

# Dirty Laundry v1.2

By Holger Pick and Mo Holkar

## Summary

In **Dirty Laundry**, the characters are 4-6 people aged 40-plus, in the real modern world, around the year 2023. In their youth, they were in a successful rock/pop band together. There were musical and other disagreements, and they split up, acrimoniously.

Now, one of their old songs has become an international hit, thanks to being used in an advertisement. Their record company has suggested that the band should reform for a reunion tour, which will make enough money for all of them to retire comfortably. They have gathered together again to rehearse the old songs, and maybe write a couple of new ones, and also to settle (maybe...) their disagreements.

At the end of the larp, they will each decide whether to take part in the reunion, or not.

## A note about music

Note that musical ability is not required for **Dirty Laundry**. All play around musical activity uses metatechniques. We recommend the use of plastic inflatable musical instruments as props.

## A note about age

People of any age can take part in **Dirty Laundry**: but it's expected that people who are themselves 40-plus, or getting towards it, will get more out of the experience than will younger people.

(Perhaps because of different perspectives on issues; or, more understanding of how one might change over time; and, the lived experience of remembering what it was like to be much younger than one currently is, but still adult in the eyes of the world.)

# The backstory

'Dirty Laundry', as well as the name of this larp, is the name of the band that the characters were in. It was formed when the founders were in their teens. Other members joined a bit later; and there were people who were in the band early on, but left/died/whatever. The important thing is that the four to six characters who are in this chamber larp are the 'classic' lineup of the band - they became successful together, in their early to mid 20s.

The band started to break up not long after the height of its fame. Some members remained on good terms, others have not spoken in years, etc. There will be a mix of relationships and attitudes, which will have to be navigated during this reunion.

## The music

**Dirty Laundry** does not define in advance exactly what kind of music it is that the band made. (Other than: it's some kind of rock/pop music, in the broadest sense.) It's desirable that people are playing characters who are making music that they, as participants, are happy with representing: so if we specified that the band made grindcore or shoegaze or grunge or whatever, then it might be harder for the widest range of participants to identify with. So, the participants will choose their musical style/genre together, during the pre-larp workshop.

## The structure

A comfortable house has been rented for the weekend, by the record label, for the purpose of the band's reunion. **Dirty Laundry** selects moments from over the course of the weekend, and plays them out as scenes.

## Facilitating the larp

**Dirty Laundry** has been designed so that someone can facilitate the session while also playing one of the characters. You just need to have read through this larpscript beforehand, so that you know what needs to happen: and to keep an eye on the time, as you go through the larp.

But you don't have to do that, of course: if you prefer, you can be a separate facilitator who isn't playing one of the characters.

# Setup

Read out the **Background** (page 10), and leave a printed copy for the participants to refer to.

Read out the appropriate **Timeline** (pages 11–13) for the number of participants that you have, and leave a printed copy for the participants to refer to.

Give the participants the **Questions for the participants** sheet (page 14). Each in turn should:

- Read out the next question on the list;
- Suggest a possible answer to it;
- Discuss and amend together until all are happy with the resultant answer;
- Write it in the box;
- Pass the sheet on to the next person.

Continue until all questions have been answered to everyone's satisfaction.

## Safety

The standard safety techniques **Cut, Brake, and The Door is Open** can be used. You can if you wish also invite people to submit **Lines**, which you should anonymize and recirculate. Talk the participants through how these safety tools work, if they aren't familiar with them.

## Characters, names, and rehearsal poses

Spread out the **character capsules** (pages 15–16). There are six of them. If you have five participants, you should omit SAX; if you have four, then omit SAX and KEYBOARDS. Allow the participants to choose which of the characters they each wish to play, by taking one of the capsules.

Each participant should choose a name (first name only is fine) for their character, and write it on a badge, together with their role in the band and their pronouns. For example: "Freda – guitarist – she/her/her". Note that these should be written as they are in the present day, when the characters are middle-aged. If they had different names or pronouns when younger, this may be relevant to the flashback scenes, so the other participants will need to be alerted.

Each participant should take, and inflate, a musical instrument that's appropriate for their character (a microphone for SINGER).

Each participant should choose their character's 'rehearsal pose'. This is a static pose, emblematic in some way of how they look when they are making music. It can be as literal or as abstract as they wish. They should demonstrate these poses to each other, to make sure that they recognize them.

(If you don't have inflatable musical instruments for this, people can just mime.)

## **Choosing personal story elements**

Spread out the eight **Why I Left** cards (page 17). Explain that these cards are meant as inspiration, not as definitive - the participants should feel free to elaborate upon, and develop variations upon, what is written on the card that they choose, or to come up with an entirely different idea.

Each participant should choose and take one of the cards, to indicate why their character left the band. They should choose individually - not decide together how to distribute the cards between them. They shouldn't talk about why they've taken a particular card. Discard any **Why I Left** cards that aren't chosen.

Once they've done this, then do the same with the **My Solo/Subsequent Career** cards. Then the **My Current Relationship Status** cards; then the **My Share of the Band's Earnings** cards. (Pages 18-20.)

So by the end, each participant should have four cards that describe aspects of their character's story around and since leaving the band.

## **Lineups (optional)**

If you have time, it can be good to use some lineups to give the participants a feeling for their group dynamic. First of all, ask them to line up in order of how long ago it was that their characters joined the band: the founders at one end of the line, the newest members at the other end. Then, the same thing for when they left the band. Then, line up in order of how successful they are (each in their own opinion); how musically talented they are; how happy they are. They should try to do these lineups quickly and instinctively, with a minimum of discussion.

## **Intra-band relationships**

Put the **Intra-band relationships** sheet (page 21) out on the table, so everyone can see it.

Each participant should in turn introduce their character (in its present-day form) to the others - saying who they are now,

what their role was in the band, a few sentences of what they are like as a person and what they've been up to in the time since the split. Don't go into too much detail - it's better if most of the character emerges during play.

For example: "I'm Artur, the keyboardist - I've moved into soundtracks and a bit of classical music, and I've been pretty successful - I've had a series of marriages ending in divorce - travelled around a lot, never really settled down."

The first participant then chooses one of the relationship statuses from the sheet, and offers it to the person to their right as being the status between their two characters at the point they left the band; and the same or a different status for their relationship with that person now. That person can agree, disagree, etc - they should negotiate until they reach agreement. (Note that earlier relationship statuses - during the start of the band, and its active life - will be determined during play. You don't need to decide those now.)

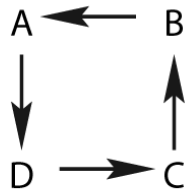
Once that's happened, the next participant to the left does the same to the person on their own right - and so on, until everyone has agreed a past and present relationship with the person on their right.

Note that, unlike the cards where each participant has to choose a different one, with the relationship statuses you can have multiple instances of the same. So you might be 'close friends' with several people, for example.

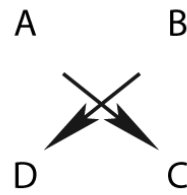
Then go round again leftwards doing the same thing, except this time offer a relationship status to the person who is two places to your right. (With four participants, you'll only need to go halfway round. With six participants, you'll need to then go halfway round again with the person three places to the right.)

That's quite confusing, so here's a diagram of what it looks like:

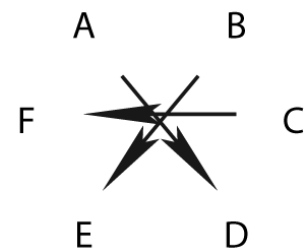
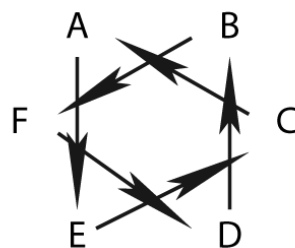
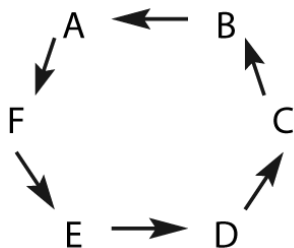
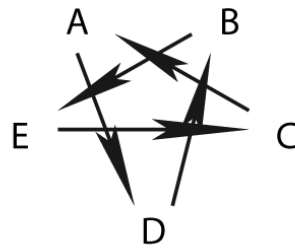
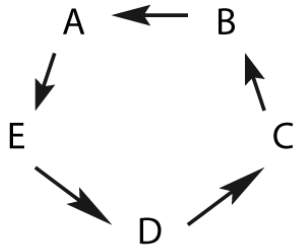
### Round 1



### Round 2



### Round 3



### Optional - questions

At the foot of the intra-band relationships sheet, there are some questions that participants can ask each other. Use these if you have time, as they can help add some depth to the relationships - but they aren't essential. They should be asked each time that a relationship is offered and accepted.

### About the reunion

Each participant should, silently to themselves, identify a reason why their character might want to join the reunion; and a reason why they might not want to - as they feel now, at the point when they are about to meet again. These don't have to be balanced - the character can still be pretty strongly on one side or the other - but the idea is that none of the characters are absolutely clearcut in advance of play.

# Play

Start play with everyone outside the room. They should enter in sequence according to how likely the participant feels their character would be to arrive at the weekend get-together on time. (But no-one should be hugely late, as that will detract from play.) They may arrive alone, or some may be together: they can agree that together.

## Scenes

Play for the most part proceeds just in real-time conversation. It is interrupted five times by a rehearsal scene. (See page 8 below for details of how rehearsal scenes work.)

We suggest that each rehearsal scene should last no more than five minutes or so. (The first one might need a bit longer, while you explain how it's going to work.) Depending on how much time you had in total available for the larp, and how much of that the workshop has taken up, you'll need to manage the lengths of the conversations inbetween rehearsal scenes. We find that 15 minutes inbetween rehearsals will work well for an overall two-hour playing time: if you have three hours of play, then you can push it out to 25 minutes inbetween rehearsals.

0 minutes	Start
15 minutes	First rehearsal: 'Eyes on the Prize'
20 minutes	Back to conversation
35 minutes	Second rehearsal: 'Taste the Waste'
40 minutes	Back to conversation
55 minutes	Third rehearsal: 'One Flew South'
60 minutes	Back to conversation
75 minutes	Fourth rehearsal: [the big hit]
80 minutes	Back to conversation
95 minutes	Fifth rehearsal: 'Clean as Clean'
100 minutes	Back to conversation
115 minutes	Start ending music
120 minutes	End

## The end

After the fifth and last rehearsal, there's a last session of conversation. Start the end music playing when there are three minutes to go, and open the door. By the end of those three minutes, anyone who is going on the tour should leave the room: anyone who remains will not take part in the reunion.

## How rehearsing works

'Rehearsing the old songs' is a black-box technique that involves reenactments of tense emotional scenes from the band's heyday that are associated with the particular song that's being 'rehearsed'.

During the larp, the participants will break from conversation five times, each time to rehearse one song together. (The **Timeline** explains what each of the five songs is, and what part of the band's history it represents.)

It's important to note that even if your character wouldn't really feel much like rehearsing together at this particular point, everyone still has to take part in each rehearsal scene. Find a way to explain their presence (perhaps they've just gone along to heckle the others, for example).

This is how it works:

- The time for each rehearsal scene is indicated by a bell ringing. They shouldn't stop play immediately when it rings, but they should take the bell as a signal to move to the rehearsal area when ready.
- Conversation goes on in the rehearsal area as they each assume their rehearsal pose, to form a group tableau.
- Once in tableau, they become silent and close their eyes. A short piece of music plays. When it finishes, the participants open their eyes, drop the tableau, and go offgame.
- Give them the briefing notes for this rehearsal scene (there are three sets of briefing notes, pages 24-29, depending on if you have four, five, or six participants).
- One of the participants, as indicated in the briefing notes, reads out the paragraph of background for the song that this scene features. They should all make sure that they understand this background, and the content of the flashback that it relates to.
- Give them the lyric sheet (pages 28-32) for this song, to use as play material or as a prop.

- The participants may, offgame, agree on the structure of the flashback scene at this point, if they wish: but most likely they will be OK to just improvise it.
- A short piece of music plays while they prepare themselves for flashing back.
- They then play out the flashback scene. It should last only a few minutes - about the length of a song.
- Once the flashback scene is done, the characters assume their rehearsal pose again, and hold it in a group tableau while a short piece of music plays.
- The participants then return to the normal (present-day) larp reality, and leave the rehearsal area.

Those participants whose characters were not in the band at the stage of its history represented in a particular rehearsal scene will instead play other roles during the flashback scene: the details are explained in each rehearsal scene's briefing notes.

## **Music**

You will want:

- A short (15 seconds or so) piece of music to transition offgame at the start of the rehearsal scene;
- Ditto to transition into the flashback;
- Ditto to come out of the flashback;
- And a longer piece (about 3 minutes) to end the larp.

Mo uses 'Teenage Kicks', by The Undertones, for the ending music; and the intro to this same song, for all three transitions.

## **Acknowledgements**

Endless thanks to the wonderful playtesters: David Owen, Karolina Soltys, Laura Wood, and Willoh Osmond. Also thanks to Lorraine Kipling for the idea of rehearsal poses, and other great thoughts!

# Background

You are the members of the classic lineup of the band **Dirty Laundry**, which had considerable commercial success in the late 90s before splitting up. You had a string of top ten hits, a few reaching number 1 – in one case, for five weeks. You made lots of money for your record company and management; and quite a bit for yourselves, too.

Your biggest hit has recently been used in an advertisement, which has sparked interest in the band and its music. Your record company has suggested getting back together to rehearse some of the old songs, and maybe write some new ones with a view to a possible reunion concert or tour, which could be very lucrative.

At the start of the larp, you are just gathering at the comfortable country house that has been rented for you. At the end, you will each get to decide whether to take part in the reunion, or not.

# Timeline for four participants

1994: first incarnation of **Dirty Laundry**. GUITARIST and DRUMMER meet at school. They rehearse and talk a lot.

1995: BASSIST and original singer join, in response to an ad that the band place in a record shop. First local gigs.

1997: original singer is replaced by SINGER. Touring, and radio play.

1998: initial chart hits.

1999: the biggest hit, which has now been revived by use in an advert.

2000: GUITARIST quits. Is replaced. Last tours take place.

2001: BASSIST quits. Last album is released.

2002: **Dirty Laundry** officially split.

# Timeline for five participants

1994: first incarnation of **Dirty Laundry**. GUITARIST and DRUMMER meet at school. They rehearse and talk a lot.

1995: BASSIST and original singer join, in response to an ad that the band place in a record shop. First local gigs.

1997: original singer is replaced by SINGER. Touring, and radio play.

1998: KEYBOARDS joins. The band's sound is transformed. Initial chart hits.

1999: the biggest hit, which has now been revived by use in an advert.

2000: GUITARIST quits. Is replaced. Last tours take place.

2001: BASSIST quits. Last album is released.

2002: **Dirty Laundry** officially split.

# Timeline for six participants

- 1994: first incarnation of **Dirty Laundry**. GUITARIST and DRUMMER meet at school. They rehearse and talk a lot.
- 1995: BASSIST and original singer join, in response to an ad that the band place in a record shop. First local gigs.
- 1997: original singer is replaced by SINGER. Touring, and radio play.
- 1998: KEYBOARDS and SAX join. The band's sound is transformed. Initial chart hits.
- 1999: the biggest hit, which has now been revived by use in an advert.
- 2000: GUITARIST quits. Is replaced. Last tours take place.
- 2001: BASSIST quits. Last album is released.
- 2002: **Dirty Laundry** officially split.

# Questions for the participants

Suggest an answer to the first question, and agree on it with the other participants. Write your answer in under the question, then pass this sheet to the person to your left, to answer the next question in the same way. Continue passing the sheet until all the questions have been answered.

What country were the band based in?

What sort of music did they make?

What was their biggest hit called?

What product or service is it now being used to advertise?

What was the original singer's name?

What was the replacement guitarist's name?

## **GUITARIST**

It was your musical vision, and talent, that inspired the foundation of the band. You were seen as its beating heart – by the fans, and also by yourself. You have always had strong opinions, and have made no secret of your feelings. You joined the band when it formed, in 1994.

## **DRUMMER**

The unquestioned core of the band, your steady rhythm has been there from the start. You have not been seen as one of the creative wellsprings, which is frustrating at times. Yours is the framework within which the others operate. You joined the band when it formed, in 1994.

## **BASSIST**

Your quirky humour, and interest in other musical forms, added an extra dimension to the band. You shook up their visual appearance, too. It was clear quite early that you would have to be the one who asked difficult questions, who refused to settle for less than excellence. You joined the band in 1995.

# SINGER

You always knew you wanted to be a singer: you were just waiting for the right band. When **Dirty Laundry** came along, it was clear that they needed someone like you, to take their sound to the next level, to get radio play and better gigs. Their previous singer had gone, and you fitted in perfectly. You joined the band in 1997.

# KEYBOARDS

Some of the oldest, diehard fans found it hard to accept you at first, when you joined the band. They had been following them from the smallest clubs and venues. But your musicality and understanding of structure was what was needed, to fill theatres, to sell CDs, to have hits. And it all worked beautifully... for a while. You joined the band in 1998.

# SAX

You joined the band initially because of an emotional attachment to one of its members. But your talent, warmth, and energy soon became embedded deeply into **Dirty Laundry**. You were the one who held things together – while it was still possible to do so. You joined the band in 1998.

## Story-element cards

<p><b>Why I Left:</b></p> <p>musical differences</p>	<p><b>Why I Left:</b></p> <p>financial mistrust</p>
<p><b>Why I Left:</b></p> <p>clash of personality</p>	<p><b>Why I Left:</b></p> <p>mental health</p>
<p><b>Why I Left:</b></p> <p>infidelity</p>	<p><b>Why I Left:</b></p> <p>drink/drugs/etc</p>
<p><b>Why I Left:</b></p> <p>I got a better offer elsewhere</p>	<p><b>Why I Left:</b></p> <p>I said something scandalous in an interview</p>

<p><b>My Solo/Subsequent Career:</b></p> <p>hugely successful</p>	<p><b>My Solo/Subsequent Career:</b></p> <p>disastrous</p>
<p><b>My Solo/Subsequent Career:</b></p> <p>cult/niche status</p>	<p><b>My Solo/Subsequent Career:</b></p> <p>not attempted to have one</p>
<p><b>My Solo/Subsequent Career:</b></p> <p>in a very different field of music</p>	<p><b>My Solo/Subsequent Career:</b></p> <p>just dabbled, for fun</p>
<p><b>My Solo/Subsequent Career:</b></p> <p>gave up music altogether</p>	<p><b>My Solo/Subsequent Career:</b></p> <p>writing jingles for advertising etc</p>

<p><b>My Current Relationship Status:</b></p> <p>happily partnered</p>	<p><b>My Current Relationship Status:</b></p> <p>given up on the whole idea of relationships</p>
<p><b>My Current Relationship Status:</b></p> <p>unhappily/unstably partnered</p>	<p><b>My Current Relationship Status:</b></p> <p>starting a new relationship</p>
<p><b>My Current Relationship Status:</b></p> <p>exploring my options</p>	<p><b>My Current Relationship Status:</b></p> <p>just out of a breakup</p>
<p><b>My Current Relationship Status:</b></p> <p>still mourning a long-lost love</p>	<p><b>My Current Relationship Status:</b></p> <p>wildly promiscuous</p>

<p><b>My Share of the Band's Earnings:</b></p> <p>all invested wisely in property etc</p>	<p><b>My Share of the Band's Earnings:</b></p> <p>all taken by ex-partners</p>
<p><b>My Share of the Band's Earnings:</b></p> <p>all on display as luxury bling</p>	<p><b>My Share of the Band's Earnings:</b></p> <p>never kept any in the first place</p>
<p><b>My Share of the Band's Earnings:</b></p> <p>all blown on drugs, gambling, and ill-advised purchases</p>	<p><b>My Share of the Band's Earnings:</b></p> <p>given away to good causes</p>
<p><b>My Share of the Band's Earnings:</b></p> <p>in cryptocurrencies. That's good, isn't it?</p>	<p><b>My Share of the Band's Earnings:</b></p> <p>I'm not sure, to be honest. It must be somewhere...</p>

# **Intra-band relationships**

These are to define first, how things were between the two of you **when you left the band**; and second, how they are between you **in the present day**, if it's changed in that time. (They may also have been very different at earlier points during the band's lifetime, but you don't need to consider that yet.) So for example you might suggest "When the band split up, we were good friends: but now we are tense with each other." You don't need to go into more detail than that, as long as you're both happy with it.

**We are life-partners**

**We are occasional sexual partners**

**We are good friends**

**We are friendly, but not close**

**We are tense with each other**

**We are angry with each other**

## **Optional questions for if you have time**

The offering person should answer this question about the receiving person: "What is it that I want from them, but feel that I've never had? - and do they know that I want it?" For example: "I want you to respect my musical talent; but you don't know that I want this."

Then the receiving person should answer this question about the offering person: "Why is it that I haven't given you this? - and do you know why that is?" For example: "I haven't given you respect because I think talent isn't worthless, compared to passion. You don't know that this is my philosophy."

(Negotiate the answers until you are both happy with them.)

# **The songs – for four participants**

For each song, after the transition music has played, one of the participants as indicated should read out the paragraph below (inserting the characters' names), which describes the flashback scene that is to be played. They should also read out the instructions as to who is playing who.

Each flashback scene should be no more than five minutes or so.

## **'Eyes on the Prize' (1995)**

**GUITARIST:** "So, yeah, we wrote this not too long after BASSIST and [the original singer] joined me and DRUMMER in the band. We used to rehearse in DRUMMER's garage - it was cold! But we kept ourselves warm by playing hard. I think this was the first song where BASSIST did some of the writing."

GUITARIST, DRUMMER, and BASSIST play themselves.

SINGER plays [the original singer].

## **'Taste the Waste' (1997)**

**BASSIST:** "This was our very first song that got played on the radio! It was only local radio, but still. We were in your car, SINGER - you'd just recently joined the band, and we were impressed that you even had a car, none of the others of us did - to hear it. It was an amazing feeling..."

GUITARIST, BASSIST, and SINGER play themselves.

DRUMMER plays Shannon, a schoolfriend of GUITARIST and DRUMMER, who was their first real fan (and also their roadie).

## **‘One Flew South’ (1998)**

**DRUMMER:** “Ah yeah. ‘One Flew South.’ Poor Shannon... It was after the funeral. We were all there, and we stayed up late, drinking... Shannon was so young! It just felt wrong – untimely. A horrible accident. But, well... when something like that happens, this was the right song to come out of it. It still feels kind of haunting, to be honest.”

All play themselves.

## **[The big hit] (1999)**

**GUITARIST:** “We all knew – didn’t we? We all seemed to know, somehow, that this song would be huge, from the first moments that it started to come together. It was like it had its own life, and was in the room with us, waiting to be born.”

All play themselves.

## **‘Clean as Clean’ (2001)**

**SINGER:** “You’d left by this one, GUITARIST. And we had hired [the replacement guitarist] to play on the tours, which had been... OK: and we were quite optimistic? Or some of us were... Then we got together in the studio in the spring, to try to make things work. This was a new song, based on a riff that GUITARIST had written and left behind... It was not a good creative atmosphere, really. And it was just at the end of this recording session that you quit, BASSIST. Yeah.”

DRUMMER, BASSIST, and SINGER play themselves.

GUITARIST plays [the replacement guitarist], who is nervous and desperate to fill big shoes.

# **The songs – for five participants**

For each song, after the transition music has played, one of the participants as indicated should read out the paragraph below (inserting the characters' names), which describes the flashback scene that is to be played. They should also read out the instructions as to who is playing who.

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GUITARIST, DRUMMER, and BASSIST play themselves.

KEYBOARDS plays [the original singer].

SINGER plays the parent of DRUMMER, who pops in to offer food and drink and to be embarrassing.

## **'Taste the Waste' (1997)**

**BASSIST:** "This was our very first song that got played on the radio! It was only local radio, but still. We were in your car, SINGER – you'd just recently joined the band, and we were impressed that you even had a car, none of the others of us did – to hear it. It was an amazing feeling..."

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All play themselves.

## **‘Clean as Clean’ (2001)**

**SINGER:** “You’d left by this one, **GUITARIST**. And we had hired [the replacement guitarist] to play on the tours, which had been... **OK:** and we were quite optimistic? Or some of us were... Then we got together in the studio in the spring, to try to make things work. This was a new song, based on a riff that **GUITARIST** had written and left behind... It was not a good creative atmosphere, really. And it was just at the end of this recording session that you quit, **BASSIST**. Yeah.”

**DRUMMER, BASSIST, SINGER, and KEYBOARDS** play themselves.

**GUITARIST** plays [the replacement guitarist], who is nervous and desperate to fill big shoes.

# **The songs – for six participants**

For each song, after the transition music has played, one of the participants as indicated should read out the paragraph below (inserting the characters' names), which describes the flashback scene that is to be played. They should also read out the instructions as to who is playing who.

Each flashback scene should be no more than five minutes or so.

## **'Eyes on the Prize' (1995)**

**GUITARIST:** "So, yeah, we wrote this not too long after BASSIST and [the original singer] joined me and DRUMMER in the band. We used to rehearse in DRUMMER's garage – it was cold! But we kept ourselves warm by playing hard. I think this was the first song where BASSIST did some of the writing."

GUITARIST, DRUMMER, and BASSIST play themselves.

KEYBOARDS plays [the original singer].

SAX plays Shannon, a schoolfriend of GUITARIST and DRUMMER, who was their first real fan.

SINGER plays the parent of DRUMMER, who pops in to offer food and drink and to be embarrassing.

## **'Taste the Waste' (1997)**

**BASSIST:** "This was our very first song that got played on the radio! It was only local radio, but still. We were in your car, SINGER – you'd just recently joined the band, and we were impressed that you even had a car, none of the others of us did – to hear it. It was an amazing feeling..."

GUITARIST, DRUMMER, BASSIST, and SINGER play themselves.

KEYBOARDS plays the semi-keen love-interest of one of the band (they can decide which).

SAX plays Shannon, who is now the band's roadie.

## **‘One Flew South’ (1998)**

**DRUMMER:** “Ah yeah. ‘One Flew South.’ Poor Shannon... It was after the funeral. We were all there, and we stayed up late, drinking... Shannon was so young! It just felt wrong – untimely. A horrible accident. But, well... when something like that happens, this was the right song to come out of it. It still feels kind of haunting, to be honest.”

All play themselves.

## **[The big hit] (1999)**

**KEYBOARDS:** “We all knew – didn’t we? We all seemed to know, somehow, that this song would be huge, from the first moments that it started to come together. It was like it had its own life, and was in the room with us, waiting to be born.”

All play themselves.

## **‘Clean as Clean’ (2001)**

**FIDDLER:** “You’d left by this one, GUITARIST. And we had hired [the replacement guitarist] to play on the tours, which had been... OK: and we were quite optimistic? Or some of us were... Then we got together in the studio in the spring, to try to make things work. This was a new song, based on a riff that GUITARIST had written and left behind... It was not a good creative atmosphere, really. And it was just at the end of this recording session that you quit, BASSIST. Yeah.”

DRUMMER, BASSIST, SINGER, KEYBOARDS, and SAX play themselves.

GUITARIST plays [the replacement guitarist], who is nervous and desperate to fill big shoes.

# Lyrics for 'Eyes on the Prize'

*(These are just suggestions, if you want something to work with during the rehearsal.  
You can make up your own lyrics if you prefer.)*

Red leather hugging your hips  
So red, as red as your lips  
Your shirt is begging to burst  
I have never known such thiiiiirst

*Got my eyes  
On the prize  
All I want to win is you  
Got my eyes  
On the prize  
And there's nothing I can do  
Got my eyes  
On the prize  
Oh, I swear my love is true! So true!*

Rainbow glitter in your hair  
I am on the prowl, beware  
Your heat is making me sweat  
I know that I want you baaaad

*Got my eyes  
On the prize  
All I want to win is you  
Got my eyes  
On the prize  
And there's nothing I can do  
Got my eyes  
On the prize  
Oh, I swear my love is true! So true!*

Our loving, so deep inside  
We're making hist'ry tonight  
You can hardly catch your breath  
Baby, I love you to deeeaaath

*Got my eyes  
On the prize  
All I want to win is you  
Got my eyes  
On the prize  
And there's nothing I can do  
Got my eyes  
On the prize  
Oh, I swear my love is true! So true!*

# Lyrics for 'Taste the Waste'

*(These are just suggestions, if you want something to work with during the rehearsal.  
You can make up your own lyrics if you prefer.)*

**Content warning: these lyrics contain sexual material.**

She's lying there, waiting for you  
But there's one thing you gotta do  
You gotta get down, get down on your knees  
Gotta start sayin'  
Please please please  
I hope you brought a lot of thirst  
'Cause you're far – far from the first  
And none of those  
Who've been here before  
Ever took something back out the doooooor

*So get in there  
With your face  
Get in there and  
Taste  
The waste*

She's daring you to say a word  
There's not a one she hasn't heard  
You gotta get down, get down on your knees  
Gotta start sayin'  
Please please please  
I hope you brought a lot of thirst  
'Cause you're far – far from the first  
And none of those  
Who've been here before  
Ever took something back out the doooooor

*Bridge:*

You're kneeling now  
Better prepare  
'Cause this thing you gotta dare

*So get in there  
With your face  
Get in there and  
Taste  
The waste*

# Lyrics for 'One Flew South'

*(These are just suggestions, if you want something to work with during the rehearsal.  
You can make up your own lyrics if you prefer.)*

Birds returning in the spring  
See them flying, hear them sing  
Birds as far as the eye can see  
Birds like you and birds like me

*(instrumental refrain)*

Birds returning northwards now  
Find their way, not asking how  
Birds on the land and on the sea  
Missing you are birds like me

*Dearly beloved  
Dear oh dear  
Tell me why are we gathered here?  
A silent band  
A shovel in my hand  
Dry feeling in my mouth  
After One  
Flew south  
One  
Flew south*

Birds fly to the Heart of Green  
Fishing in the mighty stream  
Birds on Derg and Forbes and Ree  
Might as well be Styx I see

*Dearly beloved  
Dear oh dear  
Tell me why are we gathered here?  
A silent band  
A shovel in my hand  
Dry feeling in my mouth  
After One  
Flew south  
One  
Flew south*

# Lyrics for (the big hit)

(We haven't provided any lyrics for this one – you should create them yourself, if you need some.)

# Lyrics for 'Clean as Clean'

*(These are just suggestions, if you want something to work with during the rehearsal.  
You can make up your own lyrics if you prefer.)*

I've been down  
Way down  
In the belly  
Of this town  
In the dirt  
In the grit  
Lost my soul  
Lost my wit  
Made a promise to myself  
Put the bottle back on the shelf  
Quit the rage  
Turned a page  
Took twelve steps out of my caaaage  
Now I'm a lean  
Machine  
Clean  
As clean  
Clean  
As clean...

Moving up  
On up  
I'm the talk  
Of the club  
All is gold  
Truth be told  
Now my sin  
Lost its hold  
Kept the promise to myself  
Left the bottle on the shelf  
Quit the rage  
Turned a page  
I have stayed out of my caaaage  
Now I'm a lean  
Machine  
Clean  
As clean  
Clean  
As clean...