



## Notes on Shining light

*The flashlight points at the Protagonist. They must:*

➤ *Be specific.* The point of our scene doesn't already exist in the head of the *Extras*. Be clear about all information, from people's names to the location of the memory to the most suggestive sensations. It's particularly important to have a specific goal in mind and try to get it across straight from the outline. What is our scene about?

➤ *Avoid resuming the tale.* Once we're done outlining the scene, there's nothing left to do but confront it, letting our own improvisation and the *Extras'* input guide us. We won't get far by ourselves and having a goal doesn't give us permission to force our fellow players' hands.

➤ *Listen, not censor.* No matter what we envisioned, no matter what's on our character sheet, someone *Shining light* on us means they want to put themselves out there as well. We must allow the *Extras'* suggestions to become important and for no reason can we break character.

*Whoever enters the scene is an Extra. They must:*

➤ *Offer problems, not easy solutions.* If nothing happens, a scene makes no sense. The *Protagonist* may have the initiative, but it's up to the *Extras* to put them through hell by being as proactive as possible.

➤ *Avoid rushing.* Breathing down the poor *Protagonist's* neck by introducing elements at impossible speeds won't do anything but make the scene chaotic. Making the narration hectic shouldn't take priority over making it meaningful.

➤ *Avoid obstructions.* We must create new problems for the *Protagonist* without shutting them down. We're at their service, we shouldn't steal the spotlight by becoming antagonists.

*Both must be mindful of:*

➤ *Credibility and coherence.* A prompt can only become meaningful when whoever comes up with it believes in it. Throwing a trite or outlandish suggestion out there and expecting others to come to the rescue will only make the scene, and the game, degenerate.

➤ *Plot devices.* Every good idea can become a key plot point. Let's pay attention to these devices and milk them for all they're worth. Overlapping two or three devices is counterproductive, as it divides our energies: If we focus on different ideas, we lose our sense of chorality.

➤ *Accepting and expanding.* Suggestions are the basis of improvisation. Doubting each other's ideas makes no sense: Worse, it's like skipping a turn, because we lose the chance to expand on them.

*Question-suggestion:* «Are you telling me you're going to cut that woman in half with that saw?»

*Answer-suggestion:* «Wouldn't that be a bit trite? No, I will cut the saw with that woman.»

*Expansion:* «I wrote an article on a magician who tried to do that! In the end he only managed to kill his wife. Are you perchance that madman?»

From a simple back-and-forth, endless opportunities: Did the magician go to jail for the murder? Is he a sadist or is he trying to exorcise the pain by perfecting the trick? A virtuous circle of suggestions will make the improvisation long-lived.