

LIBRETTO

MAMMA MIA!™

Music and Lyrics by
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Book by
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CHARACTERS

SOPHIE SHERIDAN –	20.	Born and raised on the island.
DONNA SHERIDAN –	40.	SOPHIE's mother.
SAM CARMICHAEL –	40s.	May be SOPHIE's father.
BILL AUSTIN –	40s.	May be SOPHIE's father.
HARRY BRIGHT –	40s.	May be SOPHIE's father.
SKY –	20s.	SOPHIE's fiancé.
TANYA –	38.	Former Dynamo.
ROSIE –	40.	Former Dynamo.
LISA –	21.	SOPHIE's friend.
ALI –	20.	SOPHIE's friend.
PEPPER –	20s.	Barman at Taverna
EDDIE –	20s.	Helps SKY with Water-Sports.
CHORUS –		Consists of the ISLANDERS, who work at DONNA's, WEDDING-GUESTS.

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MAMMA MIA is a romantic comedy, contrasting the dreams and aspirations of a 70's girl and a 90's girl. Through the story-telling magic of the songs of ABBA, we meet DONNA, a feisty, independent single-parent, who doesn't need a man to make her life complete; and her twenty-year old daughter SOPHIE, who wants romance, babies and a big, white wedding. If only her father could give her away ...

If only her mother could tell her who her father is ...

Sun, sea, sex and subterfuge are the backdrop to this tale of the women who wanted to have it all, and the girls who want happy ever after. And has anyone asked what the men want ?

SETTING:

A Mediterranean Island, sparkling in the iridescent blue of the Aegean. Ancient and fertile, with a harbour and narrow, winding alley-ways. The buildings are dazzling white, with blue and green shutters; bougainvillea-decked walls and flowered courtyards. The light of the island is dazzling and intense.

The SUMMER NIGHT CITY TAVERNA, named by DONNA for a favourite song, is a short walk from the Harbour. The Island's remoteness keeps it free from too many tourists, but it still attracts the discerning visitor. THE TAVERNA is a focal point for guests and locals – 'an undiscovered gem'.

#1 – Overture**ACT I****PROLOGUE**

THE BEACH (Post-Box)

#2 – I Have A Dream

We are in darkness.

SOPHIE is sitting at the foot of the wall into which is set a post-box opening.

She holds three white envelopes. They are unmistakably invitation-sized envelopes.

SOPHIE

(Sings to herself)

I HAVE A DREAM
A SONG TO SING
TO HELP ME COPE
WITH ANYTHING
IF YOU SEE THE WONDER
OF A FAIRY TALE
YOU CAN TAKE THE FUTURE

(She stops herself – Speaks)

Even if you fail ...

Sophie stands and walks to the post-box. she reads the names out loud

Sam Carmichael ...

She posts the invitation. she reads the next

Bill Austin ...

SHE posts it and announces the next

Harry Bright!

SHE posts the last one then crosses her fingers and holds them up

Good luck ...

As if emerging from a dream we hear ALI and LISA calling

ALI

Sophie

LISA

Sophie

Segue into:

SCENE ONE

The Beach

It is a bright, sunny day – the morning before SOPHIE and SKY'S wedding.

ALI and LISA throw a bag over the wall and clamber over it –

ALI & LISA

Sophie!

SOPHIE, ALI, LISA

(Screaming with delight at seeing each other)

Aahhh!

SOPHIE

Ali! Lisa! Where've you been? I thought you'd get here hours ago.

ALI

What a journey! Guess who left her ticket on the kitchen table?

LISA

We said we have to get on this plane! It's our best-friends wedding tomorrow.

ALI

We made such a fuss – but you weren't getting married without your bridesmaids!

SOPHIE, ALI, LISA

(THEY do a "group hug" celebration)

LISA

Where is he then? Your Sky? We're dying to meet him.

ALI

How's your mum? I bet Donna's going nuts over this wedding?

SOPHIE

Listen, I've got a secret and you're the only ones I can tell –

ALI

Oh my God, you're pregnant!

SOPHIE

No. I've invited my Dad to my wedding!

LISA

Your Dad!

ALI

You mean you've found him at last.

SOPHIE

Not exactly.

(SHE produces the diary)

Look. I found this in mum's desk.

LISA

Sophie! You're not supposed to go around reading your mum's diary ...

ALI

... No, she's supposed to go around reading your's ...

SOPHIE

But look! 1979, it's the one she kept the year she got pregnant with me. You know how she won't talk about my dad, she says she can't remember, well listen ...

(Reads from the diary)

'July 17th. What a night! After the show, Sam rowed me over to the little island. We danced on the beach and we kissed on the beach, and dot, dot, dot ...'

LISA

What?

SOPHIE

Dot, dot, dot—that's what they did in the olden days.

SOPHIE reading from the diary again

'Sam's the one, I know he is —, I've never felt like this before ...'

SOPHIE continues as if reading from the diary, but now sings

#3 – *Honey, Honey*

HONEY, HONEY
HOW HE THRILLS ME, AHA, HONEY, HONEY
HONEY, HONEY
NEARLY KILLS ME, AHA, HONEY, HONEY
I'VE HEARD ABOUT HIM BEFORE
I WANTED TO KNOW SOME MORE
AND NOW I KNOW WHAT THEY MEAN
HE'S A LOVE MACHINE
(OH, HE MAKES ME DIZZY)

ALI

A 'Love machine'?!

SOPHIE

That's nothing.

(SOPHIE)

(Sings)

HONEY, HONEY
 LET ME FEEL IT, AHA, HONEY HONEY
 HONEY, HONEY
 DON'T CONCEAL IT, AHA, HONEY, HONEY
 THE WAY THAT YOU KISS GOODNIGHT

ALI & LISA

WAY THAT YOU KISS ME GOODNIGHT

SOPHIE

THE WAY THAT YOU HOLD ME TIGHT

ALI & LISA

WAY THAT YOU'RE HOLDING ME TIGHT

SOPHIE

I FEEL LIKE I WANNA SING
 WHEN YOU DO YOUR ...

SOPHIE, ALI, LISA

... THING

HONEY, HONEY continues as an instrumental, underscoring the following section of dialogue:

LISA

So this guy Sam is your dad?

SOPHIE

The plot thickens. Sam told mum he was going back home to get married ...

LISA

... bastard ...

ALI

... typical bloody man ...

SOPHIE

... hang on ... August 4th. What a night! I was still feeling depressed about Sam, but after the show, Bill rented a motor-boat, and I took him over to the island. One thing led to another and ... dot, dot, dot ...

LISA

Bill?

SOPHIE

(finding another page)

... 'August 15th. What a night! Harry turned up out of the blue, so I said I'd show him the island. I must need my head examined, but he was so sweet, I couldn't help it and—

SOPHIE, LISA, ALI

Dot, dot, dot.

ALI

Harry.

SOPHIE

Yep. The sperm donor has a name. Well, three names. Sam, Bill or Harry.

ALI

And they're all arriving for the wedding!

SOPHIE

Yes ...

LISA

Flippin 'eck Sophie—do they know?

SOPHIE

What do you write to a total stranger? 'Come to my wedding—by the way, you might be my Dad'? No, they think mum sent the invitations—and after what's written in here I'm not surprised they all said yes!

The THREE GIRLS laugh and SOPHIE goes back to the diary, to find some more funny bits—

SOPHIE

HONEY, HONEY
TOUCH ME BABY, AHA, HONEY, HONEY
HONEY, HONEY
HOLD ME BABY, AHA, HONEY, HONEY

YOU LOOK LIKE A MOVIE STAR

ALI & LISA

LOOK LIKE A MOVIE STAR

SOPHIE

BUT I LOVE JUST WHO YOU ARE

ALI & LISA

BUT I LOVE JUST WHO YOU ARE

SOPHIE

AND HONEY, TO SAY THE LEAST

SOPHIE, ALI, LISA

YOU'RE A DOGGONE BEAST ...

LISA

Oh my god—are you sure about this?

SOPHIE

Yes! I want the perfect wedding and I want my Dad to give me away.

ALI

Let's hope it's a wide aisle.

SOPHIE

We've got to keep mum out the way. She mustn't know what I've done—

ALI

She's bound to see them sooner or later

SOPHIE

I don't want her frightening them off before I've got to know them. With any luck I'll know my dad straight away.

ALI

What if you don't?

SOPHIE

Then I've got twenty four hours to find out ... !

SOPHIE, ALI, LISA

Aaarrghh!

They ALL break into a slightly hysterical final chorus

HONEY, HONEY

HOW YOU THRILL ME, AHA, HONEY, HONEY

HONEY HONEY

NEARLY KILL ME, AHA, HONEY, HONEY

SOPHIE

I'D HEARD ABOUT YOU BEFORE

I WANTED TO KNOW SOME MORE

AND NOW I'M ABOUT TO SEE

WHAT YOU MEAN TO ME

Lights down.

SCENE TWO

The Courtyard

Lights up.

TANYA and ROSIE enter along the jetty. They have all their luggage with them.

TANYA

Christ—how much further in these sodding heels?

ROSIE

What did you expect—the chauffeured limousine at the water’s edge?

TANYA

Yes. Donna knows I don’t do walking ...

DONNA

Well, will you look at what the tide’s washed in?

ROSIE and TANYA wheel round

ROSIE

For one night ...

TANYA

... and one night only

ROSIE & TANYA

Donna ...

DONNA, ROSIE, TANYA

... AND THE DYNAMOS!

DONNA

Group hug!

They ALL hug together, falling back into their old “routine” greeting involving high fives and bum wiggles!

ROSIE

So how’s the mother of the bride?

DONNA

Much better for seeing you two! God, Tanya—Eight bloody years!

TANYA

I know darling, I’m sorry. Blame it on my penchant for jet-setting millionaires.

DONNA

I know and I’ve been chained to this place. The constant battles with the bank-manager.

ROSIE

I pity the poor bank-manager.

SOPHIE

(Running on)

Auntie Rosie!

ROSIE

Sophie Sheridan. You get more gorgeous every time I see you. Don't I get a big, fat kiss? I've come all this way for your wedding!

SOPHIE and ROSIE hug

TANYA

I bet you don't remember me.

ROSIE

All that plastic surgery

SOPHIE

(Going forward to embrace TANYA)

Of course I do. Auntie Tanya.

DONNA

Look at my baby – her whole life ahead of her ...

SOPHIE

Mum! I'm getting married, not joining a convent.

DONNA

Yes well in my day, you didn't get married at twenty ...

(SKY, begins his journey down the U.S. section of the jetty)

ROSIE

(Smoothing things)

... Donna – in our day we didn't get married – full stop!

(SKY reaches the end of the U.S. section of the jetty and overhears DONNA)

DONNA

A white wedding, will you? I don't know where she gets it from.

SKY

Don't blame me, Donna. It wasn't my idea.

DONNA

Girls, meet the leading man at tomorrow's shindig – Sky – Rosie and Tanya, my one time backing band and all time best mates.

(PEPPER and EDDIE enter)

ROSIE

Backing band be buggered!! Hello.

SKY

Hi. I've heard lots about you two.

TANYA

All bad, I hope.

(PEPPER crosses to TANYA and kisses her hand)

PEPPER

Yasu Cooklamoo.

TANYA

Efkhareesto pole dhen kane teepota

EDDIE

Don't bother, he doesn't speak Greek. He's from Chipping Sodbury

(or wherever)

My name's Eddie. Bonjour Madame.

TANYA

Bonjour Eddie, enchantée de fais votre connaissance.

EDDIE

Bon appetite.

PEPPER

My name's Pepper.

TANYA

Because you're hot?

EDDIE

No—because he gets up your nose.

DONNA

Pepper and Eddie are my bar-staff, waiters, boatmen and general help. Only they're generally no help at all. Don't you two have any work to do?

PEPPER and EDDIE exit, taking TANYA and ROSIE'S luggage.

TANYA

Darling, the Taverna looks wonderful.

DONNA

We've got Sky to thank for that.

TANYA

Why, what have you been up to?

ROSIE

You've not been here long have you?

SKY

No—I came here to escape from the London Stock Exchange and I never went back.

ROSIE

Why?

SKY

I burnt out. I'd been dealing in the world but I'd never seen the world.

DONNA

Well you should see what he's done to my world. He's got me on-line, e-mailed, wired-up and knuckled-down ...

SKY

... you have to move with the times, Donna—no more drachmas under the mattress ...

DONNA

... just invent me a machine that'll make the beds.

SOPHIE

If they did, you'd be going along behind it, doing them again. I know you, mum.

DONNA

Are you joking? I'll be more than ready to put my feet up when my boat comes in.

ROSIE

Talking of boats, I'd sink that old wreck you've got moored by the jetty.

SKY

Sink it!

ROSIE

Well, it's a bit of an eyesore!

DONNA

That old eyesore's going to be my Floating Casino!

ROSIE

What?

DONNA

Sky and Eddie's transforming it into a millionaire's paradise—

SKY

Sailing round the islands, gambling under the stars ...

ROSIE

Aye-aye – gambling millionaires – may be a few of your ex-husbands aboard, Tanya?

TANYA

Shouldn't think so, darling. I spent their millions.

#4 – Money, Money, Money

DONNA

Well this is going to be my jackpot, girls! I need a break, I need a holiday – I've been running this place for fifteen years and I've never had a day off ...

I WORK ALL NIGHT, I WORK ALL DAY
TO PAY THE BILLS I HAVE TO PAY

COMPANY

AIN'T IT SAD ?

DONNA

AND STILL THERE NEVER SEEMS TO BE
A SINGLE PENNY LEFT FOR ME

COMPANY

THAT'S TOO BAD

DONNA

IN MY DREAMS I HAVE A PLAN
IF I GOT ME A WEALTHY MAN
I WOULDN'T HAVE TO WORK AT ALL
I'D FOOL AROUND AND HAVE A BALL –
MONEY, MONEY, MONEY
MUST BE FUNNY
IN A RICH MAN'S WORLD

MONEY, MONEY, MONEY

ALWAYS SUNNY

IN A RICH MAN'S WORLD

AHA, AHA

ALL THE THINGS I COULD DO

IF I HAD A LITTLE MONEY

IT'S A RICH MAN'S WORLD

IT'S A RICH MAN'S WORLD

A MAN LIKE THAT IS HARD TO FIND

BUT I CAN'T GET HIM OFF MY MIND

ALL

AIN'T IT SAD?

DONNA

AND IF HE HAPPENS TO BE FREE
I BET HE WOULDN'T FANCY ME

ALL

THAT'S TOO BAD

DONNA

SO I MUST LEAVE, I'LL HAVE TO GO
TO LAS VEGAS OR MONACO
AND WIN A FORTUNE IN A GAME
MY LIFE WILL NEVER BE THE SAME ...

COMPANY

MONEY, MONEY, MONEY
MUST BE FUNNY
IN THE RICH MAN'S WORLD
MONEY, MONEY, MONEY
ALWAYS SUNNY
IN THE RICH MAN'S WORLD

DONNA

AHA, AHA
ALL THE THINGS I COULD DO

COMPANY

IF I HAD A LITTLE MONEY
IT'S A RICH MAN'S WORLD

MONEY, MONEY, MONEY
MUST BE FUNNY
IN THE RICH MAN'S WORLD
MONEY, MONEY, MONEY
ALWAYS SUNNY
IN THE RICH MAN'S WORLD

DONNA

AHA, AHA
ALL THE THINGS I COULD DO
IF I HAD A LITTLE MONEY

COMPANY

IT'S A RICH MAN'S WORLD

IT'S A RICH MAN'S WORLD.

#4a – Scene Change Into Thank You For The Music

Scene 3*The Courtyard*

At the end of the song DONNA, ROSIE and TANYA EXIT. The COMPANY also EXIT to return to their duties. SOPHIE runs down-stage to look out-front. SKY pulls her U.S, they kiss, then EXIT into the Taverna as BILL comes on. He sees the Taverna and stops. HARRY and SAM come on behind him. They have made their way up from the JETTY. HARRY is a bit breathless from lugging his expensive and elegantly monogrammed luggage to the TAVERNA.

HARRY

I'm glad to get off that boat.

BILL

That was nothing. You should try a kayak in the Okavango Swamps.

HARRY

Oh, yes—I read your book: 'A Bloke and a Boat in Botswana'.

BILL

Thanks, Harry—I heard I'd sold a copy, somewhere.

HARRY

Travel-books are my passion. A welcome distraction from the tedious trek to work.

SAM

Do you two want to hear something really interesting? You see this Taverna?

HARRY

I'm rather impressed. I remember an old hut here—I was dreading bedding down with the goats.

BILL

Give me goats before camels. There was this time in the Kalahari the sun was beating down ...

SAM

... Sorry to interrupt, Indiana, but the point is—this is my Taverna ... I built it! Well, I designed it. Drew up the plans—what?—twenty-one years ago ...? I can't believe she's actually gone and built the bloody thing.

HARRY

Who?

SAM

Donna, who else? This is something I scribbled on the back of a menu—I had no idea ...

BILL

How do you know it's your's?

SAM

Buildings are like babies. You always know your own.

BILL

I wouldn't know anything about babies. I've been living out of a ruck-sack for most of my life.

SAM

The 'Happy Wanderer' eh?

HARRY

(To BILL)

Do you think the island will inspire some prose ?

BILL

I hope so. When I got the wedding-invite, I sold my editor a piece on 'Childhood Haunts Re-Visited'.

SAM

You were born here?

BILL

Ah, no ... I was born and raised in *Bethnal Green** but my mother's Greek. No, the only time I came to Greece was a visit to my Great-Aunt on the mainland and that was ... twenty-one years ago.

*(*Bills' place of origin varies depending on the actor playing him)*

HARRY

So now you can write about Sam's Taverna and the tourists will flock.

BILL

No—I think this island should remain the secret idyll I always remembered.

SAM

Yes, but if you lived here maybe the idyll would be boat-loads of tourists with pockets full of money.

HARRY

At least they might have some staff, then. Where is everybody ?

SOPHIE enters from the Taverna.

SOPHIE

Good afternoon. Can I help you ?

BILL

Hello, I'm Bill Austin. You have a room for me ?

SOPHIE

(Stares at him)

Bill Austin.

HARRY

I'm Bright. Harry Bright.

SOPHIE

(Staring)

Harry ...

(To SAM)

... so you must be –

SAM

Sam Carmichael ... You are expecting us?

SOPHIE

Yes, of course. I'll get the keys.

SOPHIE exits

HARRY

Charming. But I hope I get the chance to get my tongue around a little Greek. – I haven't spoken it for twenty-one years.

SAM

Twenty-one years? You know, this is beginning to feel like a set-up – hey, Bill – here's a story for you. Three men – strangers – receive an invitation to a wedding. They are invited to a place they haven't been to for twenty-one years, by a woman they haven't seen for twenty-one years ... why are they here?

BILL

That's not bad ... ok, Harry – what's your story? What's torn you away from the Bank of England?

HARRY

Oh, is this an interview? O.K, well for me, Donna's invitation brought back many happy memories

(Spotting a guitar hanging on the wall)

Bloody Nora!!

BILL

Is that a quote?

HARRY

(Taking the guitar down)

No, no, I know this guitar!

(HARRY)

(Indicating a carving)

HB—'Head-Banger', that's what they called me in those days—and DS—Donna Sheridan—I bought this for her! Ten quid and my Johnny Rotten t-shirt—so now who says I'm an unadventurous old stick-in-the mud?

SAM

Who says that?

HARRY

My other half. A big house, a fast car and a season ticket to Chelsea isn't enough for some people, is it? They want The Great White Hunter, too. Well, I can do spontaneity. That's why I'm here. Donna knew my wild side. I was on my sixth-form trip to Paris when we met, and I just followed her to Greece—spontaneously ... hang on ...

(HE finds a plectrum in his pocket)

Ah ha!

#5 – *Thank You For The Music*

(HARRY strums the guitar)

THANK YOU FOR THE MUSIC
THE SONGS I'M SINGING
... we used to sing this one
THANKS FOR ALL THE JOY
THEY'RE BRINGING
WHO CAN LIVE WITHOUT IT?
I ASK IN ALL HONESTY
WHAT WOULD LIFE BE

SOPHIE re-entering, joins in.

HARRY & SOPHIE

(Together)

WITHOUT A SONG OR A DANCE WHAT ARE WE
SO I SAY THANK YOU FOR THE MUSIC
FOR GIVING IT TO ME

The THREE MEN turn to look at SOPHIE:

SAM

You're Donna's daughter.

SOPHIE

Yes.

HARRY

Well I never did.

BILL

I thought you looked familiar. Sophie—Sophia.

SOPHIE

It's just Sophie.

BILL

No Sophia's the Greek. I had a Great Aunt Sophia.

SOPHIE

I'm named after a Sophia.

SAM

(Interrupts)

Where's Donna? I want to see her ... thank her for the invitation.

HARRY

Yes, it's very kind of her to remember us ...

SOPHIE

... oh, you mustn't! You're a secret! I sent the invitations—she doesn't know ...

BILL

But why ... ?

SOPHIE

Oh, Mum's always talking about her friends from the old days ... And I thought she'd be thrilled if I invited you all. But she's got herself in such a state about this wedding—mention unexpected guests and she'll hyper-ventilate.

SAM

Sophie—hold on, are you trying to tell me that Donna didn't invite me ?

SOPHIE

No—so, just pretend you're here for a holiday. Then she'll have a lovely surprise when she sees you at my wedding and we'll let her in on the secret.

SAM

But, Sophie you don't understand.

SOPHIE

(Sings)

MOTHER SAYS I WAS
A DANCER BEFORE I COULD WALK

SAM

Boy – have you made a mistake!

SOPHIE

MM MM, SHE SAYS I BEGAN
TO SING LONG BEFORE I COULD TALK
AND I'VE OFTEN WONDERED
HOW DID IT ALL START
WHO FOUND OUT THAT NOTHING
CAN CAPTURE A HEART
LIKE A MELODY CAN
WELL, WHOEVER IT WAS, I'M A FAN

SAM stands baffled on the sidelines, as the others sing the chorus:

SOPHIE & HARRY

SO I SAY
THANK YOU FOR THE MUSIC
THE SONGS I'M SINGING
THANKS FOR ALL THE JOY
THEY'RE BRINGING

BILL

(joins singing)

WHO CAN LIVE WITHOUT IT

SAM

(Reacting)

... bloody hell!

BILL

I ASK IN ALL HONESTY
WHAT WOULD LIFE BE
WITHOUT A SONG OR A DANCE WHAT ARE WE
SO I SAY THANK YOU FOR THE MUSIC
FOR GIVING IT TO ME

SAM

Look Sophie, I don't want to spoil your lovely surprise, but the last time I saw your mother, she told me she never wanted to see me again. So, if you're the one who really sent the invitation, I'm still barred.

SOPHIE

But that was years ago. I want you here.

SAM

Why?

SOPHIE

Because—because it's my wedding. And I want everyone to be friends.

SAM looks at her, then smiles.

SAM

You're a little minx. You're worse than your mother. I'm glad you haven't met my boys, you'd just ruin them.

SOPHIE

Your boys? You have sons?

SAM

Yeah, I've got two. God I'd love to bring them here some day.

SOPHIE

Like you used to bring my mother?

SAM looks at her (What does she know?)

I'VE BEEN SO LUCKY
I AM THE GIRL WITH GOLDEN HAIR
I WANNA SING IT OUT TO EVERYBODY
WHAT A JOY, WHAT A LIFE, WHAT A CHANCE

SOPHIE, HARRY, BILL

THANK YOU FOR THE MUSIC
THE SONGS I'M SINGING

THANKS FOR ALL THE JOY
THEY'RE BRINGING
WHO CAN LIVE WITHOUT IT
I ASK IN ALL HONESTY
WHAT WOULD LIFE BE
WITHOUT A SONG OR A DANCE WHAT ARE WE

SO I SAY THANK YOU FOR THE MUSIC
FOR GIVING IT TO ME
SO I SAY THANK YOU FOR THE MUSIC

SOPHIE

For giving it to me

HARRY

Would there be a trouser-press on the island?

SOPHIE

I'll take you to your rooms, now ...

Suddenly we hear DONNA'S voice from the Taverna, singing loudly. SOPHIE and the three men freeze in their tracks. SOPHIE exits hastily, appealing as she goes to for them to keep her secret. The men look at each other and agree to hide, which they do rather badly. BILL realises how ridiculous this all is and elects to break cover first

BILL

Donna!

DONNA looks at him.

DONNA

Bill?

HARRY

Hi Donna—

DONNA looks.

DONNA

Harry?

SAM appears.

SAM

Hi.

DONNA turns, her eyes widen.

DONNA

You ... !!

Pool of light on DONNA—frozen in the chaos of her thoughts

#6 – Mamma Mia

(sings)

I WAS CHEATED BY YOU
AND I THINK YOU KNOW WHEN
SO I MADE UP MY MIND
IT MUST COME TO AN END

LOOK AT ME NOW
WILL I EVER LEARN
I DON'T KNOW HOW
BUT I SUDDENLY LOSE CONTROL

(DONNA)

THERE'S A FIRE WITHIN MY SOUL

JUST ONE LOOK AND I CAN HEAR A BELL RING
ONE MORE LOOK AND I FORGET EVERYTHING

OH OH OH OH

MAMMA MIA, HERE I GO AGAIN
MY, MY, HOW CAN I RESIST YOU?
MAMMA MIA, DOES IT SHOW AGAIN?
MY, MY, JUST HOW MUCH I'VE MISSED YOU --

YES, I'VE BEEN BROKEN-HEARTED
BLUE SINCE THE DAY WE PARTED
WHY, WHY DID I EVER LET YOU GO?
MAMMA MIA, NOW I REALLY KNOW
MY, MY, I SHOULD NOT HAVE LET YOU GO

I WAS ANGRY AND SAD
WHEN I KNEW WE WERE THROUGH
I CAN'T COUNT ALL THE TIMES
I HAVE CRIED OVER YOU

LOOK AT ME NOW
WILL I EVER LEARN
I DON'T KNOW HOW
BUT I SUDDENLY LOSE CONTROL
THERE'S A FIRE WITHIN MY SOUL
JUST ONE LOOK AND I CAN HEAR A BELL RING
ONE MORE LOOK AND I FORGET EVERYTHING

OH OH OH OH

MAMMA MIA, HERE I GO AGAIN
MY, MY, HOW CAN I RESIST YOU?

MAMMA MIA, DOES IT SHOW AGAIN?
MY, MY, JUST HOW MUCH I'VE MISSED YOU
YES, I'VE BEEN BROKEN-HEARTED

(DONNA)

BLUE SINCE THE DAY WE PARTED
WHY, WHY DID I EVER LET YOU GO?
MAMMA MIA, NOW I REALLY KNOW
MY, MY, I SHOULD NOT HAVE LET YOU GO.

The song ends, and DONNA snaps back to reality.

I'm dreaming, aren't I? You aren't really here?

SAM

Would you like me to pinch you?

DONNA

You keep your hands to yourself.

SAM

You've changed your tune ...

DONNA

What the hell are you doing here, Sam? What are any of you doing here? I'm sorry.
I'm just—amazed to see you all.

BILL

Well, I'm—doing an article for a magazine ...

HARRY

I'm here for a holiday.

SAM

I thought I'd just drop by and say hi ...

DONNA narrows her eyes at him then decides she musn't let him rattle her.

DONNA

Oh, dear—what a shame—we don't have any rooms. It's that time of year ...

SAM

Just as well I booked ahead.

(To BILL and HARRY)

You two can kip down with me if they're really full.

DONNA

This is so—inconvenient!

SAM

Why?

DONNA

Because ... because, one of the local girls is getting married tomorrow, and I just don't have the staff to cope with you – you'd be so much more comfortable on the mainland.

SAM

Not at all. Bill's used to suffering for his art and Head-Banger here's the last word in spontaneous.

DONNA

What about you?

SAM

I came here to see the island. You know what it meant to me.

DONNA

Well, I'd love to stop and chew over old times, but I have to go and – clean out my handbag ... or something.

(DONNA exits)

HARRY

Age cannot wither her.

BILL

I was expecting a rather stout matron.

SAM

No she's still Donna.

SAM, BILL, HARRY

JUST ONE LOOK AND I CAN HEAR A BELL RING
ONE MORE LOOK AND I FORGET EVERYTHING
OH OH OH OH!

(The THREE MEN exit)

COMPANY

MAMMA MIA!
HERE I GO AGAIN
MY, MY HOW CAN I RESIST YOU?
MAMMA MIA, DOES IT SHOW AGAIN
MY MY, JUST HOW MUCH I'VE MISSED YOU
YES, I'VE BEEN BROKEN-HEARTED
BLUE SINCE THE DAY WE PARTED
WHY, WHY DID I EVER LET YOU GO? ...

Lights Down

SCENE FOUR

Donna's Room.

DONNA's room at The Taverna is cheerful and comfortable and crammed with the detritus of twenty odd years on the Island. There is a dressing table and a mirror. A trunk with the Dynamo's old stage costumes is under DONNA'S bed. ROSIE flips a coin to decide who gets the bed or the lilo.

TANYA

Heads.

It's tails. ROSIE chuckles at her victory and gives TANYA the lilo. TANYA attempts to blow it up.

ROSIE

Blow, don't suck ... !

TANYA

(throws the lilo to the floor)

Let's see what you're wearing for the wedding then?

ROSIE holds up a pair of baggy shorts

You're joking!

ROSIE

(All innocence)

What? ... oh as if?!

TANYA

Well. You could have been making some sort of statement on the tyranny of wedlock.

ROSIE

You'd know more about that than me.

TANYA

Oh darling, you'll meet your Mr. Right.

ROSIE

I have. I do ... and all they want is to settle down and have babies. No thanks.

TANYA

No ... children can become such subversive little sods! I mean, who'd have thought that Donna, an icon of female independence, would have a daughter getting spliced at twenty.

ROSIE

White weddings are trendy

TANYA

What's wrong with these kids? Do you remember those tee-shirts we used to wear?
'Marriage is an Institution' –

ROSIE

' – for people who belong in an Institution ...'

TANYA

Girls today seem to think that a woman's greatest achievement is getting a man.

ROSIE

You've had three husbands.

TANYA

I rest my case.

ROSIE, finding the trunk under the bed.

ROSIE

Tanya, look!

TANYA

Oh my God! She kept it!

ROSIE finds a poster showing Donna And The Dynamos 1976

(taking the poster)

Oh.

(suddenly wistful)

We were so young.

ROSIE is back in the trunk. She holds up a slinky little number.

ROSIE

I don't know what the girls at the 'New Woman' Bookshop would say about my outfit!

TANYA

Hey – we should do a number tonight for the hen party.

ROSIE

Blimey. I'd have to let out a few seams.

As they laugh together DONNA bursts into the room

DONNA

Where's Sophie ?

ROSIE

Haven't seen her. Why?

DONNA

I must find her. Now.

TANYA

(showing the poster)

Da Dah!

DONNA

Oh God. What's all that about?

ROSIE

It was in the trunk. You should hang this in the bar. Show Sophie what a funky mum she's got ...

DONNA

(cuts in)

... NO—get rid of it—burn it—I never want to see it again ...

ROSIE

What's wrong? ... what's happened ... ?

DONNA

... I thought it was over ... past ... I'd nearly bloody forgotten ... but it isn't!

ROSIE

What isn't?

DONNA

Nothing—leave me alone ... I can't talk about it ...

SHE crosses to the window – turns

... I knew this would happen. All my life it's been tapping at my shoulder—of course it was going to come out now! It had to ... god, why was I such a bloody great idiot?

SHE throws herself on the bed.

ROSIE and TANYA look at each other, not quite sure what to do. Finally ROSIE takes the initiative ...

#7 – Chiquitita

ROSIE

(Sings)

CHIQUITITA, TELL ME WHAT'S WRONG

TANYA*(Sings)*

I HAVE NEVER SEEN SUCH SORROW

ROSIE & TANYA

IN YOUR EYES, AND THE WEDDING IS TOMORROW

TANYAHOW I HATE TO
SEE YOU LIKE THIS ...**ROSIE**THERE IS NO WAY
YOU CAN DENY IT**TANYA**I CAN SEE
THAT YOU'RE
OH SO SAD, SO QUIET**ROSIE & TANYA**

CHIQUITTA, TELL ME THE TRUTH

I'M A SHOULDER
YOU CAN CRY ON
YOUR BEST FRIEND
I'M THE ONE
YOU MUST RELY ON
YOU WERE ALWAYS
SURE OF YOURSELF
NOW I SEE YOU'VE
BROKEN A FEATHER
I HOPE
WE CAN PATCH IT UP
TOGETHERCHIQUITTA
YOU AND I KNOW
HOW THE HEARTACHES
COME AND THEY GO
AND THE SCARS
THEY'RE LEAVIN'

YOU'LL BE DANCIN'

(ROSIE & TANYA)

ONCE AGAIN
AND THE PAIN WILL END
YOU WILL HAVE
NO TIME FOR GRIEVIN'

CHIQUITITA
YOU AND I CRY
BUT THE SUN
IS STILL IN THE SKY
AND SHINING ABOVE YOU
LET ME HEAR YOU
SING ONCE MORE
LIKE YOU DID BEFORE
SING A NEW SONG
CHIQUITITA

DONNA

(to herself)

TRY ONCE MORE
LIKE I DID BEFORE
SING A NEW SONG ...

(Spoken)

It's her Dad ...

TANYA

Who's Dad?

DONNA

Sophie's ... You know I always said it was Sam, the architect who went home to get married ...

TANYA

... bastard ...

ROSIE

... typical bloody man ...

DONNA

... well, I don't really know if it was him. Y'see, there were a couple of others ...

TANYA

Donna Sheridan! You dark horse!

ROSIE

Why didn't you tell us?

DONNA

'Cos I didn't think I'd ever have to, I didn't think they'd all three be sitting in my bar the day before their daughter's wedding!

TANYA

What ?

ROSIE

In the bar?

(THEY go to the window)

DONNA

Don't let them see you!

(THEY both hide)

TANYA

I can't see anyone. Who are they?

ROSIE

Donna – are you sure?

DONNA

Of course I'm sure. You think I'd forget my daughter's Dads? It's Sam, Bill Austin and Harry 'Head-Banger'.

TANYA & ROSIE

Not ...

(THEY do an impression of Harry head-banging)

DONNA

Ye Gods, why have they all turned up now? It's like some horrible trick of Fate.

ROSIE

It is very Greek.

TANYA

Do they know?

DONNA

They can't know – I've never told anyone – why are they here to ruin Sophie's wedding ?

TANYA

I thought you weren't keen on this wedding ...

DONNA

... I don't want them spoiling it. They've got no right to turn up like this – what have they ever done for their daughter?

ROSIE

Donna, be fair – they didn't even know she existed ...

DONNA

... and they don't need to know – I've done a bloody good job with Soph, all by myself, and now I'm going to be muscled out by an ejaculation!

ROSIE

No you're not, keep calm. You're safe this evening – it's a male-free zone at the Hen-night, and tomorrow Tanya and I will take them fishing.

TANYA

Fishing? Oh please!

ROSIE

What do you suggest we do with three men?

TANYA

Oh, now that takes me back.

THEY laugh raucously.

ROSIE

(To DONNA)

You daft bag – you should have told us! I remember Bill Austin. Donna – he was a bit of alright.

THEY laugh again. DONNA looks at them both

DONNA

Yes, it's a laugh and a memory to you two, but I was the one who got pregnant. I suppose this just about serves me right.

TANYA

Oh god – you sound just like your mother.

DONNA

I do not!

TANYA & ROSIE

Oh yes you do!

TANYA

Whatever happened to my Donna? – the life-n'-soul of the party; el rock chick supremo?

DONNA

I grew up is all.

TANYA

Ooh, well grow back down again. You haven't done anything to be ashamed of ...

ROSIE

... yeah, bollocks if they can't take a joke—

ROSIE picks up her snorkle from the bed TANYA rummages in her bag and pulls out her hair-dryer. They use these as dummy microphones to sing to DONNA.

#8 – Dancing Queen**ROSIE & TANYA**

YOU CAN DANCE
 YOU CAN JIVE
 HAVING THE TIME OF YOUR LIFE
 SEE THAT GIRL, WATCH THAT SCENE
 DIGGIN' THE DANCING QUEEN ...

FRIDAY NIGHT AND THE LIGHTS ARE LOW
 LOOKING OUT FOR A PLACE TO GO—
 WHERE THEY PLAY THE RIGHT MUSIC
 GETTING IN THE SWING
 YOU COME TO LOOK FOR A KING—

TANYA

ANYBODY COULD BE THAT GUY—
 NIGHT IS YOUNG AND THE MUSIC'IGH
 WITH A BIT OF ROCK MUSIC
 EVERYTHING IS FINE
 YOU'RE IN THE MOOD FOR A DANCE
 AND WHEN YOU GET THE CHANCE—

Despite her mood, DONNA is gradually more and more amused by the larking around of the two DYNAMOS and suddenly leaps up to join in the fun.

DONNA, TANYA, ROSIE

YOU ARE THE DANCING QUEEN
 YOUNG AND SWEET ONLY SEVENTEEN
 DANCING QUEEN
 FEEL THE BEAT FROM THE TAMBOURINE
 OH YEH—

(DONNA, TANYA, ROSIE)

YOU CAN DANCE, YOU CAN JIVE
HAVING THE TIME OF YOUR LIFE
SEE THAT GIRL, WATCH THAT SCENE
DIGGIN' THE DANCING QUEEN

During the number, they try to remember the old routine they once did as the DYNAMO'S. At this point, ROSIE is kneeling on the floor, unable to get up.

ROSIE

(Spoken)

Tanya! ... Tanya! ...

TANYA helps ROSIE up they look for DONNA who has exited. They look out of one window as DONNA bursts through the other window.

DONNA

YOU'RE A TEASER, YOU TURN 'EM ON
LEAVE 'EM BURNING
AND THEN YOU'RE GONE
LOOKING OUT FOR ANOTHER
ANYONE WILL DO
YOU'RE IN THE MOOD FOR A DANCE
AND WHEN YOU GET THE CHANCE

DONNA, TANYA, ROSIE

YOU ARE THE DANCING QUEEN
YOUNG AND SWEET ONLY SEVENTEEN
DANCING QUEEN
FEEL THE BEAT FROM THE TAMBOURINE
OH YEH—
YOU CAN DANCE, YOU CAN JIVE
HAVING THE TIME OF YOUR LIFE
SEE THAT GIRL, WATCH THAT SCENE
DIGGIN' THE DANCING QUEEN

DIGGIN' THE DANCING QUEEN ...

SEE THAT GIRL, WATCH THAT SCENE
DIGGIN' THE DANCING QUEEN

Lights Down

SCENE FIVE

The Beach.

Lights up.

SKY, dressed for his stag-night, is wiping down the outboard motor of the boat with a cloth. SOPHIE rushes on – head in a whirl with the DADS.

SOPHIE

Where are you going?

SKY

Oh hello. Well, the lads haven't let on yet, but there's lap-dancing at the Orpheus Bar, mud wrestling at Medusa's, and Pepper's bringing his hand-cuffs.

SOPHIE

Don't go.

SKY

What – and miss out on my last night of freedom?

SOPHIE

I don't mean – don't go, I mean ... is that how you really see it?

SKY

I see it as ... the last night before the biggest adventure of my life. Come here –
(HE kisses her)

SOPHIE

You know I said I wanted to find my dad.

SKY

Sophie, we've been over this a thousand times, you don't need your dad, I'm here.

SOPHIE

Yeah. Sky – whatever happens you'll never leave me will you?

SKY

Are you crazy? You've turned my world upside down.

#9 – Lay All Your Love On Me

(Sings)

I WASN'T JEALOUS BEFORE WE MET
NOW EVERY MAN THAT I SEE IS A POTENTIAL THREAT
AND I'M POSSESSIVE
IT ISN'T NICE

(SKY)

YOU'VE HEARD ME SAYING THAT SMOKING WAS MY ONLY VICE
BUT NOW IT ISN'T TRUE
NOW EVERYTHING IS NEW
AND ALL I'VE LEARNED
HAS OVERTURNED
I BEG OF YOU—

SOPHIE

(Sings)

DON'T GO WASTING YOUR EMOTION
LAY ALL YOUR LOVE ON ME

IT WAS LIKE SHOOTING A SITTING DUCK
A LITTLE SMALL-TALK, A SMILE AND BABY I WAS STUCK
I STILL DON'T KNOW
WHAT YOU'VE DONE WITH ME
A GROWN-UP WOMAN SHOULD NEVER FALL SO EASILY
I FEEL A KIND OF FEAR
WHEN I DON'T HAVE YOU NEAR
UNSATISFIED
I SKIP MY PRIDE
I BEG YOU DEAR

SKY

DON'T GO WASTING YOUR EMOTION
LAY ALL YOUR LOVE ON ME

PEPPER, EDDIE and the BOYS are coming on. They are all wearing wet suits, EDDIE and PEPPER are bringing SKY'S scuba gear. They grab him and start to undress him.

BOYS

DON'T GO SHARING YOUR DEVOTION
LAY ALL YOUR LOVE ON ME

SKY

What the hell's going on?! ...

EDDIE

Sorry mate, it's an ancient Island tradition—the night before the wedding, the groom dives down to the old ship-wreck, searching for the necklace of Helen of Troy.

PEPPER

'A charmed union blesses he who discovers the pearls'

SKY

Wow. Lads back home just get drunk and drop their trousers.

EDDIE

Oh, we'll be doing that as well.

PEPPER

Sophie, you're crazy, why marry the first man that comes along?

SOPHIE

Pepper ...

(Sings)

I'VE HAD A FEW LITTLE LOVE AFFAIRS
THEY DIDN'T LAST VERY LONG AND THEY'VE BEEN PRETTY SCARCE

SKY

I USED TO THINK THAT WAS SENSIBLE
IT MAKES THE TRUTH EVEN MORE INCOMPREHENSIBLE

BOTH

'CAUSE EVERYTHING IS NEW
AND EVERYTHING IS YOU
AND ALL I'VE LEARNED
HAS OVERTURNED
WHAT CAN I DO?

BOYS re-enter in flippers and snorkels

SKY, PEPPER, EDDIE, BOYS

DON'T GO WASTING YOUR EMOTION
LAY ALL YOUR LOVE ON ME
DON'T GO SHARING YOUR DEVOTION
LAY ALL YOUR LOVE ON ME

DON'T GO WASTING YOUR EMOTION
LAY ALL YOUR LOVE ON ME

SKY, EDDIE, PEPPER and THE BOYS exit off on the boat as the GIRLS enter

GIRLS

DON'T GO WASTING YOUR EMOTION
LAY ALL YOUR LOVE ON ME

Segue Into:

SCENE SIX

The Courtyard

The GIRLS conga on with tables, chairs, drinks etc. and surround SOPHIE, laughing and singing:

GIRLS

DON'T GO SHARING YOUR DEVOTION
LAY ALL YOUR LOVE ON ME ...

TANYA

(Off)

Ladies! Are there any here tonight?

Cheers and cat-calls – EVERYONE turns to the balcony

For one night and one night only – The Summer Night Taverna is proud to present the world's first Girl Power Band, live before you in all its grown-up wrinkly glory –

ROSIE

(Off)

Speak for yourself, Tanya.

TANYA

(Off)

One night – one number – that's all we've got the breath for – Give it up for ...
DONNA AND THE DYNAMOS !

#10 – *Super Trouper*

DONNA, TANYA and ROSIE step onto the balcony, wearing their 'super-trouper' costumes. applause from the GIRLS in the courtyard

DONNA, TANYA, ROSIE

SUPER TROUPER
BEAMS ARE GONNA BLIND ME
BUT I WON'T FEEL BLUE
LIKE I ALWAYS DO
'CAUSE SOMEWHERE IN THE CROWD
THERE'S YOU

DONNA

(With TANYA & ROSIE backing)

I WAS SICK AND TIRED

(DONNA)

OF EVERYTHING
WHEN I CALLED YOU
LAST NIGHT FROM GLASGOW
ALL I DO IS EAT
AND SLEEP AND SING
WISHING EVERY SHOW
WAS THE LAST SHOW
SO IMAGINE I WAS
GLAD TO HEAR
YOU'RE COMING
SUDDENLY I FEEL ALL RIGHT
AND IT'S GONNA BE
SO DIFFERENT WHEN
I'M ON THE STAGE TONIGHT

TONIGHT THE
SUPER TROUPER
LIGHTS ARE GONNA FIND ME
SHINING LIKE THE SUN
SMILING HAVING FUN
FEELING LIKE A NUMBER ONE

TONIGHT THE
SUPER TROUPER
BEAMS ARE GONNA BLIND ME
BUT I WON'T FEEL BLUE
LIKE I ALWAYS DO
'CAUSE SOMEWHERE IN THE
CROWD THERE'S YOU ...

FACING TWENTY THOUSAND
OF YOUR FRIENDS
HOW CAN ANYONE
BE SO LONELY
PART OF A SUCCESS
THAT NEVER ENDS
STILL I'M THINKING
ABOUT YOU ONLY

(DONNA)

THERE ARE MOMENTS
WHEN I THINK I'M
GOING CRAZY
BUT IT'S GONNA BE ALL RIGHT
AND IT'S GONNA BE
SO DIFFERENT WHEN
I'M ON THE STAGE TONIGHT

DONNA, TANYA, ROSIE

TONIGHT THE
SUPER TROUPER
LIGHTS ARE GONNA FIND ME
SHINING LIKE THE SUN
SMILING HAVING FUN
FEELING LIKE A NUMBER ONE
TONIGHT THE
SUPER TROUPER
BEAMS ARE GONNA BLIND ME
BUT I WON'T FEEL BLUE
LIKE I ALWAYS DO
'CAUSE SOMEWHERE IN THE
CROWD THERE'S YOU

DONNA

SO I'LL BE THERE
WHEN YOU ARRIVE
THE SIGHT OF YOU
WILL PROVE TO ME
I'M STILL ALIVE
AND WHEN YOU TAKE ME IN YOUR ARMS
AND HOLD ME TIGHT
I KNOW ITS GONNA MEAN SO MUCH TONIGHT

DONNA, TANYA, ROSIE

TONIGHT THE
SUPER TROUPER
LIGHTS ARE GONNA FIND ME
SHINING LIKE THE SUN
SMILING HAVING FUN
FEELING LIKE A NUMBER ONE

(DONNA, TANYA, ROSIE)

TONIGHT THE
 SUPER TROUPER
 BEAMS ARE GONNA BLIND ME
 BUT I WON'T FEEL BLUE
 LIKE I ALWAYS DO
 'CAUSE SOMEWHERE IN THE
 CROWD THERE'S ...
 SUPER TROUPER
 BEAMS ARE GONNA BLIND ME.

The song ends to cheers and applause – SAM, BILL and HARRY enter.

DONNA

Oh, my god! What are they doing here?

ROSIE

Oy! Hen night. Women only.

SOPHIE

No, it's alright, we want the boys to stay – don't we, girls?

LISA, ALI, GIRLS

Yes!!

The GIRLS drag the men onto the dance-floor

#11 – Gimme, Gimme, Gimme**EVERYONE**

(Sings)

IS THERE A MAN OUT THERE?
 SOMEONE TO HEAR MY PRAYER ...
 GIMME! GIMME! GIMME!
 A MAN AFTER MIDNIGHT
 WON'T SOMEBODY HELP ME
 CHASE THE SHADOWS AWAY
 GIMME! GIMME! GIMME!
 A MAN AFTER MIDNIGHT
 TAKE ME THROUGH THE DARKNESS
 TO THE BREAK OF THE DAY ...

SOPHIE is alone with SAM.

SOPHIE

Sorry to drag you away

SAM

Thank God you did! This used to be such a quiet little island

SOPHIE

Are you regretting you stayed away so long ?

SAM

No, I'm regretting I never knew what was here.

SOPHIE

What?

SAM

This place—the Taverna. I always meant to come back and build it some day, but—she beat me to it.

SOPHIE

Do you prefer buildings to people?

SAM

What?!

SOPHIE

Tell me something about my mum.

SAM

Your mum was irresistible, a one-off. We talked and we fought and we ... You know it was me that brought her to this island.

SOPHIE

That wasn't the only thing you did, was it?

SAM

What has she told you?

SOPHIE

Nothing. She's never mentioned you.

SAM

But you said 'Mum's always talking about her friends from the old days. What's going on? Sophie? Why am I here ?

SOPHIE stares at him, unable to answer. She signals to LISA who comes and whisks SAM back into the dance – away from SOPHIE.

GIRLS

(Sing)

IS THERE A MAN OUT THERE
SOMEONE TO HEAR MY PRAYER?

SOPHIE, LISA, ALI, GIRLS

GIMME! GIMME! GIMME!
A MAN AFTER MIDNIGHT
WON'T SOMEBODY HELP ME
CHASE THE SHADOWS AWAY
GIMME! GIMME! GIMME!
A MAN AFTER MIDNIGHT
TAKE ME THROUGH THE DARKNESS
TO THE BREAK OF THE DAY ...

Now SOPHIE emerges from the dance with HARRY

HARRY

Fancy Donna with a grown-up daughter!

SOPHIE

Have you got any children, Harry?

HARRY

No. I haven't put myself in the path of paternity.

SOPHIE

It's never too late.

HARRY

I don't think my other half would agree.

SOPHIE

Oh—you don't want children?

HARRY

No, no, it's not that, I ...

(HE hesitates, then continues)

... I'd have liked a daughter. I'd have spoiled her rotten.

SOPHIE

Lucky thing.

HARRY

Is your dad here?

SOPHIE

I don't know.

HARRY

What?

SOPHIE

I don't know who my dad is.

GIRLS

(Whisking HARRY away)

IS THERE A MAN OUT THERE?

SOMEONE TO HEAR MY PRAYER?

Now SOPHIE is with BILL

BILL

Can I be nosy? I'm a writer so it goes with the territory.

SOPHIE

Go on.

BILL

How did your mum get this place? When I knew her she was singing in a night-club on the mainland.

SOPHIE

She was left some money, in a will. We lived with an old lady when I was little— Mum looked after her. Her name was Sophia.

BILL

What, my Great-Aunt Sophia?

SOPHIE

I think it must be.

BILL

But ... I always heard her money went to family ... Wait a minute—how old are you?

SOPHIE

Twenty.

BILL and SOPHIE stare at each other as realisation dawns. Suddenly BILL rushes off-stage. SOPHIE is dragged back into the dance—

LISA, ALI, GIRLS

GIMME! GIMME! GIMME!

A MAN AFTER MIDNIGHT

WON'T SOMEBODY HELP ME CHASE THE SHADOWS AWAY ...

(LISA, ALI, GIRLS)

GIMME! GIMME! GIMME!
A MAN AFTER MIDNIGHT
TAKE ME THROUGH THE DARKNESS
TO THE BREAK OF THE DAY ...

Segue Into:

SCENE SEVEN

The Jetty

BILL is staring out to sea. SOPHIE runs on to the jetty. In the background we hear the music of the Hen-Party.

SOPHIE

Bill ...

BILL

I had to get some air.

SOPHIE

Why did your Great Aunt leave my mother that money?

BILL

I don't know

SOPHIE

You do—please tell me.

BILL

What has your mother said?

SOPHIE

She won't talk about the past. She doesn't understand why I need to know.

BILL

You have to speak to her

SOPHIE

This has got nothing to do with her. My whole life there's been one big unanswered question and I don't want any more secrecy.

BILL

But Sophie, this hasn't been my secret—

BILL turns to leave but SOPHIE stops him as she starts to sing

#12 – The Name Of The Game

SOPHIE

I'VE SEEN YOU TWICE, IN A SHORT TIME
ONLY A DAY SINCE WE STARTED
IT SEEMS TO ME, FOR EVERY TIME
I'M GETTING MORE OPEN-HEARTED

(SOPHIE)

YOUR SMILE AND THE SOUND OF YOUR VOICE
AND THE WAY YOU SEE THROUGH ME
GOT A FEELING, YOU GIVE ME NO CHOICE
AND IT MEANS A LOT TO ME
SO I WANNA KNOW

WHAT'S THE NAME OF THE GAME?
DOES IT MEAN ANYTHING TO YOU?

WHAT'S THE NAME OF THE GAME?
CAN YOU FEEL IT THE WAY I DO?

TELL ME PLEASE, 'CAUSE I HAVE TO KNOW
I'M A CURIOUS CHILD, BEGINNING TO GROW

AND YOU MAKE ME TALK
AND YOU MAKE ME FEEL
AND YOU MAKE ME SHOW
WHAT I'M TRYING TO CONCEAL

IF I TRUST IN YOU, WOULD YOU LET ME DOWN?
WOULD YOU LAUGH AT ME, IF I SAID I CARE FOR YOU?
COULD YOU FEEL THE SAME WAY TOO?
I WANNA KNOW ...
THE NAME OF THE GAME

BILL

I'LL TALK TO YOUR MOTHER TONIGHT

SOPHIE

DOES IT MEAN ANYTHING TO YOU?

BILL

GOTTA TRUST ME, I'M DOING WHAT'S RIGHT
AND IT MEANS A LOT

SOPHIE

WHAT'S THE NAME OF THE GAME?

DO YOU FEEL THE WAY I DO.
I WANNA KNOW

(SOPHIE)

OH YES, I WANNA KNOW
WHAT'S THE NAME OF THE GAME?

Bill ... are you my father?

BILL

I think so.

SOPHIE

You know what comes next?

BILL

Don't tell me you have a twin sister?

SOPHIE

No ... will you give me away tomorrow?

BILL

Give you away?

SOPHIE

I'll feel like a proper bride when I walk down the aisle with my father.

LISA

(running on)

The boys are back!

BILL

I'll find your mother.

SOPHIE

Not tonight—please. Let's keep this our secret till the wedding.

BILL

She'll go crazy!

SOPHIE

She'll be relieved! She'll see us together and she'll see we're happy.

BILL

All right, I'll do it.

BILL goes back to the Taverna

Segue Into:

SCENE EIGHT

The Courtyard

As SOPHIE and BILL return, LISA, ALI and THE GIRLS sweep SOPHIE away to dress her in an 'L' sign and lift her onto their shoulders.

Breaking into this, loud and raucous singing, Off.

#13 – Voulez Vous**GIRLS**

PEOPLE EVERYWHERE
 A SENSE OF EXPECTATION
 HANGIN' IN THE AIR
 GIVIN' OUT A SPARK
 ACROSS THE ROOM
 YOUR EYES ARE GLOWIN' IN THE DARK

The BOYS are coming on triumphantly bearing SKY on their shoulders. He is holding a beautiful pearl necklace aloft which he places around SOPHIE'S neck.

AND HERE WE GO AGAIN
 WE KNOW THE START
 WE KNOW THE END
 MASTERS OF THE SCENE
 WE'VE DONE IT ALL BEFORE
 AND NOW WE'RE BACK
 TO GET SOME MORE
 YOU KNOW WHAT I MEAN—

SKY, EDDIE, PEPPER & BOYS

VOULEZ-VOUS
 TAKE IT NOW OR LEAVE IT
 NOW IS ALL WE GET
 NOTHING PROMISED
 NO REGRETS
 VOULEZ-VOUS
 AIN'T NO BIG DECISION
 YOU KNOW WHAT TO DO
 LA QUESTION
 C'EST VOULEZ-VOUS
 VOULEZ-VOUS

DONNA, TANYA and ROSIE re-join the fray

COMPANY

AND HERE WE GO AGAIN
WE KNOW THE START
WE KNOW THE END
MASTERS OF THE SCENE
WE'VE DONE IT ALL BEFORE
AND NOW WE'RE BACK
TO GET SOME MORE
YOU KNOW WHAT I MEAN
VOULEZ-VOUS ...
TAKE IT NOW OR LEAVE IT
NOW IS ALL WE GET
NOTHING PROMISED
NO REGRETS

SAM has taken sophie to one side

SAM

I won't beat about the bush—I know why I'm here.

SOPHIE

Sam ...

SAM

... and let me tell you, I think it's brilliant. I've always wanted a little girl, and a big one's even better ...

SOPHIE

Oh, but, Sam—I ...

SAM

Ok, I know, I'm rushing things—does your mother know you know?

SOPHIE

God, no—she can't—

SAM

No. Listen, who's giving you away?

SOPHIE

... no-one—

SAM

Wrong. I am.

SOPHIE

You!

SAM

Don't worry about Donna, she doesn't scare me ... much!

HE hugs her, then moves away as the COMPANY burst forth again:

COMPANY

VOULEZ-VOUS
 TAKE IT NOW OR LEAVE IT
 NOW IS ALL WE GET
 NOTHING PROMISED
 NO REGRETS
 VOULEZ-VOUS

SOPHIE is dancing with HARRY when he suddenly exclaims –

HARRY

Oh, my god – I've got it! Talk about slow on the uptake! I'm your Dad!

SOPHIE

Harry ...

HARRY

... Oh, the penny's dropped now – good and proper – that's why you sent me the invitation. You want your old Dad here, to walk you down the aisle. Well, I'm not going to let you down. I'll be there!

EVERYONE

VOULEZ-VOUS
 TAKE IT NOW OR LEAVE IT
 NOW IS ALL WE GET
 NOTHING PROMISED
 NO REGRETS
 VOULEZ-VOUS
 AIN'T NO BIG DECISION
 YOU KNOW WHAT TO DO
 LA QUESTION
 C'EST VOULEZ-VOUS ...

VOULEZ-VOUS!

SOPHIE has been whisked around the stage, caught up in the general dance. Now she breaks free and walks to the front of the stage looking catatonic.

(EVERYONE)

VOULEZ-VOUS !

LIGHTS DOWN

END OF ACT ONE

ACT TWO**#14 – Entr'acte****SCENE ONE***Sophie's Nightmare***#14a – Under Attack**

A shaft of light hits SOPHIE's bed. She is sleeping and her dreams are disturbed: She tosses and turns in the bed. Suddenly, SOPHIE sits up, clutching her covers. The three DADS, dressed in morning suits, approach her menacingly.

SOPHIE

DON'T KNOW HOW TO TAKE IT
 DON'T KNOW WHERE TO GO
 MY RESISTANCE RUNNING LOW
 AND EVERY HOUR THE HOLD
 IS GETTING TIGHTER
 AND IT TROUBLES ME SO

From out of the darkness, a NIGHTMARE CHORUS sings:

NIGHTMARE CHORUS

SHE THINKS THAT SHE'S NOBODY'S FOOL

SOPHIE

I'M NOBODY'S FOOL
 AND YET IT'S CLEAR TO ME
 I DON'T HAVE A STRATEGY
 IT'S JUST LIKE TAKING
 CANDY FROM A BABY
 AND I THINK I MUST BE--

THE DAD'S reveal THE NIGHTMARE CHORUS. They advance on SOPHIE and lift her off the bed--

SOPHIE & NIGHTMARE CHORUS

UNDER ATTACK
 I'M BEING TAKEN
 ABOUT TO CRACK
 DEFENCES BREAKING

(SOPHIE & NIGHTMARE CHORUS)

WON'T SOMEBODY PLEASE
HAVE A HEART
COME AND RESCUE ME NOW
'COS I'M FALLING APART?

UNDER ATTACK
I'M TAKING COVER
THEY'RE ON MY TRACK
MY DADS, MY LOVER

THINKING NOTHING
CAN STOP THEM NOW
SHOULD I WANT TO
I'M NOT SURE
I WOULD KNOW HOW ...

SOPHIE

THIS IS GETTING CRAZY
I SHOULD TELL THEM SO
REALLY LET MY ANGUISH SHOW
I FEEL LIKE I WAS TRAPPED WITHIN A NIGHTMARE
I'VE GOT NOWHERE TO GO

NIGHTMARE CHORUS

IT'S WHAT YOU WANTED ALL ALONG

SOPHIE

YES, IT'S WHAT I WANTED
BUT I'M SCARED AS HELL
STARING DOWN THE DEEPEST WELL
I HARDLY DARE TO THINK OF WHAT WOULD HAPPEN
WHERE I'D BE IF I FELL

SOPHIE & NIGHTMARE CHORUS

UNDER ATTACK
I'M BEING TAKEN
ABOUT TO CRACK
DEFENCES BREAKING

WON'T SOMEBODY PLEASE HAVE A HEART
COME AND RESCUE ME NOW, 'COS I'M FALLING APART

(SOPHIE & NIGHTMARE CHORUS)

UNDER ATTACK
 I'M TAKING COVER
 THEY'RE ON MY TRACK
 THREE DADS, ONE LOVER

THINKING NOTHING CAN STOP THEM NOW
 SHOULD I WANT TO
 I'M NOT SURE
 I WOULD KNOW HOW

A musical interlude – a bride walks towards SOPHIE and when the veil is lifted we see that it is SKY! A tug of war follows with the bed, the DAD'S on one end and SKY and the NIGHTMARE CHORUS on the other.

UNDER ATTACK
 I'M BEING TAKEN
 ABOUT TO CRACK
 DEFENCES BREAKING

WON'T SOMEBODY PLEASE HAVE A HEART
 COME AND RESCUE ME NOW, 'COS I'M FALLING APART

UNDER ATTACK
 I'M TAKING COVER
 THEY'RE ON MY TRACK, THREE DADS, ONE LOVER

THINKING NOTHING CAN STOP THEM NOW
 SHOULD I WANT TO
 I'M NOT SURE
 I WOULD KNOW HOW

THINKING NOTHING CAN STOP THEM NOW
 SHOULD I WANT TO
 I'M NOT SURE
 I WOULD KNOW HOW

SOPHIE screams.

Spotlight on SOPHIE as the Courtyard reappears around her and into:

SCENE TWO

The Courtyard

It is early morning and the Taverna is bathed in a dawn glow. SOPHIE is in the courtyard, still wearing only her pyjamas. DONNA hurries onto her balcony.

DONNA

(As SHE comes out)

What's going on ... Sophie? What are you doing? It's six o'clock in the morning.

SOPHIE

(looks around, confused)

I don't know. I ...

DONNA

(coming down the steps)

Wait right there.

As DONNA hurries towards her.

SOPHIE

I'm all right, mum.

DONNA

Of course you're not all right — you're sleep-walking again.

SOPHIE

Again? When do I ever sleep-walk?

DONNA

(trying to feel SOPHIE'S forehead)

The night you went down with measles. The night you couldn't do your times-table ...

SOPHIE

Oh, mum — get off, I'm not a baby.

DONNA

I know, but you're still my daughter Sophie, and I know that something's wrong ...

A moment. DONNA looks at SOPHIE.

DONNA

It can be stopped, it isn't too late — I can sort out this wedding malarkey ...

SOPHIE

Malarkey? What do you mean — malarkey?

DONNA

Nothing, I'm sorry it's just a figure of speech ...

SOPHIE

No, it's not. That's what you think – isn't it? – I'm stupid to get married, it's just a whim?

DONNA

Well, I'm not pretending I really understand ...

SOPHIE

Of course you don't. You did just fine without a man, didn't you – you never did that marriage and babies thing. You just did the baby, well good for you.

DONNA

Hang on – what's happening? Why are you having a go at me?

SOPHIE

I'm going to do it right, mum. I love Sky and I want to be with him and I don't want my children growing up not knowing who their Dad is. Because it's crap!

SHE exits. DONNA stares after her, devastated by her words. Off: We hear the unearthly wail of bagpipes and the unearthly wail of SKY and PEPPER.

SKY & PEPPER

(Off – drunkenly and quite loud)

VOULEZ-VOUS
TAKE IT NOW OR LEAVE IT
NOW IS ALL WE GET
NOTHING PROMISED
NO REGRETS ...

SKY, EDDIE and PEPPER are coming on – drunken and bedraggled-looking. SKY and PEPPER are playing bongos, EDDIE is playing the bagpipes.

SKY, PEPPER, EDDIE

VOULEZ-VOUS
TAKE IT NOW OR LEAVE IT ...

DONNA

Jesus, will you stop that racket before you wake the whole island! Eddie – what are you doing with those monstrosities?

EDDIE

(arms round PEPPER and SKY)

Oh they're not that bad ...

DONNA

Eddie!

EDDIE

... No, I found these babies in the cellar. Just what we need for a wedding. Are they your's Donna ?

DONNA

No, they're ...

(Abruptly)

... and what sort of wedding do you think there's going to be, the state of you three? Sky! You're not marrying my daughter smelling like the drayman's drawers – hit the tub.

Noticing PEPPER trying to leave with SKY.

DONNA

Where do you think you're going?

PEPPER

To scrub the groom's back?

DONNA

Oh no, you're not. I want the champagne on ice and the ouzo in the punch-bowls, lay out the tablecloths, the cutlery and the best glasses – you'll have to wash and polish them first.

PEPPER is looking more and more dismayed and turns to exit into the Taverna.

DONNA

(rounding on eddie)

Eddie – get your boat out.

EDDIE

Why?

DONNA

Because my guests want to dive down to the old wreck, to look for more pearl necklaces.

EDDIE

Donna – we planted the one Sky found last night.

DONNA

I don't care – it'll keep them happy till the wedding starts. For God's sake just do it.

EDDIE exits quickly. DONNA looks about to explode. When he has gone, she takes a deep breath alone with her thoughts. SAM – enters and sits in another part of the courtyard. He is sketching.

#15 – *One Of Us*

DONNA

ONE OF US IS LONELY
ONE OF US IS ONLY
WAITING FOR A CALL
SORRY FOR HERSELF
FEELING STUPID
FEELING SMALL
WISHING YOU HAD NEVER LEFT AT ALL
THEY PASSED ME BY
ALL OF THOSE GREAT ROMANCES
BECAUSE OF YOUR
ROBBING ME
OF MY RIGHTFUL CHANCES
MY PICTURE CLEAR
EVERYTHING SEEMED SO EASY
BUT THEN YOU DEALT ME THE BLOW
ONE OF US HAD TO GO
HOW YOU HURT ME
I WANT YOU TO KNOW

ONE OF US IS CRYING
ONE OF US IS LYING
IN HER LONELY BED
STARING AT THE CEILING
WISHING SHE WAS
SOMEWHERE ELSE INSTEAD
ONE OF US IS LONELY
ONE OF US IS ONLY
WAITING FOR A CALL
SORRY FOR HERSELF
FEELING STUPID
FEELING SMALL
WISHING YOU HAD
NEVER LEFT AT ALL

SAM gets up –

NEVER LEFT AT ALL

As ONE OF US ends, SAM walks into DONNA'S part of the courtyard. DONNA sees SAM and starts to head for the taverna.

SAM

Donna. What's the rush?

DONNA

The small matter of a wedding

SAM

Oh yes, about this wedding ...

(Noticing the bagpipes on the table)

You kept my bagpipes ...

DONNA

They frighten off unwanted visitors.

SAM

You don't need bagpipes to do that.

SAM takes a step towards her, DONNA takes a step back.

DONNA

I wouldn't. My bite is worse than my bark.

SAM

Yeah, I know I've got the scars. Shall I show you?

DONNA

What do you want, Sam?

SAM

(indicating the sketch-book)

I've had an idea for an extension.

DONNA

I don't want your bloody extension! What are you doing here?

SAM

You're living my dream – remember? The island, the Taverna – my dream

DONNA

Well, this is my reality. Hard work and a crippling mortgage.

SAM

Would you like me to take a look at that roof, it won't last through the winter.

DONNA

I'll look after my own roof!

SAM

Alright, be a bloody martyr! I've got kids. I know it's hard for you, doing it on your own.

DONNA

Don't bloody patronise me. I love doing it on my own—every morning I wake up and thank Christ I haven't got some middle-aged, menopausal man to bother me—I'm free, I'm single and it's great!

#16 – S.O.S.**SAM**

(Sings)

WHERE ARE THOSE HAPPY DAYS?
THEY SEEM SO HARD TO FIND
I TRY TO REACH FOR YOU
BUT YOU HAVE CLOSED YOUR MIND
WHATEVER HAPPENED TO OUR LOVE?
I WISH I UNDERSTOOD
IT USED TO BE SO NICE
IT USED TO BE SO GOOD

SO WHEN YOU'RE NEAR ME, DARLING
CAN'T YOU HEAR ME? S.O.S.
THE LOVE YOU GAVE ME
NOTHING ELSE CAN SAVE ME, S.O.S.

WHEN YOU'RE GONE
HOW CAN I EVEN TRY TO GO ON?
WHEN YOU'RE GONE, THOUGH I TRY
HOW CAN I CARRY ON?

DONNA

(Sings)

YOU SEEM SO FAR AWAY
THOUGH YOU ARE STANDING NEAR
YOU MADE ME FEEL ALIVE
BUT SOMETHING DIED I FEAR
I REALLY TRIED TO MAKE IT OUT
I WISH I UNDERSTOOD
WHAT HAPPENED TO OUR LOVE?

(DONNA)

IT USED TO BE SO GOOD

DONNA & SAM

SO WHEN YOU'RE NEAR ME, DARLING
CAN'T YOU HEAR ME? S.O.S.

THE LOVE YOU GAVE ME
NOTHING ELSE CAN SAVE ME, S.O.S.
WHEN YOU'RE GONE
HOW CAN I EVEN TRY TO GO ON?
WHEN YOU'RE GONE, THOUGH I TRY
HOW CAN I CARRY ON?

SAM

Why didn't you tell me it was Sophie getting married?

DONNA

That is absolutely none of your business.

SAM

... And what's this Sky bloke like—is he good enough for her?

DONNA

... And that is none of your business, either!

DONNA & SAM

SO WHEN YOU'RE NEAR ME, DARLING
CAN'T YOU HEAR ME, S.O.S.
THE LOVE YOU GAVE ME
NOTHING ELSE CAN SAVE ME, S.O.S.
WHEN YOU'RE GONE
HOW CAN I EVEN TRY TO GO ON?
WHEN YOU'RE GONE, THOUGH I TRY
HOW CAN I CARRY ON?

Lights Down

SCENE THREE

The Beach.

Lights up.

TANYA is sunbathing. PEPPER is running the beach cocktail-bar and about to serve TANYA a cocktail. It is obvious throughout the following dialogue that something happened last night between them and that whilst PEPPER is eager to pursue the romance, TANYA is far from sure. TANYA has also brought HARRY down to the beach to keep an eye on him. When he appears he is a little edgy, even excited. As the scene begins HARRY is taking a swim in the sea.

PEPPER

(pouring cocktail)

Madame! This should tickle your taste-buds

TANYA

Yes, but will it cure my hangover?

PEPPER

You should look in the mirror baby – you’ve just cured mine.

TANYA

Down, boy. I’m old enough to be your mother.

PEPPER

(On his way back to the bar)

Well, you can call me Oedipus.

TANYA gives him a withering look HARRY rushes up from the sea.

HARRY

Oh ... what time is it? Shouldn’t you be getting ready?

TANYA

Oh don’t worry about me, Harry. I’ve got oodles of time. There’s nothing worse than sitting around in your glad-rags for hours.

HARRY

Donna must be tearing her hair out doing the wedding on her own.

(Tentatively)

... what would the bride’s father usually do?

TANYA

Well, usually he’d pay. Though my Dad drew a line at the third.

HARRY

Did he ... say anything to you beforehand? Words of advice, that sort of thing ...?

TANYA

Yes —there I'd be in my dress, all ready to walk down the aisle and he'd whisper—

(TANYA imitates her father)

“Don't worry love, I know a good lawyer.”

(TANYA gives HARRY a curious look)

Why are we talking about my Dad?

HARRY

I think I'll go back to my room. Too much sun.

TANYA

Oh Harry, don't go ... please!

HARRY

Let's catch up tonight.

As HARRY exits PEPPER comes over to TANYA again

PEPPER

Tanya, why don't we catch up from last night?

TANYA

I've drawn a veil over last night. Last night never happened ...

ROSIE, BILL, ALI, LISA and EDDIE enter on the boat

LISA

Pepper! Pull your finger out—champagne-cocktails all round.

PEPPER

(still with an eye on TANYA)

There's the bar—help yourself.

ALI

You have to do it. We're guests now.

EDDIE

You just can't get the staff these days.

ROSIE holds up a small fish on a line. there is a general mood of frivolity.

TANYA

Is that all you caught?

ROSIE

You should have seen the one that got away.

BILL

(Opening his arms to indicate the size)

This big.

ROSIE

Bill – don't exaggerate.

(Opening her arms as wide as she possibly can).

This big.

THEY laugh together. EDDIE, LISA and ALI are heading for the bar

LISA

Drink Bill?

BILL

Thanks, but no thanks; Rosie's promised me a fry-up!

ROSIE

Have I?

BILL

You know I always keep a copy of your 'New Woman' cook-book in my ruck-sack?

ROSIE

Do you? Well then you'll know how to pepper my snapper!

ROSIE and BILL exit

TANYA

(checking her watch)

Christ – three hours to blast-off. Come on, girls, we've got work to do.

(SHE goes to collect her belongings)

PEPPER

Work?

TANYA

On my face, sweetie. A little repair and renovation.

PEPPER

(getting in front of her)

Hey – you don't mess with a masterpiece.

ALI, LISA and EDDIE groan

EDDIE

You sad bastard!

ALI

He'd be dangerous with half a brain!

LISA

Just ignore him, Tanya – he's all mouth and no trousers.

#17 – Does Your Mother Know?

PEPPER

Tanya can't ignore the chemistry between us.

TANYA

Little boys who play with fire get their fingers burned.

(Sings)

YOU'RE SO HOT
TEASING ME
SO YOU'RE BLUE
BUT I CAN'T TAKE A CHANCE
ON A KID LIKE YOU
IT'S SOMETHING I COULDN'T DO
THERE'S THAT LOOK
IN YOUR EYES
I CAN READ IN YOUR FACE
THAT YOUR FEELINGS
ARE DRIVING YOU WILD
BUT BOY, YOU'RE ONLY A CHILD

WELL, I COULD DANCE WITH YOU HONEY
IF YOU THINK IT'S FUNNY
BUT DOES YOUR MOTHER KNOW
THAT YOU'RE OUT?
AND I COULD CHAT WITH YOU BABY
FLIRT A LITTLE MAYBE
BUT DOES YOUR MOTHER KNOW
THAT YOU'RE OUT?

PEPPER

TAKE IT EASY ...

TANYA

TAKE IT EASY
BETTER SLOW DOWN BOY

(TANYA)

THAT'S NO WAY TO GO
DOES YOUR MOTHER KNOW?

PEPPER

TAKE IT EASY ...

TANYA

TAKE IT EASY
TRY TO COOL IT BOY
PLAY IT NICE AND SLOW
DOES YOUR MOTHER KNOW?

(Dance Break)

I CAN SEE WHAT YOU WANT
BUT YOU SEEM PRETTY YOUNG
TO BE SEARCHING FOR THAT KIND OF FUN
SO MAYBE I'M NOT THE ONE
NOW YOU'RE SO CUTE
I LIKE YOUR STYLE
AND I KNOW WHAT YOU MEAN
WHEN YOU GIVE ME
A FLASH OF THAT SMILE
BUT BOY, YOU'RE ONLY A CHILD

EVERYONE

WELL, I COULD DANCE WITH YOU, HONEY
IF YOU THINK IT'S FUNNY
BUT DOES YOUR MOTHER KNOW
THAT YOU'RE OUT

AND I COULD CHAT WITH YOU BABY
FLIRT A LITTLE MAYBE
BUT DOES YOUR MOTHER KNOW THAT YOU'RE OUT?

PEPPER

TAKE IT EASY
BETTER SLOW DOWN GIRL
THAT'S NO WAY TO GO

EVERYONE

DOES YOUR MOTHER KNOW?

PEPPER

TAKE IT EASY
TRY TO COOL IT, GIRL
PLAY IT NICE AND SLOW

EVERYONE

DOES YOUR MOTHER KNOW?
WELL, I COULD DANCE WITH YOU HONEY
IF YOU THINK IT'S FUNNY
BUT DOES YOUR MOTHER KNOW
THAT YOU'RE OUT
AND I COULD CHAT WITH YOU BABY
FLIRT A LITTLE MAYBE
BUT DOES YOUR MOTHER KNOW
THAT YOU'RE OUT?

WELL, I COULD DANCE WITH YOU HONEY
IF YOU THINK IT'S FUNNY
BUT DOES YOUR MOTHER KNOW
THAT YOU'RE OUT?
AND I COULD CHAT WITH YOU BABY
FLIRT A LITTLE MAYBE
BUT DOES YOUR MOTHER KNOW
THAT YOU'RE OUT?

DOES YOUR MOTHER KNOW
THAT YOU'RE OUT?

DOES YOUR MOTHER KNOW
THAT YOU'RE OUT?

SKY

What are you all doing here? Donna's going ballistic!

EDDIE

Oh Bollocks!

EVERYONE exits, SOPHIE rushes on

SOPHIE

Sky!

SKY

(turning away)

It's bad luck to see each other!

SOPHIE

It's all gone wrong anyway – Sky – you've got to help me –

SKY

Why, what's happened?

SOPHIE

It's a mess and it's all my fault ... I know I shouldn't have, but I read mum's diary. I've got three possible Dads.

SKY

Bloody hell!

SOPHIE

I invited my Dads to the wedding. I thought I'd know my father as soon as I saw him, but I didn't, and now all three think they're my Dad and they're all expecting to give me away.

SKY

Hang on – go back a bit – you did what?

SOPHIE

I invited my dads to our wedding. It was three months ago – I wasn't even sure they'd all come.

SKY

Three months?

SOPHIE

Sky, you've got to help me.

SKY

Why didn't you tell me?

SOPHIE

I knew you wouldn't like it.

SKY

I thought we talked about everything, I thought we had trust, but you went behind my back for some stranger ...

SOPHIE

No, it wasn't like that.

SKY

Is that what this big white wedding's for? A set-up so you can find your dad.

SOPHIE

No, it's not that!

SKY

I wanted to take a boat to the mainland and just get married with a couple of witnesses, but you insisted on this fantasy wedding so you could play 'Happy Families' –

SOPHIE

It's knowing who I am – I want to get married knowing who I am.

SAM enters, unseen and listens to them

SKY

Well that doesn't come from knowing who your Dad is Soph. That comes from you. How would you feel if I lied to you? I was marrying you because I loved you and I thought it was what you wanted. But I just don't know any more.

SOPHIE

You don't know if you love me?

SKY

I don't know if it's what you really want.

SAM continues his entrance. He stops, pretending to see them for the first time.

SAM

Sorry – I'm interrupting ...

SKY

(stepping away from SOPHIE)

No.

(To SOPHIE)

Listen, you think about it.

SKY exits. SOPHIE stares, then starts to follow –

SOPHIE

No. Sky – wait –

SAM

(blocking her way)

What's going on?

SOPHIE

Nothing – excuse me –

SAM

(blocking her again)

Let him go—he's right—you have to be sure what you really want.

SOPHIE

(turning away from him)

It's got nothing to do with you—

SAM

I'm your ... Look, I can't give you away unless I know you're really happy.

SOPHIE

Well, I've had this conversation. With my mother. And she knows me a lot better than you do

SAM

What does Donna the Dynamo know about marriage? Or divorce? Listen, I've got twenty years of good advice to cram into two minutes, so hear me out. You're so young. You've got your whole life ahead of you.

SOPHIE

Not now Sam, please.

SAM

But I've been there Sophie. I've done the "big white wedding" and the cake and ... well I'm sorry, it doesn't always end up happy ever after ... I can still remember pleading with my wife.

#18 – *Knowing Me, Knowing You*

(Sings)

BREAKIN' UP IS NEVER EASY, I KNOW
BUT I HAVE TO GO
KNOWING ME, KNOWING YOU
IT'S THE BEST I CAN DO.

SOPHIE walks away, her back to SAM, but still listening.

NO MORE CAREFREE LAUGHTER
SILENCE EVER AFTER
WALKING THROUGH AN EMPTY HOUSE
TEARS IN MY EYES
THIS IS WHERE THE STORY ENDS
THIS IS GOODBYE

(SAM)

KNOWING ME, KNOWING YOU
THERE IS NOTHING WE CAN DO
KNOWING ME, KNOWING YOU
WE JUST HAVE TO FACE IT
THIS TIME WE'RE THROUGH
BREAKIN' UP IS NEVER EASY, I KNOW
BUT I HAVE TO GO
KNOWING ME, KNOWING YOU
IT'S THE BEST I CAN DO

SOPHIE

You said you had sons.

SAM

Yes, they live with their mum.

MEM'RIES
GOOD DAYS, BAD DAYS
THEY'LL BE WITH ME ALWAYS
IN THOSE OLD FAMILIAR ROOMS
CHILDREN WOULD PLAY
NOW THERE'S ONLY EMPTINESS
NOTHING TO SAY

KNOWING ME, KNOWING YOU
THERE IS NOTHING WE CAN DO
KNOWING ME, KNOWING YOU
WE JUST HAVE TO FACE IT
THIS TIME WE'RE THROUGH
BREAKIN' UP IS NEVER EASY, I KNOW
BUT I HAVE TO GO
KNOWING ME, KNOWING YOU
IT'S THE BEST I CAN DO

SOPHIE

But that's you – not me. I love Sky – more than anyone else in the world. Did you feel that when you got married?

SAM

No.

SOPHIE

So it will be all right. I know it will.

SOPHIE runs off.

SAM

KNOWING ME, KNOWING YOU
THERE IS NOTHING WE CAN DO
KNOWING ME, KNOWING YOU
WE JUST HAVE TO FACE IT
THIS TIME WE'RE THROUGH
BREAKIN' UP IS NEVER EASY, I KNOW
BUT I HAVE TO GO
KNOWING ME, KNOWING YOU
IT'S THE BEST I CAN DO

KNOWING ME, KNOWING YOU
IT'S THE BEST I CAN DO

Knowing me, knowing you mixes into Intro MAMMA MIA – Segue to:

SCENE FOUR

Donna's Room.

Lights up.

DONNA is alone, trying on hats. There are different sorts of hats all over the bed, some discarded on the floor ... DONNA stares at her reflection in the mirror.

DONNA

(to herself)

Can't get my hat right – can't get anything right ...

There is a knock at the door.

(abrupt – pulling off her hat)

Come in ...

HARRY enters.

HARRY

Donna ...

DONNA

(at the same time)

Harry – what are you doing here?

HARRY

I wanted to give you this.

DONNA

I don't mean here here, I mean here on this island ...

HARRY

Please.

DONNA takes the cheque, not quite knowing what it is. She opens it absent-mindedly

DONNA

(glancing at the cheque)

Bloody Norah! What's this?

HARRY

(Awkwardly)

I thought you must have had to tighten your belt a bit – over the years. Looking after Sophie on your own. I wanted to contribute a little something towards the wedding.

DONNA

This would cover four weddings and a funeral!

(trying to give the cheque back)

Oh, Harry – it's a lovely gesture, but ...

HARRY

Do you remember the last time you said that to me?

DONNA

(Worried)

No.

HARRY

When I bought you the guitar – I can remember thinking, those are the last words I'll ever hear from Donna, and I'll always treasure them. 'Oh, Harry – it's a lovely gesture, but ...'.

DONNA

You made that up. I'm sure I just said thank you nicely, like a well brought up Catholic girl.

(SHE laughs).

HARRY

That's better. You know that's the first time I've seen you laugh since I arrived.

DONNA

I'm a bit stressed Harry. What do you expect?

HARRY

A bit more of the old Donna. A bit less of the stressed out mother of the bride ...

#19 – *Our Last Summer*

(Sings)

I CAN STILL RECALL
OUR LAST SUMMER
I STILL SEE IT ALL
WALKS ALONG THE SEINE
LAUGHING IN THE RAIN
OUR LAST SUMMER
MEMORIES THAT REMAIN

WE MADE OUR WAY
ALONG THE RIVER

(HARRY)

AND WE SAT DOWN
IN THE GRASS
BY THE EIFFEL TOWER
I WAS SO HAPPY WE HAD MET
IT WAS THE AGE OF NO REGRET
OH YES

HARRY finds a hippy hat to wear.

THOSE CRAZY YEARS
THAT WAS THE TIME
OF THE FLOWER-POWER
BUT UNDERNEATH
WE HAD A FEAR OF FLYING
OF GROWING OLD
A FEAR OF SLOWLY DYING
WE TOOK THE CHANCE
LIKE WE WERE DANCING
OUR LAST DANCE

DONNA & HARRY

I CAN STILL RECALL
OUR LAST SUMMER
I STILL SEE IT ALL

HARRY

IN THE TOURIST JAM

DONNA

ROUND THE NOTRE DAME

DONNA & HARRY

OUR LAST SUMMER
WALKING HAND IN HAND

DONNA

PARIS RESTAURANTS

BOTH

OUR LAST SUMMER

HARRY

MORNING CROISSANTS

DONNA & HARRY

LIVING FOR THE DAY
 WORRIES FAR AWAY
 OUR LAST SUMMER
 WE COULD LAUGH AND PLAY

DONNA

AND NOW YOU'RE WORKING
 IN A BANK
 THE FAMILY MAN
 A FOOTBALL FAN
 AND YOUR NAME IS HARRY
 HOW DULL IT SEEMS
 YET, YOU WERE THE HERO
 OF MY DREAMS ...

DONNA & HARRY

I CAN STILL RECALL
 OUR LAST SUMMER
 I STILL SEE IT ALL
 WALKS ALONG THE SEINE
 LAUGHING IN THE RAIN
 OUR LAST SUMMER
 MEM'RIES THAT REMAIN ...

By this time, DONNA and HARRY are sitting cross-legged on the floor, smiling at their memories. There is another knock at the door, which jolts them back to the present time. They quickly get up.

DONNA

Hold on ... Harry, I can't take this, I mean it—I don't know why you think I should ...
 Come in.

SOPHIE enters, her arms full of wedding-dress. She stops when she sees HARRY.

HARRY

Donna—I want you to have it

(looking at SOPHIE).

We can't talk about this now, but ... I'll see you at the wedding.

DONNA

The wedding?

HARRY

I've been invited.

#19a – Intro to Slipping Through My Fingers

HARRY looks at SOPHIE and exits. SOPHIE looks at DONNA. There is a moment of tension between them.

DONNA

Is that the dress, then?

SOPHIE

Yes.

The wedding-dress is a fabulous concoction – a girly-girl’s fantasy wedding-dress:

DONNA

Oh – it’s gorgeous! Right then, are Ali and Lisa ready to help you?

SOPHIE

Mum, will you help me?

DONNA nods, momentarily too overcome to speak. SOPHIE crosses to the dressing table. They are both full with their thoughts –

#20 – Slipping Through My Fingers

DONNA

SCHOOLBAG IN HAND
SHE LEAVES HOME
IN THE EARLY MORNING
WAVING GOODBYE
WITH AN ABSENT-MINDED SMILE
I WATCH HER GO
WITH A SURGE OF
THAT WELL-KNOWN SADNESS
AND I HAVE TO SIT DOWN
FOR A WHILE
THE FEELING THAT I’M
LOSING HER FOREVER
AND WITHOUT REALLY
ENTERING HER WORLD
I’M GLAD WHENEVER I
CAN SHARE HER LAUGHTER
THAT FUNNY LITTLE GIRL

(DONNA)

SLIPPING THROUGH MY FINGERS
 ALL THE TIME
 I TRY TO CAPTURE
 EVERY MINUTE
 THE FEELING IN IT
 SLIPPING THROUGH MY FINGERS
 ALL THE TIME
 DO I REALLY SEE WHAT'S
 IN HER MIND
 EACH TIME I THINK
 I'M CLOSE TO KNOWING
 SHE KEEPS ON GROWING
 SLIPPING THROUGH MY FINGERS
 ALL THE TIME--

DONNA crosses to the bed and picks up the dress – she lays it out on the floor ready for SOPHIE to step into – she doesn't look at SOPHIE

SLIPPING THROUGH MY FINGERS underscores –

Dive in.

SOPHIE stands in the middle of the dress and DONNA helps her into it, doing it up at the back.

SOPHIE

(suddenly)

Do you think I'm letting you down?

DONNA

What makes you say that?

SOPHIE

'Cos everyone says your mum's so cool, bringing up a kid and running a business – all on her own ...

DONNA

I didn't have much choice. I couldn't go back home – an unmarried mum in the seventies. My mother disowned me.

SOPHIE

What!? I ... didn't know ...

DONNA

Bloody best thing, too. I'd much rather be here than some rainy old housing-estate. Look at you ...

The dress is now on and DONNA steps back to look at SOPHIE, taking it all in.

(DONNA)

(Sings)

SLEEP IN OUR EYES
HER AND ME
AT THE BREAKFAST-TABLE
BARELY AWAKE I
LET PRECIOUS TIME GO BY

THEN WHEN SHE'S GONE
THERE'S THAT ODD
MELANCHOLY FEELING
AND A SENSE OF
GUILT I CAN'T DENY
WHAT HAPPENED TO THE
WONDERFUL ADVENTURES
THE PLACES I HAD
PLANNED FOR US TO GO?
WELL, SOME OF THAT WE DID
BUT MOST WE DIDN'T
AND WHY I JUST DON'T KNOW

SLIPPING THROUGH MY FINGERS
ALL THE TIME
I TRY TO CAPTURE
EVERY MINUTE
THE FEELING IN IT
SLIPPING THROUGH MY FINGERS
ALL THE TIME
DO I REALLY SEE WHAT'S
IN HER MIND?
EACH TIME I THINK
I'M CLOSE TO KNOWING
SHE KEEPS ON GROWING
SLIPPING THROUGH MY FINGERS
ALL THE TIME

SOPHIE turns and she and DONNA look at each other –

DONNA & SOPHIE

(Sing)

SOMETIMES I WISH
 THAT I COULD FREEZE
 THE PICTURE
 AND SAVE IT FROM
 THE FUNNY TRICKS OF TIME
 SLIPPING THROUGH MY FINGERS—

SOPHIE

Will you give me away?

*DONNA is taken aback – she nods***SOPHIE**

I'm really proud of you, mum.

*DONNA can't speak. SOPHIE exits from the bedroom. DONNA sits at the dressing table.***DONNA***(Sings)*

SCHOOLBAG IN HAND
 SHE LEAVES HOME
 IN THE EARLY MORNING
 WAVING GOODBYE
 WITH AN ABSENT-MINDED SMILE ...

*SAM appears in the doorway.***SAM**

Donna?

DONNA

Not now, Sam.

SAM

Sophie tells me you're giving her away.

DONNA

Yes, I am. Who else?

SAM

How about her Dad

DONNA

Her Dad isn't here

SAM

... It's what she wants, she told me—she wants her father here ... and maybe her father wants that too.

DONNA

What? Don't do this now, Sam—I don't want to hear this, now ...

SAM

Donna listen! This is about us ...

#21 – *The Winner Takes It All*

DONNA

(stopping him)

I DON'T WANT TO TALK
ABOUT THINGS WE'VE GONE THROUGH
THOUGH IT'S HURTING ME
NOW IT'S HISTORY

I'VE PLAYED ALL MY CARDS
AND THAT'S WHAT YOU'VE DONE TOO
NOTHING MORE TO SAY
NO MORE ACE TO PLAY
THE WINNER TAKES IT ALL
THE LOSER STANDING SMALL
BESIDE THE VICTORY
THAT'S HER DESTINY

I WAS IN YOUR ARMS
THINKING I BELONGED THERE
I FIGURED IT MADE SENSE
BUILDING ME A FENCE
BUILDING ME A HOME
THINKING I'D BE STRONG THERE
BUT I WAS A FOOL
PLAYING BY THE RULES

THE GODS MAY THROW A DICE
THEIR MINDS AS COLD AS ICE
AND SOMEONE WAY DOWN HERE
LOSES SOMEONE DEAR

(DONNA)

THE WINNER TAKES IT ALL
THE LOSER HAS TO FALL
IT'S SIMPLE AND IT'S PLAIN
WHY SHOULD I COMPLAIN?

BUT TELL ME DOES SHE KISS
LIKE I USED TO KISS YOU?
DOES IT FEEL THE SAME
WHEN SHE CALLS YOUR NAME?
SOMEWHERE DEEP INSIDE
YOU MUST KNOW I MISS YOU
BUT WHAT CAN I SAY
RULES MUST BE OBEYED

THE JUDGES WILL DECIDE
THE LIKES OF ME ABIDE
SPECTATORS OF THE SHOW
ALWAYS STAYING LOW

THE GAME IS ON AGAIN
A LOVER OR A FRIEND
A BIG THING OR A SMALL
THE WINNER TAKES IT ALL

I DON'T WANNA TALK
'CAUSE IT MAKES ME FEEL SAD
AND I UNDERSTAND
YOU'VE COME TO SHAKE MY HAND
I APOLOGISE
IF IT MAKES YOU FEEL BAD
SEEING ME SO TENSE
NO SELF-CONFIDENCE - BUT YOU SEE
THE WINNER TAKES IT ALL
THE WINNER TAKES IT ALL

THE GAME IS ON AGAIN
A LOVER OR A FRIEND
A BIG THING OR A SMALL
THE WINNER TAKES IT ALL

(DONNA)

THE WINNER TAKES IT ALL

LIGHTS DOWN on DONNA'S bedroom as the song plays out.

#21a – Scene Change

SCENE FIVE

The Courtyard

The Courtyard is ready for the wedding. ROSIE is putting the final touches to the arrangements. BILL comes on, holding a note from SOPHIE.

BILL

Rosie—

ROSIE

Go and wait with the others, till I've finished.

BILL

(holding out the note)

I got this note from Sophie. She wanted me to give her away, but now she's changed her mind. I'm confused. I don't know where I am, I don't know who I am. I just came here for a wedding. I'm Sophie's dad.

ROSIE

Whoa! You need a conversation with Donna.

BILL

Yes, I'll go tell her now—

ROSIE

You'll do no such thing! Sophie's getting married in five minutes! Take a pew and button it.

BILL

(Sitting)

Will it be all right for me to be here?

ROSIE

Oh for God's sake Bill!

BILL

Well to tell you the truth—I was dreading that walk down the aisle. I might come across as the intrepid traveller, but I go all wobbly at the thought of a wedding.

ROSIE

Tell me about it.

BILL

Marriage. Children. Responsibility.

(HE shakes his head)

I'm a writer, I made up my mind long ago, I walk a lone path.

#22 – *Take A Chance*

ROSIE

(Sings)

IF YOU CHANGE YOUR MIND
I'M THE FIRST IN LINE
HONEY, I'M STILL FREE
TAKE A CHANCE ON ME
IF YOU NEED ME
LET ME KNOW
GONNA BE AROUND
IF YOU GOT NO PLACE TO GO
WHEN YOU'RE FEELING DOWN

IF YOU'RE ALL ALONE
WHEN THE PRETTY BIRDS HAVE FLOWN
HONEY, I'M STILL FREE
TAKE A CHANCE ON ME
GONNA DO MY VERY BEST
AND IT AINT NO LIE
IF YOU PUT ME TO THE TEST
IF YOU LET ME TRY

TAKE A CHANCE ON ME
TAKE A CHANCE ON ME

WE CAN GO DANCING
WE CAN GO WALKING
AS LONG AS WE'RE TOGETHER
LISTEN TO SOME MUSIC
MAYBE JUST TALKING
YOU'D GET TO KNOW ME BETTER—
'CAUSE YOU KNOW I GOT
SO MUCH THAT I WANNA DO
WHEN I DREAM I'M ALONE WITH YOU
IT'S MAGIC

YOU WANT ME TO LEAVE IT THERE
AFRAID OF A LOVE AFFAIR

(ROSIE)

BUT I THINK YOU KNOW
THAT I WANT YOU SO

IF YOU CHANGE YOUR MIND
I'M THE FIRST IN LINE
HONEY, I'M STILL FREE
TAKE A CHANCE ON ME
IF YOU NEED ME
LET ME KNOW
GONNA BE AROUND
IF YOU GOT NO PLACE TO GO
WHEN YOU'RE FEELING DOWN

IF YOU'RE ALL ALONE
WHEN THE PRETTY BIRDS HAVE FLOWN
HONEY, I'M STILL FREE
TAKE A CHANCE ON ME
GONNA DO MY VERY BEST
AND IT AINT NO LIE
IF YOU PUT ME TO THE TEST
IF YOU LET ME TRY

TAKE A CHANCE ON ME

ROSIE has entwined BILL'S arms around herself provocatively

BILL

(spoken – getting a little over-heated)

Come on, give me a break, will you?

ROSIE

(Sings)

TAKE A CHANCE ON ME ...

OH, YOU CAN TAKE YOUR TIME BABY
I'M IN NO HURRY
I KNOW I'M GONNA GET YOU

YOU DON'T WANNA HURT ME
BABY DON'T WORRY

(ROSIE)

I AIN'T GONNA LET YOU

LET ME TELL YOU NOW
MY LOVE IS STRONG ENOUGH
TO LAST WHEN THINGS ARE ROUGH
IT'S MAGIC
YOU SAY THAT I WASTE MY TIME
BUT I CAN'T GET YOU OFF MY MIND
AND I THINK YOU KNOW
THAT I WANT YOU SO

The GUESTS start to arrive, led by PEPPER. ROSIE and BILL quickly get up and return to their seats. Once everyone is seated, PEPPER signals that the bride is about to enter.

#22a – Dancing Queen Hymn

EVERYONE lifts up their voices in a choral version of Dancing Queen.

SOPHIE and DONNA slowly make their way down the aisle. they stop. DONNA steps aside, and SOPHIE joins SKY. She gives him a huge smile. DONNA gazes at SOPHIE.

PRIEST

Please be seated. Welcome, welcome to Sophie and Sky and to all your friends who have gathered here on this day – and welcome especially to Donna, who represents your family. Dearly beloved, we are gathered ...

DONNA

(cuts in)

... And welcome to Sophie's Dad.

SOPHIE

(whirls round)

What?

DONNA

(nervous, but determined to speak out)

I have to tell you – it isn't fair to keep it from you any longer. He is here.

SOPHIE

I know.

DONNA

What?

SOPHIE

I invited him.

DONNA

But—you can't have done. I mean, I don't know which one of them it is ...

(Realising)

... oh my God, THAT's why they're all here!

A general hubbub. SAM, BILL and HARRY are staring at each other, trying to take this new information in, DONNA is staring at SOPHIE, jaw dropped. SOPHIE is devastated that it's all come out right now.

SOPHIE

Mum, I'm really, really sorry – will you ever forgive me?

DONNA

I don't know – will you ever forgive me?

SOPHIE

I don't care if you've slept with hundreds of men, you're my mum, and I love you ...

DONNA

... oh Sophie

(suddenly indignant)

I haven't slept with hundreds of men!

SAM

Hang on, am I getting this right? Sophie might be mine, but she might be Bill's or Harry's?

DONNA

You got it. And it's no good getting all self-righteous on me, you've only got yourself to blame ...

SAM

What?

SOPHIE

Yes, if you hadn't dumped my mum, and gone off and married someone else ...

SAM

It wasn't like that! I was engaged, I had to go back home, I thought it was the right thing to do ... but I came back!

DONNA

What?

SAM

I told Lorraine I couldn't marry her, and came right back.

DONNA

Why didn't you call me?

SAM

Because I was daft enough to think you'd be sitting in your room, pining for me. Only when I arrived, they told me you were off with some other guy. I went straight back home. Lorraine told me what an idiot I was, and married me to prove it ...

DONNA stares at him

HARRY

Sorry, sorry, if I might just cut in for a moment—

DONNA

The cheque! Of course! Harry ...

HARRY

No! Stuff the cheque—it's yours. It's great to have a third of Sophie—I never thought I'd get even that much of a child.

DONNA

Oh, Harry ...

HARRY

Donna—you were the first girl I loved, but you were also the last girl I loved. There's all kinds of families, aren't there? Yours is you and Sophie. Mine is me and Laurence.

SAM

(To SOPHIE)

You know we can find out—if you want to—but I agree with Harry—being a third of your Dad is great by me.

BILL

Me, too.

ROSIE

Typical, isn't it? You wait 20 years for a Dad, and then three come along at once.

SOPHIE

Well, I haven't got a clue which one of you's my father. I don't mind. I've learnt something about myself.

(turns to SKY)

Sky, let's not get married.

SKY

What?

SOPHIE

I know you never wanted all this and I have got my whole life ahead of me. Let's just get off this island and get at that world.

SKY picks her up and whirls her around.

SKY

I love you.

SOPHIE

I love you too.

PRIEST

(To DONNA)

Donna do I take it the wedding is cancelled?

DONNA

Oh, I haven't got a clue what's going on!

SAM

Hang on. Why waste a good wedding? How about it, Sheridan? You're going to need someone to order about on this island of yours.

DONNA

Are you nuts? I'm not a bigamist ...

SAM

... neither am I—I'm a divorced man who's loved you for twenty-one years, and ever since I got on this island I've been bursting to show you how much. Come on Donna—it's only the rest of your life ...

#23 – I Do, I Do, I Do

(Sings)

I CAN'T CONCEAL IT
DON'T YOU SEE, CAN'T YOU FEEL IT?

TANYA & ROSIE

(Pause)

... SAY I DO

GIRLS

I DO, I DO, I DO, I DO, I DO

SAM

DONNA LET'S TRY IT
YOU LOVE ME, DON'T DENY IT.

GIRLS

SAY I DO?

DONNA

(Pause)

... I DO, I DO, I DO, I DO, I DO ...

DONNA exits quickly and changes into her wedding dress and veil

COMPANY

OH, I'VE BEEN DREAMING
THROUGH MY LONELY PAST
NOW I JUST MADE IT
I FOUND YOU AT LAST

SO COME ON NOW, LET'S TRY IT
I LOVE YOU, CAN'T DENY IT
'COS IT'S TRUE, I DO, I DO, I DO, I DO, I DO

The PRIEST marries SAM and DONNA.

OH NO HARD FEELINGS BETWEEN YOU AND ME
IF WE CAN'T MAKE IT ...

WELL, JUST WAIT AND SEE

SO COME ON NOW, LET'S TRY IT
I LOVE YOU, CAN'T DENY IT

'COS IT'S TRUE, I DO, I DO, I DO, I DO, I DO

LOVE ME OR LEAVE ME
MAKE YOUR CHOICE BUT BELIEVE ME
I LOVE YOU, I DO, I DO, I DO, I DO, I DO

I CAN'T CONCEAL IT
DON'T YOU SEE, CAN'T YOU FEEL IT?
DON'T YOU TOO? I DO, I DO, I DO, I DO, I DO

SO COME ON NOW LET'S TRY IT

(COMPANY)

I LOVE YOU, CAN'T DENY IT

'COS IT'S TRUE, I DO, I DO, I DO, I DO, I DO

Segue into:

SCENE SIX

The Jetty

SOPHIE and SKY have changed into going-away clothes.

#24 – I Have A Dream

SOPHIE

I HAVE A DREAM
A SONG TO SING
TO HELP ME COPE
WITH ANYTHING
IF YOU SEE THE WONDER
OF A FAIRY TALE
YOU CAN TAKE THE FUTURE
EVEN IF YOU FAIL
I BELIEVE IN ANGELS
SOMETHING GOOD IN
EVERYTHING I SEE
I BELIEVE IN ANGELS
WHEN I KNOW
THE TIME IS RIGHT FOR ME
I'LL CROSS THE STREAM
I HAVE A DREAM

HARRY, SAM, BILL & DONNA say their goodbyes to SOPHIE and SKY

COMPANY

I HAVE A DREAM
A FANTASY
TO HELP ME THROUGH REALITY
AND MY DESTINATION
MAKES IT WORTH THE WHILE
PUSHING THROUGH THE DARKNESS
STILL ANOTHER MILE

I BELIEVE IN ANGELS
SOMETHING GOOD IN
EVERYTHING I SEE
I BELIEVE IN ANGELS
WHEN I KNOW

(COMPANY)

THE TIME IS RIGHT FOR ME
 I'LL CROSS THE STREAM
 I HAVE A DREAM

SOPHIE and SKY walk slowly up-stage on the jetty.

SOPHIE

I'LL CROSS THE STREAM
 I HAVE A DREAM

THE END**#25 – Bows****#26 – Mamma Mia Bows****COMPANY**

I WAS CHEATED BY YOU
 AND I THINK YOU KNOW WHEN
 SO I MADE UP MY MIND
 IT MUST COME TO AN END

LOOK AT ME NOW
 WILL I EVER LEARN
 I DON'T KNOW HOW
 BUT I SUDDENLY LOSE CONTROL
 THERE'S A FIRE WITHIN MY SOUL

JUST ONE LOOK AND I CAN HEAR A BELL RING
 ONE MORE LOOK AND I FORGET EVERYTHING

OH OH OH OH

MAMMA MIA, HERE I GO AGAIN
 MY, MY, HOW CAN I RESIST YOU?
 MAMMA MIA, DOES IT SHOW AGAIN?
 MY, MY, JUST HOW MUCH I'VE MISSED YOU—

YES, I'VE BEEN BROKEN-HEARTED

(COMPANY)

BLUE SINCE THE DAY WE PARTED
WHY, WHY DID I EVER LET YOU GO?
MAMMA MIA, NOW I REALLY KNOW
MY, MY, I SHOULD NOT HAVE LET YOU GO

#27 – *Dancing Queen Bows*

DONNA, ROSIE & TANYA

OHH—
YOU CAN DANCE
YOU CAN JIVE

COMPANY

HAVING THE TIME OF YOUR LIFE
SEE THAT GIRL, WATCH THAT SCENE
DIGGIN' THE DANCING QUEEN ...

DONNA, ROSIE & TANYA

FRIDAY NIGHT AND THE LIGHTS ARE LOW
LOOKING OUT FOR A PLACE TO GO—
WHERE THEY PLAY THE RIGHT MUSIC
GETTING IN THE SWING
YOU COME TO LOOK FOR A KING—

ANYBODY COULD BE THAT GUY—
NIGHT IS YOUNG AND THE MUSIC'IGH
WITH A BIT OF ROCK MUSIC
EVERYTHING IS FINE
YOU'RE IN THE MOOD FOR A DANCE
AND WHEN YOU GET THE CHANCE—

COMPANY

YOU ARE THE DANCING QUEEN
YOUNG AND SWEET ONLY SEVENTEEN
DANCING QUEEN
FEEL THE BEAT FROM THE TAMBOURINE
OH YEH—

DONNA, ROSIE & TANYA

YOU CAN DANCE, YOU CAN JIVE

COMPANY

HAVING THE TIME OF YOUR LIFE
SEE THAT GIRL, WATCH THAT SCENE
DIGGIN' THE DANCING QUEEN
DIGGIN' THE DANCING QUEEN

SEE THAT GIRL, WATCH THAT SCENE
DIGGIN' THE DANCING QUEEN

#28 – Waterloo**WOMEN**

MY MY, AT WATERLOO NAPOLEON DID SURRENDER
OH YEAH, AND I HAVE MET MY DESTINY IN QUITE A SIMILAR WAY
THE HISTORY BOOK ON THE SHELF
IS ALWAYS REPEATING ITSELF

WATERLOO—I WAS DEFEATED, YOU WON THE WAR
WATERLOO—PROMISE TO LOVE YOU FOR EVER MORE
WATERLOO—COULDN'T ESCAPE IF I WANTED TO
WATERLOO—KNOWING MY FATE IS TO BE WITH YOU
WATERLOO—FINALLY FACING MY WATERLOO

SO HOW COULD I EVER REFUSE
I FEEL LIKE I WIN WHEN I LOSE

WATERLOO—I WAS DEFEATED, YOU WON THE WAR
WATERLOO—PROMISE TO LOVE YOU FOR EVER MORE
WATERLOO—COULDN'T ESCAPE IF I WANTED TO
WATERLOO—KNOWING MY FATE IS TO BE WITH YOU
WATERLOO—FINALLY FACING MY WATERLOO
WATERLOO—FINALLY FACING MY WATERLOO