

SEW

DRUGS

&

ROCK 'N ROLL

SCENES

0.

PROLOGUE

WHERE?

A backstage room.

STORY LINE

The band meet backstage after a bad support gig. They discuss what went wrong. They blame each other.

PURPOSE

The scene establishes the band members' relationships.

EXECUTION

Keep it short. Everyone should get to speak, but you don't need to reach a conclusion.

Brief (for all): You are backstage in a small dressing room. The light is gloomy, there is graffiti on the walls and it smells of sweat. There is a case of beers on the floor and a little table with a bottle of cheap rum and an ashtray with half a joint. It is much like the places you used to play as you were starting out at home. You have just played a horrible gig. Now you need to discuss, what went wrong.

FINISH

Someone knocks on the door. A man says: "Hey Malcolm, The Poster Boys are out now. Are you coming to the afterparty?"

WILLIAMSBURG



WILLIAMSBURG, NEW YORK

In this story, Williamsburg represents the aspiring wannabes of the music industry. People can be snobs at even the lowest levels.

The scenes in Williamsburg highlight the band's frustrations about a career that just won't take off.

Brief (for all): You are in Williamsburg, a neighbourhood in New York. The area is cosy with little streets, perfectly fitted for bohemian artists and student life. This is not the place to meet the biggest stars and record company executives, but this and the surrounding neighbourhoods could be the place to look for the next big hype.

1.

WILLIAMSBURG BACKSTAGE

WHERE

The venue Cameo Gallery in Williamsburg.

STORY LINE

The band members party and talk to different people. They don't get a lot of respect from the Americans. At the end of the night, Malcolm meets his colleague Shane who gives him some pills that allegedly should unleash great creativity and grant them success.

PURPOSE

The scene shows a band that is far from making it. When Malcom gets the drug, things are put into motion.

Set the scene for everyone. Quickly move on to sub-scenes A,B,C and D.

Brief (for all): The scene is made up of short conversations. I will set the scenes with different people, but feel free to jump in.

Brief (for all): The concert hall is small, dark and half-empty. A couple of roadies are clearing the stage. Most people are herded out into the bar next door. A couple of hipsters are still hanging out for the afterparty. Some college girls are drinking at a table. In the bar, you can see tonight's main act The Poster Boys doing shots.



A**WHO?**

Steve and Simon

EXECUTION**Brief (for all):**

You are at the bar with The Poster Boys. They are obviously stars around here. The lead singer spots Steve and Simon. He signals, that they should come over.

Carl, the lead singer starts out being nice, but Steve and Simon soon gets to see his arrogance. He talks a lot about their own “amazing” concert. He also has a lot of comments about how Spruced Up didn’t take enough chances and didn’t connect with the audience. He predicts that they will have a hard time in the U.S. due to their lack of American showmanship.

B**HVEM?**

Paul, Johnny and Malcolm

EXECUTION

Brief (for all): Most girls are flocking towards The Poster Boys. But you see three sophisticated bohemian chicks at the end of bar. One of them catches Johnny’s eye and winks at him

The girls have not recognised them from the stage. When they find out that the boys are musicians, they start talking about The Poster Boys. Soon they start dropping hints that the boys should leave them alone. If the band members don’t get it, they move on to talk to others. As they are leaving, one of them grabs Paul and pulls him into a dressing room to have sex. Paul comes quickly. She concludes that he has such a low sexual stamina because he is British.



C

HVEM?

Malcolm and Johnny

EXECUTION

Brief (for all):

Later, Malcolm and Johnny sit at a table in bar next door. They are joined by a drunk roadie.

The Roadie is wearing worn out jeans, a denim vest, cap and he has a ponytail. He keeps talking about how the band lack artistic purpose. He especially doesn't think that Johnny has anything to say.

A **drunk music groupie** recognises Johnny from stage. She pulls him into the bathroom to fuck, but Johnny can't get it up.



D**WHO?**

Malcolm

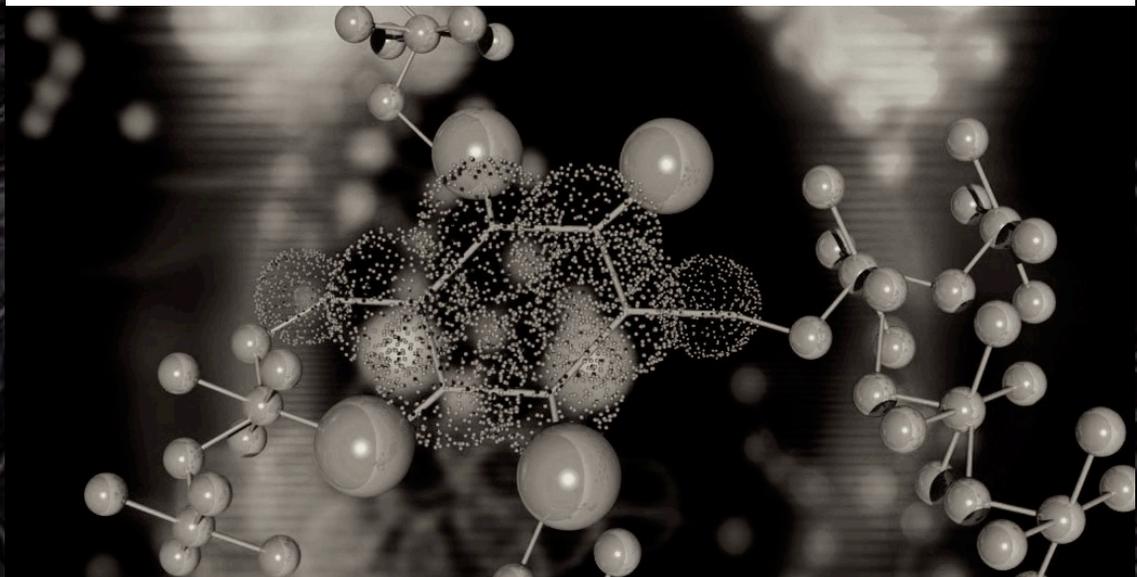
EXECUTION

Brief (for all): Malcolm sees his colleague Shane. Shane is the manager of the British star Billy Silver who has just had a massive breakthrough in the U.S. Malcolm sees this as a chance to get away from the roadie.

Shane talks about Billy Silver who in a few months went from being frustrated and scared of performing to becoming last year's biggest new star. Now he is going to play Earth Aid, a charity concert to raise money for environmental research. The concert takes place in Madison Square Garden in a few weeks and it is transmitted to the whole world. The secret behind Billy's success lies in a new drug that unleashes creativity. Shane suggests that Malcolm's band could use a little help. In the end, Shane hands Malcolm a small glass of pills.

How the drug works

Shane explains that the drug was developed to cure Alzheimers disease. The drug makes the body produce dopamin, which makes the brain create new connections. The new connections let the patient think outside of old patterns and experience the world in new ways. That way the drug removes mental blocks and lets the patient become more free and creative. The side-effect is a minor personality disorder, but Shane has only seen Billy become more confident and hard working. Shane has also exsperimented with the drug himself. He feels that it has made him come up with better ideas for promotion activities.



2.

WILLIAMSBURG

THE TOUR BUS

WHERE?

In the tour bus.

STORY LINE

The band is sitting in the tour bus trying to finish the lyrics for their new song. Things are going bad, but Malcolm convinces them to do try the drug. After that, creativity flows.

PURPOSE

The scene shows the band in a creative work situation. Plotwise this is the scene where the band learns about the drug, and where the players get a chance to play with its effects.

EXECUTION

Set the scene.

Brief (for all):

You are in the tour bus which is far from luxurious. It is probably an old school bus where some seats are torn out and replaced by a couple of tables. You are gathered around a table with a nice mix of beer cans, sodas, peanuts, donuts, instant coffee og acoustic guitars. You must now try to finish the lyrics for a new song that you hope can be your first U.S. single. The song emerged from a jam session and Johnny has written a draft of the lyrics. Everyone agrees that the lyrics must be rewritten.

To Malcolm:

In this scene, you must present the pills. In the end, everyone must take one.

Hand Malcolm some pills.

Place the *handout* **Untitled** on the table. This is Johnny's first draft.

Let the players proceed until they have an experience of success.

As soon as they have taken a pill each, all ideas are good ideas. Let them know how they see potential in each other's input.

FINISH

Cut the scene while the energy is upbeat.

Brief (for all):

When you take the pills, your personalities will change gradually. It is your job to manage the transition.

Hand out the **Star personas**. Let the players read them and present them to each other. After that, the star personas are placed in front of the players so they are open for all to see.

Brief (for all):

The characters will experience the world differently and in some scenes you must distinguish between different realities. When a scenes does not take place in your reality, your character will be playing a supporting role, and your behaviour may not make sense in relation to your own character description. The star personas show two stages of madness. You will yourself manage when you go from the early to the advanced stage.

AUSTIN



AUSTIN, TEXAS

In this game, Austin represents the music business' search for new upcoming talent.

In Austin, the characters get their first taste of success and what comes along with it. The scene also shows how the drug works.

Brief (for all): You are in Austin, Texas. The city is known for its high concentration of music venues, songwriters, and music professionals in general. The city's official slogan is "The Live Music Capital of the World". It has more venues per capita than any other American city. The city houses an array of big festivals, the most well-known being the film and music festival South by South West (SXSW). It is one of the world's biggest music festivals and it is filled with professionals, bands, journalists and music lovers from all over the world. And you guys are going to play there in a few hours!

3.**AUSTIN**
SXSW**WHERE?**

Backstage at the South by South West festival.

STORY LINE

The band members take another round of pills and play an amazing concert. During the afterparty they experience how the pills affect more than just the music.

PURPOSE

The band gets a taste of success. They also experience how the side-effects affect their personal relationships.

EXECUTION

Set the scene for all players. Move on to the sub-scenes A,B,C and D.

Brief (for all):

You have played a couple of gigs and really haven't given the pills much thought. The turn-up has not been that impressive, but you have played flawlessly and inspired. However, your last gig didn't go that well. You all felt quite uneasy and a bit nervous. Now, you have just seen Billy Silver play a monster gig on the venue's main stage. You find yourselves backstage in a mid-sized dressing room. It is nice and clean and the walls are filled with posters of legendary American musician from various genres. There is a mirror and a make-up station for each band member.

Brief (for all) ... continued: On the floor there are two cases of beer, a case of sodas and a package of spring water. In the middle of the room there is a table with a selection of sweets, fruit and sandwiches. In a corner you find a selection of spirits. You almost feel homesick when Malcolm fishes out a bottle of Bombay Sapphire gin, and you start looking forward to the first post-gig G&T. All in all, quite a decent service level.

To Malcolm: You are blown away by Billy's concert. You see this as an opportunity to give a pep talk and hand out some more pills.

Let Malcolm have a handful of pills.

Let the scene play out until every band member has taken a pill. After that, you let the players narrate how they play and how they experience the concert.

Brief (for all):

The concert is a massive success. The pit in front of the stage is filled with screaming teenage girls. As you go through the backstage area you are constantly stopped by colleagues and journalists who are all breathtaken by your performance.

A**WHO?**

Simon, Steve and the journalist Anna (played by Malcolm)

Cue: Steve's reality

(This means that you mid-scene give a cue that make the players change their behaviour to match Steve's reality.)

Brief (for all):

This is the first scene where you will play in the characters' alternative reality. You will start the scene in a neutral reality, but on my cue, you change to Steve's reality. In this he is the tormented artist who has a hard time fulfilling his own artistic ambitions. You each get a written brief where you can see how you must play before and after the cue.

EXECUTON

Hand out the written briefs that match the ones below. Start the scene.

Anna (Malcolm): This band could easily be the new The Beatles! However, you're kind of skeptical when it comes to British bands trying to make it in the US. You want to hear about the different band members' roles within the band.

Cue: You sense a dispute and try to bring out the conflict.

Steve: You are very happy and give credit to every band member. **Cue:** She needs to know that you are the artistic genius behind the band's success. The others may even be holding you back.

Simon: You are very happy and give credit to every band member. **Cue:** You need to put Steve in his place. He needs to acknowledge that you are in fact the band leader.

Let the scene play for two minutes and give your cue. When you give your cue, you say "Steve's virkelighed". This is also the way to give cues in the following scenes.



B**WHO?**

Johnny, Paul and the singer Wendy (played by Simon)

Cue: Johnny's reality

EXECUTION**Brief (for all):**

You are attending a party in the general backstage area. Wendy is there. She is the lead singer of the all girl band Lucky Lips. She's a huge sex symbol. She approaches Johnny and Paul. She is wearing stage make-up and a highly stylised hair-do, but it is clear to see that she is naturally beautiful. It is hot and she is wearing a short skirt and a very tight top, almost painted on her upper body.

Hand out written briefs and start the scene.

Let the scene play for two minutes and give your cue as you say "Johnny's reality." If the players are feeling comfortable with this mechanic, you can jump back and forth between neutral reality and Johnny's reality.

Wendy (Simon): You are a cool rock chick. You praise the boys' performance, but mostly you are interested in teasing and flirting with Paul. **Cue:** Johnny's drive and passion hits a core deep inside of you. Suddenly he is irresistible.

Johnny: Wendy is great but also a bit intimidating. Is Paul going to beat you in yet another round of this game? **Cue:** It is important that you show your social conscience. It is a defining part of who you are.

Paul: You want to pick up Wendy right underneath Johnny's nose and claim victory once again. **Cue:** Johnny has something to say that is of great importance to the whole world. He needs to know that he is more worthy of Wendy than you are.



C**WHO?**

Malcolm and his assistant Valerie who is also Johnny's little sister (played by Steve)

Cue: Malcolm's reality

EXECUTION

Brief (for all): Malcolm og Johnny's little sister Valerie meet up backstage.

Malcolm: You feel flattered and somehow relieved. Finally, somebody is appreciating your talent and importance to the band.

Cue: You want to talk her into having sex in an empty dressing room backstage.

Valerie: Malcolm needs to know how happy you are to work with him (but in an innocent, non-sexual friendly way). **Cue:** He can talk you into anything!

The players narrate: When the scene moves in the direction of Malcolm having sex with Valerie, stop the dialogue and let the players narrate what happens. Make the sex scene short but sweet.

D**WHO?**

Steve, Simon and Steve's girlfriend Emily on the telephone (played by the gamemaster).

Cue: Simon's reality

EXECUTION

Brief (for all): It is late. Steve and Simon are getting a shot of whiskey in the corner of a backstage bar.

Steve: You want to talk about the interview. You need reconciliation.

Cue: You fear that Emily has been cheating. Maybe Simon can help you uncover some details? He did look after her when you were in the hospital. Maybe he has noticed something suspicious?

Simon: You want to talk about the interview. It is important that everyone is behaving and getting along. **Cue:** You are nervous that Emily may give you away. But you are Steve's leader. You need to make him feel safe, so his performance is not infected with anxieties.

Let the scene run for a short time until Steve get a phone call. It is **Emily**. She asks how the concert went. She seems distant and cold. After 30 seconds she makes a bad excuse and hangs up.

Give cue: "Simo'n reality."

Let the scene run for about a minute with the two brothers.

E**WHO?**

Johnny and Paul

Cue: Paul's reality

EXECUTION**Brief (for all):**

Johnny and Wendy has just had sex in a bathroom. Huge success! Johnny was super confident and potent. Now he is in the bar drinking tequilas. He checks his voicemail. There is a strange call from Valerie from half an hour ago. Her must have dialed without her knowing. It sounds like she's having sex. Paul comes up to the bar.

Johnny: You fear that Paul has been making out with Valerie. It's not okay! **Cue:** Let Paul understand that some girls are off limits!

Paul: You don't understand how Johnny got to fuck Wendy. And you are still kinda bummed out about it.

Cue: Johnny needs to know that everyone has the right to do whoever they want.

FINISH

End the scene as you talk about nightfall over Austin and two drunk best friends who patch things up over a second bottle of Cuervo.

Hand out written briefs and start the scene.

Give cue rather quickly and cut the scene before the conflict is fully played out.



LOS ANGELES



LOS ANGELES

In the game, Los Angeles represents stardom and decadence.

The scenes in Los Angeles are mainly about the life you lead as a big star. It is also here, the characters experience the real costs of being on their new drug.

Brief (for all): Los Angeles is often named "Creative Capital of the World" as every sixth habitant is working in the business of making motion pictures, music or other cultural commodities. Los Angeles is the nexus of the commercial music industry. The city houses the world's biggest recording studios where radio hits are produced and sold as if they were put together on a conveyer belt. L.A. is also the city of stars. Actors and pop stars are all over the place, and there is always a big decadent party going down somewhere. It is summer all year long, and there are long-legged California girls, kidney shaped pools and fancy drinks wherever the band members turn their heads.

4.

LOS ANGELES IN THE STUDIO

WHERE?

A big commercial recording studio in Beverly Hills.

STORY LINE

The band has had a break from the new drug and they have a hard time performing in the studio. They feel pressured by the many expectations from various stakeholders. The record company wants a hit single. Adding to that, they are offered a gig at Earth Aid.

PURPOSE

The band should feel pressured to meet new standards. This is hard without the drug. The pressure from outside sparks internal artistic conflicts.

EXECUTION

Set the scene.

Brief (for all):

The record company executives acknowledge the hit potential in your new song and it is now scheduled to come out as a single in the U.S. Therefore they have booked time for you in a big studio in Beverly Hills. The rooms are large and decorated with Scandinavian teak. The recording equipment is a fine blend of modern high-tech and legendary vintage hardware. You produce the record yourselves, but the studio comes with engineers who help you the technical execution.

Brief (for all)... continued:

Musicians who are not actively recording can play pool, foosball and Playstation, or they can hang out at the swimmingpool with a cold glass of champagne. Recently, you have played some decent concerts, but you have stayed off the drug for a couple of days and things are normalising. The first couple of takes have seemed uninspired and Simon has now called everyone together for a band meeting, so you can come up with creative ideas. You need to find inspiration and improve your sound.

Let the players generate ideas. At some point Malcolm's phone rings. It is Curt Smith, the booker from Earth Aid. He let them know that Spruced Up has made it to the top of the list of subs. If just one artist cancels, they will be performing at Madison Square Garden. He asks Malcolm to pre-book the date. Proceed to sub-scenes A, B and C.



A

WHO?

Steve and Malcolm (others are welcome to join).

EXECUTION

Brief (for all): Steve has just layed down a couple of guitar tracks. He has tried to find inspiration by experimenting with obscure effect settings.

Steve: You have really tried hard to define an artistic direction for this song, but Simon and Paul are doing something that is way too bland and mainstream. You are exhausted and ready to shirk responsibility.

Malcolm: The record company's repertoire manager Emily (Steve's girlfriend) is on her way. She needs to listen to the tracks and approve their artistic direction. Steve is playing some unintelligible crap. You need him to play something catchy.

B

WHO?

Simon, Malcolm and Emily – Steve's girlfriend and he record labes A&R (artists and repertoire) manager (played by Johnny). **The scene starts in Malcolm's reality. Cue: Simon's reality**

EXECUTION

When you set the scene, make sure to let the players know that they start in Malcolm's reality. If they players feel comfortable, you can jump back and forth between Malcolm's and Simon's reality.

Brief (for all): Emily arrives and listens to the recordings.

Emily: The guitar is interesting, but the song lacks commercial potential. Especially the drums and the vocals seem uninspired. **Cue:** You are not happy! Simon must reassure you, that this session will take a radical turn for the better.

Malcolm: You are ready to promise Emily anything! **Cue:** Artistic problems are Simon's responsibility. He threw you out of the band, so that kind of shit is not on your plate anymore.

Simon: You need this conversation to work out smoothly. **Cue:** It is unfair to make you take responsibility for everything. Emily is doing this to punish you. You need to make her back off.

C**WHO?**

Steve and Emily (Simon)

EXECUTION**Brief (for all):**

Later the same day, Steve pulls Emily outside to talk to her in private.

Steve: You want to talk Emily into letting you release a solo album.

Cue: You feel horrible. It's like your lungs are on fire! You abandon every rational argument and you beg and exaggerate your condition.

Emily: You try to talk Steve into being a team player. **Cue:** Be condescending and share your doubts about his abilities. Criticise his poor health.



Give cue early, and don't let it run for very long.



5.

LOS ANGELES DRINKING IN L.A.

WHERE?

A party at Billy Silver's Hollywood mansion.

STORY LINE

The rest of the recordings are fueled with large doses of the new drug. Everyone is doing their absolute best. After a particularly rewarding day, the band attends a party at Billy Silver's mansion. The party goes absolutely bananas and in the end, Malcolm ends up persuading Billy Silver to commit suicide.

PURPOSE

The characters experience how success may lead to both exorbitant luxury and pure insanity. In this scene the band members are pushed to the edge as they see the consequences of their drug use.

EXECUTION

Brief the players and let them improvise. Then proceed to sub-scenes A, B C, D and E.

Brief (for all):

The recordings are going well. You are almost done. You found inspiration, did the recordings, and now you just need to finish the mix. This evening, you are invited to a party at the British star Billy Silver's L.A. mansion. Simon is really looking forward to meeting his idol. Malcolm is looking forward to meeting Shane again. The whole crew, including Emily and Valerie is coming along.

Brief (for all) ... continued:

The mansion is over the top. It screams "new money" from here and to the hills. There is gold and marble everywhere. In the garden, you see tan blond chicks hanging out by the pool. It is still early but it is already a full-blown party. There are free bars everywhere and waiters roam the premises with trays filled with glasses of champagne cocktails. There are also a number of well-dressed gentlemen in the company of beautiful female models. As your limo glides through the giant fence, Shane steps up and welcomes you. He apologises, that Billy is not there yet. He is having some technical problems with his bullet-proof body armour. Simon notices that there are surveillance cameras all over the place. A couple of bodyguards come up and frisk everybody. After that, you are allowed to walk freely.

A

WHO?

Johnny and Anna – a journalist from Rolling Stone Magazine (gamemaster)

EXECUTION

Brief (for all): Anna, the journalist from Rolling Stone Magazine, shows up. She walks over to Johnny.

Anna notices that Johnny has grown quite famous for his political statements. She mentions that later in the evening, the highlight of the party will be when the hip hop star O-Dee will go on stage and introduce his new clothing line of baby seal hoodies. Anna asks how Johnny feels about that. She also asks what he is going to do about it.



B

HVEM?

Simon og Emily (Steve)
Cue: Simon's reality

EXECUTION

Brief (for all): Simon is standing alone in the bar having a drink as he is eating Billy Silver's wealth with his eyes. Emily comes up to him.

Emily: You can't keep the secret anymore. You are pregnant and your calendar says that Simon is the father.
Cue: You want to pressure Simon to face up to his responsibilities as the true father of the child.

Simon: Emily is clearly upset. You must keep her quiet so she doesn't do something you'll both regret. **Cue:** She seduced you into having sex! Yet another person who is abusing you!

C

WHO?

Johnny

EXECUTION

The player **narrates**.

To Johnny: You see the rapper O-Dee on stage. You have to take a stand. Tell us about how you intervene.

D

WHO?

Paul and Wendy (Malcolm) – Johnny shows up half way through the scene.

Cue: Paul's reality

EXECUTION

The scene plays as a regular sub-scene and ends with a sequence where the players narrate the action.

Brief (for all):

Paul runs into Wendy from Lucky Lips. They head for one of the many rooms to do ecstasy.

Wendy (Malcolm): You are flirty but you are making him work for it.

Cue: You have gotten hold of a drug that is supposed to make people very horny and make sex extra intense. Paul must be up for a little experiment.

Paul: You are with Wendy because you want to bone her.

Cue: It can't get too wild. This is limited only by your imagination.

After the cue when the scene is well on the way, let Johnny show up.

Johnny: (you aren't in the scene before the gamemasters cue).

Cue (Paul's reality) – when the gamemaster introduces you: You reckon that the couple needs an extra hand and you join in the fun.

Stop the dialogue and make the players narrate. Have Paul tell what he does to Wendy and Johnny.

Hand Wendy (Malcolm) the written brief:

Wendy (Malcolm): Continue Paul's narrative. End it by telling how you get seriously injured in a way that is embarrassing to Paul.



E

WHO?

Malcolm, Simon and Billy Silver (game-master).

Cue 1: Malcolm's reality

Cue 2: Simon's reality

EXECUTION

Let the players know that there are two cues in the scene and that you will go back and forth between the two realities.

Brief (for all):

Malcolm and Simon looks for Johnny. They go to a balcony to get a good view of the lawn. They see Billy stand on the roof all the way out on the edge. He is wearing som strange metal pants, probably parts of his bullet-proof body armour. His upper body is naked.

Malcolm: You are in shock. You need to make him relax.

Cue 1: Epiphany: If Billy is injured you will play at Earth Aid. **Cue 2:** You support Billy og Simon's weird conspiracy theories.

Simon: It is shocking to see your idol in this state.

Cue 1: You trust in Malcolm and his mastery of persuasion.

Cue 2: Billy's right! There's a conspiracy behind the pills and all this.

Billy is sceptical towards all people. He feels that everybody is out to hurt him. CIA is constantly watching him. He won't let them win – they cannot control him.

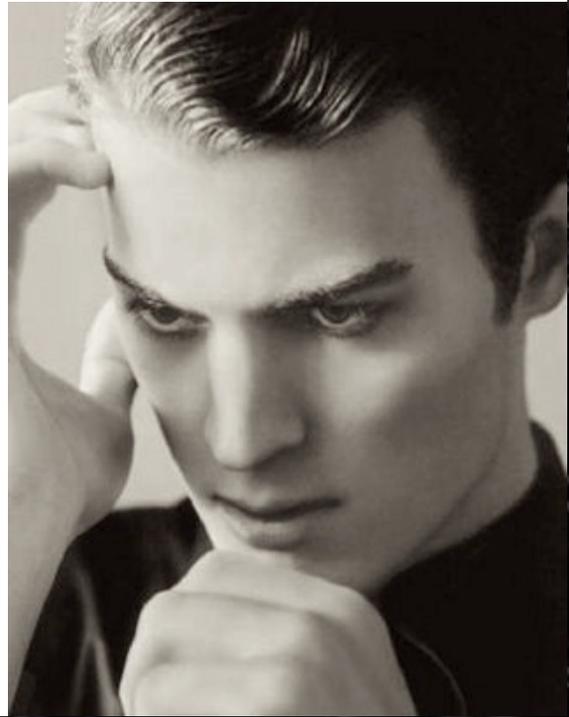
Cue 1, Malcolm's reality:

Talk to Malcolm. He should almost talk you into taking the leap.

Cue 2, Simon's reality:

Talk to Simon about crazy conspiracy theories. Maybe CIA stands behind the mystical pills. Billy feels like he has been followed since he started taking them.

Cue again, Malcolm's reality: Let Malcolm convince you (or convince yourself) to jump.



MANHATTAN



MANHATTAN

In the game, Manhattan represents the full-blown rock icon, constantly on the edge of society's norms.

The scenes in Manhattan are about the characters' cardinal choice. Will they become legends and let their lives go up in flames or will they make the sensible choice and sink into the drowning sea of insignificance.

Brief (for all): "If I can make it there, I'll make it anywhere". Manhattan is showbusiness' Premier League. From a music business perspective, the connection between New York and the rest of the world is a one-way street. It is hard to export music to the newyorkers, but musicians from New York have a good chance of making it almost anywhere on the globe. Even though the concentration of record companies and recording studios is lower than L.A., New York is the Mecca of hipness when it comes to rock. This is the place where legendary musicians founded their careers. This is also the place where you find the most influential critics. Finally, this is the place where musicians immortalise themselves in the pages of rock'n'roll's great history book.

6.

MANHATTAN

THE INTERVIEW

WHERE?

Central Park, Manhattan.

STORY LINE

The band is interviewed for Rolling Stone Magazine, but the boys have a hard time delivering a unified message. Johnny gives the music press a glimpse of his deeply disturbed world view.

PURPOSE

The scene works as a build-up to the last couple of scenes. It shows the players, how the world is watching as their insanity unfolds.

EXECUTION

Set the scene.

Brief (for all):

After Billy's death, you are offered to play at Earth Aid in Madison Square Garden. The concert is in a few days. The record company will soon be releasing your single and the concert is a unique chance to promote it to the whole world. You have agreed to an interview with Anna from Rolling Stone Magazine for their web TV station. The interview is arranged as a filmed walk through Central Park. Several areas are shut off so you can talk without being disturbed by fans. In between shooting, Anna appears stressed and nervous. It is obviously a scoop for her, too. Everything needs to be perfect. A couple of assistants make sure to bring whatever drinks or snacks you may need.

Anna asks Simon and Steve: "Your music seems to be developing in a new direction. What's the reason?"

Anna confronts Paul with the fact that Wendy has had to cancel a number of shows and that she has been bad-mouthing him in the press.

Hand out written briefs as Paul is delivering his answers.

Cue: Johnny's reality

Johnny: You've been looking forward to talking about politics. **Cue:** When you woke up this morning it suddenly struck you: You are an incarnation of a greater power. Maybe you are the son God. The world deserves to know!

Malcolm: Johnny has star quality. You need to put him forward and make him shine. **Cue:** Maybe you need to censor some stuff.

Anna asks about Johnny's role in the band. It seems that recently, he has taken a more political stance.

Deliver your cue quickly.

FINISH

Let the interview end in a chaotic way. You don't need to resolve conflicts.

7.

MANHATTAN CHELSEA HOTEL

WHERE?

The Hotel Chelsea, Manhattan.

STORY LINE

The band is checked in at the legendary Chelsea Hotel where they prepare for the upcoming gig. All falls apart. Their drug-infused reality drives the band members to take insane actions that threatens to split up the band.

PURPOSE

This is the hight of desperation. The characters play out their conflicts in a world where it becomes increasingly difficult to distinguish between reality and delusion.

EXECUTION

Give the players a brief for all, and then move on to sub-scenes A, B, C, D, E og F.

Brief (for all):

You are in The Hotel Chelsea, also know as Chelsea Hotel in the Chelsea neighbourhood in Manhattan. The 12-story building is from the late nineteenth century which is unusually old compared to most of the city. Chelsea Hotel is an official hallmark. Through the ages it has housed celebrities such as Bob Dylan, Charles Bukowski, Janis Joplin, Patti Smith, Leonard Cohen, Iggy Pop, e.g. The building is rustic, yet well-kept. Most rooms have beautiful iron balconies, but you tend to stay off them since you are constantly surrounded by paparazzis.



A**WHO?**

Steve, Paul and Malcolm

Cue: Steve's reality

Brief (for all): Steve, Paul and Malcolm are having a whiskey in Malcolm's suite.

Malcolm: You make a great fuzz about the concert in Madison Square Garden. **Cue:** You receive a phone call that you need to answer. (You decide for yourself if you want to return to the scene.)

Steve: You need to confront Paul. He is not good enough to be a part of this band anymore. **Cue:** You feel frustrated because he just doesn't realise that he is standing in the way of great art.

Paul: You are the weak one in this discussion. Let the others know that you are willing to work hard. **Cue:** You gradually start threatening Steve. Don't hold back!

Cut the scene when it reaches its climax.

B**WHO?**

Paul and Valerie (Steve)

Cue: Paul's reality

EXECUTION

Brief (for all): Paul stumbles down the hall with a bottle of whiskey. He meets Valerie outside her room. She can see that he is feeling bad and she invites him in.

Paul: You feel sad and lost. You need comfort. **Cue:** She's hot and she wants to fuck. (If the gamemaster gives you a cue back to neutral reality Valerie's reactions come as a big surprise to you.)

Valerie: You want to do your best to comfort Paul (in a non-sexual sisterly way). **Cue:** You are a horny bitch like a girl in a porno. You want him! Now! (If the gamemaster gives you a cue back to neutral reality you are in a state of fear and shock.)

Change back and forth between the two realities. The players should experience a rape-like situation. Cut the scene before the characters reach intercourse.

C

WHO?

Malcolm, Johnny, Simon and a crazy fan (gamemaster)

Cue 1: Johnny's reality

Cue 2: Simon's reality

EXECUTION

Let the players know that there are two cues in this scene and that you will jump back and forth.

Brief (for all):

You are in the large living room in Malcolm's suite. Malcolm has gathered Johnny and Simon for a talk about the band's future.

Malcolm: The band won't survive in this constellation. You need to make an alliance with Johnny. **Cue 1:** You'll support Johnny at whatever the cost. **Cue 2:** You are suspicious about the fan. Is he really a CIA agent?

Simon: You are not pleased with Malcolm's views on the band's future. **Cue 1:** You start worshipping Johnny. **Cue 2:** You are positive that the fan is an undercover CIA agent.

Johnny: Choose and express your loyalties! **Cue 1:** The turn of events is a sign. A revelation! **Cue 2:** You are so important that big organisations spy on you and plan your assassination.

Let the players talk for about a minute. Then introduce the crazy fan.

Suddenly, you notice a black outline of a person on the balcony. A man steps into the livingroom. He has an insane look in his eyes (pause for a second to create suspense).

The man starts rambling incoherently about how much Johnny means to him. How his has shown him the righteous path. He takes off his jacket. Underneath, he is wearing one of O-Dees baby seal hoodies. He falls to his knees in front of Johnny, pulls out his zippo lighter and sets his hoodie on fire.

Give your first cue here.

Let the scene run in Johnny's reality for a while, then cue to Simon's conspiracy theory paranoia. Let the scene jump back and forth until it all becomes absurd.



D**WHO?**

Simon, Steve and later Emily (Malcolm).
The Scene starts in Simon's reality.
Cue: Steve's reality

EXECUTION

Let the players know that the scene starts in Simon's reality.

Brief (for all):

Simon notices that something's wrong and runs to Steve's room.

Simon: Everything is a conspiracy against you. Steve and Emily may be secret agents. Are they behind the pills? **Cue:** You can't take responsibility. All this is caused by Steve and Emily's bad relationship.

Steve: You behave strangely to amplify Simon's paranoia.
Cue: You are sad that you can't be the proper man that Emily wants. You threaten to kill yourself.

Emily: (you are not in this scene at the beginning – wait for the game-master to introduce you). You are ready to talk openly about your pregnancy and Simon's role in it. **Cue:** Everything is Steve's fault. He could have just had sex with you every now and then.

Let the scene between the brothers run till it creates confusion. After that, let Emily enter and open the conflict before you give the next cue.

E**WHO?**

Johnny, Paul, Malcolm and Valerie (Steve)
Cue: Malcolm's reality

EXECUTION**Brief (for all):**

Johnny gets a call from Valerie. Her telephone seems to have dialed the number by accident. Johnny hears sex sounds but also sounds of struggle. He runs to her room and finds her bend over a table with Paul on top of her.

Johnny: You are hurt that Paul betrayed you! (You don't give much thought to Valerie's well-being but consider this a personal matter between you and Paul. **Cue:** You think that others should mind their own business.

Paul: You are sure that you helped Valerie to reach the climax of her life.
Cue: You are ready for a big confrontation.

Valerie: You are in shock! Paul tried to rape you!
Cue: Malcolm is your saviour! Everyone should know that you are in love with him.

Malcolm: (You are not in this scene before the cue.) **Cue:** Paul is sabotaging you by attacking Valerie. He needs to be stopped. But Johnny can't know about your feeling for her.

Malcolm hears the commotion and enters the room. Give cue. Let the players experience the scene as a climax. After that, let Malcolm narrate his actions.

F**HVEM?**

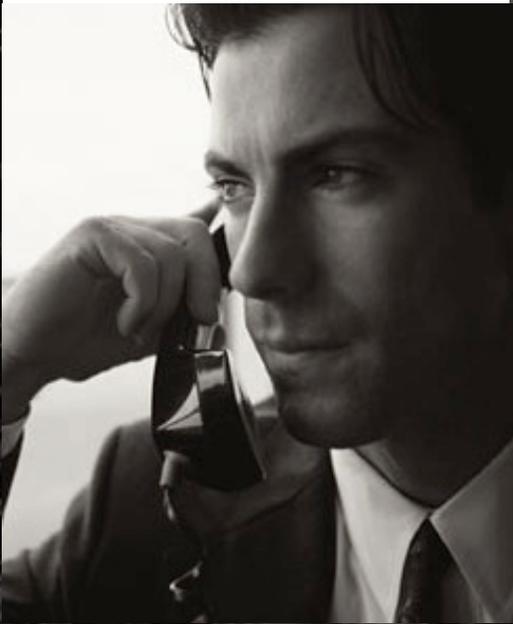
Malcolm

EXECUTION

Malcolm narrates this scene.

Brief for Malcolm:

You call your special effects guy. Let him know what you want for tomorrow's extraordinary special effects.



8.

MANHATTAN

MADISON SQUARE GARDEN

WHERE?

Madison Square Garden, Manhattan.

STORY LINE

The band is gathered backstage before the most important concert of their career. They have realised that the pills are the cause of all the craziness. Now each of them must decide whether or not they want to take yet another pill. The scenario ends as the players narrate the concert and the band members' future.

PURPOSE

This is the resolution. Will they try to go back to leading normal lives, or will they dedicate themselves to inspiration and madness?

EXECUTION**Brief (for all):**

You are at a gigantic backstage facility. The room is like a hotel suite with sofas and armchairs, large mirrors and heavy wooden tables with white table cloths. The end of the room is built as a huge walk-in closet. During the last half hour you have been consulting with a team of stylists and makeup artists and you are now groomed from head to toe.

On a large mahogany table there are buckets of ice with different kinds of champagne. There is also a selection of fine spirits, beer, soft drinks, water, a little mirror with white powder, a tray of tapas, a tray of sushi and a handful of tiny bowls of candy.

Brief (for all) ... continued:

You have asked all personnel to leave the room and placed yourselves around a large table. On the table there is yet another round of pills. You have come to realise that the pills are the cause of your success, but also all the madness and chaos you have encountered during the last couple of months. Outside awaits 60,000 people in Madison Square Garden and millions of TV viewers. One pill per band member and you are guaranteed to a monster concert. But are you ready to risk losing yourself even more than you did at the Chelsea Hotel?

Place the pills in front of the players.

Let them play the discussion between the characters. After some discussion, you ask each of them to make a statement and decide if they will take yet another pill.

FINISH

The players narrate: Let each of the players narrate how they experience the concert. After that, you let them make up a short story about what happened next.