



Sheet music

► *Stay in character.* We should concentrate on acting, thinking and feeling as if we were our characters, leaving our everyday personalities out of the scenario. We should avoid answering phone calls, sending messages or interacting with people external to the game (if we are 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 is not a grotesque scenario. The band's split-up brought about traumas, 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 is certainly room for laughter, but it should not emerge from clichés. We're not here to pretend we're the Beatles and blame our split-up 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's and its members' career through the free exchange of ideas and the challenge of group developing: Half the fun is in accepting the others' contributions and letting ourselves be surprised by the discoveries we make about the band's history and the relations between its members.

► *The Yes agreement.* It is essential that the ideas of each one of us be accepted and developed by the others. If someone states that a European tour was the beginning of the end, let's all assume the existence of a problematic European tour and add on new elements to this suggestion. If one of us dislikes the direction the story is taking after a statement, they can try to subvert it or make it mean another thing, 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 help developing everybody's experience, we should try to take a shot at them and move forward. It's useless to live in terror of our character being despised, mocked or isolated. In the same vein, remember that the *Attitude cards* were made to facilitate conflict development and that they are not objectives to follow; that is, even if someone has the *Green card*, it does not necessarily mean that their goal will always be to convince others to revive the band. Nor does the *Red card* mean that they have to reject any chance of a reunion. This scenario is not about winning: The point is to share an emotional experience.