

Archbishop Rummel Genesian Players Audition Packet Information, Audition Sides, and Music

Mamma Mia!

Based upon the hit songs of ABBA

Music and Lyrics by BENNY ANDERSSON & BJÖRN ULVAEUS

And some songs with STIG ANDERSON

Book by CATHERINE JOHNSON

Stage & Music Direction by Brandt Blocker – Choreography by Karen Hebert

Performance Dates and Times

April 21, 22*, 23, 28, 29, 30, 2022

**Champagne Performance*

Rehearsal Schedule

Anyone cast in the show MUST be available March 2 – April 20 (Mondays through Fridays 6PM-9PM and Saturdays 12PM-4PM. *Exceptions may be made for school related activities.*)
You must also be available for all performances.

Auditions

By online submission at <https://airtable.com/shrRx2KndqbqPhsuY> (Deadline to submit has been extended to Monday, January 31.)

In-person callbacks will be held Saturday, February 19 at 12:00PM.

Location for Callbacks

Archbishop Rummel Genesian Theatre
1901 Severn Avenue, Metairie

Audition Meeting (Optional)

Attend optional Audition ZOOM Meeting Monday, January 17 at 6:30PM to ask any remaining questions regarding Mamma Mia auditions. <https://us02web.zoom.us/j/89365862604>

Audition Process and Instructions

Students are asked to submit a video of a prepared song (pop song, musical theatre song, or simply sing “Happy Birthday” so we can determine your level of vocal comfort), a dance to any music to show us you can move, OR, a brief monologue from a script.

- Singing Audition - If you have a pre-existing piece that you’d like to audition with, please upload your video singing with piano accompaniment or a track. I have uploaded rehearsal tracks with guide vocals, backing tracks for your audition use, and sheet music. If you’d like to sing a song from “Mamma Mia” you can download sheet music and backing tracks here:

<https://drive.google.com/drive/folders/1RhyQd5EsNpqmr3GuxzFVvif9VH5dTgPU?usp=sharing>

Yes, you may upload more than one selection, if you wish.

- Dancing/Movement – If you wish, please submit a pre-existing video or record a video of you dancing/moving to music so we can see your ability. Have fun!
- Acting Auditions - Choose any monologue, record it, and upload it on the submission form. You do not have to memorize the scene. Just read it with character from the page. Some existing sides (scenes chosen from the script) from Mamma Mia are copied below that you may use.
- Resumes and Headshots will be gratefully accepted but are NOT required.

What To Do Next and Other Information

- Print this PDF File of the Audition Announcement, Audition Sides, Sheet Music, and download rehearsal tracks and backing tracks of your choice. Review the character summaries, play synopsis and other information provided. This will help you decide on the roles you would like to audition for and craft your audition. Do some research on the musical if you would like. Familiarize yourself with the music (readily available online). There are also many YouTube videos of various productions.
- Attend optional Audition ZOOM Meeting Monday, January 17 at 6:30PM to ask any remaining questions. <https://us02web.zoom.us/j/89365862604>
- Fill out the audition submission and upload your videos. Based upon your submission, you will be notified if you are invited to the callback auditions on February 19.

Synopsis of Mamma Mia

ABBA's hits tell the hilarious story of a young woman's search for her birth father. This sunny and funny tale unfolds on a Greek island paradise. On the eve of her wedding, a daughter's quest to discover the identity of her father brings three men back to the island they last visited 20 years ago.

The story-telling magic of ABBA's timeless songs propels this enchanting tale of love, laughter and friendship, creating an unforgettable show. A large cast, non-stop laughs and explosive dance numbers combine to

make *Mamma Mia!* a guaranteed smash hit. A mother. A daughter. Three possible dads. And a trip down the aisle you'll never forget!

The heart of *Mamma Mia* is the music of ABBA and we intend to present the songbook with maximum production value. In many ways the ambition is to make it feel as much like a pop concert featuring ABBA's greatest hits as a musical comedy in the traditional sense. For anyone interested in a slightly more rock and roll approach to theater, this is a show to get involved with behind the scenes.

It is also an opportunity to have a unique experience on stage. We are intending to cast a large "company" who, alongside the band, will be on stage through much (if not all) of the show. A much larger percentage of the numbers than usual are "production numbers" and our onstage company will serve as backing singers and dancers throughout in a performance style that will sometimes seem closer to *American Idol* than it will a "normal" musical. Many will never leave the stage.

While everyone will sing and dance to some extent, there will be featured dancers who will hardly be required to sing and there will be an ever-present chorus (in the true sense of the word), singing in virtually every number with limited movement. There will also be everything in between. A key component of this chorus will be its reflection of our own society and in this respect, we are hoping to attract performers of all shapes, sizes and ages. The uniting factor on stage will be the energy, spirit and delight that is magically contained in the music of ABBA and our ambition will be to package up that joy and deliver it into the audience. Being part of this ensemble offers very exciting opportunity.

Mamma Mia! Character Summary

Donna Sheridan

The owner of the Taverna on the Greek island of Kalokairi; Sophie's mother, (around 40). She is the former lead singer of "Donna and the Dynamos. Honest, straight and hard-working, she is the most naturalistic and vulnerable of the characters. Delivers some of the biggest solos in the show. (*The Winner Takes it All, Slipping Through My Fingers, Dancing Queen, Super Trooper, Money Money Money, among others.*)

Sophie Sheridan

Donna's headstrong 21-year-old daughter, Sophie is determined to have what her mother never had: a traditional family and a father to walk her down the aisle. Young, bright and energetic, she has lived all her life on the island and is ready to leave. (*I Have a Dream, Honey Honey, The Name of the Game, Lay All Your Love on Me, Under Attack, among others*)

Tanya Cresham-Leigh

One of Donna's oldest and best friends, Tanya (around 40) has married several millionaires and discovered a lot more about plastic surgery than love - to the extent that she was ever looking. Wild, fun-loving and a big character, she flirts mercilessly with young men, happy to play, but not to stick around. (*Chiquitita, Dancing Queen, Super Trooper, Does Your Mother Know, among others*)

Rosie Mulligan

Donna's friend (around 40, American, often plus-size) a former member of the Dynamos; unmarried, free-spirited and a renowned author of cookbooks. A character who has developed a confident, funny and self-deprecating exterior which

masks her inner vulnerability. Mostly comic, yet one of the most poignant moments in the show in the heart of Act 2. Dances like nobody's watching. (*Chiquitita, Dancing Queen, Super Trooper, Take a Chance on Me, among others*)

Sam Carmichael

One of Sophie's Potential fathers and a wealthy architect (40-50,). Sam has regretted leaving Donna all his life and now finds himself divorced and back in her presence. He is straight-laced, confident and composed. At times he is perhaps a little over-bearing, but he is determined not to mess up the second chance he has been given... a very true and honest character within the chaos. (*S.O.S., Thank You for the Music, Knowing Me Knowing You, among others*)

Harry Bright

Another of Sophie's potential fathers and a respected London banker, (40-50). Once a head-banging, partying musician who went down the straight road - at least with his career. He is quirky and something of a romantic nostalgist. A nice guy, determined to make up for some past regrets and full of singing. (*Thank You for the Music, among others.*)

Bill Austin

Another of Sophie's potential fathers, a well-known travel writer, Bill has visited the far reaches of the earth, but never found what he's really looking for. A real character (40-50), Bill has generally avoided the complexities of a relationship and now wonders if it's too late. Lots of comedy and a golden heart within. (*Thank You for the Music, The Name of the Game, Take a Chance on Me, among others*)

Sky

Sophie's fiancé; a former stockbroker who moved to the island in a young version of a mid-life crisis. He is older than Sophie (25-32,), but smitten by her exotic charm. Perhaps he is too eager to please and has not quite found all the answers he had hoped for on the island. (*Lay All Your Love on Me, among others*)

Ali & Lisa

Sophie's friends who have traveled to the island for the wedding. (early 20s) A supporting double-act of bubbly, bridesmaidly excitement, not necessarily gender-defined. (*Honey Honey, among others*)

Pepper

A flirty waiter at the Taverna featured through his brief relationship with Tanya. (20-25. Hot, energetic and fun-loving, makes a great double-act with Eddie. Opportunity for a good mover. (*Take a Chance on Me, among others*)

Eddie

A waiter, boatman and handyman at the Taverna. Other half of double-act with Pepper. (20-30, American). Fairly non-specific. Opportunity for a good young character actor to create something interesting. (*Full Company numbers*)

Father Alexandrios

The minister who officiates Sophie's wedding. A Greek Orthodox priest, this is a potentially delightful little role for a character actor of non-specified gender with some imagination. A nice little turn in Act 2 for someone who doesn't want too much to sing. (*Finale Numbers*)

Ensemble

Consists of the Islanders, who work at Donna's, and Wedding-Guests.

Act I

Before the curtain rises, the orchestra starts playing the overture, which is a montage of instrumental versions of some of Abba's hit songs.

On the fictional Greek island of Kalokairi, 20-year-old Sophie is preparing to marry her fiancé, Sky. She wants her father to walk her down the aisle ("Prologue") but doesn't know who he is. Sophie discovers her mother's old diary and finds entries which describe dates with three men; Sam Carmichael, Bill Austin and Harry Bright ("Honey, Honey"). Sophie believes one of these men is her father and, three months before her nuptials, sends each an invitation to her wedding, writing in her mother's name, Donna, without letting her unsuspecting mother know. All three men accept.

Donna begins receiving guests at her taverna. The first to arrive are her long-time best friends, Tanya, a rich woman who has been married and divorced three times, and Rosie, an unmarried, carefree woman. The trio used to comprise a girl group called "Donna and the Dynamos". The three women catch up and talk about their lives. Donna laments about the struggles of running the taverna singlehandedly with little assistance, and the heavy bills she faces. ("Money, Money, Money").

Later that day, Sophie's three possible fathers arrive: Sam (an architect), Harry (a banker), and Bill (a writer and adventurer). Sophie convinces them not to tell Donna that she invited them ("Thank You for the Music"). Donna is surprised to see her three boyfriends ("Mamma Mia") and leaves in tears. Donna, crying, explains to Tanya and Rosie the situation, and they cheer her up ("Chiquitita"). Tanya and Rosie try to convince Donna that she can still be the girl she once was ("Dancing Queen").

Sophie had hoped she would know her father the moment she saw him but is now only confused. She tries to tell her fiancé, Sky, how she feels without confessing what she has done. Sky tells her he will be the only man she ever needs, right before his buddies ambush him and take him to their bachelor party. ("Lay All Your Love on Me").

At Sophie's hen party, Donna and the Dynamos don their old costumes and perform a song, ("Super Trouper"). Sam, Bill, and Harry accidentally walk in on the party, and the guests persuade them to stay ("Gimme! Gimme! Gimme! A Man After Midnight").

Sophie first pulls Sam out of the room to talk to him. After he asks why he is there, she is overcome with guilt and goes to talk to Harry, instead. But Harry asks if Sophie's father is at the party, and she tells him the whole truth.

Lastly, she draws Bill aside to talk with him. She learns that Bill has an aunt *Sophia* who left all her money to Donna's family. Bill learns that Donna built the taverna with money she inherited from a friend she lived with when Sophie was a baby; that friend was Bill's aunt. They both think this means he is her father.

Sophie asks Bill to walk her down the aisle, but Bill wants to discuss it first with Donna. Sophie insists they mustn't tell Donna anything ("The Name of the Game") and finally, Bill agrees.

Afterward, everybody crashes the hen party (including the guys from the stag party). During the party, Sam pulls Sophie aside and tells her he has figured out why she invited him. He knows he is her father and promises to walk her down the aisle the next day. Then, Harry approaches Sophie, apologizing for being so slow on the uptake; he is also convinced that she is his daughter and promises to walk her down the aisle. Sophie leaves the party, hopelessly confused; she doesn't want to turn any of them down ("Voulez-Vous").

Act II

(*Entr'acte*) Sophie's having a nightmare, involving her three possible fathers all fighting for the right to walk her down the aisle and wakes up despairing ("Under Attack").

Sophie's upset, and Donna assumes that Sophie wants to cancel the wedding and offers to handle all the details. Sophie's offended and vows that her children won't grow up not knowing who their father is. As Sophie storms out of the room, Sam enters and tries to tell Donna that Sophie may not be all she seems, but Donna won't listen ("One of Us"). She hates Sam; at the end of their relationship, she said she never wanted to see him again. But it seems that Sam was the man Donna cared about the most, and both of them wish they could go back to the start ("SOS").

At the beach, Harry asks Tanya what the father of the bride ought to be doing for Sophie's wedding. Tanya explains that for her part, her father gave her his advice and then paid. Pepper, one of the guys who works at Donna's taverna, makes advances to Tanya, but she rebuffs him ("Does Your Mother Know").

Sky finds out what Sophie has done in inviting Sam, Harry and Bill to the wedding. He accuses her of wanting a big white wedding only so that she can find out who her father is. He's very hurt that she kept this plan a secret from him. He storms off just as Sam walks in. Sam tries to give Sophie some fatherly advice by describing his failed marriage ("Knowing Me, Knowing You"), but Sophie isn't consoled.

Harry offers to Donna to pay for the wedding, and they reminisce about their dating. Sophie arrives and Donna helps her get dressed. She can't believe her daughter is going to be a bride ("Slipping Through My Fingers"). They reconcile and Sophie asks her mother if she will walk her down the aisle. Sam arrives and tries to speak to Donna again, but she doesn't want to see him,

and asks him to leave. He refuses, and a bitter confrontation ensues. Donna tells Sam that he broke her heart, presumably when she found out he was engaged ("The Winner Takes It All"). It emerges that the two still love each other dearly, albeit against Donna's better judgment.

Rosie is making final preparations in the taverna when Bill arrives. He's upset because he has received a note that Donna will be walking Sophie down the aisle. Bill reaffirms his commitment to the single life, but Rosie has become attracted to him, and urges him to reconsider ("Take a Chance on Me").

The wedding begins, with Donna walking Sophie down the aisle. Before the priest has a chance to begin the ceremonies, Donna acknowledges to everyone that Sophie's father is present. Sophie tells her mother that she knows about her father. Donna realizes that Sophie invited them to the wedding for that very reason. The issue of Sophie's parentage is left unsettled, as none of them have any idea whether they are actually her father. Everyone involved agrees that it doesn't matter which one of them her biological parent is, as Sophie loves all three and they are all happy to be "one-third of a father" and a part of her life at last.

Suddenly, Sophie calls a halt to the proceedings. She isn't ready to get married and Sky agrees with her about not getting married. Sam seizes his chance and proposes to Donna in order to prevent the wedding preparations from going to waste. He explains that he loved her, even when he left to get married. It is revealed that he called off the wedding and came back to the island, only to be told that Donna was going out with another man (Bill). He went back, married his fiancée and had children but he got divorced. Surprisingly, Donna accepts ("I Do, I Do, I Do, I Do, I Do"). In the end, Sam and Donna are married, and at the end of the night, Sophie and Sky depart on a round-the-world tour ("I Have a Dream").

Finale and encore

After their final bows to the audience, the ensemble performs a reprise of "Mamma Mia". A reprise of "Dancing Queen" follows, during which Donna, Tanya and Rosie are revealed wearing brightly colored ABBA inspired costumes. The cast ends the finale with "Waterloo", during which Sam, Bill, and Harry join the rest of the cast onstage in brightly colored costumes that match the leading ladies. The Dynamos and the dads often invite the audience to clap, dance, and sing along during the finale.

SOPHIE/ALI/LISA - SIDE

MAMMA MIA!

- 3 -

SCENE ONE

The Beach

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

ALI and LISA throw their bags over the wall and clamber over –

ALI / LISA

Sophie!!

SOPHIE / ALI / LISA

(Screaming with delight at seeing each other)

Aaaahhh!

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 friend's wedding tomorrow.

ALI

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

LISA

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

ALI

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

SOPHIE

I've been dying for you to get here. I've got a secret. You're the only ones I can tell –

ALI

Oh god, you're pregnant!

SOPHIE

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

LISA

Your Dad!

ALI

You mean you've finally found him?

SOPHIE

Not exactly.

(She produces the diary)

(SOPHIE)

Look. I found this in Mom's desk.

LISA

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

ALI

...no, she's supposed to go around reading yours...

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, but 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 kissed on the beach, and dot, dot, dot...'

LISA

What?

SOPHIE

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

SOPHIE goes back to the diary—

(Reads again)

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

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.

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?

TANYA, ROSIE, DONNA – SIDE

– 28 –

MAMMA MIA!

TANYA

What's wrong with these kids? Do you remember those t-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

Ooh, look.

TANYA

Oh my Lord!

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 gals at the 'Whole Woman' Press would say about my outfit.

TANYA

Hey—we should do a number tonight for Sophie's party.

ROSIE

I'll have to let out a few seams. *(alt: I could wear this—as an eye patch.)*

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

What the hell is that about?

ROSIE

It was in the trunk. You should hang this in the bar. Show Sophie what a funky mom 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 almost forgotten... but it isn't!

ROSIE

What isn't?

DONNA

Nothing—leave me alone. I can't talk about it... I knew this would happen. All my life it's been tapping at my shoulder—of course it had to come out now! It had to... God, why was I such a stupid little idiot!

SCENE FIVE

The Beach

LIGHTS UP.

SKY is filling the outboard motor of his boat with petrol.

SOPHIE rushes on – head in a whirl with the DADS.

SOPHIE

Where are you going?

SKY

Oh—hello. Well, the guys haven't told me. But there are lap-dancers 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

No. I don't mean don't go—I mean... Is that how you really see it?

SKY

Yeah. No. I see it as... the last night before the biggest adventure of my life... come here.

(THEY kiss)

SOPHIE

You know I said I wanted to find my Dad?

SKY

Oh, Sophie—we've been through this a thousand times. You don't need your Dad. I'm here.

SOPHIE

Yes... oh, 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

SOPHIE, SAM – SIDE

MAMMA MIA!

- 43 -

SOPHIE

Sorry to drag you away.

SAM

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

SOPHIE

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 Donna—she beat me to it.

SOPHIE

Do you always prefer buildings to people?

SAM

What?

SOPHIE

Tell me something about my Mom.

SAM

Your mom was irresistible, a one of a kind. We talked and we fought and we—you know it was me who 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 stares at her.

SAM

But you said, 'Mom'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.

SOPHIE, HARRY, BILL - SIDE

- 44 -

MAMMA MIA!

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)

...well, I'd have liked a daughter. I'd have spoiled her to bits.

SOPHIE

Lucky thing.

HARRY

Is your Dad here?

SCENE TWO

The Courtyard

It is early morning and the Taverna is bathed a dawn glow. SOPHIE is standing in the courtyard, still wearing only her night-dress. 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, Mom.

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 came down with the measles. The time you couldn't finish your times-table...

SOPHIE

Oh, Mom — get off, I'm not a baby.

DONNA

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

A moment. SOPHIE looks at Donna. She is on the verge of telling her, when DONNA continues:

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

SOPHIE

Shenanigans? What do you mean — shenanigans?

DONNA

I'm sorry — it's just a figure of speech...

SOPHIE

No, 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, but...

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.

DONNA

What the hell's going on here? Why are you coming down on me?

SOPHIE

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

SOPHIE, SKY – SIDE 2

MAMMA MIA!

– 69 –

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, look—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 Mom's diary. I've got three possible Dads.

SKY

Oh my god!

SOPHIE

I invited them to the wedding. I thought I'd know who my father was 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

Wait a minute—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 come.

SKY

Three months?

SOPHIE

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 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—

PEPPER, TANYA, & EDDIE - SIDE

(PEPPER and EDDIE are coming on)

PEPPER

Yassu Kukla Moo. Pass E-Say.

TANYA

Efkhareesto pole dhen kanee teepota.

EDDIE

Don't bother he doesn't speak Greek. My name is Eddie. Bonjour Madam

TANYA

Bonjour Eddie, enchantée de fais votre connaissance.

EDDIE

Bonne appetite

PEPPER

They call me Pepper.

TANYA

Why? Because you're hot ?

EDDIE

No—because he gets up your nose.

FATHER ALEXANDRIOS – SIDE

other. They are interrupted by the tolling of the bells and the arrival of the guests. ROSIE and BILL hastily re-adjust themselves and take their seats. Once everyone is seated, PEPPER signals the arrival of the bride.

#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.

FATHER ALEXANDRIOS

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