

Help! Get me out of this Musical

By John Nicholson & Alexander Rudd

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PERUSAL EXCERPTS
NOT FOR PERFORMANCE

Scene 1 - Help! Clinic.

CALLUM See - you think I'm nuts too.

DR. REILLY I don't think of people in those terms.

CALLUM I've just told you my life turned into a musical. What other terms are there?

DR. REILLY Sometimes our consciousness can choose what we perceive and what we ignore.

CALLUM You're telling me my mind has got a mind of its own?

DR. REILLY Kind of. Have you ever experienced looking for a friend in a crowd - they're standing right in front of you but somehow you look right past them?

CALLUM Ok. Yeah.

DR. REILLY For a moment your mind has employed selective attention. But in extreme cases, memories, feelings, experiences can exist in parallel parts of the mind, with each being unaware of the existence of the other.

CALLUM Ok, now you've lost me.

DR. REILLY For example. I once treated a woman who woke up and was convinced she was blind.

CALLUM But she could see?

DR. REILLY Physiologically, there was nothing wrong with her eyesight.

CALLUM So what happened?

DR. REILLY Eventually she began to recognize that she *could* see.

CALLUM I mean what caused it?

DR. REILLY In her particular case it was most likely linked to a trauma. So. Was she 'nuts'?

CALLUM Sounds totally cuckoo.

LUKE And lights up. Just a few notes for you guys please.

Luke approaches the 2 actors and talks to them underneath Cal, who has entered.

Scene 2 - Rehearsal room

CAL *(Addressing audience)* Hi. My name is Callum McGregor. Now, who here likes musicals? Don't be shy, just raise your hand. Of course you do. 'Cos if you don't, you've just wasted £12 on a ticket. Now don't worry, there will be singing and dancing later, I promise.

LUKE Vocal call please. Notes from yesterday.

CAL But first, I need to tell you about that conversation you just heard. Because it wasn't invented. It took place between me -

CALLUM Hi.

CAL And a neurologist called Suzanne Reilly

SUZANNE *Doctor Suzanne Reilly. Hello.*

LUKE Okay let's do this.

CAL Who I visited recently to try and make sense of what had happened to me when I was 16

COMPANY *WHERE HAVE YOU BEEN, CALLUM?*

CAL When my life temporarily turned into a musical.

COMPANY *WHERE HAVE YOU BEEN?*

SUZANNE That's it for me though unfortunately. She didn't make it beyond the first scene.

COMPANY *WE'VE BEEN WAITING FOR YOU, CALLUM.*

CAL And this is Luke, the director of this theatrical re-enactment of my life.

COMPANY *THIS ISN'T A DREAM.*

CAL And that's the song that kicked it all off. But you'll hear that later. Like I say, there's no songs yet.

LUKE Ok, Summer, it's your moment to shine!

CAL No! No songs yet

LUKE We have to rehearse!

Rhyme 1

GROUP *EVERYONE UP
GET UP, GET DOWN
EVERYONE UP
GET UP, GET DOWN
GET UP, GET UP, GET UP, GET UP,
GET UP AND THEN GET DOWN*

LUKE Great, more pop in the right hand though please.

SUMMER *GET UP AND THEN GET DOWN!!*

LUKE Nailed it. Loving your work, loving your hair

SUMMER Get in!

LUKE Christ, I love directing musicals.

CAL Right that's it. No more rehearsals! And, by the way, Ben here is not *actually* the director. He's just playing the director. And Joe here, he's playing the younger version of me. *Everyone* here is playing someone else. Apart from me of course. I'm playing myself. Keeping up? Good. We're going to begin by showing you what took place in the lead up to the day my life turned into a musical.

LUKE Okay, I need props for scene 2 please Stage Management.

SM Stand by scene 2

LUKE Into your position please.

CAL That's actually a really good impression of him.

LUKE Seen but not heard please.

CAL He really says that.

LUKE Do I have to repeat myself!

CAL Yeah alright, mate.

COMPANY *CALLUM'S BEDROOM, SEVEN FORTY-FIVE A.M.*

Scene 3 - Bedroom/kitchen

SM Callum wakes up, stretches and opens his curtains. He opens the bedroom door and heads downstairs to the kitchen. He stares into a bowl of cornflakes.

LUKE And enter Mum.

MUM Callum, where were you last night?

CALLUM Out.

MUM I asked where you were?

CALLUM And I told you. Out.

She takes his phone that he's become distracted by.

MUM I've had another call from the school. This can't go on. Look, I'm trying to help you but/

She takes away the spoon he's tapping.

MUM Cal, we have to talk.

CALLUM And I have to go.

MUM After school maybe?

CALLUM About what!? I'm a lost cause aren't I? An insignificant piece of shit.

MUM Maybe you'd consider talking to someone else. A professional.

CALLUM What!?

MUM There's a woman that's been recommended to me. She's a family counselor.

CALLUM Are you joking?

MUM Well who then? You clearly need to talk to someone.

CALLUM How about my Dad? Oh no, I can't. 'Cos you kicked him out.

This is a low blow

MUM I'm going to be late for work.

Mum exits

STEPDAD You shouldn't talk to your mother like that?

CALLUM It's not your problem, mate.

STEPDAD No. Do you know what my problem is though?

Y CALLUM Err... could it be the fact that you're a massive dick?

CAL Pause. Okay, so this is me at 16. And the person I was talking to was my step-dad. He was a massive dick, still is really. But honesty wasn't always the best policy with him.

Return to Callum who has been punched.

STEPDAD We're all entitled to be stupid sometimes Callum. The trouble is, you spend your life abusing the privilege, don't you? Now you'd better get running or you're gonna be late.

Callum exits with his school bag.

Rhyme 2

COMPANY *EIGHT FIFTEEN AND HE'S SLAMMING THE DOOR SHUT
FEELING THE SORE CUT, STINGING HIS FACE BUT
UNABLE TO CONNECT WITH ALL THE FEELINGS, ALL THE DEALINGS
THAT AFFECT HIS STATE OF MIND AND THE EXIT HE CAN'T FIND
BUT SENSING IN HIS HEART, IF HE DID THEN HE MIGHT START
TO UNRAVEL A TIGHT KNOT OF EMOTIONS HE MIGHT NOT
DEAL WITH.
SO HE STRENGTHENS HIS RESOLVE TO PROTECT HIM FROM THE
WHOLE WIDE WORLD.*

CAL I tried to spend as little time as possible at home. I think my sister did too (*sister passes*) but we didn't really talk much back then. There were three guys I hung around with at school. Dexter, Brendan and Spider.

Scene 4 - Outside school

CALLUM Alright?

DEXTER Alright?

IMAGINE A WORLD

Alexander Rudd & John Nicholson

♩ = 79 Over The Top Ballad...

Colla Voce...

C F/C G

I-mag-ine a world that does-nt sing where it was-n't ac-cep-ta-ble just not the

1 2 3 4 5 6 7

C Am F Dm G Em Am Fmaj7 G

done thing To give voice to your feel ings free-ly with a song to not sing out im-pul-sive-ly...that woud feel so ve-ry wrong.

8 9 10 11 12

In tempo...

G7 C Dm7 Cmaj7/E Dm7 C Am Ab Bb

I-mag-ine not sing-ing in the rain_ I would-n't last not go-ing full fal-se-tto at a Phan-tom in_ a mask be-reft of

13 14 15 16 17

Em Am F E(sus4) E Am Am/G D/F# D

do ray me and Far_ notsing-ing how a live the hills are. hold-ing back from tell-ingChrist h'es a su-per star_

18 19 20 21

C/G F/G C C F/C G/C

I-mag-ine a world that does-n't sing. I-mag-ine a world that does-nt sing where you'd be con-sid-ered mad if lett-ing Rip's your

22 23 24 25 26

IMAGINE A WORLD

C Am F Dm G Em Am

thing like sing-ing to a-noonce sad news would be strict ly frowned u pon or stand-ing in a corwd-ed lift and then

27 28 29 30

Fmaj7 G G7 C Dm7 Cmaj7/E Dm7

launch-ing in - to song

2 4

How else could you make it clear that ev - ry thing

31 32 33 34

C Am Ab Bb Em Am F E(sus4) E

has changed be-cause you've just met a girl called Ma - ri - a! And how would an-y bod-y know There's a place that ex-its o-ver the rain

35 36 37 38

Am Am/G D(sus4) D C/G F/G C

bow and if your friends with do-ro-thy you can go I - ma-gine a world that does-n't sing—

39 40 41 42

E Am D/F# G(sus4) G

I-mag-ine if all we had were words. with-out a me-lo-dy that would be e-ffec-tive-ly like a dawn cho-rus with-out birds, or I-

43 44 45 46

E Am D C/G G

ma-gine a ba - by that could-n't cry. or if you ne-ver looked up— and saw a blue sky

47 48 49 50

IMAGINE A WORLD

Gb/Ab Db Ebm⁷ Dbmaj⁷/F Ebm⁷ Db Bbm⁷

 I - ma-gine not sing-ing int the rain... could you ab stain? not sing-ing from the raft-ers when there's a fidd-ler on the roof
51 52 53 54

A Cb Fm Bbm Gb F(sus4) F Bbm Db/Ab Eb⁷/G Eb⁷

 — And how would Ar-gen-ti-na know not to cry or be for-lorn with-out a song to tell them not to mourn
55 56 57 58 59

Db/Ab Gb/Ab Db/Ab Gb/Ab Db/Ab Gb/Ab

 I - mag-ine a world. I - mag-ine a world. I - mag-ine a world. that does-n't
60 61 62

A Cb Db

 sing I - mag-ine a world. that does - n't sing
63 64 65 66

TEACHER *OH COOL, THAT'S QUICK*

Two security guards have entered. One of them grabs Callum

SECURITY 1 Alright, let's just settle down, shall we.

CALLUM Get away from me. Where are you talking me?
 Arghhhh!

SECURITY 1 Don't try to resist. We're taking you to get checked out.

SECURITY 2 Just a routine examination.

CALLUM You're all clearly off you're heads.

SECURITY 1 That's right, we're the one's off our heads.

SECURITY 2 Cos there's clearly nothing wrong with you is there, mate?

CALLUM Get me childline! I demand to know what's going on!

COMPANY *HE DEMANDS TO KNOW WHAT'S GOING ON
HE DEMANDS TO KNOW WHAT'S GOING ON
AND LUCKILY IT WON'T BE LONG
COS HERE'S A MAN WHO CAN EXPLAIN WHAT'S WRONG*

Scene 15 - Doctor's Surgery

Callum has been placed in a chair. A Doctor enters from behind a curtain.

DOCTOR Ah. Mr McGregor.

CALLUM Who the hell are you?

DOCTOR My name is Professor Henry Higgins. You've probably heard of me?

CALLUM No.

CALLUM I'm on loan from Pygmalion.

CALLUM Pig what?

DOCTOR My Fair Lady? You should try to catch it one day. It's rather good.

CALLUM I just want to know what's going on.

DOCTOR Well I think I can help with that.

CALLUM And let me guess, you're going to do it in song

The Alpha Complex

DOCTOR MY DIAGNOSES STARTS WITH SMALL REVIEW
OF WHAT I FEEL ESSENTIALLY IS WRONG WITH YOU
MY PRESCRIPTION WILL ADVISE A PLAN OF ACTION
I TRUST THIS MEETS WITH YOUR SATISFACTION?

SO FIRST I WILL TRY TO UNDRESS
A CONDITION OF BIOLOGY WE ALL POSSESS
NOT ONE OF US IS IMMUNE TO ITS EFFECTS
WE KNOW IT SIMPLY AS THE ALPHA COMPLEX

YOU SEE HUMANS HAVE THIS BUILT IN TRAIT
TO HELP EACH OTHER OUT WHEN NEEDS ARE GREAT
IT'S LIKE A PRIMAL URGE REFUSING TO BE DISMISSED
IT'S LIKE A CALLING VOICE WE CAN'T RESIST

WE GET A KICK, WE JUST CAN'T STOP IT
THE ALPHA COMPLEX AND WE'VE ALL GOT IT

A mic stand is brought in for Doctor. Tap dancers creep in.

AND NORMALLY THIS SIMPLE BASE INSTINCT
TO DEMONSTRATE OUR STRENGTH IS SYNCED
WITH OUTCOMES WHERE WE'D ALL AGREE
SOMEONE ELSE HAS GAINED FROM US YOU SEE

BUT SOMETIMES THERE'S A LITTLE GLITCH
THE IMPULSE FIRES BUT THERE'S A SWITCH
THAT BLOCKS THE ALTRUISM FULLY
AND WHAT REPLACES THE COMPASSION IS A BULLY

Tap dance break and kazoo solo

I WOULD ATTRIBUTE THIS CONDITION TO YOU
POSING THE DILEMMA OF WHAT TO DO
THE FIRST THING I SUGGEST YOU BEAR IN MIND
IS TO TRUST IN OTHERS WHEN THEY'RE KIND

AM I MAKING ANY SENSE AT ALL?

*GO HAVE A THINK, THEN GIVE ME A CALL
I CAN'T SUGGEST IT WON'T BE HARD
BUT GOOD LUCK CAL, HERE TAKE MY CARD.*

COMPANY *WILL HE TAKE A RISK WILL HE TAKE THIS ADVICE
WILL HE TRUST ANYONE WHEN THEY'RE NICE
HAS HE THE FAITH, THE INNER STRENGTH
WHAT WILL HE DO, WHAT WILL HE DO, WHAT WILL CAL DO?*

Callum doesn't take the card. He gets up and walks out

CAL Trust in others? I had no reason to trust anyone. There was only one person I thought I could trust at this time. My Dad. And the fact that I hadn't seen him since I was 7 didn't seem to change that thought. So what did I do? I decided that I had to get as far away from all this as possible

CALLUM *(Desperate)* Excuse me, I need to book a ticket!

LEILA Of course Sir. Where to?

CALLUM The other side of the world.

LEILA Very well. One moment please, your itinerary is just being printed.

She pulls a sheet of paper from a human printer that bleeps

LEILA There we go, Sir. You'll need to take a bus, a ferry, a plane and taxi.

VOICE Final call for Mr McGregor

LEILA You'd better hurry.

CAL And this journey will now be represented through the power of this physical theatre.

Scene 16 - Travel.

CALLUM *(HELP GET ME OUT OF THIS MUSICAL
I MUST FIND A WAY, A WAY TO BREAK FREE)*

COMPANY *WHERE ARE YOU GOING CALLUM
WHERE WILL YOU RUN?
WHY ARE YOU LEAVING CALLUM
COME BACK AND HAVE FUN*

WHERE ARE YOU HEADING CALLUM
WHERE WILL YOU GO
WHAT DO YOU SEEK CALLUM
YOU'RE THE STAR OF THE SHOW

WHERE ARE YOU GOING CALLUM
WHERE ARE YOU GOING CALLUM
WHERE ARE YOU GOING CALLUM
YOU'RE THE STAR OF THE SHOW

Callum comes to the end of his journey and is exhausted. It's a very odd/exotic landscape

CALLUM Excuse me. Do you speak English?

WOMAN English? No, sorry mate. Not a word.

CALLUM I need water? Water!?

WOMAN Here.

CALLUM Thanks. What is this place?

WOMAN You've come from far?

CALLUM Yes.

WOMAN Holiday?

CALLUM No. I just needed to get away.

WOMAN You mean like...escape?

CALLUM Yeah, something like that.

WOMAN You felt cornered? Trapped? Couldn't see a way out?

CALLUM (*Who is this person?*) Yeah.

WOMAN Can't be a good feeling – when you're *forced* to feel that way. What does that feel like, Callum, when you're forced to feel like this?

CALLUM Who are you?

Woman removes disguise to reveal herself as Principal

CALLUM You! How are you doing this? Why are you doing this?

PRINCIPAL Like I told you. I'm simply getting you to look at the world and everyone in it from a new perspective.

How Does It Feel?

PRINCIPAL *HOW DOES IT FEEL WHEN YOU CAN'T ESCAPE*

COMPANY *HOW DOES IT FEEL?*

PRINCIPAL *HOW DOES IT FEEL WHEN THERE'S NOWHERE SAFE*

COMPANY *HOW DOES IT FEEL?*

HOW DOES IT FEEL WHEN YOU'D GO TO ANY LENGTH

HOW DOES IT FEEL

WHEN YOU LOSE THE STRENGTH

TO CHANGE THE WAY YOU FEEL

HOW DOES IT FEEL?

CALLUM *HOW DOES IT FEEL, WELL LET ME*

TRY TO EXPLAIN

WHEN NONE OF THIS MAKES SENSE TO ME

THIS CHARADE OF YOURS THIS GAME

HOW DOES IT FEEL

WELL IT'S NOT HARD TO FIND THE WORDS

HOW DOES IT FEEL

I CAN TELL YOU IN ONE WORD

I FEEL NOTHING. LESS THAN NOTHING. THAT'S HOW I FEEL

PRINCIPAL *SO LET ME GET THIS STRAIGHT*

YOU STILL REFUSE TO FACE THE MUSIC

IS THAT ALL YOU HAVE TO SAY

I FEEL NOTHING

COS IF YOU WANT THIS WORLD TO CHANGE

COMPANY *YOU'RE GONNA HAVE TO DIG DEEPER*

KICK OUT THE LOTUS EATER

PRINCIPAL *COS NOTHING'S GONNA CHANGE*

TIL YOU CHOOSE TO MAKE A CHANGE

COMPANY *NOTHING CHANGES*

COMPANY *HOW DOES IT FEEL WHEN THERE'S NOWHERE TO HIDE*

HOW DOES IT FEEL TO BE TERRIFIED

HOW DOES IT FEEL WHEN YOU'VE NOTHING LEFT

HOW DOES FEEL TO BE SO BEREFT

THAT LIFE LOSES ITS APPEAL

HOW DOES IT FEEL

HOW DOES IT FEEL

HOW DOES IT FEEL

PRINCIPAL People tend to run round in circles when they try to run away. So what are you going to do? Face the music or keep on running, like a coward?

SM The lights fade to reveal a door.

Callum walks through it

Scene 17 - The woods

COMPANY *HOW DOES IT FEEL, HOW DOES IT FEEL, HOW DOES IT-*

BECKY Callum.

CALLUM Becky

BECKY I bet you thought I wouldn't come.

CALLUM What?

BECKY Is this it? Is this the house? You were right. It's pretty fancy. So. Are you going to invite me in?

CALLUM Becky.... listen/

BECKY What? Come on.

She takes him by the hand and they disappear into the house.

LUKE And fade to black please

We fade to black over

CAL See you in Act 2.

COMPANY *HOW DOES IT FEEL*

INTERVAL

SUNBEAM

Alexander Rudd & John Nicholson

♩ = 96 Thoughtful...

1 2 3 4

5 6 7

8 9 10 11

12 13 14 15 16

17 18 19 20

21 22 23 24 25 26

it

does n't take a ro - cket or a trip to out - erspace for us to see the earth and

know that it's an in - fin - it - ley small blue dot like a float - ing ball u -

nique - ly giv - ing life where life per - mits

& eve - ry death and eve - ry birth & eve - ry fear - less act - ion worth fight - ing for & eve - ry a - va

ta& ev - ry child & all the dreams & eve - ry act of love that gleams bright - er than a star has ex - ist - ed & per - sist - ed & re

SUNBEAM

Cm/Eb D Bb F Bb F Bb F
 sist-ed yearned to live & eve-ry act of love & eve-ry act of hate & eve-ry act of tend-er-ness &

27 28 29 30 31
 A Dm Bb F Bb F Bb F
 all those who dic-tate on our litt-le speck of dust on our chance-ing float-ing dream has ex-ist-ed & per-st ed

32 33 34 35
 C F C Dm A Bb C(sus4) C F Bb C Dm Am
 in a sun-beam an in-fin-it-ley small blue dot like a float-ing

36 37 38 39 40 41 42 43
 Bb C(sus4) C7 F Bb Bb/C C7 F F A
 ball with no news to su-ggest we're not a-lone the on-ly place that we can call our home. & eve-ry death and eve-ry birth

44 45 46 47 48 49
 Dm C F A Dm Bb F G/B C Bb
 — & eve-ry fear-less act-ionworth fight-ing for & eve-ry a-va tar, & ev-ry child & all their dreams & eve-ry act of love that

50 51 52 53 54
 F A Dm Bb F C/E Cm/Eb D Bb F
 gleams bright-er than a star has ex-ist-ed & per-sist-ed & re-sist-ed yearned to live & eve-ry act of love & eve-ry

55 56 57 58 59 60 61
 Bb F Bb F A Dm Bb F Bb F
 act of hate & eve-ry act of tend-er-ness & all those who dic-tate on our litt-le speck of dust on our chance-ing float-ing dream has

62 63 64 65 66
 Bb F C F Bb F Bb F
 ex-ist-ed & per-st-ed in a sun-beam in a sun-beam

67 68 69 70 71 72 73

BOY 2 Look what you've done, Callum!

CALLUM I've literally just been standing here.

BOY 2 You've just killed everyone in 19th century France

*EVERY MAN WILL BE A KING
AND EVERY WOMAN WILL BE A QUEEN
WE'LL UNITE AS ONE, WE WON'T GIVE UP
AGAINST THE CONDUCT OF THAT TEEN*

CALLUM It's not even a gun! It's just a banana.

The Banana he's been holding goes off and shoots the boy. A security guard enters

SECURITY I think you'd better come with me son.

Scene 24 - Prison.

Cell door closes

CALLUM (*shouting*) This is a complete farce, I've done nothing wrong.

WARDER Lights out!

CALLUM Great.

Cal sits with him in the cell

CAL I'm sensing that some of you still don't quite believe all this happened. It's a tricky one isn't it. Because we're quite happy to believe in all sorts of supernatural notions. Is any of it true? It is for the person who believes it. To those less susceptible - delusional nonsense. All I can say is this. My life turning into a musical was real for me. So here I was. Banged up. Why? Now that I've had time to reflect, all these years later, maybe it's because otherwise, I wouldn't have realised that in order to move on, I needed to let go of a hope. A hope that was so loud, it drowned out...everything.

I Need To Find A Way (Cal and Callum duet)

*WHO AM I TRYING TO KID
I'VE NEVER KNOWN HIM TO BE THERE
JUST IMAGINED WHAT HE MIGHT SAY
JUST HOPED THAT HE MIGHT CARE*

*AND MUM, I'VE REFUSED TO HEAR THE WORDS
WHEN YOU TRIED TO EXPLAIN TO ME,
THE PERSON THAT HE REALLY WAS
WHEN YOU TRIED TO SHELTER ME*

*AND WHY HE COULDN'T STAY
I'M THINK I'M READY TO HEAR HIM SAY*

DAD *I HAVE NO INTEREST IN YOU CALLUM
AND THAT'S THE HONEST TRUTH
DESPITE WHAT YOU'VE BEEN DREAMING OF
YOU MEAN NOTHING, NOTHING TO ME*

CALLUM *AND NOW IT'S TIME TO ACCEPT
YOU CHOSE A LIFE WITHOUT ME
I NEED TO FIND A WAY
TO CARRY ON
WITHOUT HIM THERE FOR ME*

AND NOW I KNOW, THERE'S OTHER PEOPLE STANDING HERE FOR ME

WARDER Oi! Cut out the singing, McGregor. You're free to go.

Callum is pushed out into the bright sunlight.

Scene 25 - Outside prison/TV

SISTER Callum!

CALLUM What are you doing here?

SISTER Phil sent me down with the bail money. You've got to get home.

CALLUM Why?

SISTER Because there are so many decisions to be made?

CALLUM About what?

SISTER Your wedding, you dummy.

LUKE Ok, let's set up for the wedding planning scene please; everyone on standby, let's get the families in. 5, 6, 7, 8

Rhyme 16

COMPANY *THERE'S GONNA BE A WEDDING
AND WE COULDN'T BE MORE DELIGHTED
EVERYONE'S EXCITED
AND EVERYONE'S INVITED*

*WHAT'S A STORY WITHOUT A WEDDING
WE COULDN'T MISS THAT CHANCE
A HAPPY ENDING WITH TWO LOVERS
AND A MASSIVE AWESOME DANCE*

REPORTER Callum McGregor, quite an bombardment of feelings I would imagine; fresh out of prison and jumping head-on into preparations for your wedding tomorrow. A few words?

CALLUM Tomorrow!?

SISTER Come on.

REPORTER Print that!

Scene 26 - Callum's kitchen

MUM Callum! My baby boy, all grown up and... I'm gonna be a granny!

STEP DAD Sit down son and have a cigar.

SISTER Mum, the Ridgeways have arrived!

MUM Mr and Mrs Ridgeway, please come on in, how lovely to meet you.

MRS R We're just so elated by the news, we can't tell you.

STEP DAD Well, of course you are. Have a cigar!

MR R I don't smoke but...what the heck!

MRS R And there he is. What a fine boy! Come here you hunky hunk of hunk- my son-in-law to be!

MR R Son, I wanna thank you for getting my daughter knocked up. She's only 16 but

hashtag proud dad.

MUM But we've so much to do for the big day! We need to book the church.

MRS R Organise the flowers.

MUM Hire a Caterer.

MRS R We're never going to cope.

MUM I've having a panic attack

MRS R It's going to be a disaster.

MUM Unless...

BOTH We need a wedding planner!

MUM But not any old wedding planner.

MRS R Absolutely not. I want the best!

ALL A ROYAL wedding planner!

LUKE Cue wedding planner.

PLANNER What's my budget?

STEP DAD Well luckily for me, tradition's on my side and I'm not paying a dime – so what do you say Mr Ridgeway?

MR R Well...

STEP DAD Oh a little more than that, don't you think?

COMPANY *STEP IT UP*

MR R Well the figure I had in mind...

STEP DAD Won't be enough

COMPANY *STEP IT UP*

MR R In that case, let me think...

COMPANY *DOUBLE IT, TRIPLE IT, QUADRUPLE IT OR BIN IT*

MR R *OH WHAT THE HECK,
THE SKY'S THE LIMIT!*

COMPANY Yes!

MUM Hashtag I'vejustwetmyselfwithexcitement!!

Becky and her friends enter

CHANTAL OMGosh, we're totes freakin' out over this!

ZARA Like high key gassed.

LIZ'BETH I'm like, super ultra mega excited!

CALLUM Becky, I really need to speak to you.

PLANNER Aghhh! Is that the groom? He can't see the bride before the big day! Put a bag on his head!

Doorbell

PLANNER That'll be the dressmaker.

MAKER Becky darling! Let's get you measured. You're gorgeous!

CHANTAL Thanks but, I'm not Becky!

BECKY I'm Becky!

MAKER Oh. Well we'll see what we can do. I'm thinking tucked in here, pushed up here, and you will be getting implants won't you?

PLANNER I'm seeing Italian satin, French lace, sequins, pearls and tiaras from Russia!
Where's my assistant?

ASSISTANT Here.

PLANNER Take some notes!!

The Royal Wedding

I WANT A ROLLS ROYCE PULLED BY LLAMAS,

ASSISTANT A rolls royce pulled by llamas?

PLANNER *WHITE DOVES IN PINKS BALLOONS.*

ASSISTANT White doves in pink balloons?

PLANNER *RINGS DELIVERED BY AN EAGLE*

COMPANY I'm pretty certain that's not legal.

PLANNER *IT'S LEGAL, IT'S LEGAL*

MUM *I WANT ICE SCULPTURES ON TABLES*

MRS R *HORS D'OEUVRES ON SPINNING PLATES*

COMPANY *OYSTERS FIRED FROM A CANNON.*

MR R Can we go with salmon?

PLANNER *I WANT BABY SWANS IN PADDLING POOLS*

A TWELVE FOOT CAKE ON WHEELS

A FEMALE VICAR ON TEN FOOT STILTS

DRESSER Could she maybe wear high heels?

COMPANY *IT'S THE WEDDING OF THE CENTURY*

THE EVENT OF THE YEAR

THE MOST BEAUTIFUL, WONDERFUL OCCASION

AND YOU'RE BOUND TO SHED A TEAR.

THE MOST BEAUTIFUL OCCASION

AND YOU'RE BOUND TO SHED A TEAR.

CAL And then before I knew it

Scene 27 - Church

Rhyme 17

GIRLS *HERE'S MUSICAL WEDDING SCENE*

WE'VE JUST ARRIVED BY LIMOUSINE

HAVE YOU SEEN WE'RE DRESSED BY VALENTIN-

-O, IT'S A STUNNINGLY GORGEOUSLY,

BEAUTIFULLY PERFECTLY

DREAMILY (BREATH)

HAPPILY, WONDERFUL DAY.

All the guests are gathered.

Speak Out

REV *HOW COULD WE TURN DOWN THIS EXCUSE
FOR A CEREMONY WHERE WE CUT LOOSE*

VOICE *I love to groove!*

REV *TO NOT DANCE NOW WOULD BE A SIN*

VOICE *I feel SO sinful*

REV *SO LET GOD SHOW US HER MOVES, COME ON AND LET THE GOOD
LORD IN. LET HER IN,*

COMPANY *GET UR FREAK ON, GIVE ME 5
(YEAH, YEAH, YEAH)
COS THROUGH DANCE LOVE WILL SURVIVE
(YEAH, YEAH, YEAH)
AND BIG UP TO THE GOD SQUAD
(WHO ARE SET)
TO OVERSEE THE UNION OF
(CAL AND BECK)*

COMPANY *WE'RE GATHERED HERE IN OUR LORD'S HOUSE*

COMPANY *YEAH, YEAH, YEAH)*

BECKY *WE'RE GONNA BE EACH OTHER'S SPOUSE*

COMPANY *YEAH, YEAH, YEAH*

REC *AND WHAT A PERFECT CHANCE THIS IS*

COMPANY *YES, IT, IS*

REV *FOR SOME DAZZLE AND SOME SHOW BIZ*

COMPANY *IT'S LIKE WE'RE ON WIZZ*

REV *BUT IN THE EYES OF THE LORD
IF ANY ONE SHOULD OBJECT TO THIS MARRIAGE
THEN THEY SHOULD SPEAK OUT NOW
I SAID SPEAK OUT NOW*

COMPANY *SPEAK OUT NOW.*

REV *SPEAK OUT NOW*

COMPANY *SPEAK OUT NOW.*

REV *SPEAK OUT NOW*

COMPANY *SPEAK OUT NOW*

REV *SPEAK OUT NOW*
COMPANY *SPEAK OUT NOW.*
REV *SPEAK OUT NOW*
COMPANY *SPEAK OUT NOW*
REV *SPEAK OUT NOW*
COMPANY *SPEAK OUT NOW.*
REV *SPEAK OUT NOW*
COMPANY *SPEAK OUT NOW*
REV *SPEAK OUT NOW*
COMPANY *SPEAK OUT NOW.*
REV *NOWAOWAWOWWOWOWOW*

CALLUM I object! I object.

Collective gasp.

BECKY Callum, I thought you loved me.
STEP DAD How could you embarrass the family like this?
MUM I really expected more of you Cal
MR R I've spent a fortune on this wedding
MRS R How could you do this to my daughter?
BRENDAN Callum, she's pregnant, man.
DEXTER You can't walk out on her
BECKY Callum, why are you doing this to me? Why?

Scene 28 - Wilderness

Can I Start Again

CALLUM *DO YOU THINK I DESERVE ALL OF THIS*
IS THAT WHAT YOU THINK
WELL YOU'RE WRONG
IF YOU THINK THIS IS WORTH IT, IT'S NOT
SO HOW LONG
WILL YOU MAKE ME ENDURE THIS GAME
FOR YOUR SELFISH AMUSEMENT
COS I'M SURE THERE'S NO GAIN

I've got to get out of here!

He tries to run but every exit is blocked

*SO IF YOU THINK THIS IS HELPFUL
YOU'RE MISTAKEN, YOU'RE WRONG
IF YOU THOUGHT IT WAS USEFUL
TO THROW ME HEADLONG
INTO A WORLD WHERE YOU'VE TAKEN MY FREEDOM
TO PROVE THAT YOU'RE STRONGER
I CAN TELL YOU THAT YOU'RE WRONG*

*SO CARRY ON IF YOU WANT
COS YOU'VE LOST, YOU SEE
COS YOU CARE A LOT MORE
FOR MY WELFARE THAN ME
THIS IS HURTING TOO MUCH,
I'M LOSING MY SENSES
NOW YOU'VE TORN DOWN
ALL MY DEFENCES*

PRINCIPAL It's good to see you again Callum. So are you now ready to tell me how you really feel?

CALLUM *I'VE NO PLACE TO TURN TO
I'VE NOWHERE BECAUSE
I DON'T WANT TO BE THE PERSON I WAS
I DON'T WANT TO RETURN
TO THE WORLD WHERE I HATED
THE PERSON I WAS
AND WHAT I CREATED*

*PLEASE LET ME START AGAIN
PLEASE HELP ME START AGAIN*

PRINCIPAL *SOMETIMES THERE'S SOMEONE
WHO CAN SEE THE CHOICE THAT LIES BEFORE THEM
SOMETIMES THAT SOMEONE
DECIDES TO OPEN A NEW DOOR AND THEN WHEN*

COMPANY *THEY WALK THROUGH IT THEY DISCOVER
THAT THE WORLD IS NOT ANOTHER
PLACE THAT THEY DON'T RECOGNISE
THEY JUST SEE IT THROUGH DIFFERENT EYES*