

BOHEMIAN RHAPSODY

A scenario by Muriel Algayres

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Credits

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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 25th 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 25th 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 25th 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

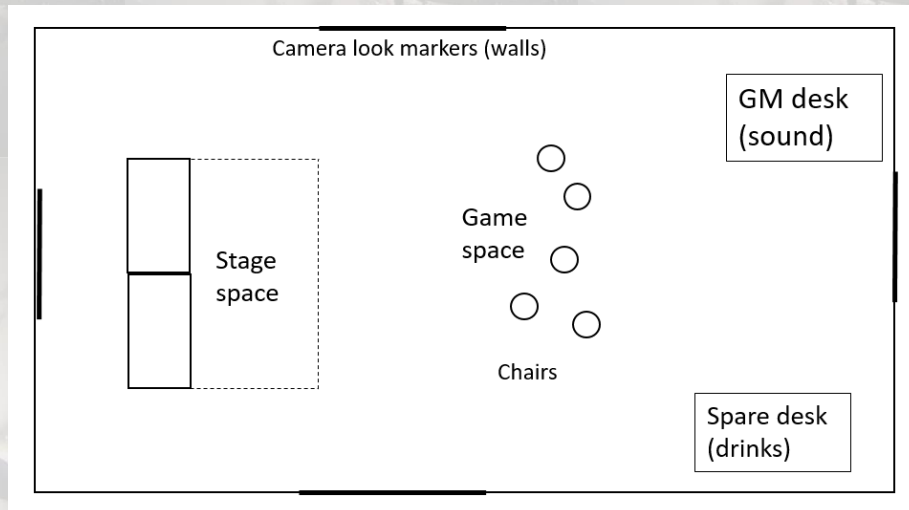
To run the game you will need:

- 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
<u>Workshops</u>		
Welcoming the players	15	0h15
Character distribution and calibration	20	0h35
Structure and mechanics	25	1h00
Fiction versus reality	15	1h15
<u>Scenes</u>		
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
Total	240	

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 25th years of career. However, the story will be told in the form of a musical documentary, retelling the band’s history until their 25th 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**.

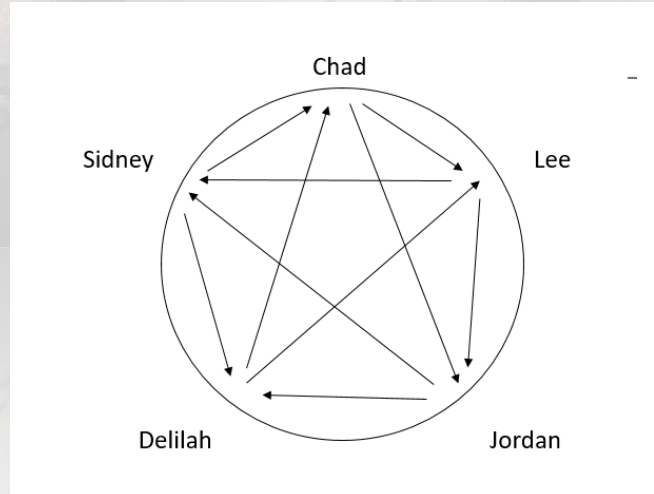
Have the players make a **round of presentation**: present their character's name, pronouns, main adjectives that describe their personality. Have the characters present their theme song. If possible, have them sing or read the first line of the chorus.

Then, have a round of calibration using the **“Yes, but...”** technique¹. 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?”

¹ 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). 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.

Scene 0: the party

You were 17, before you even started thinking of creating a band together. This is a scene where you are just having a small party in Lee's garage, getting wild and silly. During that party, Chad and Delilah announced that they were dating for the first time. During that party, Sidney choked the rest of you by bringing in a gun that they stole from their father's safe

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.

"We have now the honor of broadcasting the premiere of "Bohemian Rhapsody", a unique documentary reporting on the live story of the most famous band that ever was, filmed for the glorious occasion of their 25th anniversary concert. We decided to tell the story as befitting a legendary band, through a musical journey that can only reflect imperfectly this long History. This documentary is completed with never seen before footage of the band that we interviewed as they were preparing for the quarter of a century concert.

As we all know, this story also ends in tragedy as one of the band killed themselves at the end of the 25th anniversary reunion tour. We changed the end of the documentary to reflect this sad reality, complete with testimonies of the surviving members of the band.

So let us follow this story today. We will meet them before their heyday, young teenagers with big dreams and hopes. We will follow them on the path to glory, through their successes, conflicts and struggles. Ultimately, we will follow a remarkable life story, a story of friendship, love, and passion for music."

Act 1

Scene 1: the name

Introduction music: We will rock you

Scene introduction

*They were 19. Most historians agree the band really started on the summer when chose a name. It was the hottest summer in living memory, a time for laziness and fun. They were meetings in the city hall's youth center this summer, but were already dreaming of leaving their small town and making it big. But **who exactly decided on the name that got them to fame and notoriety?** Creating an identity is no small feat. That summer the band's name and identity were created. They would change History of music forever.*

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

They were 20. It is impossible to tell the story of [the band] without mentioning the person who accompanied them all the way through: their producer, mentor and even friend, Jeri. Jeri was at the peak of their career at the time: they had already produced such successful bands as the Rapture, Andi and the Chlorines, and Growing down. However, [the band] is the encounter that shaped Jeri's later career. Yet it took the band some energy to get Jeri to support them, and especially the one member who, as we know, was essential in getting Jeri's support.

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

They were 22. After the first demo and a first series of successful concerts, they were gathered for the production of their second album. They were gathered to write the lyrics of what would become the next big hit. The song was unique in how it brought to the forefront the main performer for the vocal bridge, who took over that section of the song in an unexpected direction.

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:

"Do you still think your idea for the band name was better?"

“What did you think of Jerry the first time you met him/her/them?”

“Do you feel your contribution was essential?”

“Do you feel your contribution was overlooked?”

Act 2

Scene 4: on air

Introduction music: We will rock you

Scene introduction

*They were 25, and the latest album was their best yet, getting them finally international recognition. For this occasion Rock TV, the premium station that creates legends in the music world, interviewed them. This famous interview, though, turned sour and was remembered as an epic moment of breakdown as the band behaved as their most eccentric. Furthermore, fighting escalated when **one of them announced that they were considering having a solo career** on the side. That announcement was seen as a betrayal by the others of the group and made for a historical moment of television.*

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):

“Hello I am your host Jackie Jackson and this is the Rock Report, the premier show that makes and breaks stardom, and remember, you heard it here first! We have the privilege to sit today with [the band] who will speak to us about their latest single and upcoming album!”

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

“What are you working on right now?”

“You have been called “potentially the greatest band of the decade” by Rolling Stone magazine. Do you agree with this statement?”

“Who do you think made the biggest contribution to your fame?”

“Is there a message you would like to give to your fans?”

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

“What about the rumor that one among you is thinking of a solo career?”

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.

“Thank you dear viewers for sitting with us, this was Jackie Jackson and the Rock Report, the premier show that lets you know first what the others only wish they knew, see you next week!”

Scene 5: bad trip

Introduction music: Under pressure

Scene introduction

*They were 31. After 5 years of global success, they were all feeling on top. Since [character's] solo career did not really take off, the band managed to The band worked better than ever together. After each concert, they would meet together and partake in fun and pleasure and throw the craziest parties. Until that night when **one of the band collapsed in the middle of the party**. This was the first of many fights to come, struggling with the downfall of addiction and abuse.*

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

*They were 35. They were going through a difficult period of crisis. The band's sales were plummeting and concert halls were deserted. The band was struggling to renew their style and compositions. They were struggling with conflicting wishes and aspirations. After too many conflicts, they eventually decided to disband. Although it was a collective decision, **one of the band would be considered more responsible than the others** for the band's dissolution due to their starting the discussion, a controversial move with fans to this day.*

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:

"Do you regret indulging in so many excesses?"

"What is your position regarding drugs nowadays?"

"Did you regret splitting up the band?"

Act 3

Scene 7: comeback

Introduction music: Under pressure

Scene introduction

*They were 40, an age that many of them thought they would never reach. During five years, they had taken time to reflect on themselves, their History, their connection to the group. They measured how much their personalities had been shaped by the band. That night, they were having dinner at Jeri's house. At the end of the dinner, they finally decided to reform the band. They had the hope that, by 40, they would get an opportunity to find glory again, or at least get better. **One of the band even came up with a concept idea for the new era, which they all hoped would mark the beginning of renewal for the whole band***

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

*They were 44 this year. Four years after their comeback, they were starting to feel happy together. Touring felt like living through the good old times again. However, they were also facing an uncomfortable truth: people loved them for what they had been and not for what they were now. Old wounds were feeling heavy, old resentments as well. **For one of the band, it eventually became too much.** Were they trying to escape a situation that felt meaningless? Did they hope that their premature death would allow them to finally reach immortality? Who can tell?*

*At the end of the 25th anniversary tour, after too many nights of playing their greatest hits over and over again, **they shot themselves in the head**, ending tragically their lives, and the band's history. And as a cruel irony of fate, they used Sidney's gun to do it, who had been travelling with them through all this time...*

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 10th 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:

24 years later, you are now 68, unless the life and excesses killed you earlier as they did for [dead character's name]. What happened to the band? What was their final destiny?

Please state what your character became speaking of him her or them in the third person. Did they survive this long? Did they have a career? What kind of life did they live?

Go through the characters in the order that you wish and ask: *What happened to [character]?*

Finish by the character who killed themselves:

Why did they think at the time of their death? How were they remembered?

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.

How are you feeling right now?

Is there a moment that was particularly significant for your character (funny, touching, dramatic, as you wish) and that you would like to share with the others?

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.

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"*

Scene 0: the party

You were 17, before you even started thinking of creating a band together. This is a scene where you are just having a small party in Lee's garage, getting wild and silly. During that party, chad and Delilah announced that they were dating for the first time. During that party, Sidney choked the rest of you by bringing in a gun that they stole from their father's safe.

Character sheets

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

CHARACTER: CHAD



Gender: male

Archetype: the rebel.

Provocative, theatrical, macho, the frontman who is not a great musician but that people love.

Function: rhythmic guitar

Aspiration: live an extraordinary life

Susceptibility: prone to excess, self-destructive tendencies

Traits: (choose 2 to focus on in each column)

Documentary persona:	Real life character/ intermissions:
<ul style="list-style-type: none">- abrasive- crude/curses all the time- antagonizes the others- makes it all about himself- possessive	<ul style="list-style-type: none">- protective- ironic- more vulnerable than he lets on- looking for loves- traumatic childhood

Background:

Chad grew up poor with an absent father and a deadbeat mother. He often lived with his cousin Lee when times were tough, and started hanging out with their group of friends. That is when he fell in love with Delilah, even though he tends to sabotage their relationship at every occasion for fear of commitment. He keeps pushing her away and then begs her to get back together. When they started the band, he was the less musical of the band but his theatrics and antics would soon win the crowds over. The band is like the family they never had, and when they play together, it feels magical.

Theme song:

"Listen carefully you people. You know me, you know I grew up poor, you know it was hard. The place we lived, it was just survival, you know, fighting every day and every day going

*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*

Relations with the others:

Delilah: on-and-off girlfriend. They sincerely love each other but cannot help but tear at each other most of the time. Delilah is great but she can also be selfish at times

Lee: Chad's cousin and best friend, who protected him during most of their childhood. Lee brought Chad in their group of friends, and always supports him. Lee is also the only one who can calm Chad. Sometimes Chad resents owing Lee so much but he hides it.

Sidney: former classmates. Sidney and Chad both have strong personalities and tend to compete for the position of leader. Chad respects Sidney's idealism but

Jordan: Delilah's brother. Chad feels that Jordan is too overprotective of their sister, and cannot help mocking himself for being too intellectual and serious about everything.

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

CHARACTER: DELILAH



Gender: female

Archetype: the Diva.

Ambitious, glamour, impulsive, emotionally codependent

Function: lead singer

Aspiration: to become famous, to be loved

Susceptibility: selfishness, insecurity

Traits: (choose 2 to focus on in each column)

Documentary persona:	Real life character/ intermission:
- vain	- caring
- flirtatious	- melancholy
- empathetic	- brave
- excessive	- independent
- self-centered	- determined

Background:

Delilah and her sibling Jordan grew up in a middle class, loving family. Their parents were hippies and raised them to be independent and carefree spirits. They studied music at the Church's Sunday School. Delilah was pretty and beloved by the community, and always liked the attention. She started hanging out with Jordan and their group of friends, and fell in love with Chad. They started a tumultuous relationship, but Chad would never commit to her and would push her away before begging to get back together. When they started the band Delilah was afraid to be left aside, but she became loved by the crowds and indispensable. Delilah feels just happy when they play together, it is really like magic.

Theme song:

"Listen carefully people. For once I really want you to listen. I am tired of being always the good girl, always being proper, always trying to please everyone. Now I want to be free to do what I want, too!" *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!"

Relations with the others:

Jordan: Delilah's sibling and twin. They can be as close as they can sometimes fight with each other, but they really care deep down. Her sibling is a bit overprotective but definitely a true genius.

Chad: they have a complicated relationship, made of pushing and pulling at each other. Delilah loves him, but suffers from Chad's attitude. She tries to date other people (her producer among others) but Chad and her always end up back together. Delilah sometimes feels trapped in an abusive relationship and wishes she was not under pressure to fix or save him.

Sidney: Jordan's friend from music school. Delilah feels that Sidney does not take her seriously and always compares her, negatively, to her sibling's talent, and brings her down for being feminine. She respects Sidney's ideals but hates their prejudice where she's concerned.

Lee: Chad's cousin always agrees with him and defends him, even when he is at his worst. Delilah wonders if Lee is not a bit jealous of her, it is hard to tell. Lee is a good person but she cannot trust them.

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

CHARACTER: SIDNEY



Gender: Any

Archetype: the activist.

Passionate, inspired, rebelling against conventions

Function: melodic guitar, lyricist

Aspiration: inspire people, deliver a significant message about society and the state of the world

Susceptibility: perpetually unsatisfied, overbearing, authoritative

Traits: (choose 2 to focus on in each column)

Documentary persona:

- dogmatic
- uncompromising
- motivated
- excessive
- festive

Real life character/ intermission:

- creative
- intelligent
- supportive
- proud
- nostalgic

Background:

Sidney grew up in a loving family but with a conservative and authoritarian father. They got into fights quite early in their childhood and started soon enough hanging out with friends that their parents disapproved of such as Lee, who came from the “wrong part of town”, and the rest of their little band. This made Sidney sincerely passionate about social justice, and when they talked of creating the band, it all fell into place for Sidney. When they play together, it feels magical, and the perfect opportunity to deliver their message to the world.

Theme song:

“Listen carefully, people. I know that we are going through tough times, but we can do it together. We can do something great, and we will be great together. Remember: *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”

Relations with the others:

Lee: Sidney became friends with Lee and defended them when they were picked on at school for being poor. They have always supported each other and are very solid friends. They are both idealists, but Sidney worries that Lee is so kind they could be taken advantage of.

Jordan: Sidney and Jordan played together at their Church's Sunday School. They became friends of common boredom and always have a good chemistry playing together. Yet Sidney sometimes worries Jordan could sell out and forget their ideals and message.

Chad: Lee's cousin is quite the personality. He's fun to be with, but they are both huge personalities and tend to clash with one another. Chad is too nihilistic and does not believe that music can serve a greater purpose.

Delilah: Jordan's sister does not have half of her brother's talent, but at least she is pretty? Sidney puts up with her but has trouble taking her seriously.

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
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

CHARACTER: JORDAN



Gender: Any

Archetype: the creative genius.

A perfectionist hard worker who is the driving force behind the creative process.

Function: bass player, composer

Aspiration: create something beautiful, be remembered in History

Susceptibility: arrogance, insecurity

Traits: (choose 2 to focus on in each column)

Documentary persona:	Real life character/ intermission:
- Whiny	- Passionate
- Self-centered	- Creative
- Snobbish	- Understanding
- Authoritative	- Proud
- Motivating	- Caring

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

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

CHARACTER: LEE



Gender: Any

Archetype: the optimist

Tough, enduring, caring. A good negotiator, they keep the band together, are often an unofficial spokesperson for the rest of the band.

Function: drummer

Aspiration: enjoy life, fame and always be friends

Susceptibility: moody, subject to brief, explosive episodes of aggression or despair

Traits: (choose 2 to focus on in each column)

Documentary persona:

- Naïve
- Over-enthusiastic
- Happy
- Overprotective
- Preachy

Real life character/ intermission:

- Caring
- Wise
- Nostalgic
- Hopeful
- Content

Background:

Lee came from a working class family who was always short of money, but where people loved and supported each other. Their cousin Chad often lived with them since his father had left and his mother was struggling. They grew up together and started hanging out in their garage, with Sidney, Lee's best friend from school. When they started the band, it was obvious that it would be a great experience from their being such a great group of friends, even though sometimes Lee feels that they really have to work to keep them all together. It is well worth it, though, because when they play together, it is magical

Theme song:

"Listen carefully you people. Let us not start fighting each other. Let us focus on the positive. 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!*

Relations with the others:

Chad: Lee's cousin. They grew up together and Lee is the only one who can calm Chad down. Lee thinks people tend to be unfair with Chad: they do not know how hard it was for him growing up. But sometimes Lee despair of Chad and is tired that he is not trying to pull himself together.

Sidney: the best friend from High School. Sometimes Lee wonders if they might not have a bit of romantic attachment to Sidney, but do not dare question it too much for fear of ruining their friendship.

Jordan: Sidney's friend from music school. They are a bit of a snob since they are better musician than anyone else in the band, but you have to admit that they are really that good and get the work done.

Delilah: Chad's girlfriend. They have a complicated relationship, because Chad keeps pushing her for fear of commitment. Lee can be a bit jealous of her and fears she might be a bad influence on 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)
I don't want to stop at all
Don't stop me now, I'm having such a good time
I'm having a ball

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
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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