



Sheet music

► *Stay in character.* We should focus on acting, thinking and feeling as if we were our characters, leaving our everyday personalities out of the scenario. Let's avoid answering phone calls, sending texts or interacting with people outside the game (if we're in a public space). The meeting lasts one hour: If we live this experience to the fullest, time is going to fly.

► *Avoid clichés.* This isn't a grotesque scenario. The band's breakup brought about trauma, resentment and frustrated expectations, shattering its members' close relationship. To help set the mood and develop these themes, we should refrain from making too many explicit references to famous bands: The result may sound unintentionally funny and pull us all out of the moment. There's certainly room for laughter, but it should not emerge from clichés. We're not here to pretend we're the Beatles and blame our breakup on the guitarist's Japanese wife.

► *No pre-arrangements.* With the exception of the band's genre, the instruments we used to play and the mood we start out with, everything else should be created entirely during the scenario. One of our objectives is to collectively construct the band and its members' career through the free exchange of ideas, while challenging ourselves to create as a group: The fun is in accepting other people's contributions, letting ourselves be surprised by what we learn about the band's history, and exploring the bond between its members.

► *The Yes agreement.* It's essential that everyone's ideas are accepted and developed by the rest of the group. If someone states that our European tour was the beginning of the end, let's all assume the existence of a problematic European tour and add new elements to this suggestion. If one of us dislikes the direction the story would take after a statement, they can try to subvert it or make it mean another thing entirely, but they can't just ignore it completely or pass it off as a lie. In the example above, someone could say the European tour really brought the issue to the surface, but something had been going wrong ever since the lead vocalist began his solo project.

► *Play to lose.* There are no winners or losers. If during the game we need to say, accept or do things that run counter to our character's interests, but may otherwise make everybody's experience more enjoyable, we should take one for the team and move on. It's useless to live in terror of our character being hated, mocked or ostracised. While we're at it, let's remember that *Attitude cards* are written to help us develop our conflict, not to give us objectives to follow; that is, even if someone has the *Green card*, it doesn't necessarily mean that their goal will always be to convince the others to revive the band. Nor does having the *Red card* mean that we need to reject any chance of a reunion. This scenario is not about winning: The point is to share an emotional experience.