

SEW DRUGS & ROCK 'N ROLL

ROLES



JOHNNY AVALON

LEAD SINGER

Your voice fills up the entire room. You are like a giant that has occupied this space. Every note, every word, every little sigh, thunders out through the speakers and engulfs the audience. It's so easy for you. Your breathing is calm and controlled, and your body carries the notes without effort. You let the note ebb out. Paul stops the beat, and the reverb disappears in the roar of the crowd.

You lift up the microphone once more. Ready to let the audience know what's on your mind, but suddenly your head goes blank. Seconds go by, maybe minutes. You can feel Simon's impatient gaze in your back. Steve starts the riff up again, but you don't recognize the sounds you are hearing. Is this when you should start singing? ... or now?

JOHNNY AND THE BAND

Johnny is struggling with his role in the band. It's obvious that he doesn't have the musical training of Simon and Steve. He knows that he was mainly accepted into the band because of his looks, and it's difficult for him to find his place in the music. It's just not enough to be another Mick Jagger wannabe in tight jeans, singing "yeah, yeah" and "baby, baby", when you're actually the sort of person who likes to open a book now and again. On the other hand, Johnny is not very good at focusing his thoughts on songwriting, and it's very hard to avoid the clichés when making rhymes.

When Johnny isn't feeling authentic, his performance becomes awkward. Sometimes he loses his energy and becomes introverted. Other times he will attempt cheesy dance moves or even cheesier monologues. Malcolm the manager has often tried to help by telling him that he should have "a purpose", but Johnny has a hard time seeing what that could be. He tries his best, but it's clear that every little off note, false move or awkward remark is testing the patience of the others. Then the mood goes sour. Simon will grab the bass guitar harder and sing his harmonies through clenched teeth, and Steve will shyly look down on his guitar, his shoes, his effect boxes, or whatever the hell he's looking at. Those brothers can be a real pair of fucking wankers sometimes, but Johnny respects Malcolm, and trusts that being loyal to him will lead to a great career.

Other than that, being in a band is great. They've had many fun times together, and hanging out with Paul nearly every day is a blast. Paul and Johnny have been inseparable since they were around 10. Johnny is really grateful that Paul got him onboard. Imagine being stuck in some crap job in Liverpool while Paul was touring the globe, shagging ladies of all races and nationalities. No fucking way!



Ok, Paul still gets away with most of the ladies. He seems to have some kind of natural charm and sexual energy that is nearly impossible to compete with. But god knows that Johnny always tries his best. Countless times they've been after the same girl, and most of those times Johnny's had to settle for the unattractive girlfriend, and has had pity-sex with her. Things are looking up, however, as the standard of women nicely follows the bands upward curve of success. These days, the competition with Paul is mostly for fun.

Paul is only a real threat when it comes to Valerie. When Johnny first discovered that Malcolm had hired his younger sister Val as an assistant, he almost lost it. But now it's actually kind of nice to have her along in The States. So long as Paul can keep his hands off her. Johnny has noticed his lustful stares. Ok, she is becoming something of a hottie, but honestly... the 17 year old sister of your best friend is just way off limits.

SEX

Aside from the competition with Paul, there is no doubt that Johnny's being a singer in a rock band has made it easier to pick up girls. The problematic part is what happens when he gets them back to his hotel room. In reality, Johnny finds the situation extremely awkward and uncomfortable. Too often he suffers from performance anxiety and has problems maintaining an erection. It's extremely unfair that he is not able to enjoy the fast living life of a rock star to it's fullest.

DRUGS

Drugs are a natural part of Johnny's life. A few drinks before the show to calm the nerves, and some coke along the way and at the after party, does wonders to boost the self confidence. He has tried Viagra without much luck, but he is open to other drugs that could help him in that area.

ROCK 'N' ROLL

Music can carry a lot of meaning, and it gives people the opportunity to commune and connect on a higher level. Johnny is not much for jazz and that sort of musical masturbation. His heroes are great personalities, who have had political or spiritual messages that they have used the music to convey. Music can immortalize the great personality and his message. Johnny's biggest problem with the band right now is that they don't really have anything to say. They are just a bunch of working class kids who like to party. But what's the point of partying if there's nothing real to celebrate?

THE LOOK

Johnny has the classic figure of a lead singer: Tall, thin, broad shoulders and exceptionally slim hips that are always accentuated by a pair of slim jeans. He has a classically handsome face, bordering on the anonymous. His hair is thick, dark and smooth and could easily have belonged to a Buddy Holly, had it not been for the British do, with the bangs extending down to the Elvis Costello-like horn-rimmed glasses. Along with the tight shirt and slender tie this gives him a slightly geeky, pseudo intellectual look.

PLAYING JOHNNY

Music is a way of communicating with a lot of people on a higher level!

Mission: To find himself. To find a meaning with it all.

Strengths and obstacles: Good voice and good looks, but an average musician and performer. Awkward on stage. Lacks confidence, and a purpose to express through the music.

The band: Simon and Steve don't respect him. Paul is his childhood friend. They compete for the ladies. When in doubt, he tends to stick with Malcolm.

SPRUCED UP

TIMELINE

2000: The brothers Simon and Steve start to play with their father

2003: The brothers form a trio along with Simon's childhood friend, Malcolm the keyboard player.

2005: The trio is joined by drummer Paul, and they play their first gigs in the fall. The group gains a local following and some press.

2007: The group gets their first taste of commercial success. This means Simon stepping down as lead singer in favor of Paul's childhood friend, Johnny, who has a better voice and, not least, better looks.

2008: Malcolm's musical abilities are not up to snuff and he is thrown out of the band, taking on the position of manager instead. At the end of the year he gets the band their first record deal.

2009: The first album is released in England. The band plays a number of summer festivals around Europe.

2010: The record label decides to release the album in America if the band can deliver a hit single for a special US edition. The recordings are delayed by the guitarist Steve being admitted to the hospital with a severe attack of a chronic lung disease.

2011: The hospitalization of Steve prompts Malcolm and the record label to act quickly. Now is the time to make something happen, it might be too late later on. The band embarks on a promotion tour of The States, hoping to make the final recordings along the way.



MALCOLM, MANAGER



**JOHNNY,
LEAD SINGER**



SIMON, BASS



STEVE, GUITAR



PAUL, DRUMS



PAUL STOKES DRUMMER

She catches your gaze between the drumsticks. She struggles for her place in the front row as the crowd jumps up and down. But she smiles and tilts her head, and her hair falls on her white t-shirt, which clings to her slender body and her bouncing breasts. You embark on the longest and loudest drum fill of the show so far, hitting all of the drums of the set in a rolling fashion before crashing your drumsticks into the cymbals, without once breaking eye contact. She looks down coyly, but looks up again shortly with renewed intensity.

Suddenly you lose eye contact. Steve has wandered into your field of view with his worried puppy eyes. You also feel the accusing eyes of Simon on you. You shrug. Ok, maybe that wasn't the most appropriate fill at the time, but shouldn't there be a little room for improvisation?

PAUL AND THE BAND

Paul has never had a difficult time playing the drums. Come to think of it he's never really had a difficult time with anything. Soccer, tennis, ladies, you name it. Always cool. Always oozing confidence. He's born with an athletic build, a good sense of rhythm and good motor skills. From his first drum lesson as a teenager, he felt that this was the right outlet for all that restless energy inside him. Bu this is a hard band to play in! With Steve and Simon constantly on his back, it long ago stopped being about rhythm and playing cool fills. Paul constantly feels evaluated and corrected. ...ok, so maybe not always oozing confidence... One moment his playing isn't tight and effective enough, the next it's not sophisticated enough. Paul has had to realize that the brothers communicate musically on a level that he can't really follow. At first the musical misunderstandings were just a joke, but as ambitions rise, he's starting to feel left out.

Socially the band gets along nicely. Steve tries to get Paul to understand what "good taste" is in music, and he tries to understand what he's teaching. Steve is all right. The same can't really be said for Simon, who always has to be the boss, just because he's the eldest brother or something. He should leave the practical stuff to Malcolm, who has a good understanding of the business. And he just loves playing with Johnny. They've been playing since they were around 10, and Paul's happiest moment in the band was when Malcolm managed to talk Simon out of being the lead singer so they could get Johnny into the band.



Paul and Johnny are brothers in arm when it comes to partying between the shows. They always end up competing for the girls. Johnny is the perfect wingman. Most girls want to talk to the good looking lead singer, but Paul knows that Johnny usually is too insecure to hit on the prettiest girls. And this is where he strikes. For Paul it's a double win, he gets to take home the hottest chick, and gets to boast to Johnny the next day. But as Johnny's star quality increases so does his strength as an opponent.

SEX

Paul doesn't exactly understand why, but he's always just had a way with the ladies. He is generally at ease in social situations and finds it easy to talk to strangers. Several girls have praised his calm, light and almost animalistic way of moving, and this is probably part of the reason. Paul's own theory is that it's about motivation. While other blokes are occupied with their appearance, their jobs and all that bollocks, he just loves women. Slender or curvy, dark or fair, party girls or the shy library types, Paul will find something desirable in most. And now that their success attracts women of the highest caliber, there is never a compromise when it comes to taking a little bird with him to the hotel room, the back yard, the balcony or wherever.

In spite of being on steroids briefly, and many nights of very drunken sex, Paul has never had problems getting an erection. Unfortunately the same can not be said of his longevity. He often gets carried away by the mood, making the sexual act a rather brief one. Prolonging the state of ecstasy is becoming something of an obsession for him.

THE LOOK

Paul is athletic, and is, in spite of his blue eyes and blonde hair, quite dark for a Brit. His curls have that rough and random look that takes a lot of effort and half a tube of wax. It's set in the business-in-the-front-party-in-the-back fashion that only Brits, hipsters and German Bundesliga players can get away with. The tight jeans and slim Beatles boots are mandatory. Paul prefers to play shirtless, and after an endless series of arguments, Simon and he have made the compromise that he will play in a wife beater.

DRUGS

Drugs are a natural part of Paul's life. His favorite combination is ecstasy and booze, but it is also his experience that a trip out backstage for coke, is a perfect opportunity to get a girl alone and talk her into a quickie.

ROCK 'N' ROLL

Paul is convinced that music holds the key to ultimate ecstasy. On good nights they catch it in glimpses, and it is easy for Paul to give in and let lose. But it's as if the little mistakes from him and Johnny, and the little misunderstandings with Steve and Simon prevent them from really taking off. If only they could all let go and forget about "good taste", nothing would be able to hold them back.

PLAYING PAUL

Music is the way to ecstasy!

Mission: To enjoy life. Music is the way to ecstasy. Music is the way to wealth, status and sex.

Strengths and obstacles: Good skills as a drummer, but lacks taste a sense of situation. The music should lead to ecstasy, but misunderstandings get in the way.

The band: Simon and Steve don't respect him. He feels left out. Paul respects Malcolm as a manager. Johnny is a childhood friend. They compete on who can score the hottest chicks.

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MALCOLM, MANAGER



**JOHNNY,
LEAD SINGER**



SIMON, BASS



STEVE, GUITAR



PAUL, DRUMS



STEVE RITCHIE

GUITARIST

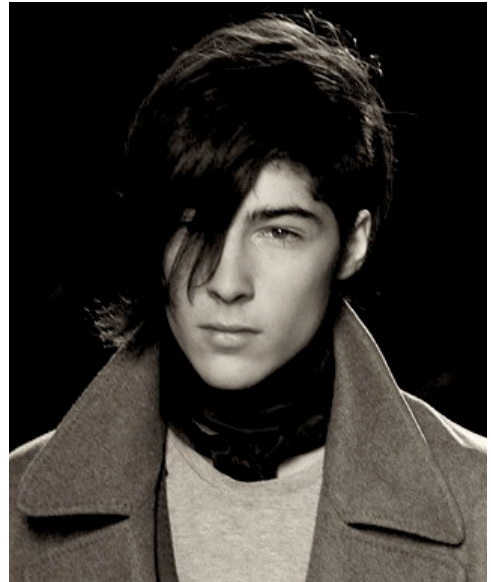
You plug into your amp and place your fingers on the fretboard. Everything has changed. The background noise is silenced. Your breathing has become deeper. You are now one with all of the sounds. Paul's beat. Simon's bassline. You start the riff with perfect timing. The sounds of the guitar wash over you in violent waves. Engulfs you. Swallows you. The music is greater than the four of you, greater than the crowd. You have hit a vein of pure energy. You are the vessels of this energy, as long as you can keep the momentum. You prepare for your solo. You begin with a few, select notes and prepare to slowly build from there.

Suddenly Paul starts banging wildly at the drums. The sounds mercilessly invade your space. The energy leaves your body. Across the stage you see Simon sending scornful looks in Paul's direction, who looks very apologetic. They have lost the groove. A wave of cold shoots through your body. You begin to cough. There is blood in your mouth.

STEVE AND THE BAND

Steve is the musical genius of the band. This was clear from a very young age, when his older brother Simon and he started playing together with their father. Steve was special. Their father soon began to give him the important guitar parts on stage, and the two began cramming at home. Hundreds of guitar riffs and classic rock albums. At first it was an amazing journey. Steve focused on himself and his talent. He enjoyed improving himself and the praise from other musicians, but lately some frustrations have started to appear. As their career progresses, Steve has realized that this band has the potential to make it really big. But imagine making it big with music that you don't feel comfortable with artistically. His older brother Simon is a world class songwriter, but it's as if Malcolm has begun to pull him in a new direction, where he has begun pandering to the lowest common denominator, in order to write hit songs. Otherwise he has nothing but respect for Simon.

Paul and Johnny is another matter. Paul is a skilled drummer with a musical mind and Steve considers it an educational project to teach him some of the basic merits of good taste. Johnny, on the other hand, is beyond reach. He's a fucking pretty boy, with nothing to offer artistically. Together they make just make up too much dead weight



Steve wishes he could take charge and throw them out of the band, but authority and responsibility are not his strong suits. At a young age he became ill with a chronic lung disease, which drained his strength and causes massive coughing fits. He has suffered under this disease for several years, and Steve has grown used to the fact that Simon and his girlfriend, Emily, carry many of his responsibilities and problems. For Steve, it is an eternal source of frustration that something as banal as his physical condition is getting in the way of his goals and dreams. Steve is aware that sometimes his disease can become a crotch, but it is nice when a little fit can get you out of an uncomfortable situation.

SEX

Steve loves Emily with all of his heart. Emily works for the bands record label, and they met during the release of their first album. To Emily, Steve was the ultimate artist and exactly the kind of person that record companies were put on this earth to assist. Steve was immediately flattered by the attention she gave him, and by her fascination of him. He loves to look into her big brown eyes and tell her about his ideas. The lazier part of him is also happy to have a girlfriend who takes care of the practical things and deal with all the strange people who want something from him.

Although Steve and Emily love each other, their relationship is a problematic one. This winter, Steve illness took a turn for the worse, and Steve had to spend two months in the hospital. This forced the band to temporarily abandon their plans for recording songs for a special American edition of their album. The record company was furious and tried to apply pressure through Emily. After the hospitalization Steve was plagued by guilt and drained of energy, and he completely lost the desire for sex.

THE LOOK

When you meet Steve, you inevitably perceive him as small. He's not particularly short, but with its skinny frame and slouched posture, his body does very little to assert itself in a room. Steve is a little bit more pale and hollow cheeked than current trends dictate, even in the indie scene. His hair is brown, unkempt and flows down his forehead in thick strands. Steve usually wears tight shirts and suits picked by Emily or Simon.

He can sense Emily's frustration and constantly feels guilty for not living up to his obligations as a boyfriend. Lately he has begun to suspect her of satisfying her needs elsewhere. He shouldn't blame her, but it breaks his heart to think of her with another man.

DRUGS

Drugs are a natural part of Steve's life. His frustrations over his physique and his lack of ability have made him escape further into the world of music. He spends his nights in his little home studio, high on psychedelic drugs. The drugs make him forget himself and his physical state, but unfortunately this takes a heavy toll on his health the next day.

ROCK 'N' ROLL

To Steve music is a supreme force that exists within the universe on its own terms. People are merely channels that the music can flow through, but too often, they obstruct the flow with their petty ambitions and needs.

PLAYING STEVE

Music is a supreme force that exists outside of man!

Mission: To take his music to the highest possible artistic levels.

Strengths and obstacles: A huge musical talent. Often feels misunderstood, but has difficulty taking responsibility for the overall direction of the music. Tries to teach Paul about good taste. Argues with Simon.

The band: Respects his brother Simon, but is afraid Malcolm is pulling him in a more commercial direction. Paul and Johnny aren't really good enough.

SPRUCED UP

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MALCOLM, MANAGER



**JOHNNY,
LEAD SINGER**



SIMON, BASS



STEVE, GUITAR



PAUL, DRUMS



SIMON RITCHIE **BASS PLAYER**

You are side by side you and Steve, just like old times. Just like always. You look back at Paul, give him the cue and you start up a pulsating groove together. You look out at the audience, and you can tell they like it. They have no idea what's about to hit them. And then it happens. Steve begins the riff and the crowd goes wild. You love this moment. Nothing feels better than having a bona fide hit. A song everybody knows from the radio and can sing along with. A song people recognize from the first notes of the riff. A song that could possibly provide for you and your family for many years into the future.

You look across the stage at Johnny, and you're ready with the harmony, as soon as he begins. But he never does. A few bars too late he mutters something and then begins from the second line. Has he forgotten the lyrics? Did he lose the beat? How can he fuck this up? You have rehearsed this time and time again. What the fuck does he think he's doing?

SIMON AND THE BAND

Simon is the band leader. He makes the rehearsal schedules and gives the cues to the other band members. Simon is not an introvert artistic type. He's constantly focused on the audience and the success of the band. He keeps tabs on what's being played in the radio, and on the responses of the crowd when they try out new songs in the set. He is constantly looking to maximize the hit potential of the songs. His hero is the slightly elder Billy silver from Sheffield, who has recently conquered The States with his catchy songs. Billy's success has given Simon hope. He is often talking with Malcolm the manager about how they can improve their looks and performance, much to the annoyance of the other band members.

Simon knows that it's his job to take responsibility for the career and cooperation of the band, but this is no easy task. It was difficult for him to step down as lead singer and leave the spot for Johnny, but it was the right thing to do. Johnny looks great, and from a commercial perspective it was definitely the right move. But, as a perfectionist, it pains Simon to see Johnny fumble about and forget the lyrics and miss his cues.

Simon is a dominating person by nature, but it's also hard to be the one who always has to have everything under control. Everybody wants something. The record company wants hit songs. Malcolm wants to improve their looks and stage performance, and Paul and Johnny need constant babysitting in the rehearsal room. Malcolm does a good job, but when it comes to the music, he can't help.

If only Steve would respect him as a leader. Talented little Steve. Without a doubt one of the great guitarists of his generation. Steve writes amazing songs, but they are too complicated for regular people to relate to.



Simon is annoyed at Steve's disdain for the poppier songs. He should instead be grateful that others are able to provide the hits that keep their career going. But this is the way it's always been. Simon has carried Steve and taken care of him so he's been able to focus on the music. Steve's chronic lung illness has not made things easier. It has cost the family a lot of money for expensive medicine, and forced Simon to run errands, while their mother took care of Steve.

At the moment, however, the sight of Steve is connected with guilt more than anything else. When Steve was hospitalized for a few months during the winter, Simon accidentally spent the night with his girlfriend Emily. Simon has always been attracted to her, but it was not supposed to have gone that way. Emily was upset about the hospitalization, and Simon stepped in to keep her company and help with practical stuff. One night when Emily was particularly upset, their emotions got the better of them, and they made love all night. They kept their secret affair up for a few weeks before they came to their senses, and agreed to call it off. It's important to Simon that Steve never finds out what has happened.

SEX

Simon doesn't really like to think about it, but deep down he doubts whether his self-centered little brother can satisfy Emily like he can. He has always moved in artistic circles with many beautiful women, and his confidence and charisma as natural born leader, has led him to many conquests and experiences. But Simon has never been on good terms with condoms. He knows that he should protect himself against diseases, but he always ends up having unprotected sex anyways. After his affair with Emily he was worried that he might have given her a disease, but after having tested negative he's feeling home free.

DRUGS

Drugs are a natural part of Simon's life. After the band has left the stage and after they have evaluated their performance, he is finally able to let his responsibilities go for a while. He uses booze, various types of cannabis and sometimes sleeping pills to relax. The drugs allow him to forget his duties and worries. Simon stays clear of coke. He knows that he is a naturally energetic and confident person and that coke makes him unbearable.

ROCK 'N' ROLL

It's okay to see music as entertainment. It gives people new energy, or a chance to escape their boring lives. To be a musician and a songwriter is a gift, and an obligation to enrich the lives of others. To Simon it shouldn't be too challenging. Music should be natural and accessible.

THE LOOK

Simon is upright and well built, without actually being muscular. His gray blue eyes are piercing and almost confrontational, when they are not restlessly scanning the room. His brown hair is dense and always recently cut, like a helmet that provides ample protection for both his heck and forehead. Simon has two basic uniforms; one is a leather jacket, suitably worn jeans, Ray Bans and slim boots. The other is a designer suit with a scarf and slim boots.

PLAYING SIMON

Music helps people by giving them energy and diversion in an otherwise boring everyday life!

Mission: To achieve a commercial breakthrough with the band.

Strengths and obstacles: Has an ear for hit songs. The band leader. Takes on many responsibilities, but is frustrated by the lack of support and recognition from the others.

The band: Admires and protects his little brother Steve. Has an alliance with Malcolm the manager about improving the bands commercial appeal. Doesn't have a lot of respect for the musical abilities of Johnny and Paul.

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**JOHNNY,
LEAD SINGER**



SIMON, BASS



STEVE, GUITAR



PAUL, DRUMS



MALCOLM CONNORS MANAGER

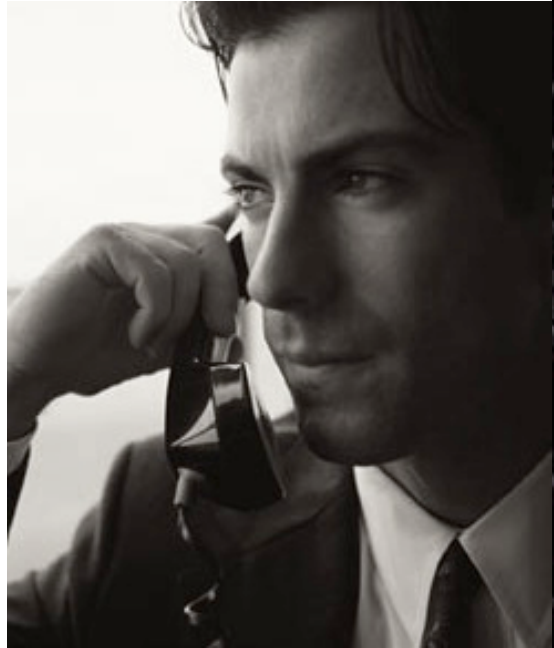
He is staring you down, trying to break you with his silence. Trying to force admissions out of you. He can forget about that. You calmly look back. You've done this a thousand times before. Another uncool booker, who doesn't have his shit together. He breaks the silence: "So, what do you say?" You answer through a know-it-all smile: "The contract says we're the headline act. That means we play at 10'o clock. If you make any changes, we are out of here." You're like a fish in water. You thrive on confrontations, live for the arguments, and make a living off winning them. The booker's eyes wander. He mumbles: "Ok, you're on at 10, you fucking wanker." "Thanks, that's all I wanted to hear."

You feel your phone vibrate in your inner pocket. It's a text from Simon: "Hey Malcolm, Steve is late. Can you make it so we don't go on until 11?" Fuck!

MALCOLM AND THE BAND

Malcolm's job should be a piece of cake. They are the perfect band: A strong leader, who is focused on writing hits, an amazing looking singer who looks great on photographs, one of the great guitarists of a generation, and a drummer who understands that it's not his job to play funk or jazz. Unfortunately it's not quite so simple. The band members don't believe in themselves, and they don't have the necessary respect for each other. And they suck on stage. Their hesitant body language betrays insecurity, and the many accusatory looks across the stage do nothing to help the mood. Malcolm has seen far worse musicians with far worse songs be more convincing.

If only they could at least fake believing in themselves. That's what he would have done. Or rather: that what he did when he was part of the band, until Simon and Steve threw him out. It was probably for the best. He had a hard time keeping up, and it was obvious that he had a far greater talent for handling people, than handling the keys on a keyboard. Malcolm has accepted his defeat as a musician, but the experience of being fired by your friends has taught him that people act selfishly, and that alliances are formed and broken as necessary. He has covered his bases by negotiating a contract that gives him full control over press relation and which makes him almost impossible to fire. But in spite of these securities, he wouldn't think twice of abandoning the band if a better opportunity should present itself. Lately he has begun coaching Johnny in his stage performance, hoping to tag along if a solo career should eventually happen.



To Malcolm, persuasion is an art form. He has a feel for it that very few people possess, and he always knows if hard facts, flattery or threats will yield the best results. He is not shy of tricking people either, should it be necessary. He was the one who persuaded Simon to leave the lead singing to Johnny. It caused some tensions, but a shared wish for commercial success has made them bury the hatchet and work together for making the band a more audience-friendly one. Malcolm is no musical genius, but he is a master of turning the wild nights of Paul and Johnny, and the eccentric behavior of Steve, into good material for the press. Hit songs, beautiful people, and good scandals have always been the lifeblood of the music industry, and Malcolm loves it.

SEX

Girls don't automatically come to the manager the way they come to the lead singer, but Malcolm isn't complaining. In England, the band attracts large groups of girls, and once he gets one of them in a conversation, his chances are better than most. He knows how to talk, and he is not picky. You couldn't really call Malcolm a romantic. Sex and romance are two different things, and Malcolm fully enjoys the delights of being single, whenever the opportunity arises. Lately, however, he has begun to fantasize about holding hands and having sex in the missionary position with that special someone. Johnny's little sister, Valerie, is with them on the tour as an assistant, and working together has developed into a good friendship, with a hint of flirting. Malcolm likes her sense of humor and her sassy attitude, and her ass certainly doesn't look bad in a pair of tight jeans. But how the hell does he take it to the next level.

DRUGS

When it comes to vices and performance enhancing substances, coffee and cigarettes are at the top of Malcolm's list. When it gets really late, or early, he will sometimes do a bit of speed or coke, just to keep things going. Sometimes to boost his energy and confidence, but far more often to strengthen his ties to the guys in the band, or other associates. You're not really friends until you've done coke off a groupie's back in the toilet.

ROCK 'N' ROLL

The music business is all about the good stories. Sure, hit songs, guitar riffs and stage performance are important factors, but it's the stories in the press that keep things going between tours and albums. Most songs are forgotten, but stars are remembered for their personalities. This band is a potential goldmine. Everyone has their hidden aspects and a potential for the madness that it takes to be a star. The main goal is to create the legend. It's all about giving things a push in the right direction.

THE LOOK

Malcolm has a pointy nose and a protruding chin, which gives him a wolf like and slightly menacing look. Compared to the others, he's no Adonis, but he is well groomed, with clean fingernails, ironed shirts and shone shoes. The waxed, combed back is a leftover from many years with a ponytail, but it also gives him an air of business and rock 'n' roll.

PLAYING MALCOLM

Rock 'n' roll is about creating stories about legendary people and events!

Mission: To be successful. Maybe with this band, maybe in the longer term with another act, this could potentially be Johnny as a solo artist.

Strengths and obstacles: A master of manipulation, but has a hard time controlling the band. Has a lot of influence on the band, but feels like an outsider. On the lookout for new challenges.

The band: Malcolm as an alliance with Simon about taking the band in a more commercial direction. Believes in Johnny's looks and star quality. Tries to create good stories for the press.

SPRUCED UP

TIMELINE

2000: The brothers Simon and Steve start to play with their father

2003: The brothers form a trio along with Simon's childhood friend, Malcolm the keyboard player.

2005: The trio is joined by drummer Paul, and they play their first gigs in the fall. The group gains a local following and some press.

2007: The group gets their first taste of commercial success. This means Simon stepping down as lead singer in favor of Paul's childhood friend, Johnny, who has a better voice and, not least, better looks.

2008: Malcolm's musical abilities are not up to snuff and he is thrown out of the band, taking on the position of manager instead. At the end of the year he gets the band their first record deal.

2009: The first album is released in England. The band plays a number of summer festivals around Europe.

2010: The record label decides to release the album in America if the band can deliver a hit single for a special US edition. The recordings are delayed by the guitarist Steve being admitted to the hospital with a severe attack of a chronic lung disease.

2011: The hospitalization of Steve prompts Malcolm and the record label to act quickly. Now is the time to make something happen, it might be too late later on. The band embarks on a promotion tour of The States, hoping to make the final recordings along the way.



MALCOLM, MANAGER



**JOHNNY,
LEAD SINGER**



SIMON, BASS



STEVE, GUITAR



PAUL, DRUMS