Neighborhood 3: Requisition of Doom
by Jennifer Haley
directed by Trevor Biship

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Character List

The playwright indicates that all of the characters of a “type” be played by one actor.

Steve, Doug, Tobias – Father Type
Leslie, Vicki, Barbara, Joy – Mother Type
Trevor, Ryan, Jared, Zombiekllr14/Blake – Son Type
Makaela, Kaitlyn, Madison, Chelsea - Daughter Type

Scene Breakdown

In between the following scenes a walkthrough is featured. Please see below for a description of a video game walkthrough.

1 kitchen
Trevor, 15, and Makaela, 15, hang out in her kitchen.

2 front door
Steve apologizes to his neighbor Leslie for kicking her garden gnome, her small protest against the overbearing Neighborhood Association.

3 living room
Vicki, Makaela and Tyler’s mom, talks to her son’s ex-girlfriend, Kaitlyn.

4 pool
Doug tries to comfort his son Ryan over the death of their cat.

5 gameroom
Jared and Madison, Leslie’s kids, argue over their family issues and the game.

6 front yard
Neighbors Tobias and Barbara argue about lawn maintenance.

7 driveway
Steve finally confronts Chelsea.

8 street
Barbara interacts with Zombiekllr14.

9 the final house
Blake is on his computer at the Final House.

10 bedroom
Final scene.
Massively multiplayer online role-playing game (MMORPG)

Massively multiplayer online role-playing game (MMORPG) is a genre of role-playing video games in which a very large number of players interact with one another within a virtual game world.

As in all RPGs, players assume the role of a character (often in a fantasy world) and take control over many of that character's actions. MMORPGs are distinguished from single-player or small multi-player RPGs by the number of players, and by the game's persistent world (usually hosted by the game's publisher), which continues to exist and evolve while the player is offline and away from the game.

MMORPGs are played throughout the world. Worldwide revenues for MMORPGs exceeded half a billion dollars in 2005, and Western revenues exceeded US$1 billion in 2006. In 2008, Western consumer spending on subscription MMOGs grew to $1.4 billion. World of Warcraft, a popular MMORPG, has more than 10 million subscribers as of February 2012.

World of Warcraft

World of Warcraft is set in the same universe as the Warcraft series of real-time strategy games, and has a similar art direction. World of Warcraft contains elements from fantasy, steampunk, and science fiction: such as gryphons, dragons, and elves; steam-powered automata; zombies, werewolves, and other horror monsters; as well as time travel, spaceships, and alien worlds.

World of Warcraft takes place in a 3D representation of the Warcraft universe that players can interact with through their characters. The game world initially consisted of the two continents in Azeroth: Kalimdor and the Eastern Kingdoms. Two separate expansions later added to the game's playable area the realm of Outland and the continent of Northrend. As a player explores new locations, different routes and means of transportation become available. Players can access "flight masters" in newly discovered locations to fly to previously discovered locations in other parts of the world. Players can also use boats, zeppelins, or portals to move from one continent to another. Although the game world remains relatively similar from day to day, seasonal events reflecting real world events, such as Halloween, Christmas, Children's Week, Easter, and Midsummer have been represented in the game world. Locations also have variable weather including, among other things, rain, snow, and dust storms.

A number of facilities are available for characters while in towns and cities. In each major city, characters can access a bank to deposit items, such as treasure or crafted items. Each character
has access to personal bank storage with the option to purchase additional storage space using in-game gold. Additionally, guild banks are available for use by members of a guild with restrictions being set by the guild leader. Auction houses are available for players to buy and sell items to others in a similar way to online auction sites such as eBay. Players can use mailboxes, which can be found in almost every town. Mailboxes are used to collect items won at auction, and to send messages, items, and in-game money to other characters.

Some of the challenges in World of Warcraft require players to group together to complete them. These usually take place in dungeons—also known as "instances"—that a group of characters can enter together. The term "instance" comes from each group or party having a separate copy, or instance, of the dungeon, complete with their own enemies to defeat and their own treasure or rewards. This allows a group to explore areas and complete quests without others interfering. Dungeons are spread over the game world and are designed for characters of varying progression. A typical dungeon will allow up to five characters to enter as part of a group. Some dungeons require more players to group together and form a "raid" of up to forty players to face some of the most difficult challenges. As well as dungeon-based raid challenges, several creatures exist in the normal game environment that are designed for raids to attack.

**Video Game Walkthroughs and Cheats**

“Walkthroughs” are user generated documents or videos that describe one player’s journey through the game. They are usually highly detailed and describe what you will see and what you will need to do in order to advance through the game. They are not cheats in and of themselves, but they may reveal cheats. A video walkthrough features a screenshot of the game and the voice of the gamer explaining what they are doing while they are playing.

Here is an excerpt of a walkthrough for the video game *Manhunt* from www.gamefaqs.com:

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PART 01

From the start of the scene [after the cutscene] run down the street until you pick up a plastic bag between a bus and a flipped car. Now continue running up the street until you pass a pair of blue garbage bins on your right.

STOP RUNNING here and turn right to meet your first enemy, he will not turn to face you unless you either touch him or make a noise that he hears. So walk up to him, perform an easy level three execution and enjoy the results [or recoiling horror if you're watching someone else play the game ;) ].

Once the execution animation is finished run down the stairs ahead of you and pick up the plastic bag beside the dumpster at the bottom. Quickly run right up a pair of staircases, then hide in the shadows to the right of the gate up ahead to start a short cutscene.

Wait for the enemy to walk left past you, then follow behind him and perform your second level three execution. Continue running counter-clockwise along the fence until you see a sign with a red arrow pointing left.
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Pick up the painkillers under it and follow the arrow left onto a basketball court. Run forward until the Director talks to you for a bit and starts a cutscene, then fight the enemy that appears afterwards.

I find it works best to use three punches [light or strong], then block one or two of the enemies punches. Repeat that basic combo until the enemy starts to run away, then chase him down and beat him to the ground. Continue to attack him until he dies [red arrow on radar becomes grey dot], then use the nearby save point.

“Cheats” are exactly what the name implies – they are codes or devices that when used give the player an advantage beyond game play. Some cheat codes are embedded into the game itself by game developers, others are created by third-party software.

**Violence in Video Games**

After the Columbine school shooting of 1999, investigators discovered that the two guilty students had been immersed in the video game *Doom*, leading to speculation that the violent game had helped incite the episode of mass violence. Similar reactions have followed many subsequent shootings, including Anders Behring Breivik’s 2011 rampage in Norway; Breivik claimed to have trained for the killings by playing the game *Modern Warfare 2* and *Modern Warfare 3*. Though numerous clinical studies have shown that exposure to violence in video games causes players to react more hostilely or aggressively to real-life situations, experts are divided over whether video games alone can explain the behavior of mass murderers. Virtual violence is likely but one cause among many, including personal psychology and other environmental factors, that drives disturbed individuals to commit such atrocities.

One case study, however, cautions that as video games grow in popularity, it will become more common to see patients incorporate what they experience on the Internet or in video games into their delusions. One patient, later diagnosed with schizophrenia, developed the delusion that he was inside a popular computer game, and began stealing increasingly more valuable cars in the real world. The researchers note that while video games cannot be shown to cause mental illness, games that reward violent behavior with points may cause dangerous positive associations with actual violence. In this way, it is easy to imagine how a person with already severe psychological disturbances could turn violent fantasies into reality.

http://www.ncbi.nlm.nih.gov/pmc/articles/PMC1281391/


“Don’t Blame Video Games for Anders Behring Breivik’s Massacre,” The Guardian.
http://www.guardian.co.uk/commentisfree/2012/apr/22/video-games-anders-breivik-massacre
Interview with Trevor Bishop

by Monica Miklas

9/14/12

MM: What jumps out at you from this script first? Where do you begin?

TB: I begin with a series of characters, and obviously Jennifer Haley’s play gives you a kaleidoscope of different characters in different moments, and of course, they are all an archetype of the same modern family that we know. But what jumps out at me is the issue of connection in a seemingly, utterly disconnected world. These characters attempt to connect in contemporary American and perhaps the world, but I’m also really interested in what happened this summer. I’m interested in the tragedy of James Holmes in Colorado, and when our production team was thinking about the play, we were really asking ourselves, “What would happen, if in our audience was the next James Holmes?” And what does that mean? And are we breeding people just like him, everyday: in our classrooms, in front of our televisions, in front of our computer screens?

MM: How does the physical life of the play reflect that idea and that central question?

TB: Our audience will be seated in the round. This connects me to the other issue that I think is really vital in the play about the layers of voyeurism and watching. We have people in an audience watching people who are violent to each other watching violent images on a game. So, we think that they’ll experience those layers more fully, in an environmental arena staging. But also I think there will be some elements we’ll use to surprise you and to build the sense of tension and danger, and to ask the question, which I think is vital to this play: Where does life begin and the game end?

MM: Could you talk more about exploring that idea of shifting between reality and imagination?

TB: I think that the challenge of art is that it forces us to engage, but also to escape to places that we’ve never imagined. We escape to things that comfort us, and surprise us, and shock us. I think the problem of our world in 2013, or at least a problem that I see, is that we have trouble meshing what we fantasize and what we live. And our expectations are much higher. Our expectation is we should be given the things for which we yearn. We should be given the things that we fantasize about. I know I’m not talking about violence, but I’m talking about a culture, I think, that expects things that are difficult, expects things quickly. I think I’m going off the beaten path here, but obviously tons of questions about this issue, of where does fantasy begin.

MM: Is there a moral to this story? Or is it more about asking questions?

TB: You know, my personal opinion is that any good production and any good play asks questions and is not didactic. There are wonderful theatrical productions that are indeed didactic, but those didactic, instructional productions still ask questions. I am not here to tell you what a moral of this story is. I hope that you walk away with a bunch of questions.
Discussion Questions:

1. Director Trevor Bishop states that there is not a moral, but there are many questions. Do you think this play has a moral? Why or why not?
2. What questions are raised in the play?
3. How does Jennifer Haley incorporate video game structure and gaming culture into her play? Does she use it effectively to reveal the themes of the play?
4. There are so many diverging opinions on whether or not violent video games are harmful or harmless. Sample headlines from September and October in this year alone range from the negative:
   
   - **Violent Video Games Lead to Reckless Driving:**  
   
   - **New study suggests link between teenage aggression and violent games:**  

   to the positive:

   - **Video Game ‘teams’ tied to cooperative behavior in players:**  

   - **Study finds those who play violent video games have better pain tolerance:**  

Do you think there is a correlation between playing violent video games and committing violent acts? Use examples from your own life as well as the articles when articulating your reasoning.