

whose pregnancy bump starts to shake violently again. Shuck shoves Cooper into the wall, knocking down a grate in the vent above. The grate hits Shuck, knocking him out.

Caprice Alright, perfect, he's out cold. Quickly, Sam, get the window open for Mitch.

She takes off her pregnancy bump and takes out the drill, which she gives to Sam, who starts unbolting the grille on the office window.

Cooper handcuffs **Shuck** to the chair.

Cooper Oh boy! I just gave the performance of my life. Even better than the time I played the pig in *Pygmalion*.

Sam gets the grille off. **Mitch** climbs up into the office.

Caprice Cooper, get in the vent.

Mitch Don't forget the rope and the blueprints.

Cooper takes the things and climbs in.

Mitch Good job.

Caprice Good job?! Do you have any idea what we've been through?

Mitch Do you have any idea what I've been through?! (*Holds himself as he remembers.*) You two follow us into the vent and, Monaghan, make sure that cop ain't going anywhere.

He climbs into the vent.

Sam Oh, you got it.

Caprice You did great, Sam.

Sam Thanks, you too. This is terrifying. But it'll all be worth it when we're in Canada.

Caprice Right! Canada.

Sam and **Caprice** begin to climb up to the vent. Blackout.

START

Scene Three

Ventilation system.

In the darkness we hear Cooper and Mitch crawling through the vents.

Mitch (*voice-over*) Alright Cooper, you sure you know the way?

Cooper (*voice-over*) Oh yeah, I can read blueprints like the back of my hand. Oh boy, the acoustics in this place are fantastic! (*Sings first line of 'Over the Rainbow'.*)

Mitch (*voice-over*) Would you shut up and focus!

Cooper (*voice-over*) Oh right. The robbery. I think we make a left right through this hatch.

We hear a hatch being opened, followed by the sound of seagulls angrily squawking.

Cooper (*voice-over*) No, that's not right.

Mitch You said you'd be able to find this vault. The only reason you're here is because you can read the blueprints.

Cooper (*voice-over*) I can, I think we make a right down here.

Light comes up revealing a bird's-eye view of a cross-section of the ventilation shaft. Cooper crawls along (on his side).

Yeah, this is it.

Sam arrives followed by **Caprice**.

Sam Hey, Mitch, you sure this thing can take our weight?

Mitch Shh! This section takes us right over the back office.

Cooper peers out of a hatch in the base of the vent. Lights come up on the back wall of the set which is angled so we see an aerial perspective of the office below, complete with two desks, two chairs by the stage-left desk, with a trash can above it. There is a filing cabinet above the stage-right desk, facing downwards, and a tall table next to it with a coffee jug on it. There is another filing cabinet lower down the wall facing up.

Freeboys and **Warren** sit at the chairs by the stage-left desk.

Warren Are you okay, Mr Freeboys? You seem real upset today.

Freeboys It's fine. Everything's fine. Goddamn, Shuck, who the hell does he think he is? Have you called maintenance about the air conditioning?

Warren Not yet sir.

Freeboys Well give them a call. Number's in the maintenance file on the other desk.

Warren Yes sir, Mr Freeboys.

He gets up from his chair with difficulty and walks over to the stage-right desk, picks up a file and puts it on the stage-left desk.

Warren There you go, sir.

Freeboys This isn't the maintenance file. It must be in the filing cabinet.

Warren Sorry, sir, my mistake.

Freeboys *scrunches up a piece of paper from inside the file and throws it towards the trash can (upwards) but the paper falls back down and hits him in the face.*

Warren *walks to the lower filing cabinet (which opens upwards). He pulls the drawer open but it keeps slamming shut before he can reach inside. His glasses fall off his face.*

With difficulty he finally manages to open the drawer. He takes out a file which he places on top of the cabinet. The file falls straight to the floor.

Warren No!

Freeboys Not that filing cabinet, Warren. The other one.

Warren Yes sir, Mr Freeboys, just give me a moment.

He walks to the other filing cabinet (which opens downwards). He puts his hand on the handle and the drawer flies open very quickly (falling with gravity) and a avalanche of files and papers fall out to the floor.

Warren NO!

Freeboys My mistake, Warren. I have the number here. Pour me a coffee.

Warren Of course, Mr Freeboys! Coming right up.

He picks up the jug and tries to pour a cup of coffee. He spills hot coffee everywhere. Eventually he manages to put the coffee jug on the table (with the spout facing downwards so the coffee streams out of it). He holds the cup, side on to the room, catching the stream of falling coffee in it. When the cup is full he turns the jug to stop the flow and moves back to the stage-left desk.

Warren Alright, sir, here's a nice cup of . . .

As he holds out the cup of coffee he turns it up the right way for the room and the coffee spills out.

Oh come on!

He puts down the empty coffee cup on the stage-left desk and sits back down.

Freeboys For God's sake, Warren, I do not have time for this, will you hurry up and make the damn call.

Warren Well, if it's so easy to make the call, sir, then why don't you make it yourself?

Freeboys Fine!

He wheels across the room on his chair with ease and picks up the phone on the stage-right desk.

Freeboys Hello.

Sam *accidentally knocks the hatch in the vent open and lets out a small scream. Freeboys and Warren both hear and look up. Sam moves back out of sight.*

Freeboys What the hell was that?

Warren It sounded like a seagull caught in the vent, sir.

Sam *makes his seagull sound.*

Freeboys Godammit, Warren, do something about it. Here, take this ladder.

A ladder is handed to him from offstage.

You climb up there and get that seagull out.

Warren You're the boss, Mr Freeboys.

Freeboys *leans the ladder against the floor (so it appears to lean against the wall and up to the vent).*

Warren Alrighty! Let's catch that pesky bird.

He gets up from his chair and lands hard on top of the ladder.

What a terrifying ladder. Alrighty. Up I go.

He slowly starts to climb the ladder towards the ventilation shaft. Suddenly he slips and slides down the ladder and into the vent with Sam, Caprice and Mitch.

Freeboys Warren! What the hell is going on?

Mitch *points a gun at Warren.*

Warren Everything's fine, sir. I'm just fixing the blockage.

Freeboys Damn it, I've got work to do, you shout me when you're done.

He goes back to the phone.

Mitch We should have killed this guy when we had the chance. Sam bring him with you. Come on, let's go.

Mitch, Cooper, Sam, Warren and Caprice *crawl along the vent and offstage right.*

Freeboys You tell him I've got a prince of the realm arriving this afternoon and I need my air conditioning to be functional. Are you or are you not maintenance? *[Redacted]* son *[Redacted]*! *(Hangs up the phone.)* Ruth, Roger, come and clear this ladder out of my way.

Ruth and Roger *walk on stage as normal. Appearing to be walking on the wall, they clear the ladder.*

Freeboys How are you doing that?! You're defying the laws of physics! This day is driving me up the wall!

Blackout on the back wall.

Lights up on a side vent. Mitch and Cooper climb up to the top vent from stage right. Sam and Caprice stay in the side vent dragging the tied-up Warren behind them. The perspective has flipped back to normal.

Cooper Nearly there now. We must be inside the staff room wall.

Mitch That's great, Coop, we'll go ahead and scout out the vault.

Warren Please let me go! Please!

Cooper You got it, Mitch.

Sam, Caprice and Warren *disappear back offstage right.*

Mitch Alright, Coop, which way do we turn at the top of this vent?

Cooper What was that?

A clunk is heard and the sound of a fan powering up.

Mitch Damn it. Freeboys must have got the fan working again. Brace yourself, Cooper, it's about to get real cold in here.

Cooper That's okay, I know all about the cold. Back at the prison the other guards made me take the shift on the outside gate all on my own while they stayed inside in the warm. You know I don't think those guys liked having me around very much . . . Probably because I'm such a . . . doofus.

Mitch Well, gee, Coop . . . You're not all bad.

Cooper That is the nicest thing anyone's ever said to me.

Mitch Look. Will you show me the blueprints? Right, now let's see. We should be right above the —

*He and **Cooper** keep moving accross the vent. Suddenly a piece of the vent breaks off and **Mitch** falls out. He grabs on to the end of the broken metal dangling in the air.*

Cooper Mitchell!

Mitch Cooper! Help me!

Cooper Oh, Mitch! Climb up! Use the power of friendship!

*Vamp. **Cooper** pulls **Mitch** up.*

Cooper Oh, that was a close one.

*The vent buckles below **Cooper** and he falls into a section of vent over the whirring fan on the stage-left side. **Mitch** grabs **Cooper** and stops him falling*

Mitch Cooper!

Cooper drops the blueprints which are violently shredded in the fan blades.

Cooper Oh no, Mitchell! I dropped the blueprints! How are we gonna find the vault now?

Mitch We already found the vault. Look through that grate. We're right above it.

Cooper You mean, I got us to the vault?

Mitch Yeah.

Cooper Did I do my job?

Mitch Yeah, you did your job.

*He drops **Cooper**. He screams and falls down into the electric fan. Blood (confetti) sprays out over the audience.*

*Lights up on the vault below. The diamond is centre stage in a sealed glass tube, inside a metal-framed box bolted to a plinth. **Roger** sits on a chair next to the plinth, asleep.*

Sam and **Caprice** arrive at the top of the stage-right side of the vent with the bag containing **Warren**. They go across the vent until they are

*below the vault in the centre. **Mitch** moves over from stage left to meet them.*

Sam Here you go, Mitch, one bank clerk as ordered. Hey, where's Cooper?

Mitch He fell into the fan blades.

Sam What?

Mitch I'm sorry. Cooper's dead.

Caprice Mitch?

Mitch I tried to save him, but I lost my grip.

Sam Oh my God, what do we do? *What do we do?*

Mitch We continue with the plan. Cooper died so the rest of us could finish this. Stash the bank clerk up here, outta the way.

*They shove the bag containing **Warren** into a hatch in the vent above them.*

Mitch Remember, when we get down there you can't touch the floor, it's alarmed. Keep your head and don't screw it up.

Blackout.

Scene Four

The vault.

The diamond sits on a plinth in the centre of the stage in a pool of light.

Roger is asleep next to it, surrounded by safety deposit boxes.

Roger (in his sleep) Oh . . . Hello, Uncle Robin. What? No no that's, that's my burrito, Uncle Robin, you get your own burrito. I bought that with my burrito money, Uncle Robin. No! No! No! Stop eating it! If you eat it that fast you'll turn into a burrito. No . . . No! Uncle Robin? Uncle Burrito? You shouldn't have eaten it so fast, Uncle Robin. Now I've gotta eat you.

Mitch slowly lowers in on a rope towards **Roger** and the diamond.
He uses the drill to unscrew the screws on the metal-framed case.

Roger stirs in his sleep. **Mitch** freezes and looks at **Roger**.

Caprice appears from the vent and begins to sing.

Caprice (sings)

Rock-a-bye baby, on the treetop.

When the wind blows, the cradle will rock.

We see **Roger** relax back into his sleep. **Mitch** beckons **Caprice** down. She lowers herself down the rope.

Caprice (sings)

When the bough breaks, the cradle will FALL!

She slips and hurls towards **Mitch**. She grabs the robe just in time and regains her balance.

Caprice (sings)

And down will come baby, cradle and all.

Mitch signals to keep going.

Mitch Keep going.

Caprice That's the end of the song.

Mitch Do it again!

Caprice sings the song again and **Mitch** uses the drill to unfasten the bolts on the case. **Caprice** sings louder to cover the bouts of intermittent drilling, but sings softly when the drilling stops.

Caprice (sings)

Rock-a-bye baby, on the treetop.

When the wind blows, the cradle will rock.

When the bough breaks, the cradle will fall.

And down will come baby, cradle and all.

Mitch Now all I need –

Roger stirs again.

Mitch (sings to the tune of 'Rock-a-bye Baby')

Now all I need is to turn off the alarm.

Sam, will you bring the code book to me?

Sam appears from the vent.

Sam (spoken, a little too loud) Why are you singing?

Mitch (sings)

Shh keep your voice down, try to relax,

The guard is asleep, you're a pain in my ass.

Sam climbs onto the rope with the code book.

Sam (sings)

Here I come now, with the code book.

He struggles to climb down the rope and puts the code book in his mouth to free up his hand.

Sam (sings, muffled by the book)

Slowly down the straining rope.

He drops the code book from his mouth. **Mitch** catches it just before it hits the floor which leaves him hanging upside down on the rope, his hands on the code book.

Mitch (sings)

Damn it, you moron! That was too close.

Sam (sings)

Sorry, Mitch, it slipped out my . . . mouth.

Mitch (sings)

Why can't you just do what you're told?

Sam (sings)

I'm trying my best.

Mitch (sings)

You're a stupid assho –

Caprice (sings)

Come on now, boys, let's try not to fight.

Sam (*sings*)

I'm sorry, Caprice, I'm just not good with heights.
Oh my God! I'm starting to *fall*!

He suddenly slides down the rope. He lands hard on Mitch and Caprice at the bottom. Roger stirs.

Sam/Caprice/Mitch (*sing*)

And down will come baby, cradle and all.

Roger turns over and goes back to sleep. They all look over to the control panel on the wall. They slowly start to swing back and forth building up enough momentum to get towards the control panel. They swing closer and closer. **Sam** finally manages to grab on to the panel. He clings on at full stretch hanging upside down. **Mitch** hands the code book to **Caprice** who struggles to read the instructions.

Caprice Six, nine, nine, six.

They realise **Sam** can't read the panel upside down. They swing the right way up. **Sam** keys in the code and the casing on the diamond descends.

Mitch We did it!

Sam/Caprice/Mitch (*whisper*) Yaaay!

The rope suddenly slackens and they all fall to the floor. **Roger** wakes up. **Sam**, **Caprice** and **Mitch** all quickly retreat into the darkness and hide behind the stage-left safety deposit boxes.

Roger (*waking up*) When the wind – what? What was that?

We hear a clunk of the metal vault door and a shaft of light appears at the back. **Freeboys** enters.

Roger Oh, hello! Don't worry, everything's in order down here, Uncle Burrito.

Freeboys What?

Roger Nothing.

Freeboys You sleeping on the job, Roge?

Roger Oh no, I was just, er . . . no –

Freeboys That's a fireable offence, Roge, I'm afraid I'm gonna have to let you go.

He pulls a gun and shoots Roger, who falls out of sight.

Freeboys Goddamn, Shuck, taking my name to the goddamn shareholders, ~~I'll have to tell them about this~~. Half a million dollar gem stolen minutes before Prince's visit. Explain that to your superiors.

He goes over to the diamond.

Here it is! Come to –

Caprice Papa?

Caprice, Mitch and Sam step into the light.

Freeboys Caprice? *Ruscitti? Me?!*

Caprice Papa, you just killed cousin Roger.

Freeboys What the hell are you all doing down here?

Sam What the hell are *you* doing down here?

Freeboys I'll tell you why I . . .

Mitch I know exactly what he's doing down here. You're trying to steal the diamond.

Freeboys Well, so are you, you're trying to steal the diamond.

Mitch No, Freeboys, I *am* stealing the diamond.

He takes out his gun and picks up the diamond.

Freeboys Alright, easy there!

Mitch Hand over the weapon.

Freeboys Alright.

He gives his gun to Mitch.

Caprice Okay, Mitchy, we got it, now let Papa go.

Mitch Sorry, Caprice.

He shoots Freeboys.

Caprice No! Papa! Mitcham, how could you?

We hear the loud clunk of the vault door again and see the shaft of light.

Ludwig (off) Wait! Enough bloodshed!

A loud fanfare is heard. Ludwig enters.

Caprice/Mitch/Sam Prince Ludwig of Hungary!

Ludwig Yes, I, Prince Ludwig of Hungary, have come to resolve everything!

Mitch shoots **Ludwig** dead.

Sam Oh my God!

Caprice Mitch, what are you doing?

Mitch Sorry, Caprice, no happy endings and no easy way out of this. Do it.

He gives Freeboys' gun to Caprice.

Caprice Mitch?

Sam Come on, we don't have time. Do it.

Mitch Do what?

Caprice I'm sorry, Sam.

She points the gun at Sam.

Sam Caprice? Come on.

Caprice goes to shoot **Sam**. *She waits. Finally she lowers the gun.*

Caprice I can't. I love him.

Sam You do?

Mitch You love the maintenance man?!

Caprice He's not a maintenance man, he's a doctor-lawyer-rabbi!

Mitch [REDACTED]

Caprice No!

Mitch shoots at **Caprice**. **Sam** dives in front of her and takes the bullet which hits him in the shoulder.

Mitch You wanna save this guy? You're going to hell, Monaghan. Hey, say hello to Cooper for me.

Warren, still bound and in a bag, falls out of the vent above and lands on **Mitch**. **Caprice** and **Sam** run out through the vault door. **Mitch** chases them out. **Warren** crawls forward and climbs out of his bag.

Warren Oh my God! Oh my God! I remember everything now! Mr Freeboys . . . Mr Freeboys?

He goes to Freeboys and helps to lean him against the diamond plinth.

Freeboys Warren –

Warren Mr Freeboys, you're bleeding sir.

Freeboys Call me Robin, Warren.

Warren Robin Warren.

Freeboys No, just Robin. Moron.

Warren Robin Moron.

Freeboys I've never been good to you, Warren. I never paid you squat. I kept you at intern level even though you've been working here thirty years. I repossessed your home. I hit you with a variety of objects just to prove which one was harder. I slept with your sister.

Warren You slept with my –

Freeboys Don't interrupt. You were kidnapped. You were savaged by seagulls in the air-conditioning system and never once in thirty years have I taken the opportunity to be civil to you. Warren, you truly are without doubt the most unfortunate [REDACTED] I've ever come across. But somehow you

manage to muddle through life with a bizarre dignity that I can't help but respect.

He takes off his glasses.

I like you, Warren.

Realising this looks like he is lying, he puts them back on.

I like you, Warren. All these years we've been working here together at City Bank . . . well . . . I'm proud to call you my best friend.

Warren Oh well you're my best friend too, sir. In fact, you're my only friend in the whole world. You know after sixty-seven years to finally have a friend I can . . . Mr Freeboys? Mr Freeboys? Robin?

Freeboys *has died. Warren looks devastated. The cast sing a sombre and gentle reprise of 'Something's Got a Hold on Me' as the vault set slowly drifts off and a window slides on.*

Warren Oh, boy. He's right, I ain't got nothing to live for. I'm a tragedy and my life's a joke. I don't think I can take another second of this. Oh, Warren, you've been an old fool. Caprice doesn't care about you, nobody does. You finally make a friend – and he dies.

Freeboys *unceremoniously exits, walking off and leaving Warren alone, who waves feebly.*

Warren Oh, Mr Freeboys, I wanna come with you instead. I wanna come work in the big old bank in the sky!

He opens the window and sits on the ledge. The singing stops and we hear the wind rattle outside.

Goodbye, friends.

He leans back out of the window and falls out of sight. There is a moment of silence. Then we hear angelic music. Warren is lifted into view by Cooper (wearing angel wings) and two seagulls.

Cooper Hey, this is Deborah, Simon, and I'm Cooper.

Warren Hi, Cooper.

Cooper Hey, you already know the password.

The seagulls and Cooper carry Warren off and away across the sky.

Lights shift.

Scene Five

Streets of Minneapolis.

Shuck *(voice-over)* Officer Shuck requesting back-up to Minneapolis City Bank. Grand theft in progress!

Music starts up and the cast sing 'Why Don't You Do Right', led by Ruth as a car chase sequence begins.

We see Sam and Caprice swerving out of the parking lot, Caprice is driving, Sam is nursing his shoulder in the passenger seat. They vamp as the car comes into view. Mitch appears on a motorbike chasing after them.

Thunder, lightning and rain pours down as Mitch pursues Sam and Caprice.

They all suddenly brake and watch Irving slowly make his way across the road in front of them. He stops to tie his shoelace.

Irving Oh, my shoelace is undone!

He slowly begins to move to his knee, groaning as he moves. The music kicks back in and the car drives away, leaving Irving in the distance.

Mitch *shoots at Sam and Caprice and their car swerves off the bridge and into the river. We see the car sinking and Sam and Caprice struggling to get out as fish surround the outside of the car. Finally they manage to free themselves and swim to the surface as seagulls fly above. They swim to land and exit. The song comes to an end and Caprice's apartment unfolds.*

Lights shift.

END