

The Italian Job, with an Italian

By

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For S.

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ACT I

SCENE I

PRE CREDIT SEQUENCE

SET: 'A MOUNTAIN ROAD'

BLACKED OUT STAGE

AS THE AUDIENCE ENTERS WE HEAR

MUSIC: THE ITALIAN JOB *On Days Like These* PLAYED SOFTLY. THE MUSIC BUILDS. FADE IN *It's Caper Time* [Self Preservation Society INSTRUMENTAL]

A SPOT LIGHT ON CENTRE STAGE FADES UP AND A POOL OF LIGHT SHINES IN THE DARK COVERING A THIRD OF THE STAGE.

FROM STAGE LEFT A BLUE TOY MOTOR COACH IS PULLED, BY AN OBVIOUS HAIRY PIECE OF STRING, SLOWLY INTO THE CENTRE OF THE SPOTLIGHT. IT STOPS JUST OFF CENTRE OF THE SPOTLIGHT

S/FX: FADE IN DIALOGUE FROM THE ITALIAN JOB – THE CLIFF HANGER SCENE

THE COACH PAUSES FOR FIVE BEATS. THE COACH IS PULLED OUT OF THE SPOTLIGHT AND TO STAGE RIGHT. IT CAN JUST BE SEEN IN THE GLOOM. THE COACH REACHES THE CURTAIN AT STAGE RIGHT. IT APPEARS TO BE STUCK ON A CARELESSLY DISCARDED PENCIL. A HAND REACHES OUT AND LIFTS THE COACH OVER THE PENCIL. THE COACH IS PULLED OUT OF VIEW BY THE HAIRY STRING

BLACKOUT

LIGHTS GO UP TO A WARM GLOW

WE SEE A BLACK BACKCLOTH

THE STAGE IS DIVIDED INTO THREE COLOURS RUNNING HALFWAY UPSTAGE, GREEN, WHITE, RED. AT STAGE LEFT – A LARGE DESK AND TWO CHAIRS

MUSIC: SELF PRESERVATION SOCIETY INSTRUMENTAL

AT THE BACK OF THE STAGE, CENTRE, WE SEE THE 'TITLES' APPEAR. BOARDS WITH WHITE ON BLACK APPEAR ONE AFTER ANOTHER WITH THE FOLLOWING:

1. JIM KINLOCH
 2. DAVIDE PAGILLA
 3. IN
 4. *THE ITALIAN JOB*
- [PAUSE]
5. *WITH AN ITALIAN*
[SUDDENLY JOINS THE PREVIOUS BOARD]
 6. *A DREAMDRILL SHOW*

LIGHTS: BLACKOUT

SCENE 2

ENTER THE MINI'S

SET: 'THE SPACE'

MUSIC: *The Hardest Button to Button* FADES UP TO 75% OF VOLUME.

S/FX THE SQUEAL OF TYRES FROM THREE SEPARATE CARS

LIGHTS: THE SET IS BATHED IN BRIGHT LIGHTS THAT ALTERNATE AND 'JAZZ UP' THE SPACE

THE BLACK BACKDROP FALLS AND IS REPLACED BY THE ITALIAN TRICOLOUR – GREEN, WHITE, RED [FROM LEFT TO RIGHT]

THE RED MINI BURSTS THROUGH THE GREEN FLAG. AND COMES TO REST DOWN STAGE FRONT. AS SOON AS IT COMES TO REST:

THE GREEN MINI BURSTS THROUGH THE WHITE FLAG AND STOPS HALF WAY DOWN STAGE. AS SOON AS IT COMES TO REST:

THE WHITE MINI BURSTS THROUGH THE RED FLAG AND STOPS DEAD.

WE NOW HAVE THREE MINI'S ON STAGE. ALL ARE BURSTING WITH ENERGY AND KEEPING AN EYE ON EACH OTHER. THEY THROB WITH POWER AND INTENT.

LIGHTS: THE 'JAZZED UP' LIGHTS SETTLE TO A GLARE THAT HIGHLIGHTS THE TRICOLOUR

EACH 'MINI' IS A MAN DRESSED IN GREY TROUSERS AND A COLOURED T-SHIRT. EACH T-SHIRT HAS A WHITE VERTICAL LINE DOWN THE LEFT SIDE OF THE CHEST [A BLACK LINE ON THE WHITE T-SHIRT. EACH HAS A STEERING WHEEL ATTACHED TO THEIR CHEST.

EACH MINI HAS ITS OWN CHARACTER. THE MINI'S LIKE TO SHOW OFF TO EACH OTHER AND TO ANYONE WHO IS WATCHING:

EACH MINI DOES AN INDIVIDUAL STUNT WHILE THE OTHER TWO WATCH

WHEN ALL THREE HAVE DONE THEIR INDIVIDUAL STUNTS THEY GATHER SHOULDER-TO-SHOULDER CENTRE STAGE. ONE AFTER ANOTHER THEY PUT ON SUNGLASSES. THEY LOOK RIGHT. THEY LOOK LEFT. THEY LOOK UP. ALL THREE 'POWER' AROUND THE SPACE, TO THE RIGHT, THEN THEY REVERSE AND THEN 'POWER' TO THE LEFT AND REVERSE

ACTION #1

THE WHITE AND RED MINI CIRCLE THE GREEN MINI. THEY GET FASTER AND CLOSER. THEY SHOOT OFF STAGE RIGHT. ENTER THE RED MINI, WHICH SPEEDS UP THE RAMP ON THE DESKS AND JUMPS THROUGH THE CURTAIN.

ACTION #2

THE GREEN MINI REVERSES. THEN SPEEDS FORWARD. IT REVERSES AGAIN AND THEN HAS A GO AT THE RAMP. IT MIS CALCULATES AND HITS THE RAMP WITH ONE 'WHEEL' AND HOPS OFF THE STAGE.

ACTION # 3

ENTER THE POLICE CAR (IE WAS WHITE MINI) WEARING A BLACK TOP, A WHITE SASH AND A PEAKED CAP. IT IS SOUNDING A PATHETIC SIREN. IT MEANDERS UP THE RAMP. STOPS. REVERSES HALF HEARTEDLY.

AS THE POLICE CAR REVERSES THE GREEN MINI ENTERS THROUGH THE RED FLAG AND THE RED MINI ENTERS THROUGH THE GREEN FLAG. BOTH AT TOP SPEED THEY CROSS IN THE MIDDLE OF THE SPACE. THEY GET TO STAGE FRONT TURN AND SPEED BACK THE WAY THEY CAME. AS THEY DO SO THE POLICE CAR ARRIVES AT THE CENTRE OF THE SPACE. THE FORCE OF THE MINI'S SPINS THE POLICE CAR ON THE SPOT. THE POLICE CAR CONTINUES TO SPIN SLOWER AND SLOWER. IT'S SIREN POWERS DOWN.

S/FX: TYRES SCREECHING FADES OUT

LIGHTS: FADE TO A BLACKOUT

MUSIC: *The Hardest Button to Button* FADES OUT

SCENE 3

THE CLIFF HANGER

SET: 'THE MOUNTAIN ROAD'

(THE DESK IS MOVED AT AN ANGLE TO THE AUDIENCE)

S/FX: SOUND OF A DIESEL ENGINE

ANGELO:

Hang on lads. I've got an idea.

LIGHTS: COME ON

ANGELO IS STANDING AT ONE END OF THE DESKS, HIS TROUSERS ARE HELD UP BY A PAIR OF BRACES, GABBY IS CROUCHED AT THE OTHER END OF THE DESKS. HE IS WEARING A PAIR OF MICHAEL CAINE GLASSES

GABBY:

And the idea is?

ANGELO: [HE CLEARLY DOESN'T HAVE AN IDEA]

Well we wait. We wait. We wait until we have another idea.

GABBY:

You just said you had an idea.

ANGELO:

I'm still having it. We wait.

GABBY:

We wait until the fuel runs out.

ANGELO:

We wait until the fuel runs out and then...

GABBY:

The weight will shift.

ANGELO:

The weight will shift.

GABBY:

And...

[GABBY PAUSES WAITING FOR ANGELO TO SUPPLY THE ANSWER]

ANGELO:

And...

[ANGELO KEEPS THE WORD 'AND' GOING UNTIL HE RUNS OUT OF BREATH]

GABBY:

The gold will shift...

ANGELO:

The gold will shift and we can make our getaway. [ANGELO IS VERY HAPPY WITH THIS]

GABBY: [GABBY SITS BACK AND RELAXES]

OK.

ANGELO:

Si. This will take some time. It will take...it will take minutes.

GABBY:

Hours.

ANGELO:

Hours! Say two, er three, four, er...

GABBY:

Thirteen.

ANGELO:

Thirteen hours.

GABBY:

And seventeen minutes.

ANGELO:

I say eighteen.

GABBY:

OK.

ANGELO:

I've had enough of this waiting. I have the idea.

GABBY:

The same one?

ANGELO:

Of course. Take my braces. Hold tight. And I will lower myself, undo the cap to the fuel tank and it will drain away. We make the getaway. In hours we'll be in New York. I'll have my own club [ANGELO MIMES SPINNING DISCS] you can get in, half price.

GABBY:

Your braces?

ANGELO:

Si. What could go wrong?

GABBY:

First they won't be strong enough and you'll plummet to the bottom of the mountain and this being a first class action movie, you will burst into flames.

ANGELO:

And third?

GABBY:

And second the braces are strong enough. Which means you will bounce up and down until your trousers saw back and forth and split your head into two.

ANGELO:

OK. Let's do it.

ANGELO UNDOES THE FRONT TWO BRACES AND HANDS THEM BACK TO GABBY. GABBY WALKS BACKWARD MAKING THE BRACES TAUT.

Uno, duo, tre

ANGELO LEAPS HIGH INTO THE AIR

Il mio nome e' Michael Caine

LIGHTS: BLACKOUT

PAUSE

S/FX: LOUD THUMP

GABBY:

I'd have preferred option two.

SCENE 4

“CALLING SHEPHERDS BUSH”

SET: THE CALL CENTRE

LIGHTS: COME ON TO AN OFFICE TYPE GLARE

ANGELO AND GABBY ARE SITTING AT THEIR DESKS. EACH HAS A WIRE FRAME TO INDICATE A VDU SCREEN. EACH WEARS A HEAD SET. ON THE DESK IS A RED LIGHT IT IS NOT LIT. GABBY IS [MIMING] TYPING. ANGELO IS ASLEEP RESTING HIS HEAD IN HIS HANDS. ABOVE THE DESK HANGS WIRES WITH HOOKS AT THE ENDS. ON ONE IS A PAIR OF MICHAEL CAINE GLASSES

GABBY IS INTENSE IN HIS TYPING AND KEEPS LOOKING OVER TO ANGELO WHO SMILES AND MAKES NOISES IN HIS SLEEP.

GABBY TYPES AND USES HIS [MIMED] MOUSE AS ANGELO STARTS TO STIR. THINKS BETTER OF IT AND MAKES MORE NOISES AND SOUNDS AKIN TO MAKING LOVE. GABBY WAITS FOR THE PAUSES TO CONTINUE HIS WORK. GABBY GROWS MORE AND MORE ANNOYED AS ANGELO IS CLEARLY GETTING OFF ON HIS DREAM. GABBY STANDS

LIGHTS: THE RED LIGHT FLASHES ON AND OFF. GABBY ADJUSTS HIS HEAD SET

S/FX A “BEEP”

GABBY: [TO ANGELO]

Incoming. Good morning World Wide Wonder can I take your support number please. Thank you. I'll just put you on hold while I look up your details. Mr Dubresson? How can I help sir? I see. If you visit our Web site www.www.com you can download the latest driver. Goodbye sir.

S/FX: “BEEP”

[TO ANGELO] Incoming!

Good morning World Wide Wonder can I take your support number please. Thank you. I'll just put you on hold while I look up your details. Mr Cole? Yes sir. The update was sent to you on the 14th. Thank you. Goodbye.

LIGHTS: THE RED LIGHT FLASHES QUICKER

S/FX “BEEP”

Good morning World Wide Wonder can I take your support number please. Thank you. I'll just put you on hold while I look up your details.

S/FX “BEEP”

[TO ANGELO] INCOMING!

ANGELO STIRS AND PICKS UP A CALL

ANGELO:

Si. I'll just put you on hold.

ANGELO RETURNS TO HIS SLEEP

GABBY:

Mr Critchell? How can I help? I'm afraid we don't do usage questions sir. Sorry. Goodbye.

GABBY PICKS UP THE CALL ANGELO WAS TAKING.

LIGHTS: THE RED LIGHT STOPS FLASHING

Good morning World Wide Wonder can I take your...You were put on hold sir? By some one with an accent. You have a complaint? I'll have to put you through to my superior sir. What? I see you didn't think Orang-utans could talk. Very droll sir. Here we go. Angelo...

S/FX: “BEEP”

LIGHTS: THE RED LIGHT FLASHES ON. ANGELO PICKS UP THE CALL

ANGELO:

Si. Alright. [HE LAUGHS IN A SEXY WAY]

ANGELO PROCEEDS TO TALK IN ITALIAN TO WHAT MUST BE A VERY SEXY WOMAN. THROUGHOUT THIS CALL WE TURN UP AND DOWN THE DIALOGUE SO WE ALTERNATE THE SEXY CALL WITH GABBY. WE ALSO START TO HEAR LITTLE MURMURS AND GIGGLES AS THE WOMAN ON THE PHONE HEADS FOR ORGASAM. GABBY'S VOICE REMAINS CALM BUT HE IS HOLDING A SMALL CUDDLY TOY WHICH HE TORTURES AS THE CALL GOES ON

LIGHTS: THE RED LIGHT FLASHES ON.

GABBY:

Good morning World Wide Wonder can I take your support number please. Thank you. I'll just put you on hold while I look up your details. Mr Ripper? How can I help? I see. I see. Ah. OK well...Have you got a pencil sir? Good. Please write this down. You've dropped the pencil. On the floor. How novel. I said are you writing a novel? You've got it. Oh it's fallen under your oxygen tank.

LIGHTS: THE RED LIGHT STARTS TO FLASH QUICKER

You've got it. Good. Please write 'I am...No sir, am, not ham. I'm ham wouldn't make sense. It would if your name was Trotter. Very good. So that's 'am' as in letter 'a' for alpha and letter 'm' for motherf...mother. Well where is the pencil? I see. Could you take it out...

S/FX: MUTED COUGHING

Take the pencil out of your ear and breath in. Now out.

WE HEAR THE SEXY LADY BREATHING HEAVILY. GABBY PUTS HIS HAND OVER HIS MICROPHONE.

[TO ANGELO] Yours need reminding about breathing as well? Yes sir and out. Good. So far we have: 'I am.' I am to switch off my computer...

GABBY STRANGLES HIS CUDDLY TOY

And. In quickly and in. Good. Almost lost you...and donate. What? The pencil has broken. What were you writing on? The back of your hand. Jolly dee. Erm isn't that painful? You like that sort of thing. You've got a knife. OK. For the pencil. OK. Let's finish the note. I am to switch off my computer and donate it to charity. New sentence I will never call this number again and I plan to take up in-line skating. Now sir I suggest you have, IN! And out. Good. A little read of that note and call

S/FX: SEXY LADY HAS A LOUD ORGASM

What was that? O'. Now she can print. So you read the note and call home. Thank you sir.

LIGHTS: BLACKOUT

SCENE 5

MICHAEL CAINE IS HERE

SET: THE CALL CENTRE

ANGELO IS STANDING CENTRE STAGE. HE STARTS TO MIME BEING A DJ. HE DANCES, MAKES MUSICAL SOUNDS AND GESTURES TO THE AUDIENCE. GABBY SITS AT HIS DESK TYPING

ANGELO:

Gabby?

GABBY: [NOT LOOKING UP]

Yep.

ANGELO:

I've been imagining pulling off the biggest gold heist in the history of the world.

GABBY:

That's nice.

ANGELO: [HE IS VERY PLEASED WITH HIMSELF]

Yes. The Italian Job, with an Italian.

GABBY: [STILL NOT LOOKING UP]

That's handy.

ANGELO:

How so?

GABBY:

You, being Italian.

ANGELO:

That's right.

GABBY:

Hang on. Didn't they lose the gold? In the film?

ANGELO:

The braces weren't strong enough.

GABBY:

Eh?

ANGELO:

Let's do it now.

GABBY:

No.

ANGELO:

Why not?

GABBY:

I'm busy earning a living.

ANGELO LAUGHS AND MIXES SOME MORE. HE WANDERS AROUND THE SET PLAYING THE DJ

ANGELO:

If you imagine anything hard enough it becomes real. It's true.

GABBY:

You learnt it from a book.

ANGELO:

I learnt it from a tune.

GABBY:

House remixes volume ninety-two. Second Track *I'm a Believer* mixed with *Why does my heart feel so bad?* If you don't like earning a living then off you go to the Big Apple. Mix some and [COCKNEY ACCENT] give it some large and send me a postcard. Can't send a postcard. Email me an MPEG of you sleeping on the sidewalk.

ANGELO:

Io sono Michael Caine.

GABBY:

What?

ANGELO:

I am Michael Caine.

GABBY:

You're not. You're a very Italian boy. Now get on with some support queries and I'll get on with my work. You remember that? It happens between alarm clocks. O'. You don't do alarm clocks. I wake you every morning, in time, and you still arrive late and looking like an Italian. Leave me alone.

ANGELO:

Io sono Michael Caine. I am Michael Caine.

GABBY GETS UP AND FACES ANGELO

GABBY:

Prove it.

ANGELO:

No. Listen to this.

ANGELO GOES INTO A MIMED RENDITION OF *Michael Caine By Madness*

GABBY:

If you are Michael Caine. Then I'm the Terminator.

MUSIC: THEME FROM *The Terminator*

GABBY PUTS ON A PAIR OF SUNGLASSES AND MIMES THE ROBOTIC STANCE OF THE TERMINATOR. HE MIMES PULLING OUT A LARGE GUN

ANGELO FINISHES HIS PLAYING AND MIMES MICHAEL CAINE IN *Get Carter* VERY MEAN AND MOODY. HE WALKS UP TO 'THE TERMINATOR' AND THROWS PUNCHES AT HIM. TO THE HEAD AND THE BODY. HE CONTINUES UNTIL NEAR COLLAPSE. HE STOPS TO REGAIN HIS BREATH. 'THE TERMINATOR' SWINGS HIS FIST AND LANDS IT ON TOP OF ANGELO'S HEAD. ANGELO HITS THE GROUND IN A 'PLANK' FALL. GABBY PUTS HIS GLASSES AWAY AND COMES OUT OF HIS 'TERMINATOR' PERSONA. HE SITS DOWN AND GETS BACK TO WORK

GABBY [MIMES] TYPING

ANGELO GETS TO HIS FEET

ANGELO:

You're trouble Gabby is you don't have any imagination.

GABBY GETS UP. HE PICKS UP HIS HEAD SET AND WALKS OVER TO ANGELO. HE PUTS THE HEADSET ON AND SPEAKS INTO IT

GABBY: [IN AN AMERICAN ACCENT]

Calling all units. Be on the look out for a failed Italian. Believed to be carrying various automatic hair products.

GABBY TAKES OFF HIS HEAD SET AND PUT IT ON HIS HEAD WITH THE MIC FACING FRONT

Look a unicorn.

HE PLACES THE HEADSET ON HIS SHOULDER AND 'FEEDS IT'

Good Polly.

HE PUTS THE HEAD SET ON HIS ARM

Fly free my pretty

HE PUTS THE HEAD SET AROUND BOTH HANDS AND DRAGGING HIS FEET

[AMERICAN SOUTHERN ACCENT] 'Dead man walking.'

GABBY WALKS AWAY

All I want is a room with a view. A good drink, the occasional sexual liaison, some really nice fish, a car that goes vroom, my own hair, sausages on tap, and a really good book.

ANGELO:

And a life.

GABBY WALKS BACK AND SQUARES UP TO ANGELO

GABBY:

What you need is a Bergen and a ticket and you can travel, far away.

ANGELO FACES THE AUDIENCE

ANGELO:

Stand next to me. Shoulder to shoulder.

WITH GREAT RELUCTANCE GABBY STANDS SHOULDER TO SHOULDER WITH ANGELO

GABBY:

And?

ANGELO:

Try something new. Shhhhhh! Breath with me.

THEY BREATH IN UNISON. THEIR BREATHS GET MORE AND MORE PRONOUNCED.

LIGHTS: DIM

ANGELO & GABBY:

Whoooooooooaaaaaaa!

THEY BOTH 'FALL' TO THE BACK OF THE STAGE. AS THEY HIT THE BACK FLAGS THE MUSIC PLAYS *On Days Like These* THEY BOTH BOUNCE BACK A FEW FEET INTO THE 'BLOWING OFF THE DOORS SCENE FROM THE MOVIE

ANGELO:

[IN ITALIAN] 5...4...3...2...1

GABBY MIMES PRESSING THE BUTTON

S/FX: EXPLOSION

Avresti dovuto far saltare solo le porte

GABBY:

Scusa Charlie.

THEY BOTH 'FALL' BACK INTO THE FLAG. THEY BOUNCE ONSTAGE AGAIN

ANGELO:

[IN ENGLISH] 5...4...3...2...1

GABBY MIMES PRESSING THE BUTTON

S/FX: EXPLOSION

MUSIC: *On Days Like These* STOPS

You're only supposed to blow the bloody doors off.

GABBY:

Sorry Charlie.

THEY BOTH REGAIN REALITY. THEY LOOK BEMUSED. GABBY STARTS TO SPEAK

LIGHTS: THE RED LIGHT FLASHES

S/FX: "BEEP"

Incoming!

GABBY RUSHES TO THE DESK. ANGELO SAUNTERS TOWARDS THE DESK

LIGHTS: BLACKOUT

SCENE 6

WHY WE CAN'T PRINT

SET: THE CALL CENTRE

GABBY AND ANGELO ARE SEATED AND TAKING CALLS.

GABBY:

Yes sir what seems to be the problem? You can't print. Have you got a pencil? Have you got a pen? Useful aren't they? Sorry. Please write this down...

ANGELO: [ANOTHER SEXY CALL]

Bella. Bella. Bella. Bella. Bella...

GABBY:

Thank you for your call.

ANGELO:

Ciao baby.

GABBY:

I'm not doing it.

ANGELO:

You want to stay here with all this vampire energy?

S/FX: "BEEP"

GABBY:

Good morning World Wide Wonder.

S/FX: SOUND OF A WOMAN MOANING

He's on the other line. I'll put you through.

GABBY PUTS THE CALL THROUGH TO ANGELO. GABBY TAKES OFF HIS HEAD SET AND STROKES HIS BALD HEAD. HE OPENS A LUNCH BOX AND TAKES OUT A LARGE PIECE OF CHICKEN. HE TAKES A BITE

[TO ANGELO] No Angelo. I want to live in a nice safe BBC sitcom with Terry & June or My Family.

TROY APPEARS STAGE LEFT IN FRONT OF THE RED FLAG. HE WEARS A LONG BLOND WIG (HE IS HEATHER THE OFFICE TART). HE PREENS HIMSELF AND DOES SOME 'I'M A TART' SHTICK.

My sister, Heather, would be a little flirty. Nice but a bit kooky.

TROY WALKS LIKE A TART ACROSS THE STAGE. ADJUSTING 'HER' BREASTS AND GOES OFF STAGE

There would be a granny. A little strict.

ENTER TROY GOOSE STEPPING ACROSS THE STAGE. HE EXITS

But loveable. I'd have one of those nerdy uncles and a brother like...

ANGELO:

Mr Blue.

LIGHTS: BLUE TINTED LIGHT GLOWS UPSTAGE

ENTER TROY AS 'MR BLUE.' HE WALKS UP BEHIND GABBY

GABBY:

Not like Mr Blue. Mr Blue is behind me?

MR BLUE:

Why aren't you online?

ANGELO:

No calls at the moment Mr Blue.

GABBY:

We could make some up.

MR BLUE:

[MAKING A POINT OF IGNORING GABBY] How many calls have you taken this morning?

ANGELO:

Four.

GABBY:

More than seven.

MR BLUE: [EYEING GABBY WITH DISTAIN]

Now Gabby, you know personal property is not allowed on your desks during line opening times.

MR BLUE TAKES THE CHICKEN FROM GABBY AND HANGS IT ON THE HOOK HANGING ABOVE THE DESK

ANGELO:

We heard that...

MR BLUE:

You heard nothing of the sort. Net net if you want to be part of the family you'll have to do better than that.

GABBY AND ANGELO LOOK CONFUSED

Let me put it this way. If you want to have a career you need to put the time in.

GABBY:

I put the time in Mr...

MR BLUE:

Now there's no need to be defensive

ANGELO PULLS A FUNNY FACE AND MIMES CATCHING A BALL IN HIS HAND AND THEN PICKING OUT A BALL THE SIZE OF A MARBLE. GABBY LAUGHS

MR BLUE:

In our family we share a joke.

GABBY:

Nothing Mr Blue. I was thinking of a call I had today from a...

MR BLUE:

No need to be defensive.

GABBY:

Erm. I...

MR BLUE:

I'm pumped. I'm pumped about this idea.

MR BLUE SITS ON THE DESK. HIS BACK TO THE AUDIENCE AND TALKS USING THE SINGLE WORD 'DRONE.' HE REPEATS THE WORD AS A NONSENSE

SPEECH. EVERY SO OFTEN HE USES THE WORDS 'NET NET' AND 'DEFENSIVE.' ANGELO AND GABBY PUT THEIR HEADS ON THEIR HANDS AND FALL INTO A DEEP SLEEP.

A THOUGHT BUBBLE APPEARS ABOVE ANGELO'S HEAD WITH THE WORDS 'I REMEMBER LIVING ON THE FARM.' A THOUGHT BUBBLE APPEARS ABOVE GABBY'S HEAD WITH THE WORDS 'HAVE YOU GOT A PEN?' [MR BLUE HOLDS THESE UP CREATING THE ILLUSION]

MR BLUE:

And I can't print.

WITHOUT LOOKING AROUND MR BLUE WALKS OFF THE STAGE. BEFORE HE LEAVES

Heather! Heather! I've got some paper work.

LIGHTS: BLUE LIGHT FADES OUT

ANGELO AND GABBY SLEEP ON FOR FIVE BEATS. THEY SIT UP STRAIGHT. THEY HOLD HANDS UNDER THE DESK AND 'FLOAT' TO THEIR FEET. SLOWLY THEY 'FALL BACK' TO THE TRICOLOUR. THEY HIT THE BACK OF THE STAGE AND BOUNCE BACK. THEY FACE EACH OTHER

ANGELO:

Bye Bye.

GABBY:

Bye Bye.

ANGELO AND GABBY BACK OFF STAGE

LIGHTS: BLACKOUT

SCENE 7

THE BACK TOGETHER STORY

SET: THE SPACE

LIGHTS: FADE UP TO A DREAM LIKE STATE

MUSIC: FADE UP *Stay Young* by *Ultrasound*

GABBY IS FACING THE CURTAIN STAGE RIGHT AND LOOKING DOWN.
ANGELO IS FACING THE CURTAIN STAGE LEFT AND IS LOOKING UP. IE THEY
HAVE THEIR BACKS TO EACH OTHER

ANGELO:

Gabby! Gabby!

GABBY:

WHAT?

ANGELO:

Mum wants you.

GABBY:

I don't want Mum.

GABBY PACES. ANGELO PACES. THEY MIRROR EACH OTHER WITHOUT SEEING
EACH OTHER

ANGELO:

We could go down to the quarry.

GABBY:

And do what?

ANGELO:

We could play Cops and Robbers.

GABBY:

Just the two of us? That's silly!

ANGELO:

Mum said I had to look after you.

GABBY:

You're only thirteen months older than me. You're not Dad.

ANGELO:

Hey, come on! It will be fun.

GABBY:

OK but I get to be the cop.

ANGELO:

OK. Then I get to be the robber.

GABBY:

You come down here.

ANGELO LEAVES THE STAGE LEFT AND REAPPEARS STAGE RIGHT. HE IS CARRYING A SUITCASE. GABBY OFFERS ANGELO HIS HAND. ANGELO HUGS GABBY, ALMOST CRUSHING HIM. GABBY HARDLY RESPONDS. THE HUG GOES ON AND ON. GABBY ALMOST SUFFOCATES

GABBY:

Well nice to see you.

ANGELO:

What d'ya mean nice to see you? It's been twenty years.

GABBY:

That's nice. I was sorry to hear about mum.

ANGELO:

Yeah. How's Dad?

GABBY:

He's still driving without glasses.

ANGELO:

Are you still limping?

GABBY:

What?

ANGELO:

You remember. Just before Dad took you back to England. We went down to the quarry and you had the accident with the sheep.

GABBY:

Angelo I don't want any more flashbacks. Anyway I've got you a job lined up in the Call Centre and we have to be there by two.

ANGELO:

You must remember. You were the robber.

GABBY:

I beg your pardon. I was the cop.

ANGELO: [TAUNTING]

Si. Not much cop.

GABBY:

Not so little now.

ANGELO STARTS TO LIMP AND MAKE A SILLY NOISE OF PAIN

ANGELO: [AS GABBY]

Help me Angelo. Get Mummy...

GABBY:

It was nothing like that. It was more like this.

GABBY STARTS TO LIMP. ANGELO TAKES UP POSITION AT FAR STAGE RIGHT. THEY FACE OFF AND START TRYING TO OUT LIMP EACH OTHER. THIS DEVELOPS INTO A COMPETITION OF WHO CAN MAKE THE MOST CONVINCING CRIPPLE

ANGELO:

Mummy's little helper.

GABBY LEAPS ON THE DESK AND LOOKS DOWN. ANGELO LEAPS UP AND JOINS HIM LOOKING ACROSS STAGE RIGHT

Momma, Gabby wants you. Momma?

MUSIC: FADES OUT *Stay Young* by *Ultrasound*

GABBY STANDS BEHIND ANGELO AND MAKES TO PUSH HIM. BOTH ARMS ARE OUT STRETCHED. ANGELO TURNS AND SEEING THE OUTSTRETCHED ARMS EMBRACES HIS BROTHER. THEY BREAK THEIR EMBRACE. ANGELO TURNS TO FACE STAGE RIGHT AND CALL FOR MOMMA. GABBY WALKS TO THE END OF THE DESKS. TURNS AND RUNS AT ANGELO. ANGELO STEPS TO ONE SIDE AND GABBY CONTINUES

LIGHTS: BLACKOUT

GABBY SCREAMS HIS DECENT

LIGHTS COME UP. GABBY AND ANGELO ARE SITTING AT THEIR DESKS. TYPING

FADE UP BLUE LIGHT

MR BLUE: [V.O.]

Heather! Don't speak with your mouth full. Get Gabby and tell him to up his call rate or he's out. Heather! Heather.

LIGHTS: FADE DOWN BLUE LIGHT

GABBY:

OK. I'm with you.

ANGELO:

You won't regret it Frate!

GABBY:

What do we need to do?

ANGELO:

We recruit the team. A band of cutthroats, vagabonds, low-life's, estate agents.

GABBY:

Estate Agents?

ANGELO:

We'll need a flat afterwards.

GABBY:

Where do we...

TROY, AS HEATHER, WALKS BEHIND THEM AND EXITS

ANGELO:

We go to the heart of darkness. South London.

TROY AS MR BLUE NONCHALANTLY SAUNTERS IN THE SAME DIRECTION AS HEATHER

SCENE 8

RECRUITING FROM EUROPE

SET: 'A POLICE STATION'

MUSIC: THEME FROM *The Sweeny*

ANGELO AND GABBY MOVE THE DESKS TO THE SIDE OF THE STAGE. GABBY PUTS THE HEAD SETS ON THE WIRES. TROY COMES ON DOWNSTAGE RIGHT WITH A MICROPHONE ON A STAND AND A CHAIR. HE SITS. FACING UPSTAGE. GABBY AND ANGELO STAND UP STAGE RIGHT

MUSIC: THEME FROM *The Sweeny* CUTS OUT

TROY: [TURNING AND ADDRESSING THE AUDIENCE]

This is the third Goat Cheese and Mothers Group held up this month. Islington is in danger. We've rounded up the usual suspects, some new ones, some that look like babies, some that look away when questioned. [POINTING TO ANGELO] Number one step forward.

ANGELO REACHES INTO THE CURTAIN STAGE RIGHT AND PULLS OUT A HEIGHT CHART AS USED IN POLICE LINE UPS. ANGELO AND GABBY STAND IN FRONT OF THE HEIGHT CHART AT THE LEFT

OK Take the card.

ANGELO HANDS THE CARD TO GABBY

Repeat the words and then hand the card on.

GABBY:

Give me the cheese you Mother Sucker.

TROY: [TURNING AND ADDRESSING THE AUDIENCE]

That one's Tony Harris A.K.A Camp Tony. His papers say he's from the Ukraine.

GABBY HANDS THE CARD TO ANGELO AND WALKS BEHIND HIM AND TAKES UP A POSITION TO HIS LEFT READY TO BE HIS NEXT CHARACTER

Next!

ANGELO:

Give me the cheese you Mother Sucker.

TROY:

That's Camden Jacques. The guy that hangs around Camden. Known dope dealer with knitted cap.

ANGELO HANDS THE CARD TO GABBY AND WALKS AROUND TO TAKE A POSITION ON HIS LEFT

GABBY:

Give me the cheese you Mother Sucker.

TROY: [TURNING AND ADDRESSING THE AUDIENCE]

He's the explosive expert. He's from Utrecht, Holland. Jan Lubbers. A.K.A Jan the Bomb.

GABBY HANDS THE CARD TO ANGELO AND WALKS AROUND HIM

This is the Spaniard 'Big Jose.' He's the muscle.

ANGELO:

Give me the 'eese, Flip. Give my, Flip, Flip, Flip. Give me the Cheese you Mother Sucker. Flip.

ANGELO HANDS THE CARD AND MOVES AROUND GABBY

TROY: [TURNING AND ADDRESSING THE AUDIENCE]

We don't know this guy. All we know is he's from Finland and known variously as Phil, or Phil the Finn, or Finbar, or Fin man. AKA The Flipper.

GABBY:

Give me the cheese you Mother Sucker.

TROY: [TURNING AND ADDRESSING THE AUDIENCE]

This one was picked up at Waterloo. Found him under a train. Origin unknown. Language unknown.

GABBY HANDS THE CARD TO ANGELO

ANGELO:

[SPEAKS IN AN UNINTELLIGIBLE GARBLE BASED ON ARABIC ENDING IN THE WORDS 'BERNARD MATHEWS]

TROY:

OK Camp Tony and Turbo out front.

ANGELO AND GABBY STEP FORWARD AS THEIR RESPECTIVE CHARACTERS. THIS INVOLVES STEPPING TO ONE SIDE, TURNING ON THE SPOT AND BECOMING THE CHARACTER PHYSICALLY. CAMP TONY 'CUTS UP' TURBO AND THERE IS MUCH PUSHING AND SHOVING AND PULLING OF MACHO POSTURES

Easy boys. Where were you on the night of the 14th? Camp Tony?

GABBY:

I was in a singing in a choir.

TURBO:

[SPEAKS IN AN UNINTELLIGIBLE GARBLE BASED ON ARABIC ENDING IN 'FINDUS FRESH PEAS]

S/FX: "BEEP"

GABBY, AS CAMP TONY, RUSHES TO TAKE A CALL. HIS HEAD SET IS HANGING FROM THE WIRE, WHERE THE DESKS WERE. ANGELO MOVES LIKE TURBO TO HIS HEAD SET

GABBY:

Are you mad? They're a gang of idiots!

ANGELO:

They're all we've got. But it's great. No one could link such a mixed group of foreign nationals. Don't worry. Their boss will keep them in check. The boss man to end all boss men. A man so tough he can wear out your trousers...with his eyes!

ENTER TROY. HE STANDS IN THE MIDDLE OF THE SPACE

SCENE 9

"GOOD EVENING MR BADGER"

SET: THE SPACE

MUSIC: FADE IN *Ganga Dev* by *DJ Chebi Sabbah*

GABBY AND ANGELO WALK OFF STAGE LEFT

GABBY: [WHILE LEAVING]

Who is this Mr Big? Michael Caine?

ANGELO: [FOLLOWING]

You'll see. Mr Big Boss. He a tough man. No one messes with him. He once ate Vinny Jones.

THEY EXIT. LEAVING TROY DOING SOME CHI GUNG EXERCISES IN THE MIDDLE OF THE SPACE.

ANGELO AND GABBY APPEAR STAGE RIGHT. THEY WATCH TROY

ANGELO:

Good Evening Mr Badger.

TROY: [VERY NOEL COWERD]

You're upsetting my homosexuality.

ANGELO:

Sorry Mr Badger.

GABBY:

Sorry Mr Badger. [TO ANGELO SOTTO VOCE] What's he doing?

ANGELO:

It's Chi Gung an exercise system from China and closely resembling Tai Chi.

GABBY:

O.'

TROY:

Don't just stand there like a couple of circus boys. Join in.

ANGELO AND GABBY TAKE UP A POSITION EITHER SIDE AND BEHIND TROY

Follow me.

ALL THREE DO A CHI GUNG SET

A little bird tells me that you intend to pull off the largest heist of gold that has ever been seen.

ANGELO & GABBY:

Yes Mr Badger.

TROY:

You better introduce me to the team.

ANGELO:

My brother, Gabby.

GABBY:

Hello.

ANGELO:

Camp Tony, Jan the Bomb, and Flipper.

AS ANGELO SAYS EACH NAME GABBY DOES HIS TURN, STEPS IN FRONT OF TROY AND BECOMES EACH CHARACTER. TROY CONTINUES HIS CHI GUNG SET.

GABBY:

Camden Jacque, Big Jose, and Turbo.

AS GABBY SAYS EACH NAME ANGELO DOES HIS TURN, STEPS IN FRONT OF TROY AND BECOMES EACH CHARACTER. TROY CONTINUES HIS CHI GUNG SET.

TROY:

Show me some teamwork.

GABBY AND ANGELO TURN INTO CAMP TONY AND TURBO AND FETCH THE DESKS FROM OFF STAGE. THEY ALMOST COME TO BLOWS. SOME SLAP STICK

Just like the real E.C. One currency to rule them all. Very well gentlemen.

ANGELO AND GABBY 'TURN' BACK TO THEMSELVES

I have received intel' today that our 'friends,' are aware of your little plan and have an enormous hump that you are planning to do a job on their territory.

GABBY:

Friends?

TROY:

Our friends in black. The Olive Oil Dealers.

GABBY:

Is Olive Oil dangerous?

ANGELO:

Stupidio. It's OK Mr Badger. I'll spell it out to him.

TROY:

See that you do. Now Big Jose let's push hands.

TROY AND ANGELO, AS BIG JOSE, START A PUSH HANDS SET WHICH ENDS WITH ANGELO PUSHED OFF STAGE. TROY EXITS. GABBY RETURNS TO THE DESK

MUSIC: FADES OUT *Ganga Dev by DJ Chebi Sabbah*

SCENE 10

ITALIAN OLIVE OIL DEALERS

SET: THE CALL CENTRE

ENTER ANGELO. HE STANDS BEHIND GABBY, WHO IS TYPING, AND MASSAGES HIS SHOULDERS

ANGELO:

Hey I just seen the Naked Nurse.

GABBY:

Olive Oil Dealers

ANGELO:

I think she likes you.

GABBY:

Olive Oil [IT DAWNS ON HIM] He means the M...

ANGELO PUTS HIS HAND OVER GABBY'S MOUTH

ANGELO:

Olive Oil Dealers. It's OK we'll never see any of them.

TROY DRESSED IN BLACK HIS HANDS CLASPED OVER HIS GROIN GLIDES ONTO STAGE PUNTING HIMSELF ON A SKATE BOARD

In fact I'll bet you get off with her.

GABBY JUST MUMBLES AS ANGELO STILL HAS HIS HAND OVER HIS MOUTH.

She has raven hair, a great figure, and she drinks as much as you.

GABBY MUMBLES AGAIN

We could take her to New York with us. How would you like that?

GABBY SHRUGS HIS SHOULDERS AND CONTINUES TYPING.

What's the matter with you? Have you nothing to say?

GABBY PULLS THE HAND AWAY

GABBY:

Mumble, Mumble, Mumble.

ANGELO:

OK but I saw her first!

GABBY:

Angelo. I have my doubts. We have a safe job and prospects.

LIGHTS: BLUE LIGHT PULSES ON AND OFF FIVE TIMES

TROY:

HEATHER!

GABBY:

What's a Naked Nurse?

ANGELO:

Never mind that now. Use your imagination Gabby. Think. We'll be rich. We'll have an apartment, we'll have New York at our feet. We'll be outta here.

GABBY:

We could end up in prison or worse.

ANGELO:

You always look on the black side. Think of Momma. Think what she was like. She never gave up. She always tried new things.

GABBY:

So all I have to do is use my imagination?

ANGELO:

Si.

GABBY:

OK. Let's do it.

GABBY STANDS AND THEY EMBRACE. THEY TURN AND GABBY SEES THE OLIVE OIL DEALER

ANGELO:

Remember we don't panic. We use our imagination.

THEY TURN SO GABBY FACES THE AUDIENCE. A LOOK OF TERROR IS ON HIS FACE.

GABBY:

Use my imagination?

ANGELO:

That's right never panic. Use your imagination instead.

ANGELO STIFFENS AS HE SEES THE OLIVE OIL DEALER. THEY TURN AGAIN AND WE SEE THE TERROR ON ANGELO'S FACE

Could you do it now? You know, use your imagination

GABBY:

OK I'm doing that. I'm imagining something. I'm imagining cold fear.

ANGELO:

No. I'm doing cold fear running down my back. You do something else. Just do it now and do it hard.

MUSIC: THE THEME FROM SKI SUNDAY FADES UP

GABBY:

OK. What I'm thinking is a bit off the wall.

ANGELO:

Just do it.

MUSIC: THE THEME FROM SKI SUNDAY FADES UP LOUDER

SCENE II

THE BOBSLEIGH

SET: THE CALL CENTRE

GABBY:

Quick get in this bobsleigh

GABBY TURNS THE DESK END ON TO THE AUDIENCE AND TAKES TOP OFF. THEY TAKE POSITIONS INSIDE THE DESK. ANGELO BEHIND GABBY. THEY PUSH THE DESK BACK AND FORWARD AS IF IT IS ON RUNNERS (THEY ACTUALLY MOVE THE DESK FURTHER UPSTAGE TO GIVE THEM MORE ROOM. AFTER THE 'SPRINT' START ANGELO DUCKS HIS HEAD DOWN.

TROY 'PUNTS' HIMSELF OFF STAGE. TO GIVE THE ILLUSION HE IS BEING LEFT BEHIND. ANGELO PATS GABBY ON THE HEAD

ANGELO:

You know what this means?

GABBY:

What?

ANGELO:

You've got an imagination.

THEY CONTINUE DOWN THE COURSE LEANING INTO CORNERS, HANGING IN THE AIR SLIDING FROM SIDE TO SIDE. TROY REAPPEARS PUNTING HIMSELF IN FRONT OF THE 'BOBSLEIGH' WITH HIS BACK TO THE AUDIENCE. ANGELO AND GABBY PANIC. ANGELO BURIES HIS HEAD IN GABBY'S BACK AND PUTS HIS HANDS OVER GABBY'S EYES. THEY JUST MISS TROY WHO PUNTS OFF STAGE. THEY GO THROUGH A COUPLE MORE CORNERS. GABBY PULLS ON 'THE BRAKE' AND THEY JUDDER TO A STOP. ANGELO MIMES LIFTING HIS VISOR AND TAKING OFF A HELMET. HE TAKES OFF GABBY'S HELMET. GABBY SEEMS TO BE IN SHOCK. ANGELO HELPS GABBY STAND UP

GABBY CAN'T SPEAK BUT INSTEAD MAKES VERY ITALIAN GESTURES. HE HAS NO NEED FOR WORDS. FOR THE FIRST TIME SINCE HE WAS A CHILD HE HAS OVERCOME A FEAR, HAD A GOOD TIME, AND EXPRESSED HIMSELF.

ANGELO AND GABBY LOOK INTO EACH OTHERS EYES AND TURN THEIR HEADS TO THE AUDIENCE AT THE SAME TIME

ANGELO & GABBY:

"INCOMING."

LIGHTS: RED LIGHT PULSES UNTIL THE TWO HIT THE BACK OF THE STAGE

S/FX: AND WE HEAR A "BEEP"

THEY BOTH 'FALL' TO THE BACK OF THE STAGE

LIGHTS: BLACKOUT

SCENE 12

QUICK BEEP

SET: A GARAGE SOMEWHERE IN SOUTH LONDON

ANGELO IS WEARING THE MICHAEL CAINE GLASSES, STANDING AND GOING THROUGH THE PLAN ON A WHITE BOARD. GABBY IS SITTING ON ONE OF THREE SEATS

ANGELO: [A BIT MICHAEL CAINE]

Let's go through the plan one more time. We arrive at 12.00 hours in the building next to the square. Camp Tony.

GABBY AS CAMP TONY IS CHATTING TO SOME ONE

Camp Tony. We arrive at 12.00...

GABBY GETS UP AND STANDS NEXT TO THE BOARD. ANGELO TAKES OFF HIS GLASSES AND SITS DOWN

GABBY:

Sorry Charlie. We arrive, me Big Jose, Flipper, and Camden Jacque and stash the gear. By the way what will we be wearing? I thought boot cut jeans, and linen shirts. Well whatever. Then Turbo enters the Piazza with the transporter

ANGELO STANDS AND GABBY SITS

ANGELO: [AS TURBO]

Mumble, Mumble, Mumble, Mumble, McCains Oven Chips.

ANGELO DOES HIS TURN AND BECOMES HIMSELF

Cut it out.

GABBY: [AS CAMP TONY]

Flipper's nicked by pick axe handle.

GABBY MOVES OVER ONE SEAT

[AS FLIPPER] He might hurt himself with it.

ANGELO:

Give it back to him. I said give it back to him.

GABBY SWAPS SEATS AND BECOMES CAMP TONY AGAIN

GABBY: [AS CAMP TONY]

Thanks Charlie.

ANGELO:

As I was saying. Jan? What's the matter with you?

GABBY MOVES TO THE THIRD SEAT

GABBY: [SNEEZING]

Sorry Charlie I think I've got an allergy to his after-shave.

GABBY MOVES DOWN A SEAT

[AS CAMP TONY] At least I know what after-shave is.

[AS JAN THE BOMB] In my country only the women smell nice.

[AS FLIPPER] Can I have the pickaxe handle back?

ANGELO: [VERY ANNOYED AND POINTING TO EACH CHARACTER]
You are going to wear powder blue overalls like the rest of us, You are going to keep your pickaxe handle to yourself AND you are not having an allergy.

GABBY: [SLIDING OVER EACH SEAT AND BEING EACH CHARACTER IN TURN]
Sorry Charlie. Sorry Charlie. Sorry Charlie.

ANGELO: [TURNING BACK TO THE BOARD]
Now at 14.00 hours the gold van enters the piazza.

GABBY: [PUTTING HIS HAND UP]
Charlie?

ANGELO:
What is it Camp Tony?

GABBY:
Aren't we going to need a Geek to sort out a traffic jam so we can make a getaway?

ANGELO:
Yes.

LIGHTS: BLUE LIGHT COMES ON UPSTAGE

We'd better organise that one.

GABBY:
Angelo about the Naked Nurse.

ANGELO:
Gabby it's about time you learned how to seduce a woman in the old fashioned way.

MUSIC: – A TANGO

SCENE 13

SAVE THE LAST TANGO

SET: THE CALL CENTRE

TROY ENTERS AND TAKES THE WHITE BOARD OFF STAGE AND MOVES THE DESKS SO THE STAGE IS CLEAR

ANGELO GRASPS GABBY AND THEY START TO TANGO. AS THEY REACH THE WIRES WITH THE HEADSETS

LIGHTS: RED LIGHT PULSES

S/FX: A “BEEP”

GABBY TAKES THE HEADSET IN HIS TEETH AND PASSES IT TO ANGELO WHO TAKES IT HIS TEETH. ANGELO PUTS IT ON GABBY’S HEAD WITH HIS HANDS

GABBY:

World Wide Wonder!

LIGHTS: RED LIGHT STOPS

AS GABBY TAKES THE CALL THEY GO THROUGH THE TANGO MOVES EG SPINNING OUT, DIPPING, BEING LED,

Yes Miss. Please reboot the machine. You have? Now.

ANGELO DIPS GABBY

Dip.

ANGELO SPINS GABBY

And spin. That’s made you dizzy? Well hold onto the mouse.

ANGELO DIPS GABBY

And dip again.

Forget about re-launching Windows. Hold on and follow me.

AS ANGELO DANCES GABBY AROUND THE FLOOR GABBY DESCRIBES THE ACTION AND GETS MORE AND MORE EXCITED

THE MUSIC ENDS AS IT DOES GABBY WRAPS HIS LEG AROUND ANGELO’S LEG AND BENDS BACKWARDS

[TO PHONE] Thank you. I'm here all week. Solo un sogno quindi. Un bellissimo sogno.

[TO ANGELO] Quick let's find a Geek.

ANGELO AND GABBY EXIT AS TROY ROLLS HIMSELF AND A DESK ON STAGE

MUSIC: *Smells Like Teen Spirit* by Nirvana PLAY THE INTRO

SCENE 14

PIZZA BOY

SET: 'BEDROOM OF THE GEEK'

TROY (AS PEACHY) IS TYPING AT THE DESK. ENTER ANGELO AND GABBY

MUSIC: *Smells Like Teen Spirit* by Nirvana ENDS

GABBY: [NOT LOOKING UP]

Hello Peachy. Remember me?

TROY:

Hello Gabby. How's the hair?

GABBY:

We've got a job for you.

TROY:

Who's the Foreigner?

GABBY:

He's my brother. We have money Peachy.

TROY:

I don't need money or any more challenges.

ANGELO:

How about a woman?

TROY:

I don't need one of those. They are no longer a challenge.

ANGELO:

What 'ya mean woman are no longer a challenge?

TROY:

I've just written some code that solves women.

ANGELO:

Solves women?

GABBY:

How about a pizza?

TROY:

That is correct.

ANGELO:

You have a sense of humour.

TROY:

I have.

GABBY:

Peachy. What if we were to bring you a skip full of fizzy drink?

ANGELO:

What is this code?

TROY:

I call it System8. Along with its sub routines it covers every process a woman could possess. My Operating System will change the world and wipe Windows off the planet. No matter what device, laptop, desktop, palmtop, top women everywhere will need it's power. But it won't be Freeware.

ANGELO:

You're mad.

GABBY:

O' it's just his sense of humour. The little tinker. Peachy we need you to write some code that brings a traffic system to its knees.

TROY:

Yes I have a sense of humour like a giant stalker thing stalking the land and I'm as cunning as a Fox that's just been made Professor of Cunning at Oxford University.

ANGELO:

What?

GABBY: [TO ANGELO]

He's broken into his 'I'm not a geek. I am funny. I'll proof I'm a normal bloke by reciting bits of dialogue from Blackadder.' Less than, back slash, greater than,

ANGELO: [TO GABBY]

Less than, back slash, greater than?

GABBY:

It's the code I live by...

TROY:

Imagine it. A woman who only needs one pair of shoes. A woman with just the right measure of hormones. A woman that only talks during the commercials. A woman that doesn't think shopping is a sport. A woman who's bottom is ideally sized for every garment in her wardrobe. A woman that treats you like a man and not a pet. Backslash, baby maker, less than.

GABBY AND ANGELO WALK AROUND TO THE FRONT OF THE DESK. THEY FACE EACH OTHER

No more crying at random, complaints about spiders or requirements to see how big their bum is in items of clothing that they were going to take back anyway.

GABBY & ANGELO: [SOTTO VOCE]

1...2...3

GABBY AND ANGELO LAND A PUNCH ON TROY'S NOSE. HE GOES SPRAWLING

ANGELO:

I like women. Are there many like him around?

GABBY:

Me too. In bedrooms across the land boys covered in pizza and coke stare blankly at the mirror deciding what to wear, a T-shirt with Prodigy tour dates or the mink jerkin.

ANGELO:

I think we should get back Frate.

THEY WALK AROUND THE DESK AND DRAG TROY OFF STAGE BY HIS LEGS

SCENE 15

“COULD YOU ROB ME MORE QUIETLY PLEASE.” (HEIST)

SET: ‘THE TRAFFIC CONTROL CENTRE

THE FOLLOWING IS CONDUCTED IN TOTAL SILENCE. OK WE HAVE THE ODD WHISPER BUT NO DIALOGUE. AND USES DIFFERENT PROSPECTIVE FROM THE BACK OF THE STAGE THREE ROPES ARE ‘THROWN DOWN’ ANGELO ‘ABSEILS’ DOWN STAGE RIGHT. GABBY ‘ABSEILS’ DOWN STAGE LEFT. TROY (AS PEACHY) ‘ABSEILS’ DOWN CENTRE STAGE. WHEN HE GETS TO THE BOTTOM THERE IS A PAUSE AND HE IS CATAPULTED BACK AND OFF STAGE. ANGELO AND GABBY ‘CLIMB’ BACK UP THE STAGE AND REAPPEAR WITH TROY.

THE BROTHERS LOOK DOWN AND POINT. TROY IS SLIGHTLY CONCUSSED. HE LOSES HIS FOOTING AND BANGS INTO GABBY. GABBY SWINGS OUT AND COMES BACK. HE BOUNCES INTO TROY. TROY IS BOUNCED INTO ANGELO. ANGELO SWINGS OUT AND BACK AND THE WHOLE EVENT IS REPEATED. TROY IS LAUNCHED OFF STAGE. ANGELO AND GABBY CONFER IN A STAGE WHISPER.

THERE IS MUCH POINTING AND LOOKING DOWN. AS EACH TRIES TO AVOID DESCENDING TO THE FLOOR

ENTER TROY (AS AN ITALIAN POLICEMAN)

HE IS ON HIS SIDE LYING ON A SKATEBOARD GIVING THE IMPRESSION THAT THE FLOOR IS A WALL. HE HAS A BUNCH OF KEYS ON A BRIGHTLY COLOURED STRAP OVER HIS SHOULDER. HE PUNTS HIMSELF ACROSS THE STAGE TURNS OVER AND PUNTS HIMSELF BACK. HE STOPS AND TAKES POSITION CENTRE STAGE. TROY MIMES BEING SLEEPY. ANGELO PERSUADES GABBY TO DESCEND AND GRAB THE KEYS.

GABBY DROPS DOWN GRABS THE KEYS AND BOTH HE AND ANGELO CLIMB UP THE STAGE AND DISAPPEAR. THE KEYS BOUNCE BACK AS THEY WERE ON ELASTIC

LIGHTS: BLACKOUT FOR TEN BEATS

LIGHTS: UP TO A GLOOM

AND WE SEE A PATTERN OF ‘LASER BEAMS.’

ENTER ANGELO AND GABBY. THEY TRY TO NEGOTIATE THE BEAMS BUT THEY ARE TOO CLOSE TOGETHER. FINALLY ANGELO PUTS GABBY INTO A SUPPORT POSITION. PUTS HIS HANDS TOGETHER. HE PUTS HIS FEET IN THE HANDS AND

IS LAUNCHED OVER THE BEAMS. PEACHY APPEARS MAKING NOTES IN A PDA AND WALKS AROUND THE BEAMS. ALL THREE EXIT THE STAGE

MUSIC: FADE UP MUSIC FROM THE ITALIAN JOB *On Days Like These*

LIGHTS: HOUSE LIGHTS GO UP. STAGE LIGHTS GO OFF

INTERVAL INTERVAL INTERVAL INTERVAL INTERVAL

MUSIC: DURING INTERVAL THE FOLLOWING TRACKS PLAY

Hedonism (Just Because It Feels Good) by Skunk Anansie

All You Good Good People by Embrace

She Bangs The Drum by Stone Roses

ACT II

SCENE 16

WELL, THE MINI'S ARE READY

SET: 'A MOUNTAIN ROAD

LIGHTS: HOUSE LIGHTS GO DOWN

S/FX: SQUEALING TYRES AND REVING ENGINES (5 – 10 seconds)

LIGHTS: SWITCH ON TO SUNNY DAY

MUSIC: *Loaded* by Primal Scream (Intro dialogue only) Segues into *Only Happy When It Rains* by Garbage

ALL THREE MINI'S BURST THROUGH THEIR RESPECTIVE FLAGS FROM LEFT, CENTRE, AND RIGHT STAGE

THE MINI'S LINE UP. THEY ARE VERY SKITTISH. AS SOON AS THEY LINE UP ONE MOVES OUT OF LINE. THE OTHER TWO TRY TO LINE UP AND THE PROCESS IS REPEATED TWICE MORE.

THE MINIS APPROACH THE AUDIENCE AND GET CLOSER AND CLOSER. THEY TEASE THE AUDIENCE WITH THEIR POWER AND FREEDOM

WHITE MINI LEAVES THE STAGE. GREEN MINI LEAVES THE STAGE. RED MINI REVERSES OFF

MUSIC: *Only Happy When It Rains* by Garbage Fades out

SCENE 17

MR BADGER PRINTS

SET: THE CALL CENTRE

ANGELO AND GABBY ARE SITTING ON THEIR CHAIRS IN FRONT OF THEIR DESKS AND BREATHING HEAVILY

ANGELO:

What's the matter?

GABBY:

Nothing.

ANGELO:

It don't sound like nothing. It sounds like a retired pit pony with asthma.

GABBY:

I was just thinking about having really great sex.

ANGELO:

Really great sex doesn't sound like that.

GABBY:

What does it sound like then?

ANGELO:

It sounds like [IN A GIRLS VOICE] 'Thank you very much for your attention Angelo.

GABBY:

You Italians.

ANGELO:

Hey. You're half Italian. Maybe the top half.

GABBY:

What is that supposed to mean?

LIGHTS: THE RED LIGHT BEGINS FLASHING GREEN BUT CANNOT BE SEEN BY ANGELO AND GABBY

ANGELO:

Italians don't worry. The last Italian to worry was sent to Switzerland to build cuckoo clocks. Very funny invention that. Half bird half time piece. I mean cuckoos are renowned for their time keeping.

GABBY:

Cuckoos are renowned for their time keeping. Everyone should have one strapped to their wrist. What's the time? [MIMES LOOKING AT HIS WRIST] I don't know my cuckoo just flew off, shat on the teacher and laid an egg in someone else's Timex.

ANGELO: [LAUGHING]

'How time flies...away and leaves you a small meal. That's good bro. You imagine more.

HE PATS GABBY ON THE HEAD. HE PUTS ONE FINGER ON GABBY'S HEAD AND SPINS HIM ON HIS CHAIR. HE KEEPS SPINNING EVEN THOUGH HE HAS SEEN THE GREEN LIGHT AND KEEP POINTING TO IT.

GABBY:

Angelo

STILL SPINNING

ANGELO:

Fun isn't it?

GABBY:

Angeloooooo!

ANGELO:

Faster!

GABBY STANDS UP

GABBY:

The light! It's green!

ANGELO:

That's OK with me.

GABBY MOVES BEHIND HIS DESK AND SNATCHES UP HIS HEADSET AND PUTS IT ON. ANGELO WANDERS OFF STAGE.

LIGHTS: GO UP SO THE WHITE CENTRE FLAG OF THE BACK DROP IS BACK LIT.

ANGELO WANDERS BACK AND SITS AT HIS DESK

GABBY:

World Wide Wonder, how can I help you sir? I see. I understand. I suppose so. Your question is? How do I look cool? So you want to look cool. I would suggest the following...

ANGELO:

Use me Gabby. Use me!

ANGELO RUNS OFF STAGE AND THEN APPEARS BEHIND THE WHITE FLAG

GABBY:

Are you sitting comfortably? Then I'll begin. First sunglasses. Sunglasses are to protect your eyes. They are not to be worn in doors. Nor are they to be worn on top of your head unless you are a girl with a certain income. Do not ever wear sunglasses with a gold frame. Ever. You will be mistaken for a very shallow person.

Second never travel in an open topped car. Never travel in a white car. Do not ever own a Z3 unless you are wearing sunglasses with a gold frame and you like sitting outside cafes in Soho for the 'buzz.' In such cases you should be prepared for thousands of us to walk past you slowly and making hand gestures similar to shaking a cocktail.

Is this helping sir? Good.

ANGELO:

Use me Gabby!

GABBY:

Last point about cool. Help me hunt down and assassinate anyone that uses the word 'lifestyle.' I would draw your attention to Robert Elms. Instead, set your sights higher. Start with liking people and asking them questions about their favourite meal.

Columnists with nothing to do with their lives except write columns. Live my pretty [MIMES A CUCKOO LANDING ON HIS WRIST. GIVES IT SOME CORN]. Robert Elms eh.

TROY APPEARS DOWN STAGE AND WALKS QUICKLY WITH LITTLE STEPS IN AN IMAGINARY SHOOTING GALLERY. HE IS HOLDING A COPY OF *Time Out*. AS

SOON AS HE GETS TO ONE IMAGINARY SIDE HE TURNS AND GOES BACK
(IMAGINE ONE OF THOSE METAL DUCKS AT A FUN FAIR)

He is the first style guru to make an impression on me. A man concerned about the correct colour stitching on the soles of your shoes.

Sorry? OK. I also would point out that Robert is holding a copy of a famous shopping magazine. Yes he's holding it in his stronger hand. Now sir once you find this man bring your gun group to bear.

[IN A COMMANDING VOICE] Gun group!

ANGELO STANDS TO ATTENTION

Man your weapon!

ANGELO TAKES A STEP FORWARD.

Load!

ANGELO MIMES OPENING THE GUN AND LOADING A SHELL. ONCE DONE HE STANDS TO ATTENTION

300 Metres!

ANGELO MIMES CHANGING THE ELEVATION OF THE GUN

Slightly to the right of Hoxton!

ANGELO SHADES HIS EYES WITH HIS HAND

Man who values looks over substance! FIRE!

ANGELO MIMES PULLING THE FIRING CORD

S/FX: AN ARTILLERY SHELL IN FLIGHT

TROY SPEEDS UP AND GOES INTO TO PANICKING KNOB MODE

S/FX: AN ARTILLERY SHELL EXPLODES

TROY TAKES A SPECTACULAR DIVE

Thank you for your call sir.

World Wide Wonder. How can I help you? How can you have a really good night out without spending thousands of pounds on bottled water, tipping, avoiding puddles of puke, and people who wear sunglasses in the dark? Well, stay in, find some good friends. No sir not 'Friends' like clones who appear to be 'Cool' and appear in adverts selling you Dorito life style of the Rich & Stupid. No sir, you need an artillery piece and a 75mm shell for that. Anyway get a piece of music that really lights up your head and your heart and mime the story. That's right mime the story of the song.

ANGELO:

Use me Gabby.

GABBY:

A bit like this.

GABBY EXITS AND JOINS ANGELO BEHIND THE WHITE FLAG

MUSIC: *Show Me* by *Mint Royale* FADES IN

ANGELO AND GABBY MIME TO THE SONG

SHOW ME – MINT ROYALE

[insert lyrics]

THE SONG ENDS AND ANGELO AND GABBY COME BACK TO THEIR DESKS.

TROY EXITS

LIGHTS: THE RED LIGHT FLASHES. GABBY PICKS UP HIS HEADSET

GABBY:

What do you mean you can't fucking print? O' Mr Badger. I'm sorry sir.

GABBY STARTS PUNCHING HIMSELF

I am at this very moment punching myself sir. I won't forget. We won't forget. No sir. It either goes right or we will have various kitchen implements inserted in ourselves. Sir? We'll I suggest you pop down to PC World for a cartridge. My pleasure. Thank you for your call.

SCENE 18
IN WHICH OLIVE OIL BECOMES A DANGER
SET: THE CALL CENTRE

ANGELO:

What do you want to do?

GABBY:

Go home to mum.

TROY AS THE OLIVE OIL DEALER GLIDES ON TO THE STAGE

TROY:

You will swim with the fishes.

S/FX: WATER BUBBLING

ANGELO AND GABBY MIME FLOATING UNDER THE SEA

You will be canned with tuna in olive oil.

GABBY AND ANGELO PRESS CLOSE TO EACH OTHER. AS IF THEY HAVE BEEN
CANNED

You will be consumed.

ANGELO AND GABBY MIME GETTING SMALLER

TROY PUNTS HIMSELF OFF STAGE

GABBY GETS UP FIRST AND MAKES TO HIS DESK

ANGELO:

Where are you going?

GABBY:

Some where I'll be safe from Olive Oil Dealers, Mr Blues, and Badgers.

SCENE 19

TWO MEN IN A BOX

SET: THE CALL CENTRE

GABBY TAKES THE TOP OF HIS DESK AND GETS INSIDE. HE STARTS TO PULL THE TOP OVER HIMSELF

ANGELO:

Come on frate.

GABBY:

No. I'm staying in my desk.

ANGELO:

When you getting out?

GABBY:

Sunday.

ANGELO:

Which Sunday?

GABBY:

Not telling.

TROY AS THE NAKED NURSE ENTERS. HE WALKS PAST AND LOOKS IN THE DESK. HE WALKS OFF. ANGELO CROUCHES NEXT TO THE DESK

ANGELO: [TO TROY]

Wait a moment. Gabby imagine this.

AS ANGELO SPEAKS GABBY'S HEAD APPEARS LITTLE BY LITTLE

Can you imagine? Can you imagine this? A crisp morning, mist stirring over frosted grace, you pull up outside a Georgian manor house in your Ferrari Marelleno

GABBY:

TVR T350.

ANGELO:

In your TVR T350, The door opens and your wife comes out. She's holding your daughter. Your son bursts past her and rushes to you. He jumps into your open arms. Your wife kisses you. She smells of fresh silk and honey. Your family embraces. That's what you want. A family.

GABBY:

Yes.

ANGELO:

Then you'll pull the job with me.

GABBY:

No.

ANGELO:

You want your family.

GABBY:

I can dream it.

ANGELO:

Dream on frate. Dream on.

GABBY:

I'm scared.

ANGELO:

So am I. Nurse!

TROY, AS THE NAKED NURSE MOVES TO THE OTHER SIDE OF THE DESK

Nurse, The dreams

TROY:

Eh?

ANGELO:

We're going to rebuild him.

TROY:

OK.

ANGELO AND TROY TURN THE DESK ON THE SPOT TILL THEY REGAIN THEIR ORIGINAL POSITIONS

[TO GABBY] We're going to make you into an Italian. [TO TROY] Get in the box. Bella Italiano. Si. You're an Italian.

TROY GETS IN BEHIND GABBY.

MUSIC: 7th Wave by JJ72

ANGELO GETS IN FRONT OF GABBY AND CROUCHES DOWN. HIS HEAD JUST SHOWING AND TILTED TO LOOK UP AT GABBY. TROY FOCUSES ON GABBY

[IN ITALIAN] First we give you the joy of the sun. Next the ability to talk to women.

GABBY STANDS AND CROUCHES ALTERNATIVELY. TROY MIMES POSITIONING GABBY AND BEING 'AN AUDIENCE ' TO GABBY'S PROGRESS

To live and then work. To grow your own fruit. To drive fast without temper.

To dress. For the town, for the restaurant, for the beach.

Live my creation, live!

GABBY REVOLVES ON THE SPOT

GABBY:

Si. Io sono Gabby.

ANGELO:

Our work is done.

ALL THREE EXIT THE BOX

[STILL IN ITALIAN] Walk my pretty.

GABBY WALKS LIKE AN ITALIAN

GABBY:

[IN ITALIAN] I'm ready!

ANGELO & TROY:

Bella!

LIGHTS: BLACKOUT

MUSIC: –RIFF FROM *The Terminator*

SCENE 20

“THEY WENT THAT’ AWAY!”

SET: ‘TURIN ROAD SYSTEM AND THE BACK OF A LAND ROVER

LIGHTS: ALL LIGHTS COME ON TO ‘WHITE OUT’ THE STAGE
THE STAGE IS EMPTY OF PEOPLE. THERE ARE THREE CHAIR AT AN ANGLE TO
THE AUDIENCE DOWNSTAGE

S/FX: BACKGROUND TRAFFIC NOISES

GABBY:

[V.O.] Io sono Michael Caine.

ANGELO: [V.O.]

No. I am Michael Caine.

GABBY: [V.O.]

What do you want me to do Angelo?

ANGELO: [V.O.]

Just stay in the Land Rover till I give the signal. Get the smoke ready.

GABBY ENTERS STAGE RIGHT AND SITS ON THE CHAIR FURTHEST FROM THE
AUDIENCE. HE IS WEARING BLACK GLOVES. HE IS NERVOUS. HE CHANGES
SEATS AND ACTS AS A DIFFERENT CHARACTER IN EACH

GABBY: [AS FLIPPER AND SPEAKING INTO HIS HAND AS IF HE HAS A RADIO]

What’s happening Angelo? Over [MAKES STATIC NOISE]

ANGELO: [V.O.]

The traffic is bumper to bumper. I’m sweating like an over dressed horse in a sauna.
Stay cool Flipper. Over [MAKES STATIC NOISE]

GABBY:

Any sign of the gold yet? Over [MAKES STATIC NOISE]

ANGELO: [V.O.]

They’re not due for four minutes. Relax frate. Over [MAKES STATIC NOISE]

GABBY MOVES TO THE NEXT CHAIR

GABBY:

[AS JAN THE BOMB] Any girls? Over [MAKES STATIC NOISE]

ANGELO: [V.O.]

We're in Italy. The place is saturated with good-looking women. There's one in every other car. There's one on a red scooter. I could eat her with ice cream and a little Chianti. She's been whistled at by a gang of choir boys. They're playing poker in the back of a VW camper van. Over [MAKES STATIC NOISE]

GABBY:

What's she wearing?

ANGELO: [V.O.]

A white halter neck blouse and a silk skirt, in pale blue. With her yellow hair she looks like a cherub sitting in a cloud. Over [MAKES STATIC NOISE]

GABBY AS HIMSELF THEN AS JAN AND THEN FLIPPER SIGHS

A family of tourists is having lunch on the pavement. Some nice chicken. The skin is crisp and golden. Looks like it was cooked in herbs, maybe thyme, oregano, something like that. Over [MAKES STATIC NOISE]

GABBY AS HIMSELF JAN AND THE FLIPPER MAKES SOUNDS OF HUNGER

The lights have gone green on the west side of the piazza. The traffic moves off. Here it is. The gold is here. Get ready. Ready, ready, ready...

GABBY AS HIMSELF JAN AND THE FLIPPER PREPARES EACH CHARACTER

ANGELO:

Get over. Get over. Now in behind him. Out. Everyone out. Hit 'em...

S/FX: CRASHING DOORS AND RUNNING FEET

MUSIC: *Michael Caine by Madness*

ANGELO RUSHES ONTO STAGE AND MIMES OPENING THE BACK DOOR TO THE VAN GABBY IS SITTING IN.

ANGELO AND GABBY THEN MIME THE TAKING OF THE GOLD. DURING WHICH THEY ALTERNATE MIMING LYRICS FROM THE SONG:

S/FX: BEEP

ANGELO AND GABBY 'FALL' TO THE BACK OF THE STAGE. THEY BOUNCE BACK AND...

MUSIC: *Michael Caine by Madness (remix)* ENDS

SCENE 21

“GABBY, WHAT ARE WE DOING BACK IN THE OFFICE?”

SET: THE CALL CENTRE

GABBY STANDS IN THE CENTRE OF THE SPACE. ANGELO IS BESIDE HIMSELF WITH ANGER. HE STRIDES AROUND THE STAGE. HE KEEPS COMING UP TO GABBY AND IS ABOUT TO SAY SOMETHING BUT WALKS OFF. HE PERFORMS A HIGH ENERGY MIME THAT INVOLVES HIM SAYING AND DOING ALL THE THINGS HE WOULD HAVE DONE IF HE AND GABBY HAD GROWN UP TOGETHER. HE ALSO MIMES HIS DJ/MIXING SHTICK

ANGELO:

What the fuck are we doing back here?

GABBY:

I have my doubts about the morals of this enterprise.

ANGELO: [IN ITALIAN]

Well don't. Seize the Fucking day! [IN ENGLISH] What's it to be? Well?

ANGELO TURNS GABBY SO HE IS FACE ON TO THE AUDIENCE AND STANDS BEHIND HIM. HE STARTS TO FRISK GABBY FROM THE TOES UP TO HIS HEAD. WHICH HE FRISKS ONCE. THEN AGAIN. HIS 'FRISKING' OF GABBY'S HEAD GROWS MORE AND MORE VIOLENT. HE BREAKS OFF AND PACES AT THE BACK OF THE STAGE. HE RETURNS. HE GOES TO FRISK VIOLENTLY AGAIN AND THEN STOPS HIMSELF. HE MIMICS GABBY'S UPRIGHT ENGLISH MANNER ANGELO FRISKS GABBY AGAIN

GABBY:

What are you looking for?

ANGELO:

Your backbone.

GABBY ALLOWS HIS HEAD TO DROP. ANGELO PUTS HIS HAND UNDER GABBY'S CHIN AND MAKES HIM LOOK STRAIGHT AHEAD. HE PUTS HIS HEAD ON GABBY'S SHOULDER

GABBY:

Did my mother love me?

ANGELO:

No.

GABBY'S BODY GOES LIMP

GABBY: [SOTTO VOCE]

I am Michael Caine.

ANGELO WHISPERS IN GABBY'S EAR. GABBY'S BODY STARTS TO 'RE INFLATE'
DURING THE NEXT FEW LINES

GABBY: [SOFT]

I am Maurice Micklewhite.

ANGELO WHISPERS IN GABBY'S EAR

I am Michael...

ANGELO WHISPERS IN GABBY'S EAR

ANGELO:

I...

GABBY:

I...

ANGELO WHISPERS IN GABBY'S EAR.

ANGELO:

Think...

GABBY:

Think...

ANGELO WHISPERS IN GABBY'S EAR.

ANGELO:

Too much.

GABBY:

Too much.

BREAKING FREE FROM ANGELO

That's what it is. I think too much. Now I know. Let's get on with it.

ANGELO:

Si. Prego...

MUSIC: *Michael Caine by Madness (remix)*

ANGELO EXITS STAGE RIGHT AND GABBY EXITS STAGE LEFT

LIGHTS: DIM

S/FX: ENGINES REVVING

MUSIC: *Michael Caine by Madness (remix)* FADES INTO *Tubthumping by Chumbawamba*

SCENE 22

THE CHASE IS ON

SET: VARIOUS PARTS OF TURIN

THE THREE MINIS BURST ONE FOLLOWING THE OTHER FROM UPSTAGE RIGHT AND EXIT UPSTAGE LEFT. THEY ARE WEARING THEIR LIGHTING RIGS. THEY REAPPEAR IN A DIFFERENT ORDER AND EXIT UPSTAGE RIGHT.

LIGHTS: DIM. MORE

THE MINIS ENTER THROUGH THE WHITE FLAG. RED FIRST. WHITE SECOND THEN GREEN. EACH IS WEARING THE SAME COLOUR OF GLOVES. ALL THREE ARE WEARING HEADSETS

RED AND WHITE TAKE A STEP TO EACH SIDE AND THEN BACK BEHIND RED. THEY REV AND 'SPIN THEIR WHEELS.' ALL THREE MOVE DOWN STAGE

LIGHTS: COME UP TO SUNNY DAY

MUSIC: *Tubthumping by Chumbawamba* FADES INTO *Mundian to Bach Ke by Panjabi MC*

THEY START OF WITH AN INDIAN HAND DANCE AND MOVEMENT OF HEADS

FADE UP ADJUSTING WING MIRRORS

FADE INTO 'THUMBING A LIFT'

FADE INTO REVVING A MOTORBIKE

FADE INTO HANDS UP

FADE INTO USING HORSE REINS

FADE INTO ONE HAND EACH 5, 4, 3, 2, 1 COUNTDOWN USING FINGERS

MUSIC: *Mundian to Bach Ke by Panjabi MC* FADES INTO *Tubthumping by Chumbawamba*

THE MINI'S BURST OFF STAGE. ONE MINI GOES INTO AUDIENCE AND COMES OUT AGAIN

ALL THREE MINIS, IN A LINE GO AROUND THE STAGE AT PACE. THEY COME UP BEHIND THE DESK SIDE ON TO THE AUDIENCE AND DISAPPEAR USING THE GOING DOWN STAIRS ILLUSION. AS THE WHITE MINI GOES DOWN HE PICKS OFF THE CHICKEN FROM THE WIRE. HE EATS IT WHILE GOING DOWN THE STAIRS.

THE MINI'S APPEAR ONE AFTER THE OTHER. TROY SPINS OFF STAGE DRAMATICALLY

ONE MINI 'SKIDS' ACROSS THE STAGE WHILE TAKING A DANGEROUS CORNER. THE SECOND MINI DOES THE SAME BUT SPINS AND DOES THE BOUNCING OFF WALL ILLUSION. THE TWO MINIS GO AROUND THE STAGE

A POLICE CAR [TROY] APPEARS. HE IS WEARING A PEAKED CAP, A WHITE SASH OVER A BLUE SHIRT. HE HAS A BLUE LIGHT ON HIS HEAD THAT REVOLVES

S/FX: FADE IN A POLICE SIREN

HE MOVES MUCH SLOWER THAN THE TWO MINI'S HE GIVES CHASE. THE TWO MINIS SPLIT UP AND HE IS LEFT SCRATCHING HIS HEAD

MUSIC: *Tubthumping by Chumbawamba* FADES DOWN.

THE 'POLICE CAR' STOPS.

S/FX: THE POLICE SIREN STOPS

THE 'DRIVER' MIMES STEPPING OUT. THE TWO MINI'S REAPPEAR FROM OPPOSITE UPSTAGE CORNERS. THEY PAUSE.

TROY STEPS BACK INTO HIS 'POLICE CAR'

S/FX: POLICE SIREN COMES ON AGAIN

THE MINI'S LOOK AT EACH OTHER. THEY PUT ON A PAIR OF SUNGLASSES EACH. THEY 'SPIN' THEIR WHEELS AND ACCELERATE ACROSS THE STAGE. THEY CROSS OVER, AT AN ANGLE, SO CLOSE TO HIM THAT HE SPINS ON THE

SPOT. ONE IN FRONT AND ONE BEHIND HIM, THE TWO MINI'S GET TO THE EDGE OF THE STAGE AND TURN. THEY WAIT AND REV. THEY WAIT UNTIL THE 'POLICE CAR' STOPS SPINNING AND THEN REPEAT THE TRICK.

THE SIREN DIES OUT AND THE POLICE CAR DRIVES OFF. HE HAS A DODGY CLUTCH AND BUMPS HIS WAY OFF STAGE.

AS THE 'POLICE CAR' EXITS THE TWO MINIS APPEAR ON THE DESKS. THEY JUMP TO THE FLOOR AND THEN REVERSE TILL THEY ARE PARKED. THEY TAKE OFF THEIR GLASSES AND ARE PERFECTLY STILL, UPSTAGE RIGHT

THE 'POLICE CAR' APPEARS ON THE DESK AND DRIVES TO THE EDGE. HE PAUSES. RETURNS TO THE BACK OF THE DESK AND URGES HIMSELF TO TAKE THE JUMP. HE ACCELERATES TO THE VERY EDGE OF THE DESK AND STOPS. HIS FEET ARE OVER THE EDGE. SLOWLY HE BACKS UP AND OFF THE DESK AND GOES OFF THE STAGE

THE MINI'S MIRROR EACH OTHER AS THEY LOOK AT THEIR WATCHES, THEN EACH OTHER AGAIN

THE 'POLICE CAR' DRIVES ON STAGE DOWNSTAGE RIGHT. HE DRIVES AROUND THE EDGE OF THE SPACE AND AROUND THE DESK. HE DRIVES PAST THE MINI'S AND OFF STAGE RIGHT. THE MINI'S SPIN THEIR WHEELS AND DISAPPEAR OFF STAGE LEFT

THE 'POLICE CAR' REAPPEARS AT GREAT SPEED AS HE IS CHASED BY THE TWO MINI'S. THEY SPRINT AROUND THE SPACE. ONE MINI PEELS OFF AND STANDS IN THE AUDIENCE. HE REVS AND REVERSES UNTIL HE IS HIDDEN.

MINI ONE AND THE POLICE CAR CHASE EACH OTHER INTO A CIRCLE IN THE CENTRE OF THE STAGE. GOING AROUND AND AROUND AND INTO A SMALLER CIRCLE UNTIL YOU DON'T KNOW WHO IS CHASING WHO

THE MINI IN THE AUDIENCE SOUNDS HIS HORN AND THE OTHER MINI PEELS OFF AND HIDES WITH HIM IN THE AUDIENCE, AT A DISTANCE

THE POLICE CAR MIMES CALLING HIS STATION USING HIS HEAD SET. HE STANDS IN THE MIDDLE OF THE STAGE. HE GROWS MORE AND MORE ANIMATED. UNTIL HE JUMPS UP AND DOWN IN A VERY VOLATILE ITALIAN SORT OF WAY. HE TAKES OFF HIS HAT AND THROWS IT AWAY

ANGELO: [SPEAKING AS IN HIS HEAD SET. HE MAKES A CLICKING NOISE]
Gabby! Are you OK. Over.

GABBY: [SPEAKING AS IN HIS HEAD SET. HE MAKES A CLICKING NOISE AND BREATHING HEAVILY]

Fine. But I'm running low on fuel.

ANGELO: [SPEAKING AS IN HIS HEAD SET. HE MAKES A CLICKING NOISE]
Unleaded?

GABBY: [SPEAKING AS IN HIS HEAD SET. HE MAKES A CLICKING NOISE]
Chicken. Over

GABBY TAKES OUT HIS CHICKEN LEG AND TAKES A BITE

MUSIC: *Pavane by Faure* FADES IN

ANGELO: [SPEAKING AS IN HIS HEAD SET. HE MAKES A CLICKING NOISE]
Are you dancing? Over.

GABBY: [SPEAKING AS IN HIS HEAD SET. HE MAKES A CLICKING NOISE AND
STILL EATING]
Are you asking? Over

ANGELO: [SPEAKING AS IN HIS HEAD SET. HE MAKES A CLICKING NOISE]
I'm asking. Over

GABBY: [SPEAKING AS IN HIS HEAD SET. HE MAKES A CLICKING NOISE]
I'm dancing. Over.

THE TWO MINI'S REAPPEAR ON STAGE AND TAKE UP POSITIONS UPSTAGE. AS
THEY REACH THE STAGE TROY EXITS. THEY BEGIN A WALTZ. VERY GENTILE
AND AS IF ON ICE. THIS CONTINUES THROUGH A FEW TURNS OF THE STAGE
UNTIL

S/FX: A POLICE SIREN

TROY REAPPEARS AS A MINI.

MUSIC: *Pavane by Faure* ENDS

ALL THREE MINI'S BURST OFF STAGE

MUSIC: *Self Preservation Society* FADES UP

THE MINIS' APPEAR ONE AFTER THE OTHER JUMPING FROM THE DESK. THEY
SPRINT AROUND THE SPACE AND DISAPPEAR OFF STAGE. MINI ONE BURSTS
OVER THE DESK AND THEN MINI TWO. THEY STAND ONE ON EACH SIDE AND
TROY BURSTS OVER THE DESK AND LEAPS. HE IS CAUGHT BY THE OTHER
TWO AND PUT DOWN.

THE MINI'S TAKE UP A POSITION CENTRE STAGE AND ONE BEHIND EACH OTHER

LIGHTS: DIM TO ALMOST TOTAL DARKNESS

RED MINI STEPS OUT FROM BEHIND AND TO THE RIGHT OF WHITE MINI.
GREEN MINI STEPS OUT TO THE LEFT

MINI RED PUTS ON HIS LIGHTS

MINI WHITE PUTS ON HIS LIGHTS

MINI GREEN PUTS ON ONE SET OF LIGHTS – PAUSE – HE PUTS ON A SECOND SET AND MOVES IN FRONT OF WHITE MINI. RED MINI MOVES BEHIND THEM BOTH

GREEN MINI AND RED MINI MOVE SIDE-TO-SIDE IN LARGE ARC. WHITE MINI MOVES FROM SIDE TO SIDE IN A SMALL ARC. THEREFORE RECREATING THE SEWER SCENE FROM THE MOVIE. CONTINUES FOR 30 SECONDS

LIGHTS: FADE UP

MUSIC: *Self Preservation Society* FADES INTO *Fly Away* by *Lennie Kravitz*

THE MINI'S SWITCH OFF THEIR LIGHTS. ALL THREE PUT ON THEIR SUNGLASSES

THE RED MINI AND THE GREEN MINI PULL OUT A COUPLE OF PLANKS FROM UNDER THE DESK AND SET THEM ON THE DESK. THE WHITE MINI TAKES UP A POSITION ACROSS THE STAGE FROM THE PLANKS

SCENE 23

“IS THIS COACH TAKEN?”

SET: 'A ROAD OUTSIDE TURIN

THE WHITE MINI SPRINTS UP THE RAMP AND FALLS BACK. THE GREEN AND THE RED MINI COME ALONG SIDE AND THEY VIE FOR THE FIRST ONE UP. THEY ELBOW EACH OTHER. THEY USE THE HAND GESTURES FROM THE OPENING INDIAN MUSIC SET. EG ADJUSTING MIRRORS, AND USING REVVING MOTIONS, FINALLY THE WHITE MINI URGES HIMSELF UP THE RAMP USING HIS 'HORSE REINS'

NEXT THE RED MINI HAS A GO BUT CAN'T LINE UP HIS 'WHEELS' AND FALLS BACK. HE TRIES AGAIN AND MANAGES TO SPRINT UP AND BOUNCES INTO

THE BACK OF THE WHITE MINI. THE GREEN MINI TRIES HIS LUCK. HE TOO FAILS THE FIRST TIME AND THE SECOND. THE THIRD TIME HE FAILS BADLY AND FALLS BACK SEEMING TO HAVE DAMAGED HIMSELF. HE EXITS STAGE BACKWARDS

MUSIC: *Fly Away* by *Lennie Kravitz* FADES DOWN

S/FX: COACH DIESEL ENGINE FADES UP

THE GREEN MINI BURSTS ON TO STAGE AND UP THE RAMP. HE BANGS INTO THE BACK OF THE RED MINI. THEY JUDDER AND BOUNCE TOGETHER AS ONE

LIGHTS: BLACKOUT

MUSIC: *Fly Away* by *Lennie Kravitz* FADES OUT

THIS IS A FALSE ENDING

SCENE 24

“WHY ARE WE BACK IN THE OFFICE?”

SET: THE CALL CENTRE

ANGELO AND GABBY SIT AT THEIR DESKS. THEY ARE STILL DRESSED AS MINI'S

GABBY:

Well that's imagination for you.

ANGELO: [VERY ENGLISH]

Really?

GABBY: [VERY ITALIAN]

Si.

ANGELO:

Really.

GABBY:

So we didn't make it to Switzerland.

ANGELO:

No

GABBY:

We don't have six million in gold.

ANGELO LOOKS AROUND THE SPACE

ANGELO:

I don't see any.

S/FX: BEEP!

GABBY PICKS UP A CALL

GABBY:

Afternoon Mr Badger. Got a pen? Well right yourself a novel, Win the Booker prize and retire to BBC 4.

S/FX: BEEP

ANGELO PICKS UP A CALL

ANGELO:

Mr Blue. How are you? Really. Really? Really. Jolly good.

ANGELO PUTS ON THE 'MICHAEL CAINE' GLASSES

TROY AS MR BLUE APPEARS AT THE BACK OF THE STAGE AND WALKS UP BEHIND ANGELO AND GABBY. HE IS HOLDING A MOBILE PHONE

GABBY:

Tell him to stick it where the moss don't grow. Niente cambia

ANGELO: [GOING COCKNEY. HE RETAINS ACCENT TILL THE END]

Mr Blue. We request you to take our current positions and insert them where the buffalo don't roam.

ANGELO ENDS THE CALL

GABBY:

Solo un sogno quindi. Un bellissimo sogno

MR BLUE STANDS BETWEEN THEM

GABBY AND ANGELO TAKE THE TOP OF THE DESK DURING THE NEXT EXCHANGE AND PLACE MR BLUE INSIDE

ANGELO:

New York then?

GABBY:

New York.

ANGELO:

I know where we can get a cheap room downtown.

GABBY:

Io sono bellissimo, io sono brutto, io sono buono.

ANGELO:

Did you know? That I suggested a sequel to the Italian Job? I suggested they gang stays on the coach until the fuel runs out and it the gold shifts back up the cabin. They make their getaway...

GABBY STANDS UP

GABBY:

lui era nato con il dono del sorriso ed il senso che il mondo fosse pazzo. And don't use the braces.

ANGELO:

You what?

GABBY:

He was born with the gift of laughter and the sense the world was mad.

ANGELO:

Whatever you say mate.

GABBY:

Solo un sogno quindi. Un bellissimo sogno

TROY V.O. [AS MR BLUE]

I told you. No personal property while you are working.

TROY HOLDS UP A GOLD BULLION BAR. IT APPEARS SLOWLY LIKE EXCALIBUR FROM THE LAKE

LIGHTS: BLACKOUT

SCENE 25

“WHAT DO WE DO WITH THE GOLD THEN?”

SET: THE CALL CENTRE

TROY APPEARS AT THE BACK OF THE STAGE AND MIMES THREE CHARACTERS:
MR BLUE, THE OLIVE OIL SALESMAN, AND THE POLICEMAN

ANGELO AND GABBY BOTH STANDING TOSS THE GOLD BETWEEN THEM

ANGELO:

We flee in a coach to Switzerland.

GABBY:

This isn't a film. We bury it and come back in a few years.

ANGELO:

No we take the coach and...er...drive really carefully.

GABBY:

But the coach will spin out of control and we'll be left dangling. Easy prey for the Olive Oil Dealers of this world.

ANGELO:

We take the coach.

GABBY:

We bury the gold, we go off in the mini's and come back later.

ANGELO:

We bury most of the gold and take a load back in a mini.

GABBY:

Si. Si. Si. I'll get a mini.

ANGELO:

Get the green one.

ANGELO EXAMINES THE GOLD. GABBY EXITS. TROY MIMES, THE OLIVE OIL DEALER

ANGELO TURNS

S/FX: MOBILE PHONE RINGING

ANGELO PICKS UP THE PHONE

TROY: [AS OLIVE OIL DEALER TALKING INTO MOBILE PHONE]

Tonight you sleep with the oysters.

ANGELO:

I thought it was the fishes.

TROY: [AS OLIVE OIL DEALER]

Inflation.

ANGELO TURNS AND CATCHES SIGHT OF THE OLIVE OIL DEALER. HE ADJUSTS HIS CLOTHING AND HIS GLASSES

ANGELO:

You're a big man but out of condition. I do this for a living.

TROY PULLS A LARGE GUN OUT OF HIS JACKET AND COCKS IT

TROY:

Oysters.

ANGELO:

Sorry I only do cockles and jellied eels.

TROY POINTS THE GUN AT ANGELO

S/FX: WHEELS SPINNING

GABBY APPEARS AS THE GREEN MINI. HE REVERSES ACROSS THE STAGE AND KNOCKS OVER THE OLIVE OIL DEALER AND GOES PAST HIM. THE OLIVE OIL DEALER CONVULSES ON THE FLOOR. GABBY NOW DRIVES OVER HIM AND THE OLIVE OIL DEALER GOES STILL.

GABBY DRIVES OVER TO ANGELO

ANGELO AND GABBY EMBRACE. ANGELO PLACES THE GOLD BAR IN GABBY'S SHIRT. HE 'STEPS INTO THE BACK OF THE MINI.' THEY EXIT. WAVING TO THE AUDIENCE

MUSIC: *All You Good, Good People* by Embrace FADES IN

LIGHTS: DIM AND LIGHT BEHIND WHITE FLAG COME UP

END CREDITS PART I

ANGELO AND GABBY APPEAR BEHIND THE WHITE FLAG. ANGELO HAS A LADDER. HE CLIMBS THE LADDER
GABBY RAISES THE BOARDS IN THIS ORDER

1. THE END
2. A DREAMDRILL PRODUCTION
3. ANGELO – DAVIDE PAGALLA
4. GABBY – JIM KINLOCH
5. TROY – Xxxx Xxxxxxx
6. TECHNICAL MANAGER - Xxxx Xxxxxxx
7. MUSIC MAKER - Xxxx Xxxxxxx
8. THAT'S IT [INSERT NAME OF VENUE]
9. BETTER HAVE A DRINK
10. TELL YOUR FRIENDS IF YOU ENJOYED IT
11. www.dreamdrill.com
12. [NEXT APPEARING AT]
13. DON'T GO DOING ANY GOLD HEISTS
14. THE END...REALLY

LIGHTS: BACK LIGHT GOES OFF

ANGELO: [V.O]

I mio nome e' e sempre sara' Michael Caine

GABBY: [V.O]

I mio nome e' e sempre sara' Michael Caine

LIGHTS: HOUSE GO ON

ENCORES

1. ANGELO AND GABBY STEP THROUGH THE WHITE FLAG. THEY BOTH WEAR SUNGLASSES. THEY PUT HANDS ON HEARTS AND BOW. TROY APPEARS AS THE NAKED NURSE AND KISSES THEM BOTH
THEY EXIT
2. GABBY AND ANGELO TAKE EACH OTHERS HANDS AND EACH KISSES THE OTHERS HAND. TROY TAKES OFF THE WIG AND BOWS
THEY EXIT
3. ALL THREE APPEAR AS MINI'S. THEY LINE UP AND WINK THEIR LIGHTS
THEY EXIT

- FINE -