

# BOHEMIAN RHAPSODY

Danish  
Handouts

A scenario by Muriel Algayres

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## Credits

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## Acknowledgements

This game is, with permission, freely inspired by "*Vie et mort d'un groupe de rock*", a game created by Mathieu Chauvel for volunteer association *Le 5<sup>e</sup> Elephant*

## Special thanks

Heartfelt thanks to all the play testers: Javi, Cripzy, Nestor, Pablo, Linden, Nast, Carina, Amanda, André, Joana. Special thanks to Nast Marrero Garcia for his help and support.

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Note: this is the English-Danish version of the scenario. The GM instructions are in English but the characters' sheet and players' handout are in Danish





# Overview

## Introduction:

They were one of the most famous rock band of the world at the height of the glam rock era. They celebrated their 25<sup>th</sup> anniversary with a much anticipated reunion tour.

To celebrate this event, the musical documentary “Bohemian Rhapsody”, telling their life story as a musical, will be broadcast all over the world. We follow the band members, friends and family all, from their humble beginnings to fame, struggle and downfall. The storytelling is unreliable and uses shortcuts, as storytelling often does. Yet it cannot hide the sad ending: one of the band members shot themselves after the 25<sup>th</sup> anniversary concert, ending their extraordinary story for good.

### Characteristics:

5 players+1 facilitator

4 hours play

Keywords: musical, drama, friendship

The scenario invites the players to play the famous beats in the lifetime of a famous band, as would be reconstructed for dramatic purposes. It invites the players to have fun playing larger-than-life celebrities, while questioning how these stories are constructed and the artificial nature of storytelling. It asks the questions: how do we relate to the life stories of famous people? And how are these stories always constructed after the events, presenting only a partial and biased rendition of reality?

## Structure:

The game is divided in three **acts** of two or three **scenes** each, for eight scenes total. Each scene is a flashback and an excerpt of the fictional musical documentary. The first act presents the formation of the group and its rise to fame. The second act presents the cracks in the band, conflicts and decline, leading to the first breakup of the group. The third act presents the tentative reunion of the group leading to their 25<sup>th</sup> anniversary, until one of the band tragically kills themselves.

In between each act, there is an **intermission** scene where the characters, in the present day, can comment on the event, criticize the official narrative, or give their perspective.

The game ends with an **epilogue** in which the players can narrate the future life story of their characters until they reach old age.

## Mechanics

The game uses songs to support the narrative. Each scene opens in music, with a **group song** setting the tone of the narrative for the scene. Each character is given a song book with the group songs and a **personalized theme song**.

The main mechanic of the game is the **dramatic musical monologue**. During each scene, any character can introduce a monologue in which they recite, or sing, the lyrics or chorus of their theme song. When a character does this, they take the control of the scene. Whenever a character takes control of the scene, they become the focus of the attention and can drive the scene to its conclusion.

Each scene is centered on a **core conflict** involving a character (e.g. which character chose the name of the band? Which character suffered the first from drug abuse?). The character who takes control of the scene is the character that resolves said conflict. Any character can take over any

scene, with the limitation that no character can take over the scene twice in a row. If the players remain undecided, the GM can step in towards the end of the scene to push the character that seems more relevant to them, or encourage a different player to step up. When a character takes over, the GM plays their theme song in the background and the players have until the end of the song to conclude the scene.

The game also materializes the artificiality of the narration by using the **camera look** prompt: black sheets are put on the wall to symbolize where the cameras are located in the flashback scenes, and encourage the player to add an artificial layer to the flashback scene by looking at the cameras, posing. This technique aims at “breaking the fourth wall” of naturalistic roleplaying and bring forward the constructed aspect of the narration.

## **Characters:**

**Chad** is the lead guitar and front man of the band. Charismatic, aggressive, his antics ravish the public but cause scandal after scandal.

**Delilah** is the lead singer and public face of the group. Glamorous, determined and ambitious, she struggles to make space for herself in a society that tends to dismiss her qualities.

**Sidney** is the melodic guitar, lyricist and best spokesperson. They are a political activist and believe music is important to reach out to people and make a difference in the world..

**Jordan** is the bass player and main composer. They are the creative force and musical genius of the band. Musical genius in their childhood, classically trained, they are the creative driving force of the band.

**Lee** is the drum players, the optimistic and moral heart of the group. Lee is tough and can hold the band together but also suffers more when they collectively fail.

The GM plays a number of secondary role but principally as **Jeri**, the cynical producer of the group. This role allows the GM to be present in most scenes and support the narration. The GM also plays as an interviewer during the intermission scenes, to push on the characters’ reading of the story and encourage them to confide and be vulnerable.

## **Tone and themes**

The game explores the themes of friendship, love, ambition and the way people construct memories and stories. It aims at playing with musical biographical movies tropes while allowing for a sincere exploration of personal relationships. It invites the players to drive the action through songs for a complete musically themed experience.

While the players can have fun at playing over-the-top rock stars indulging in every excess, the tone remains dramatic as it ends in tragedy with one of the character’s suicide. The players are made aware of that fact from the start so that the tone remains consistent: allowing for humorous antics, but fundamentally a drama.

# Preparation

## Requirements

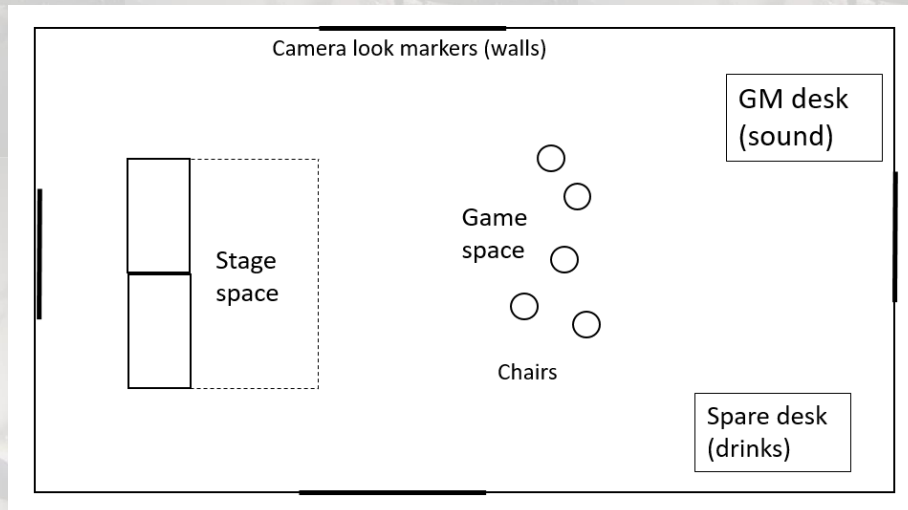
To run the game you will need:

- A single room with as many chairs as players + one for the facilitator for some scenes
- A sound system with the game's playlist
- Prints of all the characters and players' handouts
- Architect tape to mark the stage/monologue space
- Spare paper to materialize the camera spots
- Material for name tags
- Pens for name tags and notes
- Props: a fake gun
- Props (optional): fake drugs (rice flour, candy for pills), drinks



## Game space

The game space is divided in two: the central game space, and the scene space where players can do their monologues. As you run the game, be careful that the players do not close access to the stage space, for example by turning the chair to the back of the stage space. If you play in a classroom, you can use tables to frame the stage space.



Sketch of room configuration

## Soundtrack

These are the songs needed for the game run (all songs by Queen):

- |  |                                     |
|--|-------------------------------------|
| - <i>We will rock you</i>                | - <i>It's a kind of magic</i>       |
| - <i>We will rock you (instrumental)</i> | - <i>I want to break free</i>       |
| - <i>Under pressure</i>                  | - <i>We are the champions</i>       |
| - <i>The show must go on</i>             | - <i>Another one bites the dust</i> |
| - <i>Don't stop me now</i>               |                                     |

## Timetable

This is an indicative timetable for the game. All scenes should last 10 to 15 minutes. This table gives the maximum duration of 15 minutes by scene but remember to cut them when they have played out even if they are shorter (use “cut” to signal your players that the scene is over).

Category	Duration (minutes)	Cumulated time
<b><u>Workshops</u></b>		
Welcoming the players	15	0h15
Character distribution and calibration	20	0h35
Structure and mechanics	25	1h00
Fiction versus reality	15	1h15
<b><u>Scenes</u></b>		
Introduction	5	1h20
Act 1	45	2h05
Intermission 1	10	2h15
Act 2	45	3h00
Intermission 2	10	3h10
Act 3	30	3h40
Intermission 3	5	3h45
Epilogue	5	3h50
Debriefing	10	4h00
<b>Total</b>	<b>240</b>	



# **Workshops**

## **Welcoming the players**

### **Warm-up routine**

Play the instrumental of “We will rock you” and have the players sing to the chorus only for a short while, just enough to get them energized. Follow with the introduction text.

### **Introduction text**

*“Welcome to Bohemian Rhapsody. This scenario tells the story of the life and death of a Rock Band from their early modest beginnings to success and inevitable downfall. This story ends tragically as one of the band member takes their own life as they are celebrating their 25<sup>th</sup> years of career. However, the story will be told in the form of a musical documentary, retelling the band’s history until their 25<sup>th</sup> anniversary. It means that all scenes will be played as flashbacks, as told by a potentially unreliable narrator. During intermission, the characters in the present day will be able to comment on the scenes that we just saw and contradict this version. The main themes of the scenario handle around friendship and being part of a chosen family, but also the unreliable nature of History, and how History is always an artificial construction that might have little to do with the events that actually happened, and everything to do with how we remember it. We are going to do about one hour of workshop, followed by 2 to 2.5 hours of uninterrupted game time, followed by a short epilogue and debriefing.”*

Precise that the players may ask questions at any time, indicate where the nearest bathroom is.

### **Icebreaker: let’s do something together!**

Follow with a short icebreaker exercise. The purpose of this exercise is to get the players aware of the others and ready to follow another player’s lead. Be aware that some players do not like icebreakers so be sure to state that purpose.

Players are standing together. One player suggest a collective activity (e.g. “let’s go to the beach!”) and all players need to mime the suggested activity. After a short time, someone offers another activity.

Run the activity on “Don’t stop me now”. If no players suggest it, have them play “let’s go to a concert!” as it fits the setting.

### **Safety**

Before the character distribution, have a short talk regarding personal boundaries and safety. Establish that the base line for contact is touching hands, shoulders and light hugs. Conflict will arise mostly in the form of verbal escalation and, at a maximum, light shoulder pushes when characters really get mad at each other. If any player has an issue with that base line for physical contact have them issue a warning. Players may also step out of the game if they need to, either in an off-game area in the room or outside (for e.g. bathroom break)

## Character distribution

### Presenting the characters

The players need to be seated for characters' distribution, reading and calibration so bring them to sit around.

Start by presenting the characters. Ideally spread them on a table so that all players can see the illustrations and have a clear idea of who they are. If you are not seated at a table, show the illustrations as you go. Signal that there is one male role, one female role, and three gender-neutral roles, and that players should not limit themselves to the gender they identify with. Signal also that each character has a theme song, and that it is preferable to select a character whose theme song you already know (if not, as GM, you will play the song during character reading time).

Present only the essential information (character's name, gender, archetype and theme song):

- **Chad**, male role, archetype: the rebel, theme song: "another one bites the dust"
- **Delilah**, female role, archetype: the Diva, theme song: "I want to break free"

→ precise that these two characters are on-and-off boyfriend/girlfriend and that players picking these roles should be aware of it

- **Sidney**, gender-neutral role, archetype: the activist, theme song: "we are the champions"
- **Jordan**, gender-neutral role, archetype: the creative genius, theme song: "it's a kind of magic"
- **Lee**, gender-neutral role, archetype: the optimist, theme song: "don't stop me now"

Go through each character again asking if anyone has a clear preference for a character. If two players manifest interest for the same character, pass to the next. Continue until all characters are distributed. Give the players time to read the characters, and encourage them to fold the character sheet in four to keep it at hand more easily during the game (and that they should, so that they have their song books with them at all times). Ask them to make a nametag with their pronouns before continuing.



*Character sheet presentation with a center French fold*

### Character calibration

After reading, ask the players to pay attention to the **adjectives** list. Some might look contradictory, which is normal. The persona column is the media persona, traits the media and the documentary focus on. The real-life column represents the deep nature of the character, which can sometimes contradict the first. Ask the players to select two adjectives they prefer to display **in each column**.

Have the players make a **round of presentation**: present their character's name, pronouns, main adjectives that describe their personality. Have the characters present their theme song. If possible, have them sing or read the first line of the chorus.

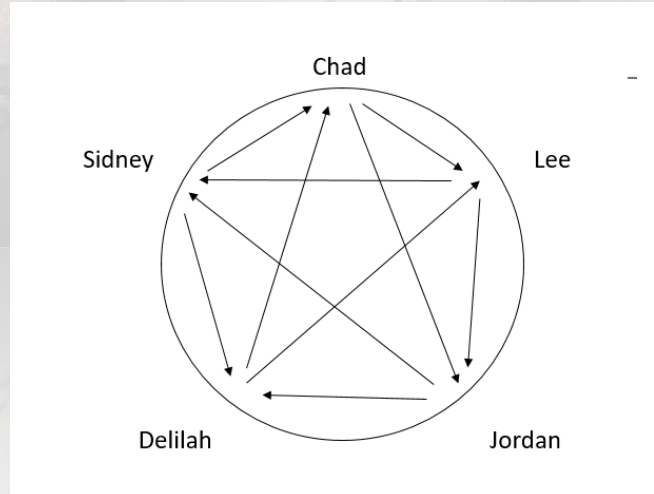


Then, have a round of calibration using the “**Yes, but...**” technique<sup>1</sup>. For this technique, a player starts by establishing a positive relationship with a character (it can be a general situation or a specific event). The receiving character answers, “yes, but...” and introduces a situation of conflict or dramatic tension between the two characters.

*Examples: “you are my brother and you always have my back” “yes, but I get really frustrated that you never seem to listen to me”*

*“You know that you can always count on me and I protected you in several instances” “yes, but I am sometimes tired of the way you are bossing me around”*

Have a round around the table until everyone has discussed a relationship with every other character in one direction. Let the players choose with whom they are talking to at first but then keep track to tell them who they have not talked with yet.



*Example of a round of character calibration. Your players do not need to have the same sitting arrangement: note that you only need each character to talk with the other characters once, regardless of who initiates the dialogue. It does not matter who starts the conversation or where they sit.*

## Structure and mechanics

### General presentation

Present the character structure. The game is structured in three acts; each act has two to three scenes. All the scenes are **flashback scenes**, and played as the character’s **persona**, an exaggerated version of themselves. In-between each act are **intermissions**, where the characters play a **real-life**, present-day version of themselves that is older, maybe more bitter, but closer to who they really are. Act 1 is about the band formation and rise to power, act 2 about the cracks and difficulties, and act 3 about the hope of reunion before the final downfall. In the last scene, one of the characters kills themselves, ending the story of the band for good.

Each **scene** plays for 10 to 15 minutes. Each scene introduces a specific **conflict** that any player can take over and resolve using the **monologue** technique (we practice this technique in the next segment. Examples of conflict range from “who decided the final name of the band?” (that’s scene 1) to “who got a drug overdose the first?” or “who decided to have a solo career and betrayed the others?”

<sup>1</sup> Note: the “Yes, but...” calibration technique is borrowed from the YARN workshop, originally created by Liv Hernø-Toftild

The scenes are also part of the documentary so players are encouraged to remember that the cameras are materialized on the wall and use the **camera look** to emphasize that aspect.

The **intermissions** however are grounded, present-day interviews. We do not use monologues for these scenes, they are here to provide commentary on the scenes that were just played. During the intermissions, your characters can contradict what happened during the scenes, because they do not necessarily represent the truth.

Precise that as GM you will play as a variety of secondary characters but most of the time and by default, as Jeri, the cynical greedy producer of the band. In every scene, you will intervene around the 10 minutes mark to indicate that the scene is about to conclude. If no players take over you will intervene to push the resolution on the character that makes the most sense to you. However, there is no need to wait until a scene is resolved. If you feel that it makes sense for your character to end the scene, do not hesitate to do it.

### Monologue technique presentation

In musicals, characters break into song when the emotionality becomes too intense. In this scenario, the monologue technique serves that exact purpose.

Here are the steps to start a **monologue**:

- Call attention to you by using the expression: "hey, listen to me carefully"
- Go to the stage space, and start the monologue
- At some point, read, recite or sing lyrics from your theme song (or one of the group songs)
- Every character sheet has an example of a monologue they can follow

The steps do not have to be rigidly followed in that exact order. For example, a player can alternatively start singing in the game area and then get to the stage space. Instruct your players to go with the flow of the scene.

When a player has done a monologue, their character gets control of the scene while their theme song plays in the background. It means that the attention is on them and the other players should follow their cues. The only limitation is that **no player should take over two scenes in a row**, with the exception of the last scene, in which any character can decide to kill themselves. The objective is to distribute focus and attention on each character alternatively.

With eight scenes total including the death scene, it means that each character will be the focus of a scene once or twice. It is not mandatory to take over a scene, but it is recommended to get the full experience of the game. If no character really takes over a scene, the GM will intervene and pick a character to push for resolution.

You can demonstrate the monologue yourself by using examples from the character sheets. Each character has a "theme song" section where an example of how to introduce the song lyrics in a monologue is given.

To practice the monologue technique, the players get to play two scenes from the past. Distribute the description of the scene to the two groups of players (cf. handouts section, where you will find the Danish version of the following texts). They can briefly discuss the scenes but should get to play as soon as possible.

**Instructions for the scene from the past: Jordan and Delilah**

You are preparing for the big family Christmas Dinner. You are supposed to practice together to play a duet in front of the family.

Jordan is happy at the prospect of singing for the family and explains that music *"it's a kind of magic"*

Delilah presents her frustration at having to be always the good girl in the family and how she will leave someday and claims that someday she will tell her father *"I want to break free"*

**Instructions for the scene from the past: Lee, Chad, Sidney**

The trio is hanging out in Lee's garage after classes. They are making plans to have fun in the evening.

Lee is excited and explains that when they go out, this is what they will tell the outraged people *"don't stop me now, cause I'm having such a good time, I'm having a ball, Don't stop me now, If you wanna have a good time, just give me a call. Don't stop me now"*

Chad remarks, maybe with a bit of sadness, that it is a good thing that they do not live in the former street he used to grow up in before living with Lee, because in that place, people are pretty unforgiving. Each day is a struggle, each day *"another one bites the dust, and another one bites the dust"*

Sidney concludes about how great they are and that nothing can stop them *"We are the champions, my friends"*

Once the players have practiced with the scenes from the past, you can turn towards the final workshop and last pre-scene for the characters.

## **Fiction vs Reality**

In this last workshop, we are going to practice playing on two levels of reality. Players should remember that when they play the scenes, they play a heightened, fictionalized version of the past, to which the **dramatic monologues**, music and **camera looks** are an integral part.

Therefore they are going to play the same scene from the past twice, once naturally, as their character, and the second time, as a scene from the documentary.

**Chekhov's gun**

This scene from the past is also important as it introduces the gun that will come into play during the final scene.

In narration, a Chekhov's gun is an element that is introduced early in the story only to be relevant later (and according to playwright Anton Chekhov, that should only be introduced in the story if meant to be relevant)



Read the following scene description of the party and have the players play it out. Then instruct them to play the scene a second time, but trying to exaggerate it as a reenactment might look. They do not have to be over the top all the time, but they should try to act a little excessive and focus on what the public perception of the character would look like to an external audience.

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### **Scene 0: festen**

*Du var 17 år, før du selv begyndte at tænke på at skabe et band sammen. Dette er en scene, hvor du bare holder en lille fest i Lees garage og bliver vild og fjollet. Under dette parti annoncerede Ched og Delilah, at de dater for første gang. Under denne fest kvalt Sidney resten af dig ved at bringe en pistol, som de stjal fra deres fars pengeskab.*

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This scene concludes the workshops. Give the players a break before starting the scenes.

# The scenes

## **Introduction**

Remind the players of the structure. Introduction text, then scenes (with monologue technique), intermissions are announced between each act. After the final scene, there is a final intermission and then epilogue. At the beginning of each scene, the GM reads an opening text. The scene start as soon as the GM finishes reading the introduction text. At the 10' mark, the GM will intervene to signal that the scene is ending and drive the conclusion of the scene if no player has taken over.

Start by reading the introduction text. Then start the opening song for scene 1 and read the introduction for scene 1.

### **Introduktionstekst**

*"Vi har nu æren af at udsende premieren på "Bohemian Rhapsody", en unik dokumentar, der rapporterer om den levende historie om det mest berømte band, der nogensinde var blevet filmet til den herlige lejlighed til deres 25-års jubilæumskoncert. Vi besluttede at fortælle historien som det, der passer til et legendarisk band, gennem en musikalsk rejse, der kun kan reflektere ufuldkommen denne lange historie.*

*Denne dokumentar er afsluttet med aldrig set før optagelser af det band, som vi interviewede, da de forberedte sig til et kvart århundredes koncert.*

*Som vi alle ved, ender denne historie også i tragedie, da et af bandet dræbte sig selv ved afslutningen af 25-års jubilæumsturnéen. Vi ændrede slutningen af dokumentaren for at afspejle denne triste virkelighed komplet med vidnesbyrd fra bandets overlevende medlemmer.*

*Så lad os følge denne historie i dag. Vi møder dem inden deres storhedstid, unge teenagere med store drømme og håb. Vi vil følge dem på vejen til herlighed gennem deres succeser, konflikter og kampe. I sidste ende vil vi følge en bemærkelsesværdig livshistorie, en historie om venskab, kærlighed og passion for musik. "*

## **Act 1**

### **Scene 1: the name**

**Introduction music:** We will rock you

#### **Scene introduction**

##### **Scene 1: navnet**

*De var 19. De fleste historikere er enige om, at bandet virkelig startede om sommeren, da de valgte et navn. Det var den varmeste sommer i levende hukommelse, en tid til dovenskab og sjov. De var møder i rådhusets ungdomscenter i sommer, men drømte allerede om at forlade deres lille by og gøre den stor. Men **hvem besluttede nøjagtigt det navn, der fik dem til berømmelse og berømted?** At skabe en identitet er ingen lille bedrift. Den sommer blev bandets navn og identitet oprettet. De ville ændre musikhistorien for evigt.*

#### **GM instruction:**

Opening: play the introduction music. Let the players discuss their ideas for a name.

Closing: after 10 minutes or when a name has been decided, enter as a janitor and let the characters know that the youth center is about to close. If they are still undecided and no one took over, you can voice your opinion and lean in towards the name that worked better.

## **Scene 2: the producer**

**Introduction music:** We will rock you

### **Scene introduction**

#### **Scene 2: producenten**

*De var 20 år. Det er umuligt at fortælle historien om [bandet] uden at nævne den person, der ledsagede dem hele vejen igennem: deres producent, mentor og endda ven, Jeri. Jeri var på toppen af deres karriere på det tidspunkt: De havde allerede produceret så succesrige bands som the Rapture, Andi and the Chlorines, og Growing down. Imidlertid er [bandet] det møde, der formede Jeris senere karriere. Alligevel tog det bandet lidt energi at få Jeri til at støtte dem, og især **det medlem, der som vi var klar til at få Jeris støtte.***

#### **GM instruction:**

Opening: play the introduction music. Greet the characters as Jeri. *"Hey kids, my friend Roger insisted that I absolutely needed to meet with you guys, you have 5 minutes to present me a good concept for an album or a hit or you're out of there".* Let them argue and try to convince you as much as you can.

Closing: if no one takes over the scene, strike a deal after 10 minutes, but let them understand that you only do it out of interest in Delilah.

## **Scene 3: the big hit**

**Introduction music:** We will rock you

### **Scene introduction**

#### **Scene 3: det store hit**

*De var 22 år. Efter den første demo og en første række succesrige koncerter, blev de samlet til produktionen af deres andet album. De var samlet for at skrive teksterne til det, der ville blive det næste store hit. Sangen var unik i, hvordan den bragte fronten **en hovedartist for vokalbroen**, der overtog det afsnit af sangen i en uventet retning.*

#### **GM instruction:**

Opening: play the introduction music. Enter the scene as Jeri and ask for the next single to the album. Encourage the players to find a title and/or lyrics for the song. Intervene as you see fit to drive the discussion but let the characters engage in conflict. Insist to have a remarkable lead vocalist, and push them in contrary direction.

Closing: after 10 minutes, say that you want to bring a draft to the record company board. If no one takes the scene, push whichever character seemed the more active to you.



## Intermission

At the end of the scene, announce "intermission". Invite the players to sit in a circle and comment on the three previous scenes. You should always invite the characters who took over a scene to comment on their feelings at the time.

Examples of questions you can ask:

*"Tror du stadig, at din idé til bandnavnet var bedre?"*

*"Hvad syntes du om Jerry, første gang du mødte ham / hende / dem?"*

*"Føler du, at dit bidrag var vigtigt?"*

*"Føler du, at dit bidrag blev overset?"*

## Act 2

### Scene 4: on air

**Introduction music:** We will rock you

#### **Scene introduction**

##### **Scene 4: On air**

*De var 25 år, og det seneste album var deres bedste endnu, og fik dem endelig international anerkendelse. Til denne lejlighed interviewede dem Rock TV, premium-stationen, der skaber legender i musikverdenen. Dette berømte interview blev dog surt og blev husket som et episk sammenbrudsmoment, da bandet opførte sig som deres mest excentriske. Endvidere eskalerede kampene, da **en af dem meddelte, at de overvejede at have en solokarriere på siden**. Denne meddelelse blev set som et forræderi af gruppens andre og skabte et historisk tv-øjeblik.*

#### **GM instruction:**

Opening: play the introduction music. Line up the chairs on the side of the stage space and sit yourself to the side. You play as the TV host. Here are elements of dialogue you can draw upon (feel free to improvise your own):

*"Hej, jeg er din vært Jackie Jackson, og dette er Rock Report, det førende show, der skaber og bryder stjernestatus, og husk, du har hørt det her først! Vi har privilegiet at sidde i dag med [bandet], som vil tale med os om deres seneste single og kommende album! "*

You can run the interview as you see fit. You can start by generic questions such as:

*"Hvad arbejder du lige nu?"*

*"Du er blevet kaldt "potentielt årtis største band" af magasinet Rolling Stone. Er du enig i denne erklæring? "*

*"Hvem tror du har bidraget med det største bidrag til din berømmelse?"*

*"Er der en besked, du gerne vil give dine fans?"*

Try questioning them about eventual conflicts between them, then introduce the main issue.

*"Hvad med rygtet om, at en blandt jer tænker på en solokarriere?"*

If no one takes over the scene, push a character that has been less active until now. Say that you have copy of a mail exchange with Jeri attesting to the fact.

End the scene when the conflict has been played out.

*"Tak kære seere for at have siddet med os, dette var Jackie Jackson og Rock Report, det førende show, der lader dig først vide, hvad de andre kun ønsker, at de vidste, se dig i næste uge!"*

## **Scene 5: bad trip**

**Introduction music:** Under pressure

### **Scene introduction**

#### **Scene 5: bad trip**

*De var 31. Efter 5 års global succes følte de sig alle på toppen. Da [karakterens] solo-karriere ikke rigtig steg, lykkedes det bandet at komme sammen igen. De arbejdede bedre end nogensinde sammen. Efter hver koncert mødtes de sammen og deltog i sjov og fornøjelse og kastede de vildeste fester. Indtil den aften, da **en af bandet kollapsede midt i festen**. Dette var den første af mange kampe, der kom, og kæmpede med konsekvenser af afhængighed og misbrug.*

#### **GM instruction:**

Opening: play the introduction music. Be part of the party scene as Jerry. Simulate bringing and taking drugs and alcohol. Let the character indulge in excess.

Closing: if no character take the lead in collapsing first (although this is quite unlikely), pick one character that could have this focus and drag them to the stage space while acting as an enabler and encouraging them to do more drugs.

## **Scene 6: dissolution**

**Introduction music:** the show must go on

### **Scene introduction**

#### **Scene 6: opløsning**

*De var 35. Det var en vanskelig kriseperiode. Bandets salg faldt ned, og koncertsale blev tomme. Bandet kæmpede for at udskifte deres stil og kompositioner. De kæmpede med modstridende ønsker og forhåbninger. Efter for mange konflikter besluttede de til sidst at opløse. Selvom det var en kollektiv beslutning, ville **en af bandet blive betragtet som mere ansvarligt end de andre for bandets opløsning** på grund af deres start af diskussionen, et kontroversielt træk med fans indtil i dag.*

#### **GM instruction:**

Opening: play the introduction music. You play this scene as Jeri. Start by congratulating them on tonight's show even if the scene was not quite full. Play about their insecurities. Transition slowly from being supportive to being more critical. You can leave them to discuss the situation for a while.

Closing: if no one takes over the scene, at the minute 10, announce that the board of the music company is thinking of suspending their contract due to their poor results.

## **Intermission 2**

Announce again "intermission". Invite the players to sit down. As in the previous intermission, question the characters who took over the scenes about their feelings at the time. Other questions you can ask the group are:

*"Beklager du at forkæle dig med så mange overskridelser?"*

*"Hvad er din mening til narkotika i dag?"*

*"Beklagede du, at du splittede bandet?"*

## **Act 3**

### **Scene 7: comeback**

**Introduction music:** Under pressure

#### **Scene introduction**

##### **Scene 7: comeback**

*De var 40, en alder, som mange af dem troede, at de aldrig ville nå. I løbet af fem år havde de taget tid til at reflektere over sig selv, deres historie, deres forbindelse til gruppen. De tænkte på, hvor meget deres personligheder var blevet formet af bandet. Den aften spiste de middag i Jeris hus. Ved afslutningen af middagen besluttede de endelig at reformere bandet. De havde håb om, at de efter 40 ville få en mulighed for at finde ære igen eller i det mindste blive bedre. **En af bandet kom endda med en konceptidé til den nye æra, som de alle håbede ville markere begyndelsen på fornyelse for hele bandet***

#### **GM instructions:**

Opening: play the introduction music. Play again as Jeri. Thank the characters for coming to have dinner with you and express that you miss them and that you had the best years of your producer's life working with them. Give them some space to run the conversation. They should stir the conversation towards reuniting the group, but you should take every opportunity to encourage them. Then pretend to go on a phone call after asking them to find an idea for a new album or single.

Closing: if no one took over, announce a splendid opportunity for them to make a comeback. Pick a character that was less active in act 1 and state your idea that they will get more spotlight from now on.

### **Scene 8/last scene: final shot**

**Introduction music:** the show must go on

#### **Scene introduction**



### **Scene 8 / sidste scene: sidste skud**

*De var 44 år i år. Fire år efter deres comeback begyndte de at føle sig glade sammen. Touring føltes som at leve gennem de gode gamle tider igen. Men de stod også over for en ubehagelig sandhed: Folk elskede dem for det, de havde været, og ikke for det, de var nu. Gamle sår følte sig også tunge, gamle harme. **For en af bandet blev det til sidst for meget.** Forsøgte de at undslippe en situation, der føltes meningsløs? Håbte de, at deres for tidlige død ville give dem mulighed for endelig at nå udødelighed? Hvem kan fortælle det?*

*Ved afslutningen af 25-års jubilæumsturen, efter for mange nætter med at spille deres største hits igen og igen, skød de sig selv i hovedet og sluttede tragisk deres liv og bandets historie. Og som en grusom skæbne ironi brugte de Sidneys pistol til at gøre det, som havde rejst med dem gennem hele denne tid ...*

#### **GM instructions:**

Opening: play the introduction music. Put the gun on a table, ideally close to the stage space. You can open the scene as Jeri and give them a tepid compliment on the tour, but you should leave them as early as possible. Let them escalate the conflict until one of the character takes over and die.

If no character take over the scene, choose a character to shadow around the 10<sup>th</sup> minute and tell them that you think it should be them. If the player clearly refuses to play it, do not force them, try another one.

Closing: after one of the characters is dead, play "the show must go on". Leave the other characters a couple of minutes to react and play the shock and reaction to the news. Come back as Jeri, play your shock as well and announce that you will call an ambulance. Then, as GM, cut the scene and announce the next intermission.

### **Intermission 3**

Have the remaining four characters sit. Direct the player of the dead character to sit aside for a moment.

Keep this intermission short. Have the surviving characters react to the death of their band mate and ask about their feelings. Then announce the epilogue.

#### **Epilogue:**

Get the fifth character to sit with the others. Then read the following text and instructions:

#### **Intermission/pause 3**

*24 år senere er du nu 68, medmindre livet og overskydende dræbte dig tidligere, som de gjorde for [død karakterens navn]. Hvad skete der med bandet? Hvad var deres endelige skæbne?*

*Angiv venligst, hvad din karakter blev og tale om ham/hende/dem i tredje person. Overlevede de så længe? Havde de en karriere? Hvilken slags liv levede de?*

Go through the characters in the order that you wish and ask: *Hvad skete der med [karakter]*

Finish by the character who killed themselves:

*Hvorfor tænkte de på tidspunktet for deres død? Hvordan blev de husket?*

Announce the end of the game

## **Debriefing**

Announce that you will run a quick optional debriefing. Remind the players that they can pass one question temporarily or entirely. Ask the players these questions, one after the other.

*Hvordan har du det lige nu?*

*Er der et scene, der var særlig vigtigt for din karakter (morsom, rørende, dramatisk, som du ønsker), og som du gerne vil dele med de andre?*

## **Players' handouts**

### **Scenes from the past**

Print the first two and give them to the group of players. Read the third one to your whole player group, but you can leave it on a table at hand for any player who should need a reminder while playing the scene.

#### **Instruktioner til scenen fra fortiden: Jordan og Delilah**

Du forbereder dig på den store familie julemiddag. Du skal øve sammen for at spille en duet foran familien.

Jordan er glad for udsigten til at synge for familien og forklarer, at musik *"it's a kind of magic"*

Delilah præsenterer sin frustration over at skulle altid være den gode pige i familien, og hvordan hun vil forlade en dag og hævder, at hun en dag vil fortælle sin far *"I want to break free"*

#### **Instruktioner til scenen fra fortiden: Lee, Chad, Sidney**

Trioen hænger ud i Lees garage efter klasser. De laver planer om at have det sjovt om aftenen.

Lee er begejstret og forklarer, at da de går ud, det er det, de vil fortælle de forargede mennesker *"don't stop me now, cause I'm having such a good time, I'm having a ball, Don't stop me now, If you wanna have a good time, just give me a call. Don't stop me now"*

Chad bemærker, måske med en smule tristhed, at det er en god ting, at de ikke bor i den tidligere gade, han plejede at vokse op i, før han boede med Lee, fordi i dette sted er folk temmelig utilgivelige. Hver dag er en kamp, hver dag *"another one bites the dust, and another one bites the dust"*

Sidney konkluderer, hvor seje de er, og at intet kan stoppe dem *"We are the champions, my friends"*

#### **Scene 0: festen**

Du var 17 år, før du selv begyndte at tænke på at skabe et band sammen. Dette er en scene, hvor du bare holder en lille fest i Lees garage og bliver vild og fjollet. Under dette parti annoncerede Ched og Delilah, at de dater for første gang. Under denne fest kvalt Sidney resten af dig ved at bringe en pistol, som de stjal fra deres fars pengeskab.

### **Character sheets**

We recommend that you print the characters on both sides so that the players can handle them more easily.



## KARAKTER: CHAD



**Køn:** mand

**Arketype:** rebellen.

Provokerende, teatralisk, macho, frontmanden, der ikke er en stor musiker, men som folk elsker.

**Funktion:** rytmisk guitar

**Ønske:** at leve et ekstraordinært liv

**Svaghed:** udsat for overskydende, selvdestruktive tendenser

**Egenskaber:** (vælg 2 at fokusere på i hver kolonne)

### **Dokumentarfilm persona:**

- aggressive
- vulgær / sværger hele tiden
- modvirker de andre
- selvcentreret
- omklamrende

### **Rigtig karakter/ intermissions:**

- beskyttende
- ironisk
- mere sårbar, end han ser ud
- leder efter kærligheder
- traumatisk barndom

### Baggrund:

Chad voksede op fattig med en fraværende far og en dovenlars mor. Han boede ofte sammen med sin fætter Lee, når tiderne var hårde, og de begyndte at hænge ud med deres gruppe af venner. Det var da han blev forelsket i Delilah, selvom han har ofte en tendens til at sabotere deres af frygt for engagement. Han skubber hende væk og bagefter beder hende om at komme sammen igen. Da de startede bandet, var han bandets underordnede musiker, men hans præstation ville snart vinde skarer over. Bandet er som den familie, de aldrig har haft, og når de spiller sammen, føles det magisk.

### Temasang:

"Lyt alvorligt, folk. Du kender mig, du ved, at jeg voksede op fattig, du ved, at det var hård. Det sted, vi boede i, det var bare overlevelse, du ved, vi kæmper hver dag og hver dag det er

*Another one bites the dust, Another one bites the dust  
And another one gone, and another one gone  
Another one bites the dust  
Hey, I'm gonna get you, too, Another one bites the dust"*

### Forhold til de andre:

**Delilah:** deltid kæreste. De elsker virkelig hinanden, men kan ikke undgå at kæmpe hinanden det meste af tiden. Delilah er fantastisk, men hun kan også sommetider være egoistisk

**Lee:** Chads fætter og bedste ven, der ofte beskyttede ham i løbet af deres barndom. Lee bragte Chad med i deres gruppe af venner og støtter ham altid. Lee er også den eneste, der kan berolige Chad. Nogle gange kan Chad ikke fordrage at være så meget i gæld til Lee, men han skjuler det.

**Sidney:** tidligere klassekammerater. Sidney og Chad har begge stærke personligheder og har en tendens til at konkurrere om positionen som leder. Chad respekterer Sidneys idealisme, men han synes han er for arrogant

**Jordan:** Delilahs bror. Chad mener, at Jordan er for overbeskyttende over for deres søster, og Chad kan ikke undgå at håne på ham for at være for intellektuel og seriøs over alt

# SONG BOOK

## Another one bites the dust:

Steve walks warily down the street,  
 With the brim pulled way down low  
 Ain't no sound but the sound of his feet,  
 Machine guns ready to go  
 Are you ready,  
 Are you ready for this  
 Are you hanging on the edge of your seat  
 Out of the doorway the bullets rip  
 To the sound of the beat  
 Another one bites the dust  
 Another one bites the dust  
 And another one gone, and another one gone  
 Another one bites the dust  
 Hey, I'm gonna get you too  
 Another one bites the dust  
 How do you think I'm going to get along,  
 Without you, when you're gone  
 You took me for everything that I had,  
 And kicked me out on my own  
 Are you happy, are you satisfied  
 How long can you stand the heat  
 Out of the doorway the bullets rip

## We will rock you:

Buddy, you're a boy, make a big noise  
 Playing in the street, gonna be a big man someday  
 You got mud on your face, you big disgrace  
 Kicking your can all over the place, singin'

We will, we will rock you  
 We will, we will rock you

Buddy, you're a young man, hard man  
 Shouting in the street, gonna take on the world  
 someday  
 You got blood on your face, you big disgrace  
 Waving your banner all over the place

We will, we will rock you, sing it!  
 We will, we will rock you, yeah

Buddy, you're an old man, poor man  
 Pleading with your eyes, gonna get you some peace  
 someday  
 You got mud on your face, big disgrace  
 Somebody better put you back into your place, do it!  
 We will, we will rock you, yeah, yeah, come on  
 We will, we will rock you, alright, louder!

## Under pressure:

Mmm num ba de  
 Dum bum ba be  
 Doo buh dum ba beh beh

Pressure pushing down on me  
 Pressing down on you, no man ask for  
 Under pressure that burns a building down  
 Splits a family in two  
 Puts people on streets

Um ba ba be  
 Um ba ba be  
 De day da  
 Ee day da, that's okay

It's the terror of knowing what the world is about  
 Watching some good friends screaming  
 "Let me out!"  
 Pray tomorrow gets me higher  
 Pressure on people, people on streets

Day day de mm hm  
 Da da da ba ba  
 Okay  
 Chipping around, kick my brains around the floor  
 These are the days it never rains but it pours

## The show must go on:

Empty spaces, what are we living for?  
 Abandoned places, I guess we know the score, on  
 and on

Does anybody know what we are looking for?  
 Another hero, another mindless crime  
 Behind the curtain, in the pantomime  
 Hold the line

Does anybody want to take it anymore?

The show must go on  
 The show must go on, yeah  
 Inside my heart is breaking  
 My makeup may be flaking  
 But my smile, still, stays on

Whatever happens, I'll leave it all to chance  
 Another heartache, another failed romance, on and  
 on

Does anybody know what we are living for?  
 I guess I'm learning  
 I must be warmer now  
 I'll soon be turning, round the corner now  
 Outside the dawn is breaking  
 But inside in the dark I'm aching to be free

## KARAKTER: DELILAH



**Køn:** kvinde

**Arketype:** Diva.

Ambitiøs, glamour, impulsiv, afhængig af kærlighed

**Funktion:** forsanger

ønske: at blive berømt, blive elsket

**Svaghed:** selviskhed, usikkerhed

**Egenskaber:** (vælg 2 at fokusere på i hver kolonne)

<b>Dokumentarfilm persona:</b>	<b>Rigtig karakter/ intermissions:</b>
- indbildsk	- omsorgsfuld
- forførende	- melankoli
- empatisk	- modig
- overdreven	- uafhængig
- selvcentreret	- fast besluttet

### Baggrund:

Delilah og hendes søskende Jordan voksede op i en middelklasse, kærlig familie. Deres forældre var hippier og opdrættede dem til at være uafhængige og sorgløse sjæle. De studerede musik på Kirkens søndagsskole. Delilah var smuk og elsket af lokalsamfundet og kunne altid lide opmærksomheden. Hun begyndte at hænge ud med Jordan og deres gruppe af venner og blev forelsket i Chad. De indledte et tumult forhold, men Tchad ville aldrig forpligte sig til hende og ville skubbe hende væk, før de bad om at komme sammen igen. Da de startede bandet var Delilah bange for at blive efterladt, men hun blev elsket af skarer og uundværlig. Delilah føler sig bare glad, når de spiller sammen, det er virkelig som magi.

### Temasang:

"Lyt alvorligt, folk. For en gang vil jeg virkelig have, at du skal lytte. Jeg er træt af at være altid den gode pige, altid at være ordentlig og altid at prøve at behage alle. Nu vil jeg også være fri til at gøre, hvad jeg vil!" *I want to break free, I want to break free  
I want to break free from your lies, You're so self  
satisfied I don't need you. I've got to break free God  
knows I want to break free!"*

### Forhold til de andre:

**Jordan:** Delilahs søskende og tvilling. De er meget tæt på hinanden de kan også kæmpe med hinanden, men de holder virkelig af hinanden. Hendes søskende er lidt overbeskyttende, men bestemt et ægte geni.

**Chad:** de har et kompliceret forhold, de skubber hinanden væk og tiltrukket af hinanden. Delilah elsker ham, men lider af Chads opførsel. Hun prøver at komme sammen med andre mennesker (hendes producent blandt andre), men Chad og hende ender altid sammen igen. Delilah føler sig undertiden fanget i et voldeligt forhold og ønsker, at hun ikke var under pres for at fikse eller redde ham.

**Sidney:** Jordans ven fra musikskolen. Delilah føler, at Sidney ikke tager hende alvorligt og altid sammenligner hende negativt med Jordans talent og bringer hende ned for at være kvindelige. Hun respekterer Sidneys idealer, men hader deres fordomme imod hende.

**Lee:** Chads fætter er altid enig med ham og forsvarer ham, selv når han er på det værste. Delilah spekulerer på, om Lee er jaloux på hende, det er svært at forstå. Lee er en god mennesker, men Delilah ikke kan stole på dem.



# SONG BOOK

## I want to break free:

I want to break free  
I want to break free  
I want to break free from your lies  
You're so self-satisfied, I don't need you  
I've got to break free

God knows, God knows I want to break free

I've fallen in love  
I've fallen in love for the first time  
And this time I know it's for real  
I've fallen in love, yeah

God knows, God knows I've fallen in love

It's strange but it's true, hey  
I can't get over the way you love me like you do  
But I have to be sure when I walk out that door  
Oh, how I want to be free, baby  
Oh, how I want to be free  
Oh, how I want to break free

## We will rock you:

Buddy, you're a boy, make a big noise  
Playing in the street, gonna be a big man someday  
You got mud on your face, you big disgrace  
Kicking your can all over the place, singin'

We will, we will rock you  
We will, we will rock you

Buddy, you're a young man, hard man  
Shouting in the street, gonna take on the world  
someday  
You got blood on your face, you big disgrace  
Waving your banner all over the place

We will, we will rock you, sing it!  
We will, we will rock you, yeah

Buddy, you're an old man, poor man  
Pleading with your eyes, gonna get you some peace  
someday  
You got mud on your face, big disgrace  
Somebody better put you back into your place, do it!  
We will, we will rock you, yeah, yeah, come on  
We will, we will rock you, alright, louder!

## Under pressure:

Mmm num ba de  
Dum bum ba be  
Doo buh dum ba beh beh

Pressure pushing down on me  
Pressing down on you, no man ask for  
Under pressure that burns a building down  
Splits a family in two  
Puts people on streets

Um ba ba be  
Um ba ba be  
De day da  
Ee day da, that's okay

It's the terror of knowing what the world is about  
Watching some good friends screaming  
"Let me out!"  
Pray tomorrow gets me higher  
Pressure on people, people on streets

Day day de mm hm  
Da da da ba ba  
Okay  
Chipping around, kick my brains around the floor  
These are the days it never rains but it pours

## The show must go on:

Empty spaces, what are we living for?  
Abandoned places, I guess we know the score, on  
and on  
Does anybody know what we are looking for?  
Another hero, another mindless crime  
Behind the curtain, in the pantomime  
Hold the line  
Does anybody want to take it anymore?  
The show must go on  
The show must go on, yeah  
Inside my heart is breaking  
My makeup may be flaking  
But my smile, still, stays on

Whatever happens, I'll leave it all to chance  
Another heartache, another failed romance, on and  
on  
Does anybody know what we are living for?  
I guess I'm learning  
I must be warmer now  
I'll soon be turning, round the corner now  
Outside the dawn is breaking  
But inside in the dark I'm aching to be free

## KARAKTER: SIDNEY



**Køn:** neutral

**Arketype:** aktivisten.

Passioneret, inspireret, oprør mod konventioner

**Funktion:** melodisk guitar, lyriker

**Aspiration:** at inspirere folk, at give samfundet et vigtigt budskab om verdens nuværende tilstand

**Svaghed:** altid utilfreds, anmassende, autoritativ

**Egenskaber:** (vælg 2 at fokusere på i hver kolonne)

### **Dokumentarfilm persona:**

- dogmatisk
- kompromisløs
- motiveret
- overdreven
- festlig

### **Rigtig karakter/ intermissions:**

- kreativ
- intelligent
- støttende
- stolt
- nostalgisk

### Baggrund:

Sidney voksede op i en kærlig familie, men hos en konservativ og autoritær far. De kom i kampe ganske tidligt i deres barndom og begyndte hurtigt nok at hænge sammen med venner, at deres forældre afviste sådan som Lee, der kom fra den "forkerte del af byen", og resten af deres lille band. Dette gjorde Sidney oprigtigt lidenskabelig om social retfærdighed, og da de talte om at skabe bandet, gav det hele mening Sidney. Når de spiller sammen, føles det magisk og den perfekte mulighed for at give deres budskab til verden.

### Temasang:

"Lyt alvorligt, folk. Jeg ved, at vi gennemgår svære tider, men vi kan gøre det sammen. Vi kan gøre noget godt, og vi skal være stor sammen.

Husk: *We are the champions, my friends*

*And we'll keep on fighting 'til the end*

*We are the champions, We are the champions*

*No time for losers*

*'Cause we are the champions of the world"*

### Forhold til de andre:

**Lee:** Sidney blev venner med Lee og forsvarede dem, da de blev hakket på i skole for at være fattige. De har altid støttet hinanden og er meget stærke venner. De er begge to idealister, men Sidney bekymrer sig om, at Lee er så venlig, at man kan drage fordel af dem.

**Jordan:** Sidney og Jordan spillede musik sammen på deres kirkes søndagsskole. De blev venner af fælles kedsomhed og har altid en god kemi, når de spiller sammen. Alligevel bekymrer Sidney nogle gange, at Jordan kunne sælge ud af sig selv og glemme deres idealer og budskab.

**Chad:** Lees fætter er ret personlighed. Han er sjov at være sammen med, men de er begge enorme personligheder og har en tendens til at kolliderer med hinanden. Tchad er for nihilistisk og tror ikke, at musik kan tjene et større formål.

**Delilah:** Jordans søster har ikke halvdelen af sin brors talent, men i det mindste er hun smuk? Sidney gider at finde sig i hende, men har problemer med at tage hende alvorligt.

# SONG BOOK

## We are the Champions:

I've paid my dues  
Time after time  
I've done my sentence  
But committed no crime  
And bad mistakes  
I've made a few  
I've had my share of sand kicked in my face  
But I've come through

We are the champions, my friends  
And we'll keep on fighting 'til the end  
We are the champions  
We are the champions  
No time for losers

'Cause we are the champions of the world  
I've taken my bows  
And my curtain calls  
You brought me fame and fortune and everything that goes with it  
I thank you all  
But it's been no bed of roses  
No pleasure cruise  
I consider it a challenge before the whole human race  
And I ain't gonna lose

## We will rock you:

Buddy, you're a boy, make a big noise  
Playing in the street, gonna be a big man someday  
You got mud on your face, you big disgrace  
Kicking your can all over the place, singin'

We will, we will rock you  
We will, we will rock you

Buddy, you're a young man, hard man  
Shouting in the street, gonna take on the world someday  
You got blood on your face, you big disgrace  
Waving your banner all over the place

We will, we will rock you, sing it!  
We will, we will rock you, yeah

Buddy, you're an old man, poor man  
Pleading with your eyes, gonna get you some peace someday  
You got mud on your face, big disgrace  
Somebody better put you back into your place, do it!  
We will, we will rock you, yeah, yeah, come on  
We will, we will rock you, alright, louder!

## Under pressure:

Mmm num ba de  
Dum bum ba be  
Doo buh dum ba beh beh

Pressure pushing down on me  
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Watching some good friends screaming  
"Let me out!"  
Pray tomorrow gets me higher  
Pressure on people, people on streets

Day day de mm hm  
Da da da ba ba  
Okay  
Chipping around, kick my brains around the floor  
These are the days it never rains but it pours

## The show must go on:

Empty spaces, what are we living for?  
Abandoned places, I guess we know the score, on and on  
Does anybody know what we are looking for?  
Another hero, another mindless crime  
Behind the curtain, in the pantomime  
Hold the line  
Does anybody want to take it anymore?  
The show must go on  
The show must go on, yeah  
Inside my heart is breaking  
My makeup may be flaking  
But my smile, still, stays on

Whatever happens, I'll leave it all to chance  
Another heartache, another failed romance, on and on  
Does anybody know what we are living for?  
I guess I'm learning  
I must be warmer now  
I'll soon be turning, round the corner now  
Outside the dawn is breaking  
But inside in the dark I'm aching to be free



## KARAKTER: JORDAN



**Køn:** neutral

**Arketype:** den kreative geni.

En hårdtarbejdende perfektionist, der er drivkraften bag den kreative proces.

**Funktion:** bassist, komponist

**Aspiration:** at skabe noget smukt, at blive husket i Historien

**Svaghed:** arrogance, usikkerhed

**Egenskaber:** (vælg 2 at fokusere på i hver kolonne)

### ***Dokumentarfilm persona:***

- Pivot
- Selvcentreret
- højrøvet
- Autoritativ
- Motiverende

### ***Rigtig karakter/ intermissions:***

- Lidenskabelig
- Kreativ
- Forståelse
- Stolt
- Omsorgsfuld

### **Background:**

Jordan and their sister Delilah came from a middle-class, loving family. Their parents used to be hippies and it influenced their upbringing. They learned music at their local Church's Sunday school. Jordan discovered that he had a natural talent for music, and became friend with Sidney, a passionate activist. They started hanging out together and created the band to find something meaningful and exciting to do with their talent and love for music. The band became the perfect creative outlet for Jordan and when they play together, it feels magical.

### **Theme song:**

"Listen carefully people. I need to tell you something that truly matter to me. We might not always see eye to eye, but what we are together and what we create together truly is magic. Yes, *it's a kind of magic.*

*One dream, one soul, one prize, one goal*

*One golden glance of what should be*  
*(It's a kind of magic)"*

### **Relations with the others:**

**Delilah:** Jordan's sibling and twin. They grew up very close, which means they can care a lot for each other as well as go into epic fights or arguments. Jordan knows that they can be overprotective but they fear that Delilah can be easily manipulated

**Sidney:** a friend from the Church's Sunday School. They learned music a lot together and can be a great creative force together when they are not fighting over what they want to do. Jordan thinks that sometimes Sidney focuses too much on their ambitions.

**Chad:** Delilah's on-and-off boyfriend is often loud and brash. Jordan often has to put up with his mockery and is also very protective of Delilah against him. He is a great asset for the group since he is popular but he can really be a jerk

**Lee:** Chad's cousin is good-natured and a good person, but in case of conflict will always support Chad, which means they cannot really be trusted

# SONG BOOK

## A kind of magic:

One dream, one soul, one prize, one goal  
One golden glance of what should be  
(It's a kind of magic)

One shaft of light that shows the way  
No mortal man can win this day  
The bell that rings inside your mind  
It's a challenging the doors of time  
(It's a kind of magic)

The waiting seems eternity  
The day will dawn of sanity  
It's a kind of magic  
(It's a kind of magic)

There can be only one  
This rage that lasts a thousand years  
Will soon be gone  
This flame that burns inside of me  
I'm hearing secret harmonies  
The bell that rings inside your mind  
Is challenging the doors of time  
(It's a kind of magic)  
(It's a kind of magic)

## We will rock you:

Buddy, you're a boy, make a big noise  
Playing in the street, gonna be a big man someday  
You got mud on your face, you big disgrace  
Kicking your can all over the place, singin'

We will, we will rock you  
We will, we will rock you

Buddy, you're a young man, hard man  
Shouting in the street, gonna take on the world  
someday  
You got blood on your face, you big disgrace  
Waving your banner all over the place

We will, we will rock you, sing it!  
We will, we will rock you, yeah

Buddy, you're an old man, poor man  
Pleading with your eyes, gonna get you some peace  
someday  
You got mud on your face, big disgrace  
Somebody better put you back into your place, do it!  
We will, we will rock you, yeah, yeah, come on  
We will, we will rock you, alright, louder!

## Under pressure:

Mmm num ba de  
Dum bum ba be  
Doo buh dum ba beh beh

Pressure pushing down on me  
Pressing down on you, no man ask for  
Under pressure that burns a building down  
Splits a family in two  
Puts people on streets

Um ba ba be  
Um ba ba be  
De day da  
Ee day da, that's okay

It's the terror of knowing what the world is about  
Watching some good friends screaming  
"Let me out!"  
Pray tomorrow gets me higher  
Pressure on people, people on streets

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## KARAKTER: LEE



**Køn:** neutral

**Arketype:** optimisten

Stærk, varig, omsorgsfuld. En god forhandler, de holder bandet sammen, er ofte en uofficiel talsmand for resten af bandet.

**Funktion:** trommeslager

**Aspiration:** at more sig i livet, berømmelsen og altid være venner

**Svaghed:** lunefuld, udsat for korte, eksplosive episoder med aggression eller fortvivlelse

**Egenskaber:** (vælg 2 at fokusere på i hver kolonne)

### Dokumentarfilm persona:

- Naiv
- Over-entusiastisk
- Glad
- Overbeskyttende
- Moraliserende

### Rigtig karakter/ intermissions:

- Omsorgsfuld
- Klog
- Nostalgisk
- Forhåbentlig
- Tilfreds

### Baggrund:

Lee kom fra en arbejderklassefamilie, der altid var mangel på penge, men hvor folk elskede og støttede hinanden. Deres fætter Chad boede ofte hos dem, siden hans far var fortabt, og hans mor upålidelig. De voksede op sammen og begyndte at hænge ud i deres garage sammen med Sidney, Lees bedste ven fra skolen. Da de startede bandet, var det tydeligt, at det ville være en stor oplevelse, at de var en sådan stor gruppe venner, selvom Lee nogle gange synes, at de virkelig skal arbejde for at holde dem alle sammen. Det er dog godt værd, for når de spiller sammen, er det magisk

### Temasang:

"Lyt alvorligt, folk. Lad os ikke begynde at kæmpe mod hinanden. Lad os fokusere på det positive. Lad os have en fest, som vi brugte før, husk hvad vi altid siger: Let's have us a party like we used before, remember what we always say:

*Don't stop me now, I'm having such a good time,*

*I'm having a ball, Don't stop me now*

*If you wanna have a good time, just give me a call*

*Don't stop me now ('cause I'm having a good time)*

*Don't stop me now (yes, I'm havin' a good time)*

*I don't want to stop at all!*

### Forhold til de andre:

**Chad:** Lees fætter. De voksede op sammen, og Lee er den eneste, der kan berolige Chad. Lee mener, at folk sommertider dømmes Chad uretfærdigt: de ved ikke, hvor hårdt det var for ham at vokse op. Men nogle gange fortvivler Lee over Chad og er træt af, at han ikke prøver at forbedre sig selv

**Sidney:** den bedste ven fra High School. Nogle gange undrer Lee sig over, om de måske ikke har lidt romantisk følelser til Sidney, men tør ikke stille spørgsmål ved det for meget af frygt for at ødelægge deres venskab.

**Jordan:** Sidneys ven fra musikskolen. De er lidt af en snob, da de er bedre musiker end nogen anden i bandet, men du må indrømme, at de virkelig er så gode og får arbejdet gjort.

**Delilah:** Chads kæreste. De har et kompliceret forhold, fordi Chad fortsætter med at skubbe hende af frygt for engagement. Lee kan være lidt misundelig på hende og frygter, at hun måske har en dårlig indflydelse på Chad.



# SONG BOOK

## Don't stop me now:

Tonight, I'm gonna have myself a real good time  
I feel alive and the world I'll turn it inside out, yeah  
And floating around in ecstasy  
So don't stop me now don't stop me  
'Cause I'm having a good time, having a good time  
I'm a shooting star, leaping through the sky  
Like a tiger defying the laws of gravity  
I'm a racing car, passing by like Lady Godiva  
I'm gonna go, go, go  
There's no stopping me

I'm burnin' through the sky, yeah  
Two hundred degrees  
That's why they call me Mister Fahrenheit  
I'm traveling at the speed of light  
I wanna make a supersonic man out of you  
Don't stop me now, I'm having such a good time  
I'm having a ball  
Don't stop me now  
If you wanna have a good time, just give me a call  
Don't stop me now ('cause I'm having a good time)  
Don't stop me now (yes, I'm havin' a good time)  
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