Exploring Coventry's heritage, including the car and mining industries and aerospace.

Industry in our own words
Exploring Coventry's heritage, including the car and mining industries and aerospace.

Education Pack
Scripts and Education material for use with young people aged 11+
The Last Heroes
Written by Nick Walker

Overview
The Last Heroes uses Coventry’s industrial past as a springboard for imagining its industrial future. This fast-paced production moves between three time periods representing key moments in the city’s industrial history – 1984 and the Miners’ Strike; 1999 and the decline of the car industry; and projecting into the future, 2127, and the prominence of the aerospace industry, an industry currently emerging in Coventry.

Keywords
Industry, Opinion, Ambition

PART 1: Mining (1984)

Curriculum Link
Citizenship
Engage with and reflect on different ideas, opinions, beliefs and values when exploring topical and controversial issues and problems.

Objectives
Exercise 1 - Exploring the Miners’ Strike.
- Know that the Miners’ Strike happened in 1984.
- Understand that during the Miners’ Strike of 1984, there were strong opinions for and against the action.
- Learn how to show a balanced argument through drama.

Exercise 2 - Exploring protest and the consequences that protest can have.
- Know that there are two sides to violent attacks.
- Understand that there are consequences to violent attacks even in protest scenarios.
- Learn how to look at an argument objectively and make your own mind up about the situation.

PART 2: Aerospace (2127)

Curriculum Link
Citizenship
Represent the views of others, with which you may not agree.
Danny tells his mother that Rachel is looking to her future at a careers fair. Suddenly an alarm goes off - the part of the spaceship that has been made in Coventry has overheated. Mars as Earth is no longer fit for habitation. Earth has finally disappeared from view. 1. Spaceship, 1799. The alarm in the spaceship has been sounding continuously. Suddenly, there is silence. In the silence, the crew reflect on the fact that none of them now have a home. The captain reveals he is from Coventry. 2. Tech Industries, 1999. A gang break into a factory, Tech Industries, and graffiti a wall. A guard chases them away. 3. Spaceship 2123. The alarm in the spaceship has been sounding continuously. Suddenly, there is silence. In the silence, the crew reflect on the fact that none of them now have a home. The captain reveals he is from Coventry. 4. Tech Industries, 1999. The guard and Danny, another security guard, stand and look at the vandalised wall. As they are watching, they see a kid being handed a package by one of the gang members. The guard chases them, but Danny goes home. 5. Home, 1999. Danny gets home to his sister, Rachel, who is on the phone. She is being given the news that Sam, their older brother, has been injured in action in Kosovo, and is on his way back to England. His life was saved by the body armour he was wearing. Danny is proud because the body armour was made at the factory where he works. They discuss whether to tell their mother (who spends most of her time in her room watching Ricky Lake) and their father (who is in prison). Rachel doesn’t feel it’s worth disturbing her mother, and refuses to tell her father – she feels that he lost all his rights in respect to his children when he went to prison. 6. Miners’ Strike, 1985. It is the Miners’ Strike. Police fill the stage in a defensive line and we hear chants of ‘Maggie, Maggie, Maggie’. Mack, a miner, enters the stage and starts antagonising the police. Mack leads a charge of miners towards the police, and the police retaliate. In the melee, Mack ends up striking a policeman over the head with a metal bar. 7. College, 1999. Rachel has gone to a careers fair with two friends at the local college, only to find that it has been cancelled. At a loose end, Rachel talks about what’s been going on at home, in particular about Danny wanting her to visit her dad in prison. It transpires that he was imprisoned during the Miners’ Strike in 1985. Suddenly the girls hear a gunshot from inside the college. 8. Miners’ Strike, 1985. Mack meets his wife in an alleyway. He tells her about hitting the policeman and needing to disappear. She reprimands him for the way he has chosen to fight back, and for leaving her alone with two small boys and another child on the way. As they are talking the police turn up and Mack runs off. 9. College, 1999. Students are running past Rachel and her friends, escaping from a gunman inside the college. The gunman is looking for someone called Rachel. 10. Helicopter, 1999. Danny and Rachel’s brother, Sam, is being evacuated by helicopter from Kosovo. 11. Coventry, 1999. The gang are driving around the streets of Coventry in a stolen car when they hear gunshots. It emerges that one of the gang members has recently sold a gun to a college boy - the other gang members feel this is against their ethics. 12. College, 1999. Rachel and her friends are hiding from the gunman. Rachel considers confronting the gunman as he is still asking for ‘Rachel’. 13. Miners’ Strike, 1985. Medics are tending to the policeman injured by Mack. Mack’s wife comes across them. The Medics ask her to hold the policeman’s hand whilst they tend to him. Without the policeman knowing her connection to Mack, she apologises to him. 14. Home, 1999. Danny tries to persuade his mother to come downstairs. 15. Helicopter, 1999. Sam stops breathing whilst in the helicopter home. 16. Home, 1999. Danny tells his mother that Sam has been saved by the body armour made in the factory where he works. 17. Tech Industries, 1999. The gang return to Tech Industries to cause more damage. 18. Home, 1999. Danny tells his mother that Rachel is looking to her future at a careers fair. 19. College, 1999. The gunfire continues. Rachel’s friend asks her to apologise to the gunman. Rachel doesn’t see why she should. 20. Home, 1999. Danny is assuring his mother that life is good. He has an optimistic outlook on the world.

Objectives

Exercise 3 - Exploring opposing views to the ones you hold.

Know that the Midlands is involved in the creation of weapons and armour for use in wars.
Understand that you can develop an opinion on the production of weapons by looking at the script The Last Heroes.
Learn how to see a different point of view, even if you don’t believe in it, by taking on a character that has differing opinions to your own.

Exercise 4 - Exploring how different life choices lead to varying outcomes.

Know that the exercise ‘what if’ can allow the performer to show the audience multiple outcomes.
Understand that people have moral dilemmas and sometimes it is difficult to find a solution to them.
Learn how to use the ‘what if’ exercise to explore different outcomes to decisions.

PART 3: What do we do when we leave school?

Curriculum Link

Citizenship
Understanding that self-esteem can change with personal circumstances, such as those associated with family and friendship, achievement and employment.

Objectives

Exercise 5 - Exploring the importance of goals and ambition.

Know that it can be difficult and disheartening to find a job when leaving school.
Understand that it is important to have goals and an understanding of a path to achieving them.
Learn how to use ‘still images’, linked with ‘transitions’, to highlight pivotal moments in a person’s path to their goals.

Exercise 6 - Understanding the value of you.

Know that, even when life seems hard, it is important to maintain high self-esteem.
Understand that the way you perceive yourself can have a dramatic impact upon the way other people perceive you.
Learn how to honour the positives in yourself.

Brief Synopsis

1. Spaceship, 2123. The story begins on a spaceship in 2123. The ship is travelling to Mars as Earth is no longer fit for habitation. Earth has finally disappeared from view. Suddenly an alarm goes off - the part of the spaceship that has been made in Coventry has overheated.

22. College, 1999. Rachel and her friends think the gunman must be a particular boy that they know from college – he wears charity shop clothes and got a torch for Christmas. Rachel goes to talk to him.


25. Miners' Strike, 1989. Mack is being chased by the police.

26. College, 1999. Rachel has found the gunman and he agrees to talk to her.

27. Funeral, 1985. Mack's wife is at the funeral of the police officer killed by her husband.

28. College, 1999. Rachel tells Danny that the gunman was the son of the policeman killed by Mack, Rachel's father.

29. Hospital, 1999. Sam has survived.


31. Tech Industries, 1999. Danny and the captured gang member are looking through the computer. Danny finds some space exploration research that the company are working on.

32. Spaceship, 17.

33. Spaceship, 17.

34. Spaceship, 17.


36. College, 1999. The gunman is angry and incredulous that Rachel has a father alive and that she has never visited him. He becomes agitated. A gunshot is heard, then blackout.

37. Hospital, 1999. Sam's doctors report that he has come round, and he is alive.


39. College, 1999. The flaw in the spaceship is serious. The captain decides to go and fix the problem herself. This will involve her going outside the spaceship.


41. Spaceship, 17.

42. Spaceship, 17.

43. Spaceship, 17.

44. Tech Industries, 1999. The head of the company is brought in to speak to the gang member. When he learns that the gang member has hacked into their system, he offers her a job in the company.

45. Spaceship, 17.

Nick Walker Interview

How did you end up as a writer?

Talking Birds was a devising theatre company, which we started in the late nineties. We did have a writer, an American woman called Alex. She was from New York and in Coventry doing an M.A. Alex had set up a series of devising exercises for the company. She then scripted from these and this made our first two shows. She then left, making an odd decision to live in New York rather than Coventry! We were then a company of actors who were used to devising, but now without a writer. By default I found myself consolidating devised material for the company – and this became writing!

So, to take it back to the beginning, how did you set up Talking Birds?

We were all at Warwick University. We devised a show, which Alex wrote, called Talking Birds and took it to Edinburgh. We really huddled down and did the hard graft for that small-scale theatre touring circuit in the early years. Then the company rationalised, ten became six, became three over the course of eight years. That’s been the model ever since, of a company of three, bringing a pool of actors in as needed, some from the old days, but mainly new actors. As small-scale theatre died, we moved into more site-specific work, the three of us – I was writing, Derek was composing and Janet’s a designer. The company will be twenty years old in 2012. It has gone along a variety of paths, and flown under a series of different flags of convenience, depending on how theatre-making practices evolved over time.

How did you come to The Last Heroes?

There was some Heritage Lottery money to look at Industry. We did some prep work with the young people to try and identify what it should be. It was a time when the main influences on the groups were from television, and it felt to me they were asking us to make it fast, make them clever and make it big and ambitious. And it needed to be written for a large cast with lots of lines for everyone.

There were some good news stories in the Coventry Telegraph about how some ex-squaddies had had their lives saved by body armour that had been made in Coventry - if you can make cars, you can make tanks. The whole thing was questioning our relationship to the arms trade. The young people were asking - are we making bullets in Coventry then? The young people were interested in social conscience. It was trying to find some sort of linked stories that could accommodate those threads.

You touched upon the motor industry?

Some of the characters nick a car, but we wanted to ask ‘what are we making in Coventry now?’ In the show we also go back to the Miners’ Strike in the eighties, which for us in the present day triggers this whole question about renewable energy – coal, why would you fight for coal now? We need not to be mining coal. The Miners’ Strike was my childhood - it happened when I was the age of the young people who were making the show - it was interesting for me to go back to that point.
We were asking 'what do people do when they leave school or college?' - which connects with the industry thing too - 'what do people do these days?' - there is this interesting phrase - the death of manufacturing and the beginning of the service industry. There was a line in the play - 'what we need is a TV talent contest to give us some direction'. As rehearsals would break and the cast would walk out, they would debate whether to go on 'Britain's Got Talent' or 'The X Factor'.

And I was thinking how there was a new focus - it used to be I'd follow my dad into the car trade'. Coventry has gone from having a handful of massive employers to hundreds and hundreds of little ones - it feels like that's a better model. The council is now the biggest employer in the city whereas before it would be the council, Jaguar and Peugeot. It's not specifically one industry anymore, you can't really identify it, there's a whole range of much smaller industries here. There are probably more opportunities.

You include the character of Mack, who was a miner fighting against the police.

What's your opinion on that?

We wanted to look at protest in the Miners’ Strike, protest against big business - and then carry it through to protest in the future. With the dying of Industry, there's a resistance, the right to work. We carried that through to the nineties, which is when the bulk of the show is set, and explored some of the concerns and resistance that were coming out then. We explored Coventry's involvement in the arms trade, and introduced into the show a sort of gang - the gang wasn't just a bunch of hoodies (that was a big thing - not to judge the young people as a bunch of hoodies), they were a gang with a weird conscience. There were questions of where the gang might get their guns from - there was a global arms trade happening with armoured cars and missiles, and then there was this grass roots level arms trading that was supplying knives, dogs and guns. It made for a very complex thing.

Were there challenges in establishing characters with such a large cast?

It's great to have so many characters. It means that you can't really develop many that much and if you do, you have to do it really quickly. The difficulty with a show that has twenty-five or thirty characters in it is how we get to know who each one is.

What were the highs and lows of the process?

I think the biggest benefit was that the Belgrade Theatre put the whole theatre mechanism at the young people's disposal, and they got a real sense of 'here we are making a show at the Belgrade'. It was about trying to realise something ambitious, and seeing them grow into that.

The challenges, as with all part time projects, arose from the fact that you have to fit it around the lives of the young people. Another of the challenges was bringing three groups together into a big group, as individually people might get a bit lost. Even if you give people lines to say, there's a sense in which, cumulatively, we are all good but how much have I personally evolved?

If you were to go back and do the project again, what would you change?

Looking back at the show I think I could make the script better, maybe change some decisions about it. It's not one of those shows where, irrespective of how good you are, you're something in there for you - as a performer you had to be quite good to pull it off. Reaching for an ambitious thing and just slightly not getting there, is better than hitting something that's less interesting.

What’s your ambition as a writer?

It still feels like I’ve got things to say and my ambition is to try and find the right forms to say them in. My ambition is to continue to work in theatre because it’s like a lab of new ideas. I've worked across writing forms from novels to television, I'm just doing a film now, but theatre is the most deeply satisfying.

My ambition is to keep a core of theatre activity going and then continue to spin off in slightly more random writing projects that are based upon the ideas that have been generated in theatre.

Exercise 1 - Exploring the Miners’ Strike.

Starter

Place a chair in the middle of the room and ask the class to walk around the space. Invite the pupils to take turns in standing on the chair where they will proudly make a statement about something they do not agree with. This should encourage the group to bring up issues that are close to their hearts, and topics they feel passionately about.

After each pupil has had a turn stating what they feel passionately about, ask them what they could do to resolve their issue (or if they are already doing something to resolve the issue). Enquire if any of the class feel strongly against another student’s issue. Facilitate a conversation if any of the students disagree.

Main

Introduce the idea of the Miners’ Strike of 1984, in which there was -
- Mass strike action up and down the country due to pit closures.
- Loss of jobs and the breaking-up of communities due to pit closures.

Ask the students how they might react if they and their friends lost their jobs. Would they fight back, and if so how?

Read through the extract below.

Scene 6. THE YEAR 1985 – MINERS’ STRIKE

A POLICE LINE CHARGES ONTO THE FRONT OF THE STAGE FACING THE AUDIENCE AND MAKES A LINE. SMOKE IN THE AIR. CHANTS FROM OFF, BITS OF “MAGGIE, MAGGIE, MAGGIE!”

POLICE 1: Hold the line here, boys!

POLICE 2: They’re coming from the north side of town! Some flying pickets from Sheffield are coming in on the train.

POLICE 3: If they’re flying pickets, shouldn’t they be able to hover in by themselves?

POLICE 4: Keep concentrated!

SHOUTS FROM BEHIND THE AUDIENCE. POLICE BRACE THEMSELVES.
POLICE 1: Batons ready!

POLICE 2: Watch for missiles coming at us, some of the fencing has been torn up.

FROM THE BACK WE HEAR A VOICE SHOUT THROUGH. IT’S THE DAD AS A NINETEEN YEAR OLD, HE’S CALLED MACK.

MACK: Lovely day for a riot, isn’t it?

POLICE 1: Keep steady, it’s just one man.

POLICE 2: He could be the head of a pack.

MACK: We don’t often get out in the sun, us miners. Wish I’d brought my ray bands.

POLICE: What do we do with him?

POLICE 1: Don’t react, this is a bottleneck.

MACK COMES OUT AND STANDS SQUARE IN FRONT OF THE LINE OF POLICE.

MACK: Imagine breathing this fresh air every day of your working life. You lot ever thought what the air’s like a hundred yards underground?

POLICE 1: Keep the line.

HE WALKS UP AND DOWN THE LINE.

MACK: Not very many of you are there? All full of oxygen and sunshine. Are you sure you’ll be able to hold us back? There are thousands of us grubby bastards out today. Coal dust under our fingernails.

POLICE: Sarge.

POLICE 1: Stay calm.

MACK: I spit black, do you know that?

POLICE 1: Steady men.

MACK: You look like dominos. One little push and you’ll all be over.

POLICE 2: Is that a threat?

MACK: No, that’s not a threat.

HE TURNS TO FACE THE AUDIENCE, HIS BACK TO THE POLICE.

MACK: This is a threat.

THE LIGHTS GO OUT, SMOKE POURS IN AS IF THROWN BY SMOKE BOMBS AND A HAIL OF ROCKS IS HEARD BANGING OFF RIOT SHIELDS.

POLICE 1: Riot shields up high!

POLICE 2: Take the line back!

POLICE 3: Stay together!

POLICE 4: Pull back! All units pull back!

ONE POLICEMAN GETS STRANDED IN A SPOTLIGHT.

MACK APPEARS WITH AN IRON BAR. WE SEE HIM RAISE IT ABOVE HIS HEAD AND THE LIGHTS GO OUT.

WE HEAR THE CRACKLE OF A POLICE RADIO.

RADIO: Are you there PC 347? PC 347, come in!

ask the class if they would attempt to solve a work or school dispute in the same way that Mack did. Would, or have, any of the students resorted to violence in solving a problem?

Ask the group to consider whether Mack felt that hitting the police officer was justified - bearing in mind that his job was being taken off of him, the community that he lived in was being broken apart and the police were stood with riot shields and batons. Label all those who believe it was justified ‘A’ and all those who disagree with Mack’s actions ‘B’.

Soliloquy

A speech spoken by a single performer directly to the audience or to themselves. Soliloquies offer the character an opportunity to speak their inner feelings directly to an audience.

ask the ‘A’s to write a soliloquy from the point of view of Mack. ask them to consider the reasons behind Mack’s decision to hit the police officer. They should write the soliloquy using these questions as a guide:

- What were your reasons for resorting to violence?
- Do you regret hitting the police officer?
- Was the attack pre-meditated?
- What were your feelings as you brought the iron bar down over the police officer’s head?
- Do you think that sacrificing a police officer’s life is justified given the circumstances?
- What was your immediate reaction to hitting the police officer?

ask the ‘B’s to write a soliloquy from the perspective of a policeman involved in the scene above, but not the officer being hit by Mack. Ask the students to use these questions as a guide.

- Do you agree with the Miners’ Strike?
- Were you scared as you faced the striking miners?
- Do you want to cause the miners harm?
Exercise 2 - Exploring protest and the consequences that protest can have.

Starter

Put to the group that you feel all students in your school should go on strike because healthy food is taking over and it is not fair. All those that believe this to be an acceptable course of action should give one justification for it. Likewise, those against the strike should give one reason for the student body to not take this action. Attempt to come to a general consensus about strike action.

Facilitate a short discussion on what the consequences of protesting are? Ask the students if they can consider both the positives and the negatives of protesting.

Main

Ask the students to look at the scene below considering the social context of 1985:

- The government has just announced that they are to close twenty pits, putting twenty thousand jobs at risk.
- The miners have decided to challenge this decision by striking.
- Coventry miners are no exception to this action and have decided to strike to make their voices and opinions heard.

Scene 27. THE YEAR 1985 – FUNERAL

THE POLICE STAND AROUND. MOTHER IS NEARBY. ‘99 RED BALLOONS’ BY NENA IS PLAYING (IT WAS NUMBER ONE IN 1984). A VICAR SPEAKS OVER IT.

VICAR: The request from the family of PC 347, Jason, was that the current number one should be played at his funeral. This was so that the song would be on radios all over the country, and anyone who knew him, those here today, would think of him often. Not that you’ll need much reminding, as he was a popular man, a respected police officer and a loving father who leaves a young family behind him. A son.

STANDING OFF IS MACK. HE HAS THE DISHEVELLED LOOK OF A MAN WHO’S BEEN ON THE RUN. HE HAS Appeared AT THE FUNERAL.

MACK: Psst.

HE’S TRYING TO ATTRACT THE ATTENTION OF MOTHER.

MOTHER LOOKS AROUND AND CATCHES SIGHT OF HIM. SHE IS SHOCKED.

MOTHER: Get out of here. What do you think you’re doing?

MACK: Well what the hell are you doing here?

MOTHER: I ... I held his hand. I felt like I should come.

MACK: I haven’t slept.

MOTHER: Go, or turn yourself in, just don’t be here, it’s sick.

MACK: I had to come. I can’t live with it.

MOTHER: Why do you keep running then?

MACK: I don’t know.

THE MUSIC STOPS.

VICAR: We commend this body back to the earth from which it came. Ashes to ashes, dust to dust.

MOURNERS PUT FLOWERS ON THE GROUND.

MACK: Throw one for me.

MOTHER: I’ll throw one for me, not you.

MACK: Please. He’s a dad. He’s got a son.

MOTHER: You want a flower thrown for you, you have to do it.

Ask the class to split into groups of three and consider the character descriptions below that relate to the above scene.

Police Officer’s Wife

The year is 1985 and the miners are on strike because of pit closures and almost definite job losses. You are married to a police officer who has been killed whilst on duty. He was attempting to keep the peace when he received a blow to the head from a metal bar. The attack was carried out by a miner. Your husband was attempting to stop the miners from protesting outside mines that had chosen to remain open.

Mack’s Wife

The year is 1985 and the miners are on strike because of pit closures and almost definite job losses. You are the wife of Mack, a miner in Coventry. Mack has decided to join the strikes, leaving no income to support you and your children (2 boys, with another baby on the way). Mack has hit a police officer over the head with a metal bar during a protest. The police officer later died and Mack went into hiding. You have seen Mack once over the past two weeks. You have decided to attend the funeral of the police officer killed by your husband and, to your surprise, Mack has also turned up to pay his respects.
Mack
The year is 1985 and the miners are on strike because of pit closures and almost definite job losses. You have joined the strikes and a few weeks ago you found yourself in a stand off between the police and a group of striking miners. The situation escalated and the protest turned violent. In the commotion you hit a police officer over the head with a metal bar, the police officer later died. You managed to escape into hiding. You have left behind a wife and two children (with another one on the way); you have seen your wife once in the last two weeks. You have decided to pay your respects at the funeral of the police officer you killed; your wife is also there.

After reading the information above, ask the groups to consider what might happen if these three characters were to meet. Ask the groups to consider these questions.

- What would the characters want to do or say to the other?
- Who would have the highest status in a scene?
- Would the wife of the dead police officer be able to empathise with Mack’s attack and know the reasons behind it?
- What would Mack’s wife want to say to the wife of the dead police officer?
- Would anyone feel guilty?
- Would Mack want to justify his actions?
- Would any of the characters feel the need to apologise or justify their actions?

Ask the students to write a character name at the top of a piece of paper. In their groups of three, having decided which character each member of the group will be playing, ask the students to write notes to each other as the characters. This should take the format of an internet forum. The students should feel able to write questions on their opposing characters paper and expect answers to be returned to their page.

Using the written question and answer sheets, ask the students to then think about how they might make this into a piece of theatre. Ask them to think what points they felt were most important in their written conversations and create the structure for a scene around them. The scene should be a meeting between the three characters. Where, when and how does this take place, and is it planned or accidental?

After the students have devised their scenes and shared them with the rest of the group, ask them to complete this Self assessment.

<table>
<thead>
<tr>
<th>Target</th>
<th>Always</th>
<th>Usually</th>
<th>Sometimes</th>
<th>Rarely</th>
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<tbody>
<tr>
<td>I can find key points from written conversations to create structure in devised drama.</td>
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<td>I know the ability to empathise with characters situations.</td>
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<tr>
<td>I can build up believable relationships between characters.</td>
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<td>I am able to consider the history of the characters.</td>
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<tr>
<td>I input into the creation of devised work.</td>
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<td>I am capable of considering the time period in which the piece is set.</td>
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After the students have completed their Self Assessment, ask them to justify their responses to the rest of their smaller groups.

**Exercise 3 - Exploring opposing views to the ones you hold.**

**Starter**
Ask the group to consider war and what it means. What are their feelings about war? Ask the group to walk around the space (filling all the space). When you say ‘stop’, each member must say a word that represents what they feel about war. Ask the class to continue walking around the space. Ask them to think about the negatives of war. When you say ‘stop, signal to each person to say their word to the class. After each member of the group has shared their word, ask them to continue walking. This time implant in their minds the concept of war being a good thing and why this might be. Again, when you say ‘stop’ ask the class one-by-one to share their words about war being a good thing.

**Main**
Ask the group to consider this scene from The Last Heroes –

**Scene 23. 1999 – TECH INDUSTRIES**

A gang has broken into a factory that makes weapons. The factory is in the heart of Coventry. The gang has managed to access the computer that holds all the information regarding what the company makes. Danny, the company’s security guard, walks in to find the gang on the computer. Danny confronts the gang.

**A TORCH SWEEPS IN TOO. DANNY ENTERS.**

**DANNY:** Right, that is it. All of you face down on the floor!

**GANG:** Someone was supposed to be guarding the door!

**DANNY:** Oh yeah.

**DANNY:** Now, move!

**GANG:** Is he threatening us with a torch?

**GANG:** Are you going to switch it on and off really fast so we get an epileptic fit?

**DANNY:** I'm not mucking around.

**DANNY:** Shall we do him?

**DANNY:** There’s back up this time.

**DANNY:** In films, the guy always says there’s back up, and there never is back up.

**DANNY:** I saw a film once where they guy said there was back up and there actually was back up.
GANG 1: Really, what film's that then?
DANNY: I'm not debating it! This is the end of it. No more. The stuff this company makes saves lives, saved my brother's life, and there is actually back up coming and you deserve all you get, now down on the floor.
GANG 3: Makes body armour according to this.
DANNY: Exactly yes, you shouldn't be reading that, it's confidential, but yes Tech Industries does make body armour.
GANG 1: And parts for tanks.
DANNY: That'll be armour for tanks.
GANG 3: And parts for missiles.
THERE'S A PAUSE.
GANG 1: Would that be armour for missiles?
DANNY: They don't make parts for missiles.
GANG: According to this they do, and parts for grenade launchers.
GANG: They do the lot, the whole war kit.
GANG: So the company that saved your brother, also tried to blow him up.
DANNY: That's not true.
GANG 1: You want a company like this on your doorstep?
GANG: Needs burning down.
GANG 1: We're just getting our facts straight first.
GANG 4: We're ethical like that, you see.

Ask the class to think about the character of Danny. Danny has a moral dilemma throughout the play.

He finds it difficult to justify working at an aerospace factory that he suspects makes weapons. Danny’s brother was shot at war, but he knows that body armour made at the factory, saved his life. What the gang have uncovered is that the bullet that shot his brother may have also been made at the factory.

Ask the class to break into groups of three. In these groups, the students will assign themselves the characters of:

- Danny
- Danny's good conscience
- Danny's bad conscience

Give the groups of three a piece of paper each, ask them to draw a line down the paper. On one side ask the students to write all the positives of working for a company that makes body armour, tanks and missiles. On the other side ask them to write all the negatives.

Once the groups have written their positive and negative reasons for working at an aerospace factory ask them to dramatise it. In their groups of three they should have one person that plays Danny, someone to portray ‘good conscience’ and someone to portray ‘bad conscience’.

This is a non-naturalistic scene and should offer an insight into Danny’s mind.

They should create a piece that allows Danny to question his moral dilemma. Create a piece that forces Danny to question whether the factory is a force for good or a force for evil.

Remind the group that Danny’s brother was nearly killed by a bullet that may have come from the factory.

Extension Exercise

Ask the groups to look back at the scene printed above. Challenge the students to implant their devised non-naturalistic Danny, Danny’s good conscience and Danny’s bad conscience into the scene.

Self Assessment

<table>
<thead>
<tr>
<th>Targets</th>
<th>Always</th>
<th>Usually</th>
<th>Sometimes</th>
<th>Rarely</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am successful in representing both sides of the argument, for and against the construction of weapons in the Midlands.</td>
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<tr>
<td>I am capable of making up my own mind whether constructing weapons in the Midlands is a good thing or a bad thing.</td>
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<tr>
<td>I am able to show a character’s personal dilemma and empathise with their problems.</td>
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<tr>
<td>I am capable of representing a point of view that I don’t necessarily agree with.</td>
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</table>

Ask the groups to discuss their Self Assessments and share their ideas about the questions asked, specifically their views on weapons being constructed in the Midlands.

Exercise 4 - Exploring how different life choices lead to varying outcomes.

Starter

Ask the students to consider the idea of dilemma and what it means to them. Split the class into smaller groups and ask them to consider the dilemmas below.

Dilemma 1

You are walking down the street and suddenly you come across £100 in £20 notes that has been dropped. You can’t see anyone around, what do you do?
Dilemma 2
You are out on the street and you hit someone, there are lots of people and confusion ensues. Unbeknown to you, two police officers have seen the incident and immediately come over to address the problem. They have not seen the incident clearly but they think, rightly, that you threw a punch. They immediately begin to question you and accuse you of the incident. Your best friend interferes and says that they threw the punch and that you are innocent. Do you go against your friend and confess to the crime, or do you allow them to take the blame?

Dilemma 3
You are on an internet social networking site and someone you have been talking to for three months asks to meet you. Do you go?

Dilemma 4
You think your boyfriend / girlfriend has been cheating on you and you believe that the texts that will prove this are on their phone. Do you secretly look at their phone?

Dilemma 5
In a shop your friend suggests you pinch something because it would be exciting. You know that if you say no your friend will look down on you and probably not speak to you. Do you do as they ask and take the item and keep your friendship?

Ask the group to reconvene and discuss their responses to the dilemmas posed.

Main
Ask the group to consider the dilemma that Danny has found himself in the extract from Exercise 3. Split the class into smaller groups. Ask the groups to share their own personal dilemmas. These can be whatever the individual student desires to share, big or small. Ask the groups to discuss any decisions that their fellow students have made and whether these are the decisions that other pupils in the group would have taken.

After the pupils have shared their personal dilemmas, ask them to pick one that has sparked controversy within the groups. Using the chosen dilemmas, ask the group to dramatise the story with a ‘what if’ scenario incorporated in the action.

A ‘what if’ scenario challenges the performers to consider an alternative ending to a piece of theatre. The students will create two endings that show the consequences of making two different choices. Any varying choices in life will have a direct impact on the outcome of a situation ‘what if’ should highlight this.

Ask the students to devise the actual ending of the piece, then also request they create an alternative ending which is the product of making a different choice in the scene. They must find a way to build the alternative choice and ending into the structure of the performance, acting one then returning to an appropriate place in the scene and acting the other. This illustrates how we often have multiple choices in the decisions we make, and how those choices influence how events unfold.

Exercise 5 - Exploring the importance of goals and ambition.

Starter
Ask the class to find a space in the room. In this space give them a few minutes to think about what they want to be when they leave school, what their dreams and aspirations are. After you have allowed time for contemplation, ask the students to physically explore their future goals in a still image. What do their dreams look like?

Go around the group and ask the students to share their still images, and then explain them.

Main
Ask the students to consider their aspirations.

In the play The Last Heroes, and in his interview (at the beginning of this pack), Nick Walker addresses the issue of unemployment. In smaller groups, ask the students to consider what unemployment may do to a person’s confidence and the belief they have in themselves.

Ask them to read the extract below:

Scene 7. THE YEAR 1999 - COLLEGE

RACHEL AND TWO FRIENDS STAND OUTSIDE THE CAREERS FAIR.

RACHEL: How can they cancel a careers fair?
FRIEND 1: By putting a note up on the door saying 'cancelled'.
RACHEL: I was going to talk to Airbus.
FRIEND: They’re French.
RACHEL: And Peugeot, and Jaguar.
FRIEND 1: They’ll be here forever won’t they, plenty of time to see them.
RACHEL: What do we do? Seriously. In life. What are we supposed to do?
FRIEND: What we need is someone to invent like a ... I don’t know ... a TV talent contest or something, give us some direction in life.

Ask the students to consider this line from the extract:

“Still image” is a dramatic device that demands performers create a living photograph of a selected moment in a scene. The still image should be used to highlight a pivotal moment in the action.
With this in mind, ask the students to again consider their future goals. In their groups ask them to pick one student’s aspirations to focus on. The groups must then consider how that particular individual is going to achieve their goals. Using still images and transitions ask the students to identify pivotal moments in the journey towards the chosen dream, that they feel help map how that person might reach their eventual goal.

**Transition**

‘Transitions’ link a series of still images together. They are almost a series of choreographed moves that neatly link one still image to the next.

Ask the groups to share their work. Ask the other groups to comment on the pivotal moments that have been highlighted on the journey towards the dream and possibly make suggestions on other pivotal moments that might have been included.

**Exercise 6 - Understand the value of you.**

**Starter**

Ask the class to think about what they like about their fellow students. Ask the students to walk around the space, not in a circle. Every time a pupil encounters somebody, they must pay them a compliment. When you feel the students have spoken to a sufficient number of their peers, bring the exercise to a stop. Ask the students to consider the compliments that they have received, and then pick one that they most consider to be true about themselves.

**Main**

Nick Walker explores characters in *The Last Heroes* that, at times, may appear to lack self-confidence.

Ask the class to consider the following character descriptions.

**Danny**

Your brother is a soldier and has been wounded in Kosovo. You work for an aerospace factory which makes weaponry and armour for the military. You initially believe that the armour you make has saved your brother’s life, but you find out later that the factory also produces bullets that may have been the cause of your brother’s injury.

**Rachel**

You are in your last year of secondary school and have no idea what to do with the rest of your life. You feel lost and confused, without any direction. Your dad is in prison and your brother, a soldier, has been wounded in Kosovo. One day at school, a student, whom you have never met, enters with a gun and begins to shoot at the walls and demands to meet you. After confronting him, you find out that your dad murdered his dad.

**Mack**

Back in 1985 you killed a policeman when you were demonstrating in the Miners’ Strike. You were striking because the government at the time decided to close down the vast majority of pits causing mass job loses. Since that day you have been in prison. Prison has kept you away from your wife and three children. You have secretly discovered that your son, a soldier, has been wounded in Kosovo.

**Sam**

You are a soldier in Kosovo. You have been wounded in a recent attack, making it impossible for you to continue to fight. You are being transported back to England where your family are. Your father is in jail, your brother works for an aerospace factory and your sister is in her final year of school. Your career may be over because of this injury.

Ask the students to pick one character they would like to write a letter to. The letter’s objective is to make that character feel better. What can the students write that might help the above characters? Ask the students to consider this Success Criteria when writing their letter.

<table>
<thead>
<tr>
<th>Target</th>
<th>Task if you have achieved this</th>
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<tbody>
<tr>
<td>I have created a structure in the letter that clearly explains why I am worried about the character.</td>
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<tr>
<td>I have empathised with the character and attempted to understand their situation.</td>
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<tr>
<td>I have used punctuation and sentence structure that is clear and coherent so the character can easily understand what I have written.</td>
<td></td>
</tr>
<tr>
<td>I have used language appropriate for that person. It is sympathetic to their situation but at the same time helpful and informative.</td>
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After the students have completed the task, ask them to share their letters with the rest of the group. The letters may also be shared in pairs - send the letter to another member of the group - when the other member of the group receives the letter, they can create a response in the style of the character being written to.

The goal of the letter writing is get the students to connect with character and also to consider how they may approach challenges in their own lives.
The Last Heroes

Written by Nick Walker
The Last Heroes was first performed by the Belgrade Community & Education Company in April 2008. The production was a co-production with Talking Birds.

The Company

Captain    Hannah Barton
Second in Command  Kimisha Shankle
Crew    Sam Kilcoyne, Hawar Fettah, Stephanie Crichton, Tia Guest, Lauren De Voeley Williams
Gang    Lucy Green, Charlie Nicholls, Evelyn Hogan, Mollie Cooper, Laura Pashley, Natalie Hall, Roy Allen
Dani    Toni Sinclair
Guard    Daniel Thomas
Rachel    Ashleigh McCann
Friends    Amanda Ashuy, Hannah Lucas
Students    Hannah Grant, Jodie Henstock, Katherine Hodgson, Jack Groves
Gunman    Alex Ferguson
Kosovo Pilot   Tobi Omokhui
Kosovo Medic   Laura Burdett
Sam    James Hamblett
Policewoman    Jade Kelly
Doctor 1    Aliased Zakout
Doctor 2    Jocelyn Hogan
Doctor 3    Orla Hedley
Mack    Tom Wright
Mother    Hannah Toner
Police    Lee McEnery, Daniel Thomas, Jack Groves, James Hamblett, Jack Broom, Roxy Allen, Ben Rose
Miners’ Medics    Naomi Crowe, Lauren Milwaine
Vicar    Laura Burdett
Additional parts    Liz Barrat, Ashleigh Francis, Colleen Hedley, Danielle Henstock, Natasha Hitchman, Bethany Kavanaugh, Katie McDonnell, Paige Presteige, Omar Zakout
Director    Thierry Lawson
Assistant Directors    Kathryn Johnson, Orla O’Connor
Designer    Janet Vaughan
Sound Designer    Derek Nilbert
Lighting and AV Designer    Armim Fries
1. THE YEAR 2127 - SPACE

(STARS. NOTHINGNESS. DEEP SPACE.)

(IN A SHIP, THE CAPTAIN APPEARS AT THE BRIDGE. SHE HAS NOTICED SOMETHING AND GAZES OUT. THE CAPTAIN IS JOINED BY A CREW MEMBER.)

CAPTAIN: It's gone.
CREW 1: What?
CAPTAIN: It's finally gone.
CREW 1: What has?
CAPTAIN: The earth. It's disappeared.
CREW 1: Really?
CAPTAIN: When we looked out of this window a month ago the earth was the size of a five pence. A week ago it was a dot of light. And today it's disappeared.
CREW 1: Wow.
CAPTAIN: I know. This is now the most extreme isolation that anyone has ever experienced in the history of travel.
CREW 1: Heavy.
CAPTAIN: We're further from home than the arctic explorers.
CREW 1: Way further.
CAPTAIN: Or the space station crews.
CREW 1: Or the moon landing teams.
CAPTAIN: No one has been further from home than we are now.
CREW 1: Pretty profound.

(ANOTHER CREW MEMBER ARRIVES)

CREW 1: Captain ...
CREW 2: Captain ...
CREW 1: The earth's disappeared.
CREW 2: What?
CAPTAIN: The earth. Can't see it any more.
CREW 2: Wow.

CAPTAIN: I know.
CREW 1: Listen, Captain ...
CAPTAIN: We've all been trained for this moment of course. They said in training that when the earth disappeared from view it would be a really profound moment.
CREW 1: It is.
CAPTAIN: They told me that I should keep an eye out for crew members flipping out.
CREW 1: Flipping out?
CAPTAIN: 'Flipping out'. Their exact words.
CREW 1: Why should anyone flip out?
CAPTAIN: Well it's a profound moment. Someone might flip out.
CREW 1: Not me.
CAPTAIN: How about you?
CREW 1: I don't know, look ...
CAPTAIN: Weirdly, it's not actually how I expected to feel. When the earth disappeared.
CREW 1: How do you feel?
CAPTAIN: I'm more relieved than I'd thought I'd be.
CREW 1: Me too. The earth got really messed up.
CAPTAIN: And I'm excited too, of course, about Mars.
CREW 1: I know.
CAPTAIN: Mars though.
CREW 1: Cool.
CAPTAIN: I tell you what I'm looking forward to most on Mars.
CREW 1: Starting again?
CAPTAIN: Starting again, exactly.
CREW 2: Captain, there's an issue with the reactor.
CAPTAIN: What?
CREW 2: We're experiencing an issue.
CAPTAIN: What kind of issue?
(THE CREW MEMBER DOESN'T GET A CHANCE TO RESPOND AS SUDDENLY AN ALARM SOUNDS.)
CAPTAIN: What the hell's that?
CREW 2: This is what I was trying to tell you.
CREW 1: What is it?
CREW 2: The reactor's overheating.
CREW 1: Oh man.
CAPTAIN: All crew to their stations!
(THERE'S MUCH RUSHING ABOUT)
CREW 1: How has it managed to overheat?
CREW 2: A part's malfunctioned.
CAPTAIN: Engineers to level 8!
CREW 1: A part?
CREW 2: A part, yes.
CREW 1: All the parts have been checked about million times, how can it ...
CREW 2: I don't know.
CREW 1: It's minus two hundred degrees out there, how can anything overheat?
CREW 2: I don't know!
CAPTAIN: What part is it?
CREW 2: The part made in Coventry.
CAPTAIN: Oh don't tell me that.
(CUT TO)
2. THE YEAR 1999 – TECH INDUSTRIES
(A GANG TEARS THROUGH THE CITY, DARK CLOTHES, HOODS UP. RUNNING. OCCASIONALLY SHOUTING TO EACH OTHER.)
GANG 1: Where are we going?
GANG 2: Just follow.
GANG 1: What are we going to do?
GANG 2: Stop asking questions.
GANG 3: Do I need a knife? I think I left my knife at home.
GANG 4: Oh you prick.
GANG 3: I thought we were just spraying stuff.
GANG 4: Have you got a knife for him?
GANG 5: I've got wire cutters. Do you want some wire cutters?
GANG 3: What use are they?
GANG 5: Cutting wire, that's why I've got them.
GANG 3: Alright give them over.
GANG 5: A fiver.
GANG 3: You what?
GANG 5: A fiver for them.
GANG 3: I could get them at B & Q for less than that.
GANG 5: Well perhaps you should get yourself down there then!
GANG 1: Alright, we're here.
(THEY'VE ARRIVED BY A WIRE FENCE.)
GANG 1: Are there cameras?
GANG 4: Pointing at the entrance.
GANG 1: There's security too.
GANG 2: Give me the wire cutters.
GANG 3: He wants five quid for them.
(GANG 5 GIVES GANG 2 THE WIRE CUTTERS)
GANG 3: Hey hang about, how come he gets them for nothing?
ALL: Shut up!
**GANG 2 SNIPS THE WIRE AND THEY ALL SQUEEZE THROUGH**

**GANG 3:** Ripped my bleeding hoodie now.

**GANG 4:** So what is this place?

**GANG 1:** Just a business.

**GANG 3:** What does it do?

**GANG 5:** Makes stuff.

**GANG 3:** Cars?

**GANG 4:** It doesn’t make cars.

**GANG 3:** Tractors?

**GANG 2:** Doesn’t matter what it makes, it’s got a massive white wall.

**THEY START TO SPRAY PAINT ON THE WALL.**

**GANG 3:** Is it, like, a ribbon factory?

**ALL:** Shut up!

**GANG 2:** Black done. Give me the red.

**SUDDENLY A TORCH CUTS THROUGH THE DARK**

**SECURITY:** Hey!

**GANG 2:** Shit. Run.

**SECURITY:** Who’s there!

**GANG 2:** Split up.

**THE GANG SCATTERS. A SECURITY GUARD, DANNY, APPEARS AT THE WALL, LOOKING AROUND. HE SHINES HIS TORCH ON THE WALL AND WE SEE A STENCILLED SKULL AND CROSSBONES.**

**CUT TO:**

3. THE YEAR 2127 – SPACE

**THE SPACE SHIP IS STILL IN CHAOS. ALARMS. SHOUTS.**

**CAPTAIN:** What reading have we got?

**CREW 3:** It’s too dark to see.

**CREW 4:** Why aren’t the lights working properly?

**CREW 5:** They’re linked up to the thing that’s broken.

**CREW 1:** Stop saying it’s broken.

**CREW 5:** Well it is broken.

**CREW 2:** No one wants to hear about broken things on a spaceship!

**CREW 1:** We’re too young for this. I kept saying ...

**CREW 2:** Who else is going to do it if it isn’t us?

**CREW 1:** I hate being healthier than grown ups.

**CAPTAIN:** Calm down!

**CREW 1:** I hate being lighter than grown ups.

**CAPTAIN:** This is what I mean.

**CREW 1:** I hate being young!

**CAPTAIN:** This is what I mean about flipping out.

**THE ALARM SUDDENLY STOPS. LIGHTS FLICKER BACK ON.**

**CREW:** I think that’s got it.

**CREW 4:** It’s fixed?

**CREW:** Not fixed, just ...

**CREW:** Not getting worse.

**CREW:** Not getting better, not getting worse.

**CAPTAIN:** Alright. Good.

**CREW 5:** I’m not saying it’s good. Just less bad.

**CREW 4:** I hope the oxygen supply hasn’t been damaged.

**CREW 1:** I knew someone was going to start talking about oxygen.

**CREW 2:** What do we do?

**CAPTAIN:** We keep an eye on it. We drift.

**CREW 1:** That’s our plan? We drift?

**CAPTAIN:** Well we can’t go home, can we.
GUARD 1: I'm not sure you're cut out for this line of work, Danny.

(DANCE NEAR THE FENCE THERE'S A KID, DRESSED ALL IN BLACK, KEEPING HIDDEN. GANG 3 HAS RETURNED.)

KID: This it?

(GANG 3 GIVES HIM A PACKAGE. TAKES SOME MONEY)

KID: Heavier than I thought.

GANG: We never met, alright?

KID: Thanks.

(DANNY AND GUARD 1 HAVE SEEN THIS.)

DANNY: That's one of them.

GUARD 1: You gonna chase him then?

DANNY: My shift's over.

GUARD 1: Please chase them; I've had a full English breakfast.

DANNY: See you.

(DANNY LEAVES. GUARD 1 SHOUTS AT THE KID AND GANG 3 WHO RUN OFF, AND DANNY WALKS HOME TOO.)

THE YEAR 1999 – HOUSE, MORNING.

(WHAT A TELEPHONE RINGING. DANNY'S SISTER, RACHEL, SHOUTS)

RACHEL: Phone.

(NO ONE RESPONDS)

RACHEL: Are you back from work, Danny?

(NOTHING. SHE ENTERS.)

RACHEL: We've got a system here, you answer the phones, make breakfast and stuff, I go to college.

DANNY: Alright, I'm going home.

(WE HEAR THE SHIP IS TEMPORARILY CALM, PERHAPS IT CREAKS A BIT.)

CREW 5: Can't even see home.

CREW 4: Where is home for you?

(ALL THE CREW SAY THINGS LIKE 'MANCHESTER' 'DERBY' 'SCUNTHORPE' ETC. EVENTUALLY THEY ALL LOOK AT THE CAPTAIN.)

CAPTAIN: Coventry.

CREW 1: You're kidding.

CREW 5: And it's the fine industry of Coventry that has buggered up...

CAPTAIN: I don't want to hear any of this.

CREW 1: You must feel bad.

CAPTAIN: It's not my fault. It's no one's fault.

CREW 1: Just saying. This would be easier for you if the part had been made in Birmingham.

(LIGHTS OUT ON THE SPACE SHIP)

(CUT TO)

4. THE YEAR 1999 – TECH INDUSTRIES.

(SUN COMES UP ON SECURITY GUARD, DANNY, STILL STARING AT THE SKULL AND CROSS-BONES. A SECOND GUARD ENTERS.)

DANNY: Is this up here because of what the place makes?

GUARD 1: You didn't spray that did you?

DANNY: Course not.

GUARD 1: Cos that's a sackable offence.

DANNY: I didn't spray it. I was trying to stop someone else spraying it.

GUARD 1: You didn't do a very good job.

DANNY: I'm just asking you why you think they did it.

GUARD 1: 'Cos they're pirates?

DANNY: Alright I'm going home.

GUARD 1: I'm not sure you're cut out for this line of work, Danny.

(DANCE NEAR THE FENCE THERE'S A KID, DRESSED ALL IN BLACK, KEEPING HIDDEN. GANG 3 HAS RETURNED.)

KID: This it?

(GANG 3 GIVES HIM A PACKAGE. TAKES SOME MONEY)

KID: Heavier than I thought.

GANG: We never met, alright?

KID: Thanks.

(DANNY AND GUARD 1 HAVE SEEN THIS.)

DANNY: That's one of them.

GUARD 1: You gonna chase him then?

DANNY: My shift's over.

GUARD 1: Please chase them; I've had a full English breakfast.

DANNY: See you.

(DANNY LEAVES. GUARD 1 SHOUTS AT THE KID AND GANG 3 WHO RUN OFF, AND DANNY WALKS HOME TOO.)

5. THE YEAR 1999 – HOUSE, MORNING.

(WHAT A TELEPHONE RINGING. DANNY'S SISTER, RACHEL, SHOUTS)

RACHEL: Phone.

(NO ONE RESPONDS)

RACHEL: Are you back from work, Danny?

(NOTHING. SHE ENTERS.)

RACHEL: We've got a system here, you answer the phones, make breakfast and stuff, I go to college.

(SHE PICKS UP THE PHONE.)

RACHEL: Into the phone) OK this needs to be quite important because...

(HER FACE GETS SERIOUS)

RACHEL: Yes, this is his sister.
(DANNY ENTERS WHILE SHE’S ON THE PHONE.)

DANNY: So it’s not often that you get pirates at work is it. I mean here we are in a city that’s as far from the sea as it’s possible to be, and I’m chasing pirates around all night.

(HE GOES TO THE FRIDGE)

RACHEL: (INTO THE PHONE) What’s happened?

DANNY: They put this skull and crossbones on the east wall, like a jolly roger kind of thing. The pisser is, I’ll probably be the one who’ll have to paint over it. A load of pirates getting onto the site during my watch. Makes me look bad...

RACHEL: Is he dead?

(DANNY STOPS WHAT HE’S DOING AND LISTENS.)

DANNY: Is who dead?

RACHEL: When?

DANNY: Who’s dead, sis?

RACHEL: (PUTTING HER HAND ON THE SPEAKER) It’s Sam.

DANNY: Sam’s dead?

RACHEL: (BACK TO THE PERSON ON THE PHONE) Yes I understand.

(DANNY SITS DOWN)

DANNY: Jeez. Was he shot?

RACHEL: (HAND OVER SPEAKER) He’s not dead, he’s injured. He’s coming home.

DANNY: Really?

RACHEL: (BACK TO THE PHONE) Hang on, let me get a pen. (TO DANNY) Get me a pen.

(DANNY LOOKS AROUND.)

RACHEL: Get this down ... Selly Oak NHS.

DANNY: Can only find this crayon.

(DANNY CAN’T FIND ANYTHING TO WRITE ON. WRITES ON THE WALL)

RACHEL: (TO PERSON ON PHONE) Why can’t it be a Coventry hospital?

DANNY: Where’s Selly Oak?

RACHEL: Is that like a military ward?

DANNY: Ask him where Selly Oak is.

RACHEL: Alright then. Yes we will. Thanks.

(PUTS THE PHONE DOWN.)

DANNY: Is it in Scotland ...?

RACHEL: Sam was doing a patrol and a missile hit a building near by. His armoured car got damaged, and Sam got a bit damaged too. He’s being flown home.

DANNY: Is it bad?

RACHEL: Bad enough to get flown home.

DANNY: Bloody hell.

RACHEL: I know.

(THERE’S A PAUSE AS THEY LET THIS SINK IN A BIT.)

DANNY: I thought that war was over, I thought they were just tidying up.

RACHEL: They said it could’ve been worse. He was ... well protected.

DANNY: You’re kidding.

RACHEL: Don’t start on about it.

DANNY: Ha!

RACHEL: It’s more luck ...

DANNY: I knew it. He was saved by the armour wasn’t he.

RACHEL: This isn’t the time ...

DANNY: This is why I shouldn’t feel bad about working at that company. They made the kit that saved our brother’s life. See I knew it.

RACHEL: Please don’t start ...

DANNY: You give me a hard time about that place, and now we’re getting Sam back safe and sound ...

RACHEL: Safe and sound?

DANNY: Yes safe and sound, and it’s because his life was saved by Coventry craftsmanship. And someone had the nerve...
POLICE: If they're flying pickets, shouldn't they be able to hover in by themselves?
POLICE 1: Keep concentrated!

(SHOUTS FROM BEHIND THE AUDIENCE. POLICE BRACE THEMSELVES.)
POLICE: Batons ready!
POLICE 2: Watch for missiles coming at us, some of the fencing has been torn up.

(FROM THE BACK WE HEAR A VOICE SHOUT THROUGH. IT'S THE DAD AS A NINETEEN YEAR OLD, HE'S CALLED MACK.)
MACK: Lovely day for a riot, isn't it?
POLICE 1: Keep steady, it's just one man.
POLICE: He could be the head of a pack.
MACK: We don't often get out in the sun, us miners. Wish I'd brought my ray bands.
POLICE 1: What do we do with him?
POLICE: Don't react, this is a bottleneck.

(MACK COMES OUT AND STANDS SQUARE IN FRONT OF THE LINE OF POLICE.)
MACK: Imagine breathing this fresh air every day of your working life. You lot ever thought what the air's like a hundred yards underground?
POLICE 1: Keep the line.

(HE WALKS UP AND DOWN THE LINE)

RACHEL: Calm down will you.
DANNY: Someone had the bloody nerve to spray a skull and crossbones on the wall. I tell you I am going to paint over that graffiti myself and I'm going to use the nightstick on anyone who tries to...
RACHEL: You're getting pride now?
DANNY: Yes pride! And Sam's coming home from Kosovo and he's alive and it's not time to start banging on about the arms trade.
RACHEL: I should get to college.

(SHE GETS HER BAG.)
DANNY: You going to tell mum?

(RACHEL GLANCES UPSTAIRS.)
RACHEL: She's watching Ricky Lake.
DANNY: What about...?
RACHEL: I don't know.
DANNY: You don't know what I'm going to ask.
RACHEL: You're going to ask if we should tell dad.
DANNY: Well, should we?
RACHEL: I don't do prison visits.
DANNY: He doesn't deserve this, Rach.
RACHEL: Courage he does. You can't hold a grudge for long enough, Danny, that's your problem.
DANNY: He's got a right to know.
RACHEL: He lost all his rights in the eighties.

(CUT TO)

6. THE YEAR 1985 – MINER’S STRIKE

(A POLICE LINE CHARGES ONTO THE FRONT OF THE STAGE FACING THE AUDIENCE AND MAKES A LINE. SMOKE IN THE AIR. CHANTS FROM OFF, BITS OF 'MAGGIE, MAGGIE, MAGGIE')
POLICE 1: Hold the line here, boys!
POLICE 2: They're coming from the north side of town! Some flying pickets from Sheffield are coming in on the train.

POLICE 3: If they're flying pickets, shouldn't they be able to hover in by themselves?
POLICE 1: Keep concentrated!

(SHOUTS FROM BEHIND THE AUDIENCE. POLICE BRACE THEMSELVES.)
POLICE 2: Batons ready!
POLICE 3: Watch for missiles coming at us, some of the fencing has been torn up.

(FROM THE BACK WE HEAR A VOICE SHOUT THROUGH. IT'S THE DAD AS A NINETEEN YEAR OLD, HE'S CALLED MACK.)
MACK: Lovely day for a riot, isn't it?
POLICE 1: Keep steady, it's just one man.
POLICE: He could be the head of a pack.
MACK: We don't often get out in the sun, us miners. Wish I'd brought my ray bands.
POLICE 2: What do we do with him?
POLICE 3: Don't react, this is a bottleneck.

(MACK COMES OUT AND STANDS SQUARE IN FRONT OF THE LINE OF POLICE.)
MACK: Imagine breathing this fresh air every day of your working life. You lot ever thought what the air's like a hundred yards underground?
POLICE 1: Keep the line.

(HE WALKS UP AND DOWN THE LINE)

MACK: Not very many of you are there? All full of oxygen and sunshine. Are you sure you'll be able to hold us back? There are thousands of us grubby bastards out today. Coal dust under our fingernails.
POLICE 3: Sarge.
POLICE 1: Stay calm.
MACK: I spit black, do you know that?
POLICE 3: Steady men.
MACK: You look like dominoes. One little push and you'll all be over.
POLICE 2: Is that a threat?
MACK: No, that's not a threat.
(HE TURNS TO FACE THE AUDIENCE, HIS BACK TO THE POLICE.)

MACK: This is a threat.

(HE SHOUTS:)

MACK: Now lads!

(THE LIGHTS GO OUT. SMOKE POURS IN AS IF THROWN BY SMOKE BOMBS AND A HAIL OF ROCKS IS HEARD BANGING OFF RIOT SHIELDS.)

POLICE 1: Riot shields up high!

POLICE 2: Take the line back!

POLICE 3: Stay together!

POLICE 2: Pull back! All units pull back!

(POLICE 1 GETS STRANDED IN A SPOTLIGHT.)

POLICE 4: Pull back to where?! Pull back to where?!

(MACK APPEARS WITH AN IRON BAR. WE SEE HIM RAISE IT ABOVE HIS HEAD AND THE LIGHTS GO OUT.)

(RADIO: Are you there PC 347? PC 347, come in!)

(CUT TO:)

7. THE YEAR 1999 - COLLEGE

(RACHEL WITH TWO FRIENDS STAND OUTSIDE THE CAREERS FAIR.)

RACHEL: How can they cancel a careers fair?

FRIEND 1: By putting a note up on the door saying ‘cancelled’.

RACHEL: I was going to talk to Airbus.

FRIEND 2: They’re French.

RACHEL: And Peugeot, and Jaguar.

FRIEND 1: They’ll be here forever won’t they, plenty of time to see them.

RACHEL: What do we do? Seriously. In life. What are we supposed to do?

FRIEND 2: What we need is someone to invent like a... I don’t know... a tv talent contest or something, give us some direction in life.

(FRIEND DON’T REALLY KNOW WHAT TO DO NEXT.)

RACHEL: Danny wants me to go to prison.

FRIEND 1: That’s not much of a vocation.

FRIEND 2: Wouldn’t take careers advice from him, Rach, no offence but he’s a security guard.

RACHEL: He wants me to visit my dad.

FRIEND 2: Why?

RACHEL: My oldest brother’s coming back home. He’s been injured.

FRIEND 1: Is he alright?

RACHEL: Not really.

FRIEND 2: Has he lost a leg or something?

RACHEL: I don’t know.

FRIEND 1: An arm?

RACHEL: I’ve never visited my dad.

FRIEND 2: Never?

RACHEL: Don’t really want to start now.

FRIEND 2: We’ll come with you.

RACHEL: What about college?

FRIEND 2: Going to prison will be like an education.

FRIEND 1: Social science.

FRIEND 2: There you are.

FRIEND 1: Or maths.

RACHEL: How is it maths?

FRIEND 1: I don’t know, counting prisoners? Or days locked up. When was he locked up?

RACHEL: The eighties.

FRIEND 2: So that’s, you know, lots of counting.

FRIEND 2: Miner’s strike wasn’t it?
8. THE YEAR 1985 – MINER’S STRIKE

(WE’RE IN A DARK ALLEY SOMEWHERE. A WOMAN ENTERS. SHE HAS A PUSHCHAIR, SHE IS MACK’S WIFE, THE MOTHER. SHE HEARS A SOUND.)

MOTHER: What was that? Mack?

[MACK APPEARS]

MACK: Over here.

MOTHER: What's going on? Why are you here?

MACK: Something went a bit wrong.

MOTHER: What?

MACK: What have you brought the pushchair out for? It's madness on the streets...

MOTHER: I was worried.

MACK: Listen. I'm going to have to go. I'm going to have to disappear for a bit.

MOTHER: Why?


MOTHER: Mack!

MACK: I got caught up in it. I couldn't...

MOTHER: Is he dead?

MACK: I don't know. I left him and ran.

MOTHER: I should go and help.

MACK: Don't!

MOTHER: Can't run away from it!

MACK: It was the crowds and I felt like I was, I don't know, involved in something.

MOTHER: Why do you do this?

MACK: I felt like I should fight back.

MOTHER: We were fighting back.

MACK: What, with flasks of tea and banners?

MOTHER: It's how...

RACHEL: Yes.

FRIEND 1: Did he mine diamonds?

RACHEL: Coal.

FRIEND 2: That's not very... eco-friendly.

RACHEL: You what?

FRIEND 2: We were talking to a hippy. Coal is very un-green.

FRIEND 1: Polluting.

FRIEND 2: Non-renewable.

RACHEL: This isn't even proper language.

FRIEND 1: He'd have missed the whole ozone layer debate, in there.

RACHEL: They get the news.

FRIEND 1: Still. Coal though.

FRIEND 2: Who'd stand up for coal today?

FRIEND 1: No one.

FRIEND 2: Better if it was diamonds.

FRIEND 1: Sorry, is this a bit insensitive?

RACHEL: Little bit yes!

(A LOUD BANG FROM OUTSIDE IS HEARD:)

RACHEL: What was that?

FRIEND 1: Car backfiring?

(ANOTHER BANG:)

FRIEND 1: No car backfiring twice. Or do they?

FRIEND 2: Rovers do.

( THERE'S ANOTHER SHOT. NO ONE SAYS ANYTHING:)

RACHEL: That wasn't a Rover.

FRIEND 1: No.

(CUT TO:)

FrIENd: Did he mine diamonds?

raChEL: Coal.

FrIENd: That’s not very... eco-friendly.

raChEL: You what?

FrIENd: We were talking to a hippy. Coal is very un-green.

FrIENd: Polluting.

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(CUT TO:)

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( THERE’S ANOTHER SHOT. NO ONE SAYS ANYTHING:)

raChEL: That wasn’t a Rover.

FrIENd: No.

(CUT TO:)}
MACK: With 'Maggie Maggie Maggie?' That isn't fighting.
MOTHER: It's how you fight back properly.
MACK: Twenty thousand lives and we're fighting with corn beef sandwiches.
MOTHER: And what about his life then?
MACK: He was ... he was army probably. There was talk of army dressed up as police ...
MOTHER: You bloody madman.
MACK: It's a war.
MOTHER: We've got a two year old boy at home.
MACK: Tell Sam I was fighting a cause.
MOTHER: And this little one here ...
MACK: Tell little Danny ...
MOTHER: You don't plan to be around to tell him yourself?
MACK: I'm saying in case. In case I'm not around, tell him ...
MOTHER: And there's another coming.
MACK: What?
MOTHER: Another child, Mack.
MACK: Another?
MOTHER: We don't see you! This is how far it's got, Mack, I don't see you for the big stuff!

(POLICE GOES TO SAY MORE BUT A POLICE SIREN IS HEARD AND A VOICE OVER A MEGAPHONE.)

POLICE: Lie down on the floor with your hands over your heads.
MACK: Another?
MOTHER: Three kids here, Mack, and where are you going to be?
(MACK DOESN'T KNOW WHAT TO DO FOR A MOMENT. POLICE TORCHES SHINE AT HIM.)

POLICE: Lie face down on the floor ...
(MACK RUNS FOR IT.)

9. THE YEAR 1999 - COLLEGE

(STUDENT 1: Run for cover!
FRIEND 1: What's up?
STUDENT 2: OK, so you know Columbine last month.
STUDENT 3: It's not like Columbine.
STUDENT 2: It might be like Columbine.
STUDENT 4: Or Dunblane.
STUDENT 2: That was a grown up, this is a kid.
RACHEL: What's a kid?
STUDENT 1: A kid with all the bloody Columbine videos!
STUDENT 3: With a gun.
FRIEND 1: Someone from here?
FRIEND 2: Who?
STUDENT 1: Don't know him.
STUDENT 2: Probably the reason actually.
STUDENT 3: No mates.
STUDENT 2: Loner type.
STUDENT 2: Says he's going to get revenge.
FRIEND 2: With an actual gun?
STUDENT 2: We should've got to know him.
STUDENT 1: Been friends with him.
STUDENT 3: Are you kidding, he's obviously a psycho.
FRIEND 1: How does a kid from here get a gun?
RACHEL: Revenge for what?

STUDENT 2: Is there someone here called Rachel?

RACHEL: Me.

STUDENT: Right, that’s heavy.

RACHEL: What is it?

STUDENT 2: So we’re thinking of going to the science lab cos like the tables are metal.

RACHEL: What is this?

FRIEND 3: Perhaps that’s why the careers fair is cancelled.

STUDENT 2: So run for cover.

STUDENT 2: Especially you.

(THEY RUSH OFF.)

RACHEL: Is this happening?

FRIEND 2: Don’t think we should hang around to find out.

(HERE’S A GUN SHOT FROM OUTSIDE. THE FRIENDS AND RACHEL INSTINCTIVELY DUCK DOWN.)

FRIEND 2: What should we do?

(ANOTHER GUN SHOT.)

RACHEL: Just stay still for a moment.

FRIEND 3: Don’t mean to be disloyal or anything ... 

FRIEND 2: But we wish we didn’t know you right now, Rachel.

(CUT TO.)

10. THE YEAR 1999 – SAM’S EVACUATION

(HELICOPTER IN THE AIR. HUGE SOUND OF BLADES WHIRRING.)

MEDIC: Just stay still, Sam, we’re taking you from Camp Bondsteel and straight to the airstrip in Kosovo and from there you’ll go to Brize Norton!

PILOT: Can he hear you?

MEDIC: He’s still conscious. How long?

PILOT: This bit? Twenty minutes.

MEDIC: Twenty minutes, Sam! (TO PILOT) He doesn’t like flying.

PILOT: Safest form of transport.

MEDIC: Even here?

PILOT: Safer than his truck anyway. So unlucky. We were nearly done here. Wouldn’t be surprised if that was the last attack of the war.

(MEDIC PUTS HIS HEAD NEAR SAM’S MOUTHS)

MEDIC: He’s asking if it’s a Coventry made helicopter.

PILOT: Some of it might be.

MEDIC: He wants to take the train.

PILOT: His sarcasm hasn’t been blown up then.

(HELICOPTER NOISE INCREASES, LIGHTS GO OUT AND WE CUT TO:)

11. THE YEAR 1999 – A CAR

(GANG ARE DRIVING.)

GANG: Where can I get a pit bull?

GANG: You what?

GANG: Someone wants us to get them a pit bull terrier.

GANG: They’ll want it for fighting.

GANG: They might not. They might want to put it into Crufts.

GANG: Don’t pit bulls eat babies?

GANG: Sometimes they eat babies.

GANG: I don’t think we should sell anything that eats babies.

GANG: We should check if the person’s got babies before we sell it.

GANG: Give them a questionnaire?

GANG: And if they have got babies they should keep it in a cage.

GANG: What the babies?

GANG: Well either really.

GANG: Especially round dinner time.
GaNG 1: I can’t believe we’re having this conversation.

(THERE’S THE SOUND OF A GUNSHOT IN THE DISTANCE.)

GaNG 3: What is this we’re driving?

GaNG 4: A Rover.

GaNG 3: Shouldn’t we steal a Peugeot?

GaNG 1: Why?

GaNG 3: Well I’m thinking if we nick a car it should be a Cov made car.

GaNG 1: What is the matter with you?

GaNG 4: Wheel spins, handbrake turns. Shows them off.

GaNG 3: This isn’t about PR.

GaNG 4: It’s like viral ads. Company’s say they don’t like them ...

GaNG 3: We could nick a taxi.

GaNG 1: I’m not nicking a taxi again.

(THE GUN SHOT IS LOUDER NOW.)

GaNG 3: What was that?

GaNG 2: Did we just backfire?

GaNG 4: Has someone sold a gun to anyone recently?

GaNG 2: We don’t do that, do we?

GaNG 4: Wire cutters are about my limit.

GaNG 3: I sold a gun to someone.

GaNG 1: You what??

(THE GUN SHOT IS LOUDER NOW.)

GaNG 2: Right. Ok, we’ve gone big league.

GaNG 3: Just a kid, though.

GaNG 1: Oh well that’s alright then, they’re so responsible aren’t they.

GaNG 3: He had his reasons.

GaNG 1: This isn’t what we do!

GaNG 3: Alright.

GaNG 1: It’s not what we’re about!

GaNG 3: Alright, I’ll get it back.

(ANOTHER SHOT)

GaNG 2: Think he’s already using it.

GaNG 1: Let’s get out of here.

(ANOTHER SHOT.)

12. THE YEAR 1999 – COLLEGE

FRIEND 2: That was closer.

FRIEND 1: In the corridor.

FRIEND 2: Where are all the teachers?

FRIEND 1: Where’s the police?

RACHEL: Keep quiet will you?

FRIEND 1: You know what we need.

FRIEND 2: Guns of our own.

FRIEND 1: I was thinking body armour, but yes, we should have guns too.

FRIEND 2: Makes it more equal.

FRIEND 1: Much fairer.

FRIEND 2: That’s the thing about gunmen.

FRIEND 1: Not very fair.

FRIEND 2: Totally unreasonable.

FRIEND 1: Do you think your Danny could get us some body armour?

RACHEL: It’s stopped.

FRIEND 2: Perhaps he’s killed himself.

FRIEND 1: It’s how it usually ends.
RACHEL: Maybe I should go out there.
FRIEND 2: He might not have killed himself.
FRIEND 1: Might be reloading.
RACHEL: I can’t do nothing.
FRIEND 2: We’re really fine with that, actually, doing nothing.
RACHEL: I should go out there.
FRIEND 2: Who is it?
RACHEL: I don’t know.
FRIEND 1: Did you dump him or something?
RACHEL: He might be looking for a different Rachel.
FRIEND 2: You want to find out?
FRIEND 1: You’re not going to do a ‘give me the gun’ routine are you?
FRIEND 2: That really never works.
(RANG?!) 
RACHEL: Ok, when he’s run out next time, then I’ll go out.
(CUT TO)

13. 1984 – MINER’S STRIKE

(SOUNDS OF RIOT IN THE DISTANCE. POLICEMAN LYING ON THE FLOOR, A MEDIC WITH HIM. MOTHER STANDING NEAR BY. WHILE ONE MEDIC KEEPS A LOOK OUT FOR THE AMBULANCE, ANOTHER MEDIC SPEAKS INTO A RADIO.)

MEDIC 1: It’s a severe trauma to the head, I can’t move him until the ambulance gets here.
MOTHER: Will he live?
MEDIC 1: Get home!
MOTHER: I needed to check.
MEDIC 1: Are you a relative?
MOTHER: No.
MEDIC 1: Doesn’t look like a rock injury, looks like he was hit with a plank or something.

MOTHER: A bar. A metal bar.
MEDIC 2: Did you see something?
MOTHER: No ... I just. No I didn’t see anything.
MEDIC 1: As you’re here, hold his hand. I need to keep pressure on his injury.
MOTHER: I don’t think ...
MEDIC 1: Please, the ambulance is stuck on the road.
MOTHER: Just hold his hand?
MEDIC 1: And talk to him, it’ll help keep him calm.
(MOTHER HOLDS THE POLICEMAN’S HAND. MEDIC 2 SPEAKS INTO THE RADIO.)

MEDIC 1: How long now? We need to move this man.
MOTHER: Sorry this happened. He’s not ... the person who hit you was probably just desperate. It’s been the one thing after another ...
MEDIC 1: Don’t talk about the attack.
MOTHER: Sorry, silly.
MEDIC 1: Talk about something else.
MOTHER: My lad wants to be a policeman, or a soldier. Sam his name is. Likes the uniform. So does his little brother, Danny, but he’s just following Sam. Can’t tell you how much that annoys their father. I’ve got another one coming too. Don’t know what this one will turn out to do. Save the world perhaps. Have you got kids?

(AMBULANCE SIREN IS HEARD)

MEDIC 2: It’s here.
MEDIC 1: Ok thanks, you can leave him now.
MOTHER: Please don’t die. Please don’t die, it’ll be so much worse if you do.
MEDIC 2: Think he’d agree with you there.
MEDIC 1: We’ll need the stretcher with the neck brace, and more saline.
MEDIC 2: Give us some room please.
(MOTHER MOVES AWAY)

MEDIC 1: I’m sorry this happened.

(LIGHTS OUT.)
14. THE YEAR 1999 – HOME

(DANNY IS SHOUTING UP TO HIS MUM.)

DANNY: Mum. I’m going to work; do you need anything before I go?

(NO REPLY)

DANNY: You know Sam’s coming back don’t you? Do you want me to take you to Selly Oak?

(NO REPLY)

DANNY: It’s not in Scotland.

(NO RESPONSE)

DANNY: OK, you brought three of us up, on your own. Now you’re burnt out and a little bit of Ricky Lake is fine now and again, but it’s this empty look, mum, this thousand mile stare.

(NO RESPONSE)

DANNY: You don’t move in case something goes wrong, but nothing is going wrong. It’s a good news day. Sam survived ...

(CUT TO)

15. THE YEAR 1999 – SAM’S EVACUATION

(IN THE HELICOPTER THE MEDIC IS SHOUTING.)

MEDIC: He’s crashing, I need to push more fluids. How long till we land?

PILOT: Ten minutes.

MEDIC: Not enough time!

PILOT: Has he stopped speaking?

MEDIC: He’s stopped doing anything.

(CUT BACK TO)

16. THE YEAR 1999 – HOME

DANNY: His life was actually saved by the armour made by the company I work for, so it’s a good day for me too, good and proud. Perhaps for the first time, I’ve got a good future somewhere ...

(CUT TO)

17. THE YEAR 1999 – TECH INDUSTRIES

(THAT GAN GGO THROUGH THE WIRE FENCE.)

GANG 1: Haven’t we made our point with Tech Industries?

GANG 2: We should at least finish our graffiti.

GANG 3: We’re doing something a bit more major, boys.

GANG 4: We’re protesting using sculpture?

GANG 1: Or mime?

GANG 2: We’re bringing the whole company down.

GANG 3: How?

GANG 1: Follow me.

(CUT TO)

18. THE YEAR 1999 – HOME

DANNY: And Rachel’s at college, happy as Larry. Probably getting a job with Peugeot as we speak.

(CUT TO)

19. THE YEAR 1999 – COLLEGE

(MASSIVE AMOUNT OF GUN FIRE.)

FRIEND 1: He is really, really angry!

RACHEL: I don’t even know what I’ve done!

FRIEND 1: Can’t you apologise anyway?

RACHEL: For what?

FRIEND 2: This is a nightmare!

(CUT TO)

20. THE YEAR 1999 – HOME

DANNY: And the planets are all still in their orbit, so, you know, nothing’s wrong in the universe. Switch Ricky Lake off and go out into the world. The future is bright, mum.

Seriously.

(HE LEAVES THE HOUSE AS WE CUT TO)
21. THE YEAR 2127 - SPACE

(The crew are plotting.)

Crew 4: The future is so screwed.
Crew 3: If we do get to Mars.
Crew 2: Big if.
Crew 3: But if we do, we don't know what we'll find. Not really.
Crew 4: Might be aliens.
Crew 3: Hostile aliens.
Crew 1: They might not be hostile.
Crew 2: Might be.
Crew 3: And no one has packed any lasers.
Crew 2: Lasers?
Crew 3: Guns of any kind. Just saying, perhaps we should've.
Crew 1: In case of aliens?
Crew 3: We don't know what's there.

(Captain enters)

Captain: So the part's not fixed. It didn't take an hour. It didn't take a day. The problem needs to be fixed from the outside.
Crew 4: When you say 'outside'...
Crew 5: You mean outside as in...
Crew 3: Outside, outside.
Captain: Outside, yes.
Crew 4: Right.
Captain: I need someone to volunteer.
Crew 3: Well I would do it, but I'm feeling a bit wheezy.
Crew 4: I've got a problem with my thumbs.
Crew 5: I'm a little bit agoraphobic.
Crew 2: I... well I don't want to.
(NO ONE ANSWERS)

CAPTAIN: It’s because the earth disappeared isn’t it. I can get you therapy!

(CUT TO)

22. THE YEAR 1999 – COLLEGE

(RACHEL AND THE FRIENDS STILL HUDDLE. THERE’S NO GUNFIRE, THOUGH.)

RACHEL: Stopped again.

FRIEND 1: For a bit.

FRIEND: The boy, the shooter ...

FRIEND 1: Isn’t he that poor one?

FRIEND: With charity shop clothes?

FRIEND 1: Didn’t he get a torch for his birthday once?

FRIEND: Just a torch.

FRIEND 1: Torch boy.

FRIEND: Torch boy, that’s it. Always really embarrassed.

FRIEND 1: And shy.

FRIEND: Not shy now though.

(APPROACHING SIRENS ARE HEARD.)

FRIEND 1: Thank God for that.

RACHEL: Wait, I think I know who it could be.

FRIEND 1: Torch boy, we said.

RACHEL: Who he is?

FRIEND: Oh dear.

FRIEND 1: Who?

RACHEL: It’s a bit deep if it is.

FRIEND 1: Rach!

RACHEL: It’s ok. I think I can do something.

(FRIEND 2: Leave it to the police.

RACHEL: I think I can talk to him.

FRIEND 1: You’re mad.

(SHE DASHES OUT THE DOOR.)

FRIEND 1: Wait!

FRIEND: Do you think tv cameras will come?

FRIEND 1: You’re not thinking about your hair are you?

FRIEND: Are you?

FRIEND 1: No.

FRIEND 2: Me neither.

(CUT TO)

23. 1999 – TECH INDUSTRIES

(GANG ARE INSIDE TECH INDUSTRIES. TAPPING AWAY AT A COMPUTER.)

GANG: I tell you the reason I prefer doing graffiti.

GANG: I’m trying to concentrate.

GANG: Hacking is basically a desk job isn’t it. You’re at a computer for hours, fussing about IT problems, in an uncomfortable chair, with no tea break.

GANG: Shut up, I’m nearly in.

GANG: Whereas with your graffiti, you’re out in the fresh air. You get plenty of exercise.

GANG: Got it. Into the mainframe.

(A TORCH SWEEPS IN TOO. DANNY ENTERS.)

DANNY: Right, that is it. All of you face down on the floor!

GANG: Someone was supposed to be guarding the door!

GANG: Oh yeah.

DANNY: Now, move!
GANG 2: Is he threatening us with a torch?

GANG 3: Are you going to switch it on and off really fast so we get an epileptic fit?

DANNY: I’m not mucking around.

GANG 4: Shall we do him?

DANNY: There’s back up this time.

GANG 1: In films, the guy always says there’s back up, and there never is back up.

GANG 2: I saw a film once where the guy said there was back up and there actually was back up.

GANG 1: Really, what film’s that then?

DANNY: I’m not debating it! This is the end of it. No more. The stuff this company makes saves lives, saved my brother’s life, and there is actually back up coming and you deserve all you get, now down on the floor.

GANG 3: Makes body armour according to this.

DANNY: Exactly yes, you shouldn’t be reading that, it’s confidential, but yes Tech Industries does make body armour.

GANG 3: And parts for tanks.

DANNY: That’ll be armour for tanks.

GANG 3: And parts for missiles.

(DANNY PAUSES, HE’S NOT SURE WHAT TO DO ABOUT THIS NEW INFORMATION.)

GANG 1: You got a light?

DANNY: Let me look at that.

(HE GOES TO THE COMPUTER AND TAPS AWAY ON IT.)

GANG 2: We’d ask you to join us ...

GANG 3: It’s a good gang this. Lots of perks.

GANG 4: You travel the world.

GANG 1: Go to lots of G7 meetings.

GANG 2: But there’s back up coming apparently, so, you know ...

(WE HEAR SIRENS. DANNY IS PREOCCUPPIED AND A BIT SHOCKED ABOUT WHAT HE CAN SEE ON THE SCREEN.)

GANG 2: Blimey, there really is back up.

GANG 1: Let’s go.

(THE GANG RUSH OFF. GANG 3 GETS HIS HOODIE CAUGHT.)

GANG 2: Why does this always happen? We should really change our uniform, so impractical.

DANNY: You’re staying with me.

GANG 1: You want a company like this on your doorstep?

GANG 2: You’re staying with me.

GANG 3: No chance.

(DANNY HITS HIM WITH A TORCH.)

(CUT TO:)

4. THE YEAR 2127 – SPACE

(CUT TO:)

THE CREW HAVE PLACARDS.

CAPTAIN: What are they for?

CREW 1: Industrial action. As threatened.

CAPTAIN: We’ve drifted off course and we need to recalculate the approach to Mars.
CREW 1: You're going to have to do it.
CAPTAIN: I can't do it on my own.
CREW 2: We might consider going back to work if we can make a plan for turning back to home.
CAPTAIN: We're not turning back.
CREW 1: We might consider going back to work if we can make a plan for turning back to home.
CAPTAIN: We're not turning back.
CREW 1: And I'm saying I think we should have a plan for it.
CREW 1: Then you're on your own.
CREW 2: We're on the same ship. How can I be on my own?
CREW 1: Don't shout so much.
CREW 2: We need to conserve oxygen.
CREW 2: We're going forwards. That's it. We can't go back.
CREW 3: We're on the same ship. How can I be on my own?
CREW 1: Don't shout so much.
CAPTAIN: Are you going to work, or aren't you?
CREW 3: No.
CAPTAIN: Right.
(SHE LEAVES. THE CREW ARE LEFT.)
CREW 3: Who made her the captain?
CREW 1: NASA.
CREW 2: Oh yeah.
CREW 1: I don't like her.
CREW 2: Me neither.
CREW 3: Don't trust her.
CREW 2: Me neither.
CREW 1: She's from Coventry too, you all heard that.
CREW 2: Who's to say ...
CREW 3: Yeah this is where I'm going with this too.
CREW 2: Who's to say she won't fail as well.
CREW 1: Exactly.
CREW 2: Already is failing.
CREW 3: So what do we do?
CREW 2: Well if a part is faulty it gets replaced, so ...
CREW 2: We get a new captain.
(THE ALARM GOES OFF AGAIN.)
CREW 3: What do we do?
CREW 2: We're still on strike.
CREW 3: So no running around?
CREW 4: Definitely no running around.
CREW 2: It doesn't feel right not running around.
CREW 4: Hold your nerve. Chant maybe.
CREW 3: Chant?
CREW 4: Maggie Maggie Maggie out out out or something.
CREW 3: Is that the captain's name, Maggie?
CREW 3: Don't know what her name is.
CREW 2: So why are we saying it then?
CREW 3: It's historical.
CREW 3: Who is Maggie?
CREW 3: According to the computer it's a character in the Simpsons.
CREW 3: What's the Simpsons?
CREW 3: A programme on tv.
CREW 3: What's tv?
CREW 4: This is getting us nowhere. Let's just chant anyway. Perhaps I should be captain?
(THEY CHANT ANYWAY.)
'MAGGIE, MAGGIE, MAGGIE. OUT OUT OUT.'
(CUT TO.)
25. 1984 - MACK ON THE RUN

(WE CAN HEAR THE FAINT ECHO OF MAGGIE MAGGIE MAGGIE IN THE DISTANCE. MACK IS CHASING THROUGH THE DARK STREETS. THE POLICE HAVE TORCHES. DAD HIDES BEHIND A PILLAR.)

POLICE 1: We know you're there.

[MACK IS BREATHING HARD]

POLICE 2: We can see your breath steaming out, you idiot.

POLICE 1: There's a police station full of men who want to lynch you for what you did.

POLICE 2: Not us though.

POLICE 1: We're from somewhere else.

POLICE 2: So it's not personal.

POLICE 1: So why don't you come out?

MACK: I've ... I've got a hostage.

POLICE 1: No you haven't.

MACK: A gun then, I've got a gun.

POLICE 1: This isn't L.A. Not even we've got guns.

POLICE 2: (To POLICE 2) Don't tell him we haven't got guns.

MACK: I had something. If I lose this, I've got nothing. There's nothing but mining. Nothing else!

POLICE 1: Course there is.

MACK: What! What other job is there for me?

POLICE 2: Bin man?

POLICE 1: (To POLICE 2) I think we should tell him we have got guns.

MACK: It's all gone. Trade, industry, livelihood. It's all turned to shit. You know who I blame?

POLICE 2: Would it possibly be Margaret Thatcher?

MACK: What am I supposed to do?

POLICE 2: Give yourself up, that's what you're supposed to do.

26. THE YEAR 1999 – COLLEGE.

(RACHEL EMERGES FROM A DOOR AND LOOKS OUT DIRECTLY AT THE GUNMAN WHO IS ON A GANTRY ABOVE THE AUDIENCE’S HEADS.)

RACHEL: You're looking for someone called Rachel.

(NO ANSWER)

RACHEL: It’s just there was a break in the shooting and I thought I'd come out and tell you that my name is Rachel. It’s me you want isn’t it.

(NO ANSWER)

RACHEL: Are you out of bullets or, you know, are you just having a rest? All that trigger pulling. You might get, I don't know, repetitive strain injury or something. I probably won't get you to smile will I.

GUNMAN: No.

RACHEL: That's alright. That's understandable. I just wanted to talk to you for a minute. When there was less shooting happening. Can I talk for a minute?

GUNMAN: Yes.

(CUT TO)

27. THE YEAR 1984 – FUNERAL

(THREE POLICE STAND AROUND. MOTHER IS NEARBY. ‘99 RED BALLOONS’ BY NENA IS PLAYING (IT WAS NUMBER ONE IN 1984). A VICAR SPEAKS OVER IT.)

VICAR: The request from the family of PC 347, Jason, was that the current number one should be played at his funeral. This was so that the song would be on radios all over the country, and anyone who knew him, those here today, would think of him often. Not that you’d need much
reminding, as he was a popular man, a respected police officer, and a loving father who leaves a young family behind him. A son.

*(STANDING OFF IS MACK. HE HAS THE DISHEVELLED LOOK OF A MAN WHO’S BEEN ON THE RUN AND HAS APPEARED AT THE FUNERAL.)*

**MACK:** Pst.

*(HE’S TRYING TO ATTRACT THE ATTENTION OF MOTHER)*

**MACK:** Hey.

*(MOTHER LOOKS AROUND AND CATCHES SIGHT OF HIM. SHE IS SHOCKED.)*

**MOTHER:** Get out of here. What do you think you’re doing?

**MACK:** Well what the hell are you doing here?

**MOTHER:** I ... I held his hand. I felt like I should come.

**MACK:** I haven't slept.

**MOTHER:** Go, or turn yourself in, just don’t be here, it’s sick.

**MACK:** I had to come. I can’t live with it.

**MOTHER:** Why do you keep running then?

**MACK:** I don’t know.

*(THE MUSIC STOPS)*

**VICAR:** We commend this body back to the earth from which it came. Ashes to ashes, dust to dust.

*(MOURNERS PUT FLOWERS ON THE GROUND.)*

**MACK:** Throw one for me.

**MOTHER:** I’ll throw one for me, not you.

**MACK:** Please. He’s a dad. He’s got a son.

**MOTHER:** You want a flower thrown for you, you have to do it.

*(MACK THINKS ABOUT THIS FOR A MOMENT THEN STARTS TO APPROACH. HE PICKS A FLOWER. SOME MOURNERS NOTICE, THEN IT SPREADS THROUGH THE WHOLE GROUP. SOME ARE UNSURE AS TO WHAT TO DO. ONE STARTS WALKING TOWARDS HIM. MACK HESITATES TOO. A MOURNER AND MACK ARE FACE TO FACE FOR A MOMENT.)*

**MACK:** I’ve come to ...

*(POLICE FROM BEHIND NOTICES.)*

**POLICE:** It’s him.

**MACK:** I’ve come to ...

*(POLICE STANDING IN FRONT OF HIM SAYS.)*

**POLICE:** Is it you?

**MACK:** Nothing will change unless ...

**POLICE:** You’ve got a nerve coming here.

**MACK:** I wanted to ... throw a flower in.

**POLICE:** Put you hands out. You have the right to remain silent ...

**MACK:** I had the right to protest too.

**MOTHER:** Not like that.

**POLICEMAN:** Anything you do say may be taken down and used in evidence against you. Do you understand?

**MACK:** It’s over.

**POLICEMAN:** Do you understand?

*(MACK DOESN’T ANSWER. HE RUNS)*

**MOTHER:** Let them catch you! Let them catch you!

*(SHE CLUTCHES HER BELLY. THE VICAR RUNS OVER TO HER.)*

**VICAR:** Someone call an ambulance!

*(LIGHTS OUT.)*

**28. THE YEAR 1999 – COLLEGE**

**RACHEL:** Mum nearly lost me at the cemetery. During the funeral of the policeman. That was your dad wasn’t it. That policeman.

**GUNMAN:** Yes.

**RACHEL:** And you grew up without him. And it was my dad’s fault. And it looks like things went from bad to worse for you. But I lost my dad too. In a different way. And I don’t expect you of all people to feel sorry for me. But he’s paying for it, and it’s hurt me. And my brothers.

**GUNMAN:** You’ve got brothers?

**RACHEL:** Two of them.

*(CUT TO.)*
29. THE YEAR 1999 – HOSPITAL

(A GANTRY IS LOWERED. A DOCTOR WALKS ACROSS IT. SHE HAS A CLIPBOARD. ANOTHER DOCTOR APPROACHES.)

DOCTOR 1: How is he?
DOCTOR 2: The soldier?
DOCTOR 1: Yes.
DOCTOR 2: It’s kind of a miracle he survived.
DOCTOR 1: The army medics can do things that we can’t even do here.
DOCTOR 2: If his truck had exploded outside Selly Oak hospital he probably wouldn’t have made it.
DOCTOR 1: Lucky he was out there then.
DOCTOR 2: The war’s pretty much over, he was nearly home anyway so I don’t know about lucky.
DOCTOR 1: No.
DOCTOR 2: There’s still a bit of metal in him. Bit of shrapnel. He’ll need another operation.
DOCTOR 1: Long night.
DOCTOR 2: He was asking about his dad.
DOCTOR 1: Yes?
DOCTOR 2: Calling for him. Wants him near.
DOCTOR 1: Let the family know they can visit, then you can go home.

(CUT TO)

30. THE YEAR 1999 – COLLEGE

RACHEL: Sam’s a soldier and Danny’s a security guard. We’re fighting stock us.
GUNMAN: How is a security guard fighting stock?
RACHEL: Because he didn’t get into the police, but he didn’t give up. He’s at Tech Industries. They make arms. It’s a secure trade he says.
GUNMAN: There’ll always be wars.

(CUT TO)

31. THE YEAR 1999 – TECH INDUSTRIES

(GANG 3 IS STILL TAPPING AT THE COMPUTER)

GANG 3: It would be easier to do this if you hadn’t tied my legs to the table.
DANNY: There’s something. There. Look. The space programme.
GANG 3: Star Wars now is it? This company, seriously ...
DANNY: They’re researching metals for use on long distance space programmes.
GANG 3: You’re clutching at straws here, mate. You’re looking for good and you’ll find bad.
DANNY: It’s not defence, it’s exploration, that’s what it is, exploration.
GANG 3: What is your plan here anyway?
DANNY: I need to know if what I’m doing here is ... you wouldn’t understand.
GANG 3: I’m tied to a chair. And you hit me with a torch.
DANNY: How do you know if you’re doing good in the world? How do you know?
GANG 3: I would say tying someone to a chair and hitting them with a torch isn’t doing good in the world.
DANNY: Should I burn this place down? Or try and defend it? I don’t know.
GANG 3: I’d normally say burn it down, but then I’m tied to a chair, so I’d say don’t burn it down.
DANNY: This is my point. It’s never clear cut.
GANG 3: Let me go, then burn it down, how about that?
DANNY: And destroy all their research, is that good?
GANG 3: Ok, so don’t burn it, just let me go.
DANNY: I just want to do the right thing, that’s it.
GANG 3: Letting me go is the right thing.
DANNY: Don’t give me that! You trade arms! I’ve seen you, by the fence.
GANG 3: That’s ... I’ve done a few knives, and there’s been the odd wire cutter. And there was some talk of dogs. And I did a gun, but only once, to a college kid who looked too weak to use it. OK, it looks a bit hypocritical ...
In Our Own Words – Industry

6. The Year 1999 – College

Rachel: You're not going after my brothers too are you?

Gunman: Why not?

Rachel: Cos I was thinking about torches. And how my brothers both use them. Sam has one on his army helmet. And one on his flak jacket. It's pretty cool. My brother Danny uses one everyday. Says he would be lost without it. So, you know, you'd have a lot to talk about.

Gunman: There's nothing to talk about.

Rachel: They would think getting a torch is the best thing anyone could've been given. Your mum ...

Gunman: Don't talk about her.

Rachel: OK.

Gunman: Don't talk about my mum or about torches.

Rachel: Sorry.

(Cut To:)

4. The Year 2127 – Space

(The Ship Is Very Dark. The Crew All Have Torches.)

Crew: Power's gone out now.

Crew: How long do these torches last?

Crew: Don't know.

Crew: She's going out.

Crew: She's going out to fix the part.

Crew: How's she going to regulate her oxygen?

Crew: How is she going to get back in?

(Cut To:)

32. The Year 2127 – Space

(The Captain and Second-In-Command Are Alone)

S-I-C: How bad is it? Really?

Captain: It'll be fine.

S-I-C: Don't lie to me.

Captain: I'm not lying.

S-I-C: I can tell you're lying.

Captain: You can't.

S-I-C: When someone lies, their eyes flick sideways. They rub their nose. They scratch their cheek. They can't keep their feet still. They get hot.

Captain: How come you know all this stuff?

S-I-C: So you are lying?

Captain: Ok, the part's failed. Tech Industries made it, it was tested forever but there is a little flaw in it. Probably a two hundred year old mistake. I don't know if it can be fixed.

S-I-C: Ok, then.

Captain: A strike doesn't help.

S-I-C: They're just scared.

Captain: Seriously, you weren't in the secret police or something were you? With all that interrogation stuff?

S-I-C: No, I just had some rubbish boyfriends.

(Cut To:)

33. The Year 1999 – College

Rachel: You're not going after my brothers too are you?

Gunman: Why not?

Rachel: Cos I was thinking about torches. And how my brothers both use them. Sam has one on his army helmet. And one on his flak jacket. It's pretty cool. My brother Danny uses one everyday. Says he would be lost without it. So, you know, you'd have a lot to talk about.

Gunman: There's nothing to talk about.

Rachel: They would think getting a torch is the best thing anyone could've been given. Your mum ...

Gunman: Don't talk about her.

Rachel: OK.

Gunman: Don't talk about my mum or about torches.

Rachel: Sorry.

(Cut To:)

34. The Year 2127 – Space

(It's Very Dark On The Ship. The Crew All Have Torches.)

Crew: Power's gone out now.

Crew: How long do these torches last?

Crew: Don't know.

Crew: She's going out.

Crew: Who is?

Crew: The captain. She's going out to fix the part.

Crew: Who's controlling her equipment?

Crew: No one, everyone's on strike.

Crew: So how's she going to know if it's fixed?

Crew: How is she going to regulate her oxygen?

Crew: How is she going to get back in?

(There's a Pause.)
CREW 2: I wonder if ...  
CREW 4: No surrender.  
CREW 2: Well obviously, it's just, you know.  
CREW 3: She might actually fix it.  
CREW 2: That's what I'm thinking.  
CREW 3: We could have a vote.  
CREW 1: That's a good idea.  
CREW 4: What happened to solidarity?  
CREW 2: I just don't like the dark very much.  
CREW 2: We can always strike again once she's inside.  
CREW 3: Exactly.  
CREW 2: Once the power's back on.  
CREW 4: This is what she wants!  
CREW 1: All those in favour of a temporary pause in the industrial action while the captain is repairing the spaceship, say aye.  
EVERYONE SAYS AYE, EXCEPT CREW 4.  
CREW 1: Carried.  
CREW 4: You dirty scabs!  
CREW 2: What do you mean, 'scab'?  
CREW 3: Like a scab you pick?  
CREW 2: Is this something else from the 'Simpsons'?  
CREW 1: Let's not go through this again, we need to stop the captain from dying out there.  
[THEY ALL RUSH OFF.]
CREW 4: Well I'm continuing the struggle, Maggie, Maggie, Maggie!  
(NO ONE'S THERE. SHE LOOKS AROUND.)  
CREW 4: I want to be captain.  
[THE ALARM STARTS UP AGAIN.]  
CREW 4: Oh sod this.  
(SHE FOLLOWS THEM.)  
(CUT TO.)  
35. THE YEAR 1985 – PRISON  
(MACK IS BEHIND A GLASS WALL. HE SPEAKS ON A PHONE THROUGH TO MOTHER WHO ALSO HAS A HANDSET)  
MOTHER: It's over.  
MACK: Don't say that.  
MOTHER: The strike I mean. Don't you get the news?  
MACK: No.  
MOTHER: Well it is.  
MACK: Sorry I wasn't there for the birth.  
MACK: Little fighter.  
MOTHER: One time it's been useful.  
MACK: The fight was right, I still believe that.  
MOTHER: I don't want any of them, Sam, Danny, or the little girl, I don't want any of them involved in any fights.  
MACK: They're my kids ...  
MOTHER: You won't be there to bring them up.  
MACK: They'll still have taken something of me, though. Fighting stock.  
MOTHER: And isn't that a scary thought.  
[PAUSE]  
MACK: Did you bring a cake?  
MOTHER: A what?  
MACK: With a file in it.  
MOTHER: So you can do your nails?
36. THE YEAR 2008 – COLLEGE

RACHEL: Lots of Rachels out there. You did well to find me. Look. This is history.
It’s been bad. Really bad. For you, for me. Why don’t we stop it? We can stop it if we want to.

GUNMAN: You’ve never visited?

RACHEL: What?

GUNMAN: Your dad is still alive and you’ve never visited him?

RACHEL: I’m angry with him ...

GUNMAN: You say that to a kid who hasn’t got a dad?

RACHEL: Don’t get upset.

GUNMAN: You can see your dad every week if you want, you can call him, you can
write, and you don’t!

RACHEL: OK, I can see how ...

GUNMAN: You waste that!

RACHEL: Please.

GUNMAN: I can never see mine. Never!

RACHEL: Please, I hadn’t thought of it that way ...

37. THE YEAR 1999 – HOSPITAL

DOCTOR 1: He’s woken up.

DOCTOR 2: Who?

DOCTOR 1: The soldier from Kosovo. (HE CONSULTS HIS CHART.) Sam. Just this second.

DOCTOR 2: Are any of his relatives here?

DOCTOR 1: His dad’s here. He’s under supervision. On release from prison.

DOCTOR 2: Anyone else?

DOCTOR 1: His mother. Looks like it’s the first time they’ve met in a while.

DOCTOR 2: Awkward.

DOCTOR 1: Don’t think they’re thinking about that.

38. THE YEAR 1999 – TECH INDUSTRIES

(DANNY RUSHES OUT. BUMPS INTO GUARD 1)

DANNY: There’s a kid in there breaking into the computer files.

GUARD: What?

DANNY: I tied him to a table. He’d be able to cut himself out but he’s sold
his wire cutters.

GUARD: Finally, Danny, you come good.

DANNY: I haven’t painted over the graffiti.

GUARD: See now you’ve let yourself down again.

DANNY: We should leave it up. Let people know what’s here.
39. THE YEAR 1999 - COLLEGE

(POLICE ARE ORGANISING A CROWD. LOTS OF STUDENTS LOOKING DISTRAUGHT. A BODY ON THE FLOOR. RACHEL’S FRIENDS ARE IN SHOCK.)

FRIEND 1: I can’t believe it.
FRIEND 2: Me neither.
FRIEND 1: Probably get the day off tomorrow.
FRIEND 2: It’s Saturday tomorrow.
Policewoman: Do you two want to talk to someone?
FRIEND 1: Is my mum here?
Policewoman: We can get you counselling.
(Danny rushes up.)

Danny: Where’s Rachel?
FRIEND: She went out to talk to him.
FRIEND 1: The guy with the gun.

Danny: Is she alright?
Policewoman: Are you family?
Danny: I’m her brother.
FRIEND 1: I can’t stop shaking.

Danny: Where is she??
(Rachel appears from the crowd. Moment of massive relief. She hugs Danny.)

Danny: What happened?
Rachel: They shot him in the leg, then jumped all over him.
FRIEND 2: Straight from hospital to prison then.

Rachel: He didn’t actually kill anyone. He was shooting up the walls.
FRIEND 2: Really?

Rachel: You’re never disappointed.
FRIEND 2: No. No course not.
FRIEND 1: You know when that policewoman asked if we wanted to talk to someone. Can I ask to talk to Take That?
FRIEND 2: I don’t think that’s what she meant.

Rachel: Where’s mum?
Danny: She’s at the hospital. Sam’s woken up. Dad’s there.
Rachel: Oh.
Danny: Do you want go over?
Rachel: Yes.
(Cut to.)

40. THE YEAR 2127 – SPACE

(The Captain is Drifting.)

Captain: I remember what my first ship looked like. I really had one. It was a round yellow thing with holes round it for guns, and was just big enough for me to fit in it. My mum called it a washing basket, but we all knew it was my ship.

(Cut to.)

41. THE YEAR 1999 – HOSPITAL

(Rachel and Danny, rush in. Sam, mother and Mack are all there. They’re reunited. No words needed.)

(Cut to.)

42. THE YEAR 2127 – SPACE

Captain: Today is Valentine’s Day. But no one has noticed. Most have lost track of time. It’s a shame really coz the school dance is always a laugh on Valentine’s Day. I’ll set up a school dance. First job on Mars. You know how my great, great, great grandparents met? At a school shooting. For a while I didn’t get it. Like I thought school shootings was some strange 1999 word for school Valentine’s dance or something. But no. He was actually trying to shoot her.

(Cut to.)
43. THE YEAR 1999 – HOSPITAL

(DANNY AND RACHEL HAVE STEPPED OUTSIDE THE ROOM.)

RACHEL: The boy with the gun. His dad was the policeman.

DANNY: Oh.

RACHEL: I know. They arrested him.

DANNY: Same history then.

RACHEL: Tied up with us.

DANNY: Should we visit him in prison?

RACHEL: You think we should?

DANNY: Maybe not straight away.

RACHEL: When we've settled down a bit.

(CUT TO)

44. THE YEAR 1999 – TECH INDUSTRIES

(GUARD 2 WITH AN EXECUTIVE BURSTS IN ON GANG 3)

GANG 3: Ok, it looks bad, but I was tied here against my will.

EXECUTIVE: Did you work out how to get into the mainframe?

GANG 3: Yes. Or no, depends what will get me into less trouble.

GUARD 2: He did, you know.

EXECUTIVE: That's kind of impressive.

GANG 3: Um ... good?

EXECUTIVE: We might consider not bringing charges if you work for us.

GANG 3: Well that would be against all my principles ...

EXECUTIVE: So then it's prison.

(PAUSE)

GANG 3: What sort of a company car would I get?

EXECUTIVE: Plenty of cars made in Coventry, take your pick.

GANG 3: Peugeot, no a Jag, no hang about, a taxi.

EXECUTIVE: Untie him.

GANG 3: I fiddled with this programme a bit. Don't think I affected anything.

EXECUTIVE: Well if you have, you can fix it when you come and work here.

(THEY SHAKE ON IT.)

(CUT TO)

45. THE YEAR 2127 – SPACE

(THE SPACE SHIP GETS ITS POWER BACK.)

CAPTAIN: Coventry broke the ship. It'll be Coventry that saves it. The power's back on, crew.

(CREW ALL CHEER.)

CAPTAIN: Set course for Mars. And pull me back inside, for God's sake, it's freezing out here.

THE END.
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Belgrade Community & Education Company

For more information on the projects we work on please contact on 024 76 846 741 or email on communityadmin@belgrade.co.uk

INDUSTRY

For the Community & Education Company

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Drama Worker    Kathryn Johnson
Education Officer  Sam Allison
Stage Manager  Steve Cressy

Supported by Belgrade Theatre

The Last Heroes was first performed by the Belgrade Community & Education Company in April 2008. The production was a co-production with Talking Birds.