SALT & PEPPER
GAMES
THE BATTLE OF THE
DIVAS
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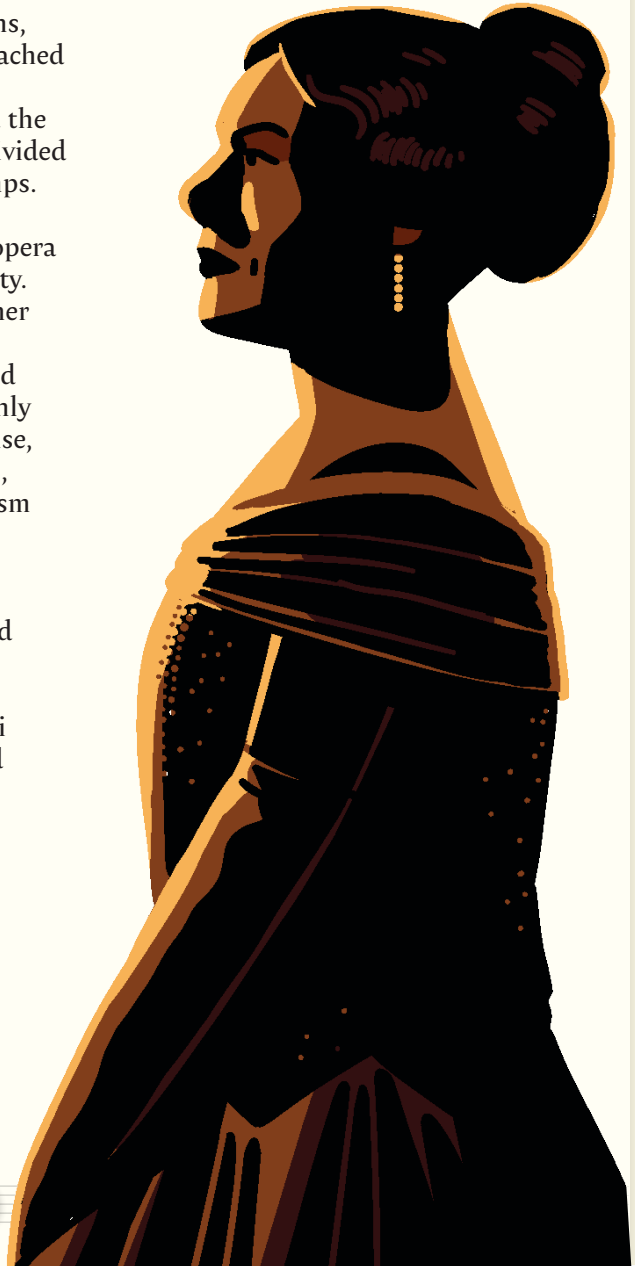
INTRODUCTION

The opera has always been a spectacle of grand emotions, fierce passions and legendary rivalries. But few have reached the magnitude of the rivalry between **Maria Callas** and **Renata Tebaldi**, two sopranos who not only dominated the most prestigious stages of the twentieth century, but divided critics, conductors and fans into two irreconcilable camps.

Maria Callas was the soprano who revolutionized the opera with her artistic performance and irresistible personality. Nicknamed "*La Divina*", her voice was not perfect, but her singing transformed every note into an outpouring of emotion. Callas not only played her characters, she lived them: her Violetta really died on stage, her Tosca not only sang "*Vissi d'arte*", but she felt it in her own flesh. Intense, passionate and perfectionist to the point of exhaustion, Maria Callas conquered the audience with her magnetism but also gained enemies with her strong character and unwavering demanding nature.

In the other corner was **Renata Tebaldi**, the pure-voiced soprano with impeccable technique and sonorous warmth that sent shivers down the spine of every spectator. While Callas dazzled with her drama, Tebaldi conquered with her vocal beauty, her perfect legato and a sweetness that seemed touched by the divine. Her style was less theatrical, but her heavenly timbre made her a favorite of those who sought musical perfection rather than risky interpretation. With a more discreet personality and a friendly manner, Tebaldi represented tradition and opera in its purest form, and elegance without shrillness.



Their rivalry came to head in the 1950's when Arturo Toscanini declared Tebaldi's voice "that of an angel" and the press quickly contrasted it with the tempestuous Callas. Sharp words were spoken, debates broke out in Opera Houses and, although both claimed not to hate each other, the cutting remarks and indirect comments were constant. Callas, scathing as always, said: "*Comparing my voice with Tebaldi's is like comparing champagne with Coca-Cola.*" As for Tebaldi, she replied that champagne turned to vinegar very quickly.

The world of opera was divided, and each performance became a new bloodless battle, but full of notes that cut through the air. Now, the story is rewritten in **The Battle of the Divas**; a game of strategy, opportunism and plenty of art in which you will compete to see who sweeps to victory. Will you bet on the dramatic intensity and revolutionary genius of Callas, or will you side with Tebaldi's vocal perfection and serenity?

In **The Battle of the Divas**, you will relive the duel for the crown of opera, using charisma, talent and maneuvers worthy of a revenge aria. Who will conquer the Opera Houses and the hearts of the public? The last note is in your hands. The curtain is about to rise.

Sharpen your strategy, dazzle the audience and reveal the real prima donna of the opera.

SALT & PEPPER GAMES

COMPONENTS

48 Diva cards (24 per deck)

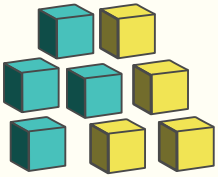
20 Opera cards

2 Player Aid cards (1 per player)

28 Musical Note tokens

8 Instrument tokens

2 Conductor tokens



8 Applause cubes (4 per person)

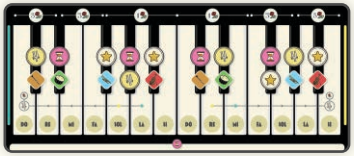
4 Vocal Tessitura markers (2 per player)

4 Victory point discs (2 per player)

4 Fame counters

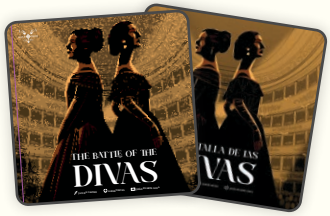
2 Diva figures

1 Orchestra/Scoring board



1 Piano board

4 Opera House boards



2 Rulebooks (Spanish and English)

OBJECTIVE OF THE GAME

In ***The Battle of the Divas***, players take on the role of Maria Callas and Renata Tebaldi in their combat for operatic supremacy. Throughout the game, each Diva will perform famous operas, accumulate fame and star in key moments of her career in the Timeline that narrates her legacy.

The goal is to gain more Victory points than your opponent by following different strategies:

Victory points

Perform iconic Operas at the most prestigious Opera Houses.

Skillfully manage the Diva cards, which include historical events, special abilities, and key moments of her career.

Master the Piano and expand the Vocal Tessitura (vocal range), key to unlocking new musical opportunities.

Manage influence in the Orchestra and Fame in the Opera Houses, which will allow you to rearrange the Timeline and gain decisive advantages.

The game concludes when five Operas have been performed. At that moment, the points obtained in the Opera Houses, Orchestra, Piano and Timeline are added up to determine who has left the most indelible impression in the history of opera.

GAME PREPARATION

A game of ***The Battle of the Divas*** is played for as many turns as necessary to perform 5 Operas between the two players, or when a player's deck is exhausted and there aren't enough cards on the discard pile to replenish a full hand. **The player who earns the most points at the end of the game will win**.

Determine who will play as Maria Callas and who will play as Renata Tebaldi.

A Place the **4 Opera House boards** in the middle between both players so that the yellow side is facing Tebaldi, and the blue side is facing Callas. Place the **Orchestra/Scoring board** on one side and the **Piano board** on the other, leaving a space between it and the Opera House boards to build the Timeline during the game.

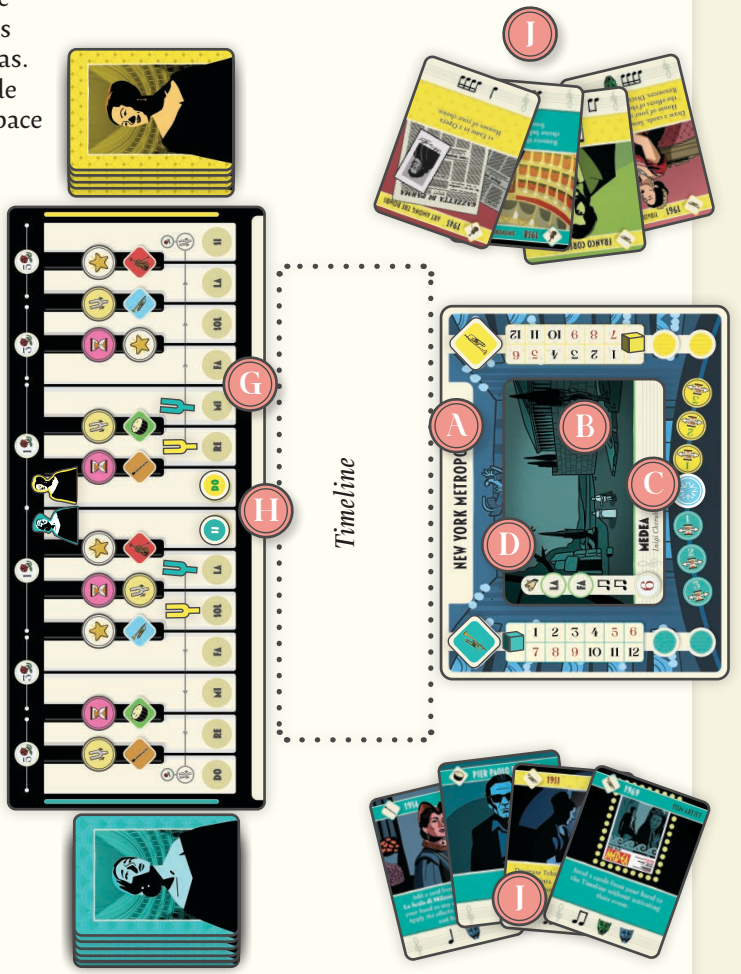
B Shuffle the **Opera cards deck** and place a card face up in each of the 4 Opera Houses. Leave the rest of the cards in a face down deck near the play area.

C Place the **Fame counters** in the neutral space of each of the Opera card Fame tracks.

D Each player places the **4 Applause cubes** in the 0 space of each of the Applause tracks and puts each **Instrument token** in its corresponding place of each Opera House.

E The two **Conductor tokens** are left near the play area for the moment.

F Place a blue and a yellow **Victory points disc** in the 0 space of the Orchestra/ Scoring board and place the others in the +0 space.



G Put a blue **Vocal Tessitura marker** (Callas) on the “LA” and “MI” of the keys that provide 1 VP (Victory point) on the Piano board.

Do the same with the yellow ones (Tebaldi), in which case they will go on the keys “SOL” and “RE”. This will represent the Vocal Tessitura of each artist.

H Separate and classify the **Musical Note tokens** into piles. Each token has two colors and must be placed with the yellow side up for Tebaldi and the blue side up for Callas. Separate 1 token of LA, SI, DO and RE. Each player will take one of these 4 tokens at random (choose the method you like) and place it on the Piano within the central keys where the score is 1 VP. Then place the **Diva figure** on the same key to indicate where each one will start.

J Take your corresponding Diva deck, shuffle it and **draw 4 cards**; these will form your initial hand. Place the **Player Aid card** in your play area.

The player who has been to the opera most recently will go first.

KEY CONCEPTS

DIVA CARDS

In ***The Battle of the Divas***, each person has a personal and asymmetric deck of 24 cards. Within each deck, there are 3 types of cards:

Positive events: the event has a beneficial effect for the player.

Negative events (they will be part of the opponent's Timeline): the event has a negative effect for your opponent, but they can gain points in the Timelime at the end of the game. They are played from your hand, but they have your opponent's color.

Character cards: these cards activate the Diva's special action. The card gives points at the end of the game if placed beside at least one event card of the same color. This means that two Character cards alongside each other are not worth points.

Cards with positive events

Cards with negative events (they form a part of the opponent's deck)

Character cards

Each player's deck is unique as they have different positive events, special abilities and resources from their opponent. For example, Tebaldi has some cards with 2 different rhythms, which allow her to move further and complete some Operas more easily; while Callas has cards with 2 different types of masks, allowing her to score points faster in the Operas performed.

CARD ANATOMY

A **Instrument**: if it matches with the Opera House on which this card is played, the Fame track moves a point towards the Diva who has played it.

B **Character name/Year**: in the character cards, this is the name of the friend of either Callas or Tebaldi illustrated on the card.

In the event cards, it indicates the year in which the card event occurred. The year will be taken into account when forming a Timeline and when scoring at the end of the game.

C **Illustration**: portrait of a character or a real event that occurred that year. Its purpose is purely narrative. Each image is explained at the end of the rules.

D **Action**: describes the action that can be completed if the special skill of the character is played, or if the Timeline action is performed on the Piano.

E **Resources**: on any card there are either only musical rhythms, or rhythms and masks. The rhythms have a double function: to serve as a resource to perform an Opera and for movement along the Piano. The only purpose of the masks is to provide additional influence points to win an Opera.

SPECIAL SKILLS OF THE CHARACTERS

Friends of Maria Callas: gain a Fame point on a Fame track of your choice.

Friends of Renata Tebaldi: when activating the skill, Tebaldi can place (or flip) a Musical Note on a key adjacent to her current location on the Piano board.

For example, if she is on the "RE" key, she can place or flip a Note from the "DO" or "MI" keys.

IMPORTANT: you can only place or flip Notes within your Vocal Tessitura.

Skill icon for friends of Maria Callas

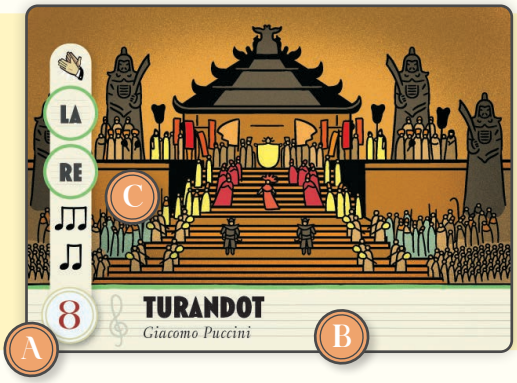
Skill icon for friends of Renata Tebaldi

OPERA CARDS

A **Applause** 👏: minimum score required to close the Opera. For example, for ***Turandot***, we need 8 👏 to close it.

B **Opera information**: name and composer of the Opera performed.

C **Resources worth points**: all Operas always have 2 rhythms and 2 Notes that must be gained to win Applause points 👏.

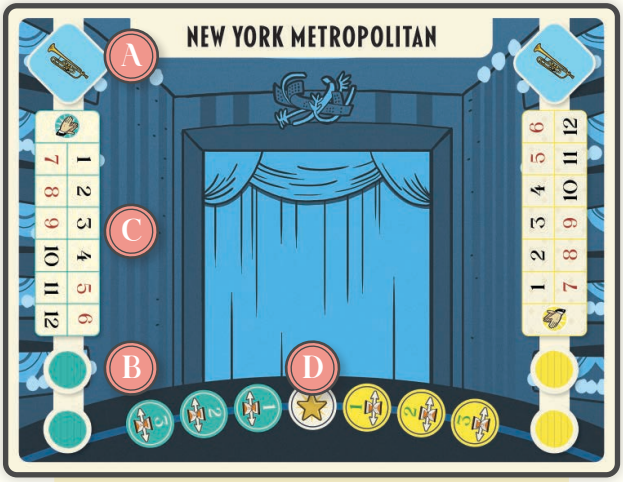


OPERA HOUSE BOARDS

The Opera House boards are the epicenter of the game. Each Opera House is linked to an orchestral instrument: La Scala in Milan (Violin), the Wiener Staatsoper in Vienna (Clarinet), the New York Metropolitan (Trumpet) and the Teatro Colón Buenos Aires (Drum). One or more Operas will be performed in each of them.

Next to the name of the house is a space for the Instrument (A), with two more spaces on the opposite side of the Applause track, where players will deposit the Musical Note tokens of the operas performed (B).

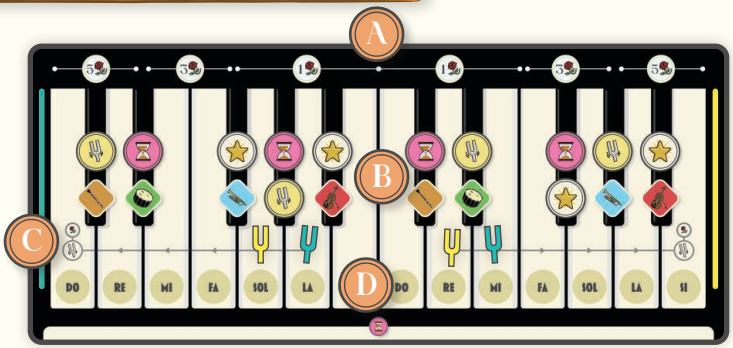
Each player has an Applause track on their side where they will keep the score of each performance to know how much more they need to close it (C). The board also contains a Fame track, which will allow players to modify the Timeline (D).



One of the Opera House boards.

PIANO

The Divas move around this board to perform different actions and gain Musical Notes. The latter is subject to the Vocal Tessitura of each Diva (see page 15).



A **Victory Points**: indicates how many points you receive at the end of the game for having Musical Notes in the corresponding keys.

B **Actions**: the actions available to your Diva when she is on an adjacent key.

C **Vocal Tessitura Indicator**: the position of your Vocal Tessitura markers shows which Notes you can place, flip or send to an Opera House.

D **Musical Note spaces**: this is where Musical Notes are placed when the Diva has finished moving.

ORCHESTRA/SCORING BOARD

This board has a double function.

On the lower side is the Orchestra where players will place either their **Instruments or the Conductor** each time their Diva finishes an Opera (see page 18), which will trigger new effects.

On the upper side is the Scoring area, where players will score the VP gained at the end of an Opera and during final scoring (see page 18 and 21).

HOW TO PLAY

The Battle of the Divas is played for as many turns as it takes until one of the Divas closes and scores the fifth Opera, at which point the final score will be calculated. Five operas are closed and scored between both players.

On your turn, you play a card from your hand and perform different actions depending on which Opera House you place the card. At the end of your turn, you replenish your hand until you have 4 cards.

Each turn is divided into the following 4 phases:

PHASE 1: PLAYING A CARD IN AN OPERA

Play your card in an Opera House where you can increase your Fame level and win Applause points.

See page 13

PHASE 2: MOVING ON THE PIANO

Move your Diva along the Piano according to the rhythm of the card you played in Phase 1.

See page 14

PHASE 3: PERFORMING ACTIONS ON THE PIANO

Perform both actions of the black key adjacent to the Diva's location in the order you like.

Increasing Fame – page 16
Expanding Vocal Tessitura – page 16
Opera House actions – page 17
Playing a card on the Timeline – page 20

PHASE 4: DRAWING CARDS

See page 21

PHASE 1: PLAYING A CARD IN AN OPERA

Select a card from your hand and place it in an Opera in one of the 4 Opera Houses. If there are already more cards, place the new one above them, leaving the resource area of all cards visible. This action is obligatory. Two things can now happen:

If the Instrument on the card matches that of the Opera House, move the Fame counter 1 space closer to you on the Fame track. If it doesn't match, nothing happens.

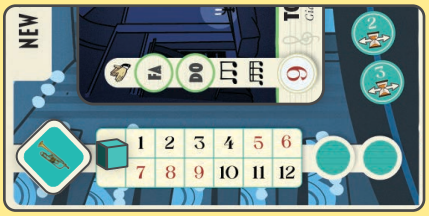
FAME TRACK: each Opera House has a Fame track which is usually adjusted whenever the Instrument icon of the card played matches the Instrument linked to that Opera House. In that case, you will move the Fame counter 1 space towards you on the track. It can also be modified from the Piano (with this action), from the Orchestra when you complete an Opera with a Trumpet, or by activating a card event.

Having the Fame track in your favor when an Opera closes allows you to move 1 to 3 cards of either your own or your opponent's on the Timeline. For example, if you have an advantage of 3, you can either move a card 3 positions or move 3 cards 1 position; or move a card 2 positions and another card 1 position.

If the rhythm matches with that of the Opera, and/or if the card has masks, record the points in the Opera House counter.

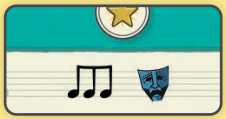
The first rhythm played with a Diva card on an Opera will give you **1 Applause point** and the second will gain you **2 Applause points** in that Opera. You can only gain points from the first 2 rhythms placed. Any additional rhythms are not worth points.

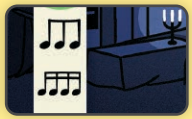
Each **different color mask** that you add to an Opera House with the Diva cards gives you **1 Applause point**. If you repeat a color, it does not give you more points; each mask color only counts once.



*Maria Callas plays **Luchino Visconti** in the New York Metropolitan. The Instruments match ( ), so Callas moves the Fame marker of the Opera House once in her direction.*

*Now we can compare the rhythms of **Luchino Visconti** with those the Opera House requires.*





*The matches and it is the first rhythm played that does, so **Maria Callas** gains 1 Applause point in that Opera House.*

***Luchino Visconti** also has a mask, so **Maria Callas** gains another Applause point más, making a total of 2.*

PHASE 2: MOVING ON THE PIANO

In this phase you have to move around the Piano, place a Note or flip one of your opponent's on the key you land on, and perform two actions. On the Piano the white keys are for Diva movements and Musical Notes, and the black keys are activated to perform actions.

MOVEMENT ON THE KEYBOARD: depending on the rhythm you have just played in the Opera you can move your Diva along the white keys of the Piano board. You can move as many spaces as the rhythm icon indicates on the card played.

Every card has at least one of the 4 rhythms shown on the right, which serve both to complete a part of the Opera and to move around the Piano. You must move, but you are not obliged to move the maximum number of spaces.

IMPORTANT: both Divas can never occupy the same key. If you land on an occupied key, you must move on to the next one.

PLACING A NOTE: take a Musical Note token from the reserve and place it on the white key where you have landed. The Note must coincide with the key in question. If the key you have landed on already has a token from your opponent, turn it over to display your color.

IMPORTANT: you can only place a Note on the Piano or flip your opponent's if it is within your vocal range.

Vocal Tessitura (range) is explained on the next page.

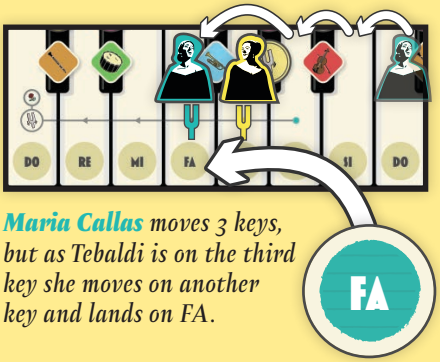
Move 1 space on the keyboard.

Move up to 2 spaces on the keyboard.

Move up to 3 spaces on the keyboard.

Move up to 4 spaces on the keyboard.

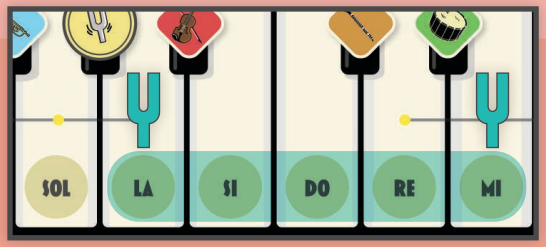
***Maria Callas** has just played **Luchino Visconti** in the last phase.*
*His card has a ♫♫ so **Maria Callas** can move up to 3 keys on the Piano.*



***Maria Callas** moves 3 keys, but as Tebaldi is on the third key she moves on another key and lands on FA.*

She can then place a Musical Note as long as FA is within her Vocal Tessitura.

VOCAL TESSITURA: each player starts with two Vocal Tessitura markers on the Piano keyboard. These markers indicate the voice range in which the Divas can initially sing (Tebaldi can sing from SOL-RE and Callas from LA-MI). The Vocal Tessitura can be extended by both ends throughout the game, either with the Vocal Tessitura action (see page 16), or from the Orchestra (drum), or by activating particular event cards.



*In this case, the Vocal Tessitura of **Callas** includes the Notes LA, SI, DO, RE, MI. As SOL is outside her range, **Callas** cannot place or flip rival Notes on that key.*

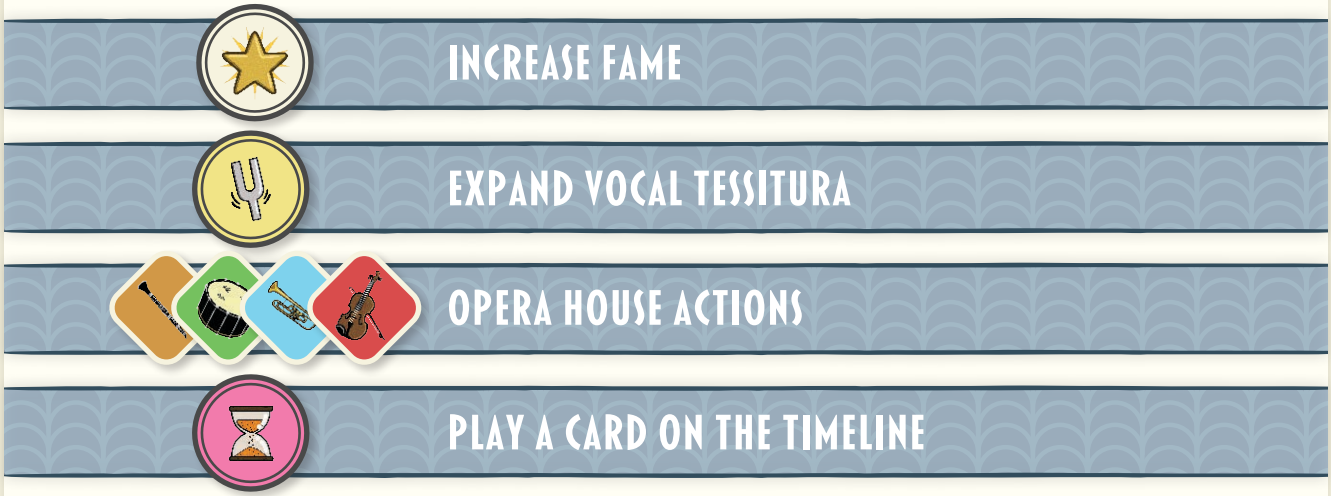
The Vocal Tessitura of each Diva is very important for placing Notes on the Piano. If you land on a key that is not within your vocal range, you will not be able to place a Note on it. However, neither your movement nor the actions of the black keys are affected by the Vocal Tessitura.

In short, Vocal Tessitura only affects your ability to add Notes to the keyboard. This means that to place Notes on the far ends of the Piano, you have to increase your vocal range first. If not, you can move and complete actions, but you will not be able to place (or flip) Notes.

PHASE 3: PERFORMING ACTIONS ON THE PIANO

Perform the 2 actions of an adjacent black key in the order you prefer. **If your Diva is between 2 black keys, choose one of the two keys and perform both actions.**

There are 4 types of actions you can activate from the Piano.



INCREASING FAME: move the Fame track a space in your direction. You can choose a Fame track of any of the 4 Opera Houses. Having the Fame track on your side will allow you to move the cards played on the Timeline (see page 20) 1, 2, or 3 spaces.

EXPANDING VOCAL TESSITURA: the Vocal Tessitura action allows you to expand your voice range and place Musical Note tokens on the Piano (see page 14). Move one of your Tessitura markers a space towards the end of the keyboard. When you expand your Tessitura enough to reach the end of the keyboard, you receive 1 Victory point. If you have to perform the action but both markers are already at either end of the Piano, you receive 1 Victory point.

OPERA HOUSE ACTIONS: when you perform an action where an instrument is displayed, you can choose between two options: **SENDING A MUSICAL NOTE TO AN OPERA HOUSE** or **SCORING AN OPERA**.

SENDING A MUSICAL NOTE TO AN OPERA HOUSE

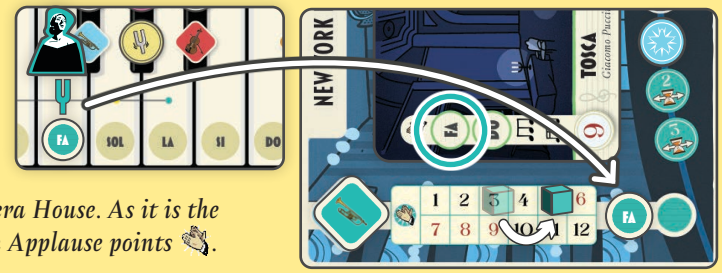
You can send any Note from the Piano to one of the 4 Operas on the Opera House board. It does not have to be the same Note your Diva figure is on. **In order to do so, you must meet two requirements**.

- Firstly, the symbol of the Instrument with which you perform the action must match the Instrument symbol shown in the Opera House.
- Secondly, the Note you send must match that of Opera being performed at that time in the Opera House in question.

If it is the **first Musical Note you send to that Opera, score 2 Applause points** in that House.
If it is the **second you send to that Opera, score 3 Applause points** in that House.

Maria Callas *performs the Opera House action , that corresponds to the New York Metropolitan, and chooses to* ***Send a Musical Note*** *to that Opera House.*

Her Diva figure is on the FA key, which matches one of the notes required by this Opera House. As it is the first Note she sends to that Opera, she wins 2 Applause points .



SCORING AN OPERA

If you meet the conditions, you can **score an Opera**. In order to do so, you must have the minimum Applause points accumulated.

The Instrument icon activated on the Piano must also match the Instrument indicated in the Opera House where you are closing the Opera.

See scoring on the next page.

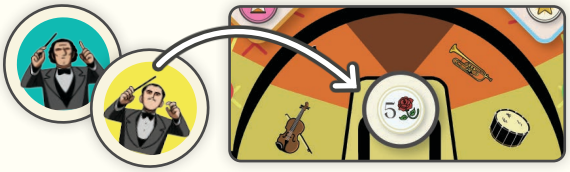
Callas *has 10 Applause points in the New York Metropolitan. She has more than enough to close the Opera, which she does by activating the action on the Piano.*

HOW TO SCORE AN OPERA

When a Diva has the minium Applause points necessary and is performing the corresponding Opera House action, they can close and score that Opera. To do so, they must follow these steps:

- Both Divas convert their Applause points in the closed Opera to Victory points on the Orchestra/Scoring board.
- If the Fame track of that house is more favorable to one of the Divas, the player can reorder from 1 to 3 cards in the Timeline, moving them as many spaces are indicated on the track.
- The Diva that has obtained the most points (usually whoever closes the Opera) places the Instrument token of the Opera House in the corresponding space of the Orchestra Board and gets the bonus indicated.

  If it is for the first time, place the Instrument token in the space closest to the stage. If you cannot place an Instrument (because you have previously placed it), place the Conductor token in the indicated space and gain the corresponding bonus.

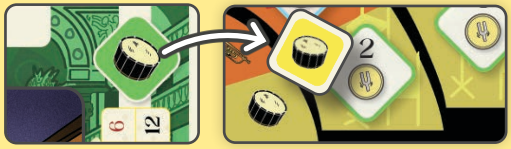


If both the Instrument and the Conductor have already been placed, no new tokens are placed in the Opera. In the case of a tie, nobody places the Instrument token.

__Tebaldi__ closes the Opera in the Colón Buenos Aires Opera House.

Each Diva adds her Applause points from this Opera to their Victory points: __Tebaldi__ adds 9 points and __Callas__ adds 6. The Fame marker is in the center, so neither player can rearrange the Timeline.

__Tebaldi__ also adds the Drum token to the Orchestra board in the space closest the stage, gaining 2 keys in Vocal Tessitura.



To complete the phase, the __La Traviata__ card is withdrawn, and a new Opera is added to the Teatro Colón Buenos Aires.

- Next, remove the scored Opera card from the game, and draw a new one from the Opera card deck.
- Both Divas discard all cards previously played in that house, forming a deck of discards. They also remove the played Musical Notes and return the Fame and Applause track tokens to the neutral space.
- If you close an Opera and it is the fifth to be scored, the game ends and the final score is calculated (see final score on page 21). Otherwise, keep playing. It is now the turn of the player who **did not** close the Opera.

ORCHESTRA BOARD BONUSES

Bonus: ***perform the Fame*** *action X times.*

Bonus: ***play a card to the Timeline without activating its event*** *X times.*

Bonus: ***expand your Vocal Tessitura*** *X times.*

Bonus: ***move cards X times on the Timeline****. (for example, if the number is 2, you can move 2 cards once each, or 1 card twice.)*

PLAYING A CARD ON THE TIMELINE

If you are playing a card to the Timeline, take a card from your hand and place it to the right of the last card on the Timeline. Then activate the event that is indicated on the card.

A disorganized chronological thread will be formed through the years indicated the cards. **At the end of the game, all those cards that follow a coherent chronological order (i.e. ascending, without anachronisms) will be taken into account in the final score.**

Character cards (without a year) will score as long as they are adjacent to a card of their own color that is not another character card.

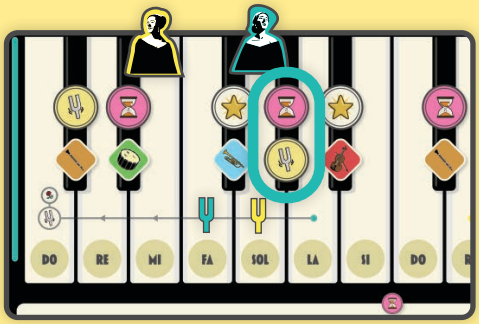
The Timeline will always be counted up at the end of the game, once the fifth Opera is closed and scored.

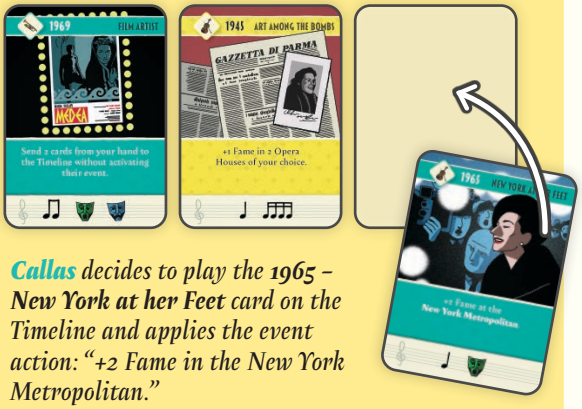
Provided they are well-ordered, Tebaldi will gain points from all yellow cards with Timeline events, regardless of whether they are positive or negative events. She will also score points for characters adjacent to any yellow card. Callas will score the same way, but with blue cards.

Before scoring, it is advisable to remove all cards that are not chronological from the Timeline to simplify calculations.

IMPORTANT: when the activation of an event involves the placing of cards in an Opera House, unless the same card indicates otherwise, the Instrument and resources of this card (rhythms and masks) are applied in the same way as in Phase 1 of the turn.

*Callas lands between 2 black keys. She chooses one key and performs both actions, which are **Play a Card to the Timeline** and **Expand Vocal Tessitura**.*





*Callas decides to play the **1965 – New York at her Feet** card on the Timeline and applies the event action: "+2 Fame in the New York Metropolitan."*

*Caution! Right now, the next card belonging to Callas to the left of 1965 is a later event: **1969 – Film Artist**. If Callas wants to gain points from them at the end of the game, she will have to find a way to move one of the cards two places on the Timeline.*

PHASE 4: DRAWING CARDS

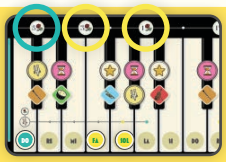
After completing all the other Phases, **you must draw cards until you have 4 in your hand**. If your deck runs out, shuffle discarded cards and make a new deck. It is now your opponent's turn. If you do not have enough cards in your discard pile to refill your hand, the other player takes their turn and then the game is over.

END OF THE GAME

The game ends when a Diva scores the fifth Opera or when a player exhausts their draw deck and does not have enough cards on the discard pile to form a new one to refill their hand. The following points are granted accordingly:

MOST INSTRUMENTS IN THE ORCHESTRA

5 Victory points are granted to the Diva with most Instruments on the Orchestra board. If they are tied, neither Diva gets the points.



MUSICAL NOTES ON THE PIANO

All the Notes that are placed on the Piano but not in any Opera count. **They award 1 to 5 victory points** depending on their position on the Piano.

TIMELINE

Gain 2 Victory points for each card of your color ordered chronologically. Remember that character cards also count when scoring the Timeline, even if they do not have a specific year. Also remember that the cards played by your opponent that have your color also count in your favor when scoring the Timeline. *See page 23 for a more detailed explanation.*

UNFINISHED PERFORMANCES

Get 1 Victory point in each unscored Opera where you have the most points. In case of a tie, no one wins the point.

The Diva with the most points accumulated will be the winner. Congratulations, you are the new Prima Donna of the Opera! In case of a draw, the Diva who has completed more Operas wins.

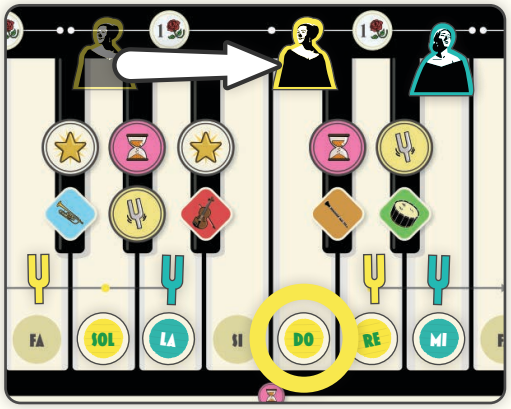
EXAMPLE OF GAMEPLAY

Violeta is playing ***Renata Tebaldi***, and it is her turn. She plays the ***1959 – Back to La Scala*** card on the *Colón Buenos Aires*, where the featured Instrument is the Drum. The Instrument on the card and the Opera House match, so she moves the Fame track one point in her favor.

Next, she places the card above that of ***Arturo Basile*** and gets the following Applause points: 2 for the second musical rhythm and 1 for a different color mask, so her score in the Opera House moves from 2 to 5 Applause points.

Since the card played contains a triplet, Violeta will then be able to move her Diva up to 3 keys on the Piano. In this case, she moves from **SOL** to **DO**.

When she reaches DO, she gains a token for this Note and places it in the indicated space. She then proceeds to perform the only 2 actions available: that of the *Wiener Staatsoper* Opera House ( ) and the event.



The two actions adjacent to Tebaldi

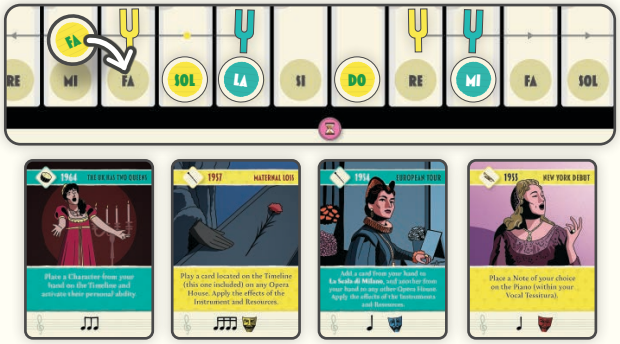
The *Wiener Staatsoper* is hosting La Traviata, which requires a **RE** and a **SOL**.

Since ***Tebaldi*** has a **RE** token on the Piano, she can send it directly to the Opera House, getting 2.

The Notes required by La Traviata.

The second action she performs is to Play a Card to the Timeline (), so she places the ***1955 – New York Debut*** card from her hand on the right of the Timeline. This card allows ***Tebaldi*** to place a Note on the Piano within her Vocal Tessitura, so Violeta chooses to place a FA in the area that will give her 3 at the end of the game.

It is then the turn of whoever is playing ***Maria Callas***.



EXAMPLE OF TIMELINE SCORING

At the time of scoring, the Timeline looks like this:

First of all, players will remove all cards that are not chronological: ***1950*** (behind ***1961***) and ***Aristotle Onassis*** (not adjacent to any blue cards). The new order is as follows:

Now we know that the rest of the cards provide VP, so we can proceed with the final count. ***Callas*** *will gain points from her 3 cards, since* ***1949*** *is the first and therefore is well ordered;* ***Pier Paolo Pasolini*** *is adjacent to a blue card; and* ***1975****, although initially having a negative effect, is correctly ordered so those points go to her. In total, this Diva gains 6 from the Timeline.*

Tebaldi also has 3 correctly ordered cards, since the years (***1950***, ***1964*** and ***1973***) are in ascending order, so she will also gain 6 .

HISTORICAL FACTS ABOUT RENATA TEBALDI

1945 ART AMONG THE BOMBS: La Gazzetta di Parma praises the performance of the young Tebaldi at the Teatro Reggio, where *La Bohème* is shown. In one of the performances bombs can be heard falling nearby.

1946 VOCE D'ANGELO: After singing at the reopening concert of La Scala in Milan, maestro Toscanini says of Tebaldi: "Questa voce di angelo voleva che venisse del paradiso" (This angelic voice comes from heaven).

1947 INTERNATIONAL DEBUT: Tebaldi makes her first international appearance in Lisbon, with Don Giovanni de Mozart.

1950 MASTERY: Tebaldi plays *Aída* for the first time in front of a Lisbon audience at the São Carlos Theatre. It is a particularly complex work because it does not adapt to her vocal characteristics.

1950 AMERICAN TOUR: Tebaldi performs in the US and Cuba.

1955 NEW YORK DEBUT: Tebaldi makes her debut at the New York Metropolitan, playing Desdemona in Verdi's *Otello*.

1951 VOCAL FATIGUE: The Italian suffers from vocal fatigue and has to take some time off to rest.

1957 MATERNAL LOSS: Tebaldi's mother, a grounding pillar in her life, dies.

1958 MISSED OPPORTUNITY: Callas ends up performing the opera *Norma* in Rome, despite the fact that Tebaldi was the first choice.

1958 TEBALDI IN BARCELONA: Tebaldi performs at the Liceo in Barcelona for the first time with *Madame Butterfly*.

1958 COVER ARTIST: Tebaldi triumphs in the United States and ends up being on the cover of Time magazine.

1959 BACK TO LA SCALA: Tebaldi returns to La Scala in Milan after years away to perform *Tosca* before a devoted audience.

1961 TEBALDI AND THE EMPEROR: Tebaldi performs *Tosca* in Tokyo for Emperor Hirohito.

1964 RETURN TO THE STAGE: Tebaldi resumes her career in America after a break.

1964 POPULAR SUCCESS: People have to wait 36 hours in line to buy a ticket at the Teatro Reggio in Parma to listen to the diva.

1968 REUNION WITH CALLAS: Friendly reunion with Callas, who goes to the New York Met to listen to Tebaldi.

1973 GOODBYE, NEW YORK: The Italian says goodbye to the city in what will be her last performance at the New York Metropolitan.

CARMEN MELIS: Italian soprano and teacher of Renata Tebaldi, guiding her vocal training at the Conservatory of Parma.

MARIO DEL MONACO: Celebrated Italian tenor. He shared a friendship with Tebaldi on and off the stage, whom he admired and appreciated.

ARTURO BASILE: Italian conductor who directed Tebaldi in various operas and recordings, creating unforgettable performances thanks to the artistic connection between them.

ARTURO TOSCANINI: One of the most respected conductors of the twentieth century and a key player in Tebaldi's artistic career, promoting her from the very beginning and describing her voice as "that of an angel".

FRANCO CORELLI: One of the most prominent Italian tenors of the twentieth century. Like Del Monaco, Corelli was one of the tenors who performed most times with Tebaldi throughout her career, developing a deep artistic connection and creating many memorable moments.

HISTORICAL FACTS ABOUT MARIA CALLAS

1937 YOUNG PROMISE: At only 16 years old, the teenager studies at the National Conservatory of Athens, where she would make her debut five years later.

1947 ITALIAN DEBUT: The diva makes her Italian debut in the city of Verona, where she sings *La Gioconda*.

1949 CONQUERING BUENOS AIRES: Callas makes her debut at the Teatro Colón in Buenos Aires with *Turandot*, *Aida* and *Norma*.

1950 MASTER SKILL: Callas makes her debut in Mexico City and performs a vocal feat by adding a high E flat at the end of *Aida*'s second act.

1951 OVERSHADOWED: In the only opera where both divas will coincide on stage, in Rio de Janeiro, Tebaldi does an encore with *Ave María* de *Otello*, eclipsing the presence of Callas.

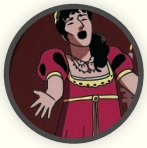
1952 MILANESE FEVER: The artist consolidates herself in La Scala, winning the admiration of the audience and earning the name of "*La Divina*".

1954 EUROPEAN TOUR: Callas brings masterful performances to Milan and Berlin.

1958 UNFINISHED PERFORMANCE: Callas retires from the stage during a *Norma* performance in Rome with health problems, creating lots of controversy.

1958 CANCELLATION: Rudolf Bing, director of the Met, cancels the contract with Maria Callas due to disagreements.

1959 A LIFETIME: Callas meets Aristotle Onassis, with whom she begins a passionate and stormy romance that will mark the rest of her life.



1964 THE UK HAS TWO QUEENS: Performance of *Tosca* in London with long queues and the presence of the British royalty in the audience.

1965 NEW YORK AT HER FEET: La Divina returns to the Met after 7 years, and the wide expectation creates long queues.

1966 LOVE WITHOUT BORDERS: Callas, officially married to Giovanni Battista Meneghini although formally separated, renounces U.S. citizenship and with it the legal recognition of her marriage, possibly to reconnect with Onassis.

1968 BETRAYAL: Onassis marries Jacqueline Kennedy, widow of JFK. This seriously affects Callas' health.

1968 SECOND CHANCES: Onassis resumes contact with Callas, confessing it was a mistake to have married Jackie. Maria will never accept a new sentimental relationship with him, but they develop a strong friendship.

1969 FILM ARTIST: Callas makes her cinema debut with the film *Medea*, by Pasolini.

1973 COMEBACK TOUR: After a long break for health reasons, Callas returns to the stage on a tour, where she is acclaimed in several cities.

1974 LAST PERFORMANCE: Last concert of the artist, in Sapporo, Japan.

1975 GOODBYE: Aristotle Onassis dies, lover, friend and mainstay in the life of Callas.

ELVIRA DE HIDALGO: Elvira de Hidalgo, Spanish soprano and outstanding singing teacher, was the teacher and mentor of Maria Callas at the Athens Conservatory, playing a crucial role in her vocal and artistic training.

PIER PAOLO PASOLINI: Italian film director who had a fruitful and intense friendship with Callas, directing her in the feature film *Medea*.

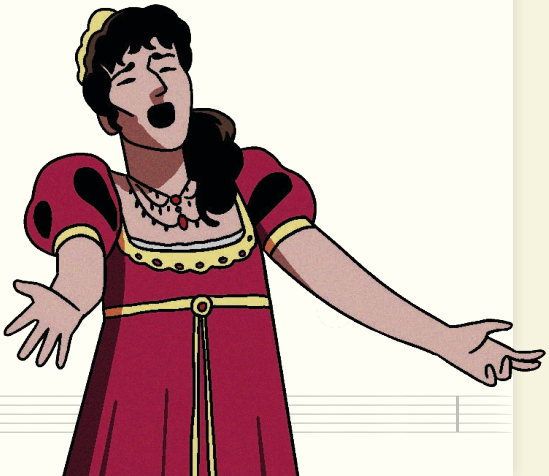
GIOVANNI BATTISTA: Businessman, agent and only official husband of Maria Callas, he was a key player at the beginning of her career as he contributed greatly to promoting it.

ARISTOTLE ONASSIS: Shipping magnate and one of the most influential people in the business world during the 20th century. His romance with Callas was as media-friendly to the world as it was stormy for the diva, as Aristotle's comings and goings ended up affecting both her professional career and her health.

LUCHINO VISCONTI: Prestigious Italian film and theater director, he had a professional and friendly relationship with Callas, helping her to perfect her stage presence, raising her dramatic performance to an unparalleled level.

ELSA MAXWELL: American journalist and writer, she was influential in high society and introduced the diva into elitist circles, contributing to her transformation into an icon beyond the world of opera.

GRACE KELLY: Actor and princess of Monaco who initially hated Callas, but over the years their shared dislike of Jackie Kennedy grew into a long-term friendship.



FREQUENTLY ASKED QUESTIONS

OPERAS

How do I send a Musical Note to an Opera House? What happens when I do?
By performing the action of the corresponding Instrument from the Piano. That is, if you want to send a Note to La Scala di Milano, you must activate the Violin icon from the Piano. Sending a Note will give you 2 if it is the first you place in that Opera House, or 3 if it is the second.

When can I close an Opera?
When you have the required minimum score (specified by each Opera and ranges from 5 to 9). It is not necessary to meet all the requirements of the Opera, it is enough to have the minimum score.

How do I close an Opera?
By activating the corresponding Instrument from the Piano. In this case, you must state that your intention is not to send a Note to that Opera House, but to close an Opera to score it.

Who gets points from a closed Opera?
Both players; so even if your rival is way ahead on the track, it is always advisable to try to gain some points.

Can I play a card in an Opera even though the rhythms don't match?
Yes. You will gain points from the masks on the card and the rhythm will allow you to move along the Piano in Phase 2.

Can you score a same rhythm twice in one opera?
Each rhythm is scored only once. That means if a card with the first or second rhythm has already been played in that opera, a new card matching that rhythm does not grant applause points.

PIANO

Can I send a Note that is in any area of the Piano? Do they give points immediately?
Yes, as long as they are within your Vocal Tessitura, all your Notes can be sent to any Opera House and will instantly give you points.

Can I land on the same key as the other Diva?
No, that space is blocked, so you must move to the next available box, even if you have moved all of the spaces indicated.

Can I perform actions of different black keys if the Diva is adjacent to both?
No, you can only complete the 2 actions present on one black key, so if the Diva is adjacent to 2 black keys you must choose one of the two.

Must I move all of the spaces gained from the rhythm?
No, the rhythm on the cards indicates the maximum spaces you can move, but it is not obligatory to move all of them.

What happens when a Diva is outside her Vocal Tessitura?
She can perform the 2 actions of a black key, but she cannot place or flip a Note on a white key.

When I play a Tebaldi card with 2 rhythms in an Opera House, how far can I move the diva on the Piano?
Both rhythms add up, so you can move as many spaces as they allow.

TIMELINE

When is the Timeline added to the score?
At the end of the game, after scoring the fifth Opera.

Can I reorder rival cards?
Yes, you are allowed.

Do the Characters score points?
Yes, but they must be beside an event card of their own color.

Who gets points from negative events?
The Diva of the same color as the card. That is, the negative events of the yellow cards are points for Tebaldi, and Callas gains the points from the negative events on the blue cards.

How can I change the position of a card?
Usually when an Opera is closed and the Fame track is in your favor, but also when placing the Violin in the Orchestra or with the activation of the card event.

Can I place the card wherever I want?
No, just as many spaces as indicated, usually from 1 to 3, but you can reorder more than one card if you have enough moves to do so.

When scoring the Timeline, what happens when there are two consecutive cards with the same year?
Both are scored if they are in the correct chronological order.

CARDS

What are the rhythms on the cards for?
For 2 things; to score points in the Opera Houses and to move the Diva on the piano.

What are the masks on the cards for?
They are extra . They are not mandatory, but they help to raise your score. Each different color mask on an Opera House gives you 1 extra Victory point.

How can I play the events of a card?
Only by activating the Timeline action on the Piano.

When I start a turn, am I obliged to play a card from my hand on an Opera House?
Yes, always.

What are character cards for?
If they are played at the beginning of the turn on an Opera House, they help us to earn points in an Opera, like the rest of the cards. If the **Play a card to the Timeline** action is performed, they allow the Diva to use her special event. In addition, at the end of the game they will give points if they are adjacent to another card of their color on the Timeline.

ORCHESTRA

When is an Instrument placed in the Orchestra? Who places it?
It is placed when an Opera is closed and by the player who has earned the most Applause points in that Opera House.

In what position is the Instrument placed?
Always as close as possible to the Conductor, where the bonus is greater.

How does it benefit me to place Instruments in the Orchestra?
They unlock bonuses during the game and, during the final score, give 5 if you have the majority.

What if I win in the same Opera House for the second time and my Instrument is already in the Orchestra?
In that case you place the Conductor token, which instantly gives you 5 .

CREDITS

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TURN SEQUENCE

PHASE 1: PLAYING A CARD IN AN OPERA

Play your card in an Opera House where you can increase your Fame level and win Applause points.

See page 13

PHASE 2: MOVING ON THE PIANO

Move your Diva along the Piano according to the rhythm of the card you played in Phase 1.

See page 14

PHASE 3: PERFORMING ACTIONS ON THE PIANO

Perform both actions of the black key adjacent to the Diva's location in the order you like.

Increasing Fame – page 16
Expanding Vocal Tessitura – page 16
Opera House actions – page 17
Playing a card on the Timeline – page 20

PHASE 4: DRAWING CARDS

Draw cards until you have 4 cards in your hand. If you exhaust your deck and there not enough cards on the discard pile to replenish your hand, the game is over after your opponent takes their turn.

See page 21