

The glories of the canon are past, but five wandering characters live on. Although their plays have finished, and their epilogues have been spoken, some characters have still not found peace. They have been exiled from their homelands. They seek completion, and a curtain call of their own. No longer upstaged by the gaiety of others' wedding feasts, or the woes of others' funeral pyres, these wanderers are the

Exiles of Will

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The Players

Each character is described as follows: A brief summary of their past; a special power they can use to trump the other rules of the game; two exiles they suffer from, along with their associated bleak fates; and two personal Bard Cards.

Jessica, the prodigal daughter, exiled from *The Merchant of Venice*

- ~ Jessica is the daughter of Shylock, a disgraced Jewish moneylender from Venice. Wooed by a Christian, she abandoned her father, stole her dowry's worth of gold and jewels. She also turned her back on the God of her fathers. Lorenzo stole her soul with vows of faith, and never a true one. Within days of their wedding, Lorenzo fell dead. Now, she has property, but no place in society. She cannot live among the Jews and the Christians will not have her, blaming her husband's death on his marriage to her.
- ~ Jessica's power is *chameleon*. She can avoid any problem by giving into the demands of the other side. But will she learn her own true colors?
 - ~ **Exiled from Venice.** Jessica has no home to return to. Wandering the world, friendless and alone is her fate.
 - ~ **Exiled from her faith.** Jessica has turned her back on the God of her fathers, and now the community of Christians have turned their back on her. Whatever torments await the unfaithful in this life, or the next, are Jessica's fate.
- ~ PERSONAL BARD CARD: "I am never merry when I hear sweet music."
- ~ PERSONAL BARD CARD: "The villany you teach me, I will execute, and it shall go hard but I will better the instruction."

Fleance, the father to kings, exiled from *Macbeth*

- ~ His father, Banquo, was a great general. Some say greater even than the bloody tyrant Macbeth. But his father is dead, and his ghost leads Fleance on his flight, his search for a bride. For a mother to his children. A mother to kings. And a throne as well. He is a conduit to kings, though he be none.
- ~ Fleance's power is *escape*. He can run away from anything. He needs to learn something worth standing up for.
 - ~ **Exiled from Scotland.** Fleance is still hunted in his homeland, and abroad. His life and lineage are threat to the new king Malcolm. Never finding shelter from the king's hunters is Fleance's fate.

~ **Exiled from kingship.** Fleance has neither title nor lands. And yet his sons and grandsons shall be kings. Denied the taste of nobility, royalty, pomp, and power; living and dying in the streets and wilds; this is Fleance's fate.

~ PERSONAL BARD CARD: "What, can the devil speak true?"

~ PERSONAL BARD CARD: "If chance will have me king, why, chance may crown me"

Isabella, the disgraced nun, exiled from *Measure for Measure*

~ Isabella gave herself to God. And she worked in the world to save her beloved brother from unjust execution. As wage for her generosity, the Duke of Vienna declared Isabella as his fiancée. She refused to abandon her vows of chastity, but to defy the Duke is to invite execution. So, she has fled.

~ Isabella's power is *virtue*. When Isabella holds fast to her virtues, none may sway her from her path. How can she live in the world by the laws of heaven?

~ **Exiled from Vienna.** Isabella is condemned to die in the Duke's city. Swift execution awaits her if she ever enters Vienna again.

~ **Exiled from the convent.** News of the Duke's engagement reached the convent quickly, and its doors are closed to Isabella. Cast out from the order's grace, and denying the simpler path to salvation available to a dutiful wife, complete damnation and eternal torment are Isabella's fate.

~ PERSONAL BARD CARD: "Shall we serve heaven with less respect than we do minister to our gross selves?"

~ PERSONAL BARD CARD: "I had rather give my body than my soul."

Horatio, the rational witness, exiled from *Hamlet*

~ Horatio's best and only friend is dead. Horatio would have followed him into that undiscovered country, but Hamlet bid him to live and tell his story. Now what does the future hold for this pillar of loyalty without an object?

~ Horatio's power is *witness*. He observes what is, and can report it and analyze it objectively. He is rational to the core. But can he learn to live his life, instead of merely watching others'?

~ **Exiled from Denmark.** The new king Fortinbras considers Horatio too close to the old royal family to be welcome at court. And a miraculously survived Rosencrantz and

Guildenstern pursue their vengeance upon Hamlet's only living friend. Torture and death are Horatio's fate.

~ **Exiled from life.** Horatio is an unwavering companion and tireless supporter. Without a partner to devote himself to, Horatio will shuffle through the remaining ages of his own life unfulfilled and alive in flesh only, lacking spirit. Both to be, *and* not to be, both at once, is Horatio's fate.

~ PERSONAL BARD CARD: "Now cracks a noble heart"

~ PERSONAL BARD CARD: "There are more things in heaven and earth, . . . than are dreamt of in your philosophy."

Bottom, the fool, exiled from *A Midsummer Night's Dream*

~ Nick Bottom is the weaver who wanders the world. His reception at the hands of the court of Theseus has spoiled him for weaving. Why work the loom when there is life yet in the stage? And yet, appreciative audiences are hard to come by. Have the throngs no eyes to hear and ears to see Bottom's bottomless talon? What joys might tempt him back to his loom?

~ Bottom's power is *dream*. The unpleasant and inconvenient trials of life can be safely and thoroughly ignored. His most fantastical imaginations can come to pass.

~ **Exiled from Athens.** Bottom has dreamt things in the Athenian forest that should not be. Pleasant though they were, they threaten to take him from his public. Undying, delighted, but kept as an ass and pet to Titania, is Bottom's fate.

~ **Exiled from the mechanical life.** While once thread and shuttle marked the rhythm of his days, Bottom finds no more joy in the workaday world. Drifting, mocked and penniless, from stage to stage is Bottom's fate.

~ PERSONAL BARD CARD: "This is to make an ass of me"

~ PERSONAL BARD CARD: "I have had a dream, past the wit of man to say what dream it was"

The Game

Overview

Exiles of Will is a game that follows the extended stories of five characters. Through the game, you and your friends will learn if the strength of these characters' natures are potent enough to overcome the external forces which have exiled them from their homes.

The game played out in scenes and acts. You and each of your friends choose one of the characters that you will portray as your main character. Any player might portray additional characters as needed.

During each act, you and each of your friends will get to frame a scene. You will cast other players in the scene, either as their main character, or as a secondary character. Depending on how many players are involved in a scene, a certain number of Bard Cards will be dealt into the center of the play area, called *the stage*.

You will all portray their characters during the scene. Depending on how you portray your characters, and what they say, you each might take one or more of the Bard Cards from the stage and place it into your own collection of cards. This collection is called your *nature pool*.

Once each of you has had a chance to set a scene, the act is over, and a new act begins. The game will consist of five acts. In the fifth act, you will learn the strength of the character's nature. Each character has two bleak *exiled* fates. If their nature is not strong enough to overcome these conditions, the unhappy fate will be theirs.

Once the fourth act is over, you will each examine the Bard Cards in your nature pool. For each complete set of symbols, that character may overcome one of his exiled conditions, and you may describe a different fate in the fifth act. If you lack two complete sets, you must describe his exile fate during act five.

Laying a Scene

Whichever player has most recently seen a performance of Shakespeare goes first. To lay the scene, you must decide on the location, the time of day, and the characters present.

To choose the location, you must select one of the five location cards:

- ~ Palace of Dalmatia
- ~ Dalmatian Square
- ~ A wood near Dalmatia
- ~ The Mermaid Tavern
- ~ The church of St. George

You may assign any player who is not portraying their main character to any other supporting character you desire. You may also assign one of your friends to portray one of the villains, represented by the five villain cards:

- ~ Shylock
- ~ Iago
- ~ Guildenstern and Rosencranz
- ~ Macduff
- ~ Titania

Dealing Bard Cards

Once you have set the scene, deal Bard Cards face up onto the stage. Including any cards that have been left from previous scenes, the total number of Bard Cards must be equal to the total number of *players* invited into the scene. If a player's main character is in the scene, his personal Bard Cards are also placed on the stage.

In addition, if the player laying the scene casts one of the other players as a *villain*, place an additional Bard Card on the stage.

Collecting Bard Cards

The Bard Cards each have two elements:

- ~ A symbol, representing one of the seven ages of man
- ~ A Shakespearean quotation

While you are playing the scene, speak as your character would, and react to others' actions accordingly. During the scene, you may collect a Bard Card from the stage when you do one of the following:

- ~ Incorporate the central idea of the Shakespearean quotation into your character's speech or actions.
- ~ Speak the complete Shakespearean quotation in a way that makes sense for your character and the situation. If you do this, you may also collect an additional Bard Card from the draw pile.

The scene may not end until there is only a single non-personal Bard Card left upon the stage. The scene need not end immediately, but no one can collect the last card from the stage.

Please note that a character's personal Bard Cards may be taken back into the player's hand when there is only one non-personal Bard Card on the stage.

Reading the Nature Pool








At the end of act four, each of you looks at the cards in their nature pool. If you have *four* or more Bard Cards with matching symbols, it is considered a complete set. For each complete set, your character will be able to overcome one of their two exiled conditions and write a new, better ending during the final act.

The personal Bard Cards do not have one of the symbols for the seven ages. Instead, they are marked with a *W* for “will.” These can be counted as any of the other symbols to form complete sets.

The Final Act

If you do not have two complete sets of Bard Cards at the end of the fourth act, your fifth act must include the bleak fate described in your character’s description of *exile*. If, however, during the play of the fifth act, you can collect enough Bard Cards to have a set with *five* matching symbols, you can achieve a better ending at the very last moment, with a *deus ex machina* ending.

 <p>Bard Card</p> <p>“This above all: to thine own self be true” —Hamlet (I, 3)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“Though this be madness, yet there is method in ’t.” —Hamlet (II, 2)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“That it should come to this!” —Hamlet (I, 2)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“There is nothing either good or bad, but thinking makes it so” —Hamlet (II, 2)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“The lady doth protest too much, methinks” —Hamlet (III, 2)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“A little more than kin, and less than kind” —Hamlet (I, 2)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“This is the very ecstasy of love” —Hamlet (II, 1)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“Brevity is the soul of wit” —Hamlet (II, 2)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“Doubt that the sun doth move, doubt truth to be a liar, but never doubt I love” —Hamlet (II, 2)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“Rich gifts wax poor when givers prove unkind” —Hamlet (III, 1)</p> <p>Bard Card</p> 

 <p>Bard Card</p> <p>“Conscience is but a word that cowards use, devised at first to keep the strong in awe” —Richard III (V, 3)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“So wise so young, they say, do never live long” —Richard III (III, 1)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“The fool doth think he is wise, but the wise man knows himself to be a fool” —As You Like It (V, 1)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“Now is the winter of our discontent” —Richard III (I, 1)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“Blow, blow, thou winter wind! Thou art not so unkind as man’s ingratitude” —As You Like It (II, 7)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“True is it that we have seen better days” —As You Like It (II, 7)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“Can one desire too much of a good thing?” —As You Like It (IV, 1)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“How bitter a thing it is to look into happiness through another man’s eyes!” —As You Like It (V, 2)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“Do you think I am easier to be played on than a pipe?” —Hamlet (III, 2)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“When sorrows come, they come not single spies, but in battalions” —Hamlet (IV, 5)</p> <p>Bard Card</p> 





 <p>Bard Card</p> <p>“An honest tale speeds best, being plainly told” —Richard III (IV, 4)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“The world is grown so bad, that wrens make prey where eagles dare not perch” —Richard III (I, 3)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“Good Night, Good night! Parting is such sweet sorrow, that I shall say good night till it be morrow.” —Romeo and Juliet (II, 2)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“What’s in a name? That which we call a rose by any other name would smell as sweet” —Romeo and Juliet (II, 2)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“Wisely and slow; they stumble that run fast” —Romeo and Juliet (II, 3)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“Tempt not a desperate man” —Romeo and Juliet (V, 3)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“For you and I are past our dancing days” —Romeo and Juliet (I, 5)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“O! she doth teach the torches to burn bright” —Romeo and Juliet (I, 5)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“See, how she leans her cheek upon her hand! O that I were a glove upon that hand, that I might touch that cheek!” —Romeo and Juliet (II, 2)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“But love is blind, and lovers cannot see” —The Merchant of Venice (II, 6)</p> <p>Bard Card</p> 

 <p>Bard Card</p> <p>“The better part of valour is discretion” —Henry IV, Part 1 (V, 4)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“He hath eaten me out of house and home” —Henry IV, Part 2 (II, 1)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“The miserable have no other medicine but only hope” —Measure for Measure (III, 1)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“He will give the devil his due” —Henry IV, Part 1 (I, 2)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“As good luck would have it” —The Merry Wives of Windsor (III, 5)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“Some rise by sin, and some by virtue fall” —Measure for Measure (II, 1)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“This is the short and the long of it” —The Merry Wives of Windsor (II, 2)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>—The Merry Wives of Windsor (III, 2)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“The devil can cite Scripture for his purpose” —The Merchant of Venice (I, 3)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“Why, then the world’s mine oyster” —The Merry Wives of Windsor (II, 2)</p> <p>Bard Card</p> 

 <p>Bard Card</p> <p>“Suspicion always haunts the guilty mind; The thief doth fear each bush an officer” —Henry VI, Part 3 (V, 6)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“Delays have dangerous ends” —Henry VI, Part 1 (III, 2)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“Of all base passions, fear is the most accursed” —Henry VI, Part 1 (V, 2)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“True nobility is exempt from fear” —Henry VI, Part 2 (IV, 1)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“Having nothing, nothing can he lose” —Henry VI, Part 3 (III, 3)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“We have seen better days” —Timon of Athens (IV, 2)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“But, for my own part, it was Greek to me” —Julius Caesar (I, 2)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“A dish fit for the gods” —Julius Caesar (II, 1)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“Men at some time are masters of their fates: The fault . . . is not in our stars, but in ourselves, that we are underlings” —Julius Caesar (I, 2)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“Cowards die many times before their deaths; The valiant never taste of death but once.” —Julius Caesar (II, 2)</p> <p>Bard Card</p> 

 <p>Bard Card</p> <p>“My love’s more richer than my tongue” —<i>King Lear</i> (I, 1)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“Nothing will come of nothing.” —<i>King Lear</i> (I, 1)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“I have no spur to prick the sides of my intent, but only vaulting ambition, which o’erleaps itself, and falls on the other.” —<i>Macbeth</i> (I, 7)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“How sharper than a serpent’s tooth it is to have a thankless child!” —<i>King Lear</i> (I, 4)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“Nothing in his life became him like the leaving it” —<i>Macbeth</i> (I, 4)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“Look like the innocent flower, but be the serpent under ’t.” —<i>Macbeth</i> (I, 5)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“Fair is foul, and foul is fair” —<i>Macbeth</i> (I, 1)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“I bear a charmed life” —<i>Macbeth</i> (V, 8)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“There’s daggers in men’s smiles” —<i>Macbeth</i> (II, 3)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“what’s done is done” —<i>Macbeth</i> (III, 2)</p> <p>Bard Card</p> 

 <p>Bard Card</p> <p>“Have more than thou showest, speak less than thou knowest, lend less than thou owest” —<i>King Lear</i> (I, 4)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“The worst is not, So long as we can say, ‘This is the worst.’” —<i>King Lear</i> (IV, 1)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“I will wear my heart upon my sleeve for daws to peck at” —<i>Othello</i> (I, 1)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“The robbed that smiles steals something from the thief” —<i>Othello</i> (I, 3)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“My salad days, when I was green in judgment.” —<i>Antony and Cleopatra</i> (I, 5)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“The game is up.” —<i>Cymbeline</i> (III, 3)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“Love sought is good, but giv’n unsought is better” —<i>Twelfth Night</i> (III, 1)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“We are such stuff as dreams are made on, rounded with a little sleep” —<i>The Tempest</i> (IV, 1)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“Men of few words are the best men” —<i>Henry V</i> (III, 2)</p> <p>Bard Card</p> 	<p>Bard Card</p> <p>“The course of true love never did run smooth” —<i>A Midsummer Night’s Dream</i> (I, 1)</p> <p>Bard Card</p>

 <p>Bard Card</p> <p>“The common curse of mankind— folly and ignorance” —<i>Troilus and Cressida</i> (II, 3)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“Nature teaches beasts to know their friends” —<i>Coriolanus</i> (II, 1)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“You pay a great deal too dear for what’s given freely” —<i>The Winter’s Tale</i> (I, 1)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“Thus the whirligig of time brings in his revenges” —<i>Taming of the Shrew</i> (V, 1)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“These words are razors to my wounded heart” —<i>Titus Andronicus</i> (I, 1)</p> <p>Bard Card</p> 	 <p>Bard Card</p> <p>“What’s gone and what’s past help should be past grief” —<i>The Winter’s Tale</i> (III, 2)</p> <p>Bard Card</p> 
 <p>Bard Card</p> <p>“Everyone can master a grief but he that has it” —<i>Much Ado About Nothing</i> (III, 2)</p> <p>Bard Card</p> 	

<p>Palace of Dalmatia</p> <p><i>Setting Card</i></p> <p>A far-off, isolated kingdom, Dalmatia offers sanctuary to exiles from all corners of the world. The palace offers welcome to noble travelers, and few impolite questions are suffered.</p> <p>Palace of Dalmatia</p>	<p>Shylock</p> <p><i>Villain Card</i></p> <p>The merciless moneylender who hounded <i>The Merchant of Venice</i>, Shylock has escaped Venice and his forced conversion. He searches the world for his lost daughter, his lost fortune, and his lost place in the world.</p> <p>Shylock</p> <p><i>Villain Card</i></p>
<p>Dalmatian Square</p> <p><i>Setting Card</i></p> <p>An open, bustling square in the midst of Dalmatia's largest town, this area serves as a marketplace and meeting place for endeavors benign, romantic, and nefarious.</p> <p>Dalmatian Square</p>	<p>Iago</p> <p><i>Villain Card</i></p> <p>The relentless schemer who brought low <i>Othello</i>, Iago has escaped his Venetian captors. Now he roams the world, following motives he will never confess, bringing ruin wherever he goes.</p> <p>Iago</p> <p><i>Villain Card</i></p>
<p>A wood near Dalmatia</p> <p><i>Setting Card</i></p> <p>Near enough to the court for ease of reach, but far enough to avoid scrutiny from prying eyes, the wood shelters wild beasts, shepherds, faeries, and lovers.</p> <p>A wood near Dalmatia</p>	<p>Macduff</p> <p><i>Villain Card</i></p> <p>Vanquishing the tyrant <i>Macbeth</i> did nothing to restore Macduff's family, or his sanity. Left only with his loyalty to Malcolm, he hunts the one man who can end his lord's dynasty: Fleance. Could the prospect of a new family tempt him from his mission?</p> <p>Macduff</p> <p><i>Villain Card</i></p>
<p>The Mermaid Tavern</p> <p><i>Setting Card</i></p> <p>A common house where those of low birth can find meat, drink, and fellowship. It is best not to ask what schemes and dreams are hatched in its shadowed corners.</p> <p>The Mermaid Tavern</p>	<p>Rosencranz and Guildenstern</p> <p><i>Villain Card</i></p> <p>Nearly executed by <i>Hamlet's</i> plot, these two courtiers sans court seek their revenge upon the only soul the Prince of Denmark loved that still breathes: Horatio. How might they greet the chance at fortune or happiness?</p> <p>Guildenstern and Rosencranz</p> <p><i>Villain Card</i></p>
<p>The church of St. George</p> <p><i>Setting Card</i></p> <p>A Dalmatian church where all good Christians may come to pray for salvation. Sanctuary and forgiveness are said to be found within.</p> <p>The church of St. George</p>	<p>Titania</p> <p><i>Villain Card</i></p> <p>After falling for an ass one <i>Midsummer's Night</i>, Titania has been restless at Oberon's side. The mortal world is vast, but even it cannot keep her from her long-eared love, Bottom. Could any other distraction charm the heart of the faerie queen?</p> <p>Titania</p> <p><i>Villain Card</i></p>

<p>W</p> <p><i>Isabella's Card</i></p> <p>"Shall we serve heaven with less respect than we do minister to our gross selves?" —<i>Measure for Measure</i> (II, 2)</p> <p><i>Isabella's Card</i></p> <p>M</p>	<p>W</p> <p><i>Isabella's Card</i></p> <p>"I had rather give my body than my soul." —<i>Measure for Measure</i> (II, 4)</p> <p><i>Isabella's Card</i></p> <p>M</p>
<p>W</p> <p><i>Jessica's Card</i></p> <p>"I am never merry when I hear sweet music." —<i>The Merchant of Venice</i> (V, 1)</p> <p><i>Jessica's Card</i></p> <p>M</p>	<p>W</p> <p><i>Jessica's Card</i></p> <p>"The villany you teach me, I will execute, and it shall go hard but I will better the instruction." —<i>The Merchant of Venice</i> (III, 1)</p> <p><i>Jessica's Card</i></p> <p>M</p>
<p>W</p> <p><i>Horatio's Card</i></p> <p>"There are more things in heaven and earth, . . . than are dreamt of in your philosophy." —<i>Hamlet</i> (I, 5)</p> <p><i>Horatio's Card</i></p> <p>M</p>	<p>W</p> <p><i>Horatio's Card</i></p> <p>"Now cracks a noble heart" —<i>Hamlet</i> (V, 2)</p> <p><i>Horatio's Card</i></p> <p>M</p>
<p>W</p> <p><i>Bottom's Card</i></p> <p>"This is to make an ass of me" —<i>A Midsummer Night's Dream</i> (III, 1)</p> <p><i>Bottom's Card</i></p> <p>M</p>	<p>W</p> <p><i>Bottom's Card</i></p> <p>"I have had a dream, past the wit of man to say what dream it was" —<i>A Midsummer Night's Dream</i> (IV, 1)</p> <p><i>Bottom's Card</i></p> <p>M</p>
<p>W</p> <p><i>Fleance's Card</i></p> <p>"What, can the devil speak true?" —<i>Macbeth</i> (I, 3)</p> <p><i>Fleance's Card</i></p> <p>M</p>	<p>W</p> <p><i>Fleance's Card</i></p> <p>"If chance will have me king, why, chance may crown me" —<i>Macbeth</i> (I, 3)</p> <p><i>Fleance's Card</i></p> <p>M</p>