

GORILLAZ

PLASTIC BEACH 10th ANNIVERSARY FANZINE

PRESENTED BY GORILLAZ-UNOFFICIAL

Cass
X

SPECIAL SCRIPTS
MINI ISSUE



Into the Blue We Go!



welcome

Cass Browne, the man, myth, and British television glossary himself, was kind enough to provide exclusive to Gorillaz-Unofficial these images of official Gorillaz scripts. Some will be familiar to you, others not so much.

We hope that you enjoy them, and we hope that Cass is off having fun adventures with cartoon miscreants somewhere in this world.



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SCRIPT PICTURES KINDLY PROVIDED BY CASS BROWNE

Hidden Treasures

Our very own Jack Seda-Schrieber caught up with Gorillaz legend of lore, Cass Browne. GU dives into an ocean of memories as Cass shares some of his script work done for Gorillaz over the years.

The Eel

(5)

Int. Kitchen set.

2D is pictured side on from the waist up with a sink on the right. He is clutching a wooden mallet. He is banging away at something inside a sink.
From inside of the sink comes the sound of banging against the side

Murdoc enters the room, pictured from the waist up, clutching his head. He has a hangover. His eyes are red and he looks pained.

Murdoc

For the love of sweet Satan! My head. Arrckck. What is that banging? Stop that banging!

2D is pictured from the side. He continues to bang his mallet into the sink

2D

It's this eel. Russel told me to knock it out. He's gonna cook it. For the T.V. show.

Murdoc is pictured looking extra pained.

Murdoc

Stop it banging. Stop it banging

2D

I can't catch it. It's slippery. I can't kill it.

Murdoc

Can't kill it. What do you mean? Can't kill it. I'll show you how to kill an eel. You grab the damn thing AND MELT IT'S FACE.

This is shot composed of the sink on the left of the screen, Murdoc in the middle and an oven on the right. Murdoc grabs the eel out of the sink. The 4ft eel is wiggling around, but Murdoc has it firmly around the neck. He spins round and he shoves the eel's face straight into the lit hob on the cooker. There's a horrendous sound of whistling, and sizzling. 2D is then pictured close up, looking horrified

2D

NO, NO, NO, NO, NO.

Return to Murdoc from the waist up, side on, holding the eel into the cooker flame

Murdoc
MELT IT'S FACE. MELT IT'S FACE Arrrrggh!

Russel walks in to the room. A full body shot. He clicks his fingers as he talks.

Russel
Yo! Where my eel at! Bitch!

Murdoc is pictured from the waist up holding the eel. He is staring at the screen grinning and gurgling. There is steam coming of the seared face of the eel. We then get a close up of Murdoc's face grinning angrily.

Close up of Russel looking expressionless. We see Murdoc from the waist up, he turns the eel's face to look at it.

MURDOC
He don feel to good.

Murdoc turns the eel's face to the camera

MURDOC (Cont)
He feel eel.



2

- Title "Hey, our toys have arrived".

Interior.

The Band is huddled around a table. They are looking at the prototypes for their new action figures. 2D picks up his model and shakes it. The head is over sized and wobbles on a hidden spring.

2D

These are useless. My head doesn't wobble like that.

Russel's hand shoots out and grabs 2D round the neck. He laughs while vigorously shaking 2D's head. 2D's head wobbles like the model.

Russel

Yeah it does, D, look

Murdoc laughs.

Murdoc

Russ, Do it again!

Russel laughs and then shakes 2D again.
2D is left looking visibly shaken.

Rusty
the Cowboy.

Sequence of
hits and
punches

Hotel Smahtin
Cot in
with
Live
footage
of a

DRUMMER MAGAZINE

Russel Hobbs – Gorillaz Questions

First off, how are you doing and what have you been up to?

Russel: Yeah good. We've been real busy, working on a big live tour, and also overseeing the 'Demon Days' dates at the Manchester Arts Festival. We've also been shooting some footage for our next single. So we're busy, but good.

When did you first take up drumming and what inspired you? Also, were you formally taught? If so, then by who?

Russel: I taught myself, just kinda playing along to records, or getting people to jam along with. I was into programming beats and sampling breakbeat records from an early age, and that just grew into me wanting to sample my own rhythms. So I put together a little drumkit and went from there.

I first copied licks off Earl Palmer, a man who has played on as many as a million and one hits, from "La Bamba" "Tutti Frutti" to TV hits like "The Odd Couple" and "The Brady Bunch". Clyde Stubblefield and Bernard 'Pretty' Purdie were also massive in my palette; the foundations of hip hop. Likewise Zigaboo Modeliste from the Meters.

My dad used to play a lot of jazz around the house so that went in. Philly Joe Jones who played with Miles Davis and John Coltrane had an incredible feel. Also I used to pick up a lot of drum styles from cartoon shows. I'd say the very first drummer to inspire me would probably be Harry Stinson who played on the 'Pink Panther Theme' by Henry Mancini. I mean that's a drum role you'll never forget.

So I was never formally taught, I just used to listen to records and watch TV and soak it all up.

Who were your major influences growing up and what was it about them that you were drawn to?

Russel: There's so many. For the more dub stuff I'm a big fan of Carlton Barrett, who played with Augustus Pablo, Bob Marley and King Tubby. Then there's Sly Dunbar who's played with everyone from Peter Tosh and Horace Andy to The Upsetters and even Ian Dury. I love the sound of Jaki Liebeck who held it down Krautrock style for Can. But at the same time you have to give it up for people like Joey Kramer from Aerosmith. Without his beat Run DMC would have been singing a cappella.

Then after that you have to get into the whole area of programming breaks and loops which stretches from Public Enemy, Timbaland, Dre. But there's also fantastic rhythms to be heard from scratchers like Premier and DJ Shadow. I was a big fan of Chris Frantz from the Talking Heads. And I learned most of my hi-hat work from Stuart Copeland.

Gorillaz MTV Cribz Script

INTRO

Start with the Intro to DARE that James built. Birds swirl round building. 'It's Dare' has been changed to 'MTV Cribz'.

Creepy Music. Squawking crows

MONATGE

Montage of the property. Kitchen. Lobby. Studio. Noodle's Trike into from Rock the House. Graveyard shots from Clint. Carpark. Landfill. *Awards.*

(Shorter cut with Noodle's trike in corridor)

CRIB STATS

Name : Kong Studios

Size: 205, 950 sq ft and counting.

Number of Rooms: Er...48 or 49. Maybe more.

Special Areas: Private Cinema, In House Studio, Underground Carpark, Own Gateway to Hell.

Location: An entire hill-top in Essex

Country: United Kingdom. Hell on Earth.

Action Continues.....

Murdoc answers door. (Or we open in lobby).

SFX

Creaking door

He has a towel round his waist. He's dripping.

Murdoc

Oh yeah. (downbeat) I forgot you lot were coming....right....(picks up) Hi! I'm Murdoc Niccals from Gorillaz. Welcome to my Crib. You must be MTV!





Camera pulls into a bit of writing on the wall. It reads:

Murdoc is a nob

Signed
Dennis Hopper

Murdoc walks into Live room
In Live Room

Murdoc

This is where we record all the vocals and live instruments, you know. As you can see we have a huge range of equipment. All professional gear too. I used this bass for the Feelgood Inc track

close
Cut to cut up on Murdoc's fingers from the Feelgood Inc. video

Murdoc

write
Yeah...I...er...wrote.... all this stuff.....So let me show you where we go to...er...kick back.

Door bell rings. Ding Dong! Murdoc sighs.

Murdoc

Hang on let me just get rid of this.

Cut to Murdoc opening door. A soaking wet Chinese man is there

Murdoc

Didn't order Chinese.

Chinese man blinks, water dripping off his nose and glasses. Murdoc grabs bag opens it.

Murdoc

It's cold.

Pushes bag and man out in one go. Slams door. We then get the MTV slow motion repeat of Murdoc slamming door. Repeat twice.

Murdoc looks at camera smiles.

CLASH MAGAZINE – GORILLAZ at Kong Studios

Interview transcribed by Cass Browne

1. Hello to you all. How does it feel to finally be out of the studio and armed with a new album?

Murdoc: Killer! Like I just got out of jail for the second time.

Noodle: Yes. There is a certain amount of contentment knowing that the journey that we undertook has finally reached it's proper destination. I am satisfied that the album sounds like a valid description of where we are at now.

Russel: It's been a very long strange journey in order to get us back together again.

2D: It feels like we've never been away.

2. How long were you holed up in Kong?

Murdoc: I tell you baby, once you're in Kong, you're in Kong for life! This is a venue that talks to you even if you're abroad! It's like the Overlook Hotel out 'The Shining'. A mind of it's own.

Russel: My companion here does have a point. Something about this place seems...inescapable. The pull is incredible.

2D: I feel like we've always lived there.

Noodle: After my return in March of 2004 I began writing almost straight away, as the others returned one-by-one. For the main recording we were here at Kong Studios for maybe 8-9 months, working just directly on the album. After that we did some mixing over at the Pierce rooms in West London. But now we're back at Kong, to rehearse for a live performance of the record.

3. Do you immerse yourselves in the recording process and cut yourselves off from the outside world?

Noodle: The world is already cut off from itself. We do not have to impose any further isolation to feel the appropriate solitude necessary to feel creative.

Murdoc: But turning the sound down on the TV normally helps.

Russel: As you can see our HQ Kong Studios is pretty cut off already. It's like walking into a cold morgue sometimes. It feels like someone or something's just watching us the whole time.

2D: That'll probably be the cameras we've got scattered about the place.

Gorillaz Interview Disc

Murdoc is drinking throughout this interview. You can clearly hear him opening cans of Schweppes and beers, ice clanking.

We open with an introduction from the interviewer

Interviewer: The Gorillaz story is now something of a legend. The tale of a world-storming band, composed of the four musicians: Murdoc, Russel, Noodle and 2D. Their ascent to stardom was swift, drafting in superlative collaborators to record their award-winning debut album 'Gorillaz', a fantastic collision of dub reggae, punk and hip-hop. This was accompanied by a relentless array of top-notch videos and Gorillaz subsequently won countless awards around the globe. Having been nominated in five categories Gorillaz then gave a breathtaking performance at the 2002 Brit Awards show. This was rounded off with an extensive Gorillaz American Tour.

However since then there has been only silence from the Gorillaz camp? Now, as they prepare to release their new album we've been given the opportunity to ask them what happened and discover what they've been up to since their last appearance.

Pause

Murdoc: Give us a light, mate

Interviewer: You can't smoke in here.

Murdoc: Yes I can. Watch.

A lighter flicks. A sigh.

So Where have you been and what have you been doing?

Murdoc: Well, after the American tour which ended in March April 2002, we came back to England to write some new songs, but frankly we were knackered. We played our last date together as a band at the Isle of MTV show in Portugal around June of 2002. Then that was it. After that we just concentrated on trying to make this er...turdy Gorillaz film.

2D: We got so many offers to make a film in America, at the time it seemed like a waste not to take the opportunity.

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normally taug

Russel: I taught
along with. I wa
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together a little d

I first copied licks
from "La Bamba"
Bunch". Clyde Stu
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My dad used to play
who played with Mi.
pick up a lot of drum
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So I was never formerl
it all up.

**Who were you major i
were drawn to?**

Russel: There's so many.
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who's played with everyon
even Ian Dury. I love the s
for Can. But at the same tim
Aerosmith. Without his bea

Then after that you have to g
which stretches from Public
hythms to be heard from scri
Chris Frantz from the Talking
uart Copeland.



M... Murdoc!

(reminiscing)

Murdoc: Aahh... Yes, 'The Chicken Choker'. Wonderful place. Fantastic staff..... Happy days!

Russel: He got caught passing dud cheques off as payment to the girls. Consequently Murdoc got taken to jail.

Murdoc: Yeah. Alright, Rrrrrussel. Russel spent a loooong time trying to 're-cooperate'. He ended up living in Ike Turner's basement. *Ike Turner!* You went a wee bit mental, Russ, didn't you?

Russel: Well. He certainly looked a lot like Ike Turner. I was working on an album of my own, but eventually it felt like the album was working on me. It was a strange time. When you work so closely with people for such a long period, and then that suddenly stops it can leave you at a loss. I think I had some sort of breakdown. I had just lost one of my closest friends, Del, the spirit who used to live inside me... and the strain just started to show.....mmm... Every song I tried to record would become a hallucination. Then the hallucination would try to write a song.... which would then become a...
Yeah.

Murdoc: Er.....It's probably best not to...er... dig to deep with this one....~~Anyway!~~ So after 18 months in this Tijuana Jail I thought enough is enough, and (adopts Mexican accent) 'with a little help from me friens', I got myself out and back home to Blighty, the good old U of the K. But I tell you, that's enough South America for me for a while. Prison food is rubbish. I don't think I could eat another burrito in my life.

2D: But you still like a bit of Mexican sausage don't you, Muds, eh?

Murdoc: Shut it, you little bastard!..... By the time I got back, Noodle had also returned from her trip to her Japanese homeland, and was already in the process of recording the new album. Or at least laying down a lot of the groundwork.

Noodle: I had been in Japan for about a year researching my past as it had always been a mystery to me. It was during this period that I was awoken from my extended amnesia, and in doing so discovered many interesting facts about myself. One of which is that I knew English language fluently.

Having been re-vitalised, I returned to England and began to lay foundations for a new Gorillaz album. However, Kong Studios, where we live and record, had been lying dormant and empty during our absence. No-one had maintained the building and it had also been broken into. There seemed to be a plague of the walking undead infesting the building. Corpses lined the corridors.



GORILLAZ



More Murdoc!

Russel: It's rare in Hip-Hop to have a track that really works at this speed. A real up-tempo beat.

Murdoc: That reminds me actually. *Problems was the first part. I'll give him a call.*

Noodle: The Windmill line is a representation of a note of optimism, a memory of a simpler time. A ~~simple~~ picture of an older world, a note of ~~simplicity~~ and a little remembrance of a more innocent moment, pre-struggle.

Russel: The production on 2D vocal passages reflects this sensibility again, like an image beaming at you from the past - a ghost of a memory. However, it is for this reason that we removed the effect for the second appearance of this section in the song, so that this image becomes more direct. Clear and present.

Russel: Then it drops straight back into De la Soul's nitrous oxide fuelled rap. Coupled with that heavyweight beat this cut is unstoppable.

Murdoc: *Yeah in Russel's voice*

Noodle: This opens up with the sensation of floating in a sensory deprivation tank. The track provides a moment of internal dialogue, laid over a staccato ballad. This composition was the very last to be written, and provided the necessary feel for the mid-point of the record.

Russel: It arrived like a winning goal in the last few seconds of a match. It sounds like a *qr...* digital soul record, with a Spanish syncopation.

Looking at Earth from A Spaceship

Noodle: Catching a glimpse of your soul, the battlefield, from above - 'I lost my land'

Noodle: This is....how d'you put it... An 'unloaded question'. A soft proposal for to questioning ourselves. + *our decisions.*

Russel: There's a Charles Bukowski quote that's goes along the lines of 'If your losing your soul and you know it, then you've still got a soul left to lose.'

Something like

Murdoc: *You can hear this sentiment in the line, 'I lost my way what am I going to do' (gnib/swiff) Have you been eating onions....*

Russel: The piano solo on the outro is supplied by Ike Turner. It's easy to forget the influence that Ike Turner had on music. James Brown learnt of lot of his showmanship and work ethic from Ike ~~Turner~~ & his Kings of Rhythm band, very early on. Ike's 'Rocket 88' in 1951 is widely regarded as being possibly the first true rock n' roll record.

Murdoc: He really let's loose at the end of this one. *Good Good ol Ike.*

2D: *He's really knocking seven shades out of that piano. isn't he*

Russel Ho

First off,

Russel:
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shooting

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Hotel Smashing
Interior. Hotel roo

Master shot of al
playing a Game
center of the roo
room.

2D repeatedly at
causing it to jerk
a baseball bat ov
etc. Russel is ca
room with one ha
the meat off of ch
burgers on the w
nut flying from ac
is repeated three
explodes, the thi
Noodle's head fl
past, Mr Miagi st
temper changes
close up of the G
across the room
At which point th

The band look q
There is a mome

2D
Award
Line

Scene
om.

four characters Noodle on the left of the shot sitting on a bed
boy Russel is in a chair next to a large buffet, Murdoc is in the
m and 2D is on the right by a window. The band are trashing the

tempts to throw a T.V. out of the window, but it's still plugged in,
back on to the floor. Murdoc is going absolutely crazy, swinging
ver his head, smashing lamps, trouser press, the tea set, mirrors
mly and deliberately flicking peanuts at specific items in the
and while tossing whole hamburgers into his mouth and sucking
hicken drum sticks. We see a close up of his hand smearing
all. We see a close-up of his fingers flicking the peanut and the
cross the room. Then the item exploding as the peanut hits. This
e times the first time a teacup explodes, the second time a mirror
rd time a lamp
cks out and catches one of the peanuts in her mouth as it zooms
yle while remaining completely obsorbed in her game. Her
when she loses a life, she screams manga style and we see a
Game Over logo. She then throws the Game Boy consol. It flies
and bounces off of Murdoc's head
ne all of the boys action stops.

Murdoc, Russel and 2D
Oooooooooohhh!!

Noodle
Is there any thing good on T.V.?

uizzical
entary pause. Then the action recommences.

Hotel Sarah
Sarah Gone of Death
Our Toys have arrived
~~Scratching~~
✓ Faray.
✓ 2D mediating.

Game
Acme
Scratching.

• Russels Scratching Tuition

Russel is standing behind a set of decks. A Gorillaz logo is on the front of the decks. He has one hand on each turntable pushing the vinyl back and forth.

Russel

Let me show you a little of how this is done. First up, you need a rhythm

Russel pushes one of the records which begins playing a beat. He is scratching it into a new rhythm.

Russel (cont)

There we go. Now we wanna add a new twist with a little of this.

Russel scratches the other record blending some classic tune over his scratching.

Russel

O.K. now watch this

Russel now starts a furious and amazing piece of scratching. Smoke begins to appear from the decks, then flames. The decks now fully catch fire. Russel turns his head to the side of the screen.

Russel

Hey! we gonna need another set of these turntables.

This sketch relies mainly on the piece of scratching being amazing and amusing, using two or three familiar tracks scratched together, i.e Eye of The Tiger with N.W.A. Soulwax did something similar to this.

good!





Murdoc has been drawing on people while they've been asleep.

Int medium shot of the band in their seats on an aeroplane.

Murdoc has his back to the screen, and is leaning over to 2D obscuring Russel from our view. Murdoc is making Rolf Harris type noises. He sits back in his seat as you see him put a fat pen away. It is now you see what he has drawn. 2D has a moustache and beard and bad glasses drawn onto his face. Murdoc has written "Scunthorpe" on Russel's forehead and flowers on his cheeks. We see a close-up of Russel's arm. Murdoc has written "Too Fat Too Live, Too Young To Fast" on it.

Murdoc and Noodle are giggling to themselves. Murdoc stretches out his arms and does a fake yawn.

Murdoc
Good morning gentlemen. I trust you found your sleep restful. But now it's time to seize the day

SCRATCHES
2D blinks and sketches his drawn on beard, which makes Noodle laugh.

2D
What time is it?

Russel
Breakfast time. Where are we?

Noodle
(Japanese with English Sub titles)
We are near Hull. I think it's Scunthorpe.

Murdoc and Noodle start laughing. Russel and 2D look at each other confused at first and then realise that they both have doodles written on their faces. They both start smiling.

2D
Oh I get it. I won't tell him. Yeah, nice one Murdoc.

Russel takes off his cap and hits 2D with it.

Russel
You Idiot! He's done it to both of us

2D tries looking up at his own forehead.

Very good!
10
10

Murdoc aspiring to Golf Rock Royalty

Outside. Above onto the clear glass roof of Kong Studios. Night.

The Camera zooms through the roof into the room. Murdoc has created an artificial golf course in the room. We see Murdoc is standing on the golf course next to a flag poll. He is leaning on golf club, wearing a yellow pair of checked plus-fours, a pastel v-neck Pringle and a large red flap cap. He takes an attempt at swinging the club, causing him to spin round, landing him on his arse. He picks himself up, brushes himself down and begins talking to camera.

MURDOC

Ah, yes I've had my own golf course built in my rooftop penthouse. Well I could tell the very first time the Gorillaz ever jammed together than it was obvious we were going to be joining the, uh, higher echelons of rock royalty. So the natural conclusion was to be swinging a few rounds with Mr. Iggy Pop and Mr Alice Cooper.

Close up of two bored birds on a tree branch, still inside the artificial enviroment. The camera is positioned just above the head of the birds, with Murdoc shown below still talking. One bird looks at the other and tuts. It's obvious they've heard this before.

MURDOC (Cont)
(Voice Over)

I mean all the greats only truly arrive once they've shared a couple of "irons" or compared "wood" with Nicholson

Close up of Murdoc

MURDOC (Cont)

That's Jack, or Jackie as I call him. Next I'm opening my own burger chain, "Murdoc's Meat is Murder". Apparently Arnie's interested in becoming a partner. Yes, I think it's safe to say I've truly arrived.

Master shot.

At this point a seagull shits on his shoulder. Murdoc continues embarrassed and stuttering.

MURDOC(Cont)

Uhhh....errrm....aah.....that's ...urrgh...very lucky...Apparently

(Embarrassed pause)

MURDOC(Cont)

I'm meeting Danny De Vito in the clubhouse later.

10
10

Good!
needs to be animated
Just Right to
work!





Game of Death

Int. Noodles Dojo.

We are in Noodles dojo. It has traditional paper Japanese walls and large squares of padded matting on the floor. Noodle, dressed in Bruce Lee's yellow and black jump suit from the movie *Game of Death*, jumps from foot to foot, Bruce Lee style and settles into a fighting stance, cracking her knuckles on both hands as she makes tiny fists. She then makes a high pitched slightly questioning kung fu sound.

NOODLE
Oooooohh!

The camera pulls away from her as she throws a drop butterfly kick then punches the air before executing a deadly looking move with her elbow. She settles back into her stance and motions to someone on the other side of the camera to advance. The camera spins around to face her opponent, Russel. Like wise he's dressed as Bruce's towering opponent from the movie *The Game of Death*. He's wearing seventies style basketball shorts, flip-flops, an ill fitting vest, a large, comedy Afro wig and some mirrored sunglasses. He limbers up by shaking his legs individually then squats down into an uncomfortable looking fighting stance. As he does we cut behind him and see his shorts split and the camera drops and we see Noodle charging towards him through his legs. She summersaults over his head grabbing his wig and slapping the back of his head, which dislodges his glasses. When she lands Russel looks through his legs to see where she has gone. Noodle pulls both of his arms through his legs causing him to flip onto his back. The camera then crash zooms out to reveal Murdoc and 2D sitting on a sofa in the foreground with play station controllers in their hands, they have seemingly been in control of Russel and Noodles moves in some bizarre real life combat computer game.

MURDOC
Aargh!

Two Shot.

Murdoc is sitting to 2D's left. He throws his control pad on the floor violently, 2D gives him a weary sideways look still holding his controller.

MURDOC
My controller's broken!

2D
You always say that.

10
10
V-good
Much Much
laughter

Fancy Dress

Int. Photographic Studio, white infinity curve.
Murdoc is setting up his DV camera. We can see
and Noodle are in front of the camera and out of

Hang on, hang on. Yeah that

The frame goes black as Murdoc runs from be
It's revealed that all of the Gorillaz are in bad fi
dressed as the Hulk with blotchy green skin pa
in a kids Spider man out-fit, is jumping around
"Web Slingers" and Noodle stands impassively
the mean prison guard from Cool Hand Luke.
that he is dressed in an SS uniform with huge
so that he has to keep hitching them up.

Man, where did you get that out fit? You can't

Why not? If it was good enough for Lemmy
Leonard Nimoy then its

Yeah, we

Neither are they! Wh

Murdoc is now hitting his own leg

It was yours! I would have never have

...petty coats and shit, maybe some dia

Well why didn't

Russel Ho

First off,

Russel:
overseei
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Interview
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However since then
prepare to release the
happened and discover

Murdoc: Give us a light, n

Interviewer: You can't smok

rdoc: Yes I can. Watch.

er flicks. A sigh.

e have

ed. This is very good. Th
izzle. Th
ab the other day.

ee what he sees through the lens. Russel, 2D
of focus.

DOC

t's it, this is gonna look great!

hind camera into shot. The auto focus kicks in.
ancy dress. Russel looks very pissed off and is
aint, a wig and tight, ripped, cut of trousers. 2D,
making stupid noises pretending to use his
y, chewing gum, in mirrored shades dresses as
Murdoc, centre screen, spins around to reveal
starched breaches that are far too big for him

SSEL

go dressing up as a goddamn Nazi, you cracker
ass!

2D

fft, fftt!

MURDOC

y, Keith Richards, Peter Faulk, Klaus Kinski and
good enough for me, aaargh!

RUSSEL

ll you 'aint them!

MURDOC

no's idea was this any way?

in an agitated fashion with his riding crop.

RUSSEL

chosen this out fit, I have an appreciation for fine
clothes...

SSEL (Cont)

der his breath)

mante shoes. Like Dorothy from the Wizard of Oz.

MURDOC

anyone tell me it was crap?

16
16
Much laughter
good!

...is very good.
...falls off, wires siz

Evel Kneivel

Ext. Road set for 19/2000. Day.

2D is sitting on Noodles Big Wheel tricycle
Stripes crash helmet. He's got the back wheel
wheel is spinning round and smoking.
Next we see Noodle and Del the ghost r
and Dell is hovering, there is a big pile o

When he lets go of that brake, it's gone
whole platoon of tw

(In Japa
OK Del I see your o

The whole scene is revealed now fo
way, Russel is unconscious on his b
lined up on the tricycle to hit the ran
safe distance, the ghost is attached
see 2Ds hand release the break a
the ramp. We see close ups of all
Noodle over excited and a bit sca

He's never going to clear that g

2D hits the ramp and there is a
then crashes in Russel who wa
hand is a crumpled mess. No
that was in Del's hand flies ev

If you keep on doing this m
think

Russel Ho

First off

Russel:
oversee
shootin

When
forma

Russel
along
early
toge

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fro
Bu
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j

How
prep
happ

Murdo

This is very good. This is ...
zle. This is very

he, he's wearing a replica of Evel Knievel's Stars and
breaks on tight and is pedalling like a nutter. The front

rapper. Noodle is squatting down on her haunches
of money on the road between them.

DEL

na be like the Evel Knievel stunt bike plowing through a
o inch plastic German ground troops.

NOODLE

anese with English subtitles)
ne thousand and raise you five hundred.

from a high, wide, top shot. They are on the 19/2000 high
back on the road. There is a ramp in front of him and 2D is
mp and jump Russel. Noodle and the ghost rapper are at a
d to Russel by a spiritual umbilical chord. In a close up we
nd from behind him we see the tricycle charge of towards
four characters, 2D looking determined and manic. Del and
red. Russel unconscious.

DEL

(Sports Commentatoresque)
ut! Russel's been taxing catering all day and has come in way
over weight.

brief expectant pause while he seemingly hands mid air. He
akes up but he doesn't seem fazed or hurt. 2D on the other
oodle is laughing and Del is sucked back into Russel, the money
everywhere.

RUSSEL

an, I'm gonna be jumping you next time you're asleep and I don't
that either of us is going to make it, y'dig?

10
10

V- good

in laughter!

Script for the Big Polar Bear

Every one of these will end with a big "OOOOOOH!" from the bear as his tiny little pants fly off. The Crocodile will then say "THAT'S WHAT I'M TALKING ABOUT!!!!!" Then all the kids in the world will laugh.

So. Let us begin.

"Underneath this fur coat....I'm...stark..bollock...naked!"

"That Robbie Williams.....He's a big hairy bastard isn't he"

"Go On.....Touch my pants....."

"What do Eskimos get from sitting on the ice too long?.....Polaroid's!"

...loud. I swear she's a geezer. She came in
...great bulge in her pants."





