

SOPHIE

No, it wasn't like that.

SKY

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

SOPHIE

No—it's not that at all—

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.

During the following dialogue SAM enters, unseen, and overhears—

SKY

Well, that doesn't come from knowing who your Dad is Sophie. 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—

SCENE THREE

The Courtyard

At the end of the song DONNA, ROSIE and TANYA EXIT. The COMPANY also EXIT to return to their duties. SOPHIE, ALI and LISA run down-stage and look out-front. They see that SAM, BILL and HARRY are arriving. The THREE GIRLS quickly EXIT into the Taverna as SAM comes on. He sees The Taverna and stops. HARRY and BILL 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

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 distraction from the daily rigors of the London rush hour.

SAM

Do you two want to hear something 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 damn thing.

HARRY

Who?

SAM

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

(COMPANY)

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.

#4a = Scene Change into "Thank You for the Music"

BILL

How do you know it's yours?

SAM

Buildings are like babies. You always know your own.

BILL

I wouldn't know about babies. I've been living out of a back-pack all my life.

HARRY

The 'Happy Wanderer', eh?

(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 Revisited'.

HARRY

Were you born here?

BILL

I was born in the US—but my mother's Greek. No, the only time I came to Greece was to visit with my Great-Aunt on the mainland —and that was twenty-one years ago.

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've always remembered.

SAM

Yes, but if you lived here, maybe the idyll would be the boat-load of tourists with big bucks.

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

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

Y also
look
GIRLS
ops.
e JETTY.
med

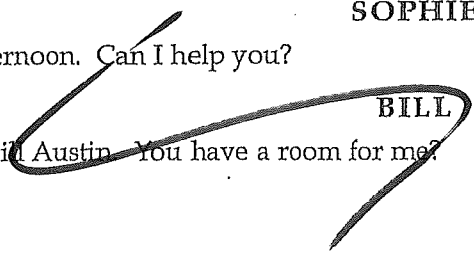
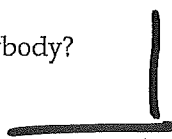
ush

down

s

Well, I
lieve

i no



SOPHIE

(stares at him)

Bill Austin.

HARRY

I'm Bright. Harry Bright.

SOPHIE

(staring)

Harry...

(to Sam)

...so you must be—

SAM

Sam Carmichael.

SOPHIE nods, staring at Sam.

You are expecting us?

SOPHIE

Oh yes, I'll go and I'll get the keys.

SOPHIE exits to fetch the keys. HARRY turns to Sam. During the following dialogue SOPHIE spies on the men from the Taverna.

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 seen 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—spill? What's torn you away from the Bank of England?

HARRY

Is this an interview? Alright, well for me, Donna's invitation brought back many happy memories...

(Spotting the guitar hanging on the wall)

Bloody Norah!