During the spring semester of 2007 at the University of Central Florida, a team of fourteen Digital Media undergraduates, assisted by three graduate students from Simulation and Electrical Engineering, explored the concept of role playing in online games for cultural learning purposes. The overall project is called CMPM: Cast Member Performance Management. This report summarizes lessons learned.

Outline

1. Objectives
2. Background
3. Worlds and Experiences:
   Torque: Cultural Immersion in China
   Second Life:
   - Introductory Chinese Language
   - A parody quest for the right Game Engine
   - A murder mystery
4. Conclusions
5. Plans for Further Work

1. Objectives

The Turtle Haircut Project (THP) seeks to understand how multi-player online role playing games (MORPG) can be used to provide structured learning experiences. The particular idea being explored concerns how to structure the actions and words of pre-selected and trained cast members so as to guide the experience of guests. The guests are playing the game in order to learn something, or to be entertained, or perhaps both.

The principal means of capturing these lessons learned, has been the continuous observation by Moshell and grad student Alpesh Makwana, of the story planning process and segment guide development. Alpesh is now developing a Ph.D project plan, built around these observations. He plans to build a software system that can provide segment guides within an overall story structure to cast members, and monitor their progress as they "execute" the story.
2. Background

During the fall of 2006, THP used a game engine called *Neverwinter Nights* and explored elementary math issues; in particular, cartesian coordinates. We found the engine to be quite cumbersome and difficult to shape to our needs. An objective as simple as laying down a grid on the ground and establishing visible coordinates was essentially unobtainable.

However, we developed an effective approach to stories, and a document structure called a *Segment Guide*, that would serve as the centerpiece of our subsequent thinking about how to organize cast members' behavior. We also developed terminology, so that *guests* in the real world controlled *protagonist characters*, while *cast members* in the real world controlled *non-guest characters (NGCs)* This last term is based on an analogy to non-player characters (NPC) in many computer games. (Perhaps they should be called 'non-protagonist characters' for consistency, but that name has too many syllables for comfort.)

Five of the students from fall 2006 continued the process into spring 2007, and served in leadership roles to help the new students figure out the role playing model.

At the beginning of the spring semester, Moshell distributed a document to the students. It laid out the following tasks:

1- become familiar with the Torque game engine and its networking capabilities  
2- explore the Ventrilo audio system for use with role playing games  
3- find a way to integrate the operation of Ventrilo and Torque  
4- brainstorm and design two "role playing scenarios" for experimentation  
   * one concerns a history-based adventure/learning experience  
   * one concerns a learning environment for the Chinese language  
5- construct a small 3d world in Torque, for use in both of these scenarios  
6 - explore the concept of Cast Member Performance Management (CMPM), and develop specific activities and prototypes that continue the work reported in 2006.1, above.

The Ventrilo team was entirely successful, and built a useful audio environment. The Torque technical effort was marginally successful in that we got to conduct one experimental 'run' in a Torque world. However we found it necessary to migrate to Second Life in order to develop and test the Chinese language learning environment.

3. Worlds and Experiences

During the Spring semester of 2007, we explored the feasibility of using CMPM to support cross-cultural and language studies. During the early weeks of the semester, Moshell was establishing relationships with Prof. Li Wei, who teaches Chinese at Rollins and UCF.
Cultural Immersion in China. In order to get the class started in the direction of cross-cultural studies, Moshell assigned the following task:

Brainstorm and develop a plan for simulating the experience of an American college student who has recently arrived in China.

Three teams of students brainstormed themes and circumstances. In a warm-up exercise, we used a random-choice technique to develop story themes associated with meeting a stranger in a restaurant, firemen coming to a school, and the guest meeting a little girl in a park.

In follow-up homework, one team suggested that the student should be living with a host family, and helping them to prepare for the Spring Festival (Chinese New Year.) Dr. Moshell pointed out that in this circumstance, the guest would not actually be able to help the family much, because (as a newcomer) he or she wouldn't know enough about the local situation. The family would have to spend time orienting the student.

Dr. Erik Vick had acquired a license for the Torque game engine to be used in UCF Digital Media courses. While we began to explore the Torque engine, we conducted a table-top role playing exercise to develop story themes.

This student was to undertake one of the following tasks:

Easy: Buy batteries for your camera.

Medium easy: Buy a new monitor for your computer.

Hard: Go across town, meet a lady and inquire about a river cruise for your parents who are coming to town next month.

Moshell prepared some photographs of street scenes from Changsha, a major city in Hunan province. (This is the home city of Dong Mi ("Demi") and Yang Jian, our Chinese participants.) He also provided photocopies of Chinese currency. The Segment Guides for this story are in Appendix 1 of this Report.
This picture, which Moshell harvested from the Internet, shows a young man in a blue jacket.

It was given as a starting point for the story about meeting friend Tan Liqin in the courtyard, outside one’s apartment.

The name "Tan Liqin" actually belongs to a friend of Dr. Moshell’s, who comes from Changsha and is now an art professor at Rutgers University in Camden, NJ.

This picture served as the concept art for the "umbrella market" where the guest is supposed to investigate the question of buying batteries for a camera.
Experience with the cultural role-playing

As can be seen from the segment guide, the non-guest characters (NGC) were designed to have varying degrees of skill with English. Some of them were intended to know no English at all.

The test guests, all of whom came from within our class, were quite willing to work through the problems of communicating with the NGSs. In our segment guide, we had expected and planned for the idea that the guest would ask Tan, the blue-coat friend in the courtyard, to write down the essential items ("camera shop, battery"), but most guests did not think to ask him to do this.

This raised the question of how to decide beforehand, how much orientation or instruction we should give the guest. There are some elementary guidelines that one almost always learns before going to a foreign country, such as

a) Always have your home address written down, so that you can give it to a taxi driver or friendly stranger if you get lost;

b) Find an English speaker and have them write down key words or addresses so that you can show them to people along the way, for directions.

This experience made us realize rather quickly that we really needed to be involved with someone who was actually teaching these lessons, and with people who had actually had the experience we were simulating.
Demi and Jian brought a young couple of Americans to the class, who had spent a year in China (in fact, they met in China.) They told us many interesting stories about their experience in China. However, a challenge from their storytelling was that their experiences were, in some ways, TOO nice. They said that the most challenging kinds of problems to solve, were issues such as getting one's electricity turned on. They reported the same experience that Moshell had, which is to say that the Chinese are overwhelmingly friendly and helpful hosts.

**Deviations and Adventures in the story.**

One of the most important purposes of these exercises was to provide opportunities for Alpesh and Moshell to observe how stories developed. The guest was offered a choice of a motorcycle taxi or a car taxi; most guests took the car. Once in the car, guests who had "battery" written down, could get to the camera shop. One guest simply said (or tried to say) to the driver, "drive around - I want to look at the city." This was an interesting variation.

In the umbrella market scene, we expected the guest to look around and find an English speaking shopkeeper (the sign in the window said "English spoken here"). However, most guests proceeded directly to either the motorcycle taxi or the car taxi (perhaps not recognizing that the motorcycles were taxis, too) and attempted to communicate with the driver.

There was not much interaction with the camera shop clerk. <Students please help me remember any interesting interactions.>

**Moving into Torque.** Meanwhile, during the paper experiments, our tech team was developing the ability to network the Torque systems together, using students' and Moshell's four Toshiba laptops. The Ventrilo team set up this audio communication system using the Toshiba R100 laptops. <We need a separate report on the Ventrilo setup.>

Alex Cowan and the art team built a cityscape background and a computer store interior, with a counter and a rack intended to represent merchandise. The art team was unable to import humanoid avatars that Moshell purchased on the Internet, and so we found ourselves using the blue rectangular default Torque avatar for all characters.

Another Torque distraction was that all avatars come with weapons, and it is difficult to walk around the streets of China with an explosive-equipped crossbow.

Nevertheless, we managed to try out some interactions in the computer store. (There was no taxi segment for this trial run, as there were no vehicles available in Torque.)

We tried one session in which we extended our private Ethernet down the hall to an adjacent office, and put the guest in that room with Ventrilo communications with the
cast. It quickly became apparent that we needed a video line bringing the guest's viewpoint back into the classroom so that we could all see what the guest was seeing. We did not work with Ventrilo long enough to establish protocols for cast-to-cast communication. In any case there was no strong drive to do this, since the cast were all sitting together in the Macintosh lab.

**Observations about role playing for cultural learning.** Several run-throughs in the computer store allowed different people to experience the playing of different roles. A particularly interesting character was the "American-Obsessed Customer", who became known as AOC. Whoever was playing this customer was generally enthusiastic about their task of "assisting" the customer by translating (and extending) the customer's English questions into Chinese. Often the AOC would inject strong opinions into the discussion about which product to buy.

The cast members were able to create the desired story environment. Bargaining worked pretty much like it really works in a Chinese store. However, in the absence of an actual cultural orientation curriculum, the relevance of the content cannot be judged. It was clear that the virtual environment was not making much of a contribution to the story line or development, since there was no actual merchandise to refer to.

We looked forward to the ability to start working with an actual curriculum.

**Second Life: A Live Online World**

When it became that Torque would not do the job for us, Moshell announced a shift to the Second Life environment and instructed all team members to establish their Second Life characters. Some people made the shift quickly and some took several weeks to come up to speed in the new environment.

Moshell screen-captured some of the street scenes that had been built in Torque and used those texture maps to provide a working space in Second Life, on land that he had previously purchased.

Moshell developed a scenario based on a dialog in the Chinese textbook. A separate report (CMPM2007.03) describes the content-related aspects of the Chinese language experiment. Here we focus on the Second-Life and digital media-related aspects.

It was necessary to create a Group so that the entire team could contribute to the creation of the Beijing Library scene and props. An avatar team configured several avatars to serve as characters in the language scenario; some of these were used, and other roles were played by whatever avatar was handy at the time. We quickly learned that workers must set their objects to be editable by other members of the group, or our world would be filled with objects that we couldn't get rid of.

Two teams were tasked with building the exterior scene (a Beijing street) and the interior of the library. The exterior, including the facade of building, was ready on time and
looked good. It included moving automobiles and library doors that could be opened - courtesy of super-scripeter Carmen. However, on the day of the first live exercise - 4 April, at 6 PM, no interior had been built. Working rapidly, several people whipped together the library's interior and office area so that by 7 PM when the Chinese language students arrived, an acceptable scene was in place.

A library card, an application form and a photograph were constructed for use in the scenario. It turned out to be difficult to pick up, point at and manipulate these items, and so they were left laying on the desk. Moshell provided a sign in Chinese that said "Beijing Library" which was attached to the exterior of the building.

During the paper walk-throughs of the Library Story, one of the language students suggested that we provide an elevator. Carmen Serrano developed scripting for a working elevator, but it was fairly hard to use. Often the elevator would go off to the upstairs without its intended passenger. We would like to see this feature fully fine-tuned for future use.

**Evaluating Second Life** In general, Second Life proved to be a flexible and effective environment for trying out one-off experiments in language learning. The difficulty in picking up objects can be partially mediated by attaching the objects to an avatar's hand. We should be able to develop a gesture of pointing, so that an avatar could point out relevant objects.

The Chinese students suggested that we should provide 'pop-up' signs that would show the Chinese names of things - doors, stairs, books, desks, librarian. We would like for the guest to be able to cause these signs to appear individually or all together.

    Perhaps rather than having to build a special control for the guest (and train them to use it) the guest could simply say "what is this?" while pointing at an object, and a cast member would tell them - and activate the sign, at the same time.

**Contrasting Virtual China with other THP Stories**

This was the third story that we have built; the first being *Cursed Dark City* in Neverwinter Nights (Fall 06), and the second being the cultural learning buy-stuff project in Torque.

Distinguishing features of this run included:

- a much more tightly scripted dialog than the usual,
- use of a foreign language unknown to the DM students
- use of non-Digital Media students as cast members

The tightly scripted dialog was a result of the language lesson's needs. This was the first time that this group of students had ever conducted one-on-one (or two) dialog of any
kind, and they needed all the help they could get. However it made the experience substantially different than previous runs.

An obvious question is: what benefit, if any, came from using the virtual world - instead of just sitting around a table and talking. In this early trial, such benefits were limited. One could talk about going inside, upstairs, to the desk; could specify the librarian as the person to talk to. But there were almost no objects in the library that could be talked about. And the set itself was simple enough that it did not guide the story flow.

Also, we did not attempt to use Ventrilo with the language lesson. We felt that we should keep things as simple as possible.

During the time that the language students were using the system, there was not much for the DM students to do. They loyally stood by in case anything needed fixing. But it was clear that we needed to have some kind of final creative opportunity, in which the DM students would be able to exercise and extend their knowledge.

**Two Entertainment Experiences**

During the second language encounter on 11 April, Moshell divided the DM students into two groups and sent them to breakout rooms to develop concepts for CMPM sessions. His only requirements were:

- use cast members to structure the experience of the guest
- use the structure of the world in some integral way in the story
- make the stories entertaining.

Moshell also bought a second 512 square meter location so that each team could have its own workspace. The students reponded by creating two stories. On 18 April, each team served as guests in the other team's story worlds.

**Parody quest.** One team built a three-chambered structure in which each chamber contained a NPC and a task, reminiscent of previous projects. A receptionist NPC explained that the guest needed to go to three rooms and complete three objectives.

The first room was a parody of Neverwinter Nights, titled *Never Ever Nights*. In this room, the guest's task was to correctly identify the x,y locations of three flagpoles after having seen the (0,0) flagpole with a flag on it. The cast member would provide flags when asked for them, and the guest had to put the flag on the right pole.

When the task was correctly done, the guest was given a number (4).
In the second space, the object of ridicule was Torque. The sign on the wall said, I believe, ?Porque? !Torque!. The floor was textured in blue squares, which is Torque's default ground texture. The NPC in the room asked the guest to gather several computer components around the room ... but none were there. This was a reference to the computer store in the Torque story where no actual computers were to be found. The guest, after figuring this out, was given the number 8.

In the third space, called Third Life, the guest was asked to build some furniture to demonstrate that they understood Second Life's operations. Upon doing so, they were given the number 2.

The guest then exited the building, where receptionist then explained that it was now time to fly up to the penthouse to complete the mission. It turned out to be quite difficult to fly up and safely land on the balcony, so for the third guest the world's builders quickly moved the penthouse down to the ground plane, temporarily on someone else's adjacent land.

The penthouse was guarded by a five digit keypad, whose combination was 48261. So the NPCs gave the guest the last two digits (61), and taught the guest how to open the door. Inside the penthouse was found a painting of Moshell (from his website), captioned "God". The host asked the guest: what have you learned? .. being a parody of Moshell's usual end-of-semester request for a report.

The principal observation while watching people play in this quest was that the game's geometric layout was used very strongly to sequence the player's experience - like in a typical theme park attraction. You had to move through the rooms in a certain order and do specific things in each space. The story could have used some additional humor or points of interest, but it worked as a reminder of the 'long journey' the students in this project have taken.

**A Murder Mystery.** The other team had constructed a manor house murder mystery. Five NPCs represented the surviving guests at a dinner party. A sixth NPC was the police inspector and supervisor of a rookie detective (the protagonist). The set for this mystery was constructed as a five room house. The murder scene had a grisly bloody texture on the wall, but the body had already been taken away to the morgue by Forensics. (No one could figure out how to get an avatar to lie down and be still, in the role fo the corpse.)

The method that the guest was expected to use, was to interview the suspects and work toward a collection of alabis for each suspect, at each time between 7:30 and 8:10 PM. The murder happened at 8:05, as evidenced by the screams that everyone reported hearing.

During the three runs of this scenario, the protagonist' ability to analyze the NGC's alabis varied greatly. (Each protagonist was controlled by two or three guests.) The first guest-team managed to deduce the killer, despite the difficulty that the avatars' displayed names
did not match the character names in the script. This was an obvious distractor, and so the team attempted with partial success to shift their script to use the names on the avatars.

We also swapped so that Kaie Shui (Moshell's avatar) was now the receptionist instead of the protagonist. This was because Kaie is the super-user, with the right to delete and rearrange anything. We did not want the guest to have this power.

One of the NGCs was a drunk at the bar. This character was made quite interesting by the fact that a script was found, so that the avatar quaffed a beer, staggered and fell down. No other avatar had nearly so interesting a visual behavior. The cast members playing this NGC were also quite aggressive. As a consequence, the guest's attention was drawn toward this character, when in fact the key witness whose testimony would reveal the killer was someone else.

A subtle and experienced show director would have observed this bit of over-acting and instructed the cast member to back off; and also asked the player with the crucial information to be a bit clearer and more forceful. In the 'noise' of the live performance, it is easy for the guest to get lost in the flow of a complex story.

The third guest made life more difficult for the cast members by injecting all kinds of red herrings into the story line. He was not particularly successful at finding the murderer.

Each suspect remained in one region of the set. This assisted in helping the guest establish the suspects as memorable individuals, and remembering what they had been asked. The name replacement was never carried out with entire success by the cast (though they got better at it), so there was always a bit of confusion as to which suspect was being talked about.

The plot was also a bit more complex than could be digested by a guest who was coping with an unfamiliar world, in real-time. The alabis should have been simple, rather than compound (with NGCs being in different places at different times, thus requiring the "rookie detective" to build time lines rather than simple alabis, for each suspect.

4. Conclusions

We have conducted no surveys and gathered no data about the effectiveness of CMPM for learning or entertainment. Our concern during these two semesters was to focus on the issues of story creation, world building and cast training and management. We have learned a lot about all three domains. Here are some observations.

Story creation. We have explored extensive brainstorming and incremental story-building (Cursed Dark City), the creation of brief purpose-driven segments (the camera shop and computer store), the use of an externally produced script (Beijing Library) and two examples of "total system design" for entertainment purposes. In all these cases, it proved possible to identify the cast members' roles, the NGC's goals and constraints, and to express them in segment guides.
The number of segments in the stories varied from six in the Dark City to two in the Beijing Library. The number of NGCs also varied from six in the murder mystery, to two in Beijing Library. The management of six NGCs was made easier by stationing them at different locations, and minimizing their presence in one place (until the protagonist brought them all together for a 'line-up'.)

There is some degree of art to story creation. The murder mystery was quite entertaining. The design quest game was mostly entertaining for those who have been through the three game engines of our Turtle Haircut two-semester project. We can set out some principles for successful story design:

- make sure that the guest knows what her or his objectives are;
- make the story depend in some real way on the things that can be seen in the world;
- give each NGC a specific set of goals to accomplish;
- make the plot complex enough to be interesting, but not as complex as one would use in a strictly single-player game. In CMPM play, the guest does not have the luxury of all the time he or she wants. The cast members are a source of urgency: "get on with it".

**World Building.** There should be at least a couple of props associated with each segment in a story. In the murder mystery, the simple bed in a bedroom effectively anchored the concept that the occupants of this room were a couple. The bar also established the atmosphere within which the drunk could act. On the other hand, the key witness was in a featureless room, and offered no mnemonic hooks.

This situation was driven by a shortage of graphical primitives, but should be avoided when possible.

The parody quest made effective use of the vertical dimension, since the 512 square meter land footprint is quite limited for building a multiple-segment story. However the world was not set up to make it easy to get upstairs. Perhaps stairs should have been provided.

Second Life's camera control is adequate, based on an over-the-shoulder view of the avatar. However, we often found our camera viewpoint behind a wall, with the avatar on the other side looking away. In a perfect world-system, some automatic control would solve this problem - either by temporarily rendering any wall between viewpoint and avatar semi-transparent, or moving the viewpoint closer to the avatar.

In general, we observe that the difficulties we've had with game engines have meant that the world building has been the least worked-out, practiced and refined part of the game development process thus far. In the future we must have an engine that 'gets out of the way', so that we can focus on story development.
**Cast training and management.** Only in the case of the Beijing Library were the cast members distinct from the world builders. The actions required of the guest and cast were simple - moving through the world, and so training was not a big problem.

In the language encounter we learned that we really need cast members whose knowledge of the subject matter substantially exceeds that of the guest. We did not experiment with native language informants or fluent speakers as cast members, except in one brief run where Professors Wei and Moshell played the NGCs.

Having cast members who were authors of the segment guides also meant that we have not yet really tested the effectiveness of the segment guide idea, and we have not explored the necessity of training cast members before they encounter guests. We will need to systematically explore these issues in the next year's work. Alpesh's dissertation project is built around this issue.

### 5. Plans for Further Work

We now know enough to seek grant funding. We plan to pursue support in three areas:

- Chinese language, because we think the opportunity is here.
- Arabic language, through a partnership with Dr. Shatha Samman.
- A domain chosen for sponsor interest, probably science or math, since the National Science Foundation has several possible funding programs.

We need to support two kinds of experiments: those which focus on the educational value and success of CMPM as a way for cast and guests to learn about the subject matter; and those which focus on improving the CMPM process of cast member performance management. These are distinct but related goals.
Appendix: Changsha Stories

Today’s Story (for Cast Members) - but written with 'you' directed to the guest.

You want to buy some batteries for your camera.

You come out of your apartment, and meet your new friend Tan Liqin (blue jacket) in the courtyard in front of your building. He has been studying English and understands about 50% of what you say to him. He will write down any simple questions or items you want to take with you, in Chinese, but he is on his way to work and cannot go with you.

You go out into the street. You need to find a way to get to the store and buy whatever you’re after.

Today's Story (For Guest).

You want to buy some batteries for your camera. You are not very familiar with the city, and don't know where things are. You have not started studying Chinese, and so all you know how to say is "Xie xie" (thank you) and "Zai jian!" (Goodbye).

You walk out of your apartment, into the courtyard. You see your neighbor, Tan Liqin, whom you met yesterday. He speaks a little English.

Segment Guide 1: Courtyard, in front of your apartment

Prerequisite Segments:

none (beginning)

NGCs in Segment:

CM3: Tan Liqin ("Lee Chin")

Props in Segment

None

Back Story

Tan Liqin is a new student at the Hunan Normal University Art Institute. His English is shaky, but he wants to help. However he is late for class, and cannot go with the guest.

If asked where to buy something, he will say "I am also new in Changsha. I am not sure where to go. Maybe you ask in market."
If asked how to get some specific item, he will say "I write for you. You give taxi driver."

**Objective for NGCs:**

1) Help the protagonist get where he wants to go.

**Objective for protagonist**

Get useful information from Tan.

**Obstacles for protagonist**

He may not think of what to ask Tan. Time is limited, as Tan is leaving.

**Guest action options**

- Ask Tan questions
- Say goodbye to Tan
- Leave the courtyard, go into the street

**Humor and Interest**

Wing it.

**Skills the cast members must know:**

Only answer questions that have a single subject, verb and object, about simple topics.

**Known Problems with Segment**

Un-tested.

---

**Segment Guide 2: In the Umbrella Market**

**Prerequisite Segments:**

1: Courtyard

**NGCs in Segment:**

CM1: Shopkeeper
CM2: Motorbike Taxi Driver
CM3: Car Taxi Driver
Props in Segment

Street scene
Motorcycle taxi
Car taxi

Back Story

Shopkeeper in umbrella market. "Hello".

<Do you speak English> "Little!"
<Where can I buy *> * means "anything". "Sorry no understand."

smile, shake head.

<Show dead batteries> smile, nod, point down the street.

"No far", "Walk OK"

<Show note written by Tan Liqin> If it says "Camera Shop, smile, nod, point down the street.

"No far", "Walk OK"

If it says anything else,

"You taxi"

Taxi Drivers (either motorcycle or car)

<Do you speak English> "no speak English"

If you ask him a question in English, he repeats "No speak English". He may point at an adjacent shopkeeper and say "Speak English".

If you show him a written address, he will nod "OK" and motion for you to get on the bike. If you ask him how much, he says "No speak English".

Motorcycle guy. If you gesture, show him money, he will show you 6 fingers. If you bargain with him, you might be able to get him down to 5.

(We can vary the fare for different destinations.)
(We can use a real map of Changsha, later)

If you DO NOT ask price before traveling, when you get to the destination he will show you "ten plus ten", and expect 20 yuan.

Car taxi driver. Same rules as motorcycle guy, except his starting price is 8 yuan and he won't bargain. He has a taxi meter.
(On later trips (a different driver), may not start the meter. He may take guest to destination and then ask for 20 yuan. Guest will need to make a fuss and point at the meter.

Guest, if wise, asked Tan Liqin how much a taxi should cost from apartment to whatever is the destination. If not, make this part of the after-action review.

**Objective for NGCs:**

1) Help the protagonist get where he wants to go.
2) (Taxi drivers) make a little extra money if they can.

**Objective for protagonist**

Get where he wants to go, and spend the least amount of money.

**Obstacles for protagonist**

Protagonist needs to translate the need (battery, computer monitor or boat tour) into an address, and either walk there, or get that address into the hands of a taxi driver, and negotiate the fare.

**Guest action options**

- Walk aimlessly through the city (and out of this Segment) until he finds his destination.

  or

- Interact with cast members until guest knows enough to get to the destination.

**Humor and Interest**

Wing it.

**Skills the cast members must know:**

Only answer the English questions that your character can understand.

**Known Problems with Segment**

Un-tested.