

MAMMA MIA!

Audition Packet

SCENES



Sophie, Ali, Lisa

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,

#3 — 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

ALI

A 'Love machine'?!

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

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!

END SCENE

SCENE
2

Tanya, Rosie, Donna, Sophie, Sky, Pepper, Eddie

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 kanee 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.

END SCENE

Harry, Bill, Sam, Sophie

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.

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

END SCENE

Sam, Sophie, Harry, Bill, Donna

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?)

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

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.

END SCENE

SCENE
5

Tanya, Rosie, Donna

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.

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.*

END SCENE

SCENE
6

Sophie, Sky

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.

END SCENE



Donna, Sophie

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.

END SCENE

SCENE

8

Sophie, Sky

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.

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.

(stepping away from SOPHIE)

(To SOPHIE)

Listen, you think about it.

SKY exits. SOPHIE stares, then starts to follow —

SOPHIE

No. Sky—wait—

END SCENE

Donna, Sophie

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 –

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

DONNA

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 ...

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.

END SCENE

SCENE
10

Sam, Donna

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 ...

END SCENE

Priest, Donna, Sophie, Sam, Harry, Bill, Rosie, Sky

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 ...

END SCENE