

# A FISTFUL OF ROBBERS

DIALOGUE WRITTEN BY  
ALEX GRAINGER

## **A FISTFUL OF ROBBERS**

Is an original 'Jukebox' musical with dialogue & story written by Alex Grainger.

Other writing credits include Sam Quick, Will J L Howells, Jonnie Page for assistance & 'adlibbed lines' on performances including filmed performance of which have been added to the final draft of the script.

Originally performed by **Elmbridge Youth Theatre**

### **ORIGINAL CREDITS**

Producer	-	Carole Andrew
Director	-	Alex Grainger
Musical Director	-	Alex Grainger
Choreographer	-	Alex Grainger
Set Design	-	Alex Grainger, Gareth Pugh, & Amelia Durie
Master Carpenter & Technical advisor	-	Gareth Pugh
Sound & Lighting	-	Karen Lacey, Megan Sharp, Tim Kerr, Hayleigh Kay, Alex Grainger, Nigel Greenway
Credits video director & Editor	-	Jonnie Page, Alex Grainger
Costume Design	-	Carole Andrew, Alex Grainger & Hilary Brooks
Theatre Performed	-	The Riverhouse Barn, Walton-On-Thames

### **OTHER CREDITS INCLUDE**

Karen Lacey (program design & Admin), Sarah Hoseason (Script Printing) Sarah Hoseason, Jakki Grainger & Rebecca Lacey (Assistant Choreographers), George Riddell (Photographer & Final Performance Video), Jonnie Page (Poster Design)

**SYNOPSIS**

Arturo, brother to the cartel, is killed by the gang The Militia after it is discovered that he has been with Maria, sister to the Militia.

Walt, the owner of a failing bar called 'The Juan, Leoni', is keen to recruit a gunman to help protect the customers, his wife, his mistress and friends but more importantly, his bar from being robbed and destroyed by the Cartel and Militia.

A Lone Rider turns up, who drags a coffin behind him, and attempts to rob the bar but it is short lived, falling at the guns of Don Fredrico, the Cartel boss.

One by one the Cartel & Militia both burst into the bar making it apparent they know of Arturo & Maria's love, threatening Walt and the rest of the customers for information on the whereabouts of Maria.

Jane, a 'Lone Rider', seems to turn up just in time to save Walt and the gang from anymore bullying from the Militia but inevitably tries to hustle Walt as well, finally negotiating she gets half of the bar sales that night if she helps them.

As the two gangs plot to meet at the bar to settle their feud once and for all, Walt learns that Maria has been hiding in his bar the entire time and is at risk of being killed herself to which Walt takes an oath to protect her.

As a heated battle between the gang leaders Don Fredrico, & Don Gerrado begins, Jane becomes involved leading to their deaths in a three-way standoff.

The remaining Cartel members plot revenge by planning to kidnap Maria in the hope that the Militia will come to her aid.

Back in the bar, Walt and friends nurse a wounded Jane who was not killed during the shootout. The mood becomes tense as Lula & Delores argue over Walt as he blames Maria for what has happened, trying to convince her to run away.

As the Cartel bursts in to carry out their kidnapping plan, Walt feels deep regret at what he had said to Maria, who meanwhile, negotiates with the Cartel to give up the whereabouts of the Militia.

Chico, the suspicious pianist, reveals himself to be the real Zorro as he trips over the lonerider's coffin, breaking the lock in the process and finding it to be full of guns, money and a first aid kit for Jane to heal her wounds. In finding the money, Walt & Delores decide to abandon their friends at the bar in search of a safer life elsewhere. Chico takes charge and attempts to train up the remaining customers.

As the gangs turn up to take each other down, Walt has a change of heart and returns to help his friends, offering Jane half of the money as promised.

Unfortunately, all does not go to plan for any party involved and all end up dead.

## CHARACTERS & ORIGINAL CAST

### PEOPLE OF THE SALOON

**Walt** (originated by Jonnie Page)

Owner of the bar who has a secret relationship with Lula. He only cares for money

**Delores** (originated by Sophia Bartlett)

Walt's wife who hates the saloon girls. It is suggested she used to be a saloon girl herself but age got the better of her. Bit of a wet flannel

**Lula** (originated by Issy Anstead)

The sassy saloon singer

**Eleanor** (originated by Laura Kent)

Lulas fellow saloon girl

**Chico** (originated by Matthew Anstead)

The Mexican one-man band of the saloon. He takes a liking to Jane.

**Jane** (originated by Rebecca Lacey)

Lone rider who ends up helping the saloon folk

**Maria/Mary** (originated by Florence Henderson)

Sister to the cartel gang who is hiding in the saloon

**Daisy** (originated by Emma Hoseason)

Another saloon girl

**Lone Rider** (originated by Alex Grainger)

Comes to rob the bar but is short lived to the guns of the cartel

**Saloon Girl #1** (originated by Darcy Wright)

**Saloon Girl #2** (originated by Rachel Lacey)

**Saloon Girl #3** (originated by Victoria Hoseason)

### THE CARTEL

**Don Fredrico** (originated by Will J Howells)

Eldest brother and leader of the Cartel

**Rafael** (originated by Matthew Fry)

Takes charge of the gang once Fredrico dies

**Antonio** (originated by Alex Grainger)

**Michelangelo** (originated by Phillip Thomas)

### THE MILITIA

**Don Gerrado** (originated by Sam Quick)

Eldest brother and leader of the Militia

**Eduardo** (originated by Samuel Robinson)

**Jose** (originated by Ian Shelley)

**Pedro** 'Split lines' (due to small cast)

#### **ADDITIONAL CHARACTERS**

**Arturo** (originated by Phillip Thomas)

A Cartel member who is short lived to the guns of the Militia

**Singer** (originated by Matthew Fry)

Sings the opening credits song

**Policeman** (originated by Samuel Robinson)

#### **MUSICAL NUMBERS**

##### **ACT I**

"DJANGO"

"NUTBUSH CITY LIMITS"

"CAN'T TAKE MY EYES OFF YOU"

"LITTLE EGYPT"

"THESE BOOTS ARE MADE FOR WALKING"

"SPANISH HARLEM"

"THINK"

"PAPA WAS A ROLLING STONE"

"CLOUD NINE"

"TONIGHT"

##### **ACT II**

"A LITTLE LESS CONVERSATION"

"CRY TO ME"

"BLACKBIRD"

"NEVER CAN SAY GOODBYE"

"EVERYBODY'S TALKIN'"

"TRY A LITTLE TENDERNESS"

"EVERLASTING LOVE"

"YOU KEEP ME HANGING ON"

"RIVER DEEP MOUNTAIN HIGH"

"GO NOW"

"BORN TO BE WILD"

"60'S MEGAMIX"

NOTE: All musical numbers & SFX/extracts during the show were backing tracks edited for the purpose of the original viewing.

If you would like the originally edited Music please contact:

[alexgrainger07@hotmail.com](mailto:alexgrainger07@hotmail.com)

As well as all set was designed for the original performance venue. Again, please contact for set designs.

**ACT I SCENE I**

EXT. SOMEWHERE IN THE DESERT. NIGHT

**MUSIC EXTRACT: DOPO LA CONDANNA - ENNIO MORRICONE (UNDERScore)**

ARTURO RUNS FROM BACK OF AUDITORIUM FOR A PLACE TO HIDE. A SINGLE SPOT FOLLOWS HIM. HE EVENTUALLY COMES TO A STAGE DEAD END WHERE WE SEE FOUR MEXICAN MEN APPEAR FROM THE BACK OF THE STAGE IN DARKNESS WITH GUNS; BANDANAS COVER THEIR MOUTHS AND NOSES AND THEY WEAR LARGE HATS TO COVER THEIR FACES.

THE LIGHTING IS AN OFF ORANGE SUNSET COLOUR SO WE CANNOT MAKE OUT WHO THE FOUR MEN ARE. (HOPEFULLY IN SILHOUETTE.)

THE MEN SLOWLY AND CONFIDENTLY BEGIN TO CROWD ARTURO AS TO NOT LET HIM ESCAPE WHICH BY THIS TIME ARTURO KNOWS WILL NOT HAPPEN.

JOSE

You know this is our turf Arturo. You know you should not be here

EDUARDO

Naughty naughty chicharito

ARTURO

Hombre's I am sorry I did not know this was Militia turf. I lost my horse and I just needed a little drinkie then I was going home

PEDRO

You know by coming onto our turf you were not going home didn't you

ARTURO

Please let me go. I won't say anything, in fact I will tell of your bravery and mercy

DON GERRADO

QUIET! Arturo, not only have you trespassed on our turf but we have our own little debt to settle. And you know that don't you.

ARTURO

Don Gerrado... I have the greatest respect for a man of your calibre...

PEDRO

Calibre? What is calibre?

ARTURO

No, calibre you know, err... stature, quality, superiority, you know... err distinction

DON GERRADO

We get it! But, you know to which debt I am referring do you not Arturo; you killed my sister!

ARTURO

No I didn't I only kissed her

DON GERRADO

That's what I meant, my bad is English, I am sorry. But still, 'hanky panky' between cartel and militia members is unforgivable and will not be tolerated. It's a shame you won't be able to personally tell Don Fredrico of this. And you know he would not give the mercy I am about to give you

ARTURO

No please Don Gerrado I am sorry, Maria and I are in love and we don't want this life we lead. We want to be free from this bloodshed and live in peace.

EDUARDO

Where is peace?

JOSE

I don't know, somewhere is brazil?

DON GERRADO

Shut it! Maria will never be with the likes of you. Cartel scum bag

ARTURO

(taking his gun out of his holster) Oh yeah? Who says?

**MUSIC EXTRACT: LA CORSA - LUIS BACALOV (underscore)**

DON GERRADO

(laughs) Four guns against one says, young Arturo.

ARTURO

I will die and be a king in heaven

DON GERRADO

No you will just die.

THE MILITIA SHOOT ARTURO DEAD BEFORE HE CAN EVEN RAISE HIS GUN.

EXIT MILITIA

B/O

CREDITS ON PROJECTED SCREEN

**SONG: DJANGO - LUIS BACALOV**

DJANGO

DJANGO, HAVE YOU ALWAYS BEEN ALONE?

DJANGO

DJANGO, HAVE YOU NEVER LOVED AGAIN?  
 LOVE WILL LIVE ON, OH OH  
 LIFE MUST GO ON, OH OH  
 FOR YOU CANNOT SPEND YOUR LIFE REGRETTING!

DJANGO  
 DJANGO, YOU MUST FACE ANOTHER DAY.  
 DJANGO  
 DJANGO, NOW YOUR LOVE HAS GONE AWAY.

ONCE YOU'VE LOVED HER, OH OH!  
 NOW YOU'VE LOST HER, OH OH!  
 BUT YOU'VE LOST HER FOREVER, DJANGO!

WHEN THERE ARE CLOUDS IN THE SKY AND THEY ARE GREY,  
 YOU MAY BE SAD BUT REMEMBER THEY'LL ALL SOON PASS AWAY!  
 OH DJANGO, AFTER THE SHOWERS THE SUN WILL BE SHINING.

[INSTRUMENTAL]

OH DJANGO, AFTER THE SHOWERS THE SUN WILL BE SHINING.

DJANGO!  
 OH OH OH, DJANGO!  
 YOU MUST GO ON!  
 OH OH OH, DJANGO!

B/O.

SCENE II A  
 INT. SALOON.

CHICO NANDOS IS PLAYING A 'JAUNTY' TUNE ON THE PIANO IN THE SALOON  
 AS LULA, HEAD SHOW GIRL AND THE REST OF THE SHOW GIRLS PERFORM A  
 NUMBER.

THE JOINT IS JUMPING AND THE WHISKY IS FLOWING BUT THERE IS A  
 CERTAIN EDGINESS ABOUT THE ROOM.

**SONG: NUTBUSH CITY LIMITS - IKE & TINA TURNER**

**LULA**

A CHURCH HOUSE, GIN HOUSE  
 A SCHOOL HOUSE, OUTHOUSE  
 ON HIGHWAY NUMBER NINETEEN  
 THE PEOPLE KEEP THE CITY CLEAN  
 THEY CALL IT NUTBUSH



OH, NUTBUSH  
 CALL IT NUTBUSH CITY LIMITS  
 TWENTY-FIVE WAS THE SPEED LIMIT  
 MOTORCYCLE NOT ALLOWED IN IT  
 YOU GO T'THE STORE ON FRIDAY  
 YOU GO TO CHURCH ON SUNDAYS  
 THEY CALL IT NUTBUSH, LITTLE OLD TOWN  
 OH, NUTBUSH  
 THEY CALL IT NUTBUSH CITY LIMITS  
 YOU GO TO THE FIELDS ON WEEK DAYS  
 AND HAVE A PICNIC ON LABOR DAY  
 YOU GO TO TOWN ON SATURDAY  
 BUT GO TO CHURCH EVERY SUNDAY  
 THEY CALL IT NUTBUSH  
 OH, NUTBUSH  
 THEY CALL IT NUTBUSH CITY LIMITS  
 NO WHISKEY FOR SALE  
 YOU GET CAUGHT, AND NO BAIL  
 SALT PORK AND MOLASSES  
 IS ALL YOU GET IN JAIL  
 THEY CALL IT NUTBUSH  
 OH, NUTBUSH  
 YEAH, THEY CALL IT NUTBUSH CITY  
 NUTBUSH CITY LIMITS

WALT

Give it up for Chico our new pianist who has just turned up out of  
 the blue with no credentials and of course the wonderful Lula! Ain't  
 she purty folks

ENTER LONE RIDER LUGGING A COFFIN BEHIND HIM

**MUSIC: EXCTASY OF GOLD - ENNIO MORRICONI**

LONE RIDER MIMES ALONG TO THE WOMAN SINGER ON THE TRACK

PERSON #1

Well lookey what just breezed through the door

DAISY

You ain't from round here, are ya boy

WALT

Hey!

WALT POINTS TO A SIGN THAT READS 'NO WESTERN CLICHES'

WALT CONT.

What will it be stranger?

LONE RIDER

Scotch

DELORES

Does that come with a please?

LONE RIDER

It's not my job to say please

DELORES

Well it's not my job to serve ass...

WALT

Now Delores be nice, we need the custom remember. Scotch was it?

LONE RIDER

Yeah. On the rocks if you can manage some ice in this heat, in a tall glass

DELORES

Anything else? A little umbrella perhaps? Maybe a curly straw?

WALT

Delores! I know this place is going downhill but that doesn't mean our custom should. Right, one scotch. Anything for your... friend?

WALT LOOKS AT THE COFFIN

DELORES

*(sarcastic)* Now Walt be nice!

WALT

Ah shut up! Funny fact; do you know where the term a 'shot' came from?

LONE RIDER

I Do not care

LULA

Hey Walt, it's the end of the month and you said if Eleanor and I were 'good girls' we could get our pay?

WALT

*(keeping her quiet)* Lula not right now. I got Delores to deal with, I'm working on it.

LULA

But Walt you said I could...

WALT

I know I did Lula. I tell you what, go and chat up that suspicious looking man at the bar with all the guns and what appears to be, hopefully a relative with him. With all this Cartel and Militia stuff going on, he might be a useful asset. I'll give you double pay if you do. I promise.

LULA

Ok fine. You always know how to talk to a girl Walt

WALT

Good girl. Now go ask him why he's here and stuff and then... Do your thing. But not too hard, I need you to save some energy for...

DELORES

For what Walt?

WALT

What?

DELORES

What's she saving her energy for?

WALT

Err ... For all this mighty fine singing she's gonna be doing!

CHICO

Hey Walt, when am I going to get my pay?

WALT

Soon Chico, soon.

CHICO

Si Senores

Daisy

Hey Walt when's my audition for the dancers you said I could have?

WALT

Tomorrow Daisy

DAISY

But it is tomorrow

WALT

Oh 'ffffunkypideon.com' off!

LULA HEADS OVER TO THE LONE RIDER

LULA

Howdy handsome. What brings you to this neck of the woods?

LONE RIDER

Business, as in none of yours!

LULA

Oh, and what sort of business would that be?

LONE RIDER

Actually I'm about to rob this place

LULA

Oh really? How do you suppose you're gonna do that? You're not going to take me hostage are you? 'Oh I do declare!'

LONE RIDER

What? No. I was going to just point my gun into the temple of the owner's head and he'll give me the money. Usually works. I'm just going to finish my drink and then get on with it.

LULA

I see. Look, I came over here to see if you would do us a favour. See, we're having a few issues with the Cartel and Militia at the moment. They keep robbing the place and gunning down our regulars who owe them money, some of whom owed us money as well! And if you haven't noticed, this ain't a big town so there ain't many regulars left! Anyway, we could use a good gunman like you to help us out you know. Assuming you are a good gunman. Heck, we don't even need good. We need a gunman!

LONE RIDER

Oh yeah? And what's the reward?

LULA

Well nothing it's more voluntary work, but maybe we can come to some agreement?

LULA STARTS STROKING HIS BEARD BUT LONE RIDER SHOVES HER OFF

LONE RIDER

so I get no benefit out of this whatsoever and potentially be killed myself?

LULA

I didn't want to put it as bluntly as that but yeah, kinda.

LONE RIDER

No thanks!

LULA

I'll tell everyone in this bar you had your way with me!

LONE RIDER

And this would have happened in the last two minutes would it?

LULA

Well it could have been just a quickie?

LONE RIDER

Its pronounced quiche. Look, Lula is it? I don't mean to be funny but who's going to believe a funny thing like that? Not to mention I have standards. Would have been different if your purty friend Eleanor came and asked. (pause to drink) Right I'm going to skidaddle. Nice chatting to you. That was a lie, it really wasn't.

LONE RIDER MOVES CENTER STAGE

LONE RIDER CONT.

Right, Walt is it? You didn't introduce yourself but I'm assuming that's your name?

WALT

Why yes!

LONE RIDER

I thought it was. This is a hold up, put all the money in this bag and no one will get hurt!

WALT

But... we don't have any money here

LONE RIDER

What do you mean? This a bar of course you have money, in the cash register?

ELENOR

Actually we don't; the cartel and militia keep robbing us. Since the 'gold rush' last year, they just kept pestering us.

LULA

Which is what I just told you, you need to listen mister! That's why I was asking you to help us!

LONE RIDER

Gold rush?

HEADING OVER TO ELEANOR

LULA

Oh you hear 'gold rush' ok!

LONE RIDER

Well, hello there! Ain't you a nice slice of fine! I am, the man with no name...

PERSON #1

Is that his real name?

DAISY

Would be quite ironic if it is

LONE RIDER

...now tell me my little apple blossom, where is this gold? We could run away together and be rich!

ELEANOR

What? It wasn't actually gold. It was just boiled sweet wrappers from old people getting off the train about two miles away. Must have blown this way with the wind. But those gangs still keep digging.

LONE RIDER

Well this is embarrassing. What about the money for the drink I just bought?

DELORES

What about it?

WALT

Well that was only five cents but you can have that back if you like?

LONE RIDER

Put it in the bag then!

WALT

Now mister, I'm trying to run a business here, I asked Lula to ask you for help. Will you help us?

DELORES

Why didn't you ask me Walt? I could have asked him?

WALT

Because you're an old hag! what were you going to do? Drug him? That would be a fine howd'ya do when we're trying to acquire his assistance now wouldn't it... Wait I didn't mean that my dear I'm sorry

LULA

Please mister can you help us?

LONE RIDER

I don't know. Morally I feel like I should help you people for some weird reason but It's not what I know. I don't like warfare and all that sort of thing

DELORES  
Ain't you a gunman?

LONE RIDER  
Lady, there's a difference between a gunman and just someone with a couple of guns. I don't like fighting, I like taking a step back, thinking about it.

DELORES  
So you'll help us?

LONE RIDER  
Fine! On one condition...

WALT  
What's that?

LONE RIDER  
If your singer, Eleanor, takes my hand in marriage!

DELORES & WALT  
Excuse me?

LULA  
You've literally just met

LONE RIDER  
Shut up reject. What do you say my little Yorkshire pudding? Marry me?

ELENOR  
Ok! fine I will!

**SONG: CAN'T TAKE MY EYES OF YOU - ANDY WILLIAMS**

**LONE RIDER**  
YOU'RE JUST TOO GOOD TO BE TRUE  
CAN'T TAKE MY EYES OFF YOU  
YOU'D BE LIKE HEAVEN TO TOUCH  
I WANNA HOLD YOU SO MUCH  
AT LONG LAST LOVE HAS ARRIVED  
AND I THANK GOD I'M ALIVE  
YOU'RE JUST TOO GOOD TO BE TRUE  
CAN'T TAKE MY EYES OFF YOU

PARDON THE WAY THAT I STARE  
THERE'S NOTHING ELSE TO COMPARE  
THE SIGHT OF YOU LEAVES ME WEAK  
THERE ARE NO WORDS LEFT TO SPEAK  
BUT IF YOU FEEL LIKE I FEEL

PLEASE LET ME KNOW THAT IT'S REAL  
YOU'RE JUST TOO GOOD TO BE TRUE  
CAN'T TAKE MY EYES OFF YOU

I LOVE YOU BABY, AND IF IT'S QUITE ALRIGHT  
I NEED YOU BABY TO WARM THE LONELY NIGHT  
I LOVE YOU BABY  
TRUST IN ME WHEN I SAY  
OH PRETTY BABY, DON'T BRING ME DOWN I PRAY  
OH PRETTY BABY, NOW THAT I'VE FOUND YOU STAY  
AND LET ME LOVE YOU BABY  
LET ME LOVE YOU

YOU'RE JUST TOO GOOD TO BE TRUE  
CAN'T TAKE MY EYES OFF YOU  
YOU'D BE LIKE HEAVEN TO TOUCH  
I WANNA HOLD YOU SO MUCH  
AT LONG LAST LOVE HAS ARRIVED  
AND I THANK GOD I'M ALIVE  
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