



Preview Script

Reality

the musical

Words by Stephen Bridges

Music by Noel Bannister

Reality, the musical

by Stephen Bridges and Noel Bannister

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Preview Script (based on ISBN 978-1904458708)

Rev A

Characters

Principals (8m, 8f)

Dale	: game show host
Les	: game show host
Peter	: down on his luck and scrounging a living on the station
Ad Girls 1&2	:
Billie	: a young down and out girl, Peter's friend
Nick	: a street hustler
Lisa	: a young girl starting out
Jim	: a young man starting out
Nigel Palmer	: producer of a talent show, a self important extrovert, a 'has been' in search of a career lift
Girls 1, 2 & 3	: three young people in a 'Girl Band' who think they have talent
Angela	: an attractive young lady
Bruce	: the 'god of game shows'
Bill	: Billie's father (non-speaking part – sings one song)

Support (8m, 10f, 3m/f)

Seven Sins	: seven young ladies with the appropriate characters, doubling as game show girls (and three possibly doubling as the Girl Band)
Big Issue Seller	: m/f
Nick's Hustlers 1&2	: m
Film Crew 1&2	: m/f
Boyfriends, 1,2 & 3	: three Essex lads, boyfriends of the Girl Band
Policeman	: m
Policewoman	: f
Aunt Edith	: f
Famous Footballer	: m
Fashion Designer	: m/f
Millionaire	: m
Ageing Pop Star	: m
Angela's Friend	: f
Chorus of passengers, tramps, film crew etc as required	

Conventions Used

Text in upper case is shouted, and underlined text is spoken with emphasis.

Scene Numbering

This is provided simply to aid the rehearsal process. Within each act, the entire action is continuous.

Characters By Scene

Act	Scene	Page	Title / Set	Characters
1	1	1	The Reality Studio	Les, Dale & Seven Sins
	2	3	The Station Concourse	Les, Dale, BI Seller, Nick, Hustler 1&2, Jim, Ad Girls 1&2, Lisa, Peter & Billie
	3	7	The Station Concourse	Les, Dale, Nick, Peter & Billie
	4	9	The Station Concourse	Les, Dale, Film Crew 1&2, Billie, Peter, Nick, Nigel, Ad Girls 1&2,
	5	11	The Station Concourse	Boys, 1, 2 & 3, Girls 1, 2 & 3, Nigel, Les, Dale, Peter, Nick, Policeman, Policewoman, Ad Girls 1&2, Crew 1&2, Billie
	6	15	The Station Concourse	Angela, Peter & Billie
	7	16	A Street and The Station Concourse	Lisa, Jim, Angela & Peter
	8	18	The Station Concourse	Les, Dale, Peter & Billie
				INTERVAL
2	1	21	The Station Concourse	Billie
	2	22	The Reality Studio	Les, Dale, Peter, Auntie Edith, Bruce, Seven Sins, Millionaire, Footballer, Designer, Pop Star & Jim
	3	27	The Station Concourse	BI Seller, Billie,
	4	28	The Station Concourse	Lisa, Angela & Billie
	5	29	The Reality Studio	Les, Dale, Bruce & Peter
	6	30	The Station Concourse	Les, Dale, Peter, Jim, (Angela, Lisa)
	7	31	The Station Café & Concourse	Peter, Les, Angela, Friend & Billie
	8	33	The Station Concourse	Peter, Dale, Les, Billie, Bill, Girls, 1, 2 & 3, Nigel
	9	35	The Station Concourse	Jim, Lisa, Angela, Peter, Les, Dale & Bruce
	10	37	The Reality Studio	Bruce, Les & Dale
	11	37	The Station Concourse	Peter, Jim, Dale, Les, Angela, Billie

Principals by Scene

	Act 1	Act 2
Les & Dale	Scenes 1-5, 8	Scenes 2, 5-6, 8-11
Peter	Scenes 2-8	Scenes 2, 5-11
Billie	Scenes 2-6, 8	Scenes 1, 3-4, 7-8, 11
Angela	Scenes 6-7	Scenes 4, 6-7, 9-11
Lisa	Scenes 2, 7-8	Scenes 4, 6, 9
Jim	Scenes 2, 7	Scenes 2, 6, 9-11
Bruce	<i>Does Not Appear</i>	Scenes 2, 5, 9-10
Ad Girls 1&2	Scenes 2, 4-5	<i>Do Not Appear</i>
Nigel	Scenes 4-5	Scene 8
Seven Sins	Scene 1	Scene 2
Girls 1, 2 & 3	Scene 5	Scene 8
Nick	Scenes 2-5	<i>Does Not Appear</i>
Bill	<i>Does Not Appear</i>	Scene 8

Musical Items

- | | |
|-----------------------------|------------------------------|
| 1) Welcome To Reality | Les & Dale |
| 2) Reality Jingle | Orchestra |
| 3) Working Solid | Peter, Billie, Nick & Chorus |
| 4) All In A Spin (Solo) | Jim |
| 5) Fresh Beginning | Lisa & Jim |
| 6) Early Morning | Peter & Billie |
| 7) Real Life Drama | Ad Girls 1&2 |
| 8) Me, Me, Me (Comic dance) | Girls 1, 2 & 3 |
| 9) Easy Money | Nick |
| 10) Reality Jingle | Orchestra |
| 11) All In A Spin (Duet) | Lisa & Jim |
| 12) Early Morning (Reprise) | Peter & Angela |
| 13) Walk Through Time | Peter & Company |

INTERVAL

- | | |
|--|------------------------------|
| 14) Entr'acte | Orchestra |
| 15) Skyline | Billie |
| 16) Transition | Orchestra |
| 17) Welcome To Reality (Reprise, part) | Les & Dale |
| 18) Reality Jingle | Orchestra |
| 19) Fanfare For Bruce | Orchestra |
| 20) Choose It | Bruce & Chorus |
| 21) Reality Jingle | Orchestra |
| 22) What Should I Do? | Billie |
| 23) Sunrise Girl | Angela, Billie & Lisa |
| 24) Reality Jingle | Orchestra |
| 25) Reality Jingle | Orchestra |
| 26) Time Travel Theme | Orchestra |
| 27) Love, Lost | Angela |
| 28) Time Travel Theme | Orchestra |
| 29) A Girl Like You | Bill & Billie |
| 30) Me, Me, Me (Slick dance) | Girls 1, 2 & 3 |
| 31) All In A Spin (Duet, Reprise) | Jim & Lisa |
| 32) Reality Jingle | Orchestra |
| 33) Early Morning (Reprise) | Peter |
| 34) Reality Jingle | Orchestra |
| 35) In Or Out Of Love | Les & Dale, Bruce & The Sins |
| 36) Curtain Calls | Company |
| 37) Payout | Orchestra |

Reality, the musical

ACT ONE

Scene 1

The stage is arranged on two levels: an upper level, which is approached on either side by steps with an entrance below centre stage. The whole set has the feel of a TV studio with cameras and soundmen occasionally visible. The scenes move from a station reality to a studio reality conducted by the two game show hosts. The show can be performed without any other major set additions but could incorporate TV monitors on either side of the stage that occasionally flick into action with shots of the audience or close ups of the characters, particularly in the game show sequences. In the station scenes they are timetables, adverts, etc. A payphone is on the station concourse. The house lights start to fade.

Voice (over PA) Ladies and gentleman, our live studio link will commence in five seconds. And here they are, let's give a real studio audience welcome to our hosts for the evening. It's your favourite and mine, its Les and Dale.

MUSIC #1 : 'WELCOME TO REALITY'

The Seven Sins enter as dancers. They dance seductively as though they were weaving a spell. Les and Dale pass through the audience waving and shaking hands. Les and Dale go up onto the stage to sing

Les & Dale Welcome to Reality,
Let's make someone a star.
It doesn't matter what they do,
It doesn't matter who they are.

If you're bored with your life,
We can change your fate,
When you play Reality,
The future's looking great.

Find someone to take a chance,
Put their life on the line.
Come along and play the game,
We can even walk through time.

If you're bored with your life,
We can change your fate,
When you play Reality,
The future's looking great.

At the end, they are surrounded by the Sins in a cheesy cameo. A studio man holds up a 'clap now' board.

Dale That's what I call reality.

Les Thank you, girls.

The Sins exit.

Dale And thank you ladies and gentleman for tuning in, Yes, it's that time again, its magic ...

Les ... it's destiny ...

Both It's Reality.

Dale We know you love it because you're the Game Show nation.

Les Who wants to be a Millionaire? ...

Dale Blind Date ...

Les The Weakest Link ...

Dale 3 -2- 1 ...

Les Play Your Cards Right ...

Dale Higher!

Les *(High voice)* Play Your Cards Right ...

Dale Hells Kitchen ...

Les Big Brother ...

Both I'm A Celebrity Get Me Out Of Here.

Dale It was obvious wasn't it; that it would happen in the end?

Les You spent half of your lives watching game shows and playing with reality, well here we are again.

Dale Yes, tonight ladies and gentleman, we are playing for the ultimate prize, looking for the ultimate makeover.

Both Doubling destiny.

Les And what do you want to see? A lucky winner.

Dale But they love to see a loser. Some Joe who gets so close to the ultimate prize, then, "Oh you can't have that, but here is a Blankety Blank cheque book and pen". "You could have been a millionaire, but here's ten quid for your cab fare home instead".

Les You always see the dark side, Dale. Of course they love a winner, because it could be them, living that other life, it's what they all want, it's why there here.

Dale Maybe your right, but you can't have winners without loser, Les. That's the game. So tonight we will offer a lucky contestant the chance to grab the opportunity of a lifetime and ... well let's see what happens shall we?

Les Every week as you know we go out looking for people to bring on to the show, one of them gets to be the lucky contestant.

Dale And some get to be the prizes, the prize lives that could be won. And remember, when they speak from the heart, ladies and gentleman, that's when we hear them sing.

Les I'm excited already, Dale, Shall I tell them where we are going?

Dale Go ahead, Les.

Les This week we take our search for a contestant to a London train station.

Dale Lets slip into real life and see if we can find someone who is running a bit low on their options.

Les Someone looking for a new beginning.

Dale A quick fix.

Les An easy answer.

Dale Yes, tonight we are going to give someone the chance to load the golden arrow, shoot for the stars, open the box ...

Both ... and come on down.

Dale We can give someone the chance to change their hand, to look at the cards they were dealt at birth, and deal again.

Les What a choice. And of course, you the studio audience get to vote ...

Dale ... vote ...

Both ... vote ...

Les ... to decide whether his dreams come true, or ...

Dale ... or not, ha ha.

Les Being spirits, we have to move around the real world with care, so see if you can spot us ladies and gentleman, as we let the game commence. It's easy to forget here in the virtual world of the *(he slows down and an echo FX is applied)* eternal waiting room, *(back to normal)* that back on earth things were well, a bit hit and miss at times. There were so many choices, little decisions ...

Both ... Special moments.

Les Do you remember those days, Dale? Endless days of getting up for work, thank God we don't do that any more. And the commute, now that was Hell. The noise, the rushing, trying to get everywhere on time ...

Dale But for you, the great celestial viewing public, we are going back to reality.

MUSIC #2 : REALITY JINGLE

The video screens flick into life as platform numbers or train timetables. Sound men and studio trimmings pull back as the bright lights of the studio give way to a grey station world. The game show hosts mount the platform. The sound of a train being cancelled comes over the PA. There are people from all walks of life and a mixture of ages. Everyone is in a hurry. During the song a 'Big Issue' seller becomes identifiable. He is cheerful and polite, treating all the same, whether he sells to them, or not.

Scene 2

MUSIC #3 : 'WORKING SOLID'

- Commuters** *We're working solid for the weekend,
We don't come home till late at night,
Some days we think that it will never end,
When Friday comes we're all up tight.*
- Love the city, love the taxis.
Love the movement, love the life.
Mobile phones, important faxes,
Love the city, love the life.*
- Transformations that's what life is all about.
You start at the beginning, but it's the ending that's in doubt.*
- [As Children] *We see our parents when we go to sleep,
They go to work before we rise.
To keep us happy we get special treats ...
Cheeseburger, coke and fries!*
- Commuters** *We drag our kids out at the weekend,
When they just want to watch TV.
Some days we think that it will never end,
Is this the way life's meant to be?*
- Transformations that's what life is all about.
You start at the beginning, but it's the ending that's in doubt.*
- Billie** *Looking for home, for my own special place;
For my very own love.
I just long to find a friendly face,
As I'm standing all alone.*
- Commuters** *Monday morning comes around so soon,
Papers pile up on the floor.
The phone rings endlessly and e-mails loom,
We just can't take it any more.*
- Tourists** *We're only over for the weekend,
And then it's Paris, Bonn and Rome.
Why are the portions here so very small?
We do things bigger back at home.*
- All** *Transformation, that's what life is all about.
You start at the beginning, but it's the ending that's in doubt*
- Office Girls** *We get here at nine on the very same line,
But we have a new boss every day.
And on the way home, we're never alone,
A girls gotta work, gotta play.*
- All** *I spend each day before a tiny screen
Go home and watch TV at night.
I surf the internet to find a date,
Somehow the balance isn't right.*
- Transformation, that's what life is all about.
We balance information,
We deal with aggravation,
Spend our whole lives at the station,
But at the weekend we all freak out!*
- [Going wild] *Working solid, working solid,
FOR THE WEEKEND!*

Voice (over PA) The train arriving at platform five is the delayed fast service from Hither Green.
Dale Ah, that brings you back to earth, doesn't it?
Les Sure does, Dale. Must be the wrong kind of rain again. Now, let the search begin; you look for a contestant, while I look for prizes.
Nick Hello son, you're new here aren't you?
BI Seller Yeah, this is my new pitch.
Nick Congratulations. My name's Nick, and I've just come over to introduce myself and get my cut.
BI Seller What do you mean, "your cut"?
Nick I mean, just think of me as your personal taxman. I get my cut from everyone here, one way or the other, get it?

Nick takes out a knife and threatens the Big Issue Seller. Les and Dale are on the upper level, and as they speak the action freezes.

Dale It's great to see things haven't changed since we've been away ...
Les Why do they always pick on the little guy?

Unfreeze.

BI Seller Hey, you can't do that!
Nick Just watch me. *(He takes some of the BI Sellers money).*
Hustler 1 Yeah, just watch him.
Hustler 2 Everyone pays Nick, its part of the deal.
Nick And if you're good, I will only take twenty percent.
BI Seller But I give half to the mag; this ain't no earner you know.
Nick Its tough on the street kid, you'll learn.
Hustler 1 If you pay Nick, you get protected.
Nick It's like danger money son. It's dangerous if you don't pay. *(Jim emerges from the crowd).* Cheer up, I can be good for business too. Here, watch this. *(To Jim).* You look like a caring sort of bloke, want a copy?
Jim What is it?
Nick "What is it?". It's the Big Issue.
Jim Oh, no thanks.
Nick Not so fast mate; why do you think he's doing this?
Jim Oh, I'm sorry ... how much is it? I thought ...
Nick For you, one pound fifty.
Jim But I've only got a fiver ...
Nick No problem, I got change. *(He counts out three copies to Jim).* One pound fifty, three pounds, four pounds fifty, and here's your change ... fifty 'p'. *(He takes the money and hands the fifty pence to the Big Issue Seller).* Easy money. See yer around.

Freeze.

Dale Come on, we can't interfere, that's the rule. We are only here to observe and take what we need, a contestant and a few prizes, remember?
Les I know, I've got to think prizes ... *(Pointing to Jim).* He could be a possible prize.
Dale OK, lets have a closer look. But remember, we mustn't be seen.

Throughout the following action, Les and Dale appear in different guises as they try to blend in with the station action. As far as possible they should be unseen until they speak, appearing from behind newspapers, groups of people etc; their costumes becoming more absurd.

Unfreeze. Jim walks away from Nick and over to the BI Seller, returning the magazines.

Jim Excuse me, can you tell me the way to Queen Street?
BI Seller Certainly mate. Take a right down there and keep going past St James Place; you can't miss it.
Jim Brilliant. I can't miss it. *(He walks away, looks at his map, then turns it the right way up).*

MUSIC #4 : 'ALL IN A SPIN'

Jim *You can tell that I'm lost,
You can tell that I'm new,
I'm staring at a map,
And I haven't got a clue.*

*One day I'll be a regular,
But until then,
I'll ask the way and take a right,
And ask the way again.*

*One day I'll belong,
Like everybody else,
One day in the future,
Hearts may melt.*

*But today it's all new,
Like my first day at school,
This city is a stranger's place,
A character without a face,
And I must join this great big race.*

I'm late, and I must go.

A whistle blows to signal that a train is about to leave. Amid the bustle of the station, a girl is giving out leaflets and shouting.

Ad Girl 1 Don't miss the talent show; sign up now and be famous by teatime ...

Some people gather round (including Lisa).

Jim & Lisa *(Colliding with each other)* What the ... oh ... I'm sorry ... It was my fault ... *(etc)*

Jim No, no it was me, I wasn't looking where I was going. I was ... just giving someone directions.

Lisa Do you know your way around then?

Jim Oh yeah. I have been here loads of times. I'm like a walking A-Z, me.

Les & Dale *(Appearing as businessmen)* Yeah, looks like it.

Jim Just checking out my new office. The agency said I mustn't be late.

Lisa Where have I heard that before, I'm just starting today too, only it's my first job.

Jim Bit nervous?

Lisa What do you think?

Jim Oh, you'll be fine. Look at the people on this station. If they can make it, I'm sure you can too. So where are you headed?

Lisa *(Looking at a piece of paper)* St James Place.

Jim That's funny, I'm at Queen Street, look its just around the corner. If you want we could walk together. *(His confidence now falling)*. Only if you want ... you don't have to, if ...

Lisa OK; you seem to know your way around. Thanks, but I am a bit early at the moment.

Ad Girl 1 How about you two, do you fancy signing up for Nigel's talent search?

Ad Girl 2 We are going to be making a TV programme here later today.

Ad Girl 1 It's a new kind of talent show, everyone's welcome. Next year's superstars could be made right here on this station.

Ad Girl 2 We call the show 'Performers Platform', get it? You could be next year's number one.

Jim Me, a pop star? I don't think so. Anyway, I'm not sure I've got any talent.

Dale We agree on one thing anyway.

Les Oh, don't be so impatient. Stop interrupting. Did she say talent show here on the station? Oh, great what a day to drop in ... I always used to love those, mainly because I used to win.

Dale *(Unenthusiastically)* A talent show, great.

Ad Girl 1 Oh you don't need talent to succeed these days, specially not in the pop business.

Ad Girl 2 Too right. He has got the looks though, hasn't he luv?

Ad Girl 1 Yeah, if you squint a bit ... only kidding. I'm sure you have got talent; everyone has. With some people it's just ...

Ad Girls 1&2 ... hidden.
Lisa Exactly. Everyone has talent, it's just a matter of finding it.
Jim Well, actually I do have one talent ... I was school sudoku champion.
Lisa Oh, really.
Jim I don't think stardom is for me somehow.
Ad Girl 1 No.
Ad Girl 2 Suit yourself. Don't miss the show though sweetie.
Lisa We'll look out for it.

The Ad Girls move on and talk to others on the station.

Ad Girl 1 Sign up for the talent competition of the year. Sign up now and be famous by tea-time. Join the bandwagon to fame and fortune.
Jim What is it with all of this 'famous' lark? I'd hate to be famous, wouldn't you? Living your life in a goldfish bowl.
Lisa *(Staring out at the audience and posing)* It might not be that bad. But I guess you are right, all those people staring at you; waiting for you to make a fool of yourself.
Jim Now that I could be good at. Hey, if we don't have to go just yet, do you fancy a Coffee? You may as well, before you have to start making it for everyone else.
Lisa I didn't think about making coffee ... I bet they have a percolator. I've never used a percolator or filtered, I can only do instant. *(She starts hyperventilating into a paper bag).*
Jim Come on, you'll be fine. I'm buying.
Lisa Oh well, in that case ... how could I refuse?
Jim I'm Jim.
Lisa I'm Lisa, hi.
Les *(As cockney builders)* I told you he'd come alive.
Dale Nah, I'm still not convinced
Les No, mate. I think he could be an ideal prize, I can see something in this lad.
Dale Win an ordinary life, great. Come on we need to keep a look out for a contestant, someone who is a bit devious.
Les Perhaps we should be looking at Westminster ...
Dale Les, you are such a card. Ah, *(pointing at Peter)* this looks more like it.

During their conversation, Peter, a young man who is clearly down on his luck, has been watching Jim with interest. He is accompanied by Billie. Peter stops the Ad Girl and asks about the leaflets she is giving out.

Peter What's all this about a talent show?
Ad Girl 1 It's a new TV show they will be filming on the platform later.
Ad Girl 2 'Performers Platform', get it? No, well no one else has either.
Ad Girl 1 Why not give it a go, what have you got to lose?
Peter The little bit of self-respect I have got left ... no thanks, I'll give it a miss.
Ad Girl 1 Suit yourself, wise guy.
Peter What I need is the kind of show that would change my life, I need a complete overhaul, a total new beginning ... do they do shows like that?
Dale Well it's funny ... *(Les holds him back, he is concentrating on Lisa and Jim).*
Billie There's no need to be all arsy about it.
Peter I know. Perhaps we'll suss it out later; in the meantime, let's try and scrounge a few bob ... that pair over there look a bit green. Bet they don't have to deal with the sort of crap we do; they have no idea.
Lisa I never realised there were so many people sleeping rough. They look a bit scary don't they?
Jim I suppose they do if you're new to it all. Most people don't even notice them after a while. You're OK if you are with me though. *(Billie and Jim approach him).* Can I help you?
Billie Got any money for a coffee, mate?
Jim Yeah sure, got any change?
Peter Change. You havin' a laugh? Why don't you try and change our luck.
Billie Leave it, Peter.
Lisa Here; buy yourself and your boyfriend a coffee and leave us alone.
Peter Boyfriend?

Billie No way we're just close.
Peter Well not too close, I can smell you from here. *(They chase each other off stage laughing).*
Jim I'm not very good at this, am I?
Lisa It's alright. I think it's sweet of you to try and look after me. But I can look after myself.
Jim Which is more than I can.
Lisa I didn't mean it to sound like that. *(An awkward silence).* So, how long have you been working here?
Jim Look, I'd better come clean; it's probably obvious anyway. This is my first day at work too; I've only just left college.
Lisa I kind of guessed. Why did you feel you had to make it up?
Jim I'm sorry ... I thought you might think I was a bit sad if I was new.
Lisa Forgiven. It's alright to be new you know, everyone has to start somewhere.

Les and Dale now both resemble Fagin. They conduct their conversation in between Jim and Lisa.

Les I knew he'd own up. He is basically a nice guy, you see. Not a bad prize ...
Dale Look, prizes, smizes. What about my contestant?
Les Don't be so impatient; give the boy a chance. A romantic interlude could make him quite attractive. Perhaps a bit of mood music while we are here. Ah yes, let's leave them to get better acquainted.

MUSIC #5 : 'FRESH BEGINNING'

Lisa *Everyone has to start somewhere,
 It's a magic you can't miss.
 Everyone begins a journey,
 Take the plunge and take the risk
 From a fresh beginning,
 You can choose a path that's new.
 Everyone has to start somewhere,
 It's important that you do.*

Jim *When you start out all alone,
 When the world is all brand new.
 You are looking at a bright new day
 And the sun is shining through.
 When every door is opening,
 And each path is lined with fate.
 You are breathless with the thrill of it,
 And scared to get there late.*

Lisa *I am just a young girl,
 I am eager to explore.
 To discover my own happiness,
 To find that secret door.*

Jim & Lisa *From a fresh beginning,
 You can choose a path that's new.
 Everyone has to start somewhere,
 It's important that you do.*

Jim Shall we go? How about I walk you to the corner of Queen Street. Maybe you could look at the map and I will tell you how to make filter coffee.
Lisa Sounds like a deal .Come on then. I think it's this way.

Scene 3

Enter Les and Dale as school children.

Les Ah, you can't beat young love. There we are, an ordinary guy with an ordinary girl becomes ... tonight's special prize.

Dale I do appreciate what you are trying to do, and well done by the way, but we are not just here to watch a soap opera, we are also here to find a contestant for our show. And I think this is our man; (*pointing at Peter who enters with Billie*), but we have got to choose the right moment.

Les Your contestants are always so dishonest, even with themselves.

Dale In case you have forgotten that is the whole point.

They exit laughing. Enter Nick.

Peter Well, what did you get?

Billie A quid.

Nick (*Snatching the money and walking off*) Thank you Billie, that's very kind.

Peter Oh, brilliant; that's just what we needed. The bright young things get to sit at tables, drink coffee and win each other's hearts; we get to live in some poxy B&B, scrounging our way through the day to line his pockets. They have got one easy life if you ask me.

Billie Yeah, I bet they don't know what its like to be a kid turning up here with nothing and no one.

Peter Glad you met me, eh? You were playing it all so tough, but drink and drugs - that ain't so tough.

Billie Ah, Peter ... my hero.

Peter Yeah, Peter the loser.

Billie Come on. You don't want to compare yourself with them.

Peter It's just that sometimes I feel, if we fall much further, we will end up on the streets for real. (*He points to some real tramps*). Why can't I get discovered? Even a bird would be nice.

Billie Well, maybe you are not looking hard enough.

Peter What do you mean?

Billie (*Pausing*) Well, why don't you go in for the talent show? They must be desperate if they are looking around here.

Peter Perhaps I should develop an act. Be discovered, I could cope with that ... be rich, be famous. Get any bird I want ...

Billie Like you could have any bird you choose; right!

Peter Let me at least dream about it. Just think about it, me being rich, the star of the show, being famous. Have what they all have. Nice homes, two point five kids. Did I mention shit loads of money?

Billie Dream on.

Peter Might even do a bit of work, or get someone to do that for me.

Billie That's your problem, you want to do something for yourself, loser.

Peter I might even meet someone and ... ah, what am I talking about?

Billie You spend too much time dreaming and not enough time doing. What's up with you today? You don't quite seem yourself.

Peter Perhaps I am myself and that's the trouble. You know when I first came here I thought I could just leave like everyone else and take a train out any time I wanted. I thought I had chosen something different. But it is just the same old day, everyday. When you look at them, all these commuters and city types, don't you feel the gap.

Billie Mind the gap.

Peter That's it. It's just like they say on the bloody intercom, "Mind the gap"; you might fall down it someday. Well that's us Billie, we've fallen right down the gap. It's like we live in a different world, down there between the platform and the tracks. I mean, when they have gone (*indicating the passengers*), it's like the sea when the tide's out. It's quiet and still and you can think.

Billie I used to like it when the tide was out as a kid; all those little bumps on the sand. I remember my dad took us to the beach one year just before he left. We played along the edge of the sea and watched the waves flatten the sand as they washed in.

Peter Are you listening to me? Do you understand what I am talking about?

Billie I know I like it when it's quiet and dark and the platform is empty except for us. Maybe that's us, Pete ... we are the bumps on the sand.

Peter Sounds about right, and the tides coming in.

MUSIC #6 : 'EARLY MORNING'

Peter *Early morning on a station
The dull grey blankets on the floor.
Soon the smart sophistication,
Will sweep away the debris once more.*

*Yesterday's news is arriving,
In neat fresh packages of pain.
Some make the news, some turn the pages,
But all enjoy the glitter of their fame.*

Billie *It looks like we've been here before,
It looks like any other day.
Another wave is going to hit the shore,
And wash the pebbles clean away.*

*They don't take time to remember,
They don't take long to forget.
When summer's gone and it's September,
There's nothing left but cold regret.*

Peter *I've been living on a station,
Nothing really on my mind.
Lost inside my situation,
Longing for a future I can't find.*

Billie *Yesterday's news is arriving,
In neat fresh packages of pain.
Some make the news some turn the pages,
But all enjoy the glitter of their fame.*

Peter *A train arrives with a motion,
Of nonchalance that eats away the day.
I'm trapped inside this busy station,
I must escape, I've gotta find a way.*

Both *Yesterday's news is arriving,
In neat fresh packages of pain.
Some make the news, some turn the pages,
But maybe the end is still the same.*

Peter Look this must be that talent show mob that girl was talking about. You never know there might be an opportunity to make some easy money here after all. Let's stick around and see what they are up to.

Scene 4

Enter Les and Dale dressed as two Scousers in brown overalls.

Dale I like him, he's a dreamer. Lazy; can't see the nose in front of his face, and wants a new life. He is ideal for our show.

Les Lets go and introduce ourselves.

Dale Hey what's going on?

A film crew enter with the Ad Girls and Nigel. They push past Dale and Les.

Dale It's like Waterloo station here. Where did this lot come from?

Les It must be that talent show. Oh great, I might get to do my song!

Dale No, just calm down ...

Les Calm down ...

Dale Calm down ...

Dale You look out for any possible prizes, I'll think tic-tacs.

Les Calm down.

Exit Les and Dale.

Crew 1&2 Mind your backs ladies and gentleman ... let us through please ... *(etc etc)*.

Billie If this is one of them documentary type films, they might be interested in my story. I might even make a name for myself. Do you think they would be interested in my story?

Peter It's not all about you Billie, lets think about me for a change shall we?

Billie Right, lets think about you for a change. *(Enter Nick)*.

Peter Listen, there may be an angle to this after all. I've always fancied myself as an agent, and there's someone around here who could do with being discovered. *(He points to Nick)*.

Nick *(To Nigel)* What's your game?

Nigel Not now, you will get your chance, talk to one of my assistants. Put your name on the list if you think you have got what it takes. You will get your chance later; you'll just have to be patient.

Crew 1&2 Mind your backs now please ... *(etc, etc)*

Nick Got what it takes, what's he on about? *(Nobody takes any notice)*.

Nigel Come on we need to get going; my time is money. Ah, this place is perfect, I knew it would be. The same old talent show in a new venue every week, this show will run and run. I'm brilliant, don't you think?

Ad Girls 1&2 Brilliant, Nigel ... great idea ... brilliant *(etc, etc)*.

Nigel Girls, you are right. Look, this is where we will set up here, under the clock. Perfect. At once clichéd and yet timeless, Reminiscent of those grainy film sets and the romance of black and white. Yes, romance ...

Crew 1 Shall we put the stuff down here then?

Nigel No feel for melodrama. Yes, yes, I've told you, yes.

Crew 1 I only asked. This microphone is heavy. *(Crash as it hits the floor)*.

Nigel It's also very expensive. Just be careful will you, that microphone is worth a month of your wages. I will make stars out of these ordinary people, and they will make a star out of me. What a wonderful irony. Of course I will never find anyone with as much talent as me, but when you are as gifted as I am, that is not surprising.

Ad Girls Obviously not ... you're brilliant, Nigel ... brilliant etc etc.

Nigel I will create a human drama. Eat your heart out Panorama, and make way for Nigel Palmer. Front and centre girls ... lets tell these people how I intend to take over the ratings world.

The Ad Girls go into an energetic song and tap routine, whilst Nigel stands by and encourages them.

MUSIC #7 : 'REAL LIFE DRAMA'

Ad Girls *Real life drama, is the future for us all
Keep the budgets way down low.
When viewers disappear, angels turn away in fear,
No need to be critical and glum.*

*No one loses beauty sleep,
It's so easy, it's so cheap.
Real life drama is the future for us all,
The actors will be waiters everyone.*

*He will film the scenes, there'll be drop outs in their teens,
Hope and hopeless side by side.
Ratings they will soar, there'll be press at every door,
Fans will scream and shout for more.*

*You have what the crowds adore.
Charm, good looks and so much more.
Real life drama is the future for us all,
Keep the budgets way down low.*

[Tap dance through third verse, until Bar/Measure 25]

*We'll find talent on the streets,
Then we'll drag it out for weeks.
Real life drama is the future for us all,
Nigel, he's the man for ... you!*

Nigel God, I'm good. Now, where was I. Ah, yes. This fish bowl, this microcosm of life itself, this is how I will make my name. What an idea, a talent show set on a station, can you imagine the variety that we can capture here?

Crew 1 Not many people around at the moment, Nigel.

Nigel Well there will be; its a station for goodness sake. Just wait. Once the first programme goes out people will flock to be on my show; to grab their little bit of fame. Come on, let's get started. My destiny beckons.

Scene 5

While a stage area and camera are being erected, a group of young hopefuls huddle round and then come forward excited and noisily. They wear 'North Kent' shell suits. One of the boys is pushing a baby in a buggy.

Boy 1 Look there they are.

Boy 2 I told you they would be here.

Boy 3 And there is that creepy Nigel we read about.

Girl 1 Come on, I've got a feeling this is going to be my day.

Girl 2 Whatever, minger.

Girl 3 Do you think I'm bothered? What makes you think you're gonna make it on your first audition?

Boy 1 Hold on babe it's me that's gonna make the headlines, just you wait. I got star quality.

Boy 2 Stars in his eyes ...

Girl 2 Stars on the brain if you ask me.

Boy 3 I believe in you, mate.

Boy 1 I believe in you, mate.

Girls Losers.

Boy 1 Don't you believe in me, babe?

Girl 1 Well ...

Boy 1 If you don't believe it, how is anyone else going to?

Girl 1 He's right. We've gotta be positif, in it.

Girl 2 But what if they only want one person? Which one of us would get it?

Boy 3 Sorry girls; its gonna be me.

All What-ever.

Girl 1 I'm going first.

Boy 1 How come you're going first?

Girl 2 Because it's your turn to look after Britney.

Boy 1 Bloody hell!

Girl 1 Come on, lets go and introduce ourselves.

Nigel Here we are, our first young hopefuls. I can see the money rolling in already people are going to flock to my platform and raise me up. Hello magazine here I come. Lights, action.

Girl 2 Hi ya.

Girl 1 Is this where you are doing the auditions?

Girl 3 I got talent.

Girl 1 I can't believe she said that.

Nigel Boys, girls, pleased to make your acquaintance. Nigel Palmer is my name, you obviously know my show. Yes this is it, and who knows, this could be your lucky day. We're going to make a star out of someone today and it might as well be you. In fact you look just the kind of people we have in mind, ordinary looking folk who think they have talent.

Boy 2 Who does this guy think he is? Let me hit him now while I don't have anything to lose.

Girl 1 Slow down; don't be too hasty, this guy could take us to the top.

Girl 2 In your dreams ...

The baby in the buggy suddenly starts crying loudly.

Boy 1 Shut it, Britney ...

Girl 1 Well, maybe I am dreaming, but who cares. Are you ready, Mr Palmer?

Nigel Step right up girls. Lets the show begin. Who is going to be first?

Girl 1 It's gonna be me ...

Girl 2 No, me!

Girl 3 No, me!

The song is sung in an 'Essex girl' kind of way and is stopped half way through by Nigel, who cringes, but despite their lack of talent, he sees the potential. The song is sung out of key and the dance routine is dreadful, as they all try to outdo each other.

MUSIC #8 : 'ME, ME, ME' (COMIC DANCE)

*All Me, me, me ...
Me, me, me ...
Me, me, me ...
Me, me, me ...
Me, me, me ...
Me, me, me ...*

*Girl 2 I'm gonna make the headlines,
Gonna make it on TV.
When you switch on with your breakfast,
When you switch on with your tea.*

All Who are you going to see?

Girl 1&3 Me, me, me.

*All Me, me, me.
Me, me, me.
Me, me, me.
Who are you going to see?*

You're gonna see ...

Me, me, me ...

Me, me, me ...

Me, me, me ...

Me, me, me ...

*Girl 1 I've worked so hard to get here.
I've imagined every scene.
I give my first big interview,
I'm up on every screen.
Who are you going to see?*

Girl 2&3 Me, me, me.

*All Me, me, me.
Me, me, me.
Me, me, me.
Who are you going to see?*

You're gonna see ...

Me, me, me ...

Me, me, me ...

Me, me, me ...

Me!

Nigel Enough!

Girl 2 I always knew someone with my qualities would be discovered on the street.

Girl 3 Yeah, funny ... we thought that too!

Nigel Great, great. The public will love you, or love to hate you ... it's all the same to me, and to you in the end. I think you could have a chance though, you have that rough undiscovered feel that the public goes for. I had better take your number; come by later and we will see how you get on. In the end it's the audience who have the vote, but I think you will be up there.

Girl 3 Do you hear that? He thinks we might be up there!

Girl 2 I'm not sure about you, but here is our number anyway. One way or the other I'm going to get there, understand?

Nigel I love the entertainment business, it's so seedy. I am sure I will find a use for that number. Just sign here for one of my contracts.

Exit the girls, plus their partners and 'Britney'. Enter Les and Dale, now dressed as 'North Kent' types.

Les Wicked bow selector.
Dale Don't you get the feeling that too many people are fishing in the same pond. How are we supposed to find people for our show if he's spotting the local talent?
Les I don't think we have missed too much so far. Can I do me number now? *(The band start up MUSIC #35 : 'IN AND OUT OF LOVE', playing the first few bars until Dale speaks).*
Dale No.
Les Hold it, boys ... hold it. I thought I might enter the talent show, do my big number. Lets face it the competition isn't great. I don't know what has happened to the pop scene while we have been away But if that's it, I could be in.
Dale We're not here to enter some Pop Idol competition. Control yourself.
Les I just thought ...
Dale Can you just concentrate on the job in hand. We have got to find a way of talking to our contestant.
Les You're no fun anymore ... you used to be a right little devil.

Exit Les and Dale. Peter has been watching Nigel with interest.

Peter Excuse me, are you looking for a little local colour, some young fresh talent that's just dying to be discovered.
Nigel Well I'm not sure you're what the focus group had in mind when they set this up. This is not just any old talent show you know.
Peter Oh, no. I can see that you're not the sort of Director to be involved with any old show. You have that rare quality, even I can see that.
Nigel Really, well you are obviously more discerning than you look, which I must say would not be difficult. However, what did you have in mind?
Peter It's not me you understand. It's someone who is a bit of a celebrity on this station. It's about time he was discovered.
Nigel I think I must be on a roll. And they said at the studio that this idea would not work. This is just the kind of break I was looking for. Where is he?
Peter Meet Nick. You like a piece of the action don't you Nick?
Nick You bet!
Peter I think he is trying to muscle in, be top dog. Why don't you tell them who really runs this station.
Nick Yeah, maybe you're right. It's about time I got some real respect around here.
Peter Could be your ticket out.
Nigel On second thoughts, I'm not sure we have got time at the moment.
Peter Pity because Nick here can get very angry when he is turned down, can't you Nick? And you might end up with the wrong kind of break ... if you know what I mean?
Nick Am I on then?
Nigel I suppose so.
Nick Come on guys, we'll show them who runs this station. They don't realise this is just the start. Soon I will have my own criminal empire, with workers all over town. Nobody takes over my patch.

Nick plus his two hustlers and dancers in hoodies prepare to sing (and dance).

MUSIC #9 : 'EASY MONEY'

Nick *We can make easy money,
You can be a winner today.
Looking for easy money?
Come along I'll show you the way.
Make it now danger money,
We will protect if they pay.
You can make lazy money,
Come along, I'll show you the way.*

*Come and grab a living out of the street,
We ain't playing by any rules.*

*Take it if they give it,
Come into the heat,
They're the ones playing the fools.*

*Come and take sleazy money,
You can do just what you please.
As you cruise, steal their money,
Just make a living with ease.
Take it now crazy money,
Feed them with all of their needs
We can make loads of money,
Come along and follow my lead.*

*Come and grab a living out of the street,
We ain't playing by any rules.
Take it if they give it,
Come into the heat,
They're the ones playing the fools.*

[Instrumental Break, 8 bars]

*Easy money,
Easy money,
Easy money,
Easy money,
Give me some easy money.*

[Spoken] *They'll all be working for me one day, all the pick-pockets and pimps, all the pushers and dealers. I'll show them whose running this station.*

Give me that easy money ... Yeah!

The sound of Police sirens is heard.

Nick What do you think? Have I got any future in showbiz?

Enter two Police officers. People start crowding round.

Nigel I'd love to sign you up, but I think you might get a Royal Command performance sooner than even I could offer you ... at least you will be 'at her majesty's pleasure'.

Nick Hey what's going on?

Policeman We've been trying to get someone to spill the beans on you for ages.

Policewoman Never thought you would sing so sweetly yourself ...

Policeman Come on, you are well past your 'cell'-by date. (*Mimes hands together as hand-cuffed or fists clenched as though holding bars*).

Nick (*To Peter*) That's your fault, you set me up, and don't think I don't know. When I get out you'll need a new identity.

Peter Funny that's just what I'm looking for

Nick is lead away by the police. The crowd disperses.

Nigel We really must get on now.

Peter Oh, and if you need someone to look after the kit while you take a break, it will be safe with us.

Nigel Well, that's very kind. If we ever get going, there is a possibility that we might get a break.

Peter Enough said. Come on, Billie.

Enter Les and Dale. Les starts to move to centre stage. He is dressed in top hat and tails. Dale is still in his shell suit.

Dale Where are you going?

Les It's no good I can't stop myself ... the sight of the stage, the thrill of the crowd, the smell of the grease paint. It's time for my song. Take it away, maestro.

The Band strike up the first line of MUSIC #35 : 'IN OR OUT OF LOVE', playing the first few bars until Nigel speaks.

Nigel No, No, NO ... not another crooner. You look like something out of Morecambe and Wise.
Next ...

Les “Crooner”! Did you hear what he said!?

Dale I did and how dare he insult Morecambe and Wise; pure genius.

Les That’s it, stop everything. *(The whole action freezes)*. ‘Crooner’! I will not be insulted by one of the bit players, one of the minor characters. Who does he think he is ... I’ll give him ‘next’. This Nigel needs to be taught a lesson. I’ll give you two left feet; that’ll keep you quiet. I’ll take your show off air. Make them more famous than you. *(Pointing at the hopefuls)*.

Dale Calm down, you’re crossing the line. If he *(pointing up)* finds out what you’ve been doing ... You are not supposed to meddle like this.

Les He ... *(pointing up)* won’t find out.

Dale That’s what you think, he’s got eyes everywhere.

Les A small adjustment, one phone call, and the show’s off air.

Dale Come on ... count to ten. Deep breaths. Just relax. That’s it. You have found tonight’s special prize and I have found a few prizes too. I think we have even found a contestant, we just need to reel him in and then we are done.

Les Sorry. Yes, you’re right. I just got a bit carried away. I’ll be fine now. Shall I say it?

Dale Over to you.

Les Back to Reality.

MUSIC #10 : REALITY JINGLE

Les points to the mobile phone in Nigel’s bag. Exit Les and Dale. Nigel’s phone rings. The action resumes

Ad Girl #1 Nigel, your phone’s ringing ... oh, and vibrating.

Nigel *(Answering the phone)* Palmer here, producer, actor, writer. Oh, Beryl, it’s you. What! What do you mean the ... the project’s what ... on ice? What am I supposed to do, wear skates and present it in a leotard?

Ad Girls 1&2 Very good, Nigel.

Nigel Shut it. No, not you, Beryl. But we have just set up the equipment ... I will be right there. This project is going ahead if it’s the last thing that I do ... What do you mean it may well be. Beryl, don’t let them do anything, I’m leaving this minute. *(He hangs up)*. Can you believe it? One day I will join a company that doesn’t get taken over. First it was a national, now I’m a multinational. It will be Universal next.

Ad Girls 1&2 In your dreams.

Nigel I have got to get back to head office. Keep an eye on this lot. I won’t be long.

Les *(Offstage)* That’s what you think. Goodbye.

Dale *(Offstage)* What have you been up to?

Les *(Offstage)* Who me?

Crew 1 Right lads, get to work. We have to set up and then guard the gear.

Crew 2 But its nearly twelve ’o clock ... the pubs are open.

Crew 1 Good point. *(He/she calls over to Billie)*. Here you. This offer of looking after the equipment. Something really technical has just cropped up and we need to pour it, I mean pull it, together. There’s five pounds now and five pounds if the stuff’s still here when we get back.

Billie *(In shock)* Ten pounds!

Crew 1 OK, twenty quid.

Billie Twenty quid ...

Crew 1 Look, twenty-five ... it’s my best offer. There is even a fresh pot of coffee ...

Peter *(Putting his hand over Billy’s mouth)* That’ll be fine. Your gear is safe with us.

Crew 1 And don’t think you can sell it either. It’s so obsolete we are amazed it still works.

Scene 6

A group rush across the platform, comprising the Famous Footballer in dark glasses with a gaggle of girls, followed by Les and Dale. The crowd pass to reveal Peter looking through the TV camera. An attractive young woman (Angela) walks across the stage. Multiple images of her could fill the screens in slow motion. She is young and smartly dressed. She is looking up at the times of the trains. She notices Peter who is scanning her as she walks by.

Angela Are you filming me, or am I in the way?

Peter Who me?

Angela Well you’re the guy with the camera.

Peter No. Ah, well not really. Well, sort of.
Angela Oh, that is so much clearer.
Peter I am sorry. I was just doing a light test and you got in the way. I didn't mean to upset you.
Angela Oh, that's OK. It's just that I've always hated having my photograph taken.
Peter Really. Some people are like that. Not the people that I tend deal with of course, because we are here to film a talent show.

Billie looks at him as though he is mad.

Angela That's interesting ... what, on the station? Oh yes, I think I read about this. Nothing I could help with I'm afraid, I was never very good at singing and dancing.
Peter I don't know, you look like you've got talent.
Angela I do, do I?
Peter I didn't mean it like that. I mean that some have it and some don't; it's my job is to spot it ... and get it out of them.
Billie *(Aside)* And some people just act the fool as soon as they get the chance.
Angela I don't think this is my thing. Good luck though, it's a really great idea, I hope it works.
Peter It was sort of my idea, the studio were looking for a pulling recipe, I mean a crowd-pulling recipe, for an early evening slot and I thought, "I have just the thing", and here we are.
Billie *(Aside again)* Where does he get this stuff. *(To Peter)*. Ah, Leonardo; can I have a word with you? Just what do you think you are doing? If they see us playing with this stuff, I might not get the money I negotiated with the studio, remember?
Peter Look beat it ... I just want to ... just leave me alone for a bit will yer. *(To Angela)*. What time is your train?
Angela Well, I'm going to Sidcup ...
Peter Oh, that will be the twelve-thirty on Platform ten, I think. It's about thirty minutes yet. If you aren't doing anything else while you wait, I would appreciate your thoughts on our show. I could do with a bit of help; you see we are canvassing ideas to see if we can improve the ratings. It will only take a moment.
Angela Well if my train isn't 'till twelve-thirty, it means I do have a bit of time to kill, but I still think I'm not the kind of girl you are looking for. I'm afraid I don't really watch this kind of thing. No offence.
Peter Perhaps you're just the person I should be talking to in that case. So what kind of thing do you watch?
Angela Oh, I don't know. It's just that I get tired of TV shows where people spend all their energy looking for fame and fortune. What ever happened to a good old-fashioned love story? Why do people need to pretend, to make out they are somebody else?
Peter Yeah, right. But don't be too hard on them, they may just have found themselves in a difficult situation and are looking for an escape.
Angela Like the rest of us don't have difficulties? Oh, I don't mean to be bitchy, but maybe you should be talking to someone else, maybe I'm a bit of a one off.
Peter I think maybe you are. You know you're just the kind of girl I'm looking for; I mean for the show ... someone with their own opinions, who is not afraid of going against the crowd. Fancy a pint? A coffee? There's Americano, latte, espresso, extra espr...
Angela ... OK, OK ... I will have a coffee, as I have got some time to spare. It's not every day I get stopped by a big producer and invited onto a film set.

Scene 7

The lights cross fade to Lisa and Jim, outside the station.

Lisa Thanks for walking me to the corner, it was really sweet of you.
Jim Oh, that's OK. I don't think I would have got here on my own.
Lisa And I won't have to hyperventilate when I'm asked to make coffee. Anyway good luck with your job; maybe we will bump into each other when you've made it.
Jim I was hoping we might meet before then. Look ... would you mind if ... that is after ... if you're not doing anything ... would you ...
Lisa *(Interrupting)* I'll meet you here at the station at six, under the clock. I must dash. Good luck ...

Jim OK. I'll be there under the clock, at six. I'd like that, I really would. Maybe we could get a bite to eat or something.

Lisa Yeah, we could compare first days.

Jim Probably be 'last days' in my case.

Lisa Don't worry. You'll be fine; think positive. You may be able to impress them with your sudoku.
(She walks away).

Jim Nice one. Good luck with your first day.

MUSIC #11 : 'ALL IN A SPIN' (DUET)

Lisa *I'm all in a spin*
Jim *You can tell that it's new*
Both *I'm talking to a stranger*
And I haven't got a clue.

Lisa *I met him in a moment*
Jim *I melted when she smiled*
Both *Do I believe in destiny?*
Emotions running wild.

[The music underscores]

Lisa Remember think positive ...
Jim Remember the filter paper ...

Jim *One day I'll belong*
Like everybody else.

Lisa *One day in the future,*
Hearts may melt.

Both *But today its all new,*
Like a first day at school.
This city is a stranger's place
A character without a face.
And I must join this great big race ...
I'm late, and I must go.

Crossfade to Peter and Angela in the Station. Exit Jim & Lisa.

Angela I still think it's a funny place to hold an audition.

Peter I suppose so, but you would be amazed at the different types who pass through here everyday.

Angela True, and people seem to like these real-life type of shows, don't they? It will probably make stars out of the porters and paper sellers.

Peter Yeah, maybe one of the down and outs will suddenly be shot to fame and fortune. People will walk past a hundred tramps a day and not see any; put one on TV and they suddenly want his autograph and to know what kind of cereal he has for breakfast.

Angela That's what I mean. Although, cereal? Shows how much you know about street life. Still you seem to know about stations and train times.

Peter Oh. Yeah, and coffee. I don't know what it is about stations, my dad used to love them, found them romantic, talk about them for hours and I used to listen. Maybe that's why I am here ...

Angela My father was a bit like that, only with him it was ships; we used to spend our weekend at the docks. We would watch out for the different kind of funnels and he would tell us where they had come from, and where he had been on them when he was a lad. It's funny how it stays with you isn't it? The stuff you grow up with. In fact I'm on my way there now to see them.

Peter Docks?

Angela Parents. I've lived up here in town for a year now, but it's not what I expected.

Peter Me neither. I came to London full of hope. Now look at me.

Angela Well I must admit I don't much like your taste in clothes. But, give me one week of your wages and an afternoon in Oxford Street, and there's nothing we can't sort out.

Peter Yeah, right.

Angela What about your friends at the studio?

Peter Oh, the studio. It's not all that it is cracked up to be, believe me. No, London can be a lonely place.

Angela I know what you mean. I share a flat but it's not the same as, well, having friends.

Peter No, my living arrangements aren't ideal either. But I bet you have loads of admirers.

Angela Yes, they're all older men, usually married. Finding the right man has never been my strong point.

Peter Look, I know this is a bit sudden, but would you like to meet up later? If you're coming back that is.

Angela I didn't mean for you to feel sorry for me.

Peter No I didn't mean it like that ... anyway, I owe you a pint.

Angela I don't usually take invitations from strange men.

Peter What; are you trying to do give me a complex?

MUSIC #12 : 'EARLY MORNING' (REPRISE)

Peter *You know its funny but I feel like,
I've met you somewhere else before.*

Angela *I can't believe you really said that,
You're much too corny to ignore.*

Peter *It's not my style to be forward,
I'm really not that kind of guy.
But something about you has touched my feelings,
I couldn't even tell you why.*

[Develops to 'Lost Love' theme]

Angela *I was walking through the station,
Nothing special on my mind.
But here I am for just a moment
My feelings touched for just a moment ...*

Both *Who knows why*

Tannoy Platform ten for the twelve-thirty service to Dartford, {*} calling at New Cross, Lewisham, Hither Green, Mottingham, Sidcup and Dartford. Platform ten for the Dartford service.

Angela *(Starting at {*} above)* Where shall we meet?

Peter What about here, under the clock.

Angela I will be coming back here at about six. Will you still be here then?

Peter Oh yeah, I should think so ... I'll be here.

Angela Will you book somewhere?

Peter Book somewhere? I said a pint, not dinner.

Angela OK, OK. Perhaps we can compare crappy days in crappy London.

Peter Good one ... That should be fun. Yeah, yeah.

Angela Look, I had better go. Good luck with your show. It's been ... nice. *(She turns to leave).*

Peter Hey, I don't know your name!

Angela Angela; yours?

Peter Peter.

Angela I'll see you then, Peter.

Angela rushes off.

Scene 8

Les And Dale enter briefly.

Les Are you thinking what I'm thinking?

Dale Under the clock at six ...

Les A contestant, a prize, a swap ... its perfect.

Dale We are almost there ...

Peter *(Dreamily)* Angela ...

Billie You will need to throw more than a six to pass go with her.

Peter Very funny.

Billie Yeah, and at this rate you will probably end up in jail. What are you thinking of? Na, don't tell me what you're thinking. It's impossible; you live in a hostel for God's sake. What are you going to do? Take her back and introduce her to the neighbours? If you really hit it off you could see if they do ensuites.

Peter Look, I liked her, Billie. I felt something.

Billie What, here, on the platform?

Peter No, not like that. I mean I haven't felt like this before. I don't know what happened, but I started looking through the camera and well I suddenly saw things differently. I saw another world, another me. I started to believe for a moment that I could actually take her out. I could actually buy her dinner. I felt as though I had been discovered.

Billie Lucky for you, you weren't.

Peter What's going to happen when she finds out I'm a loser, not a producer? I think this station is driving me mad. How can I meet her this evening?

Billie You haven't got a chance.

Peter You are right ... in fact, what have I got?

Billie Well, you've got me ...

Peter Yeah, I know Billie, but I mean ...

Billie I know what you mean ...

Peter I mean, what have I got?

Billie You've got your health.

Peter Who asked you?

Billie I thought you did.

Peter Do you think she would want to see me again if she knew who I really was. Don't answer that. What kind of life is it where you can meet someone and maybe even fall in love with them, and yet you are probably best not even letting them know?

Billie Yeah what kind of life is that?

Peter What could I give her in the future, eh?

Billie They do a nice soup round the corner.

Peter What can I tell her, Billie? She'll hate me, I know it. She told me she couldn't stand bullshit. She will take one look at me and walk away.

Billie Just be yourself.

Enter Les and Dale.

Peter Oh, I don't know, and then what, even if she didn't walk away, what could I offer her? And don't say soup. What would happen then? If only I could be that person I felt like when I was behind the camera. I just wish I was someone else; someone with a future, Billie. I wish I could walk out of this life into another one. Be that kid this morning, whoever he is. Be anybody, but not me.

Billie Excuse me but I am going to have a conversation with some of our insane friends over there for light relief.

Dale This is definitely our man.

Les I have to hand it to you Dale, he is ready for anything this one and I think he has arrived just at the right point.

Dale So, let the games begin. *(To Peter)*. What are you saying Peter? You want to change your life, to know the future.

Peter Who are you?

Dale You will find out soon enough.

Peter And what is it to you, anyway?

Dale More than you realise ... you know, you're just right for our show.

Peter You are not one of those film types are you?

Dale Not exactly, but showbiz is still my life.

Peter What do you mean?

Dale That's not important. What is important, is that I can help you get what you want. A new life, a second chance, even a view of the future you could be missing.

Peter What are you talking about?

Les If you want to change your life, we can help. We can give you a glimpse of a world of possibilities; if you come on the show that is.

Peter What show?

Dale By the way, there is a lot of interest in you out there already.

Peter Out where? Well maybe I'm not interested in you.

Les I think you made a bit of an impression with that young lady. This could be a turning point.

Dale You wished to be taken into the future. Do you mean it? You see it's your choice, not mine. I mean it's only entertainment, but our viewers enjoy it because it reminds them of the way things were.

Peter Have I taken something by mistake? You are not my fairy godmother are you?

Les We can show you a new life, but it means you will have to play Reality ... oh, and it means risking your old one; sign here.

Dale We always do very well when there is a future sequence, its very good for the ratings.

Peter Look, you guys are weird, but I'll tell you this. If you could change my life, I would risk anything to get it, to know my future, to change it.

Dale Anything?

Peter Yes, anything. You really mean if I go on your show I could change my life?

Dale That's it in one, Peter.

Peter And I'd have to risk everything to get it.

Dale Right again.

Les You see Peter, life is a game; or to be more precise, a game show, and our viewers ...

Dale ... the great celestial viewing public, they can't resist and besides ...

Les ... they need something to spice up the dull waiting.

Dale Watching a contestant risk all to change their life, seeing them discover what the future holds; it helps to pass the time.

Les But, I should warn you, that if you get it wrong ... if you get it wrong ...

Dale Shush, don't put him now off ... we've only just found him!

Les OK, I was only trying to ...

Dale *(Interrupting)* I know what you were trying ...

Les *(Interrupting)* There's no need to be ...

Peter: Look! I don't know who you are or what or you are, but this show of your sounds exactly what I'm looking for. If you can help me change my life, then I'm your man. I'm tired of watching others fall on their feet, while I fall on my arse.

MUSIC #13 : 'WALK THROUGH TIME'

Peter *If I could walk through time.
If I could walk through ages.
I wonder what I'd find ahead,
If I could turn the pages.*

*If I could change my world.
If I could change tomorrow.
I'd throw off all my worried past,
Abandon all my sorrow.*

*How many lovers find their love?
How many destinies are broken?
How much ambition turns to dust
How many dreams unspoken?*

Principals *This morning dawned so grey.
Scruffy and misleading.
Now we have to dare to hope
There's somebody to believe in.*

*How many lovers find their love?
How many destinies are broken?
How much ambition turns to dust?
How many dreams unspoken?*

Peter *If I found my love,
Could I make her mine?
I wonder what I'd find ahead.
If I could walk right through time.*

Company *If I could walk through time.
If I could walk through ages.
I wonder what I'd find ahead,
If I could turn the pages.

How many lovers find their love?
How many destinies are broken?
How much ambition turns to dust?
How many dreams unspoken?*

Les and Dale lead Peter away through a doorway, like 'Stars In Your Eyes', perhaps with dry ice effect.

END OF ACT ONE

INTERVAL

ACT TWO

MUSIC #14 : ENTR'ACTE

Scene 1

The station, but the lighting should be different from the opening scenes. The stage now has a dream-like quality, as though all time has stood still. During the song, chorus members in unison re-enact the meeting of Lisa and Jim, Peter and Billie, and Peter and Angela. Two characters mimic the game show hosts Les and Dale, who wander through the action. The effect required is to summarise the actions of Act One simultaneously.

MUSIC #15 : 'SKYLINE'

Billie *The skyline stands defiant full of memory,
As cars hunt in the night in search of mystery.
A city full of lonely lights that blink and turn away;
We wander through the night until the day.

And in the streets of London Town there lives a man,
Who's seen each building disappear and build again.
The tramps have grown much younger now,
Though many years have passed;
And in the night their future life is cast.

Moonlight, any time of day,
Looking for a future that might come your way.
Starlight, it don't matter how,
Everybody falls in love somehow.

And now with every step another year goes by,
As theatre boards cascade and ragged posters fly.
He is standing on a station but he can't remember why;
He sees a pretty face, it's in her eyes.

A small café in Chelsea, an unfaithful glance.
The pavement rings the memory; she's in a trance.
And all her pain at Putney Bridge will never wash away;
Her tide went out on one September day.

And all her pain at Putney Bridge will never wash away;
Her tide went forever,
One September day.*

Exeunt.

MUSIC #16 : TRANSITION

Scene 2

MUSIC #17 : WELCOME TO REALITY (REPRISE, PART)

The lighting and ambience should look like opening of the game show.

Dale Welcome back, to the show that offers a lucky contestant the chance to change their future. Well, you have seen how we chose this week's contestant ...

Les And you may have even spotted some of the prizes.

Dale Now we are going to meet the man who is turning into a minor celebrity, the man who wants to risk everything to gain it all.

Les Yes, Peter this is it. Let the game begin, its time to get out of the Big Brother world and join the studio audience. *(Enter Peter. MUSIC #18: REALITY JINGLE [Cuts part way through]).* Everyone's waiting. You are quite a hit.

Peter Studio audience? Big Brother world? Am I missing something? It's so bright I can't see where I am going. Where am I?

Les It's OK, you are out of your world, and it may take a while for you to adjust to the new light.

Dale You have just taken a big step and there is a real sense of anticipation out there.

Peter Out where? Oh, wow; where did they come from? Have that lot been watching all of the time?

Les Oh yes, staring through the Big Brother screens at your life.

Peter TV here must be worse than at home.

Les Let's give a big Reality welcome to Peter, who has stepped outside his world to be with us tonight.

SFX of canned applause.

Dale Peter, welcome to Reality; the show that spans the generations.

Peter *(Looking into the audience)* Bloody Hell, it's my dead auntie Edith and uncle Ted. Who are all these people? What kind of show is this?

Les I realise you are surprised but, try and avoid references to the 'Hell' word, it makes them a bit uneasy. They are not sure where they are going yet, so just mind your language.

Peter It must have been that last cup of coffee. Someone must have spiked it.

Les Ladies and gentlemen, Peter is still a little dazed and that's understandable in the circumstances, but he is here and ready to play, and you're here ready to vote.

Dale Now, you have seen the kind of life that Peter was having, and as we know he is ready for a change; so settle back while we give him the choice of a lifetime.

Peter Game show? It's a dream, that's what it is. *(Waving at members of the audience).* Hello granddad; auntie Edith. I've been over-doing it. Billie said I've not been feeling myself, now I'm seeing dead people. It must be a dream. Yeah, a dream. OK, I'll just relax and go along with it. I'm sure I will wake up soon.

Les Are you ready to take the chance, Peter?

Peter Well, what have I got to lose?

Dale That's what we are about to find out.

Les Now Peter, this is the part of the show where you get to choose your future, and as this is such an important decision we have brought your family along ... *(pointing to people in the front row to canned applause)*, because changing your future, well it means you might have to change your past as well.

Les That's right. Tonight you have a chance to join a new family, and get a whole new future. That's what you want isn't it?

Peter Ah, yeah, I think so ... but I didn't know I would have to change my family as well. I mean changing your future is one thing but changing your past, well it's confusing. In fact it's slightly embarrassing, especially as my family are all here watching.

Dale Let the wheel of fortune turn.

Les Most people dream at some time in their life of what it would be like to be someone else, to have what they have. Well, tonight you have that chance.

Peter You mean if I win I won't be me? I mean, I want to change, but to change everything ... well I suppose it will be OK, after all it's only a dream, isn't it.

Auntie Edith *(Entering either from the audience or wings)* It's no dream son. I know it's a bit strange coming across us all like this, but you will soon get used to it. I used to watch them game shows about ordinary people, and so did a lot of us; reality shows. We missed them when we passed over. He ... *(looking up)*, was very good about it when we asked if we could have something to keep us occupied while we waited for the big decision. Then one day this show opened; now everyone watches, don't they, Ted. *(No reply)*. Useless. It doesn't always help though, so you be careful son. And don't trust them two, *(indicating Les and Dale)* ... I've seen 'em in action before.

Dale Well that's enough family involvement for now. Come along, auntie ... *(with smiling menace)*, we wouldn't like to spoil the show for everyone ...

Dale ushers out Auntie Edith.

Les *(Taking Peter aside)* Oh yes, this is the show alright. It's bigger than that Millionaire, Big Brother and Blind Date put together ... its even bigger than Do It Yourself programmes. Mind you, we don't get a lot of call for that here. 'Course we have got a bit of an advantage with this kind of show, being able to take our contestants into the future before they choose their new life. It's like knowing what's going to happen before you go on the date. Saves some time I can tell you.

MUSIC # 19 : FANFARE FOR BRUCE

Dale *(Entering)* Quick everyone, I think this is him coming. Here he is, the one you have all been waiting for ... the god of game shows ... tonight's host of hosts ...

Les We are not worthy ...

Dale The one true presenter of Reality ... the main man ...

Enter Bruce, dressed in white. Everyone is overawed by his presence.

Bruce Thank you, thank you. Aren't they lovely boys? Give them a big hand ladies and gentleman. What a lovely audience ... not too much; they will be thinking they are the stars of the show. So boys, who have you found for us this week?

Dale Well Boss, we've found a guy who is ready for anything. Here he is, meet Peter.

Peter Who's this?

Dale Just smile and stand on that spot.

Bruce And what are you hoping for tonight then, Peter?

Peter A new future?

Bruce Well he's come to the right place, hasn't he audience. *(Hopefully a weak response from the audience)*. You'll have to do better than that ... Hasn't he? *(The audience are prompted by large cards saying 'Yes')*. I can see it's gonna be hard work tonight. Let's tell the nice people out there, what prizes we have on offer for Peter this week. Its time to introduce those delicious Sins ... come along girls, who have you got?

The characters enter one by one as they are announced as though in a dream they could be held by vertical lights as though in a capsule. They are accompanied by the Sins who lead them on. They are positioned around the stage and perform a short mime or characterisation dialogue. There are "Ooh's" and "Ahh's" from the cast after the prize lives are announced. (NOTE : While all seven sins enter, only Sloth and Greed have no 'prizes' to introduce).

Sloth Well tonight Bruce, we did have a celebrity chef, but Little Miss Greedy wants him all to herself; but the ones that are left are ... oh, they will have to introduce them themselves, I can't be bothered with all this.

Bruce They are like silly schoolgirls sometimes.

Averice We have a millionaire business man ... *(Oooh)* ... just my kind of guy.

Millionaire *(He flashes his wad and speaks into his mobile phone)* No buy, then sell!

Lust A top international footballer ... *(Oooh)*.

Footballer *(He starts to grope one of the Sins)* Hey, I haven't scored this week ... you could be in luck.

Lust Lucky for you I am desperate ... *(The footballer sniffs his wrist)* ... but maybe not that desperate.

Anger A top fashion designer ... *(Oooh)* ... Can't you walk any faster?

Designer *(Dressed as a transvestite)* You just can't get the right size shoes.

Bruce We cater for all tastes here, Peter!

Envy A pop star ... *(Oooh)*.

Pop Star Good evening, and welcome to the show.

Envy How does he look that good before make up?
Bruce And tonight's special prize ... a self-made man.

Enter Jim, who walks up to the payphone, dials and inserts a coin.

Pride They always give me the special prize to introduce; well wouldn't you?
Envy Not if I had anything to do with it ...
Bruce That's enough!

The Sins hiss.

Peter That's the guy from this morning, who met that girl. Self-made man?
Dale Yes, I didn't spot it at first, but this Jim guy turns out to be the hardest working, most honest guy on the station.

Peter And he still makes it big-time?

Bruce Oh yes Peter, makes it very big time, and he finds he found his true love; that's why he is tonight's special prize. He's a success in money, life, and love. Let's just remind ourselves what a nice guy he is ...

Jim *(On the phone)* Hello Hi, its me ... yeah ... yeah, I am doing alright. I think its going to work out fine. I've got a few ideas of my own already and the boss seemed to like me. I was really nervous this morning though. And you'll never guess what? When I was on the station I bumped into this girl. She was a bit lost so I showed here where to go ...

Bruce A little white lie never hurt anyone.

Jim ... had a bit of a chat, and well, I am supposed to be meeting her this evening. I think I'm going to like work.

The 'Prizes' exit, led off by the Sins.

Peter How do you do this?

Bruce It's as though they are in a dream.

Peter Them and who else?

Bruce When they awake they will remember nothing, but in the meantime we can play. We have a lot of fun in people's dreams.

Peter You are certainly doing my head in. What is all this about?

Bruce These are the lives that you can win if you play. We are going to give you the chance to win a new life, and if you want it, it's all yours, Peter. All you have to do is choose it. *(The chorus enter together with the 'Prizes' and the Sins).* Can you hear what I am saying, Peter? Can you feel the power of my words?

All (Except Bruce) Feel the power ...

Bruce We can even show you the future, Peter. How wicked is that?

MUSIC # 20 : 'CHOOSE IT'

Bruce *If you want to know the future ...
Like you know the past ...
Learn about the life you lead ...
And if it's gonna last? ...
If you can see the future ...
In your head ...
With the right information,
You could be one step ahead.*

*Cause you started out a little boy,
But you grew into a man.
You gotta choose it some time,
Choose it if you can.
If you can see the future,
Hear what I said.
With the right information,
You could be one step ahead*

Chorus *(clap in time)*

↓
↓
↓
... Aaaaah
↓
↓
aaaah. Oh, yeah!

<i>If you could see into the future,</i>	... <i>Oh, yeah.</i>
<i>How could it go wrong?</i>	... <i>Oh, yeah.</i>
<i>Just avoid the hidden danger,</i>	... <i>Oh, yeah.</i>
<i>Know it all along,</i>	... <i>Oh, yeah.</i>
<i>Shuffle up the present,</i>	... <i>Aaaaah</i>
<i>Shake the past.</i>	↓
<i>Look at all of the pieces,</i>	↓
<i>Just choose the one that will last</i>	<i>aaaah.</i>
<i>You can double destination,</i>	... <i>Oh, yeah.</i>
<i>Spread your tiny wings.</i>	... <i>Oh, yeah.</i>
<i>Look into the future,</i>	... <i>Oh, yeah.</i>
<i>And see what it brings.</i>	... <i>Oh, yeah.</i>
<i>Go from rags to riches,</i>	... <i>Aaaaah</i>
<i>Shed the blues.</i>	↓
<i>Once you got the answers,</i>	↓
<i>Boy, it is so hard to lose.</i>	<i>aaaah.</i>
<i>Can you hear what I'm saying?</i>	... <i>Oh, yeah.</i>
<i>Hear it in your head?</i>	... <i>Oh, yeah.</i>
<i>Better get yourself together,</i>	... <i>Oh, yeah.</i>
<i>'Cause you're a long time dead.</i>	... <i>Oh, NO.</i>
<i>See into the future,</i>	... <i>Aaaaah</i>
<i>Hear what I said.</i>	↓
<i>With the right combination,</i>	↓
<i>You could be one step ahead.</i>	<i>aaaah. Oh, yeah.</i>
<i>Don't go singing Hallelujah,</i>	Chorus <i>Hallelujah.</i>
<i>Hear what I say.</i>	<i>Hallelujah.</i>
<i>Don't go singing Hallelujah,</i>	<i>Hallelujah</i>
<i>It's not the judgement day.</i>	<i>Hallelujah.</i>
<i>It's only entertainment,</i>	... <i>Aaaaah</i>
<i>That's what I said.</i>	↓
<i>With the right information.</i>	↓
<i>You could be one step ahead.</i>	<i>aaaah. Oh, yeah.</i>
<i>You gotta choose it,</i>	<i>Oh, yeah.</i>
<i>You gotta choose it,</i>	<i>Oh, yeah.</i>
<i>You gotta choose it.</i>	<i>Oh, yeah.</i>
<i>You gotta choose it.</i>	<i>Oh, yeah.</i>
<i>With the right information,</i>	... <i>Oh, yeah.</i>
<i>You could be one step ahead.</i>	

Peter So I get to choose one of the prize lives.

Bruce Well, you get to play for them. This is a game show after all. *(Beat)*. What do you say Peter, come on, the people out there are rooting for you. Tell the nice people at home where you come from.

Peter I am from Waterloo.

Bruce Very good, well let's hope you don't meet yours tonight. *(SFX Canned laughter)*. And why do you want to be on the show tonight.

Peter Well ... I'm sick of my life, and I want a change.

Bruce That's the right answer. Now remember, before we go on, if you play the game you can lose everything.

Peter Everything? What does that mean exactly?

Bruce Don't tell me they haven't given you the severe health warning?

Peter Health warning ...?

Bruce All of our contestants are supposed to see one of these.

Les hands over a scroll which reaches to the floor.

Peter Don't worry I was never really one for detail. Is it anything important?

Bruce Appearing on Reality can be harmful to ... long term effects of ... options, exclusions, audience selection ... ah, here we are, 'Everything'.

Les and Dale recite the following by rote while the Sins mime 'a major victory', 'a disappointment', 'a dull moment' etc as they are read out.

Dale Everything to include the generality of the foregoing and not to exclude ...

Les ... life's major victories, disappointments or dull moments; ...

Bruce ... falling over, getting up, sleeping, waking and generally breathing in and out ...

Dale ... youth, old age and all events howsoever engineered which take place after birth.

Together All life. Everything.

Bruce *(Beat)* No, nothing you need to worry about.

Peter You mean lose the life I've got. Lose my life. That's a bit of a risk isn't it?

Bruce I thought you said you didn't want your life.

Peter Yeah, but ...

Bruce Well, do you want to play or not? You can have a ticket back to the station, or open the box. What do you think, ladies and gentleman?

The audience are prompted by two large placards saying 'Open The Box' and 'Take The Ticket'.

Peter A ticket back to the station; no thanks. I'll open the box. *(SFX of canned applause)*.

Bruce Good choice, Peter. Now come and stand next to me. This is it, Peter. Your new life could start here. Let's see if you have been paying attention. *(Dramatic lights and quiz show music)*. You have thirty seconds to remember tonight's star prize lives ...

Peter Easy.

Bruce ... and to name the sins that brought them in.

Peter Me and my big mouth.

Bruce Let the countdown begin. *(SFX of a ticking clock)*.

Peter OK, there was the girl who brought them all in, she didn't seem that bothered ... er, she must be Sloth.

Bruce Good start, good start!

Peter Then the footballer ... now she looked a lot fitter than he did; very lusty ... err, Lust?

Lust Yes please!

Bruce Right answer.

Peter OK, there was a millionaire bloke, so she s got to be ... Averice. Then there was that bloke from the station, Jim, who was he with? I'll come back to her ... who was that?

Bruce You're doing well; the millionaire bloke and Jim, yeah, good ...

Peter Um, um ...

Bruce ... the good looking guy in the heels ...

Peter I was trying not to mention him. Yeah, him, the fashion designer. She gave him a bit of a hard time; seemed a bit angry ... oh, Anger. And, and the pop star; she thought he looked too good must be ... Envy. Then Jim ... who was that? She seemed really proud to introduce him ... Pride?

Bruce Didn't he do well. *(SFX of canned applause)*. You seemed very familiar with the sins, Peter.

Peter Just luck.

Bruce Maybe, but whatever it was, you have made it through to the Grand Final. Let's give him a big hand. *(SFX of canned applause)*. Peter, one of those lives, could be yours.

Peter Bit of a mixed bunch but I suppose it's good news.

Bruce But before we see which one, we are going to take a short break while our studio audience go back to reality for more of that city life. Come along Peter, I think it's about time you signed the disclaimer.

Exit Bruce and Peter.

Les Is it time for me to do my number yet?

Dale *(To the audience)* What do you think?

Les Oh, great!

Dale I told you before never trust the audience.

Les You enjoyed that, didn't you?

MUSIC #21 : REALITY JINGLE

Black out. Station setting.

Scene 3

BI Seller It's turning dark out there; looks like a storm's coming.
Billie Yeah, you can sort of feel it, can't you.
BI Seller Great. They will all be in a rush when they come through later with their coats done up, hands in pockets, fumbling with brollies and tickets. I don't think it's gonna be a very good afternoon for The Issue. Think I might give up for the day.
Billie I don't blame you.
BI Seller Still, its not all bad ... we got rid of Nick, or least Pete did.
Billie You haven't seen him around, have you? He's been gone for ages.
BI Seller You feeling lost without him?
Billie Are you kidding!
BI Seller Means a lot to you, doesn't he.
Billie Who, Pete? Nah, he's just a mate that's all.
BI Seller He'll turn up; don't worry.
Billie I'm not worried, it's just ... it's not like him to, you know, disappear. Tell you what, if you see him, don't tell him I was looking for him.
BI Seller It's alright; your secret is safe with me, Billie. I won't make a 'big issue' of it.
Billie You're sad, do you know that. See yah around ... and thanks.
BI Seller Don't mention it, we have all got our little secrets. See yah, Billie.
Billie Yeah, we've all got our secrets. (*To herself*). Perhaps when I see him, I should just tell him.

MUSIC #22 : 'WHAT SHOULD I DO?'

Billie *What should I do?
What should I say?

I long for, I hope for, our special day,
For our very first date.
Since we met I know my life has changed,
It feels as though its fate.

Let's take a walk, take the time to enjoy,
Take our very first kiss.
You don't know the love I feel for you,
Or the life that we may miss.

I want to say, "I love you",
But if I lose you as a friend,
Do I risk our days together,
For a love that has no end.
I'm too scared to say, "I love you",
In case you walk away.

What should I do?
What should I say?

I hide behind this false smile, this façade,
Just to stand by your side.
Hoping one day you will notice me,
And the love I feel inside.

I want to say, "I love you",
But if I lose you as a friend,
Do I risk our days together,
For a love that has no end.*

*I'm too scared to say, "I love you",
In case you walk away.*

*What should I do?
What should I say?*

*You look at me, but you don't ever know,
That I'm more than a friend.
I just want to be the love you need.
But instead I just pretend.*

*I just want to be the love you need.
But instead I just pretend.*

*I just want to be the love you need.
But instead I just pretend.*

Scene 4

As the song finishes the lights come up on Lisa and Angela who are in the positions that they were after Music #15.

Lisa *(Using the payphone)* You will never guess what; I met this guy on the station this morning. No not one of them, a proper bloke.

Angela Message to self. Today I agreed to meet a total stranger on a station under the clock at six. Am obviously desperate.

Lisa He was going to work and looked more lost than I did. We got chatting and, well, I agreed to meet him this evening No, it's alright, its fine, we are going to meet under the clock at six.

Billie Maybe I was a bit tough on him this morning, and that's why he's gone.

Angela When will I ever learn? He did seem genuine, even though there was something which didn't add up. Got till six o'clock to work out what, I suppose.

Lisa How romantic, eh?

Billie Perhaps he followed that girl he met.

Lisa He was really sweet No, don't worry; I won't go down any dark alleys with him, although I'm not sure he would find the way!

Angela Mind you, I probably frightened him off. I only manage to hold on to the losers.

Billie This place looks different without him. Perhaps I will tell him when he comes back.

Angela It's funny how you can get ...

Billie ... to need someone ...

Lisa ... before you really know them. *(Beat)*. But I think I am right for him ...

Billie ... and who knows ...

Angela ... he could be right for me.

MUSIC #23 : 'SUNRISE GIRL'

Angela *Once in the dark of my life,
When the night was closing in.*

Billie *You touched my heart like a spark,
And ignited love within.*

**Angela &
Lisa** *Now as the dawn strikes the day
You have chased the blues away.*

*I couldn't be here without you
I could never get through without you
I could not go on without you.
When everything stops,
You keep me going.
Even in the darkest moments,
I knew I could be your sunrise girl*

*I'd be lost here without you.
I couldn't be here without you.
I could never get through without you.
I could not go on without you.
When everything stops,
You keep me going.
Even in the darkest moments,
I knew I could be your sunrise girl.*

Angela *You hold the torch to my dreams,
You're a love that I can see.*

*And in the light of your life
You can set my spirit free.*

**Angela &
Lisa** *So as the dawn strikes the day,
You can chase my fears away.*

*I couldn't be here without you.
I could never get through without you.
I could not go on without you.
When everything stops,
You keep me going.
Even in the darkest moments,
I knew I could be your sunrise girl.*

*I'd be lost here without you.
I couldn't be here without you.
I could never get through without you.
I could not go on without you.
When everything stops,
You keep me going.
Even in the darkest moments,
I knew I could be your sunrise girl.*

Angela *We have the chance to enjoy,
All the love that we could need*

*And in the light of our love,
We could set our spirits free.*

**Angela &
Lisa** *So as the dawn strikes the day,
We can chase the fear away.*

*I couldn't be here without you.
I could never get through without you.
I could not go on without you.
When everything stops,
You keep me going.
Even in the darkest moments,
When everything stops.*

*I'd be lost here without you.
I couldn't be here without you.
I could never get through without you.
I could not go on without you.
When everything stops,
You keep me going.
Even in the darkest moments,
When everything stops.*

Blackout.

MUSIC #24 : REALITY JINGLE

The lights take us back to the game show.

Scene 5

Bruce, Les, Dale and Peter enter during the blackout.

Dale Welcome back to Reality ...

Les ... and Route One out of your life, and into ...

Dale ... someone else's.

Bruce Lets find out whose. We are really on your side Peter, and I mean that most sincerely folks, but remember what they say about reality, there are no happy endings.

Peter What? So what do I do next?

Bruce Oh, this is the simplest game of all, a simple game of 'Beat The Buzzer'.

Peter What buzzer?

Dale That buzzer. *(He pushes an imaginary switch at some point in the air, and SFX of a buzzer is heard).*

Peter Lets have a go. *(The same).*

Les Oh and me.

Each now pushes the switch in turn, faster and faster, until ...

Bruce Enough. All you have to do is push the buzzer when you hear the life that you want the most.

Peter Easy, or what?

Bruce I hope you get the life you want, *(he coughs)*, a little frog in the throat there, Peter. Okay then, here we go. Footballer.

Peter Why not. *(He presses the switch; nothing happens).*
Bruce A fashion designer. *(Real surprise from Bruce, as Peter puts his hands in the air to avoid the switch).* No?
Bruce A millionaire.

Peter frantically pushes the switch with both hands, again nothing happens).

Dale The buzzer is a bit to the left.
Bruce Jim.

Peter finally finds the right place and the buzzer sounds.

Bruce Congratulations, Peter. Come on down and lets see who you have won. It's a chance to be tonight's special prize, Jim Smith.
Peter You mean I get to be Jim Smith. He's not exactly what I had in mind. I was thinking more along the lines of travel, fame ... and did I mention the ladies?
Les & Dale Often.
Peter Just my luck. Still he seems to have made a better start than me, and you did say he was a self-made man, so I could end up with loads of cash.
Bruce You can have the ticket back to the station if you want. What is it Peter ... deal or no deal?
Peter No, just give me a minute.
Bruce We can give you more than that, Peter. You can have years. What about the years that you will miss. Would you like to see those, would that help? *(To Les and Dale).* This is more your line of work than mine.
Dale Come on Les, it's time we went on one of our little journeys.
Les What, through time?
Dale That's the one.
Peter Through time; wow! I will never complain about the station coffee again. This game gets more bizarre by the second.
Les Peter, I must stress the risk; this is a dangerous route. We are going to show you the future as it will be if you choose our special prize. It's going to be different.
Peter Well its gotta be better, hasn't it?
Les We will see.

Exit Peter.

Bruce *(To the audience)* Let's see what life is going to be like for those Peter is leaving behind. He doesn't realise ladies and gentleman, but the final decision will of course be yours. See you later for 'Make Your Mind Up Time'.

Exit Bruce. The scene gradually changes to that of the station.

... in this Preview Script, the remainder of the musical has been deleted ...

If you would like to purchase the full script, please contact ...

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