

Celebrating Australian Playwriting



Australian Script Centre



Un-Beat-Able

by Angela Costi

EXTRACT

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This script is distributed by The Australian Script Centre
77 Salamanca Place Hobart 7004 Tasmania Australia
email admin@ozscript.org
www.ozscript.org
ph +61 3 6223 4675
fax +61 3 6223 4678

CHARACTERS:

ALEX (Alexandera) KYRIAKOU

& YELLOW

Early-20s, Australian woman of Greek background, working class, educated.

GREG GLEESON

& BLUE

Mid-20s, middle class, non-careerist. More a “pretty boy” look rather than a “handsome man.” Wearing something prominently blue in the Spoken Beat world.

SOOZZE (Suzze) ALABAKIS

& RED

Alex’s best friend. Mid-20s, Australian woman of Macedonian background, working class, non-academic. Muscled and toned and very female looking in an Amazonian way. In the Spoken Beat world her hair must look conspicuously red.

JORDI PHILIPOU

& GREEN

Friends with all of the above three; specifically a long-term friend with the girls and Greg’s housemate. Early 20s, Australian of Cypriot(Greek), working class background. A masculine presence. Wearing something prominently green in the Spoken Beat world.

DIRECTOR’S CHOICE The three COLOUR CHARACTERS (RED, GREEN and BLUE) can be three separate actors.

SETTING:

The natural or “real life” action of the play is set in various places, ranging from ALEX’S bedroom to a Greek Orthodox Church, to a club and a mountain top. There are also a variety of split scenes.

Interwoven throughout the play is a separate action which is the spatial interpretation of ALEX KYRIAKOU’s mind. This action displays ALEX’s emotional journey and imaginings. It often relies on ALEX’s “Spoken Beat” to convey its action and it has a club atmosphere.

Note that the “real life” action is the domain of the “real characters” and in ALEX’s Spoken Beat world, the COLOUR CHARACTERS reign. For ease of reference throughout the script, these two worlds will be described as:

- REAL ACTION
- SPOKEN BEAT WORLD.

BLUE May her new course inspire her to greater heights -

RED - and she becomes rich enough to travel the world - twice over -

GREEN - employed by the snazziest to write the snazziest.

YELLOW Shucks, thanks guys. Snazziest? What are you saying Green-boy?

GREEN Don't know. You made it up.

ALEX So I did.

SHE CLINKS IMAGINARY GLASSES WITH THEM. THEY ALL DRINK.

ALEX Charges the heart. Now Red, you haven't touched any of the antipasto. The eggplant is magnifico. Eat up. Eat up. There's arinacci balls and dolmathes and the dips, you should try the dips, better, much better than –

A TRADITIONAL/CLASSIC GREEK SONG BLARES INTO THE ROOM (IE. *ASPRA KOKKINA KITREENA MBLE* SUNG BY VICKY MOSKOLIOU). IT'S ALEX'S MUM. THE COLOUR CHARACTERS FADE AWAY.

ALEX Mum! *Yiati then kteepas, poses forres sou eho ...* nothing ... reading, I was reading ... *yiati then eisai sto mayazee?* ... It's my day off. You've got Thursdays. I've got Fridays. Yee-eess ... oh shit, when did Dad do that? ... I forgot ... you're always changing the days on me, you and Dad ... *entaxee, entaxee*, I'm going, all right ... Mum, you know next Tuesday, well umm I need the day off ... for the interview ... not a job, for the course ... remember, the Advertising course ... computers? I thought you'd be happy ... Don't worry if you're good you make money in advertising too. Anyway, computers is not my thing. ... yeh but he's a computer geek ... a *malaga* ... well I reckon he is ... good luck to him ... he should give us some of the money if he's got that much ... yeh 'cause he's a scrooge and a *malaga* ... who asked you to come in anyway –

THE DOOR SLAMS AND THE GREEK MUSIC GOES WITH IT. THE COLOUR CHARACTERS RETURN.

JORDI HAS ROLLED HIS JOINT BUT HE CAN'T FIND THE LIGHTER.

SOOZZE Hey babe.

ALEX Hey ... *(realises that her MUM has picked up the phone as well)*. Mum can you hang up. *Einai yia mena*.

THE TRADITIONAL/CLASSIC GREEK SONG FLARES UP - THE MUM.

ALEX *(to MUM)* *Tha bao* ... two minutes - Mum. Can you hang up. *Se parakalo*.

THE GREEK MUSIC FADES DOWN.

JORDI GETS UP AND OFFERS THE JOINT TO GREG.

GREG No thanks. Hey I can't find the number of your friend.

JORDI Who?

GREG Alex.

JORDI Ah. I'll finish this an' give her a buzz, gotta ask her sumethin' too.

GREG I've got to write the article by tomorrow I can't hang around.

JORDI Busy-boy.

GREG Yeh and hating it.

JORDI *(trying to remember as he continues to smoke)* 9, 4, 8 nah, 9, 4, 6 - sumethin' like that ...

JORDI THROWS GREG A NOTEBOOK (ADDRESSBOOK).

JORDI Under B for buddy.

GREG SEARCHES FOR ALEX'S NUMBER. JORDI KICKS BACK.

ALEX She pisses me off when she does that.

SOOZZE You know it'd be cruisey if you lived with me. It's a mother of a space without the rules and guilt trips.

ALEX It could be important.

SOOZZE What's more important than this?

ALEX I won't be long. Promise. *(switching to the other call)*
Hello?

SOOZZE MANAGES TO HOLD THE RECEIVER BETWEEN HER HEAD AND SHOULDER AS SHE CONTINUES WITH HER BICEP CURLS USING BOTH ARMS AND ANOTHER DUMBBELL.

GREG IS ON THE OTHER END OF ALEX'S LINE.

GREG Hi. Is that Alex?

ALEX Yes.

GREG Hi. My name's Greg. Greg Gleeson. I'd like to interview you for -

ALEX Oh yes. Thanks for ringing back. I just wanted to ask about the folio of work. I don't have a folio as such but I do have a notebook. More of words than visuals but -

GREG Umm Alex, I think you've got me mixed up with ... I'm writing an article for *Beat Press*.

ALEX Oh, I, thought ...

GREG I share with Jordi. He told me -

ALEX Jordi's new flat mate?

GREG Yes.

TOGETHER:
(GREG Are you free to talk?)
(ALEX Oh, how are you?)

PAUSE.

GREG Fine, I'm fine. Jordi told me about Electronika. Sounds really interesting, and exciting for you.

ALEX Soozze, Soozze Alabakis, she's the one you should be really talking to.

