

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.

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.