

NO FIXED ADDRESS



A PLAY ABOUT TWELVE PEOPLE
SLEEPING ROUGH IN LONDON

NO FIXED ADDRESS

For Maggie Callahan

1938 - 1994

The Characters

Carly

Lynn

Anna

Niki

Gary

Dan

John

Doug

Ang

Alf

Big Lad

Man offstage

Dan

Wilf

The play is set in the present. The action takes place in London and the location of the youth theatre presenting the play: where Scarborough and Yorkshire appears in the text, read the name of your town and county. The characters in London are from different parts of the country; actors should only adopt accents that they feel comfortable with.

The play does not need an elaborate set, the less the better: for example, where the play indicates the need for a bench use an ordinary school bench, something very simple. There should be no black-outs between scenes; allow the scene to end and then for the actors to leave the stage, while the actors for the next scene take their place. Music may be used to cover the actor/scene if necessary.

SCENE ONE

London. Night. The Strand. A shop doorway. Gary, Dan and Niki wrapped in blankets and sleeping bags.

A Niki sits upright, eyes closed, listening to a Walkman. Niki holds a cardboard sign saying:

HOMELESS AND HUNGRY. GOD BLESS. YOU

A smiley face is drawn at the bottom.

A commuter walks past.

Dan (to commuter) Can you spare us some change please, ten pence please, anything please for a cup of tea please?

Niki sings out loud a phrase from the song she is listening to. Gary looks at Dan's sign.

Gary Did you write that?

A commuter walks past.

Dan (to commuter) Have you got twenty pence please?

Gary It looks stupid. What's the smiley face for?

Dan A laugh

Gary I saw a smiley face like that I wouldn't give you anything. I wouldn't.

Dan You wouldn't give anyone anything. `

Gary Yeah, I would.

Dan Yeah, a cold (He looks at Niki, who is in a world of her own, and speaks loudly to her. How are you doing, Niki?)

Niki doesn't respond. Dan nudges her. Niki opens her eyes

Niki What?

Dan sticks both his thumbs up at her.

Niki Yeah, great (She shuts her eyes and continues listening to her music.)

Gary I'm cold.

Dan inhales deeply through his nose.

It's going to rain.

Dan I love that smell.

Gary That copper'll be back.

Dan Just smell it.

Gary I'm going up Piccadilly Circus later.

Dan I love the smell of beef burgers.

Niki takes off headphones.

Niki London is shit. . .

Dan Yeah.

Gary So go home then.

Enter Doug and Anna.

Hey, Doug.

Doug Gary

Gary Doug, my man.

Doug Gary.

Gary How's it going, man?

Doug Cool.

Gary Yeah, cool.

They embrace. A lot of hand-slapping, etc.

Dan Hi, Anna.

Anna Hi, Dan. Niki.

Niki Yeah.

Gary and Doug have finished embracing. Doug does a flying kung-fu kick.

Doug Yah!

He imitates Bruce Lee; fighting, chopping and slashing with arms and fists and kicking with feet. They all laugh.

Anna We're getting married.

Doug Yeah. If I had some money we could score some draw.

Gary Yeah.

Doug Yeah.

Dan Not me, I wouldn't. I don't like it.

Doug What about you?

Gary What?

Dan Well, I don't.

Doug Have you got any money?

Gary No.

Niki Me neither.

Doug So we can't get no draw?

Gary No.

Niki No.

Doug Oh well.

Gary Yeah.

Niki Yeah.

Silence.

Anna I've got some chocolate.

Dan (to a passer-by) Can you spare us some change please, mate?

Niki So when are you getting married?

Anna It's not decided yet — Doug only just asked me.

Doug Yeah, coming over Waterloo Bridge, down on one knee, the works.

Gary Romantic, man.

Niki (looks at Doug) Yeah, dead romantic.

Doug I'm speeding, man. I can't keep still, I'm going over Leicester Square to see if there's anything doing.

Anna You said you were taking me home.

Doug Oh yeah, after, yeah, after.

Niki Still at Bina Gardens?

Dan What's it like?

Anna Yeah, all right.

Dan D'you get your own room and that? So it's not like a hostel?

Anna It's only for another week.

Dan Then what?

Anna I don't know.

Niki You're getting married.

Doug Yeah.

Anna Yeah. I thought you were in Cardiff.

Niki I was. I was going to stay but I got bored. London is shit. (She exits.)

Silence.

Doug The coppers round here are pigs.

Gary, Dan and Doug laugh.

Maybe see you later then.

Gary Over the square.

Doug Yeah.

Anna You don't have to take me home.

Doug I want to.

Anna No you don't.

Doug Yeah I do.

Anna You don't.

Doug I do.

Anna You said it was finished.

Doug What? it is.

Anna So why did she walk off like that?

Doug I don't know.

Anna You could hardly look her in the face.

Doug It is, it's over, it's over between me and Niki.

Anna Yeah. (She exits.)

Doug What? What have I done?

Gary Women.

Doug Yeah, women. Anna wait, Anna! (He exits.)

Gary and Dan sit. Gary wraps himself up and Dan picks up his sign. A commuter walks past.

Dan (to commuter) Can you spare some change please, mister. Ten pence, that's all, anything — I haven't eaten all day.

SCENE TWO

John's story, addressed to the audience.

John My mam and dad don't live together. I don't get, on with my stepdad, he hits my mother. I can't live with my mam and I don't know where my dad is, so I left.

SCENE THREE

Scarborough, the park. Enter Carly carrying an old doll.

Carly (shouts off) Lynn.

Enter Wally running backwards straight into Carly. They collide and fall over. A tennis ball flies across the stage, over their heads and off

Wally Watch it, you.

Carly Get lost.

Exit Wally. Carly shouts off Lynn.

Enter Wally with tennis ball.

Wally (to offstage) I was born here, Sparky. I've lived in Scarborough all my life. I belong here, you don't.

Boys off stage shout to Wally

Wally. Chuck it. Chuck it, will you? Wally just chuck it. Chuck us the ball.

Wally throws the ball offstage and then takes up a fielding position.

Carly (shouts off) Lynn.

Wally (looks at doll) You're too old for that.

Carly What do you want?

Wally Nothing.

Carly (shouts off) Lynn.

Wally Is that your sister?

Carly Yeah.

Wally She's all right is your sister.

Enter Lynn, her arm is in a sling.

Lynn That's my doll. What have you got my doll for?

Carly I want you to come home.

Lynn I'm not coming.

Carly I've come to take you home.

Wally Mind out the way, will you?

Carly and Lynn look at Wally.

Carly He fancies you.

Wally No I don't.

Carly He said.

Wally No I never. I'm playing cricket. (He concentrates on his game.)

Carly I want you to come home.

Lynn Carly.

Carly It gets lonely without you. `

Wally (referring to Lynn's arm) How did you do that?

Lynn I fell on it.

Wally My mam says your mam's boyfriend gave it you.

Lynn And what does your mam know?

Wally Nothing. You don't look like sisters - one of you's big and the other's little.

(Pause.) So, what colour knickers, have you got on?

Enter Big Lad upstage.

Big Lad (to Wally)

You, yeah you.

Wally goes over to Big Lad.

Lynn I'm not coming home.

Carly Where are you staying?

Lynn With a friend.

Carly He's changed the locks so you can't get in.

Big Lad thumps Wally.

Big Lad

I Next time you can kiss my shoes. (He exits.).

Boys offstage

Howzatt! Clapping, cheering and whistling offstage.

Exit Wally.

Carly I get lonely without you.

Lynn You'll be all right.

Carly You wouldn't just go away without saying?

Lynn No.

Carly You'd say?

Lynn Yeah.

Carly You'll be here for my birthday?

Lynn You'll be all right — he touches you and she won't stand for it.

Carly I've used some of your makeup.

Lynn You can have it if you like.

Carly What, all of it? Really? Cool. Wait till I tell Tracey Jackson. How's your arm?

Lynn It's all right. I'm all right.

Carly gives Lynn money.

Carly One pound thirteen pence. Get yourself a bag of chips or something.

Lynn How's mam?

Carly I don't know. She's been out.

Lynn near to tears.

Lynn He had no right . . . no right . . . and she just . . .

Carly takes out a lolly and sucks it.

She's frightened he'll run off like all the others. He hasn't touched you?

Carly No.

Carly gives lolly to Lynn. Lynn sucks on it.

Lynn You haven't told anyone? I fell going up the stairs right?

Carly Right.

Lynn You haven't told?

Carly No.

Lynn They'll take you away. They will.

Carly I don't want to go away.

Lynn He touches you, you tell me, you hear? You tell me.

Carly I haven't told anyone. Honest. I've told Arnie. Then I picked him up, but he didn't like it and scratched me.

Lynn Yeah.

Carly Yeah.

Lynn He's mental, that cat.

Carly Yeah.

Lynn Like the rest of the house.

Carly I'm not mental. They won't take me away.

Lynn No. I'm going to London.

Carly When? Can I come?

Lynn No.

Carly But I want to.

Lynn You can't.

Carly I want to.

Lynn You can't.

Carly I want to.

Lynn You can't — wah, wah, wah going on in my ear all the time! I'll get a job, I'll get a flat, you can come and stay — you'll see. '

Carly I want to come.

Lynn Carly.

Carly How will you know where to go?

Lynn I'll know.

Carly Yeah, but how?

Lynn I just will.

Carly But how?

Lynn Shut up, will you? Come on, I'll buy you a bag of chips.

Carly And I can come and visit?

Lynn We've got enough for onion rings.

Carly Nobody in our class has been to London.

Lynn D'you want onion rings or not.

Carly I'll have chips.

Exit Lynn.

Then I'm going round Tracey Jackson's. .

Exit Carly.

SCENE FOUR

Gary's story, addressed to the audience.

Gary He's all right when he's sober — it's when he's had a few. I mean, we really get on, me and my dad, he used to take me fishing — but then when my mam died he went to pieces. That's when he really started on the drink. See, he didn't know what he was doing – one minute he's crying and I'm trying to say come on, Dad, and the next he's really laying into me, and he used to be a boxer, you know. And then in the morning he'd be really sorry and he'd start crying again. He loves me, my dad, he taught me how to swim, but it just got like I was his punchbag. I went to stay with my gran, but she doesn't like me, I remind her too much of my mam, she hates my mam - says she ruined her son.

SCENE FIVE

London, Leicester Square.

Downstage right a bench. Lynn sits on it, a small backpack at her feet. Centre-stage left Doug and John lying flat on their backs, on a blanket. Between them a plastic bag, around them several empty beer cans. They are not drunk.

Doug Let's swap places.

John I can't be bothered.

Doug You'll feel better.

John Will I?

Doug We'll stay where we are then.

John I'm not sick.

Doug It doesn't matter. It'll just be the same wherever we go.

John I'm having the day off.

Doug You don't work.

John I work.

Doug You've never worked.

John I've worked. I had a job washing up.

Doug You couldn't even do that.

John How long have you been in London?

Doug turns away.

Come on, how long have you been here?

Doug See that girl?

John And you're still sleeping rough.

Doug She can't take her eye off me.

John Oh yeah.

Doug I'm going to take her for a drink.

John No you're not, you're getting married.

Doug So?

John So you can cut all that out for a start.

Doug Not married now, am I?

John No.

Doug So I can do what I want - if I can't do it now, when can I do it? After I'm married?

John No!

Both look away.

Enter Alf Sits on bench at other end from Lynn and reads a paper.

Doug Let's have another drink.

John (sulking) Yeah.

Doug What do you want?

John I don't know.

Doug (looking at the can John already has) What's that?

John Beer.

Doug You want beer?

John Do I?

Doug What do you want?

John I don't know.

Doug I'll have lager.

John You like lager?

Doug I don't like beer, I've never liked beer:

Doug throws can to John. They both open cans and drink. As they do so, Gary enters, chased by Niki. He is swinging a duffle bag round.

Niki You'll have to pay.

Gary Oh yeah?

Niki Just give it me.

Gary I'll give it you all right.

She lunges for bag.

Niki (misses bag) Anything happens to that bag and you'll pay.

Gary Oh yeah?

Niki Yeah.

She goes for Gary. He catches hold of her and they fall to the floor, rolling about on top of each other.

Alf (to Lynn) That statue's Charlie Chaplin.

Lynn Yeah, I know.

Alf I don't like Charlie Chaplin.

Lynn Oh.

Alf What about you?

Lynn I don't know.

Lynn looks away from Alf and he goes back to reading the paper. Gary is now on top of Niki and has her pinned to the ground.

Gary Give in.

Niki Never.

Gary I'll spit in your face.

Niki No.

Gary Give in.

Niki No.

Gary I will....

Niki No.

Gary ...I'll spit in your face.

Niki Never.

Gary Say it.

Niki No.

Gary spits in her face and rolls off; remaining by her side.

Enter Dan, who goes straight over to Doug and John.

Dan Give us a drink?

Doug No.

Niki You spat in my face!

Gary I said, didn't I?

Dan I've lost my ring, my favourite ring.

John So.

Dan It's my favourite ring.

Doug You're not getting a drink.

Alf (to Lynn) What's your name?

Lynn Lynn.

Alf Alf, Alfie — you can call me Alfie if you like.

Lynn Thanks.

Niki joins Doug, John and Dan. She now has her bag.

Dan I've lost my ring.

Doug Belt up, Dan

Dan Don't tell me to belt up.

Niki He spat in my face.

Dan Silver skull and crossbones, I won it in Brighton.

Gary joins them. He sits next to Niki and playfully ruffles her hair.

Niki Get off.

Gary I spat in her face.

John (to Niki) Here, have a drink.

She takes can and drinks.

Gary What about me.

John You spat in her face.

Dan I'll never get another ring like that.

Niki gives can back to John.

Doug Here, have you seen that advert for jeans with the old man in it?

John No.

Doug Yes you have.

John I haven't.

Dan What advert?

Doug I'm not talking to you, am I?

Dan Why, what have I done?

Doug Nothing. .

Niki (looking at bag) You've broke my bag.

Gary That's not broke.

Niki It's broke.

Doug An old man standing next to a young woman.

John And they're wearing jeans.

Doug Yeah.

John And he's got a tattoo on his arm.

Doug Yeah. I don't, understand it.

John Me neither.

Niki It's broke.

Gary It's not broke.

Niki You've broken the strap.

Gary I'll fix it then.

Niki You'll get me another.

Gary (taking bag off her) I'll fix it.

Doug Maybe he's her dad, maybe they're family.

John No, no — definitely not — she's a supermodel.

Dan I've lost my ring and you don't care. Not one of you gives a toss.

Alf (to Lynn) Are you waiting for someone?

Lynn No, I mean yeah.

Alf I'm not. Would you like a cup of tea?

Lynn No, thanks.

Alf Where d'you come from?

Lynn Scarborough.

Alf Nice, very nice. Have you been down here long?

Lynn No. I'm looking for a job.

Alf Come on, let me get you a cup of tea.

Lynn All right.

Alf exits and Anna enters.

Anna (to Doug) Where have you been?

Doug Nowhere.

Anna I've been looking all over for you.

Gary (to Niki) Give us a kiss.

Niki (pushing him away) Get off.

Dan (picks up Doug's can of beer) whose beer is this?

Anna You said the Embankment.

Doug No I never.

John Yes you did.

Doug I never.

Dan drinks beer. He swipes can off Dan, then speaks to Anna

That's my beer. You're drinking, my beer. Who said you could drink my beer?.

Come on, give us a smile. You're here now - we're taking the day off.

Anna From what?

Enter Alf with tea. Gives one to Lynn.

Alf There you go.

Lynn Ta.

He sits next to her.

Alf Careful, it's hot.

Dan (quoting) 'Choose the bed of your dreams.' I saw that on the tube — it's an advert for beds. Who's bed would you choose?

John That woman sells flowers at London Bridge.

Gary Yeah.

Doug Yeah.

Dan Yeah.

Anna You don't like her, do you?

Doug Why not?

Anna She's old enough to be your mother.

John Yeah.

Dan Oh yeah.

Gary Yes, yes, yes!

Alf (to Lynn) So, what sort of work are you looking for?

Lynn I dunno, anything.

Alf Yeah. It was the same when I came to London – no job, nowhere to live. I like your bag.

Lynn Thanks.

Niki (to Anna) I don't mind, you know.

Anna What?

Niki You and Doug, you know.

Anna D'you want some chocolate?

Niki Yeah, all right

She takes some chocolate.

Gary throws her bag at her.

Gary There you go, all fixed. Now give us a kiss.

Niki No thanks, I don't want to catch anything. Has he bought you a ring?

Anna No, not yet.

Doug (quoting) 'We shape the things we build, thereafter they shape us.'

John Look over there.

Gary What's that from?

Doug An advert for shoes.

John Just look over there, will you?

Doug Stop poking us, will you?

Dan I don't like the sound of that.

Gary Don't buy the shoes then.

Dan No, I won't.

John Alfie's chatting up your bird.

Anna Who's Alfie chatting up?

John No one.

Anna Who is she?

Doug How should I know.

Niki One of us should go over.

Gary I like that one where she's hanging out the washing, you know?

Doug You go over then.

Niki You go over.

Doug I'm not going over.

Anna Why, what have you done?

Doug Nothing.

Gary She's hanging out the washing in her bra and jeans, nothing else, her head half turned and she's smiling blonde hair and a ponytail.

Dan Oh yeah.

John Gypsy Rose Lee - the Genes that built America.

Gary Spelt with a G.

Dan Yeah.

Doug Yeah, she can do my washing any time.

Anna You don't wash.

Doug I would for her.

Alf (to Lynn) I work in the entertainment business.

Lynn What, on the telly?

Alf No, not on the telly, but I know a lot of people that are.

Anna comes over to them.

Anna Now then Alfie, who's the friend?

Alfie Oh, this is Lynn. Lynn, I'd like you to meet Anna.

Anna Nice to meet you.

Alfie Hey, Doug.

Doug (waves back) Yeah, great.

Alfie How's the planet going?

Doug Yeah.

Alfie Doug's looking after the planet for us all. What do you think, Lynn. Lynn I'm a vegetarian.

Anna Right, so am I.

Alf Doug! (He exits.)

John (to Doug) See you in hell, man.

Doug exits after Alf

Niki, Gary, John and Dan gather round Lynn.

Anna Got any fags?

Lynn I don't smoke.

Anna This is Niki, Dan, Gary and he's John.

John Like John Wilf.

Niki Yeah, right.

Anna How d'you know Alfie then?

Lynn I don't.

Niki Have you got anywhere to stay?

Lynn No.

Anna (to Dan) Stop picking your nose, you.

Dan I like picking my nose.

Anna Where are you sleeping?

Lynn Nowhere.

Dan smashes his fist on the bench.

Gary Dan, behave.

Dan I've lost my ring. I can't believe I've lost my ring.

John He's always losing everything.

Dan No I'm not.

John What do you call it then?

Dan I just forgot, that's all.

Enter Alf and Doug.

Alf I'll see you round then, Lynn.

Lynn Yeah.

Alf Yeah.

Anna Yeah.

Lynn Thanks for the tea.

Alf Any time.

Exit Alf

Anna So what were you talking to Alf for?

Doug Nothing.

John No, come on out with it.

Doug I'm telling you, it was nothing.

Niki What d'you come to London for? r

Gary Leave her alone.

Niki You broke my bag.

Gary So?

Niki You're going to pay for it.

John (to Lynn) They're always arguing, those two.

Lynn I'm looking for a job.

John That bloke you were talking to, he can get you anything, whatever you want. .

Anna Whatever it takes.

Dan Alf's more for the tourists.

Niki Dan knows Alf, don't you, Dan?

Dan So, I do a bit of work for him, so what?

Niki Like what?

Dan You know, this and that. .

Niki Oh yeah.

Dan Yeah. (He exits.)

Anna Have you got a sleeping bag?

Lynn No.

Anna Come on.

Doug Where are you going?

Anna I'm taking Lynn to get a sleeping bag, all right.

Doug I'll see you later.

Niki I'll come with you.

The girls go to exit.

John Here, Lynn - you want to keep away from Alf, doesn't she, Gary?

Gary Yeah.

John He's bad.

Gary Yeah.

John Like really bad — he does everything, drugs and everything, you know, the lot.

Exit Niki, Lynn and Anna.

Doug (to a passer-by) Got any spare change, mate — just ten pence, that's all-
Your wife's screwing the milkman.

John I thought we were having the day off.

Exit Doug.

Gary I like that poster over there.

John Where?

Gary There.

John Oh yeah.

Gary Tells you exactly what you're going to get. explosions, guns, helicopters, fast cars and pretty girls.

John Brilliant.

Gary Yeah, brilliant.

SCENES SIX

Anna's story, addressed to the audience.

Anna I had this one job, through an agency like, working in a hotel as a cleaner. Anyway, the manager sent me down to clean the toilets and I couldn't do it - I just I stood there looking at these toilets and all the time I could hear this voice, this teacher we had at school, saying to me, 'You'll end up nothing, Glover, you'll end up a toilet cleaner,' and I kept looking at these toilets and I kept thinking, 'This is it, this is the rest of my life'— I couldn't do it, and the manager went ape, he threatened to sack us, so I told him where to stick his rotten job. I'd rather be out on the street. The money's not much worse and you haven't got some fascist shouting in your face if you don't like it.

SCENE SEVEN

Scarborough, the park.

Carly with doll, crying. Enter Wally.

Wally Here, have a goodie. (He offers her a sweet.)

Carly Have you got any bubbly?

Wally Cherry Cola.

He gives her some and has a bit himself. They chew gum.

Right. I'm going to throw some bricks at my house.

Carly It's my birthday. "

Wally Happy birthday. Are you coming or what?

Carly No.

Exit Wally.

Carly alone on stage, chewing bubbly.

Enter Wally.

Wally It's no fun on your own. (He looks at doll.) You're too old for that.

Carly It's not mine.

Wally Have some more Cherry Cola.

Carly takes another piece. Both unwrap bubbly and put in mouths.

Silence.

She'll come back.

Carly No she won't.

Wally Yes she will. .

Pause. .

Carly You think so?

Wally Yeah.

Carly How do you know?

Wally Come on, let's go and throw some bricks at my house.

Carly All right.

Exit Carly and Wally.

SCENE EIGHT

Ang's story, addressed to the audience.

Ang This afternoon I just sat and cried. I couldn't stop. I don't want to die, but I wish I was dead.

SCENE NINE

London, Charing Cross tube. John eating a sandwich. Enter Doug.

John You're wet.

Doug It's raining. What's that then?

John A sandwich.

Doug What is it?

John Egg summat.

Doug Egg what?

John I dunno.

Doug Go and get us one, will you? I'm soaking.

John It's raining.

Doug Go on. I'd do it for you.

John Would you?

Doug Yeah.

John No you wouldn't.

Doug I would.

John You bloody wouldn't.

A commuter walks past them.

Doug Can you's spare us some change, mate? just ten pence, that's all. I haven't eaten all day. I hope your bloody house burns down.

John They won't have any left by the time you get there.

Doug Go on, go an' get us one, will you? I'm knackered.

John Why, what you been doin'?

Doug Nothing.

John Where have you been? 1

Doug Nowhere. just around, you know — sleeping.

John You're always sleeping, you are.

Doug Not asleep now, am I?

John No.

Doug I was sleeping.

John Don't give us that.

Doug Give over, will you, for Chrissakes. You're worse than me mam, you are.

John What did Alfie want then?

Doug Nothing.

John So he didn't want anything?

Doug What would he want? *(Pause.)* Enjoy your sandwich?

John Yeah

Doug Go on.

John It's raining.

A commuter walks past.

Can you spare us some change, mate? just twenty pence, that's all.

The commuter gives.

Cheers, mate.

Enter Anna, limping, supported by Lynn.

Doug What's the matter with you?

Anna What's it look like?

John You're wet.

Lynn Yeah, it's raining.

John And you look lovely.

Anna Drop dead.

Anna sits and tries to take off her shoe. Doug helps her.

John You 'do, you look like Princess Di.

Lynn Oh yeah?

Anna I've been run over — flippin' shoe. I'm standing on the pavement and this bike just runs me over

John smiles at Lynn.

Think it's funny, do you?

John No ... honest, Anna.

Doug Sit still, will you?

Anna What's so funny then?

John Nothing.

Doug Do you want this shoe off or not?

Anna No.

John You should stick it in a bucket of water.

Anna Yeah?

John Yeah - stops the swelling.

Anna Why don't I use your mouth instead, do us all a favour.

Doug Here, have a fag. Go on, calm your nerves – go on, I'll get some more.

John So, how are you?

Lynn Yeah, all right.

Anna I'll need a light an' all.

Doug Oh yeah. _

Doug lights Anna's cigarette. Her shoe is now off

John They're getting married.

Lynn Yeah. .

Anna I was standing on the corner of Warren Street, talking to Lynn and Niki

A commuter walks past.

John Can you spare us some change, mate — for a cuppa tea like . . .

The commuter gives.

Ta.

Anna Are you listening to me?

John Yeah — go on.

Anna No.

John I'm listening, aren't I?

Doug Just ignore him, he's thick as pig shit.

John Heard about Dan? This fella smashed a bottle over his head —`

Anna So I'm stood there talking to Niki and Lynn, right when all of a sudden something hits me from behind and I'm not standing any more. I'm flat out on the pavement and it feels like someone's just punched me in the ribs, like I've been hit by a sledgehammer — and I can see my bag in the road and a bus runs over it and all. I can hear is Niki shouting and screaming, and I don't know what's happening and I'm lying there thinking I could've been my bag and no one cares - I get run over in broad daylight and no one cares.

John When was this?

Lynn Four o'clock.

John What you been doin' since then?

Anna Recovering. I'm in a state of shock — I'll kill the pig that did it and if I can't find him I'll go round London and slash every bike tyre in sight.

Doug Just calm down, will you?

Anna I could've been killed, for all the difference it'd make to you two — 'Where's Anna? . . . Dead, got knocked over by a bike . . . Oh, got any fags?'

Doug Ah, don't say that, I wouldn't say that, I'd be dead upset me. —

Lynn Yeah.

John Yeah.

A commuter walks past.

Got any spare change, mate?

The commuter gives.

Thanks. C'mon, we'll take you up the hospital.

Anna Would you really be upset?

Doug Yeah.

Lynn Here, John, have you read this week's Viz?

John No.

Lynn takes a copy of Viz out of her bag and throws it to John.

Lynn Keep it if you want.

John What don't you want it?

Lynn No, I'm throwin' it away

John You didn't buy it for us, did you?

Lynn No.

John Brilliant, this is brilliant. Thanks, Lynn.

Doug snatches comic off John.

Ah, that's not fair. She gave it me, not you.

Doug Come and get it then. '

John tries to get comic off Doug. Anna joins in the chase. Doug and Anna pass the comic between them, dodging Lynn and John.

Anna Over here. .

John Just give it back.

Doug Here!

Lynn Go on, give it him back.

Anna Doug.

John Just act your age, will you, and give it back. What d'you want me to do, thump you?

Doug stops.

Doug You couldn't knock the skin off a rice pudding.

John No.

Doug No.

Doug throws the comic on the floor and John picks it up. Doug lies down on his back, looking up at the sky. Anna lies next to him.

John She give it me, not you. (He reads the comic.)

Doug We're killing the planet, the planet's dying.

Anna You're mad, you.

Doug Yeah. (He kisses Anna.)

John (reading) 'I can drink fifteen pints of lager, eat three curries and still give the missus a good seeing—to when I get home. Can any of your readers beat that?' (He laughs.) Get it, eh? 'Can any of your readers beat that.'

Lynn Yeah.

John Man, this is funny.

Anna It's my last night at Bina Gardens.

Doug gets up.

Doug We'd better make the most of it then.

Anna No, I'm serious, Doug.

Doug We'll find something, all right. (He pulls her up.) So, where do you want to get married?

Anna Chelsea.

Doug Yeah.

He puts his arm round her. Exit Doug and Anna.

Silence.

Lynn They've gone.

John looks up

John Yeah

He goes back to reading Viz.

Silence.

Here, we should go up Oxford Street, you and me, do some thieving, get some jeans. You get good money for jeans.

Lynn No thanks.

Lynn goes to exit. Enter Alf

Alf Where's Doug?

John I dunno. Honest, Alf, I don't.

Alf Are you all right? "

Lynn Yeah.

John I'll tell him you're looking for him.

Alf Yeah.

John He said he'd seen you.

Alf What's your name again?

Lynn Lynn.

Alf Yeah, Lynn, great, great.? (Pause.) You're doing all right?

Lynn Yeah.

Alf Good, good - If ever you need any help.

Exit Lynn.

John What do you want Doug for?

Alf What's it to you?

John No reason.

Exit Alf.

SCENE TEN

London, a phone box.

Lynn Hello — mam? It's me - me, Lynn. London, I'm in London. Yeah, great, I'm great, everything's great. How's Carly . . . Look, I was thinking of coming. . .

Who's paying? You, you're paying - you're paying for him to go to Spain with you — What about Carly ? Because — because he . . . That's not true - It's not, that's not true — I never — I never — He's a liar. No, no, no, I don't want your money, I don't need it — I don't need fifty quid. I'm fine, everything's fine, I've got a job, I've got a flat, I've got friends, I don't need you to send anything.

SCENE ELEVEN

London, a room in a squat.

Dan, Gary, John and Doug stage left. Niki, Lynn and Anna downstage centre. Dan and Wilf stage right.

They are all lying down on the floor half in sleeping bags, in various stages of recline.

Centrestage, Ang sat on an upright chair, a large suitcase at her side. She stares out front. Alfie stands upstage and watches.

Dan Got any fags?

Wilf No

Dan Give usa fag.

Wilf Get off, will you?

Dan I never touched you.

Niki coughs violently.

Dan One person dies after taking E and it's all over the papers. Ten people die of mad cow and they're not sure you can get it from eating a hamburger.

Niki My head hurts.

Doug We'll go down Heathrow tomorrow, nick some aftershave, then go up the West End and flog it, right?

John I like watching the planes take off.

Gary I'm going to get a job as a dispatch rider.

Dan More people are dying of mad cow than they are of E.

Dan Go on, give us a smoke.

Anna I need chocolate, I can't live without chocolate.

Gary There's this firm I know, Hornets, they lend you the bike. I'm going up there tomorrow; see if they need any dispatch riders.

Doug You can't drive.

Gary I can drive.

Doug You need a licence.

Gary I'm seventeen.

John Yeah, but

Doug You haven't got a licence.

Gary I'll buy one then.

Niki I'm sick in the stomach, sick in the throat and sick in the head.

Lynn Yeah.

Dan I don't believe in God. Do you believe in God?

John I dunno.

Gary What does it matter?

Doug We're all part of the planet, we are the planet, the planet is us.

Dan I never did really; I just thought there was something, but I didn't know what, but now I know for definite.

Gary No money, no home, no job.

Dan There's nothing.

Gary No job, no money, no home.

Dan Ecstasy is the best thing that's happened to me, the best - I don't care. I don't care if I'm dead in six months.

Dan (to Wilf) Do you like model aeroplanes?

Dan I'm so happy, I don't care if it kills me.

Dan takes out a model aeroplane from his bag.

It's the best. You should do some E.

Gary No thanks.

Dan Go on. ;_

Dan (to Wilf) It's a Spitfire.

Dan Just half an E.

Gary You don't know what's in it.

Dan Yeah I do - E.

Gary You'll drop that but you won't eat a hamburger because of mad cow.

Dan Yeah.

Gary Mental.

John Everyone in London is mental. You have to be to live here.

Dan (looking at Spitfire) they won the Battle of Britain. I love model aeroplanes. I've got loads. Mosquito, Lancaster Bomber, Hurricane, Tornado, Lightning, Messerschmitt, Camel, Mig, B—52., F—11, Tiger Moth, and an Avro Vulcan B Mark 2 — all hanging off the ceiling, like they're flying.

Wilf Shut your face, will you?

Dan I'm only saying.

Wilf Go on, bugger off.

Niki coughs violently and Lynn wraps a blanket round her.

Dan I like painting them.

Doug Get this right — if God made the world in seven days, then man didn't get here till ten o'clock Sunday night and in the last sixty seconds we've raped the earth.

Niki (to Lynn) Thanks.

Doug We've made hundreds of species extinct, destroyed rain forests, burned up nearly all the oil and made a hole in the ozone layer. Sixty seconds, man, groovy.

Anna Fab. .

Dan I've lost my jacket. This isn't my jacket.

Gary Where d'you get that from?

Doug Greenpeace. .

Dan I don't know how I ended up wearing this jacket. `

Gary I'm gonna join Greenpeace.

Dan I woke up and I was wearing it, I don't know how it got on my back.

Doug That one looks warmer.

Dan I've lost my jacket.

Doug That looks better, I'm telling you.

Dan I don't care, I've lost my jacket. I can't find my jacket. I love that jacket.

Doug All right, so I'll have that one.

Dan Like yeah - I'm going to look for my jacket. (He exits.)

Gary Where's he gone?

Doug Do some E.

Gary Soft bugger.

Anna Fruit and nut chocolate.

Niki I'm burning up.

Lynn Who's that girl sat on the chair.?

Anna She's Irish.

Dan sits with Doug, Gary and John.

Doug Danny.

John Danny Boy.

Gary Dan

Doug How are you, mate

Dan Great.

Doug Great?

John Yeah.

Gary Yeah.

Doug Yeah, great. So how did you get the black eye?

Dan I got thumped. .

Gary What for?

Dan Nothing. I didn't do anything.

John You must've done something. I

Dan Nothing. This bloke just hit me.

Doug Maybe he didn't like the look of your face.

Wilf Yeah, you're an ugly pig.

Dan I was sitting in Leicester Square and this bloke comes up to us with a little kid and shouts, 'Why don't you get a job?' so I says, 'Show me a bloody job and I'll take it,' and he thumps me, like that. I couldn't believe it.

John So what did you do?

Dan Nothing. I couldn't believe it. I says, 'Why did you do that?' and he picks the little kid up and tells us to fuck off.

Lynn What's she doing here?

Niki She's Irish.

Wilf Yeah, that or she's just fat.

Niki She's pregnant.

John (looks at Ang) I wouldn't touch it with a barge pole.

Dan He picked up the kid so I couldn't hit him. i

Wilf Don't mind us, love, you just sit there. We're English.

Dan I mean, how can you hit someone carrying a kid?

Wilf What's in the suitcase then?

John A bomb.

Wilf You a terrorist?

Gary She's`going to blow us all up.

Doug Somebody blew her up all right.

Wilf Go home and blow your own lot up, Paddy.

Dan Yeah.

John clips Dan over the head.

Wilf She's on a kamikaze mission to blow us all up. Thick Irish Paddy.

Dan Yeah. .

John clips Dan over the head again.

Gerroff, will you?

Wilf (to Ang) Don't let me bother you, love, I'm, English.

Lynn Leave her alone

Wilf What for?

Lynn Just leave her.

Wilf (to Ang) Blow up your own buses and office blocks.

Lynn I said don't.

Wilf Why, what's it to you?

Lynn Just leave her.

Wilf Fucking Irish cow.

Lynn Leave her alone! I said leave her, leave her ALONE! It's not her that's thick, it's you. You're stupid, thick and stupid.

Doug Yeah, you're prejudiced.

Wilf I'm not prejudiced.

John You bloody well are prejudiced.

Wilf I'm not. ` .

Dan You don't like black people.

Wilf Don't let me bother you, I'm English —I'm nothing. (He gets back down into his sleeping bag.)

Lynn Are you all right? Is there anything you need?

Ang I'm looking for Hammersmith. I can't find Hammersmith, I've got to get to Hammersmith.

Lynn I don't know where it is.

Wilf Don't let me bother you.

Ang I've got a friend lives in Hammersmith. .

Wilf I'm English, I'm nothing.

Anna It's over the river.

Doug We can do it, man, we can do it. We can save the planet.

Dan Yeah.

Wilf throws a boot at Dan.

Wilf Go to sleep.

They all settle down into their sleeping bags. Silence.

Dan Night then.

SCENE TWELVE

Niki's story, addressed to the audience.

Niki I was in this squat in Kennington and we all just got out of our heads and raved you just slept where you dropped - for six weeks. It was great. Then these heavies moved in and started asking for money, so I left. This one lad didn't pay and they found his body in the bins out back a couple of weeks later.

SCENE THIRTEEN

Scarborough, night. The woods.

Wally and Carly. Wally is trying to light a fire. He sits up and looks round. ‘

Carly What?

Wally Nothing.

Carly I can't hear anything.

Wally No. (He goes back to lighting fire. He looks up.)

Carly What?

Wally Listen. Over there. Behind that tree.

Both listen. Silence.

Wally kicks the fire out.

Carly What did you do that for? ;

Wally A laugh. k`

Carly What about the sausages?

Wally They were your idea.

Carly So you kick the fire out.

Wally It wasn't going. I couldn't get it to go — the matches are wet. Anyway, we haven't got anything to cook them in.

Carly holds up a stick with a sausage on.

Think you're clever don't you.

Carly Yeah.

Wally Dead clever, I bet.

She stands.

What?

Carly Sssh.

Wally What, what, what is it?

Carly Sssh.

Wally Stop it, will you?

Exit Carly.

Silence.

Carly! Carly! Where are you, Carly? Stop playing games, Carly, Carly!

Loud sound of wood hitting something hard.

Silence. Wally picks up a stick. Noise of wood striking hard several times against the ground.

Come on, then — come on, you bugger — come on out.

Come on — I'll kill you, I'll kill you, I'll kill you I will.

Come on.

Silence.

Carly!?!

Silence.

He sits.

She runs up behind him and tags him on the shoulder.

Carly Gotcha!

Wally Arrrgh! What — what you laughing at?

Carly You.

Wally I knew it was you. I was just playing.

Carly Oh yeah?

Wally Yeah. I knew it was all a game, I was playing. I would have killed you if I wasn't.

Carly makes up the fire.

Now what do we do?

Carly Anything. Chuck us the matches.

Wally . They're wet.

Carly Give them here, will you?

He throws them to her.

Go to sleep.

Wally I don't want to go to sleep.

Carly Go home then.

Wally You go home, I'm not going home. I'm hungry.

Carly I'll cook the sausages. e

Wally Great.

Carly They're wet.

Wally So, I said.

Carly What are we going to light the fire with?

Wally How should I know. _

Carly Great.

Wally Where's your mam gone on holiday?

Carly Spain.

Wally Why didn't they take you?

Carly I didn't want to go.

Wally Can I stay at your house tonight?

Carly We're sleeping out.

Wally Yeah.

Carly What's wrong with your house?

Wally I could come round and look after you.

Carly I can look after myself.

Wally They're fighting again.

Carly What for?

Wally I don't know. I keep getting in fights.

Carly What for?

Wally I dunno. Paul Pickering called my mam a slag, so I told him his mam was a prostitute and he hit me.

Carly Well, he would.

Wally Well, she is. And then when I got home my dad laid into us with a broom.

Carly What for?

Wally I don't know. Here, do you believe in ghosts.

Carly No.

Wally Me neither. I saw one when I was young — by my bed, an evil-looking pixie with straw hair, grinning, holding this dirty great big knife, bigger than a bread knife - up here like this. (He raises his hand in the air.) If I hadn't turned on the light, he'd have killed me.

Carly You were just dreaming.

Wally Yeah.

Carly Yeah

We've got a frying pan at home. You can come back and stop over.

Wally All right.

Exit Wally and Carly.

SCENE FOURTEEN `

Dan's story, addressed to the audience.

Dan I don't have to be here, I can go home any time I want, you know. Like at Christmas, it got really bad, it was cold and I had nowhere, there wasn't anyone, nothing — so I_rang my mam, just to have someone to talk to - and she was like really pleased to hear me. She was so pleased she says when am I coming home and how much a week I'd have to pay to stay and I says I'll be home in a week. That was four weeks ago but I'm not going. It's got warmer, I got some cash and a few mates have turned up. I reckon I'm all right for the moment — I do what I want. I just want to have a bit of fun, you know, fun, before I get old and settle down and die.

SCENE FIFTEEN

London, St James's Park.

Dan, Anna, Niki, Lynn and John are sitting together.

Dan They have a military band here in the summer.

Niki He hasn't got a mam, I'm telling you.

Lynn How do you know?

Niki Because he hasn't. He was in care. A

Lynn That doesn't mean he hasn't got a mam.

Niki He hasn't.

Lynn So why does he say he has?

Dan D'you think the Queen's ever gone hungry?

John I saw Dan working up Piccadilly Circus last night. He's working for Alf.

Dan He wants to watch that.

John He'll be all right. _

Lynn What does Dan do for Alf?

They all laugh but Lynn.

John He does a bit on the side for Alf.

Anna and Niki laugh.

Dan I couldn't do it.

John You've done it.

Dan Not for Alf I haven't, not for anyone.

John Alf's all right.

Dan You don't like Alf.

John No, I don't.

Dan You're mad, you.

John Yeah. (He exits.)

Anna I'm fat.

Niki You're not fat.

Anna I'm fat. I'm getting fat.

Niki How can you be fat when you eat nothing?

Dan I'm going to look at the ducks. (He exits.)

Anna D'you like my ring? (She shows them her ring, made of coloured string.) It's only till he can afford a proper one. Doug's got one as well.

Lynn Oh, it's lovely.

Niki Yeah, smashing.

Anna (to Niki) You haven't heard anything, have you?

Niki About what?

Anna Doug.

Niki What's to hear? ·

Anna Nothing.

Niki So why d'you want to know if I've heard anything?

Anna No reason.

Lynn It's romantic. .. '

Anna I think he's fooling around.?

Niki No.

Lynn Never.

Anna I don't know.

Niki What makes you think that?

Anna He's been acting a bit funny, a bit odd like — detached. If you hear anything, you'll tell us?

Lynn Yeah

Niki It gets cold when the sun goes in. Are you coming to the party tonight?

Lynn No.

Niki Come on.

Lynn No.

Niki It's easy.

Lynn I'm not coming.

Niki It's a party.

Lynn I can't do it.

Niki All you have to do is get drunk.

Anna And the rest.

Niki It's good money.

Lynn I don't care.

Niki There'll be food. It's warm.

Lynn I can't.

Niki So what are you going to do?

Lynn I'll find something.

Niki Oh yeah?

Lynn Yeah.

Niki I'm not staying out tonight.

Lynn No.

Niki I don't want to spend another night out on the street. . .

Lynn No.

Niki No.

Niki exits.

Lynn swings her bad arm round, loosening it

Anna What's wrong with your arm?

Lynn Nothing. I fell on it going up some stairs.

Anna Oh.

Lynn I did.

Anna I never said you didn't, did I?

Lynn No.

Anna Did you?

Lynn Yes.

SCENE SIXTEEN

The following are all addressed to the audience.

Ang I want to go home but my mum won't have me.

Wilf we shaved this kid's head. He was drunk, he passed out, so we shaved off all his hair.

Niki I'm getting used to it now, the things that happen, the fights and things.

Dan I don't want to go home. I can't go home. There isn't any room.

Gary I'd do all right in London me, if I had a job, if I had somewhere to live.

Alfie I kept running away. I did it so often, even the police gave up bothering. So when I left they didn't really help much. You were either adopted, got foster parents or had to look after yourself. I was sleeping rough and met this girl, Carol, nice girl- she had a flat. I had nothing and she paid for everything. Then one day this mate says she's working King's Cross and I couldn't believe it. So I went up. She was scared I'd leave her if she said. But I didn't mind, not as long as I got half her money. I don't approve of children, that's sick — they should hang people like that, it's disgusting.

SCENE SEVENTEEN

London, Embankment tube.

Doug and John begging. Doug is eating a sandwich;

John You could've got us one an' all.

Doug She wouldn't let us have another, all right?

John I'd have got you one. —

Doug Would you?

John Yeah.

Doug Yeah. Look, I wasn't gonna get into a scrap with a nun over a spam sandwich on your account, right? What d'you want me to do — mug one of them?

John You could've just taken one when they weren't looking.

Doug Seen Lynn?

John No.

Doug takes a bite of sandwich.

Doug Ah, what. (He throws sandwich away.)

John I would've had that.

Doug I thought she was with you.

John Look at the face on that. .

Doug So you haven't seen her. —, `

John What does it matter where she is? (Pause.) When's the wedding then?

Doug Gary's looking for you.

John Can I be your best man?

Doug He wants his sleeping bag back.

John Well, he can't have it. I've lost it.

Enter Lynn.

Doug How's your arm?

John Hasn't dropped off then yet?

Lynn hits him with her bag.

What was that for?

Doug They're giving out sandwiches round the back.

Lynn What have they got? ' .

Doug Spam.

Lynn I'm a vegetarian.

John looks at the sandwich Doug threw away.

John I would've had that.

Doug Go and get one then, will you?

John I don't want to.

Doug What you going on about then?

John I'm not.

Lynn Stop going on, will you? You're not married to him, are you?

John No I'm his best man.

A commuter walks past.

Doug Can you spare us some change, mate. just ten pence for a cup of tea like -
Ah, go screw your grandma. (Pause.) Why don't you go and get a sandwich,
John?

John Because I don't want to.

Doug Go and get a sandwich, John.

John I don't want to.

Lynn What have you been doing?

John This and that, you know.

Lynn See you later then. (She goes to leave.)

Doug Hang on, I'll come with you.

John What about me?

Lynn What about you?

John Oh, that's right, just piss off and leave me.

A commuter walks past.

Doug Got any spare change, mate?

John What's going-on?

Doug Nothing

John Don't give us that.

Lynn There's nothing going on.

John So why are you two running off together?

Lynn We're not. .

She makes to go and Doug follows.

John Hang on. Where are you going?

Lynn The Bullring.

John I don't want to go down there.

Doug Don't come then.

John I like it here.

Lynn Well stay here then. You're old enough to look after yourself, aren't you?

John There's something going on.

Doug Pack it in, will you?

John Don't talk to me like that. You're not me dad, you know.

Doug Just grow up, will you?

John All right, there's no need to get like that. So how come you want to be alone with her all of a sudden?

Lynn throws her hag on the floor.

Lynn I don't care, I don't care whether he comes with me or not - all right! I've had enough, I've just about

John What is it with you?

Lynn There's nothing, right, nothing, nobody. . . Well, piss off, leave off, the lot of you — I'm going, I'm pissing off and going for good and I don't care,-I don't care.

She falls to her knees and clutches her bag. Doug puts his arm round her and cradles her

A commuter walks past.

John Got any spare change, mate? I take credit cards an' all, you know.

Doug kisses Lynn. She kisses back; then pushes him away.

Lynn No.

Doug Why not?

Lynn I don't want to. . .`

Doug Come on.

Lynn Get off.

Doug All right, all right — I was only being friendly. it

He goes over to John.

John Alfie's looking for you.

Doug What's he say?

John He'll have you, he'll bloody have you.

Doug No he won't.

John You owe him, don't you?

Doug No.

John Yeah you do., What do you owe him for?

Doug Nothing, all right.

John That's not what Dan said.

Doug What does Dan know, eh?

John So what's he want you for then?

Doug Nothing.

Pause.

John You shouldn't have kissed her. if

Doug Grow up, the pair of you. (He exits.)

John You're not really thinkin' of goin', are you? . .

Lynn No. I love it here. _ _ .

John Yeah. You'd say though, wouldn't you, if you were?

Lynn Yeah.

John So you're not going?

Lynn I might.

John I'm not going. I'm here for good, me.

Lynn I know this millionaire keeps offering to pay for me to go anywhere in the world I want — all I have to do is look after his kids.

John Why don't you do it then?

Lynn I don't like children.

John You don't really know a millionaire, do you?

Lynn Yeah.

John No you don't.

Lynn I do.

John Honest?

Lynn Yeah.

John Bloody hell.

Lynn Believe everything anyone tells you, do you?

John No. (Pause.) I've got second sight, me, honest — saw a ghost once. You ever seen a ghost? It was stood in our hall laughing — this old woman, a witch.

(Pause.)

D'you like football?

Lynn No.

John D'you like dogs?

Lynn No.

John What do you like?

Lynn Nothing.

John I've got a dog.

Lynn Don't you know any jokes?

John I'll go and see if I can get us a cup of tea.

He exits.

A commuter walks past.

Lynn Got any spare change mister - Shit, just Fifty quid. I'm pregnant and I need an abortion . . . Don't bloody look then - all right, two pounds for a bottle of meths. Shit.

Other commuters walk past.

Got any spare change, sir. Please, sir.

They give.

Thank you, sir. Thank you.

Man offstage

You.

Lynn looks offstage.

Yeah, you. You hungry? Come on, I'll buy you something to eat. I'll get you something to eat if you want. What do you want?

Lynn A burger.

Man offstage

You can have what you want, anything.

Lynn I want a burger.

Man offstage

What sort of burger?

Lynn A veggie burger.

Man offstage

Have two veggie burgers.

Lynn No thanks, just the one please.

Man offstage

You're sure you don't want two veggie burgers?

Lynn Yeah, I couldn't eat them.

Man offstage

Your probably couldn't eat one. Bugger off.

Laughter offstage.

Lynn sits and cries.

Enter Anna.

Anna I'm looking for Doug. (Pause.) Have you seen Doug?

Lynn No.

Anna Come on, I'll share with you my bag of chips.

Lynn I don't want a bag of chips.

Anna I'm going to have a baby. (Pause.) I'm pregnant.

Enter John with tea... and enter Gary from opposite side.

Gary Where's my sleeping bag?

John I dunno, honest I don't.

Gary You've lost it.

John No I haven't.

Gary Where is it then?

John I don't know.

Gary You've lost it?

John No no — I just

Enter Wilf.

Hey, Wilf - how's it going?

Wilf It's all over, finished, maté.

Gary He's lost my sleeping bag.

Wilf Yeah?

Gary Yeah.

John No I haven't.

Wilf I've given up. I'm off the gambling for good. Dogs, horses, fruit machines, scratch cards, the lot — just the lottery.

Enter Doug.

It's all over. Alfie's looking for you.

Exit Wilf.

Gary I want my sleeping bag, right?

John Right.

Exit Gary.

Anna What's Alfie want you for?

Doug I don't know, all right.

John gives tea to Lynn.

John I think it's gone cold.

Anna Doug?

Doug Yeah.

Anna I'm going to have a baby.

Doug Good for you. When?

Anna Don't be fucking stupid, I'm pregnant, four months pregnant.

Doug How do you know?

Anna I read it on the back of a cornflakes packet.

Doug You're sure?

Anna Yeah.

Doug Great, that's great.

John You don't look pregnant.

Doug Whose is it? ` `;

Anna What do you mean, 'Whose is it?' We're engaged to be married.

Doug I know, I know — only joking.

Anna isn't laughing

Anna You don't want a baby.

Doug No, no I love kids — I do.

Enter Alf. He runs up behind Doug, swings him round and punches him in the stomach. Doug doubles up and Alf knees him in the face, then knocks him to the floor. Alf kicks Doug several times while he's down, then takes out a knife and holds it to his face.

Alf You leave my girls alone, right? You want one, you pay for it like everyone else. They're my girls, they work for me — Right? Right? You don't get it free. You've got her for that. Right? Right?

Doug Right.

Alf So now you owe me, right?

Doug Yeah.

Alf Say it.

Doug I owe you.

Alf lets go of Doug.

Exit Anna.

Alf What are you looking at?

John Nothing.

Alf Are you trying to be funny?

John No, Alf. Honest, Alf, I'm not.

Alf Have you been fooling around with my girls?

John No.

Alf Good. (He exits.)

SCENE EIGHTEEN

Lynn's story, addressed to the audience.

Lynn He called me a slag, he said I was asking for it the way I dressed and went mad, thumping me. My mother tried to stop him but he pushed her away and kicked me down the stairs, yelling and punching, and my mam's trying to pull him off and he's kicking and I can feel blood in my eye and she gets between us and she's holding my head and kissing me and he's shouting, 'Get her out, get her out, it's me or her, it's your choice, woman. And she's kissing me and says it's best for everyone, how I've gone too far and he's throwing my stuff out on the street and she's kissing me and I wanted to say fuck off, go away and die, kiss yourself awake, kiss yourself awake - but I didn't, I couldn't say anything. I want to end it all, I took 8 Tramadol tablets and crawled under the subway to die. I wrote a goodbye poem. (*Clutching a piece of paper*)

I feel myself slipping away,
Nothing more can make me stay,
I must destroy the physical me
So that my spirit can be free.
I must go, so that I can find,
My sanity in peace of mind.
The memory of me that lingers on
Must not be a sad or unhappy one
I am not worthy of your sorrow,
I could not live to face tomorrow,
My heart is full of love for you,
And sadness for my failure too.

SCENE NINETEEN

London.

Niki and Anna begging at the end of Hungerford Footbridge, downstage left.

Lynn is sitting on a bench in Leicester Square, upstage right.

Anna I can't feel my feet.

Niki My sister's got blonde hair.

Anna That big church, it's St Paul's.

Niki (to passer-by) Have you got any spare change please?

Anna I can't feel my feet. .

Niki Jump up and down. `

Anna I want chocolate.

Niki (to passer-by) Ten pence for a cup of tea, that's all.

Anna It's ugly.

Niki How much money have you got?

Anna You've got all the money.

Niki Have I?

Anna Yeah, you have.

Niki Oh.

Anna I hate St Paul's.

Niki (to passer-by) Got any spare change please, miss? `

The passer-by gives.

Thank you, miss. Thank you.

Anna Yeah, happy Christmas.

Niki It's not Christmas.

Anna I can't feel my feet.

Niki What's wrong with St Paul's?

Anna It's ugly. How much money have we got?

Niki empties her pockets.

Enter Alf upstage right. Sits at opposite end of bench from Lynn.

Niki Sixty-seven pence and a Polo.

Anna Where did you get the Polo?

Niki Out of a packet.

Anna Give us the Polo?

Anna breaks it in half and gives half to Niki.

Niki Ta.

They eat Polo together.

Anna It's because I've got big feet.

Niki You'll be in bed and breakfast soon.

Anna He's not coming anywhere near this baby.

Niki But he's the dad.

Anna I've got bad circulation. There's not enough blood to go all the way round.

Niki Stop going on, will you?

Anna He's not interested.

Niki Have you got a sister?

Anna No.

Niki I've got a sister.

Anna It's the same with my ears.

Alf (to Lynn) Hello.

Lynn Oh, hello.

Alf You're still here? You haven't gone home?

Lynn No.

Alf My dad's a millionaire - he's from another planet.

(Pause.) D'you get on with your dad?

Lynn Yeah.

Alf (unable to contain his story) He came round once, packed all my things in a suitcase and said he was taking me away if my mum didn't stop drinking, taking me away and they'd put me e in care. Yeah, like he's the big man - big house, big car and I have to go into care.

(He offers Lynn a fiver.)

Go on. Get yourself something to eat.

She takes it.

I'll take you for a drink if you like.

Lynn No, thanks.

Niki (to passer-by) Got any spare change please, sir? I'm HIV—positive and I can't get a job.

Anna Let's get some chocolate.

Niki No

Anna I need chocolate.

Niki That's because you're pregnant.

Anna No it's not. I like chocolate. I'm not having it christened. I don't believe in all that.

Niki You'll be in bed and breakfast soon.

Anna You can come and visit.

Niki Yeah.

Anna I might call it Clint.

Niki You can't call it Clint.

Anna Why not?

Niki It might be a girl. My sister's name is Harley Rose.

Anna Let's get some chocolate.

Niki She was four the last time I saw her.

Exit Anna and Niki.

Lynn I've got a place in a night shelter.

Alf How is it?

Lynn All right. It's only for two weeks. .

Alf Yeah.

Lynn Yeah. '

Alf It makes you feel bad, doesn't it?

Lynn Thanks for the money.

Alf Come on, I'll buy you a drink.

Lynn All right.

Alf That's it, let yourself go.

Lynn Just the one.

Alf You need a bit of looking after.

Lynn Yeah.

Alf Come on.

Exit Alf and Lynn.

SCENE TWENTY

Ang's story, addressed to the audience.

Ang I was wearing big woolly jumpers in summer and throwing up. The look on my mother's face. She knew all right, but she wasn't saying, she was hoping, praying that it would just go away so she wouldn't have to say. My dad would have killed me. I should go to church. I can't go to church. I thought you could just walk in off the street, I had the money. I rang my mother, I was drunk, she was crying. I wanted to go home. She called me a slut then cut me off.

SCENE TWENTY—ONE

Scarborough, the swimming pool.

Enter Carly and Wally, with wet hair and towels.

Carly D'you want crisps?

Wally The machine's broke. Does your mam take tablets?

Carly What for?

Wally I dunno. The doctor gives my mam tablets.

Carly What flavour do you want?

Wally The machine's broke. They're for her nerves.

Carly looks in a wall mirror and combs her hair.

I might be gone soon.

Carly Where are you going?

Wally Anywhere.

Carly You're not going.

Wally I'm going.

Carly You won't go.

Wally I might go to London and stop with your sister.

How is she?

Carly I got a card.

She takes a card from her swimming bag and gives it to Wally. He looks at the picture.

Buckingham Palace.

Wally I know, I can read. (He turns it over and reads)

Love, Lynn. Doesn't say much, does it?

Carly She's got a job, she's got a flat, she's got loads of new friends and I'm going to see her.

Wally When?

Carly When I go.

Wally You're going to London? `

Carly Yeah.

Wally Can I come? _:

Carly Maybe.

Wally I'd like to live in London. I hate this place.

Carly You like swimming. .

Wally Yeah, I like swimming. I don't like school.

Carly You don't go to school

Wally Yeah, I don't like it.

Carly I like school.

Wally I wouldn't get thumped in London. They've got everything in London. °

Carly What flavour crisps do you want?

Wally The machine's broke.

Carly We'll have to go to the shop then.

Wally Yeah.

Exit Carly and Wally.

SCENE TWENTY-TWO

London, a shop doorway. The Strand.

Doug lying half asleep and John sitting up. John shakes Doug by the shoulder.

Doug No

John shakes him again.

Don't, I said don't.

John We can't sleep here the copper said.

Doug He would. It's his job.

John He'll have us.

Doug Stop it, will you? I'm trying to sleep.

John He'll be back and he'll 'ave us.

Doug Give over, will you?

John Well, that's what he said. I don't want to spend the night locked up.

Doug Are you gonna let me sleep or what?

John No.

Doug Why do I put up with you?

John Dunno 'cos you like me, I suppose. (He takes out a fiver.)

Doug Where d'you get that from?

John This German bloke he give us it for standing outside a restaurant while he took a photo of it. Said it were for the papers. `

Doug Which one?

John Dunno be in Germany somewhere. I've never been to Germany.

Doug You've never been anywhere.

John I come here, didn't I?

Doug That's breakfast taken care of then.

John My breakfast, yeah.

Doug What about me? ,

John What about you?

Doug You said we'd split it.

John No I never. I

Doug We split everything.

John Oh yeah?

Doug Yeah. .

John I'll think about it.

Doug Go to sleep.

(Pause.)

John Have you seen Anna?

Doug No, and I don't want to.

John She's having your baby.

Doug It's not my baby!

John All right. (Pause.) Have you seen Lynn? Nobody's seen Lynn. Where d'you think Lynn's got to? I saw Dan today, he hasn't seen her neither, no one has.

Doug Stop going on.

John She's gone.

Doug So, she's not your`mam, is she?

John You'd have thought she'd say goodbye.

Doug Give it a rest, eh.

John Well, she said she would. D'you think she's gone home?

Doug How should I know.

Enter Gary.

John Here, Gary, have you seen Lynn?

Gary No.

John I haven't forgot about your sleeping bag, honest.

Gary Keep it. I don't need it. I moved into the Camberwell Foyer this morning - my own room and everything.

John Really? You hear that, Doug?

Doug Yeah, yeah.

John How long's that for then?

Gary Two years.

John Two years?

Gary I've been waiting months. It's great..They've got everything; a café, workshops and everything. I rang 'my dad and he's really pleased, you know. He's coming down. You should meet my dad, you'll like my dad. (Pause.) I'm learning to drive.

John Yeah?

Gary Yeah. See you around then.

John Yeah.

Exit Gary.

Here, can you ride a motorbike?

Doug Yeah, 'course I can.

John I mean a proper one.

Doug So do I.

John When?

Doug I had this mate.

John Oh aye.

Doug He had a Honda 125 and he let us go on it now and again.

John Bloody moped — you couldn't go scrambling on that.

Doug He didn't want to.

John I do. .

Doug What you doin' in London then?

John I'm gonna get a motorbike.

Doug What with?

John I'll nick one. You can teach us to drive it.

Doug Yeah. Now go to sleep, will you?

John We can't sleep here.

Doug We'll go down the Arches then, shall we?

John Oh, I'm not going down there.

Doug Shut up then, will you, and go to sleep.

John All right (Pause.) Here, you don't think anything's happened to Lynn, do you?

Doug No.

John Where's she come from? _

Doug Dunno. Yorkshire. .

John He'll 'ave us, that copper'll 'ave us.

Doug She's probably gone home. .

John Yeah. Probably.

Doug turns away and curls into a ball. John pulls his blanket up over himself, turns away and curls into a ball. They are sleeping back to back. John turns and curls up into Doug.