

# ACE

## OPENING SEQUENCE

*This opening sequence is to be done as silent movie type movement to suitable music.*

*The Raffia Gang run through the audience pursued by Keystone Cop type Police. Once on stage, a comic fight develops. As girl vamps across the stage O'Riley blows whistle and all stop fighting to watch her. She exits and they resume fighting. She tries again, vamping back across the stage and this time she drops her handkerchief and waits. One of the Cops picks it up, smiles delightedly at audience, and blows his nose loudly. She is angry and chases him off, followed by others blowing whistles and gesticulating furiously.*

*The Raffia Gang watch this with disbelief and Ace regains his composure. He looks at audience.*

**ACE:** So, dis is ( ), huh! O.K. Nobody Move!  
I said "Nobody move!" (*looks around audience and singles someone out*) Keep an eye on dat one, boys. Him I don't trust.

**POILE:** I'll watch him!  
  
*She smiles at audience member.*

**ACE:** Not you! Da boys, I said! Time I inerduced myself. I'm head o' this outfit. (*adopts a pose*) We're ..... da Raffia! (*dramatic music*) whatsa matter? Don't ya hear so good? I said, the Raffia! That's like da Mafia ... only we never knew Frank Sinatra.

**MOITILE:** Dey don't seem to be acting scared, Boss.

**ACE:** Yeah, ya right. (*to audience*) Ain't ya got no sense of self preservoition? When I say "Da Raffia", it desoives a bit o' respect ... like a gasp o'fear or a few knees knocking. We'll try it again ... we're de Raffia! (*dramatic music*)

*They endeavour to produce some reaction from audience.*

**ACE:** Now, dat's better. And remember, any time we tell ya we're da Raffia, ya gotta make it wid de fear, O.K.!

*Work for a response.*

**ACE:** Dese ..... dese are my goils. I cam dem Pure and Simple. Don't ask em which is which unless ya wanna confuse them.

**GIRLS:** (*point to each other*) She's simple!

**ACE:** See what I mean? *(as girls glare at him)* ..... Just kidding. Dey are called Moitle and Poile.

**GIRLS:** I'm Moitle and she's Poile.

*Ace shakes head in disbelief.*

**ACE:** And dese two interlectual giants are my boys. *(proudly)* Ain't dey beautiful? Dis one's Crusher ... cos he likes to crush bones.

*At the sound of his name, Crusher makes animals noises and neanderthal movements into the audience.*

**ACE:** Get back here! Ya don't crush till I tells ya to.

**POILE:** I'll get him back!

*She makes a move to go into audience but Ace pulls her back.*

**ACE:** No, ya won't. Crusher ..... heel!

*Crusher whimpers back.*

Aw, cut it out, Crusher. Ya can have one of em later.

**CRUSHER:** Thanks, Boss. I'll have that one over there. *(indicates)*

**ACE:** We call dis one Fingers.

**FINGERS:** Hey! Tell 'em why I'm called-a-da- Fingers.

**POILE:** I'll tell 'em.

**FINGERS:** Nah, notta dat! Dey call-a me da Fingers because I've gotta da sensitive touch.

**POILE:** Dat's just what I was gonna say.

**ACE:** Let's get back to da operations room. where's da key?

**CRUSHER:** Er .... I think I left it under da mat, Boss.

**ACE:** Dat's a stoopid place to leave it. In future ya leave it in da lock .... inside da door.

**MOITLÉ:** But, we won't be able to get in!

**POILE:** Boy, are you dumb! We can leave da window open!

*All nod in agreement.*

**OTHERS:** Oh, yeah.

**ACE:** Oh, I'm forgetting my manners. I didn't introduce myself. I'm Ace (*cockily*) on account of I'm number one ... and the others .... day follow suit.

*Highly amused with himself he turns to others who look at him totally uncomprehending.*

**ACE:** Before we go ... a little reminder. We're da Raffia (*music*). You're loinin'!

*As they turn to go.*

And don't get any ideas about leaving .... we got the exits covered.

*As they go.*

**POILE:** Oh, I get it, Boss! Ace! Follow suit! (*she laughs delightedly*)

**ACE:** Poile, ya got a mind like a steel trap. (*to audience*) We'll be back.

*They exit to their music.*

### **SCENE ONE**

*The setting is a 1920 Nightclub.*

#### **Song 1 ..... (Opening number)**

*Cleaners, waiters etc are preparing the Club for opening time. Nora's voice is heard protesting wildly offstage. She enters with O'Riley following her.*

**O'RILEY:** Settle down, Nora. You know it's me duty I've got to be doing now. So give me your wee wrist without any more trouble.

**NORA:** Ya great flatfoot, O'Riley! I'm innocent! Innocent, I tell ya! (*she yells*) Nick! Where are ya!

*The others on stage continue working but watch the proceedings with some interest. O'Riley handcuffs her.*

**NORA:** Ya great Irish bogman! Ya been sittin' on ya brains again! I ain't done nuthin'!

*Nick enters*

**NICK:** Hey, Nora, keep the noise down! There are people trying to sleep out there.