

PICCIONI ROSA

by

AJ DEHANY

TOBY (VOCALS)

OLLIE (GUITAR)

DAVE (BASS)

SIMON (GUITAR)

NEV (DRUMS)

RICK (PRODUCER)

RUBY (PRODUCER'S ASSISTANT)

VIKKI FOXCROFT (LABEL HEAD)

DEBS (TOBY'S GF)

ajdehany@gmail.com

SYNOPSIS

Piccioni Rosa: a math-rock band who never make any music cos they spend all their time doing sums.

TOBY (VOCALS)

OLLIE (GUITAR)

DAVE (BASS)

SIMON (GUITAR)

NEV (DRUMS)

RICK (PRODUCER)

RUBY (PRODUCER'S ASSISTANT)

VIKKI FOXCROFT (LABEL HEAD)

DEBS (TOBY'S GF)

1. (Radio) Interview Toby & Ollie - background and argue over name and genre vie for dominance.
2. (Studio) Toby and Ollie are arguing over abstruse math in the studio. Introduce Rick & Ruby. Toby storms out. Debs arrives looking for Toby. Ollie takes her out. The less talented half of the band jams listlessly.
3. (Bar) Ollie and Debs talk and obv end up in a clinch. She phones Toby to cancel meeting.
4. (Office) Toby hangs up the call, and continues moaning at Vikki Foxcroft trying to eject Ollie. Rick arrives. Toby leaves. Rick explains the band are just doing sums and haven't recorded a note. Vikki threatens him etc, but what can he do. Maybe we should consider shaking the band up a bit. But how? I saw Ollie with Debs.. Ooooh, think on.
5. (Studio) Next day the less talented bandmembers listlessly jamming and chatting about video games. Ollie and Toby arrive furiously arguing about astruse math. Rick tries to do a few takes, but they end up fighting.
6. (Phone) Rick phones Vikki and they execute the plan. Well what does she sound like?
7. (Control Room) Vikki calls Ruby at the studio pretending to be Debs exposing the infidelity.
8. (Studio) Ruby delivers message. Ollie and Toby fight and Toby leaves.
9. (Phone) Rick tells Vikki it's worked.
10. (Radio) Band's good natured announcement with no mention of girls.
11. (Studio) The band rehearsing as a four-piece. Ollie frustrated at how sluggish the other three are. Complains to Rick calls them Flumps.
12. (Bar) Toby and Debs talk
13. (Phone) Rick tells Vikki he thinks Debs is cheating on both Toby and Ollie, and that the four piece isn't really working. What we need to do is get rid of the other three, get the two talented ones back together and finish the album that way. Vikki has a cunning plan.
14. (Studio) Ollie is noodling listlessly and talking on the phone when Toby arrives. Yes I heard. Sorry about all that. Let's go on together. Ditch the other three. Yeah. Rick arrives. O&T tells him the new plan but that they're also leaving Vikki and you as well.

15. (Phone) Rick tells Vikki. She says she'll sue them and in the mean time to get the other three in and finish the fucking album.
16. (Studio) Again the talentless three plod along. Rick tries to do guide vocals with hilarious results.
17. (Phone) Rick phones Vikki again. Vikki we've got another problem. Do you think...
18. (Radio) Announces the band are back together but with a new lineup containing none of the original members.

SCENE 1

RADIO

[MUSIC - INTENSE COMPLEX MATH-ROCK / EMO / HARDCORE]

LYRICS: "reciprocal oubliette/ paroxysm of goblin city/ i have fought my
way in your bog of eternal stench/ form basis of comparison/
ambrocious ludo exhausted living up to your expectations"

[LOWER VOLUME KEEP MUSIC INSTRUMENTAL UNDER VOICES]

PRESENTER: So here I am with Toby and Ollie from... Pickeeno, Rosie...
did I say that right?

TOBY: Piccioni Rosa.

PRESENTER: Pitchona Rosi. Who are causing a big ripple right now and
currently in the studio recording their eagerly awaited debut
album, Theory of Postulate. Now, I understand you don't
much like being labelled "math rock".

OLLIE: Thanks, yeah.

TOBY: Thanks

OLLIE: It's mathcore indie.

TOBY: With a bit of emo. It's pop with a classical music edge.

OLLIE: You can't categorise it. You know, the way I play and the band plays and Toby sings.

TOBY: Ollie's guitar playing has more to do with flamenco than experimental rock really.

PRESENTER: Tell me about the mathematical elements.

TOBY: We take a lot of influence from differential calculus, analytical positivism, descriptive statistics, applied algebra.

OLLIE: We try to make our music obey non-Euclidian geometries.

TOBY: Yeah we don't do Euclidian geometries.

OLLIE: Cos you know, that's what life is isn't it.

PRESENTER: What?

TOBY: Life, it's basically a whole bunch of math.

PRESENTER: : Now, some of our regular listeners have--

[SOUND OF ALL SOUND/MUSIC BEING MANUALLY SWITCHED OFF]

SCENE 2

STUDIO LIVE ROOM

[SOUND LOW LEVEL STUDIO HUM]

[WHENEVER EACH MUSICIAN SPEAKS THEIR VOICE IS ACCOMPANIED WITH
TOUCHES OF NOODLING ON THEIR GIVEN
INSTRUMENT]

DAVE (BASS): I thought it sounded all right.

NEV (DRUMS): Was it all right?

DAVE: I thought it was.

SIMON (GUITAR): Was it not all right?

RICK (PRODUCER): It was fine guys, fine, do you wanna have a listen to it. Toby,
Ollie, are you gonna come into the control room?

SIMON: They're working out a part.

DAVE: Should the rest of us come in?

RICK: Yeah come in.

OLLIE: Look, Toby, my part goes x [COMPLICATED GUITAR LICK] and then y [COMPLICATED GUITAR LICK] which in the chorus are real numbers and that y is a function of x , that is, for every value of x , there is a corresponding value of y in the middle eight.

TOBY: Yes, but in the verse is m [SINGS COMPLICATED GUITAR LICK] and B [SINGS COMPLICATED GUITAR LICK] such that $y = mx + b$ in this "slope-intercept form" the same as the intro except reversed.

OLLIE: Toby, the intro is $\Delta y = m \Delta x$ and that's determined for THE WHOLE LENGTH OF THE SONG

TOBY: Yeah and it's BORING, I'm saying. The derivative of f at the point $x = a$ in the chorus is the slope of the [tangent line](#) to the function f at the point a when we come out of the verse.

OLLIE: BUT THE SECTION COMING OUT OF THE VERSE IS DENOTED $f'(a)$.

TOBY: IT'S NOT, IT'S $dy/dx|_{x=a}$.

OLLIE: THAT'S LEIBNIZ'S NOTION OF $f'(a)$

TOBY: WHAT WAS YOURS THEN?

OLLIE: LAGRANGE'S NOTATION.

TOBY: JUST PLAY THE PART OLLIE.

OLLIE : OH I'LL PLAY THE PART. FUCK YOU TOBY. IS THIS YOUR NOTATION TOBY.

[PLAYS THE INTRO TO WONDERWALL]

TOBY: RICK! RICK!

RICK!: Toby...

TOBY: I'm not fucking doing this. Maybe while I'm gone you muppets can sort out the linear approximation to f at the point a in the middle section, I'm OUT OF HERE.

[EXIT SOUND OF TOBY]

OLLIE: He's wrong you know. Rick, can you rewind it back to the bit when $f(x) = x^3$ has a critical point at $x = 0$, I've got an idea
[NOODLES]

RICK: You sure you don't want to take a break, Ollie? Has Toby gone?

OLLIE: Yeah he's fucked off.

RICK: Oh right his girlfriend's just arrived.

OLLIE: Debs?

RICK: I'll send her in anyway.

OLLIE: Thanks Rick. Hey Debs.

DEBS: How's it going?

OLLIE: Yeah, good. Great, really great. Toby's stormed out.

DEBS : Where'd he go? You have an argument?

OLLIE: Hmph. You wanna go get a drink or something?

DEBS: Go on then.

OLLIE: Rick, I'm gonna nip out for a drink. Shall we call it a day?

RICK: I'm gonna run through some stuff with the Dave, Simon and Nev.

OLLIE: Oh, great. See you.

[EXIT SOUND OF OLLIE AND DEBS]

RICK: OK guys. Dave, check. [SOUND OF A BASS NOTE]. Simon, check. [GUITAR NOTE]. Nev, check. [DRUM HIT] Okay guys, whenever you're ready.

DAVE: What, we're gonna play without Ollie and Toby?

RICK: Is that not ok?

NEV: It's okay, it'll just be...

SIMON: A little different is all.

RICK: Okay, well. THRILL ME.

[INCREDIBLY LACKLUSTRE LISTLESS HALF ARSED PROG MUSIC PLAYED BY
THE TRIO FOR AS LONG AS BEARABLE]

SCENE 3

NOISY HIPSTER BAR

OLLIE:: It's complex music, Debs. I get that. It's complex, and Toby is complex, and everyone's complex. Maybe not Dave or Nev.

DEBS: Complex equations.

OLLIE: Haha, yeah.

DEBS: You talk about each other like... as if you were lovers.

OLLIE: Brothers.

TOBY (ON PHONE CONTINUING SC3): That's cool, Bubs. Listen I'm in a meeting.
Yeah, Vikki Foxcroft. Yeah, I'll talk to you later. Love you.

[HANGS UP PHONE]

TOBY: Sorry Vikki.

VIKKI FOXCROFT (MANAGER): What am I, as your manager, supposed to do about this? You're coming to the office and tell me all this and all that about Ollie and how there's blood on the tracks and someone will die before this album is born. Get real, son. That's what happens in bands. That's what happens when you make albums. Or go on the road. Each of you's the sum of your experiences and there's a lot going on in those pretty talented heads of yours.

TOBY: I'm serious this time. Either he goes or I go. I'm closer with the band than he is, there's still Simon to play guitar, and I could play a bit, and we could take it in a more sort of vocal direction with more emphasis on the lyrics and the singing.

VIKKI: On you.

TOBY: Nah like a commercial angle, you know without losing all the credibility and fanbase but expanding to a new one.

VIKKI: Has someone actually been listening to a bloody word I've been saying? This all sounds great, kid, but why don't you sleep on it.

TOBY: I've slept on it, and I've slept on it, Vikki. There's no connection between us, no, I dunno, tenderness. He's a total dick to me and the band.

VIKKI: Sleep on it anyway. Here's Rick.

RICK: Vikki. How's the desperate uncreative side of the music business going?

VIKKI: Still bringing in the money to pay you to sit smoking rollups at a mixing desk.

RICK: Great. Toby, don't leave on my account.

TOBY: Ah, I gotta run. I want to finish off some of the quadratic equations for the second half of the album.

VIKKI: We'll talk.

TOBY: : Yeah.

[SOUND TOBY EXIT]

VIKKI: What's wrong Rick? I haven't seen you penetrate the record company offices since... ever.

RICK: It's this band.

VIKKI: Problems with the album? I know that Toby and Olly are

fighting. It's still more creative than disruptive, right?

RICK: Vikki, I'm not sure it is. The band are all there and everyone's working but the thing is, this math rock thing. It's great, it's visceral, it's real, it's emotional, it's complex, it's everything, it really is. But all they're doing this band is just sitting there doing sums. They haven't recorded a note.

VIKKI: Rick, this is bad. You should have told me sooner. How bad is it?

RICK: Just so much math rock. Sums, charts of logarithms, pages and pages of equations, graphs, reference books. They have more electronic calculators than they do guitar effects pedals.

VIKKI: It's the two lads isn't it. Ollie and Toby.

RICK: Pretty much. They take it very seriously.

VIKKI: Do you think we need to shake things up a bit?

RICK : I think so, but how?

VIKKI: Something to throw the cat among the pigeons. Something... dynamic?

RICK: The girlfriend? What's her name, Debs?

VIKKI: Ollie's girlfriend?

RICK: Toby's girlfriend.

VIKKI: No, I saw her with Ollie earlier.

RICK: You're kidding. God that's why she's been cancelling him these weeks.

VIKKI: She cancelled on him just now as well.

RICK: They're up to something.

VIKKI: Let's find out what. We might be able to give this band the shake-up it needs to produce the goods.

[LOUD MATH-ROCK MUSIC]

SCENE 5

(STUDIO LIVE ROOM)

[LISTLESS JAM-BASED MUSIC FROM THE TRIO]

DAVE: But once you get to level seven you can use the X button to

jump backwards and speed up time and it goes fucken
maaaaaad mate.

NEV: I haven't got the patience man. Do you want any more off
this blunt?

DAVE: Nah you're all right.

NEV: Sweet. We'll have another jam in a minute, eh?

DAVE: Yeah, nice.

NEV: Ere, have you--

[CRASHING ABOUT AS OLLIE AND TOBY ARRIVE]

OLLIE: Look Toby, we'll agree to disagree, right?

TOBY: You can get a better approximation by considering a
quadratic polynomial $a + b(x - x_0) + c(x - x_0)^2$ in the
instrumental section.

OLLIE: Just try the cubic polynomial $a + b(x - x_0)$
 $+ c(x - x_0)^2 + d(x - x_0)^3$, it can be extended to arbitrarily high
degree polynomials. Any groupie hearing that will let you put
it anywhere. Right?

TOBY: Look, Rick's here. Let's just do this, huh.

RICK: Everyone ready for a take?

[BAND ASSENTS]

RICK: Okay, we're rolling.

[MUSIC STARTS OFF OK THEN CHAOS]

TOBY: You're using the wrong coefficients you twat.

OLLIE: WE CHANGED THE PART. We changed that months ago.
Dave, Nev, we changed it right?

DAVE: Which part?

NEV: I think we changed it.

RICK: Okay, guys, ready for another take?

[MUSIC AGAIN STARTS OFF OK THEN GOES WRONG]

[RANDOM SCREAMING AT EACH OTHER]

RICK: Guys, we've been doing this for two hours now, we're not gonna get it. You wanna take a break yeah, get some air. I'll see you tomorrow.

SCENE 6

(PHONE)

RICK: Vikki. It's Rick.

VIKKI: [INDISTINCT]

RICK: Yeah, like two Bullmastiffs over a T-bone steak, still. Had to physically prise them apart.

VIKKI: [INDISTINCT]

RICK: Yeah the other three are still as lively as the walking undead.

VIKKI: [INDISTINCT]

RICK: They're hardly Lennon and McCartney, and the other three are definitely not Ringo.

VIKKI: [INDISTINCT]

RICK: Well, shall we just give up?

VIKKI: [INDISTINCT]

RICK: What?

VIKKI: [DISTINCTLY] Rick, it's time to execute the Grand Plan.
Now, remind me what this girl Debs sounds like, so I can do
an impersonation on the phone to your assistant. Like what?
Yeah, okay.

[FADE OVER VIKKI ASKING RICK FOR DETAILS AND STARTING TO PRACTICE
DEBS'S VOICE]

SCENE 7

(CONTROL ROOM)

[INDISTINCT SOUND OF MUSIC STARTING AND STOPPING BEHIND
SUPPOSEDLY SOUNDPROOF GLASS]

[CUT STRAIGHT FROM SC6 FADE INTO PHONE RINGS.]

[PHONE PICKED UP]

RUBY: Hi, control room, Ruby speakin'. Debs? Oh hi Debs. Have you got a cold? Yeah, they're in the live room. No, I've switched the mikes off, I'm gonna automate the whole thing. No, I'm not gonna tell Rick. No, I'm definitely not gonna tell Toby and Ollie. What? Hang on, let me get a bit of paper.

SCENE 8

(STUDIO LIVE ROOM)

RUBY: Hey Ollie, got a message here from Debs. You want it?

OLLIE: Me?

TOBY: Why's Ollie got a message from Debs?

OLLIE: What's the message?

TOBY: Gimme that.

RUBY: HEY!

TOBY: The fuck is this? Ollie, what is this? Debs said this?

RUBY: Just now on the phone. What's so.... Oh SHIT.

TOBY: SHE'S MY GIRLFRIEND.

[SOUNDS OF SCUFFLING]

OLLIE: Get off me.

TOBY: SHE'S MY GIRLFRIEND.

[SOUND OF TOBY EXIT]

OLLIE: [MUMBLES]

SCENE 9

(PHONE)

RICK: Hi Vikki.

VIKKI: [INDISTINCT]

RICK: It worked. It worked a bloody treat.

VIKKI: [INDISTINCT]

RICK: That's what I thought, too.

[ENDS CALL]

SCENE 10

RADIO

[MUSIC - INTENSE COMPLEX MATH-ROCK / EMO / HARDCORE]

LYRICS: "thirteen hours/ simulacra of fear/ everything I've done/
everything I've done/ diurnal refrain of amnesiac retention/
sweat! burn! bring! turn! / indecision tactility"

[LOWER VOLUME KEEP MUSIC INSTRUMENTAL UNDER VOICES]

PRESENTER: More Piccioni Rosa news! Since we last spoke to the Guildford group they've made an announcement that sadly singer Toby has with great regret left the group. In a statement from their record company they said "Toby is still our best and greatest friend, and there is forever love in this group, that wouldn't have existed without him, but at this time it's right to move in our own directions to follow our own energies. Piccioni will continue as a four-piece with Ollie, Dave, Simon and Nev, and complete our debut album Urgency of Priority, which should be released next year.

SCENE 11

(STUDIO LIVE ROOM)

[OK-ISH MATH ROCK PLAYING, THEN STOPS]

OLLIE: And at that point we go JJJAGGG [PAUSE] JAGGA-
JAGJAG [PAUSE] JAG [PAUSE] JAG JAG JAG. Okay,
wanna try it without my vocal just you three?

[SLUGGISH LISTLESS TRIO JAM MUSIC]

OLLIE:: Okay and now we'll do it again exactly the same but with my guitar.

[OK-ISH MATH ROCK QUARTET]

OLLIE: Just play the last bit again.

[SLUGGISH LISTLESS TRIO JAM MUSIC]

OLLIE: ENOUGH!

RICK: Are you all right, Ollie?

OLLIE: Can I talk to you, Rick.

RICK: Sure, Ollie.

[CONTROL ROOM AMBIENCE]

OLLIE: I can't play with those three flumps in there.

RICK: Flumps?

OLLIE: Yeah, they're a three-pack of marshmallow flumps and I've losing my cool here, Rick, you know.

RICK: The track's sounding great Ollie.

OLLIE: The track sounds like flumps. I gotta get outta here.

SCENE 12

(NOISY HIPSTER BAR)

DEBS: And then what happened, Toby?

TOBY: I spent a few weeks in Nepal. I climbed a mountain, just trying to find myself.

DEBS: Did you find yourself?

TOBY: In Tibet I had a spiritual epiphany and I experienced the dharmakaya light. I saw it, right there in the eyes of a dog.

DEBS: A dog?

TOBY: A little dog, like a terrier. But in his eyes he had all the experience and knowledge of the world. All the wisdom of the Dharma. And I thought. I'm not gonna walk you any more, little dog. You, little terrier, are going to walk me.

DEBS: That's far out.

TOBY: Yeah, and I've been walking ever since. Just living and loving, and trying not to let bad feelings subtract from the vibes.

DEBS: I've enjoyed these past few days. You've got such a . . . Such a worldview.

TOBY: All the world's wisdom, the Dharma and infinite grace and knowledge of spiritual universality, the whole universe, it can all be found in the eyes of a terrier.

SCENE 13

(PHONE)

RICK: Vikki. It's Rick.

VIKKI: [INDISTINCT]

RICK: That's exactly what I said. But I'm not ringing about that. It's Debs, the girlfriend.

VIKKI: [INDISTINCT]

RICK: You're not gonna believe but she's doing both of them. Yeah, both Ollie and Toby at the same time. I've seen her going off with both of them.

VIKKI: [INDISTINCT]

RICK: Not at the same same time: separately. But neither one knows she's doing the other one. I know! She's running rings round both of them.

VIKKI: [INDISTINCT]

RICK: That's what I thought. We can use ther fact that Debs is doing them both to bring them back together. The four piece isn't working. It's just not. What -

VIKKI: [INDISTINCT]

RICK: What we need to do is get rid of the other three, get the talent back together and finish the album that way.

VIKKI: [INDISTINCT]

RICK:: What?

VIKKI: [DISTINCTLY] Don't worry, Rick. I have an extremely cunning plan. Don't do anything until you hear back from me. Okay?

RICK: Thanks, Vikki.

[ENDS CALL]

SCENE 14

(STUDIO LIVE ROOM)

OLLIE: [NOODLING WITH HIS GUITAR, TALKING ON THE PHONE TO SOMEONE]

[SOUND TOBY ENTER]

TOBY: Hey brother.

OLLIE: Hey man, I was just talking to Ruby, she's working on that Empathy Horse record.

TOBY: Wicked. She all right?

OLLIE: Amazing. Sipping cocktails by the pool then they're gonna go back in and record the whole record in one take. They've got this itinerary. Are you okay man?

TOBY: Yeah just got the last of my stuff off Debs.

OLLIE: I'm sorry man.

TOBY: Ah no man, I'm sorry.

OLLIE: No I'm sorry. Hugs?

TOBY: Yeah. So we're gonna do this?

OLLIE: The other three? Yes. Cool?

TOBY: They sort of know already. Soon as we tell Rick, get the fuck out of here.

OLLIE: That's him now!

RICK: Gentlemen. Ollie. Toby. Where's all the equipment? I thought you'd be set up by now. This is going to set us back.

TOBY: Rick, we've got to tell you something...

SCENE 15

(PHONE)

RICK: Vikki. It's Rick.

VIKKI: [INDISTINCT]

RICK: No, it's worse. Toby and Ollie have ditched the Flumps. They're going to go on as a duo.

VIKKI: [INDISTINCT]

RICK: I know but you know how determined they are. The other

thing is, they're also ditching you. Specifically you. And ditching the album too.

VIKKI: [INDISTINCT SCREAMING]

RICK: What do you think we should do?

VIKKI: (INDISTINCT)

RICK: What?

VIKKI: [DISTINCTLY] It's simple - I'm going to sue those two little shits for breach of contract and loss of revenue, goodwill and market share. Now in the mean time, get those three Flumps back in the studio and finish the fucking album.

[ENDS CALL]

SCENE 16

(STUDIO LIVE ROOM)

[LAZY LACKLUSTRE JAM BASED TRIO MUSIC]

DAVE: Maybe if we do the thing after that but at the same time as the other thing. [PLAYS RUBBISH BASS LICK]

NEV: Cool man, it sounds good.

SIMON: Should I play this bit? [PLAYS RUBBISH GUITAR LICK] Or

should I play it like this? [PLAYS IDENTICAL RUBBISH GUITAR LICK]

NEV: I dunno, man. What was the second one?

RICK: Okay guys. We need to put some action into this. I've got a production idea.

NEV: Cool man.

SIMON: Let's try it!

RICK: Okay, play the track.

[LACKLUSTRE TRIO MUSIC WITH RICK TRYING TO DO GUIDE VOCALS OVER THE TOP, FOR AS LONG AS HUMANLY BEARABLE]

SIMON: AW MAN THAT SOUNDS FREAKIN AWESOME

RICK: Let's take five shall we?

SCENE 17

(PHONE)

RICK:: Vikki. It's Rick. Vikki, I'm afraid we've got another problem.

VIKKI: [INDISTINCT]

RICK: Yeah it's the Flumps.

VIKKI: [INDISTINCT]

RICK: Yeah. They're shit. It's not working. Is there anything you can do?

VIKKI: [INDISTINCT]

RICK: What?

VIKKI: [DISTINCTLY] Rick, leave it with me.

RICK: Thanks Vikki.

[ENDS CALL]

SCENE 18

RADIO

[MUSIC - INTENSE COMPLEX MATH-ROCK / EMO / HARDCORE]

LYRICS: "voodoo serendipity/ ordinary gift for a crystal installation of inflammation/ stop and record/ underground lifeblood inhales my permission"

[LOWER VOLUME KEEP MUSIC INSTRUMENTAL UNDER VOICES]

PRESENTER:

More Piccioni Rosa news! It's been quite a year for the Guildford quintet, who have been recording their debut for several years now, but the album's out on October 4th and it's called Metastasis of Infection so slight change of title. There's also - as we've come to expect - a slight change of personnel. Toby has been replaced by Corey Planter, Ollie by Jared Daz on axe duties, and the rhythm section by the band Superfudge. The sound's a little different too, with--

[MUSIC DROWNS OUT PRESENTER]

[SOUND OF ALL SOUND/MUSIC BEING MANUALLY SWITCHED OFF]

[END]