

# **SPICE**

by Anna Westerling

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# **ABOUT**

By: Anna Westerling

Time: 4h

Number of players: 5

Number of GM: 1

Semi-larp

Location: A room, preferably with some space, for  
example a classroom or a living room.

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Disclaimer: This is a fan-made project. It is in-  
tended as a tribute to the Spice Girls, and no rights  
related to their body of work are claimed.

# **PRESENTATION**

MARCH 1994:

R.U. 18-23 WITH THE ABILITY TO SING/DANCE?  
R.U. STREETWISE, OUTGOING, AMBITIOUS & DED-  
ICATED?

Music Industry management Consortium currently  
forming a choreographed, Singing/Dancing, all Fe-  
male Pop Act for a Record Recording Deal.

OPEN AUDITION

Be a Spice Girl in this playful, fun and energetic  
scenario in five acts. Experience friendship, fash-  
ion, GIRL POWER, ambition, loyalty, sexism, the  
90s and standing up for each other as you conquer  
the world.

*The pop market is dominated by men, but we are going  
to change that.*

– Geri

It is all played semi-larp with a few props to be-  
come the Spice Girls. You will play from audition,  
to success, to break up. Sometimes with a game-  
master and sometimes not. Be prepared for impro-  
visation, scenes, fun and unity within the group.

*Being in the Spice Girls was an insane experience.*

– Mel C

# THE STRUCTURE

In this scenario the players play the Spice Girls in five acts, from audition in Mars 1994 to split up in May 1998. It is set in five acts:

- **Act I: Audition** – March 1994
- **Act II: The House** – May 1994–March 1995
- **Act III: The World** – March 1995 – May 1997
- **Act IV: The Split** – June 1997 – May 1998
- **Act V: Goodbye**

The game is semi-live, where the players are up on the floor as their characters more or less the whole time. The game begins with the players being turned into girls waiting for an audition.

Then in act II–V they are playing spice girls, all in one room. Each of these acts contains a big envelope with a letter addressed to the Spice Girls + some smaller envelopes with the scenes. The act begins with them reading the letter and then they take the small envelopes one at a time and play the scene within. They can always play a scene several times. This they do by themselves, without a gamemaster. As a gamemaster you are outside, in a specific room and will come in and interact with them differently, depending on the act.

# **THE GAMEMASTER**

Your role as a gamemaster will change over the acts.

## **Act I: Audition**

*March 1994*

You host the audition.

## **Act II: The House**

*May 1994 - March 1995*

You are their manager and come in and set scenes when you see fit. You can interrupt them. The act will end when they fire you.

## **Act III: The World**

*March 1995 - May 1997*

They run the game themselves and will come to you if they need a gamemaster.

## **Act IV: The Split**

*June 1997 - May 1998*

They continue running the game themselves, but you can interrupt their scene at any point saying they are needed somewhere else. This will force them to redo the scene.

## **Act V: Goodbye**

Here you do nothing.

## **Time management**

- Act I: 30 minutes
- Act II-IV: Maximum 1 hour each
- Act V: 15 minutes

The game begins directly with Act I, there is no off game prep time.

# PREPARATIONS

This game contains quite a lot of preparations.

## Act I

- Copy the character sheet in as many copies as there are players + 1 or 2 extra just in case.
- Draw a big number on the back of each character sheet.
- Be ready to hand these out to the players.

## Act II–IV

- Print the letter “Dear Spice Girls”. Put it in a big C4-envelope. Write what act it concerns clearly on the envelope, for example “Act II”
- For act II, also print the characters and put them together with the “Dear Spice Girls”-letter in the envelope.
- Print each scene and put them in smaller envelopes. If you have girly, or pink, envelopes that is to recommend. Write the name of the scene plus when it’s set on the front of each envelope, for example:

*First meeting*  
*May 1994*

Then sort the envelopes in chronological order, and put a ribbon or a rubber band around them. Put them in the big envelope. Make sure the act of the big envelope matches the acts of the small envelopes.

## Act V

Print the letter “*Dear Spice Girls*”. Put it in a big C4-envelope. Act V doesn’t have any scenes so this is just it.

Place the envelopes for act II–IV in the room where the scenario will be played. Close the big envelopes.

## Equipment

The game room also needs some equipment. Bring paper (A4 printer paper will do) plus felt-tip pens in many different colors and leave them in the room by the envelopes. The game also requires some tech such as a phone or a laptop where the players can play music, but that can be counted on that the players provide. You also need some pens for the audition.

# **SPICE UP YOUR LIFE**

In act III the players will get to dress up as the Spice girls. Take a big box and put 5 smaller bags in it. Name each bag Ginger, Posh, Baby, Sporty and Scary. In each bag you put equipment for each Spice Girl. It should be things that can be used no matter the body of the players. Below are a few suggestions.

## **Baby**

Pink Nail Polish  
Some type of ponytails for your hair  
Lollypop  
A pink linen top  
Pink plastic jewelry

## **Ginger**

Red Nailpolish  
Red Lipstick  
A union jack flag  
A push up bra in red  
Red spray for your hair

## **Sport**

A sporty sweat band to have around your wrist  
A tank top (or some fabric in orange to put around your body)  
Adidas socks  
Pen for tattoos  
Plastic hair band with zig-zag to hold your hair back

## **Scary**

Brown-golden nail polish  
Gold jewellery, preferably armbands or something around your arms  
Big earrings in gold  
Leopard triangle bikini  
Leopard gloves

## **Posh**

Black Nail Polish  
A black dog collar necklace or a Pearl Necklace  
A black triangle bikini  
Eyeliner  
Black gloves

**Act I:**

# **AUDITION**

*March 1994*



# **START THE GAME**

This act begins with the players standing outside the room you will play in, waiting for the game to start. If you play this at home this could be just in another room, and if you play this at a convention this could be the corridor just outside. If you run several groups parallel, all the players can stand and wait together.

Then you as a gamemaster will come out as the manager of Heart Management, Chris Herbert, and throw them into the game by saying:

Hi, I'm Chris from Heart management. We are looking for girls to create a massive selling all-female British group, basically a female version of Take That. We want this to appeal to young girls, so be sassy for the girls, and have some sex appeal to attract the boys. Now I'll give you a number with a form to fill out, and some pens. When your number is called, you will come in and tell us about yourself. Ok?

Then distribute the numbers with the character sheets (the "Dear player"-sheet) on the back side and pens to the players and go back in and close the door. Let them fill out the form and then slowly start the game by talking to each other.

It is also a good idea to have a gamemaster outside the room to manage the queue and so the players can answer questions, both in and off game. This can be some kind of assistant, so you can come up with a clipboard and then send them in one by one.

## **The game room**

The gaming room should be set up like an audition, that is with tables on one side of the room. Behind these the judges of the auditions sit. In front of them there is a large open space for the applicant to stand on. No chair.

The judges are the gamemaster or any additional helpers. Being a few people sitting behind the tables makes it more scary to audition, so if it's possible to be about 3-5 people behind the tables that is great. If you can, you can have some extra people to help out and sit there just for this act. When all is ready, the gamemaster that plays Chris will go and call out the first number. If you are alone as gamemaster you will need to play Chris all the time, so you can just let the five players audition shortly for you one at a time in the room.

## **The Audition**

When the applicant enters the room, one or two jury members asks questions like why do you want to be in this girl group, what would you contribute, what is unique with you? What you ask is not that important, but it needs to be very brief. The players should feel like cattle, in the room, say or do something, and then you say thank you and send in the next. This needs to be quick, especially if there are many players. Name one or two gamemasters in charge of asking the questions.

You do not need to write down what they say (even if you can pretend), but do select one member of the jury whose job it will be to distribute the groups of play. They should write down the number of each player and how extroverted you felt they were as a player on a scale from 1 to 3. Three are very extroverted, and one is more introverted. When the auditions have ended, that person needs to create the player groups.

Create the groups to be balanced between each other with about two extroverted players, and two introverted players in each group, and then add on some medium people. Do not try to create a star group, but rather spread out the players so all enjoy themselves.

After this the different groups will not meet, so follow your instinct as gamemaster to create good groups. The most im-

portant thing is that you should do your best to ensure the players enjoy themselves and that the process should be quick and do not overthink it.

Then you divide the groups between the gamemasters in the room, and give them a note of the players.

The gamemasters then go out one at a time and call five numbers and ask them to follow them to their game room. When they enter their gameroom they can sit down. The gamemaster will then inform them:

*Congratulations! You have all been selected as the new all female pop act of Heart Management! Now we have arranged for a house where you all can live in and practice singing and dancing so we can see how you work together, and eventually get you a showcase before the industry. But for now, go home and pack!*

Here you can switch to off-game and say, that means a 10 minute toilet break and when you come back we play act 2. But before that, you will get to choose who you are. So get up the five envelopes with the girls' names on, which includes the character sheets, and let them choose who they want to be. They can then read the characters and leave the room for a toilet break.

When they are gone you set up the room with 3 big envelopes, Act II, Act III and Act IV. Put the act II envelope open, and cover the rest, so it is clear that they should begin there.

### **Gamemaster roles**

- **Chris** – Give the players the number with the character sheet on the back.
- **1-2 people** – Ask questions in the jury (this can be the same as Chris).
- **One person** – In charge of dividing the group.
- **Assistant** – Manage the queue outside.

## **DEAR PLAYER,**

It is March 1994 and you are now an English working class girl around 20 dreaming about being a pop-star. You don't have a name just yet, we'll just use your number for now. Below you create the first pieces of your character, by choosing the options you like from the questions below. (Just pick what you think would be fun to play on, you will get to choose which Spice Girl you are later.) Then you can as your character interact with the other girls being here for the audition, maybe they are nervous?

You all saw the advertisement in the showbiz trade paper The Stage that said: "R.U. 18-23 with the ability to sing/dance? R.U. streetwise, outgoing, ambitious and dedicated?"

You went to the audition and have passed both the dancing and singing audition, and now it is time for personality. So you will get to go in there and persuade them why you are the right thing for the "Choreographed, Singing/Dancing, all Female Pop Act" they are looking for.

When your number is called, you will get to go in.

**NUMBER:** \_\_\_\_\_

**Your parents worked as** (*chose 2*)

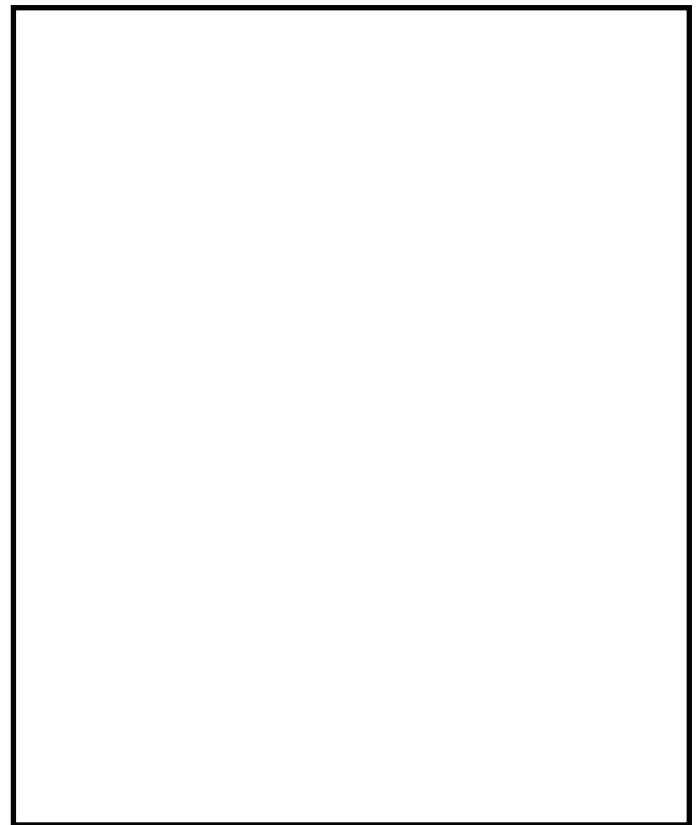
- ☐ 2-3 unskilled jobs parallel
- ☐ Cleaner
- ☐ Electronics engineer
- ☐ Elevator fitter
- ☐ Engineering assistant working shifts
- ☐ Hairdresser
- ☐ Insurance clerk
- ☐ Karate instructor
- ☐ Milkman
- ☐ Personal assistant
- ☐ Secretary

**You have** (*feel free to chose several options*)

- ☐ Studied theatre
- ☐ Studied dance
- ☐ Played the drums
- ☐ Participated in a Beauty contest
- ☐ Studied ballet
- ☐ Been singing
- ☐ Wanted to do dance classes, but was forced to drop out due to the fact that your family couldn't afford it.
- ☐ I got a scholarship to continue the theatre school.

**What are your occupation now?**  
(*feel free to chose several if they are part time*)

- ☐ Aerobic instructor (Miss Motivator)
- ☐ At a hairdresser
- ☐ Cleaner
- ☐ Hostess of a TV-show for a Turkish TV-channel.
- ☐ Performing with a singing group after playing with them in a musical
- ☐ Selling advertisement for a car magazine
- ☐ Studying English
- ☐ Theatre school
- ☐ Unemployed and hungry, stealing food from grocery stores
- ☐ Waitress



*Draw your self portrait*

**Your audition song was**

- ☐ Fame - Irene Cara
- ☐ Greatest Love of All - Whitney Houston
- ☐ I'm so Excited - Pointer sisters
- ☐ Material Girl - Madonna
- ☐ Mein Herr from Cabaret
- ☐ Push it - Salt-N-Pepa
- ☐ Respect - Aretha Franklin
- ☐ That's the Way Love Goes - Janet Jackson
- ☐ Where Did Our Love Go - The Supremes
- ☐ I didn't do a singing audition, because I burnt my face on a ski trip. I talked them into letting me join now instead.

**How motivated are you to do this on a scale from 1-10?** (*you may choose several options*)

- ☐ 11
- ☐ Tens of millions of thousands and more
- ☐ I dreamed about becoming famous all my life.
- ☐ This is it. I know it.

**Act II:**

**THE**

**HOUSE**

*May 1994 - March 1995*

## **DEAR GAMEMASTERS,**

You are the managers, Chris and Bob Herbert. This is your band, you formed them, you financed them and you are going to control them. In the following scenes you are going to try to form your band, but will get protests from the girls. In the end the girls will leave you, so be sure to push the wrong vision for them. Below are a few scenes that you can initiate and play, also feel free to invent your own scenes to push them into doing what you want.

You also haven't signed a contract with them. That is a strategy from your side to keep them on their toes. The girls may nag you for contracts, but say no, be avoidant and say maybe later. In the end this will be your loss, but how were you to know how big they are going to be? Right now they are just some girls around 20 you put together after an audition.

In act II you can come into the girls room (where they play) at any time, interrupt what they are doing and do a scene and then leave. The girls have envelopes with scenes to run themselves, but you will come and do some scenes. Be more active in the beginning of the act, but as it takes off, you can back off more.

Below are a set of scenes for you to use, but you can also figure out your own scenes.

Chris Herberg would later say: *"It was five ordinary women, but together they were like wildfire, an extraordinary freak of nature. They became the biggest selling girl group the world has ever seen."*

*"Their work ethic was really good. They were hungry for it. Teu all had varying degrees of natural ability to sing and dance, and they all had strengths and weaknesses. Most of them hadn't even considered music as their career. They kind of stumbled across it. The process was to try and bring them all up to speed so that they were on a similar level."* – Chris Herbert

# **SCENES ACT II**

## *Gamemasters*

### **Introduction**

Meet up with the girls, inform them that they are now your band Touch, that is run by you, Bob Herbert and Chris Herbert, the father-and-son that runs Heart Management. Bob is around 50, and Chris is 23 at this point.

You have moved them into a house in west London, where you let them stay with a weekly wage for food and keep. You have set them up with coaching and dance lessons every day. The idea is to have them practice there for about 12-18 months, and then release a record. You haven't signed a contract with them, just to keep them hungry and on their toes.

### **Forming your band**

You are trying the idea to have one girl as a lead singer, and the other ones as back up. Go in to the girls, and try different girls as a lead. Let them stand on the floor with one girl first, and dance a little. Tell them that you will come back with your decision of who it is going to be. If they have any input of who it shall be, they should tell you.

### **Choose a lead singer**

See if the girls have chosen a lead singer, or you can choose. Be prepared for conflict here, and the idea is that you should lose. There is no lead singer in the Spice Girls.

### **Style**

You have a vision of your band in one style, to communicate a clear message. Will you dress them like Madonna in baby doll clothes, or more like TLC who does more shirts and jeans, or what is the style of your band? Decide how you want them and go in and tell the girls? Maybe the lead-girl should have a slightly different costume?



## **Touch**

You have decided to call the band Touch, go and talk to the girls and see if they want to brainstorm how a band named Touch behaves. How does it translate into clothes, dance etc?

You also have an idea with the number five, so there are five letters in Touch, five girls etc. How do you want the group to lift that?

## **Dancing**

Come in as a dance instructor and make them practice some simple and fun moves. This scene's purpose is to get them up on the floor, and get some movement and fun into the group. You can use I'm so excited by the Pointer sisters if you need some music.

## **Contact**

When you feel you are towards the end of the act, offer them a contract. See if you can make them sign.

## **Act ends**

When the girls come and find you and give you the finger you know that act II has ended. This means that after this, you cannot go on interrupting them anymore, but instead they will come to you. See Act III.

# DEAR SPICE GIRLS,

You are not yet the Spice Girls, but right now you are a band called Touch formed by Bob Herbert and Chris Herbert, the father-and-son that runs Heart Management. They have moved you into a house west of London, where you get to stay with a weekly wage for food and keep. Each morning you squeeze into Geri's Fiat Uno and drive to the studio to do voice coaching and dance lessons.

Their idea is to have you practice there for about 12-18 months before they will sign you or get some kind of record released. They have intentionally not signed a contract with you, to keep you hungry and on your toes. This will prove a bad choice on their part when you lose patience and decide to leave them at the end of the act.

This is the act where you will create the foundation of what was going to be Spice Girls. You will become friends, work really hard, find strength and girl power in each other. You are all ambitious as hell, have big dreams and know this is your chance to make it. Use any opportunity you can in this act to strengthen your friendship.

In this act scenes are set in two ways.

## The envelopes

Each envelope contains a scene. You can take these at any time and play them. You can also play them several times if you want to.

## The gamemaster set the scene

In this act the gamemasters are your managers, or any other type of people you may run into. They can come into your classroom at any point, interrupt what you are doing and set a scene. You can also go and get them if you need them and make them set a scene.

The act will end when you choose to play the last scene "Runaway", and then you start act III instead. As a guideline the act should be a maximum of one hour, so keep a high pace and if you're bored, move onto the next scene. Remember you are all in a hurry to be famous.

All scenes will include all the five of you. This means the scenes can get messy, just as with the real life Spice Girls. But lift each other up, let everyone talk and include everyone.

This is your chance to make it and you all stand or fall together. As the act progresses and you get closer, get physically closer to each other as well, sit with someone's legs across yours, or your arm on someone, or just rest your body towards someone. Become one Spice Girls unit.

Chris Herberg would later say: *"It was five ordinary women, but together they were like wildfire, an extraordinary freak of nature. They became the biggest selling girl group the world has ever seen."*

*"It seems like every week, someone gets a little bit down, depressed, which is good, cause there is four people to lift you up"* - Victoria

*"Their work ethic was really good. They were hungry for it. They all had varying degrees of natural ability to sing and dance, and they all had strengths and weaknesses. Most of them hadn't even considered music as their career. They kind of stumbled across it. The process was to try and bring them all up to speed so that they were on a similar level."* - Chris Herbert

# First Meeting

*May 1994*

In this scene you play your first meeting in the house. Answer the questions:

- In what order do you arrive?
  - There are three bedrooms in the house, two with two twin beds and one with a single bed. Who sleeps where?
  - Which one of you has brought a stuffed animal and what is it?
  - Who has bought the most make up/clothes?
  - Do you go out and celebrate, or stay home and make plans?
- 

# Dreams

*June 1994*

You are all in your living room, you've rehearsed dancing and singing all day and are psyched with energy. You want to take on the world. Make a plan for how to do that, what do you want to do?

Get out a pen and paper and make a plan for how you want your band to be. Make a mood board of words that are important to you, but also imagine, what is your ultimate goal? Where do you want to be?

# What's in a name?

*August 1994*

Do you really like the name Touch? Isn't it a bit sleazy? You have been singing a song called Sugar and Spice, couldn't there be something there? What do you want to be called? Decide and let management know. They may protest, but this is your band. You five are in this together, and each of you should have a fair share of it, either it comes to the name, singing or dancing.

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# Work out

*September 1994*

Mel C has introduced the morning workout, so each morning you work out together in the garden. Let Mel C lead a short (and easy!) work-out session.

# Girl Power

November 1994

There are so many boy bands, and male singers, out there – New Kids on the Block, Take That and more. Where are the girls? You are competent, awesome and ready to take on the world. You need to change this injustice by promoting girls. Are you feminists? How do you want to change the world? What do you really really want?

You are at home in your living room and together you create the concept of Girl Power.

*"We've created this movement, it is more than a band, it's a feminism from the 60ies but now in the 90ies. This time around you can wear your wonderbra, as much makeup as you like, but still have intelligence, have some balls." – Geri*

*"Girl Power is about accepting the way that you are, having fun most importantly, and if you want to wear a short skirt and a wonder bra, wear it, but be sure about yourself and basically have a good time." – Victoria*

*"Girl Power is about being whoever you want to be. Wearing your short skirts, your Wonderbra, and your make-up, but having something to say as well." – Emma*

*"We've always talked about Girl Power being about equality – and it's equality for all." – Mel C*

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# Ambition

November 1994

Now it is nine months since your audition, and you've been here foreeeeeever. You want this, it is time. You're not getting any younger, Geri just turned 22, and there still haven't been any contacts. What is taking so long? You need to get out in the industry, show yourself off and take the world by storm. Find the Herberts (use some gamemasters), explain your general awesomeness and persuade them to give you a showcase for all the cool people in the industry. Now.

# Showcase

*December 1994*

This is the morning before your showcase, when you are going to meet a lot of important industry people and sign and dance for them. This is make or break time. It is morning, you are having breakfast and getting dressed. Are you nervous, what are you saying to each other?

Chris Herbert would later say about the showcase: “The girls had court. They had total belief in themselves and that was their superpower.” Make this scene about building this superpower.

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# Why boys suck

*January 1995*

It is Friday night and your stationary phone isn't ringing. Emma looks at it, but the guy never calls. Victoria has been stood up earlier, and Geri has some on and off again fling with some dude who hasn't called either. Mel B is swearing over her fucked up boyfriend and Mel C is happy you just finished a nice work out, and are both relieved and jealous seeing the other women in agony.

But since it is Friday night you decide to have your own party, bring out some booze, snacks, and sit on your sofa and discuss why boys sucks, and why girlfriends are important, and what you want your band to say.

# Write Wannabe

*January 1995*

You have chosen to work with songwriters Matt Rowe and Richard Stannard, and are now going to begin to write songs. You have written the first lines of Wannabee, but continue, what is it that you really really want? What do you want next in the song? Your lyrics don't have to match with the music, just spitball ideas. There is paper and pens.

## Wannabe

*Ha ha ha ha ha*

*Yo, I'll tell you what I want, what I really, really want*

*So tell me what you want, what you really, really want*

*I'll tell you what I want, what I really, really want*

*So tell me what you want, what you really, really want*

*I wanna, (ha) I wanna, (ha) I wanna, (ha) I wanna, (ha)*

*I wanna really, really, really wanna zigazig ah*

Rowe recalls:

*"They made all these different bits up, not thinking in terms of verse, chorus, bridge or what was going to go where, just coming up with all these sections of chanting, rapping and singing, which we recorded all higgledy-piggledy. And then we just sewed it together. It was rather like the way we'd been working on the dance remixes we'd been doing before. Kind of a cut-and-paste method."*

# Write 2 Become 1

February 1995

Geri is having a flirt with the songwriter Matt Rowe, and you all know it. It has been apparent by the energy in between them in the studio when you are writing 2 Become 1. Sit on your sofa in your house, joke with her about it, and start writing the second verse to 2 Become 1.

*Candlelight and soul forever  
A dream of you and me together  
Say you believe it, say you believe it  
Free your mind of doubt and danger  
Be for real, don't be a stranger  
We can achieve it, we can achieve it*

*Come a little bit closer baby  
Get it on, get it on  
'Cause tonight is the night when two become one*

*I need some love like I've never needed love before (wanna make love to ya', baby)  
I had a little love, now I'm back for more (wanna make love to ya', baby)  
Set your spirit free  
It's the only way to be*

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## Runaway

March 1995

So you have two songs almost written, the industry loves you, but the Herberts are holding you back. They want to wait and have you practice more. But you're not getting any younger, and want to be stars now. Discuss what you want to do, and how to move forward.

The scene ends when you decide to leave, take your music, and all go in and show the finger to your management and run out. If you have something with your managers (in the GM room) that is yours, make sure to steal it back.

This also ends act II.



**Act III:**

**THE**

**WORLD**

*March 1995 - May 1997*

## **DEAR SPICE GIRLS,**

This is the act when you take over the world, and your names and music will be known all over the world. You will get to do all you dreamed about and more, so enjoy it!

In this act you control your management so all the scenes are set by you, and from the envelopes. In some scenes you need a gamemaster, then you go and get one and tell them what you want them to be, and they will do as you say. You can give them the scene to read.

As last time, you can always play a scene several times. In this act you can also add and figure out your own scenes, if there is something you want to play.

The act ends with the scene Brit Awards, and then you move into act IV. Act III should take a maximum of one hour.

## **DEAR GAMEMASTERS,**

In this act you cannot interrupt the girls, but they will come to you and ask you to play a character in a scene, or gamemaster. Then you do as they say. They can tell you or give you the envelope and let you read the scene. This act is about making the girls feel like superstars.

# Crashing an office

April 1995

Sometimes you would visit a record label office yourself, to have a meeting or promote yourself. This would be you storming into an office with a tape recorder, pressing play and then singing and dancing. You take people by storm and the energy you bring is like nothing else, and of course to get attention from the male record industry it doesn't hurt that you are sexy and you know it.

Martyn Bartner, a manager you saw for advice would later say:

*They came into my office and this whole routine unfolded in front of me. They put on their cassette player and sang along to it karaoke style, with this dance routine going on. The whole thing was completely choreographed to turn me on. I remember Emma Bunton had a short skirt and a blouse on, the school uniform-looking thing with her hair in bunches and she pulled up a chair opposite me and sat down so I could see her skirt. And the others were all cavorting and that sort of stuff and I said, 'Right. This is really impressive. Can we switch it off? Please switch it off. I'm an extremely happily married man and I know exactly what you are doing. This is absolutely brilliant. Please switch it off.' And they all went to sit down on the settee and said 'Right. Let's get down to business then.'"*

In this scene the GM room will be a record office that you will crash. Begin planning and then do it as you see fit.

# Get new management

*May 1995*

By this point, industry buzz around you and Spice had grown and major record labels in London and Los Angeles were keen to sign you, without you having released any music yet. Use this opportunity to interview new management, and let the gamemasters be different managers you interview. If someone doesn't want you, it is their fault and their loss. End the scene when you chose someone.

In May 1995 you signed with Simon Fuller as your manager, and Virgin as your record company.

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# Your first single

*February 1996*

You have been working all year with your new album, and it is now time to release your first single. But the question is, what will it be?

Your manager is arguing that it shall be *Say You Will Be There* or *Love thing*, but you want Wannabe. Or to be honest, Geri and Mel B want it, and the rest of you haven't expressed any strong opinion yet. But when Geri and Mel B agree, that is usually how things end up.

Get a manager (one of the gamemasters) and explain why it should be Wannabe, why that song encapsulates all that is Spice Girls and Girl Power, and represent you the best. Feel free to listen to the song on Spotify. The scene ends when your manager yields.

# Becoming the Spice Girls

March 1996

You had an interview with “Top of the Pops” and to easily identify you they gave you nicknames. You became Scary, Baby, Posh, Ginger and Sporty Spice.

This is the act when you get to dress the part. Open the kit and take out your accessories. Dress together, have fun, and help each other out. You are dressing up for your first video, so make sure to look awesome.

On Wikipedia, it would later say about you:

*“Each Spice Girl adopted a distinct, over-the-top trademark style that served as an extension of her public persona.*

*Victoria Beckham (née Adams): As Posh Spice, she was known for her choppy brunette bob cut, reserved attitude, signature pout and form-fitting designer outfits (often a little black dress).*

*Melanie Brown: As Scary Spice, she was known for her ‘in-your-face’ attitude, ‘loud’ Leeds accent, pierced tongue and bold manner of dress (which often consisted of leopard-print outfits).*

*Emma Bunton: As Baby Spice, she was the youngest member of the group, wore her long blonde hair in pigtails, wore pastel (particularly pink) babydoll dresses and platform sneakers, had an innocent smile and a girly girl personality.*

*Melanie Chisholm: As Sporty Spice, she usually wore a tracksuit paired with athletic shoes, wore her long dark hair in a high ponytail, and sported tattoos coupled with a tough-girl attitude. She also showcased her athletic abilities on stage, such as by performing back handsprings and high kicks.*

*Geri Halliwell: As Ginger Spice, she was known for her bright red hair, feistiness, ‘glammed-up sex appeal’ and flamboyant stage outfits. She was also identified by the media and those who worked with the Spice Girls as the leader of the group.”*

# **The Wannabe video**

*April 1996*

The time has now come for you to make your first video, the Wannabe video. This scene is the rehearsal. The idea is to do it all in one take at St Pancras hotel, a fancy hotel in London where you will come in with your Spice energy and just make a mess.

In this scene you begin to look at the Wannabe video on YouTube, then you do a rehearsal. Put the music on and rehearse it all in one take, and use what you remember. Feel free to jump around and do chaos.

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# **Success**

*June 1996*

*Wannabe* was released in June 1996, and was a huge success. You are in Japan on a promo tour as it hits number one in the UK, and knocked out artists such as Michael Jackson and Robbie Williams.

Get one (or more) gamemasters to be a journalist and interview you about how you feel.

# Photoshoot

*July 1996*

This is the time to take band pictures. Help to style each other, look fierce and get a photographer to take your photo. Use a gamemaster as a photographer.

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# Say You Will Be There

*September 1996*

Next music video to be made was *Say You Will Be There*. This time to attract the boys, you have decided to sex it up a notch. Inspired by movies like *Pulp Fiction* and *Faster, Pussycat! Kill! Kill!*, you aim to be a band of female techno-warriors, who use martial arts and high-tech ninja influenced weapons to capture a hapless male. All set in the California desert.

Geri came up with the idea of having you all adopt a fictional character, to be a cool female ninja superhero. In this scene you find out what names you want to have and what you want to wear as your alter ego. Draw your superhero.

When you are done, you can watch how the music video turned out on youtube.



# Audience

October 1996

You have quickly gotten a huge fan base. In a world of men, gangs of boys, and boybands, you were a group of girls sticking together, unapologetically and fiercely working for your success. You promote Girl Power in the world, positive thinking, and a go getter attitude, that we all can make it. This stood in sharp contrast to other bands of the brit pop crowd, which stood for a more 'to cool for school' attitude. Your fans are also very young, they can be pre-teens, and sometimes even pre-school, and this has also given you a totally new market.

But you don't distance yourself from your fans, but rather embrace your fan base and lift them up. This scene is a homage to your fans. You are going to play five young girls who are at someone's house after school and have the age old discussion: which Spice Girl are you, and why?

Sit down on a circle on the floor. Pretend you are 10 year old girls, it is after school and you are discussing your big idols - The Spice Girls. What do you think about them? Who are you?

*"We are really proud to have an audience of younger children, because they are not corrupted by anything. They don't think 'Oh hip hop's cool, or soul, so therefore I'm going to like it.' They just hear something and they like it and that's that"* – Emma

*"I love to speak to them, because they're so honest"* – Mel B

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# Commercial

December 1996

Your manager is working a lot with commercial sponsorship for you. That is, your face is on a lot of products all over the world. You can't be everywhere at once, but your face can, and hence can keep your fame all over the world.

As your manager later would say: "The sponsorship deals were far more about exposure than money. A lot of money was made, but my thinking was that if we can get Pepsi to spend 40 million pounds basically running what was a commercial for my group, then Hallelujah!"

At some point Geri's mum tried to collect them all but needed to give up because there were just too many products.

In this scene we are going to focus on an ad for Walkers crisps from 1997. You are going to watch it on YouTube and then play a group of male marketing executives coming up with the concept for it. You are all at a meeting at your PR-agency, so sit around a table and brainstorm. The scene begins when someone says, so which Spice Girl would you want to fuck? Then come up with the ad for crisps.

# Mama

*January 1997*

You are working to release the single *Mama*, which once again hit number one, making you the first group since the Jackson 5 to have four consecutive number one hits. *Mama* is a song for your mothers and you plan to donate all the royalties to charity.

To celebrate this, and your mothers, this scene is a sing along to the song *Mama*. Sit on chairs in a half circle, put on the video of *Mama* and sing along and enjoy. This is you as Spice Girls practicing it, so if it is bad is more than okay. It is not about singing quality, but about feeling. When it ends you can have a discussion about your mums and how much they meant to you.

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# Brit awards

February 1997

For the Brits awards you have the most nominations, and are nominated 5 times for

- British Single of the Year (*Wannabe*)
- British Video of the Year (both for *Wannabe* and *Say You'll Be There*)
- British Group
- British Breakthrough Act

The first two are voted for by fans, and the second two are decided by an expert jury. You will also perform *Wannabe* and *Who Do You Think You Are?* Are you nervous? What should you wear? And what do you think you will win?

This scene is about you getting ready and deciding what to wear. Draw what you will wear, and use the accessories provided to make yourself look your best. You are now on top of the world, and from nowhere you are now one of the biggest British groups.

You can also address that Liam Gallagher from Oasis (a british band from the britpop era) stated that he wasn't going to the Brit Awards because if he bumped into the Spice Girls, he would "smack them". Have the discussion that would prompt Mel C to say, as you received your award: "*Come and have a go if you think you're hard enough*".

This is also the night you will meet Prince Charles, and some of you will kiss him on the cheek. Do a dare on each other, who will you dare to do it?

On what to wear:

*"Victoria: It's always the same. I never know what to wear.*

*Mel C: It must be so hard for you, Victoria. I mean, having to decide whether to wear the little Gucci dress, the little Gucci dress, or... the little Gucci dress!*

*Victoria: Exactly.*

*Emma: I know, why don't you wear the little Gucci dress?*

*Victoria: Good idea. Thanks, Em."*

**Act IV:**

**THE  
SPLIT**

*June 1997 - May 1998*

## **DEAR SPICE GIRLS,**

This is your last act as Spice Girls in the 90s. The act will end when one, or more, of you decide to leave The Spice Girls. In reality it was Geri, but in your version of Spice it can be anyone. The point is one or more needs to leave in the scene Split up.

This is also the act where you will work all the time. So be stressed. Interrupt scenes too early, take the next one, create conflict between you. When you don't have vacation you tend to get angry, tired and grumpy, and that is true even if you are a spice girl.

Just as in the other acts, you take the scenes from the envelopes and play them. You can get the gamemasters if you need someone to play an extra role, just give them the scene and tell them what to do. You can also invent and add your own scenes.

In this act the gamemasters can't set scenes, but they can come in at any time and interrupt yours, by saying you are needed someplace else, or you have to go. If this happens, just break the scene and do it again from the start. All in all, the act should take a maximum of one hour.

The song *Stop Right Now* was written during this period. Mel C would later say that it was about the group's feelings towards fame and their frustration with their management, who they felt was overworking them.

*"Stop right now thank you very much  
I need somebody with a human touch  
Hey you always on the run  
Gotta slow it down baby, gotta have some fun"*

# A second album and a movie

*July 1997*

During the summer of 97, you started shooting your full length film Spice World, where you play exaggerated versions of yourselves. The idea was to incorporate music from your second album in the movie, but the album hasn't been recorded yet, and your record company is doubtful you will succeed to release it this year.

To have time to make both the move and the record, you work all the time. You get up at 6.30AM, to be on the film set at 7.30AM until 5PM. Then you would go to the record studio and work on your album until 11PM, only to sleep and get up at 6.30AM again. Since the filming is done in different places, sometimes you have a mobile studio near the filming location, and sometimes you travel into London and the Abbey Road studio.

This scene takes place when you are sitting in a trailer, around some tables, having dinner and talking about what song to write tonight, you need something new. Even if your brains are tired, you need to be creative. It is more than okay for the scenario not to come up with anything. You can also come up with a line, some words, something you hum, and bring that into the studio.

To keep the pressure on, put an alarm on for 2 minutes. When the alarm rings, you need to leave. If you want to continue playing the scene, you play the scene the next day. Put the alarm on for 2 minutes again, and play it again until the alarm rings.

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## Dance rehearsal

*August 1997*

Now you are going to get to dance and learn the dance for the chorus of Stop Right Now. So, go on YouTube and find "Spice Girls - Stop (Alternative Video)" and do danceoke. That is, look at the video while you dance and do the same movements. Stand in a line just as they do in the video, and dance.

# PR tour

*October 1997*

To prime each market for your new album *Spice World*, you have embarked on a PR tour. It is a hit and run operation where you meet the press, hold press conferences and do individual interviews. You sometimes do a charity concert, meet some local dignitary and shake hands, all the while waving at screaming fans dressed as you. It feels like you've been everywhere, but some examples are Istanbul, Singapore, Bangkok, Delhi, Hong Kong, Tokyo, Granda, Cologne, Paris, London and more.

This scene is an interview scene set in Granada for the release of your new album *Spice World*. Get a gamemaster, or several, and get them to interview you about your new album, your success, *Girl Power* and the world. Here is what an interview with you could look like:

*Press: What is the worst rumor you have ever heard about the group?*

*Mel B: That Victoria's a man in drag.*

*Press: How do you cope with spots?*

*Victoria: Everyone gets them. We're only human.*

*Press: Will you marry me, Geri?*

*Geri: Oh, you're a bit forward. Have we met?*

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# Vacation

No, you don't get any. Go the next scene.

# South Africa

*November 1997*

As a part of your tour, you are in Johannesburg and have met with Nelson Mandela and Prince Charles in front of the world press, and had the following conversation:

*Press: What do you think about the Spice Girls?*

*Mandela: I think I'm too old for them.*

*Geri: No, you're not. You're only as young as the girl you feel, and I'm 25.*

*Mandela: I will take that up, these are my heroes.*

*Mel B: He is our hero as well.*

*Mandela: This is one of the greatest moments of my life.*

*Press to Prince Charles: Is this one of your greatest moments?*

*Prince Charles: Second Greatest. The first time I met them was the greatest.*

(This was at the Brit awards earlier this year, when some of you kissed him on the cheek.)

Later you performed at a charity concert, free of charge since you've got to meet Mr Mandela and all the good PR that followed with that. After the concert the helicopter lifted, and you could see all the waving hands, the light, and the stars and where literally on top of the world. Geri would later say: "it felt like a bit of a Michael Jackson moment".

Stand in a circle and each do a monologue about what you are thinking when you are flying in that helicopter, looking out over Johannesburg.



# Home sick

November 1997

Victoria would later write in the book *Forever Spice*:

*"I cry everyday because I want to go home. I called home the other day and my mum said, 'Your sister has just come in with the baby!' I could hear baby noises and... EastEnders on the TV in the back-ground and then my dad came in from the chip shop with everybody's dinner. I was here on my own."*

*OK, we're famous and we're doing what we enjoy but all I was thinking at that time was, 'God I miss my family and home!' I miss seeing the windows all steamy when my mum has burnt the dinner and there's a chair wedging the door open so that the fire alarm doesn't go off."*

Mel C wrote in her journal at the time: *"I'm physically drained. I can't stand it any more. And no one gives a shit. No One."*

Geri has tried to plead with Simon Fuller several times, but he has said that if someone gets a break, all will want one. That our first album sold 18 millions and now we have to sell 19 millions. He argued that they were young, so they have to do this for 3-4 years, and then you can do whatever you want. This is the industry, you have to understand.

Simon Fuller was aiming to build something greater, he had a vision and wanted to make the Spice Girls huge. Virgin, the record company, was frustrated that he prioritized the merch over the album.

In this scene you are in a villa in France for a few days, in the living room. And you all start communicating about what you feel, how you feel about Simon, and how you want to run Spice Girls. The scene ends when you decide to contact your lawyer to fire him.

# The press

December 1997

In a time before social media, the tabloid press was very powerful. Working with Simon Fuller, he had protected you against some of that, but now you were fair game. As one news anchor said: "Women who can do do, women who can't become feminists, or Spice Girls".

Richard Wright wrote Spice Girls jokes in The Mirror;

*What do you call a Spice Girl with two brain cells? Pregnant.*

*You are on an overloaded, sinking lifeboat with the Spice Girls. Who do you throw overboard? Yourself.*

*"as long as you represent these fucking bimbos they were going to attack me on every opportunity" – A journalist to Spice girl's new press officer*

The American music producer Phil Spector accepted an award in the UK and began his acceptance speech with: *"I was just thinking, are the Spice Girls the Antichrist? That is the way it feels to me, though there's a big controversy in America right now about them being tantamount to a porno act... Well I disagree with that because there's a big difference between a Spice Girls video and a porno film. Some pornos have pretty good music."*

*"I just wish the press would put more facts. " – Emma*

*"The thing about the media is that it is a very male dominated industry. Maybe they don't realise what they are doing, but a lot of men, they liked the fact that they thought a man was behind the Spice Girls. And then don't like the fact now it's the five girls taking control. We've always been in control anyway, but I think they find the new situation quite hard to accept. " – Victoria*

In this scene you are going to create some of the nastiest media about yourself and the Spice Girls. Feel free to comment on everything: you as an artist, your skill, your bodies, your personalities. Do it in a witty and nasty way that sells newspapers.

There are pens and papers, create black headlines on those with the worst the press was saying about you. You can also play how you respond to them.

# World tour

*January 1998*

You've all read the rumours in the press. You can't sing, you can't dance, you are the manufactured puppets of Simon Fuller, and know nothing. So now you are going to show them with the Spice World tour, because on the stage you can't hide.

You will start in Dublin, Ireland, covering Europe and North America, and have 97 dates planned.

In this scene you sit down and plan the tour, what songs do you want in it, what numbers do you want to do?

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# Split up

*May 1998*

You are all tired and overworked. You perform, you fly, you perform again. You have done 52 concerts in 94 days. You have just finished the concert in Oslo and you are all cranky.

This scene will end with one or more of you leaving the Spice Girls, leaving the classroom and slamming the door. You can do this by picking a fight with each other or just leave.

The Spice Girls are over.

**Act V:**

**GOOD-  
BYE**

## **DEAR SPICE GIRLS,**

You were once part of the best-selling girl group of all time, and sold over 100 million records worldwide. You were a culture phenomenon and took the world by storm with Girl Power and your exuberant energy, and people all over the world knew your names and your music.

A handful of artists such as Elvis Presley, The Beatles, ABBA, and Michael Jackson have achieved similar global reach, but it took them much longer to do so. No act in the history of pop has been remotely as successful as the Spice Girls in such a short amount of time.

This is the last scene where you will get to conclude your years with the Spice Girls. What do you think about those years now in a retro-perspective? Stand in a circle and hold hands. Then let each of you do an inner monologue about how you feel about your time in the Spice Girls, how do you think about it all now?

When all of you have held your monologues, listen to Viva Forever and then end the scenario. You are no longer the Spice Girls.

# **CHARACTERS**

# MEL B

You are Mel B, Melanie Janine Brown, and was born May 29th, 1975 in Harehills outside Leeds. Your parents are Andrea Dixon and Martin Brown. Your mother is from England and your father is from Saint Kitts and Nevis in the Caribbean. You've studied performance art in school, and have done a lot of dancing. You even worked as a dancer for a while. You've also won the Miss Leads weekly news beauty pageant. You will be the most skilled dancer of the girls, and will do a lot of the Spice Girls choreography. Chris Herbert would later describe you as uber confident, saying they knew right away when you put your head through the door that they wanted you.

*Literally I could not sit still. It's one of the reasons my mum sent me to dancing classes. I don't want to miss out on anything. I was like a whirlwind. – Mel B*

*I'm one of those people that is nice in small doses. – Mel B*

*I know I'm not everybody's cup of tea. I'm just me – Mel B*

*Look, everything that you experience as a kid is the foundation of how you are today. I was brought up in a working class family in Leeds and when it comes to money both my parents worked hard and instilled the same attitude into me. – Mel B*

*My mum enrolled me in this free dance class because I had so much energy in the night-time, and she just wanted me to go to sleep. I ended up falling in love with dancing, singing, acting, the whole entertainment world. Then, my mum ended up taking on an extra job so she could fund me to take singing lessons or go to drama classes. – Mel B*

*I'm just me. I'm just very opinionated. I react to whatever I see. If it's good, it's good. If it's bad, it's bad. I don't mince my words. – Mel B*

*We became household names like we always wanted – Mel B*

*There were times when Mel B was really mean to me, ganging up on people. Playground stuff. – Mel C*

*Melanie and Geri – they were both the really really loud ones. Incredibly vocal. When they got on it was great, when they didn't... A power struggle. Emma had a firstly little side, so she could slide in the middle of them quite comfortably. I wanted to be like that, but it just wasn't me. Same with Mel C. We were normally at the book-ends. – Victoria*

# GERI

You are Geri, that is Geraldine Estelle Halliwell. You were born 6 August 1972 and grew up in Watford North-East of London with your mother Ana María and your father Laurence Halliwell. Your mother was originally from Spain, and had moved to Britain before you were born. They divorced when you were 10 and you continued to live with your mother, but still saw and had a close bond with your father. He died recently (November 1993) of a heart attack.

You would later say that it gave you ambition: *"It suddenly woke me up to my own mortality. Before a parent dies, there's a person standing between you and your own death. It woke me up. I call it death energy."*

After you finished school you went on to study tourism and finance, but was sucked into a 24h party scene with raves on farmlands and warehouses all around London and dropped out. You lived as a squatter for a while, and worked as a go-go dancer, got a job as a dancer in a nightclub in Majorca and then worked any job really. You did some glamour modelling, mostly boobs. You would later say: *"I used to be a nude model. Big deal. "*

You are ambitious and have done countless auditions, and your goal is to be famous by the age of 22, or, as you've told your friends, you'll streak at Wimbledon. You will in many ways be the visionary of Spice Girls, pushing for Girl Power, pushing the others to work harder, and bringing notes to all the songwriting sessions etc. Chris Herbert would later say: *"Geri was super ambitious and impatient. Wanted to get to the finish line earlier than they would."*

But you're also the least talented dancer in the group, and it takes you the longest to nail a choreography since your mother couldn't afford dance lessons for you. But what you lack in talent, you make up for in attitude and would later say: *"I had this feeling that it was gone really work, and it was going to be massive, and I realised that positivity was contagious, so I was always like pushing it, and just keep that kind of spirit. "*

*"Basically I think that every group does need a bite of an organiser, won't say I'm bossy, more of an organiser. I'm quite a motivated, enthusiastic person, cause you know, I'm just like time's running out. I got to get there."* – Geri

*"Basically I think that the pop market is completely dominated by men, so you know, we are just gonna step right in there."* – Geri

*"I'm living proof that if you put your mind to something, and you feel strong, then can achieve anything"* – Geri

*"Melanie and Geri - they were both really really loud ones. Incredibly vocal. When they got on it was great, when they didn't... A power struggle. Emma had a firstly little side, so she could slide in the middle of them quite comfortably. I wanted to be like that, but it just wasn't me. Same with Mel C. We were normally at the book-ends."* – Victoria

*"I've always made my own clothes since I was a little girl. I was a terrible sewer, but I was always cutting and customising."* – Geri



# VICTORIA

You are Victoria Caroline Adams and was born 17 April 1974. You grew up in Goffs Oak, Hertfordshire with your parents, Jacqueline Doreen and Anthony Adams. When you were seven you watched Fame, a movie musical about a group of students through their studies at a New York performing arts school, and you knew you wanted to be famous. Your parents then enrolled you in the theatre school, and ever since you've been studying theater, singing and even doing some modeling along the way. Your parents have been supportive and your dad was also in a band for a while, and you know you can always call him if you need some help. Now you've been doing some musical theatre, and are hoping for your big break by going to auditions like this.

You weren't very popular in school, and you would later explain this with your hard work saying: "The reason I was hated is because I wasn't doing what you do when you're at school — bunking off and going with loads of boys. I never had any boyfriends at school. And when everybody else was going down the chip shop, I was going to ballet lessons... and that wasn't the cool thing to do." – Victoria

*"I was no were near one of the best ever, but I worked harder and I would be in college before anybody else and I would be the last to leave, because I just used what I had and pushed it as far as I could and I have a lot of determination."* – Victoria

*"If you haven't got it. Fake it! Too short? Wear big high heels, but do practice walking!"* – Victoria

*"I'm not a supermodel. I make the best of what I've got."* – Victoria

*"I've always loved makeup. I'm very, very girly. I used to sit and watch my mum get ready. My mum is very glamorous, and I remember sitting on her bed and watching her apply her makeup, get dressed, and do her hair."* — Victoria

*"I have no time for women who don't support other women. It's the ultimate compliment when a woman tells you that you look good".*  
— Victoria

*"I have always loved fashion since I was a kid and customized my school uniforms."* — Victoria

*"Melanie and Geri - they were both the really really loud ones. Incredibly vocal. When they got on it was great, when they didn't... A power struggle. Emma had a firstly little side, so she could slide in the middle of them quite comfortably. I wanted to be like that, but it just wasn't me. Same with Mel C. We were normally at the book-ends."* – Victoria

# MEL C

You are Mel C, Melanie Jayne Chisholm and was born 12 January 1974 in Whiston, a small village close to Liverpool. Your parents Joan and Alan Chisholm divorced when you were four years old and have later remarried, so you have lots of half brothers and sisters. Sometimes you feel lucky to have two dads and two mums, and sometimes you feel insecure, saying; "I felt like I was in the way and I had to make my own life and be independent."

Your mum and dad always worked some with music as well, and you took inspiration. As you later would say: "I always wanted to be a pop star. It was my mum's job and I wanted it to be mine too. I used to go to gigs and watch her. Id' sit there at the front, miming every word she sang. "

So you've studied singing, dancing, and musical theatre all your life, and you're good at it. You've also displayed an early aptitude for sports: netball, hockey, rounders, athletics, gymnastic you name it, but were always mostly into singing. You've graduated summer 1993 from a three year course of singing, dancing and musical theater at the Doreen Bird College of Performing Arts in London, and are now doing auditions and looking for jobs.

*"Melanie and Geri - they were both really really loud ones. Incredibly vocal. When they got on it was great, when they didn't... A power struggle. Emma had a firstly little side, so she could slide in the middle of them quite comfortably. I wanted to be like that, but it just wasn't me. Same with Mel C. We were normally at the book-ends."*  
- Victoria

*"I love being onstage and I love to perform. To be honest with you, I'm more comfortable performing than I am in an everyday situation, which I can't quite explain."*

*"I found having an eating disorder really embarrassing. I wasn't ready to talk about it."* - Mel C

*"We had such big dreams we did not just want to sell records in England. We wanted to be big everywhere. We wanted to be the biggest girl band in the world."* - Mel C

# EMMA

You are Emma, Emma Lee Bunton, and was born on 21 January 1976 in Finchley, a suburb north of London. Your parents, Pauline and Trevor Bunton, split when you were 11 and you grew up with your mum. You asked if this would give you two lots of pocket money, but unfortunately for you, your parents' economy wasn't the best. But thanks to a scholarship, you could continue your theatre studies.

Your family originally comes from Ireland so you went to a Catholic school in Finchley. You always wanted to be a dancer, and did classes in ballet, tap and disco from a very young age. But after a back injury at 14, you switched to acting, and went to a lot of theatre schools. You've also been auditioning around, and have gotten some very small parts. Among others you've played a mugger in the BBC soap opera EastEnders and a prostitute in the BBC drama series To Play the King.

*"Melanie and Geri - they were both really really loud ones. Incredibly vocal. When they got on it was great, when they didn't... A power struggle. Emma had a firstly little side, so she could slide in the middle of them quite comfortably. I wanted to be like that, but it just wasn't me. Same with Mel C. We were normally at the book-ends."*  
- Victoria

*"We were normal girls, normal background. Your dreams can come true"* - Emma

*"Don't let anyone control your life."* - Emma

*"I remember being shouted out by Geri. Sometimes she would think that everything that she said or did was the way it was gonna be, and sometimes that is not true"* - Emma

*"Straight away I knew she was going to be the one"* - Geri (about when she first meet Emma)