use too many words

You look down on the unsophisticated

You are the ones writing history

FLAVIA FLAVINA

You're the daughter of a man named Flavius, married to a man called Flavius, your son is named Flavius, and in your own mind this is the most important thing about you. You hate the people, you hate pretentious weaklings, and you hate people who think you can influence the gods. Family is everything.



Only the Fittest: The social order is there for a reason, to ensure that the most fit get the highest office.

I Would Rather DIE: Suicide is not something you do because it's trendy, but it can definitely be used in defiance. You certainly love talking about it.

The Republic is in Danger: Populist politicians, political violence, and a number of other things are a danger to the political institutions, and it is your job to point it out.

You have to *use traits* three times pr. scene, and can as a maximum use a trait once per checkmark.

	<i>Only the most fit</i>	<i>I would rather DIE</i>	<i>The Republic is in danger</i>
Speech	X	X	X
Raised Voice			
Yelling			

Each character has a Catchphrase, which is a card they have available in every conflict; you have to yell your catchphrase each time you use the card.

Your Catchphrase is: **YEAH? WELL, I'VE GOT A KNIFE!**

You represent *The Aristocracy*

This means that when Flavia isn't present in a scene, you play various side characters and groups of people. You have to play them in an *aristocratic* way. You follow these principles:

We are better than You
The old way is the best
But what is the opinion of the Senate?

VIRGINIA

You are a sacred virgin. Your family doesn't matter, and your job is a joke. The Romans think they can control the gods through ritual, but you know the truth: It is pride, decadence and secrecy which will bring about the end of Rome. And you are the only one who knows how to avoid it.

You begin with these traits:

The Gods Talk Through Me: Not everything you say is divinely inspired, but you have a lot more authority than most Romans, because you are the voice of the gods.

The Romans are Decadent: Moral and legal decay, and particularly what people are wearing these days, are signs that the Roman way of life is bringing down the anger of the gods upon them.

You Have No Privacy: Scandals, conspiracy and murder could all be avoided if people had no secrets. You have none yourself, so why should others be allowed to have them?



	<i>The Gods talk through me</i>	<i>The Romans are Decadent</i>	<i>You have no privacy</i>
Speech	X	X	X
Raised Voice			
Shouting			

Each character has a Catchphrase, which is a card they have available in every conflict; you have to yell your catchphrase each time you use the card.

Your Catchphrase is: **GO TO YOUR PARTY, YOU GREEK PERVERT!**

You represent *Nature*

This means that when Virginia isn't present during a scene, you play divine signs and natural phenomena. This is a little different than the other players; you can declare that it rains, and it starts raining. You are welcome to include intentions in your description ("A cat hisses in the alley, reminding you of the gods' contempt for sacrilege", for instance). You play them in a *judgemental* way. You follow these principles:

The Gods are showing that something is wrong, but not necessarily what

The arrogant must be humiliated

Reveal what is hidden

CLODIUS' SCENE SHEET

Scene 1:

Claudius is having a symposium, where he declares loudly that he wishes to fuck Caesar's wife in an act of revenge, because Caesar fucked Claudius' wife. Sulpicius and the *Aristocracy* are present. Conflict question: Can An eye for eye, A fuck for a fuck be considered justice?

Scene 2:

Flavia and Virginia are in Caesar's villa during a religious festival for women; a rumour has spread that Claudius has snuck in to Caesar's wife, and who knows what that might lead to. Virginia and Flavia start talking about how to punish Claudius when they find him. *Culture* is present. Conflict question: Should Claudius be thrown off a cliff, or be buried alive? **Claudius: Remember that you have Imperium (that is, permission) to cut scenes where you aren't present.**

Scene 3:

Flavia finds **Claudius** in an abandoned room in the villa, disguised as a woman, and tries to unveil him. He desperately claims that his behaviour is thoroughly feminine. *Nature* is present. Conflict question: Isn't **Claudius** better at being a woman than most women?

Scene 4:

Claudius has decided that he wants to become tribune of the plebs, which means he has to be adopted by a plebeian; the rumour has begun to spread. Flavia and Sulpicius are at a symposium. Flavia is horrified that a patrician wants to become a plebeian, and Sulpicius is horrified that Claudius wants to become a plebeian – he figured Claudius was to be his ticket to patrician-hood. *The People* are present. Conflict question: If a patrician can become a plebeian, what prevents a plebeian from becoming a patrician? **Claudius: remember that it is your job to make sure the scene stays focused on the question.**

Scene 5:

Claudius has been adopted and taken the name **Clodius** (please call him this from now on). He is currently making a rousing speech to the People, with an abundance of empty promises. Virginia shows up and starts spouting doomsday prophecies, now that Rome is cracking at the seams. *The Aristocracy* is present. Conflict question: If **Clodius** has committed sacrilege, why hasn't Jupiter obliterated him with a lightning bolt?

Scene 6:

Clodius has become a tribune, and has immediately started writing decrees, even though he is not actually allowed to. The People love it. Virginia and Flavia meet at a gathering during the night, and start plotting against Clodius. *Culture* is present. Conflict question: Who gets to be the public face of the conspiracy? **Imperium**

Scene 7

Clodius has reorganised plebeian life in Rome. Gangs now rule the streets, collecting taxes, and creating disorder out of chaos. Sulpicius has been assaulted and robbed in the streets. Virginia walks by and spits on him, and they begin talking. *The People* are present. Conflict question: Is it really Clodius' fault that blood flows in the streets of rome?

CLODIUS' SCENE SHEET

Scene 8

Clodius is having a symposium with his gang, where he declares that he wants to raid his hated rival Milo's areas of Rome. Sulpicius is present, depressed that his friend has fallen in this manner. *Nature* is present. Conflict question: Shouldn't Sulpicius treasure all the privileges Clodius has given to the plebeians?

Scene 9

Clodius has introduced a rule stating that senators are no longer allowed to beat tribunes of the plebs to death with benches. This has immediately made a bunch of senators break apart a bench, in order to run over and beat Clodius to death, but they are met by Flavia and Virginia, who calm them somewhat and make them join their conspiracy instead. *The People* are present. Conflict question: Is it cowardly and womanly to NOT beat people to death with benches?

Scene 10:

Clodius has introduced a rule that women in plebeian families can have as much sex as they want, as long as it is with slaves. Clodia Pulchra, Clodius' sister, has decided to have an orgy, where she challenges the most experienced whores of Rome to determine who can last the longest. Virginia has gone over there to yell at people, but runs into Sulpicius, who is writing a poem about this beautiful event. *The People* are present. Conflict question: Is this orgy a sacrilege, or legitimate athletics?

Scene 11:

The conspiracy against **Clodius** has failed! Flavia and a bunch of senators have been thoroughly beaten by **Clodius** and his gang, in front of a large number of Roman citizens. *Culture* is present. Conflict question: Shouldn't Flavia treasure that **Clodius** is benevolent enough to spare her life?

Scene 12:

The other conspiracy against **Clodius** has succeeded! Virginia has lured **Clodius** out into the countryside, where she has arranged for him to run into Milo and his gladiators and meet his end. Virginia mocks him right before the fighting begins, and he is stabbed to death. *The Aristocracy* is present. Conflict question: Shouldn't **Clodius** appreciate that Virginia has orchestrated this divine punishment?

Cicero's funeral oration

When you are Cicero, Clodius is a threat to the rights and obligations of the plebeians.

SOLPICIOUS' SCENE SHEET

Scene 1:

Claudius is having a symposium, where he declares loudly that he wishes to fuck Caesar's wife in revenge, because Caesar fucked Claudius' wife. **Solpicius** and the *Aristocracy* are present. Conflict question: Can An eye for eye, A fuck for a fuck be considered justice?

Scene 2:

Flavia and Virginia are in Caesar's villa during a religious festival for women; a rumour has spread that Claudius has stealthily made his way to Caesar's wife, and who knows where that might lead. Virginia and Flavia start talking about how to punish Claudius when they find him. **The Culture** is present. *Conflict question: Should Claudius be thrown off a cliff, or buried alive?.* **Solpicius: Remember that it is your job to lead the scene towards the conflict.**

Scene 3:

Flavia finds Claudius in an abandoned room in the villa, disguised as a woman, and tries to unveil him. He desperately claims that his behaviour is incredibly feminine. Nature is present. Conflict question: Isn't Claudius better at being a woman than most women? **Solpicius: Remember that you have Imperium (that is, permission) to cut scenes where you are not present**

Scene 4:

Claudius has decided that he wants to become Tribune of the Plebs, which means he has to be adopted by a plebian; the rumour has started to spread. Flavia and **Solpicius** are at a symposium. Flavia is horrified that a patrician wants to become a plebian, and **Solpicius** is horrified that Claudius wants to become a plebian – he figured Claudius were to be his ticket to patricianhood. The People are present. Conflict question: If a patrician can become a plebian, what stops a plebian from becoming a patrician?

Scene 5:

Claudius has become adopted, and taken the name Clodius (please call him this from now on); he is currently making a rousing speech to the people, with lots of breakable promises. Virginia shows up and starts spouting doomsday prophecies, now that Rome is cracking at the seams. The Aristocracy is present. Conflict Question: If Clodius has committed sacrilege, why hasn't Jupiter obliterated him with a lightning bolt? **Imperium**

Scene 6:

Clodius has become a tribune, and has immediately started writing decrees, even though he is not actually allowed to. The People love it. Virginia and Flavia meet at a gathering during the night, and start plotting against Clodius. **The Culture** is present. *Conflict Question: Who gets to be the public face of the conspiracy?*

Scene 7

Clodius has reorganized plebian life in Rome; Now gangs rule the streets, collecting taxes, and creating disorder out of chaos. Solpicius has been assaulted and robbed in the streets. Virginia spits on him, and they end up talking. The People are present. Conflict question: Is it really Clodius' fault that blood flows in the streets of Rome?

SOLPICICIUS SCENE SHEET

Scene 8

Clodius is having a symposium with his gang, where he declares that he wants to raid his hated rival Milo's areas of Rome. **Solpicius** is present, depressed that his friend has fallen in this manner. Nature is present. Conflict question: Shouldn't **Solpicius** treasure all the privileges Clodius has given to the plebians?

Scene 9

Clodius has introduced a rule stating that senators are no longer allowed to beat Tribunes of the Plebs to death with benches. This has immediately made a bunch of senators break apart a bench, in order to run over and beat Clodius to death, but they are met by Flavia and Virginia, who gets them to relax a bit and join their conspiracy. The People are present. Conflict question: Is it cowardly and womanly to NOT beat people to death with benches? **Imperium**

Scene 10:

Clodius has introduced a rule that women in plebian families can have as much sex as they want, as long as it is with slaves. Clodia Pulchra, Clodius' sister, has decided to have an orgy where she challenges the most experienced whores of Rome to determine who can last the longest. Virginia has gone over there to yell at people, but meet **Solpicius**, who is writing a poem about this beautiful event. The People are present. Conflict question: Is this orgy a sacrilege, or legitimate athletics?

Scene 11:

The Conspiracy against Clodius has failed! Flavia and a gang of senators have been thoroughly beaten by Clodius and his gang, in front of a bunch of Roman citizens. **The Culture is present.** Conflict question: *Shouldn't Flavia treasure that Clodius is benevolent enough to spare her life?*

Scene 12:

The other conspiracy against Clodius has succeeded! Virginia has lured Clodius out into the countryside, where she has arranged that he will meet Milo and his gladiators, and his end. Virginia mocks him right before the fighting begins, and he is thoroughly stabbed. The Aristocracy is present. Conflict question: Shouldn't Clodius appreciate that Virginia has orchestrated this divine punishment? **Imperium**

Cicero's Funeral Oration

When you are Cicero Clodius is tasteless, and has no respect for Rome's cultural heritage

FLAVIA'S SCENE SHEET

Scene 1:

Claudius is having a symposium, where he declares loudly that he wishes to fuck Caesar's wife in revenge, because Caesar fucked Claudius' wife. Solpicius and the **Aristocracy** are present. *Can An eye for eye, A fuck for a fuck be considered justice?* **Flavia: Remember that it is your job to lead the scene towards the conflict.**

Scene 2:

Flavia and Virginia are in Caesar's villa during a religious festival for women; a rumour has spread that Claudius has stealthily made his way to Caesar's wife, and who knows where that might lead. Virginia and **Flavia** start talking about how to punish Claudius when they find him. The Culture is present. Conflict question: Should Claudius be thrown off a cliff, or buried alive?

Scene 3:

Flavia finds Claudius in an abandoned room in the villa, disguised as a woman, and tries to unveil him. He desperately claims that his behaviour is incredibly feminine. Nature is present. Conflict question: Isn't Claudius better at being a woman than most women?

Scene 4:

Claudius has decided that he wants to become Tribune of the Plebs, which means he has to be adopted by a plebian; the rumour has started to spread. **Flavia** and Solpicius are at a symposium. **Flavia** is horrified that a patrician wants to become a plebian, and Solpicius is horrified that Claudius wants to become a plebian – he figured Claudius were to be his ticket to patricianhood. The People are present. Conflict question: If a patrician can become a plebian, what stops a plebian from becoming a patrician?

Scene 5:

Claudius has become adopted, and taken the name Clodius (please call him this from now on); he is currently making a rousing speech to the people, with lots of breakable promises. Virginia shows up and starts spouting doomsday prophecies, now that Rome is cracking at the seams. **The Aristocracy** is present. Conflict Question: *If Clodius has committed sacrilege, why hasn't Jupiter obliterated him with a lightning bolt?*

Scene 6:

Clodius has become a tribune, and has immediately started writing decrees, even though he is not actually allowed to. The People love it. Virginia and **Flavia** meet at a gathering during the night, and start plotting against Clodius. The Culture is present. Conflict Question: Who gets to be the public face of the conspiracy?

Scene 7

Clodius has reorganized plebian life in Rome; Now gangs rule the streets, collecting taxes, and creating disorder out of chaos. Solpicius has been assaulted and robbed in the streets. Virginia spits on him, and they end up talking. The People are present. Conflict question: Is it really Clodius' fault that blood flows in the streets of Rome? **You have Imperium (That is, permission) to cut this scene if it drags on too long**

FLAVIA SCENE SHEET

Scene 8

Clodius is having a symposium with his gang, where he declares that he wants to raid his hated rival Milo's areas of Rome. Solpicius is present, depressed that his friend has fallen in this manner. Nature is present. Conflict question: Shouldn't Solpicius treasure all the privileges Clodius has given to the plebians? **Imperium**

Scene 9

Clodius has introduced a rule stating that senators are no longer allowed to beat Tribunes of the Plebs to death with benches. This has immediately made a bunch of senators break apart a bench, in order to run over and beat Clodius to death, but they are met by **Flavia** and Virginia, who gets them to relax a bit and join their conspiracy. The People are present. Conflict question: Is it cowardly and womanly to NOT beat people to death with benches?

Scene 10:

Clodius has introduced a rule that women in plebian families can have as much sex as they want, as long as it is with slaves. Clodia Pulchra, Clodius' sister, has decided to have an orgy where she challenges the most experienced whores of Rome to determine who can last the longest. Virginia has gone over there to yell at people, but meet Solpicius, who is writing a poem about this beautiful event. The People are present. Conflict question: Is this orgy a sacrilege, or legitimate athletics? **You have Imperium**

Scene 11:

The Conspiracy against Clodius has failed! **Flavia** and a gang of senators have been thoroughly beaten by Clodius and his gang, in front of a bunch of Roman citizens. The Culture is present. Conflict question: Shouldn't **Flavia** treasure that Clodius is benevolent enough to spare her life?

Scene 12:

The other conspiracy against Clodius has succeeded! Virginia has lured Clodius out into the countryside, where she has arranged that he will meet Milo and his gladiators, and his end. Virginia mocks him right before the fighting begins, and he is thoroughly stabbed. **The Aristocracy** is present. *Conflict question: Shouldn't Clodius appreciate that Virginia has orchestrated this divine punishment?*

Cicero's Funeral Oration

When you are Cicero: Everything Clodius does is a threat to the moral integrity of the aristocracy.

VIRGINIA'S SCENE SHEET

Scene 1:

Claudius is having a symposium, where he declares loudly that he wishes to fuck Caesar's wife in revenge, because Caesar fucked Claudius' wife. Solpicius and the Aristocracy are present. Can An eye for an eye, A fuck for a fuck be considered justice? **Virginia: Remember that you have Imperium (that is, permission), to cut scenes that drag on for too long.**

Scene 2:

Flavia and **Virginia** are in Caesar's villa during a religious festival for women; a rumour has spread that Claudius has stealthily made his way to Caesar's wife, and who knows where that might lead. **Virginia** and Flavia start talking about how to punish Claudius when they find him. The Culture is present. Conflict question: Should Claudius be thrown off a cliff, or buried alive?

Scene 3:

Flavia finds Claudius in an abandoned room in the villa, disguised as a woman, and tries to unveil him. He desperately claims that his behaviour is incredibly feminine. **Nature** is present. *Conflict question: Isn't Claudius better at being a woman than most women?* **Virginia: Remember that it is your responsibility to make sure the characters stay focused on the question.**

Scene 4:

Claudius has decided that he wants to become Tribune of the Plebs, which means he has to be adopted by a plebian; the rumour has started to spread. Flavia and Solpicius are at a symposium. Flavia is horrified that a patrician wants to become a plebian, and Solpicius is horrified that Claudius wants to become a plebian – he figured Claudius were to be his ticket to patricianhood. The People are present. Conflict question: If a patrician can become a plebian, what stops a plebian from becoming a patrician? **You have Imperium**

Scene 5:

Claudius has become adopted, and taken the name Clodius (please call him this from now on); he is currently making a rousing speech to the people, with lots of breakable promises. **Virginia** shows up and starts spouting doomsday prophecies, now that Rome is cracking at the seams. The Aristocracy is present. Conflict Question: If Clodius has committed sacrilege, why hasn't Jupiter obliterated him with a lightning bolt?

Scene 6:

Clodius has become a tribune, and has immediately started writing decrees, even though he is not actually allowed to. The People love it. **Virginia** and Flavia meet at a gathering during the night, and start plotting against Clodius. The Culture is present. Conflict Question: Who gets to be the public face of the conspiracy?

Scene 7

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Clodius is having a symposium with his gang, where he declares that he wants to raid his hated rival Milo's areas of Rome. Solpicius is present, depressed that his friend has fallen in this manner. **Nature** is present. *Conflict question: Shouldn't Solpicius treasure all the privileges Clodius has given to the plebians?*

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Scene 11:

The Conspiracy against Clodius has failed! Flavia and a gang of senators have been thoroughly beaten by Clodius and his gang, in front of a bunch of Roman citizens. The Culture is present. Conflict question: Shouldn't Flavia treasure that Clodius is benevolent enough to spare her life?
Imperium

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The other conspiracy against Clodius has succeeded! **Virginia** has lured Clodius out into the countryside, where she has arranged that he will meet Milo and his gladiators, and his end. **Virginia** mocks him right before the fighting begins, and he is thoroughly stabbed. The Aristocracy is present. Conflict question: Shouldn't Clodius appreciate that **Virginia** has orchestrated this divine punishment?

Cicero's Funeral Oration

When you are Cicero, Clodius' actions are a mockery of the Gods

PEOPLE

1

Declare the rationality of people in groups

Example

“The people are idiots and cowards, but are rational as a whole”

PEOPLE trumps LOGIC

PEOPLE

2

The people need to be heard, for they are the majority

Example

“Listen to the people, they will overwhelm you, for they are many, you are “

PEOPLE trumps LOGIC

PEOPLE

3

Focus on common values

Example

“Despite our differences, we all believe that the people need a voice!”

PEOPLE trumps LOGIC

PEOPLE

4

Focus on the natural division of people

Example

“The division between plebes and patricians are necessary and rational”

PEOPLE trumps LOGIC

PEOPLE

5

Humiliation of self for the people

Example

“I throw myself into the dirt for you, what more do you want”

PEOPLE trumps LOGIC

PEOPLE

6

Point out the difference between citizens and foreigners

Example

“We’re not barbarians, are we?”

PEOPLE trumps LOGIC

PEOPLE

7

Declare your love for the people

Example

“I love the people, and they LOVE me!”

PEOPLE trumps LOGIC

PEOPLE

8

Declare your manipulation of the people

Example

“I may be manipulating you, but it is for your own good!”

PEOPLE trumps LOGIC

PEOPLE

9

Declare the people to be wonderful romans

Example

“The People are the best in Rome, every single one a brilliant being!”

PEOPLE trumps LOGIC

PEOPLE

10

Repeat the opposition argument in a silly voice

Example

“OOH, I am SOO virtuous, look at my dignity!”

PEOPLE trumps LOGIC

LOGIC

1

Accuse of oversimplification

Example

“What you say is untrue, as you have reduced every factor to irrelevance”

LOGIC trumps GODS

LOGIC

2

Accuse of the overuse of rhetoric

Eksempel

“Any fool can see that you build your argument on rhetoric, rather than logic

LOGIC trumps GODS

LOGIC

3

We have always done it

Example

“We have always allowed adoption, so it must be at least a little right”

LOGIC trumps GODS

LOGIC

4

It is lawful, and therefore ethical

Eksempel

“It is legal to throw people off cliffs, therefore it must be ethical”

LOGIC trumps GODS

LOGIC

5

Dispute a definition

Example

“That is not what virgin means!”

LOGIC trumps GODS

LOGIC

6

Appeal to authority

Example

“Cato/Cicero/Caesar said it, so it must be right”

LOGIC trumps GODS

LOGIC

7

Declare absurdity without explanation

Example

“It is utterly absurd!”

LOGIC trumps GODS

LOGIC

8

Unlogical logical line of reasoning

Example

“Only assholes talk shit, you talk shit, so you MUST be an asshole”

LOGIC trumps GODS

LOGIC

9

Stream of declarations without explanation

Eksempel

“This is unheard, stupid, downright ludicrous!”

LOGIC trumps GODS

LOGIC

10

Overexaggerated repetition of ONE word in opposing argument

Eksempel

“REPUBLIC?!”

LOGIC trumps GODS

GODS

1

Obey the gods, for they are just

Eksempel

“The behaviour of the gods is a reflection of ideal behaviour”

GODS trump FEAR

GODS

2

Divine threat

Example

“The gods will punish you for violating their laws”

GODS trump FEAR

GODS

3

Values are forever, gods can be replaced

Example

“You trust too much in the gods, but even great Chronos was replaced”

GODS trump FEAR

GODS

4

Declare that the behaviour of an individual can punish the collective

example

“Please follow the rules of the gods, or we ALL suffer”

GODS trump FEAR

FEAR

7

Exploit fear of the opposition

Example

“You don’t know if I’m the right to listen to, but SHE will definitely bury you!”

FEAR trumps **PEOPLE**

FEAR

8

YOU should fear ME

Example

“If you do not fear me I WILL bury you!”

FEAR trumps **PEOPLE**

FEAR

9

Everyone should fear every-one

Example

“Why do you trust him? Is he not a roman like you?”

FEAR trumps **PEOPLE**

FEAR

10

Declare how scary you are

Example

“I am so scary, like a second Hannibal!”

FEAR trumps **PEOPLE**

CLODIUS

0

YOU DO NOT UNDERSTAND, I AM THE HEROE OF THE PEOPLE

PEOPLE trumps **LOGIC**

SOLPICIOUS

0

You think I am part of the PEOPLE?

FEAR trumps **PEOPLE**

FLAVIA

0

YEAH? Well I’ve got a knife!

LOGIC trumps **GODS**

VIRGINIA

0

GO TO YOUR PARTY, YOU PER-VERED GREEK

GODS trump **FEAR**

GODS

5

Declare the natural distance of the gods

Example

“It just so happens to be that we must do the divine work, distant as they are”

GODS trump **FEAR**

GODS

6

Declare the judgement of the gods

Example

“Lead your sacrifice to the temple next saturday, and they will divine your idiocy”

GODS trump **FEAR**

GODS

7

Metaphorical analogy

Example

“Your argument is like Romulus,, disap-
peared into thin air”

GODS trump **FEAR**

GODS

8

Compare yourself to the divine

Eksempel

“I was born for Olympus, you were born for the dirt!”

GODS trump **FEAR**

GODS

9

Loud cliché about the gods leaving

Eksempel

“Your God, your God, why has he (m/f) forsaken you?”

GODS trump **FEAR**

GODS

10

Compare body part to di-
vinity

Example

“My dick is Jove, you can't tell me a damn thing”

GODS trump **FEAR**

FEAR

1

Rational description of fear

Example

“What is fear? A sign that you do not understand your surroundings??”

FEAR trumps **PEOPLE**

FEAR

2

Declare your trust in the people's fear

Example

“I fully trust that you will choose the fear the right one”

FEAR trumps **PEOPLE**

FEAR

3

Admit your own fear

Example

“I am a fearful man (m/k), I admit this fully, talking to you”

FEAR trumps **PEOPLE**

FEAR

4

Declare your lack of fear

Example

“I have nothing to fear, so I fear nothing, you can trust me”

FEAR trumps **PEOPLE**

FEAR

5

Declare fear as a virtue

Eksempel

“Your courage makes you slaves, your fear sets you free”

FEAR trumps **PEOPLE**

FEAR

6

Fear the wrath of the ances-
tors

Example

“If you do not follow me, your ancestors would have died for nought”

FEAR trumps **PEOPLE**