



## Preview Script

*Rush!*  
THE STAGE MUSICAL

# Rush!

Book and Lyrics: David John

Music: Kevin Lynch

Musical Arrangements: Richard Marrett

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**NOTE : This is a preview version, and does not contain the full script.**

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## Synopsis

In 1862 the Otago goldfields in New Zealand were a savage and unforgiving environment. Duncan and Sarah McKenzie have just arrived in the 'new country', when Jackie O'Fea brings news of the gold strikes. Leaving his family for the diggings with a promise to return, Duncan seizes his chance for freedom from the slavery of his 19<sup>th</sup> century working-class life. He is joined by his friends, Nathan and Millie Hall, who along with O'Fea and his nephews, the Lomax brothers, head off to seek their fortune.

At the diggings tragedy strikes! Nathan is drowned in a massive flood on the Arrow River leaving Millie a widow. She is cared for by the other members of the camp, but particularly by Joe Lawson, who cuts her wood for the coming winter. But Millie's winter comes early when she is raped by O'Fea with only the Lomax brothers as witnesses.

Meanwhile Sarah thinks of what could have been. She reflects on her childhood as she struggles to support her children.

Duncan strikes gold! His euphoria is short lived though when the Lomax brothers murder Dan Nolan, a young miner. Duncan is accused of the crime and after his trial is sentenced to hang. Sarah tries for an appeal but fails.

After Duncan's death a bond develops between Millie and Sarah. She tells Sarah of her ordeal with O'Fea and the Lomaxes.

As the Lomax brothers sleep a woman enters the cabin and shoots them both. O'Fea fights her and with some help from the 'spirit of the times' (a mythical old prospector who musically narrates parts of the plot), O'Fea meets his end.

Love has blossomed between Millie and Lawson who decide to leave the goldfields together as Sarah considers her past and looks to the future.

## Cast

Duncan McKenzie	30 / 40. Jeweller, enthusiastic & impulsive, loving. <i>Tenor.</i>
Sarah McKenzie	30 / 32. Duncan's wife. Dutiful, emotionally torn, compassionate. <i>Belt / MS.</i>
Nathan Hall	25. An adventurer, ebullient. <i>Baritone.</i>
Millie Hall	19. Nathan's wife. Wise, balanced, gentle. <i>Con / Mezzo.</i>
Joe Lawson	25 / 30. Handsome prospector, a good mate. <i>Baritone.</i>
Jackie O'Fea	Middle-aged comic Irishman with an unpleasant side. <i>Baritone.</i>
The Prospector	50 / 60. The 'Spirit Of The Time'. Narrator / observer. <i>Bass / Baritone.</i>
Meg	40's. A big, buxom, hearty Scot. Fearsome yet gentle. <i>Belt.</i>
Bill Lomax	20's. Slow-witted, relies on John. <i>Baritone.</i>
John Lomax	20's. Older brother of Bill. Both are under O'Fea's influence. <i>Baritone.</i>
Judge	40 / 50. A little 'possessed'. Passionate. <i>Baritone / Tenor.</i>
Dan Nolan	19. A young adventurer. <i>Baritone.</i>
Persons 1-7 Men 1-2	} Immigrants, one or two lines each.
Company	A variety of roles : prospectors, Constables, barmaids, immigrants of various nationalities and skills, some of which, in addition to their chorus role, have small speaking parts. Also needed are the five McKenzie children, aged 6yrs to 10yrs including (if possible) one set of twins.

## Musical Numbers

<b>Act/Scene</b>	<b>Page</b>	<b>Music #</b>	<b>Title</b>	<b>Participants</b>
	1	1	Prologue / Overture	Orchestra
1/1	1	1A	Let Me Take You Back	Prospector
	2	2	A New Day Dawns	Principals & Ensemble
	2	3	Transition 1 (Scenes 1-2)	Orchestra
1/2	3	4	A Fair Days Work	Joe, Nathan, Duncan, Company
	5	5	Gold At Your Fingers	O'Fea & Company
	7	6	Duncan And Sarah	Duncan & Sarah
1/3	8	7	Bright And Shiny Gold	Company
	10	8	Cry Your Tears	Sarah, Women & Children
	11	9	Transition 2 (Scenes 4-5)	Orchestra
1/4 & 5	13	10	The Ballad Of Millie Hall	Prospector
	14	10A	Transition 3	Orchestra
1/6	15	11	Look But Don't Touch	Meg, 3 Barmaids & Men
	16	11A	Playout (Look But Don't Touch)	Orchestra
1/7	17	12	Broken Wings	Millie
1/8	18	13	In A Perfect World	Sarah
	19	13A	Transition 4	Orchestra
1/9	20	13B	Transition 5	Orchestra
1/10	20	13C	That's What Friends Are For	Dan Nolan, Lomax Brothers
	21	14	Run Duncan, Run	Duncan & Company
2/1	23	15	Working Men	Male Company
2/2	25	16	Sign Your Name	Duncan, John Lomax & Company
	26	17	Hell Of A Life On The Arrow	Prospector & Men
	27	17A	Transition 6	Orchestra
2/3	27	17B	Transition 7	Orchestra
2/4	28	18	Seven Doors	Judge & Company
	29	19	The Wheels Keep On Rolling	Women & Prospector
2/5	30	20	Appeal Court	Sarah & Appeal Court Judge
2/6	31	21	I Wonder	Duncan & Miners
2/7	31	21A	Seven Steps	Orchestra
	32	21B	Transition 8	Orchestra
2/8	32	22	Once Upon A Time	Joe & Millie
2/9	34	23	The Ghost Of Duncan McKenzie	Prospector & Lomax Brothers
	35	24	I've Got News For You lady	O'Fea & Prospector
	36	24A	Death of O'Fea	Orchestra
	36	24B	Transition 9	Orchestra
2/10	36	25	Try To Make The Best Of What You've Got	Meg & Company
	38	26	If I Knew Then	Duncan, Sarah & Company
2/11	39	27	Curtain & Playout	Orchestra
	39	7	Encore (Bright & Shiny Gold)	Company

*NOTE : Music #27 is a modified reprise of Music #2 'A New Day Dawns'. Bars 43 to 50 (inc) should be omitted when the song is played as Music #27.*

## Characters by Scene

Act	Scene	Page	Title	Characters (in Order of Entrances)
1	1	1	A Sailing Ship At A Quay	The Prospector, Chorus, Millie, Nathan, Dan, Joe, Duncan, Sarah, the McKenzie children, the Lomax brothers, Constable
	2	2	Immigrant Barracks, Interior	Joe, Dan, the McKenzie children, Sarah, Millie, Chorus (inc Persons 1-7 and Men 1-2), Duncan, Nathan, O'Fea
	3	8	Immigrant Barracks, Exterior	Duncan, Nathan, Millie, Chorus, The Prospector, Sarah, the McKenzie children, the Lomax brothers, O'Fea
	4	12	Arrow Goldfield	Dan, Joe, Nathan, Duncan, Male Chorus, Millie Hall, O'Fea, The Prospector
	5	13	Arrow Goldfield	The Prospector, Millie, Nathan, Male Chorus, Clergyman
	6	14	Bar At The Goldfield	Duncan, Joe, the Lomax brothers, Dan, The Prospector, Meg, 3 x Barmaids, Male Chorus
	7	16	Millie's Cabin, Exterior	Millie, Joe, Duncan, O'Fea, the Lomax brothers
	8	18	Sarah's Dream	Sarah, Duncan, Joe
	9	19	Arrow Goldfield	Duncan, Joe, O'Fea
	10	20	Dan Nolan's Cabin, Interior	Dan, the Lomax brothers, Duncan, Miner, Woman, Chorus, The Prospector
2	1	23	New Arrow Goldfield	Male Chorus, the Lomax brothers, O'Fea, Constable, Female Chorus
	2	24	Recruiting Depot At New Goldfield	Factory Manager, Chorus, Duncan, O'Fea, two Constables, the Lomax brothers, The Prospector
	3	27	Immigrant Barracks, Interior	Sarah, the McKenzie children, Joe,
	4	27	Court Room, Interior	Judge, Clerk Of The Court, Duncan, two Guards, the Jury, Sarah, Meg, O'Fea, Joe, The Prospector, Chorus
	5	30	Court Room, Interior	Sarah, Judge
	6	31	Duncan's Cell At The Prison	Duncan, Sarah, the McKenzie children, Miners
	7	31	Seven Steps	Duncan, two Guards, Preacher, Hangman
	8	32	Millie's Cabin, Exterior	Millie, Joe, Sarah, Meg, O'Fea
	9	34	The Lomax Cabin, Interior	The Prospector, the Lomax brothers, Duncan's Ghost, Woman
	10	36	Bar At The Goldfield	Meg, Sarah, Constable, Chorus, Joe, Driver, Duncan's Ghost
	11	45	Finale (Sunrise)	Entire Company

## Principals by Scene

	<b>Act 1</b>	<b>Act 2</b>
Duncan / Duncan's Ghost	Scenes 1, 3, 4, 5, 6, 7, 8, 9	Scenes 1A, 3, 4, 4A, 6 & 7
Sarah	Scenes 1-3 & 7	Scenes 2, 3, 3A, 4, 5, 7
Nathan	Scenes 1, 3, 4, 4A	<i>Does Not Appear</i>
Millie	Scenes 1, 2, 3, 4, 4A, 6,	Scenes 5
Joe	Scenes 1, 2, 4, 5, 6, 7, 8	Scenes 2, 3, 5, 7
O'Fea	Scenes 2, 3, 4, 6, 8	Scenes 1, 2, 3, 5
The Prospector	Scenes 1, 3, 4, 4A, 5, 9	Scenes 1A, 3, 6
Meg	Scene 5	Scenes 3, 7
Lomax Brothers	Scenes 1, 3, 5, 6, 9	Scenes 1, 1A, 6
The McKenzie children	Scenes 1, 2, 3	Scenes 2, 4
Judge	<i>Does Not Appear</i>	Scenes 3, 3A
Dan	Scenes 1, 2, 4, 5, 9	

## Quantity Of Scenes

Arrow Goldfield	: 3
Bar At The Goldfield	: 2
Court Room, Interior	: 2
Millie's Cabin, Exterior	: 2
Immigrant Barracks, Interior	: 2
A Sailing Ship At A Quay	: 1
Dan Nolan's Cabin, Interior	: 1
Duncan's Prison Cell	: 1
Immigrant Barracks, Exterior	: 1
New Arrow Goldfield	: 1
Recruiting Depot At New Goldfield	: 1
Seven Steps / Gallows	: 1



# ACT 1

## MUSIC #1 – OVERTURE / PROLOGUE

*During the prologue the front gauze will be lit with the show logo. At a predetermined point in the prologue the front smother will fly revealing The Prospector sitting at dawn on a pile of boxes left of centre smoking his pipe. (Whenever The Prospector is on stage, he is spotlighted). Segue into:*

### Scene 1 - 1862. A Sailing Ship At A Quay

#### MUSIC #1A - ‘LET ME TAKE YOU BACK’

**Prospector** *Let me take you back to yesteryear  
 When oceans gave way to a new frontier  
 And the ships crossed the seas  
 On a swift southern breeze  
 And they came to this land of promise.*

*And so came the rich and so came the poor  
 And so came the drifters to this fertile shore*

*Each with their dreams  
 Their hopes and ideals  
 Where destiny’s hand lay upon them.*

*At the music change into ‘A New Day Dawns’, the mid-stage smother and the front gauze will fly revealing a wharf, a sailing ship, trunks and general cargo, together with an excited company - some on the wharf and others disembarking. Sailors and workers are busy fastening ropes, unloading luggage etc. The Prospector stands observing the general scene, puts his pack on his back, looks at the audience and exits. (Note : The company never acknowledge the presence of The Prospector). Millie and Nathan Hall, Dan Nolan and Joe Lawson disembark first and are piling up their luggage. Millie is holding her baby.*

#### MUSIC #2 – ‘A NEW DAY DAWNS’

<b>Company 1</b> <i>A new day dawns</i>	<b>Company 2</b> <i>A new day dawns</i>
<i>As the past fades behind us    Tomorrow comes</i>	<i>Tomorrow comes</i>
<i>With yesterday to remind us    Before a tree has grown    Somehow a seed was sown    It takes a tree    To remind us</i>	<i>Somehow a seed was sown    It takes a tree</i>
<i>A new day dawns    As the past fades behind us    Tomorrow comes    With yesterday to remind us    That before a bird can fly    She must want to reach the sky    It takes a bird to remind us</i>	<i>To remind us, a    New day dawns    As the past fades behind us    Tomorrow comes    With yesterday to remind us    Before a bird can fly    She must want to reach the sky    It takes a bird to remind us</i>

*Duncan, Sarah and the Children move down the gangplank. Duncan moves downstage towards the pit. His legs are unsteady. He is joined by Nathan. The children play as children would. The music continues under the dialogue.*

**Nathan** Steady as she goes Duncan.  
**Duncan** (*stamping his foot on the ground*) It's as firm a ground as the old country! I'll say that.  
**Sarah** (*following*) And you'll keep your boots firm on it Duncan McKenzie. I won't be on another such journey again.  
**Millie** It's such an odd sensation to be back on dry land at last. I shall be glad to be free of the seasickness.  
**Nathan** (*inhaling*) Ah, the first breath of a new life.  
**Millie** It has a sweet taste to it.  
**Duncan** The taste of milk and honey!  
**Nathan** Will you be staying at the barracks Duncan?  
**Duncan** Aye, when we have found our luggage.

*Enter John and Bill Lomax. They stroll past the company leering at women's skirts and looking casually over the piling luggage and possessions.*

**Bill Lomax** There's some sweet pickin's 'ere all right John.  
**Duncan** Hey you! (*rushing to his trunk and taking it from the brothers*) That's not yours.

*A Constable approaches. John, seeing the Constable, puts the trunk down.*

**John Lomax** (*to the Constable*) An honest mistake sir. Thought it was my brother's.

*Exit Lomax brothers, followed by the Constable.*

**Duncan** (*laughing*) Welcome to the New World!

**MUSIC #2 – 'A NEW DAY DAWNS' (CONTINUED)**

**Company 1** *And so we'll sow*

*And the seeds will grow*

*And we will fly*

*As we reach for the sky*

*A new day dawns*

*As the past fades behind us  
Tomorrow comes*

*With yesterday to remind us*

*Before a bird can fly  
Before a seed is sown  
It takes a bird  
It takes a tree  
A new day is born.*

**Company 2** *And so we'll sow*

*And the seeds will grow*

*And we will fly*

*Reach for the sky*

*A new day dawns*

*A new day dawns  
As the past fades behind us  
And tomorrow comes  
Tomorrow comes*

*With yesterday to remind us  
To remind us*

*Before a bird can fly  
Before a seed is sown  
It takes a bird  
It takes a tree  
A new day is born.*

*As the song ends they move off with their luggage.*

**MUSIC #3 - TRANSITION 1**

**Scene 2 - Interior Of The Immigrant Barracks**

*It is daytime. There is a large table and two benches, a small table and two chairs where women prepare meals. Bunk beds. Some unopened luggage is evident. Toys on the floor. Men and women arrive at the barracks. Lawson and Nolan are quietly involved in a card game. The McKenzie children are playing with various toys on the floor as Sarah is dressing her youngest child with warm clothing. The child is complaining. Millie is also dressing her baby as though preparing to go outdoors. There is a growing bond between the women.*

**Sarah** (*To the child*) You must wear it Catherine. I won't have you catching a cold ... we've seen enough sickness these past months.  
**Millie** It's the damp air that brings it!

**Sarah** If it's not the damp, it's the heat breeding all manner of disease. I've never seen such changeable weather?

**Millie** Oh, I do wish it would clear. The slightest suggestion of rain turns the roads to mud. I'll need clean skirts for each day of the week.

**Sarah** I'm afraid that's a luxury I can ill afford.

**Millie** Do you think Duncan will find work soon?

**Sarah** *(A little resigned)* There is little call for watchmakers. There is a position at the tannery, but that wouldn't suit Duncan's temperament. *(Picks up a child's holed pullover)* Fifty pounds a year would be better than nothing though.

*Enter Duncan.*

**Millie** He's bound to find something soon.

**Sarah** Perhaps then we will leave these barracks to build a small home of our own.

**Duncan** *(Approaching)* We will indeed Sarah. *(He wraps his arms around Sarah from behind)* But it shall be a stately mansion and another for the children.

*Enter Nathan with a newspaper.*

**Nathan** Will you listen to the man? *(Half laughing)* No job and he's talking of mansions.

**Millie** *(Cheerfully)* Perhaps we should buy a house now before our savings are gone.

*Millie and Sarah prepare to leave.*

**Duncan** We will trust you both not to spend all our mansion money on provisions.

**Sarah** We shall spend only as much as we need Duncan McKenzie. Are you ready Millie? Come children.

*Exit Sarah and Millie with the Children. As they leave, Duncan and Nathan acknowledge each other's concern.*

**Duncan** What to do Nathan. What to do?

**Nathan** There's work all right, if we want it. Cutting scrub for three shillings a day.

**Duncan** That may suit you Nathan but I have a jeweller's hands. They are used to fine work. What say you Joe? Have you found work?

**Lawson** *(Shaking his head)* I fear we're worse off in this primitive land than the Old Country.

**Duncan** It must get better. My God, it has to be better than it was back home!

**Nathan** I haven't forgotten what it was like. Working every hour. Millie too, stitching and sewing till her fingers bled. And we fared no better in Bendigo. Isn't that why we came to this place?

**Duncan** It is the reason we're all here Nathan. I haven't forgotten how it was. I have not forgotten.

**Man #1** *(After overhearing the conversation)* I worked a fifteen-hour day and couldn't support my family!

**Man #2** I worked every waking hour for fourteen shillings a week!

**Man #3** I dug coal with my bare hands for less!

**Nathan** A fair day's work for a fair day's pay is all I ask!

*In the following scene the men and women make believe they are back home working in nineteenth century conditions. They parody their lives as workers as Nathan exaggerates the part of a factory manager. Everyone enjoys the play though there is a bitter edge to it.*

#### **MUSIC #4 - A FAIR DAY'S WORK**

**Company** *A fair day's work for a fair day's pay  
Watching the minutes ticking away  
One day follows the next  
Don't look over your shoulder  
Don't go risking your neck  
Hear what the boss has told you  
It's all work and no play ----->*

**Group** *It's all work and no play, no play*

**Company** *It's all work and no play.*

**Company** *A fair day's work for a fair day's pay*  
**Lawson** *Can't be fairer than that I say*  
*Business is business, every day of the year*  
*Two days off for Christmas*

**Company** *[Spoken] Two days off for Christmas?*  
**Lawson** *So if you wanna work here*  
*It's all work and no play*

**Company** *A fair day's work for a fair day's pay*  
*Keep your head down and mind what you say*

**Nathan** *If I paid you more you'd be out of the gate*  
*I can't pay any more than the going rate*  
*It's because I am astute*  
*I look after your survival*

**Company** *That's why you wear the suit*  
*to fight off all your rivals*

**Nathan** *And put food on your plate*

*The music continues under the dialogue.*

**Duncan** *(Pretending to be a lowly employee)* Aye, enough food to keep my family alive and that's the truth. I am grateful sir. I would be hard pressed to serve you tomorrow if I were dead from starvation.

**Nathan** Why, think nothing of it my good man.

**Duncan** Be sure I am in your debt for the kindness you have shown.

**Nathan** *(Laughing)* It's my pleasure. Come along now you won't make me wealthy while we chatter!

*Enter Jackie O'Fea. He stands and observes the action from afar.*

**Company** *[Shouted] Make it ... bake it ... mend it ... bend it*  
*A fair day's work for a fair day's pay*  
*Watching the minutes ticking away*  
*One day follows the next*  
*Don't look over your shoulder*  
*Don't go turning your back.*  
*Hear what the boss has told you*

**Group 1** *It's all work and no play* →

**Group 2** *It's all work and no play* →

**Group 3** *It's all work and no play* →

**Group 4** *It's all work and no play.*

*O'Fea moves toward the group, larger than life.*

**Duncan** Aye lads, though we poke fun at our circumstance it seems the easy life is not meant for our class. Perhaps we should accept our lot.

*The company mutters its agreement.*

**O'Fea** An' is that the life you're wishin' t' pursue? Did yer travel the seven oceans of the world t' arrive where y' started? *(He peers into their faces)* Tip yer hat t' the boss. "Mornin' sir" ... "Afternoon sir" ... "Three bags full sir"? B'jebus. Did yer not come t' the land where Jack is as good as his master?

**Nathan** And who are you sir?

**O'Fea** John O'Fea! Jackie t' me friends.

**Lawson** What brings you to the immigrant barracks, John O'Fea?

**O'Fea** Ah, I'll come t' it. Y'see I have recently fell on 'ard times, so I 'ave.

*Groans from everyone. They turn away.*

**Dan Nolan** As you can see Irishman, this is no place to seek charity.

**O'Fea** (*surprised*) Will y'look at me, all flushed with embarrassment now? (*Trying to regain ground*) Sure 'tis not charity I ask. 'Ere does this not tell y'somethin' of me financial state? (*He produces a gold nugget from his waistcoat pocket and flips it to Duncan*).

**Duncan** (*Disbelieving*) Where did you get this? (*He hands the nugget to Nathan*).

**O'Fea** Did I not find it meself?

**Nathan** (*Biting the nugget*) It's real lads! O'Fea's struck GOLD!

*The nugget is passed around.*

**Lawson** Where did you find it?

**Person #1** Tell us!

**Dan Nolan** Speak Irishman, you are with friends.

**Person #3** Tell us some more!

**O'Fea** (*Holding his hands up in despair as he is rushed by the excited crowd*) Hold on there will yiz! Wait... wait ... be patient now ... did y' not hear me say I've fell on 'ard times? (*The men look at one another confused*) I was bushwhacked! Robbed by the highwaymen on me way back 'ere. (*Sighs of sympathy*) A 'undred ounces! (*Cries of disbelief*) That little nugget was hid in me boot! (*Taking back the nugget and returning it to his pocket*) But even this is not sufficient funds t'purchase provisions before me return.

**Duncan** 'Tis a sorry story Mr O'Fea.

**O'Fea** Ah, 'tis me own fault sure enough. I should've trusted me stash t'the Gold Escort. Sure they'd a'kept it from the robbers. If only I 'ad me provisions I'd be on me way back now so I would.

**Person #1** Will you tell us where it is you'd be going? We could help you.

**Dan Nolan** A sort of trade!

**O'Fea** 'Tis true enough that I'm safe from the robbers with friends about me. They say there's safety with the numbers.

**Person #1** You want provisions?

**O'Fea** You've hit the nail right on the head!

*They search through bags and boxes, offering O'Fea various items of food.*

**Dan Nolan** I can spare some salt pork!

**Person #1** A jar or two of pilchards!

**Person #2** You'll be needing salt!

**Person #3** Flour, I have some flour!

**Person #4** Taters! And candles. You'll need candles!

**Person #5** Porridge oats!

**Person #6** Here! Two tins of tobacco!

**Person #7** A Bible!

**O'Fea** A Bible?

**Person #7** Aye for your cigarette papers!

**Dan Nolan** Fair exchange, Irishman. Now tell us what you know.

**O'Fea** 'Tis fair, right enough lads. Now listen t'me. An' listen close! I've seen it, I've tasted it, I've smelled it. Nuggets as big as ... well big, and bright as an Admiral's buttons. But you must make haste! Come to where fortunes flow. Where the rivers run swift. A place they call ... (*dramatically*) The Arrow! [*Music Cue*] Gather round lads, gather round.

#### MUSIC #5 – 'GOLD AT YOUR FINGERS'

**O'Fea** *I'll tell you of places where fortunes are found  
Where all of your dreams lie under the ground  
Where beggars and paupers, each one a new man  
Has food in his belly and gold in his pan.*

*There's gold at your fingers  
There's gold 'neath your nails      Men      Wow!  
Gold fills your belly  
Puts wind in your sails      Men      Phew!  
No need to fight life tooth and nail*

*With gold at your fingers  
And gold 'neath your nails.*

*You've dreamed of finding treasure, your wandering toes itch  
Become a man of leisure, and hobnob with the rich  
No rock, no stone, no pebble unturned  
There's gold for the taking, there's money to burn.*

*There's gold at your fingers      Men      There's gold  
There's gold 'neath your nails      Men      There's gold  
Gold fills your belly      Men      There's gold  
Puts wind in your sails      Men      There's gold. There's gold  
No need to fight life tooth and nail  
With gold at your fingers  
And gold 'neath your nails      Men      Gold 'neath your nails*

**Men** *With pick axe and shovel, each gully and creek  
We'll give all our labour, for the riches we seek  
We'll dig and we'll tunnel through the heat and the cold  
And gather a harvest of nuggets of gold.*

**O'Fea** *I don't ask no favours, to tell the truth, Sir  
I don't want to be much, [shouted] just a millionaire!  
There isn't too much that I want to own  
'Cept a mansion in the [shouted] country and another [sung] back home.*

*There's gold at your fingers      Men      There's gold  
There's gold 'neath your nails      Men      There's gold  
Gold fills your belly      Men      There's gold  
Puts wind in your sails      Men      There's gold. There's gold  
No need to fight life tooth and nail  
With gold at your fingers  
And gold 'neath your nails      Men      Gold 'neath your nails*

*There's gold at your fingers      Men      There's gold  
There's gold 'neath your nails      Men      There's gold  
Gold fills your belly      Men      There's gold  
Puts wind in your sails      Men      There's gold. There's gold  
No need to fight life tooth and nail  
With gold at your fingers      Men      Gold at your fingers*



**Gp 1**      Gold  
**Gp 2**              Gold  
**Gp 3**                      Gold  
**Gp 4**                              Gold

**All** *And gold 'neath your nails.  
GOLD!*

**Man #1** *(A farmer) What have I to lose? The land I'm looking to buy grows rocks as the grass withers.*  
**Man #2** *(A blacksmith) A pound a week to break my back. To put fresh shoes on horses while my own boots are broken!*

*Duncan, Nathan, Lawson, Dan Nolan and O'Fea form a group centre stage. The Company behind discuss prospects. Men talk to women. Some nod agreement others shake their heads.*

**Lawson**      Duncan, are you game for adventure?  
**Duncan**      I would be the first to jump at it, Joe. But adventure is the province of the single man.  
**Nathan**      I'm a married man myself, and with a new baby!  
**Duncan**      All right, but I have five little ones to feed.  
**Dan Nolan**      Well I'm free as a bird, mates. I'll take my chance and trust to luck.  
**O'Fea**      *(Gathering his donated provisions) We must make haste lads! Before the hordes take it all.*

*Exit Dan Nolan and O'Fea, with men from the Company.*

**Nathan** There's wealth for the taking Duncan. Why our children will play hopscotch together with golden nuggets, so they will.

**Lawson** We'll leave as soon as our provisions are secured. Are y'with us, or no?

**Duncan** I am keen Joe, I confess it. But my Sarah is made of stern stuff. She would need a power of persuasion.

**Nathan** Then persuade her you must!

**Duncan** She will never agree.

**Lawson** (*Nodding his head to Nathan to talk Duncan into leaving*) Nathan, talk sense to the man!

*Exit Lawson.*

**Duncan** Besides, what do I know of the gold business?

**Nathan** There is little to know, Duncan. I saw the gold rushes in Victoria, but I missed the tide. I worked for a while, scraping what little gold was left. Oh, if I'd been there at the beginning, Duncan. If I'd only been there at the beginning! Well, I'll not miss a second chance, and I know my Millie will be there at my side ... and with the babe.

**Duncan** We could be gone for years.

**Nathan** A few months is all! A few months! This is your chance Duncan. Is this not why you came here? Think on it man, a few months for a life of luxury!

**Duncan** (*To self*) No more bosses!

**Nathan** You'll answer to no one.

**Duncan** (*To self*) No more debts! I will think on it Nathan ... I will think on it.

*Enter Sarah, Millie and the Children.*

**Sarah** I can't believe the number of people pouring into the township.

**Millie** The gold fever is spreading like the measles. And the prices ...

*Nathan crosses to Millie, excited.*

**Duncan** Sarah, I need to talk to ...

**Sarah** Fresh butter is three shillings a pound ...

**Millie** Twelve shillings for a single blanket!

**Sarah** Our money will be gone in a month. I may have to take in some sewing or some such work to stretch the pennies.

**Duncan** Sarah, I think I've ...

**Sarah** Unless you find some work soon, Duncan, goodness knows what will become of us.

**Duncan** Sarah, will you listen to ...

**Sarah** (*Talking over him*) Who can afford such prices? The fish from the fishmonger bear such unlikely names. How can we tell the value of anything if we don't know what we're buying?

**Duncan** Sarah!

**Sarah** Duncan, what is it? ...

**Michael** Mama ... (*As Sarah ties his boot lace, Michael is impatient to leave*).

**Sarah** Oh look! (*Dismayed at the state of Michael's boot sole*).

**Duncan** I need to ...

**Sarah** (*Becoming distressed*) Michael is in desperate need of boots. I doubt these will last more than a week or two. They're all growing out of their clothes. (*With the lace tied Michael leaves*). Michael really tests my patience. All he wants is a box of toy soldiers. He ignores all my attempts at discipline. [*Music Cue*] Can you please help me with him, Duncan? I'm at my wits end. (*She turns to Duncan*).

#### MUSIC #6 – 'DUNCAN AND SARAH'

**Duncan** Sarah, I've been thinking  
The time for change has come  
Jackie O'Fea brought news today  
In Central there's gold to be won.  
I think it's time that we were moving on.

**Sarah** Duncan, I've kept my promise  
God only knows I've tried

*I've pledged my life to become your wife  
I've always been at your side.  
But I don't think I can take any more.*

**Duncan** *Don't talk that way, my Sarah  
Our life we pledged to share  
But riches abound  
With gold by the pound  
In the mountains and the creeks over there.  
I think it's time that we were moving on.*

**Sarah** *Duncan, can't you see yourself  
Another hare-brained scheme  
The children don't eat  
There's no shoes on their feet  
And you chase another dream.  
I don't think I can take any more.*

**Duncan** *Sarah, I want more for my family.  
Than a half-filled breakfast bowl  
I want shoes for you to wear  
Silk ribbons in your hair  
And bangles of silver and gold.  
I think it's time that we were moving on*

**Company** [off] *Oooh*

↓

*Oooh*

**Company** *Aaaah*

**Sarah** *Duncan, we have five children  
It's a few years for they've grown  
But who's to say that living this way  
They'll ever have dreams of their own  
I won't let them take any more*

**Company** *Ever have dreams of their own*

**Company** *Any more*

**Duncan** *Though you will not stand by me  
And we won't be as one  
My duty is clear - if it takes me a year  
I must do what has to be done.  
I think it's time that I was moving on.*

**Sarah** *Then take this ring you gave to me  
On the day that we were wed  
It's something for you  
To remember me by  
And something for me to forget.  
I don't think we can take any more.*

**Duncan** *A decision we'll both regret  
Keep the ring*

*To remember me by*

*It's something for me to forget.*

**Duncan** *We can't take any more.*

*Lights fade on Duncan and Sarah.*

### Scene 3 - Exterior Of Immigrant Barracks

*It is morning. There is a wagon on stage being loaded with provisions by some of the Company in readiness for the journey to the goldfield. The remainder of the Company enter in haste, dressed in items of costume suited to the occupations of the day such as a butcher, baker, dressmaker, teacher, lawyer, barber, farmer, milkmaid, barmaid, cooper, cobbler (Refer to the words of 'Bright And Shiny Gold' for guidance). The Prospector is seated on the wagon observing the scene.*

#### **MUSIC #7 – 'BRIGHT AND SHINY GOLD'**

**Company** *It's away to find the gold  
The bright and shiny gold  
Nuggets big as baby's fists  
Buckets full of gold  
We'll find it by the pound  
We'll lift it from the ground.*

*Gold, gold  
Bright and shiny gold.*

**Butcher** *I'll throw away my butcher's apron  
A life of meat and fat.*

**Baker** *I'll see an end to all my baking  
I'm throwing in my hat.*

**Together** *Each man must chase his destiny*  
**Company** *No one would argue with that.*

*It's away to find the gold  
The bright and shiny gold  
Nuggets big as baby's fists  
Buckets full of gold  
We'll find it by the pound  
We'll lift it from the ground.  
Gold, gold  
Bright and shiny gold.*

**Teacher** *To hell with slates and blackboard dusters*

**Painter** *To hell with paints and brush*

**Carpenter** *Say goodbye to nails and hammers*

**Carp&Men** *We're off to join the rush.*

**Paint&Carp** *Each man must chase his destiny*

**Company** *No one would argue with that.*

**Dressmaker** *Say goodbye to stitch and sewing*

**Butcher** *Cutting*

**Milkmaid** *Catching*

**Teacher** *Scratching [on blackboard]*

**Farmer** *Growing*

**Cooper** *Making*

**Baker** *Baking*

**Barmaid** *To and fro-ing*

**Cobbler** *Mending*

**Blacksmith** *Bending*

**Nanny** *Bathing*

**Barber** *Shaving*

**Company** *Scrimp and saving*

[Enter Sarah with one of the children. She gathers the other children, moves to SR and forms a tableau].

**Company** *Away to find the gold  
The bright and shiny gold  
Nuggets big as baby's fists  
Buckets full of gold.  
We'll find it by the pound  
We'll lift it from the ground.  
Gold, gold  
Bright and shiny gold.*

*Duncan, who has been helping Nathan load a wagon, approaches Sarah and the children. In mime he says his farewells to his family. The Company, with a level of excitement, finish loading the wagon and, saying their goodbyes (with the exception of those women who are staying behind) they slowly leave the stage with the wagon. Duncan is the last to follow the group. One of the small children tries to join him, but is stopped by Michael.*

**Sarah** *So you're going!*

**Duncan** *I have to go Sarah. You do see that?*

**Sarah** *How can you leave your children? How can you break up our family?*

**Duncan** *It is because of you and the children that I must seize this chance, Sarah. A few months is all I ask.*

**Sarah** *It is because of the children you persuaded me to come here!*

**Duncan** Here? And what is here? Nothing! But out there, Sarah ... out there, there is a chance...  
**Sarah** Then go! Go damn you! *[Music Cue]*.  
**Millie** *(Hurriedly approaching Sarah)* He loves you Sarah, he's doing this for you. It will all be for the best.

*Millie reluctantly leaves to follow the rest, joins Duncan and Nathan, all exit the stage. Sarah and the children move to centre and join the remaining women.*

**MUSIC #8 – ‘CRY YOUR TEARS’**

**Sarah** My darling loved ones  
It hurts you so  
Your papa has left us  
For a life on the road  
Cry your tears, little ones.

**1<sup>st</sup> Child** Why did he leave us  
What did we do wrong?

*[Michael walks away to stand watching after Duncan]*

**2<sup>nd</sup> Child** Who will tell us stories  
And sing us a song?

**Sarah** Cry your tears, little ones.

I'll tell you stories  
I'll sing you a song.

**Women** Cry your tears

**Sarah** The days will be short  
But the nights will be long

**Sarah & Women** Cry your tears, little ones.

**3<sup>rd</sup> Child** Who will tuck me in  
when my prayers have been said?

**1<sup>st</sup> Child** Who will chase the monsters  
from underneath my bed?

**Sarah & Women** Cry your tears, little ones.

**Sarah** Don't fret my loved ones  
I'll always be here  
To soothe all your troubles  
And chase away your fears

**Children** If he really loves us  
Why did he leave home?  
Mama if he loves us  
Why are we all alone?

**Sarah** Your papa is a good man  
He loves you so, but

**Sarah & Women** Where a man's heart is  
That's where a man must go.

**Sarah** Cry your tears, little ones.

**Women** Ooooh.

**Sarah** *(Calling softly)* Michael.

*The boy responds then resumes his watch for Duncan before being pulled away by Sarah as she exits with the women and children. Enter John and Bill Lomax with bedrolls, backpacks etc. Bill is scraping a tin with a spoon.*

**Bill Lomax** *(Excited at the prospect of easy money)* I tell yer brother, it's too good t' be true.

**John Lomax** Those fools think prospectin' is easy money, pennies from heaven. Ha! They'll soon see. Most of 'em will be back in six months with rheumatism an' their backs broke.

**Bill Lomax** *(Changing tack)* And starvin' I shouldn't wonder! Tol'ya it was too good to be true.

*Jackie O'Fea appears from upstage left.*

**O'Fea** Is it dissension in the ranks I'm hearin' boys? Are y'to abandon me scheme after all me prep'ration?

**John Lomax** And what is your plan O'Fea? To break our backs with a shovel?

**Bill Lomax** Aye, Uncle John. You want to see us crawlin' in gravel and freezin' rivers? What d'we know of the prospectin' business?

**O’Fea** Now, boys. (*Smiling*). Is stealin’ luggage t’be the height of your aspirations? Are y’ losing your faith in your Uncle John?

**John Lomax** Your brain is addled, Uncle John! If y’ think we ...

*O’Fea rakes his boot down John’s shin at the same time pushing Bill to the ground. As Bill rises to retaliate, O’Fea pulls a knife from his own boot and holds it to John’s throat.*

**O’Fea** You’d be a brave man, Bill. Your brother would be dead, but you would be a brave man. (*Bill backs away as O’Fea flicks the knife away from John’s throat. John flinches as he feels the nick of the knife. The situation calms as O’Fea replaces the knife*). Now take the cloth from yer ears an’ I’ll try t’ give yers an edyacation. Now. Who would be the first t’ taste the honey - would it be the beekeeper or would it be the little bee? (*Silence*). It’d be the busy little bee! Now isn’t that right?

**Bill Lomax** What is this, O’Fea?

**John Lomax** Quiet Bill. Let him speak!

**O’Fea** Y’see me feeble-minded eejits, you can’t take the honey from the beekeeper – it’s too well guarded. No boys ...

**John Lomax** Beekeepers?

**O’Fea** Aye, the beekeepers ... the escorts! We’ve sent the busy bees ahead of us t’find the honey. D’y follow me? (*Nods of approval*).

**Bill Lomax** (*Perplexed*) But what d’we want with honey, O’Fea?

**O’Fea** (*To the heavens*) Lord will y’spare me just this moment? (*Slowly pressing the point*). ‘Tis the gold ... the tin ... that is the honey. Gold! And our little honeybees have a jolly Irishman as their confidant. After all was it not I, Jack O’Fea who tol’ them the good news? We’ll be little bees ourselves boys, but I will be pokin’ in the others ‘ives.

**John Lomax** Ha! So we grab the tin before it goes near the Escort.

**O’Fea** I will tell y’where each little bee ‘as ‘id his honey ...

**John Lomax** ... an’ we do the rest!

**Bill Lomax** (*Still puzzled*) What has this t’do with a beekeeper?

**O’Fea** (*Frustrated*) The beekeeper is the Gold Escort!

**Bill Lomax** No! The Gold Escort works for the banks ...

**O’Fea** (*Shouting*) He does! Of course ‘e does!

**Bill Lomax** Then is he a beekeeper too?

**O’Fea** John will y’break his legs? (*Exits to urinate*).

**John Lomax** (*To Bill*) The bee-keeper is the Escort. But he collects the gold from the bees instead of the honey. But the honey isn’t really honey. It’s gold. And the bees aren’t really bees, they’re miners, but they collect the honey, which is really gold, for the beekeeper who is really the Escort.

**Bill Lomax** (*Looking even more puzzled*) Oh yeah! But won’t the beekeeper ...?

*John smacks Bill’s head with his hat as O’Fea enters buttoning his fly.*

**John Lomax** It’s a good plan O’Fea, with you on the inside. But you can only be trusted to your part when you’re sober. You must swear off the drink, O’Fea. Not a drop!

**Bill Lomax** Was it not the whisky that fouled our last scheme?

**O’Fea** Why, did I not swear an oath t’your mother ... my own sister ... the night she passed away, rest her soul, t’guide her sons by sober example?

**John Lomax** ‘Tis always the whisky that fouls your schemes.

**O’Fea** Oh picky ... picky ... pickeee! Not a drop will pass these sainted lips, (*O’Fea crosses himself*), while there’s business in hand. Y’can be sure of that! An’ that goes for you as well. Not a drop, eh? Now get the horses saddled up boys. An’ be quick. The bees are on the wing!

*Exit O’Fea, Bill Lomax and John Lomax.*

## MUSIC #9 – TRANSITION 2

## Scene 4 - Arrow Goldfield

*Canvas tents and workings. Suggestion of mountains and a river. It is daytime, and Dan Nolan, Lawson and Nathan are finishing their work as Duncan is looking closely into his gold pan. Other men are working. They are all physically weary.*

**Lawson** *(Looking over Duncan's shoulder)* There may be enough for a tin of tobacco, Duncan, or a clay pipe.  
**Duncan** *(Dejectedly)* Less than half a pennyweight, when others are winning pounds of the bright stuff.  
**Nathan** And so shall we. We know it's here somewhere.  
**Lawson** The gold is waiting for us Duncan, somewhere, lying on her bed.  
**Duncan** *(Brightening)* Perhaps it is hope that has become your mistress, Joe.

*Enter Millie Hall with her baby in the washing basket.*

**Millie** Or is it your hopes are too bright to be realised?  
**Nathan** *(Pleasantly surprised)* Millie! *(He rises and takes the baby from the washing basket. He talks to the baby playfully)* You may fuss and fidget as much as you like, it won't get you anywhere. *(To Millie)*. The ground here has been cleaned to bedrock with nothing left but the scraps of fines and specks.

*Enter O'Fea.*

**O'Fea** Tomorrow we must move to more promising pasture.  
**Dan Nolan** I will try Drybread Creek. Will Brady reports he has panned decent colour there this morning.  
**O'Fea** Is that so Dan. Is that so? *(O'Fea and Dan Nolan become deep in conversation)*.  
**Nathan** I'm to join Callaghan's party to prospect the higher reaches of the Arrow. We leave at first light. If there be promise lads, I'll send word.

*Enter The Prospector. He watches the proceedings to the end of the scene.*

**Millie** *(Playfully)* There's a warm breeze today. I suspect your plans are driven by thoughts of a picnic by the river, Nathan Hall, *(taking the baby)*, while I attend the dreary chores of a woman's lot.  
**Nathan** Will you listen to her lads? *(Tongue in cheek)*. I am burdened by a wife who boasts a pygmy intellect. *(Millie gives him a playful push)*. Come on, let us get home before you embarrass me before my friends.  
**Lawson** Good luck to you on the Arrow, Nathan.

*Exit Nathan and Millie laughing.*

**Dan Nolan** Ah, some men have all the luck, eh boys? Why, there's no doubtin' I would trade all the gold in Christendom for such a fine lady as Millie Hall.  
**O'Fea** *(Eyeing Millie as she leaves)* Ah 'twould be a trade worth makin' Dan, sure enough.  
**Dan Nolan** What say you Duncan? *(Poking fun)* Oh, I forget ... you traded a fine lady for all the gold in Christendom, ha ... ha ... ha, ha ...  
**Duncan** *(Lunging at Dan, they grapple)* Why you ...  
**Lawson** *(Helping Dan from the ground)* Enough, Duncan. Quit before you kill the lad!  
**Miner 1** Leave him McKenzie, he is but a boy!  
**Miner 2** Enough Duncan!  
**Miner 3** Aye, leave him be!  
**Miner 4** This is no sport!

*There is a lot of shouting and pushing, until both men are held.*

**O'Fea** Pay him no mind Dan, his mind is unstrung.  
**Dan Nolan** *(Brushing himself down)* He's a moody one all right.  
**O'Fea** Come on let's get ourselves a drink eh? Y'can tell me all about Drybread Creek.

*Exit Company.*

**Lawson** Come Duncan. Lighten your temper. The boy meant no harm.  
**Duncan** He has a quick tongue in his head that Dan Nolan! I didn't mean him harm. I just miss my family so much.

*[Music Cue]. Exeunt.*

## Scene 5 - Arrow Goldfield

*The Prospector addresses the audience as he sings the narrative. Behind him the actions are played out with, (if required) special effects, used as appropriate.*

### **MUSIC #10 – ‘THE BALLAD OF MILLIE HALL’**

**Prospector** *Inside a hut of mud brick  
Nailed onto a wall  
There hangs a picture calendar  
That belongs to Millie Hall  
  
And the circle drawn around the month  
Is now a faded blue  
It marks that black November  
Of Eighteen Sixty-Two.  
  
Millie Hall was just a girl  
She was nineteen years, but old.  
The lines on her face gave lie to her age  
She'd hardened to her world  
  
But sometimes with a tenderness  
She'd show a woman's care  
And show that love could not be crushed  
In a cruel and barren world*

[Lights come up on the domestic scene]

*Her husband's name was Nathan  
Her baby's name was Rose  
They'd left their home in Bendigo  
When the mining company closed.*

*They came in search of fortune  
Like many folk would do  
And settled by the Arrow  
In Eighteen Sixty-Two.*

**Ensemble** [offstage] *Ooooooh*

*Then one clear November morn  
After they were dressed  
Millie Hall fixed breakfast  
While the child was at her breast*

*And Nathan roped his pick and spade  
And tied his gunny sack.  
Kissed his family both goodbye  
And said he'd soon be back*

[A group of miners beckon to Nathan. Lights fade down on the domestic scene as Nathan leaves]

*They gathered by the Arrow  
Fifteen men so young  
You could hear their billy's rattlin'  
As laughter songs were sung*

*And as their voices disappeared  
A silence filled the air  
Somewhere in the northern sky  
The wind began to stir.*

**Ensemble** [offstage] *Ooooooh*

*The baby lay down sleeping  
In the quiet of the afternoon  
And Millie Hall was thinking  
The men would be back soon*

*When the storm clouds left their hiding place* [lighting and effects  
*And rolled across the sky* come into play here]  
[Spoken] *Raindrops beat the iron roof*  
[Sung] *She heard the baby cry*

**Ensemble** [offstage] *Ooooh*

*The Arrow river lay asleep*  
*In the stillness and the peace*  
*But the rain that came a crashing down*  
*Awoke the dreadful beast*

*Ooooooooooh*



*Aaaaaaah*

*And rising from it's gravel bed*  
*It gave a mighty yell*  
*And lashed it's tongue of fury*  
*Through the rocky jaws of hell.*

*Ooooooooooh*



*Ooooooooooh*

*Oooh, aaah*

*Branches snapped like kindling*  
*And rode the monster's back*  
*Down came rocks and shovels*  
*A billy and a gunnysack.*

**Ensemble** [offstage] *Oooh, aaah*

*Fifteen men had perished*  
*Fifteen men so young*  
*Millie Hall reached to her throat*  
*Where a silver cross was hung.*

*Oooh, aaah*

[15 crosses appear]

*Fifteen boxes lowered*  
*To fifteen open graves*  
*And the Reverend told the silent crowd*  
*Of how Lord Jesus saves*

*And they looked away from Millie*  
*With her babe wrapped in her shawl*  
*As she cursed the murderous river*  
*And cried for Nathan Hall.*

**Ensemble** [offstage] *Ooooooh*

### MUSIC #10A – TRANSITION 3

#### Scene 6 - Bar At The Goldfields

*An evening near Christmas time. Canvas walls with corrugated iron. Tables, chairs, a bar and glasses. One or two tired Christmas decorations. Duncan and Lawson are leaning on a table Duncan is looking morose. The Lomax brothers are sitting at a table drinking and playing cards with Dan Nolan. The Prospector is sitting in the corner by the door, observing. Meg, a rough formidable Scot with a heart of gold, finishes talking to a customer then joins Duncan and Lawson. She is wearing a large corsage of holly. The miners are in a festive mood. The only other women present are three barmaids.*

**Lawson** *(Sarcastic)* Ha, a quiet night Meg!

**Meg** Na 'elped much by our friend thair. *(Indicating Duncan)* 'Asnae said a word aw neet, 'e 'asnae.

**Lawson** Leave him be Meg.

**Meg** *(To Duncan)* Aw Duncan, straighten up your face will yer? It's Christmas! Yer makin' ma customers melancholic.

**Duncan** *(To himself)* Ha, Christmas? I'll be bound there's precious little of Christmas in my life.

**Lawson** Leave him Meg. He's missing his family.

*Duncan finishes his drink and exits.*

**Meg** *(Calling after him)* Ah, Duncan! *(She returns her attention to Lawson).* Lordy ... Lor'. Does 'e think 'es the only one? At least 'e 'as a family tae miss, an' a family tae miss 'im. Most folks hereabouts are worse off than 'im. *(Eyeing Lawson)* Look at Millie Hall, fer instance! Aye, with a wee bairn an' all!

**Lawson** *(Long pause as Meg stares at Lawson with a smile)* What?

**Meg** Joe Lawson, dae yer deny you've an eye for Millie Hall? It's written all awa yer!

**Lawson** And when did you learn to read? Nathan was a good friend Meg. I would like to help his widow. That's all. She's going to find it difficult enough with a baby to feed. (*He finishes his drink and stands*). But I wonder that she may be too delicate for a place such as this.

*Exit Lawson. A fight starts as John Lomax punches Dan Nolan. The whole bar turns into a brawl. The Lomax boys are enjoying themselves as Bill pushes Nolan to John who breaks a chair over Nolan's back. Nolan staggers centre and falls. John is about to kick Nolan when Meg steps in.*

**Meg** Let him be John Lomax 'fore I bring mae foot tae yer britches.

**John Lomax** I saw Dan Nolan there (*pointing to the prone Dan Nolan*) drink from my glass.

**Bill Lomax** I saw 'im too Meg. I was at John's side.

**John Lomax** Aye. Me an' me brother was quiet, mindin' our own business like, when 'e sneaks up an' takes t' me whisky.

**Meg** An' you thought you'd teach him a wee lesson did yer? Well let me teach ye one. Come on. On y'way!

**John Lomax** That's not fair!

**Meg** Oot!

**Bill Lomax** We've a right ...

**Meg** An' wha would you know about rights, Bill Lomax? Oot!

**John Lomax** We paid for our drinks fair an' square!

**Meg** (*Screaming*) Ah said ... AAOOOOHHHHT!

*Taking hold of each brother by an ear, Meg rough-handles the brothers out of the door. She returns to a huge cheer. [Music Cue]. She stands over Dan Nolan who at the start of the song, rises and faces her. The scene becomes raunchy.*

#### MUSIC #11 – 'LOOK BUT DON'T TOUCH'

**Dan Nolan** Will you look at her hair  
Those soft ruby lips  
That lovely full figure

**Dan & Men** Those child-bearing hips.

**Dan** Could this be my dream?  
Could this be the one?  
All of my Christmas's

**Dan & Men** Rolled into one. [Meg kicks Dan away]

**Barmaids** Will you look at the dog  
With his grasping paws  
His ill-fitting clothes  
Says he wants to be yours

**Meg** Can't help it if he's got a crush  
Won't get meself killed in the rush.

**Meg & Barmaids** You can look, you can look,  
You can look, but don't touch.

<b>Meg</b>	Look but don't touch	<b>B'maids</b>	You can look but don't touch
	I've a name to protect		
	You can look but don't touch		You can look but don't touch
	You can show some respect		
	Look but don't touch		You can look but don't touch
	Take some time to reflect		
	You can look but don't touch		Yes, you can look but don't touch
			[Gp1] You can look ----->
			[Gp2] You can look
	You can look		?
	But don't touch.		But don't touch.

**Meg & Barmaids** Look at yourself you're all of one kind  
You look at a woman with one thing on your mind

[Dance break, 14 bars. Men and Women may sing 'la, la, la' if required]



MUSIC #12 – ‘BROKEN WINGS’

*Millie*        *I hear the song the bird is singing  
I see the bird rise to the sky  
I sense the message it is bringing  
I feel the wing beat as it flies.*

*But without him winter comes  
I'll hear no more the song he sings me  
What is life without a song?  
What's a bird with broken wings?*

*With broken wings  
I lay down my head  
With broken wings and an empty bed  
Like a bird with broken wings.*

*Now he's gone there's no hereafter  
No more his arms to hold me tight  
Now the tears replace the laughter  
Moving shadows in the night.*

*Will my heartbreak ever mend?  
What will the future bring me?  
Will my sorrow be my friend?  
Like a bird with broken wings.*

*With broken wings  
I lay down my head  
With broken wings and an empty bed  
Like a bird with broken wings.*

[Sobbing] *Aaaaaaaah.*

*Enter Jackie O'Fea. He stumbles and has obviously been drinking, he also has sore feet. Millie wipes away her tears and looks embarrassed.*

**Millie**        Mr O'Fea! It's going to be a warm evening.  
**O'Fea**        Aye 'tas bin a fine day Millie 'All. A fine day ... that's right. But don't let me interrupt yer work now.

**Millie**        Yes I must get on. Rose will be waking soon.  
**O'Fea**        *(Peering into the bassinet)* She's growin' into a fine young thing, with her little face what reflects the sunshine.

**Millie**        *(Cautiously approaching the basket)* Please don't wake her.  
**O'Fea**        I'll be as quiet as a little mouse so I will. *(Millie recoils at the smell of O'Fea's breath).* Quiet as a church mousy!

**Millie**        *(Annoyed)* You are drunk, sir!  
**O'Fea**        Maybe a tiny bit. Just a tiny bit. Do y'not sometimes 'ave the taste fer it yerself now? 'Specially as yer on yer own. A drop of the brew can be a fine friend t'yer if you're on your own. Why there's many a widow who finds the reliable companionship of ...

**Millie**        *(Firmly)* Perhaps you should leave.  
**O'Fea**        Ooooh! Will y'listen t'yerself? Did yer ever speak t'yer 'usband with that tone? *(Grasping her wrist)* I'll wager 'e'd take a stick t'yer if yer did!

**Millie**        How dare you! Let go of me!  
**O'Fea**        *(Loud whisper with his finger to his lips)* Shhh now, we don't want to wake the little babba do we? *(He drags her to the bassinet).*

**Millie**        *(Millie swings herself between O'Fea and the baby)* Oh, please God, my baby!  
**O'Fea**        *(In this position O'Fea enjoys the compromising position)* We don't want no 'arm t'come to the little babba now do we? *(He pulls Millie to himself, and, as she struggles and slaps his face, he pushes her to the ground taking his knife from his boot).*

**Millie**        *(Rising to defend the baby)* Please ... Oh ... oh ... my baby ... please don't harm my baby ...

**O’Fea** *(Slapping Millie back to the ground and pinning her skirt to the ground with his boot as she tries to crawl away)* Ha haa! The lady says, “please”. Is that a’ invitation?

*Enter the Lomax brothers.*

**Millie** Help me ... oh dear God, help me! *(She struggles, trying to escape).*

**Bill Lomax** *(to John)* O’Fea is drunk!

*Millie tries to release her pinned skirt and O’Fea again slaps her to the ground.*

**O’Fea** Ah, boys. Are yer for a party eh?

**John Lomax** We said no drinking! You agreed.

**Bill Lomax** You’ll queer everything, O’Fea. Just like y’ did the last time!

**O’Fea** *(Waving his knife)* Move along boys!

**John Lomax** Come on Bill ‘es crocked! There’s no reasonin’ with ‘m now. *(To O’Fea).* You’ll foul the plan Uncle John, you’ll foul it good and proper.

*Exit the Lomax brothers.*

**O’Fea** *(Replacing the knife in his boot. He plays with Millie like a cat and mouse between the washing lines)* Shhh, shhhh, there now. Come now, Millie I know just what you need t’ get over yer loss. I know what you’ve been missin’ these past months since Nathan passed on. Rest ‘is soul. Did I not openly shed a tear of grief for your man without a whisker of shame?

**Millie** Please ... oh dear God, no! Oh no!

**O’Fea** *(Slapping Millie as she falls)* Well now yer ‘usband ‘as gone ... well ‘e’s gone an ‘e’s not comin’ back Millie is ‘e now? *(He slowly raises her by the hair).* You ‘ave t’ forget ... it stands t’ reason. Come on now, we are both all alone in this world. We all need some creature comfort. *(Millie is stricken with fear).* If you’re nice t’ me ... No ‘arm will come t’ the babba ... *(He manhandles Millie around the waist and starts to drag her upstage by the hair).*

**Millie** *(Screaming)* No ... No. No!

**O’Fea** No ‘arm at all! *(He drags Millie off stage. Her screams become sobs. The baby cries).*

## Scene 8 - Sarah’s Dream

*During the next song a dream scene should take place where the words of the song are enacted (as far as is practicable).*

### **MUSIC #13 – ‘IN A PERFECT WORLD’**

**Sarah** *When I was young and just a child  
When summer grass was green and tall  
The air was sweet and people smiled  
And yellow roses climbed the wall  
Every little boy and girl  
Lived in a perfect world.  
In a perfect world  
There would come a day  
Beneath a crystal chandelier [Duncan enters Sarah’s dream world]  
An orchestra would play  
I’d dance with a dashing cavalier  
Dressed in velvet gown and pearls  
Oh, it would be a perfect world.  
In a perfect world we’d live our lives  
With banquets laid for seven courses.  
Silver forks and silver knives  
A waiting coach with six white horses  
Cinderella at the ball  
It would be a perfect world. [The dream fades as Duncan joins Lawson]  
Now he wanders far away  
I pray the stars will steer his journey  
Back to my arms, to hear me say  
I feared my courage would desert me  
He has never left my heart  
He’s still my perfect world.*

## MUSIC #13A - TRANSITION 4

### Scene 9 - Arrow Goldfield

*It is late afternoon. Duncan and Lawson have finished their day's labour. They are very excited*

**Lawson** Our luck has turned my friend. I would guess ... four, five ounces from each pan!  
**Duncan** (*Looking with disbelief into the gold pans*) We've struck it, Joe. My God, we've struck it.

**Both** [dancing and singing unaccompanied arm in arm]

*There's gold at your fingers  
There's gold 'neath your nails  
Gold fills your belly  
Puts wind in your sails  
No need to fight life tooth and nail  
With gold at your fingers  
And gold 'neath your nails.*

**Duncan** We'll clean the gravels to bedrock. There could be fifty, maybe a hundred pounds of the stuff waiting!

**Lawson** A thousand pounds!

**Duncan** Ten thousand pounds! (*They embrace*). Now I can send more than scraps to Sarah. Now I can build her that mansion.

**Lawson** You shall be made Duke of Dunstan!

**Duncan** And you, my friend, will be knighted and your old horse will be stuffed and put in the British Museum. (*They both laugh. Duncan reflects*). Aye, but Joe, (*producing his wedding ring tied by a string from around his neck*), twenty thousand pounds of gold has less value to me than this wedding ring.

**Lawson** Sarah will see soon enough that you left with good intentions.

**Duncan** I have no respect for myself when I think of how I left her. She is a wonderful woman, Joe. There's none finer. I promised her so much before we came here. I told her this country was the answer to all our dreams. A place where our children could have a fair chance. And now ... in another day ... another week ...

**Both** ...we - are - going - to - be - RRRRRRRICH!

**Lawson** (*Giving Duncan a fist full of nuggets*) Find a safe place for your tin, Duncan. The recent spate of thefts means you can trust no one.

**Duncan** (*Pocketing the gold*) We will dig from sunrise to sunset ...

**Lawson** We must be careful ... this is our secret, Duncan! We must raise no suspicion. Will Brady lost over sixty ounces and Dan Nolan has told everyone of his winning at Drybread Creek.

**Duncan** Dan's a fool. The claim jumpers will be sharpening their knives. But you are right. We must be careful ... (*He hears O'Fea muttering to himself. Lowers his voice*) It's O'Fea! Not a word, Joe, even to O'Fea! (*He quickly hides his gold nuggets*).

*Enter O'Fea. He is holding his head, but when he sees the boys he changes tack to holding his aching back.*

**O'Fea** Me bones are broke! I swear me bones are broke. Have y'had the luck boys?

**Lawson** Ha! Not enough to fill a baby's tooth, O'Fea.

**Duncan** You look ill my friend. Was it the rum or the whisky that did you in?

**O'Fea** (*Indignant*) I don't touch the stuff as I told yers before. The milk of the devil I say! And the devil be welcome tay it.

**Lawson** Come, we need some cheerin' my friends. You are not forgettin' it's Dan's Nolan's birthday today?

**Duncan** (*Laughing*) How could we forget? Dan is full of it. He's opened his tiny tin shanty to the whole township. (*Remembering to look miserable*). But I'm in no mood for drinking.

**Lawson** (*Standing with his pack on his shoulders*) Put your troubles aside for a while and raise your spirits.

**Duncan** Aye, maybe. Maybe.

**O'Fea** Ah, Duncan, I know you an' Dan Nolan don't see eye t'eye, but he's a good lad at heart.

**Lawson** I'll see you there my friend. (*He gives a cursory wave as he exits*).

**O'Fea** I'll give Dan a gift. That's what I'll do. Aye it's only t'be expected as I've come t'be such a close friend. Salted pork is the perfect gift for a nineteenth birthday. *(He takes a leg of salted pork from his gunnysack and sniffs it. He recoils at the smell).* Or, me second pair o' boots which are past savin' anyway.

**Duncan** Whatever pleases you, O'Fea. I may see you there.

**O'Fea** *(Recoiling now from the smell of his second pair of boots taken from the gunny sack)* Aye ... I'll give 'im the salted pork. You should mend your quarrel with the lad, Duncan. He meant you no harm.

**Duncan** I know that, O'Fea. He caught me at a rotten moment.

**O'Fea** We all have t'be friends together now, eh? Or there's no trust.

**Duncan** You're right, O'Fea! I shall visit Dan before his party.

**O'Fea** That's the spirit. I'll see you there.

*Exit O'Fea leaving Duncan alone.*

**Duncan** *(Taking the nugget from his pocket and smiling to himself)* I don't need trouble now!

*Exit Duncan.*

## MUSIC #13B - TRANSITION 5

### Scene 10 - Dan Nolan's Cabin

*Home made table and stools, a makeshift bed and a whisky bottle. Suggestion of corrugated iron walls. Dan Nolan is drinking with the Lomax brothers in the evening.*

**John Lomax** *(Filling Dan's glass with whisky)* You're a good boy Dan. It's a cruel world with no mother to guide her young son.

**Bill Lomax** I know we've had our differences lad, but remember, when there's hunger in the air you can rely on us.

**Dan Nolan** I know that Bill and I'm grateful to you. *[Music Cue]*

**John Lomax** We know your mates think ill of us Dan but we are all equal in God's eyes. We claim to be no better nor worse than the next man.

## MUSIC #13C – 'THAT'S WHAT FRIENDS ARE FOR'

**John Lomax** *To your good health Dan Nolan  
May you live for many a year*

**John/Bill** *Your birthday comes at midnight  
And now your mates are here.*

**Bill Lomax** *Pass along the bottle  
We'll sing a song for you*

**John/Bill** *No birthday is forgotten  
When you have a friend or two.*

*That's what friends are for  
That's what friends are for  
A friendly smile, an open door  
That's what friends are for.*

**Dan Nolan** *I thank you for your company lads  
Me being on my own  
It sometimes gets so lonely here  
Being away from home.*

**John Lomax** *Put such thoughts behind you boy  
Were you be rich or poor*

**John/Bill** *We'll always show a friendly hand  
Why that's what friends are for.*

**Bill Lomax** *So deal a deck of cards now  
Though all our money's done*

**John/Bill** We'll play for trouser buttons  
We'll play a game for fun.

**Dan Nolan** Your money might be done boys,  
My luck is not so down  
I worked a week at Dry Bread Creek  
You should see the tin I've found.

**All** That's what friends are for  
That's what friends are for  
A friendly smile, an open door  
That's what friends are for  
That's what friends are for  
That's what friends are for [The music continues under the dialogue]

**John Lomax** So show us Dan! (*Laughing*). I've forgotten what the stuff looks like.

**Dan Nolan** Ha ha, you'll have to take my word for it, John. It's well hid.

**John Lomax** Aye, we understand lad. It pays to be cautious. (*Sitting on the bed*). We won't stay long. We know how your mates regard the Lomax brothers. We just want to wish you well on this special day ... Uh ... what's this, Dan? (*He holds out a long-barrelled revolver found under the pillow and aims it at Dan*). Ha, ha haa. Bang! Bang! [*Music stops abruptly*].

**Dan Nolan** (*Taken aback*) A man can't be too careful.

**John Lomax** Ah, Dan this is a fine piece of workmanship.

**Dan Nolan** (*Relaxing and acting tough*) I have to protect my interest, John.

**John Lomax** Quite so Dan! And very wise!

*John suddenly aims the gun at Dan's head and fires. The music stops as Dan falls. Dan lies dead on the floor as John drops the gun next to his body and keeps watch at the door. Bill Lomax twists the wooden knob off the bedpost revealing a hollow that conceals a pouch of gold. He takes out the gold and drops the pouch. Exit John and Bill Lomax, unseen by Duncan as he enters. He finds Dan's body and picks up the gun. A miner and a woman enter with a food basket. They see Duncan with the gun. The woman screams and exits with the miner. [Music cue]. Duncan, numbly picks up the empty pouch. The Company enter gradually and slowly close in on him.*

#### MUSIC #14 – 'RUN DUNCAN, RUN'

**Duncan** Duncan you're in trouble  
Better get out fast [the Woman and Miner return]  
Take up your belongings  
Forget about the past.

**Miner** No judge or jury's going to set you free  
**Woman** The evidence is plain for all to see  
**Both** You can't undo the wrong that has been done.

**Duncan** Duncan McKenzie, you'd better run  
Duncan McKenzie, you'd better run

**Company** Run Duncan, run Duncan  
You'd better run Duncan  
You'd better run

**Duncan&Cmpy** Duncan you're in trouble  
**Company** Better get out fast  
Enjoy your freedom now  
Your freedom will not last.

**Duncan** The hangman knows there's work to be done  
The gallows cast black shadows in the sun  
I think it's time that I was moving on.

**Company** You will repent.

**Duncan** I'm innocent!

**Company** You'll pay the debt.

**Duncan** I'm not tried yet.

<b>Company</b>	<i>You'll pay the price.</i>		
<b>Duncan</b>	<i>Oh Jesus Christ, I'm without blame</i>		
	<i>In mercy's name</i>		
	<i>Don't judge me so</i>		
	<i>How can you know?</i>		
<b>Company</b>	<i>All your cries of innocence will come to nought.</i>		
<b>Duncan</b>	[Spoken] <i>The poor boy had no family.</i>		
<b>Company</b>	<i>The hangman's waiting, justice will be sought.</i>		
<b>Duncan</b>	[Spoken] <i>He was nineteen years of age.</i>		
<b>Miner</b>	<i>Serves you right, McKenzie you have gone too far.</i>		
<b>Duncan</b>	[spoken] <i>He trusted every stranger.</i>		
<b>Woman</b>	<i>No one in the land can stand above the law.</i>		
<b>Duncan</b>	[Spoken] <i>A trust that was betrayed.</i>		
<b>Miner&amp;Woman</b>	<i>You can't deny you hold the smoking gun.</i>		
<b>Company</b>	<i>Duncan you're in trouble</i>		
	<i>Better get out fast</i>		[They close in on him]
	<i>Enjoy your freedom now</i>		
	<i>Your freedom will not last.</i>		
	<i>The hangman knows there's work to be done</i>		
	<i>The gallows cast black shadows in the sun</i>		[They slowly envelope him]
	[Four bars]		
<b>Company</b>	<i>Duncan McKenzie, you'd better run</i>		
	<i>You'd better run.</i>		
	<i>Duncan McKenzie, you'd better run.</i>		
	<i>Run Duncan, run Duncan,</i>		
<b>Group 1</b>	<i>You'd better run Duncan</i>	<b>Group 2</b>	<i>Run Duncan, run Duncan</i>
<b>Group 1 &amp; 2</b>	<i>You'd better run.</i>	<b>Group 3</b>	<i>Run Duncan, run</i>

*As The Company disperses Duncan has gone. The body of Dan Nolan is revealed again. The Prospector is standing in the doorway looking down at the body.*

## END OF ACT 1

## INTERVAL

## ACT 2

### Scene 1 - New Arrow Goldfield

*Daytime. The set shows a scene where there is evidence of a new mechanised mining industry. The male company are at their various jobs - pushing barrows, panning and digging.*

#### **MUSIC #15 – ‘WORKING MEN’**

**Company** [Spoken] *Ooh - ahh, ooh – ahh.  
Ooh - ahh, ooh - ahh.*

[Sung] *Do you hear the picks and spades?  
Do you hear the ringing sound?  
Do you hear the metal as it strikes  
And chops into the ground?  
Do you hear them at their work?  
Won't you listen once again?  
It's the sound  
It's the sound,  
It's the sound of working men.*

*As we push the rocks around us  
As we dig into the dirt.  
Stacks of rocks and stones surround us  
As we labour at our work.  
No man will surrender  
Until he has taken his share.*

*Do you see the company man?  
He sits in a company chair.  
As machines replace the shovel  
And coal smoke fills the air.  
Do you hear the men complain?  
Won't you listen once again?*

**Group 1** *It's the sound*

**Group 2** *It's the sound*

**Group 1** *It's the sound*

**Group 2** *It's the sound*

**Company** *It's the sound of working men.*

**Miner** *I would work a month of Sundays  
If my body says I can  
And though you'll hear me cursing  
When there's nothing in my pan.  
I will not surrender  
As long as there's strength in these hands.*

**Company** *Do you hear the picks and spades?  
Do you hear the ringing sound?  
Do you hear the metal as it strikes  
And chops into the ground?  
Do you hear them at their work?  
Won't you listen once again?  
It's the sound  
It's the sound,  
It's the sound  
It's the sound,  
It's the sound of working men.*

*Enter the Lomax brothers. They are observing the new mining equipment.*

**John Lomax** It's a sign of the times Bill. Those first wild rushes have all but disappeared.  
**Bill Lomax** Look at the structures reaching up to the sky. Platforms, wheels, pipes and steel cables. Soon enough the wealth will be in the hands of the company men.

*Enter O'Fea.*

**O'Fea** *(Conspiratorially)* I'll be bound there are still some of 'em gatherin' tin. But since the Nolan business, no one trusts no one. I fear the romance is leavin' the Arrow. Y'really fouled me patch lads, so y'did.

**John Lomax** I tol' yer, O'Fea. It was spur of the moment. The boy jus' pulled a gun. We 'ad no choice.  
**Bill Lomax** Jus' like 'e says O'Fea. The lad caught us at 'is stash. He just surprised us like.  
**O'Fea** *(Friendly)* I understand, Bill. Have I not had the situation meself? Why, there's no other way now is there?

**Bill Lomax** That's it. No other way. *(He nods in agreement).*  
**O'Fea** An' it was yourself was it John, what did it?  
**Bill Lomax** I would 'ave but John was nearer ... and quicker!  
**John Lomax** Aye, I was quicker!  
**O'Fea** *(Laughing)* Show me, John. Show me 'ow quick.  
**John Lomax** Aw, I tol' yer before!  
**O'Fea** I know, I know ... but show me again eh? Go on, show me again.  
**John Lomax** *(Entering into the spirit, laughing, pulls his hand from his hip with fingers pointed like a gun)* This quick!  
**Bill Lomax** *(Joining in)* This quick!  
**O'Fea** THIS QUICK?!! *(From behind, he reaches between the brothers legs and grasps each by the crotch).* You're eejits, both of yis together! We was doin' nice till y'queered the plan. Now thanks t'the bastard sons of me own departed sister, everyone's afraid of shadders. *(The Lomax's are dry retching in silence as the grip tightens).* We 'ad it sweet boys. They all 'ad trust in me. Everyone could count on John O'Fea, the eejit Irishman. *(Enter a Constable who mingles with the workers. The brothers are doubled over in agony).* Could'a retired in six months. That's all. Six months. *(He softens as he sees the Constable approaching, then gives a final squeeze before releasing his grip. The brothers fall to the ground in agony).* No, no boys, you'll not find the gold that way. *(Pulling John to his feet)* With respect sir you're a child t'the occupation. D'y not know it's the diggin' what finds the tin? Yerl not be findin' it in the air. *(Pulling Bill to his feet)* If y'need me 'elp, you've only t'ask!

**Constable** You've worked here long Irishman?  
**O'Fea** *(Looking at the Constable as though for the first time)* Why sir, I boast the fact that I was one of the very first. Providence provides for the honest and the law abidin'.

**Constable** Hmph. *(He unfolds a poster).* Have you seen this man?  
**O'Fea** Let me see now. Hmmm ... *(He holds the poster so that the Lomax's can see it).* Now I'm without me spectacles, but me old eyes will persevere. Nooo! If I'd espied such a wretch I'm sure I'd recall it, so I would.

**Constable** We have word this fugitive is near. Happen your paths should cross, you will report it?  
**O'Fea** Indeed Constable, you can rely on John O'Fea to do his loyal duty sir!

*The Constable shows the poster to the Lomax brothers who shake their heads. The Constable moves upstage,*

**John & Bill** Duncan McKenzie? Duncan!  
**O'Fea** Now what in God's name has possessed him to come back?

## Scene 2 - Recruiting Depot At The Goldfield

*Daytime at the factory. The Manager sits at a table and chair. Full Company. The women at the rear are holding their children and watching their men sign on for work. Duncan enters wearing a hat shadowing his face. He grabs O'Fea and pulls him to one side. Two Constables hover in the background.*

**O'Fea** Wha ...?  
**Duncan** Shhhh! *(Guiding him away from the crowd).*  
**O'Fea** McKenzie! What are you doing here?  
**Duncan** We need to talk!  
**O'Fea** Are y'a madman?

**Duncan** You knew where Nolan kept his gold. Who did you tell?  
**O'Fea** I weren't there that night, McKenzie. I got witnesses.  
**Duncan** I'm not accusing you. I need your help to find the ...!  
**O'Fea** Get out of here. *(He pushes Duncan away)*. Go run with the rabbits!  
**Duncan** *(Surprised at O'Fea's reaction)* O'Fea! Please!  
**O'Fea** *(Raising his voice)* You're a dead man, McKenzie!  
**Constable** Come on you two men, get yourself in line.

*[Music Cue]. Duncan and O'Fea are pushed into a line of men waiting to sign up for work. Two Constables are watching the line.*

**MUSIC #16 – 'SIGN YOUR NAME'**

**Company** *It's a sign of the times  
When machines do the labour  
And you stand in a line  
To ask for a job*

*It's a sign of the times  
You don't talk to your neighbour  
Sign your name on the line  
Get ahead of the mob.*

**Men** *You're back where you started*  
**Women** *The end of the summer*  
**Men** *When the good times have departed*  
**Company** *It's a sign of the times.*

**Manager** *Sign your name on the line  
In your best handwriting  
Sign your name on the line  
And to me you belong*

*Sign your name on the line  
No need to be frightened  
I'll take care of your pension  
[Aside] If he lives that long.*

**Company** *It's a sign of the times  
When machines do the labour  
And you stand in a line  
To ask for a job*

*It's a sign of the times  
You don't talk to your neighbour  
Sign your name on the line  
Get ahead of the mob.*

O'Fea sneaks away from the line and talks to John Lomax. O'Fea points to the Constables. He then points to Duncan as Duncan reaches the front of the queue.

**Manager** *Sign your name on the line*  
[Spoken] *Thank you Mr Thompson* [Duncan signs a false name]  
[Spoken] *Ah, Mr Andrews*  
[Sung] *That will do fine.*

Suspiciously his eyes follow Duncan as the next miner steps forward to sign.

**Manager** [Spoken] *What's that Mr Brokenshaw?*  
[Sung] *You've never signed your name before?*  
*It's a sign of the times*

**John Lomax** *That's the fugitive McKenzie*  
*I recognise that man*

**Duncan** *Damn your treacherous heart  
I wouldn't harm young Dan  
I came back to prove my innocence  
To find the guilty man.*

[Duncan, feeling trapped, begins to run. Bill Lomax trips him].

*Has justice closed her door?  
Is truth outside the law  
I don't think  
I can take any more.*

[The Constables are brought over  
by the crowd to grab Duncan]

*Duncan is dragged away by the Constables. The action freezes.*

#### **MUSIC #17 – 'HELL OF A LIFE ON THE ARROW'**

**Prospector** *From Gabriel's strike  
We followed the rush  
We cut through the tussock  
We cut through the bush  
The bright sun turned pale  
As the rain turned to hail.  
As we came to this place called the Arrow.*

*I drink the water  
From rivers in flood  
The smell of the tussock  
Flows through my blood  
My life will be done  
By whisky or a gun  
It's a hell of a life on the Arrow*

*Lord I'm tired  
Hungry and cold  
Searching the Arrow  
For nuggets of gold  
And I'll die a young man before I grow old.  
It's a hell of a life on the Arrow*

The freeze ends.

**Men** *From the towns and the cities  
Across oceans we came  
To build our tin shanties  
To stake out our claim  
And we'd dig with a spade  
A fortune or a grave.  
It's a hell of a life on the Arrow.*

**Prosp&Men** *Lord I'm tired  
I'm hungry and cold  
Searching the Arrow  
For nuggets of gold  
And I'll die a young man before I grow old.  
No one will know or feel sorrow.*

**Prospector** *Fate dealt my hand  
From a marked deck of cards  
There's spades and there's clubs  
But no diamonds or hearts  
And all that I had was a dream that went bad  
And I pray that I wake up tomorrow.  
[Breathily] It's a hell of a life on the Arrow.*

## MUSIC #17A - TRANSITION 6

### Scene 3 - Immigrant Barracks, Interior

*Daytime. Sarah enters with the children, she is carrying a shopping basket. While the children play Sarah removes her hat and starts unpacking the basket. Joe Lawson enters in a hurry.*

**Lawson** Sarah!  
**Sarah** *(Rising)* Joe? *(Rushing over to him)* You bring news? Please God, what is happening?  
**Lawson** You know of the arrest?  
**Sarah** *(To the children)* Come on now, outside and play. *(To Joe)*. The newspapers are full of it.  
**Lawson** Ah, the papers! No doubt routing out pity for poor Dan.  
**Sarah** You have seen Duncan?  
**Lawson** The authorities won't allow visitors. Even you Sarah, are forbidden.  
**Sarah** But I must see him. I must see him again, Joe. Our parting was so dreadful.  
**Lawson** I'm sorry, Sarah. The law ...  
**Sarah** *(In alarm)* But I can be present at the trial?  
**Lawson** Indeed. The gallery will be full to overflowing.  
**Sarah** I've arranged for the care of the children. Perhaps you will accompany me to the court? *(She starts to put her hat back on).*  
**Lawson** Of course. *(Pause)*. Sarah, I have brought something for you. *(He produces a ring attached to a cord from around his neck and hands it to Sarah).*  
**Sarah** My wedding band ... but, how ...?  
**Lawson** A few shillings was the price paid to a prison guard.  
**Sarah** I shall repay you.  
**Lawson** That won't be necessary. I have deposited eight hundred ounces of gold at the Gold Office. It amounts to Duncan's share from our claim. *(He hands Sarah a slip of paper)*. If you will present this to the Office.  
**Sarah** *(Staring at the paper in disbelief)* It is a fortune! This is Duncan's? But how?  
**Lawson** Duncan didn't run, Sarah. We kept the claim secret from the eyes of the others. He worked with me from dawn to dusk, camping in the hills at night. He was determined that whatever happened, his family would be provided for.  
**Sarah** *(Pause)* He did it! *(Pause)* You both did it.  
**Lawson** It's yours by right Sarah.  
**Sarah** I am grateful to you Joe ... why ... with such a sum I can well afford the service of the best legal council.  
**Lawson** I have that all in hand. There is little else we can do.  
**Sarah** But there is hope?  
**Lawson** *(Placing his hands on her shoulder)* I've moved heaven and earth to get to the bottom of this terrible business, but I come to you with nothing. It looks bad for him, Sarah. It looks very bad.  
**Sarah** Duncan is innocent of this crime! I shall be damned if he will hang for it! *(She starts to tidy the table).*

*As the scene ends, Sarah and Lawson walk straight into the courtroom*

## MUSIC #17B - TRANSITION 7

### Scene 4 – Court Room, Interior

*The Judge is positioned stage centre, overlooking everyone. The Clerk Of The Court is seated at a table. Duncan is chained and flanked by two guards. The jury and a number of spectators sit in the gallery including Sarah, Meg, O'Fea and The Prospector. The Judge glances at a slip of paper handed to him by the Clerk Of The Court.*

**MUSIC #18 – ‘SEVEN DOORS’**

**Judge**     *The jury finds you guilty  
The law will seek revenge.  
You'll pay the price for that dark night  
When you cut down your friend.*

*Seven doors you'll enter  
One each day at dawn  
Seven doors you'll enter  
As each new day is born*

*Through the first door you will go  
To a room where you will know  
How it feels to be alone and friendless  
And the walls will crush your soul  
As a lonely church bell tolls  
And the sound to your ears will be endless.*

*Through the second door you'll find  
Two priests, who will be blind  
To your cries and your fears and your sorrow.  
Two rats will bite your flesh  
As you sleep on your bed  
And you'll wish that you'll never see tomorrow.*

**All**         *Seven doors you'll enter  
One each day at dawn  
Seven doors you'll enter  
As each new day is born.*

**Judge**     *The third door you pass through  
Three prayers are there for you  
One to make your peace with your maker.  
A second prayer for hope  
That you'll never feel the rope.  
The third that your nerve will not forsake you.*

*Through the fourth door there will be  
A room where you will see  
Four windows on four walls, each one covered.  
To keep you from the light  
For you have lost your rights  
Since the night Dan Nolan's body was discovered.*

**All**         *Seven doors you'll enter  
One each day at dawn  
Seven doors you'll enter  
As each new day is born.*

**Chorus**     *Aah aah, ah aah, ah ah aaaah*

**Judge**     *Through the fifth door you will pass  
But this won't be your last  
Five letters you will write to your five children.  
And the words that you write down  
Will comfort them for now  
Until they hear of the crime that will chill them.*

*As the sixth door opens wide  
And as you step inside  
Six witnesses will be all a-seated.  
Not one of them a friend*

*They're there to see the end:  
To see that justice won't be cheated.*

**Chorus**     *Seven doors you'll enter  
One each day at dawn  
Seven doors you'll enter  
As each new day is born  
Aah aah, ah aah, ah ah aaaaah.*

The Judge places a black cap on his head.

**Judge**     [Spoken] *On the seventh day it's time  
For seven steps to climb  
The hangman will be waiting to meet you  
He'll make sure the noose is tight  
As the priest reads your last rites  
Then the seventh door will open beneath you.*

Sarah reaches to Duncan, and shows him her outstretched hand bearing the wedding ring. Duncan looks at it as the two guards come for him.

**Sarah**     *You're still my perfect world*

**Company**   *Aaa...men*                    [The Judge bangs his gavel].

**Sarah**     *(She screams as Duncan is taken away) Duncan!*

**Duncan**     Sarah. SARAH!

*Lawson stops Sarah from running after Duncan and comforts her. The women gather in groups, gossiping.*

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**... in this Preview Script, dialogue and music has been deleted from here...**

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**Meg**             Now you be sure you take good care o' my Millie won't yer, Joe Lawson? *(She steps back to look at them)*. Ah, you're a sight tae melt the 'eart of the divel hisself! *(Becoming emotional)*. I'll miss y' all.

**Millie**           *(She puts an arm around Meg)* We will write often Meg.

**Lawson**        It's a promise!

**Meg**             Well I never 'ad much use fer tha' readin' an' rait'n caper. Best ah visit ef y' send a' address. An' ye an' all Sarah. Y'll be burstin' t' see them bairns o' yoors ... the driver is 'ere noo.

**Sarah**           I wish you well Meg.

**Meg**             *(Composing herself)* Well don't stand aboot. Your coach is waitin'. *(She addresses the coach driver as he enters)*. Now you make sure y' 'ave a safe journey an' look after 'em. D'ye 'ear me?

**Millie**           I'm sure he will take good care of us Meg.

*The Driver nods, picks up some bags and exits.*

**Meg**             'Ere let me 'elp. *(Calling to Sarah as she leaves)* Come Sarah, it's time.

[Music Cue]. Meg lifts a case and with the Driver, Millie and Lawson exits. Sarah steps forward.

**MUSIC #26- 'IF I KNEW THEN'**

**Sarah** Can I start over again?  
Is there still room in my heart?  
Will I find a new road to tread?  
Can I make a new start?

[The ghost of Duncan appears]

**Duncan** If I lived my life again  
If I had one more chance  
I don't believe I'd ever change  
I can only be who I am.

**Both** If I knew then what I know now  
I would still feel the same  
If I knew then what I know now  
I would still feel the same, anyhow.  
If I knew then what I know now  
I would still feel the same  
If I knew then what I know now  
I would still feel the same, anyhow.

**Chorus** Ooh  
Ooh  
Ooh  
Ooh  
Ooh  
Ooh  
Ooh  
Ooh

**Sarah** Can I begin again?  
Have I changed so much?  
**Duncan** Can I endure eternity?  
Out of reach out of touch.

**Sarah** I'll take one step at a time  
**Duncan** Take one step at a time  
**Both** Let only your / my footprints remain  
It's time that you were / I was moving on  
Dressed in dreams once again

[Lights fade on Duncan]

**Both** If I knew then what I know now  
I would still feel the same  
If I knew then what I know now  
I would still feel the same, anyhow.  
If I knew then what I know now  
I would still feel the same  
If I knew then what I know now  
I would still feel the same, anyhow.

**Chorus** If I knew  
I'd feel the same  
If I knew / Knowing what I know now  
I'd feel the same  
If I knew  
I'd feel the same  
If I knew / Knowing what I know now  
I'd feel the same

Sarah turns and exits. The music segues as the bar scene dissolves into ...

**Company** A new day dawns  
The past fades behind us.  
Tomorrow comes  
With yesterday to remind us  
Before a bird can fly  
Before a seed is sown  
It takes a bird  
It takes a tree  
A new day is born.

Scene 11 - Finale (Sunrise)

**MUSIC #27 – (REPRISE MUSIC #2) ‘A NEW DAY DAWNS’ (FOR WALKDOWN)**

*The lights now change to a new dawn as the company moves down in groups to pre-determined positions on stage.*

**Company 1** *A new day dawns*

*As the past fades behind us  
Tomorrow comes*

*With yesterday to remind us  
Before a tree has grown  
Somehow a seed was sown  
It takes a tree  
To remind us*

*A new day dawns  
As the past fades behind us  
Tomorrow comes  
With yesterday to remind us  
That before a bird can fly  
She must want to reach the sky  
It takes a bird to remind us*

*And so we'll sow*

*And the seeds will grow*

*And we will fly*

*As we reach for the sky*

*A new day dawns*

*As the past fades behind us  
Tomorrow comes*

*With yesterday to remind us*

*Before a bird can fly  
Before a seed is sown  
It takes a bird  
It takes a tree  
A new day is born.*

**Company 2** *A new day dawns*

*Tomorrow comes*

*Somehow a seed was sown  
It takes a tree*

*To remind us, a  
New day dawns  
As the past fades behind us  
Tomorrow comes  
With yesterday to remind us  
Before a bird can fly  
She must want to reach the sky  
It takes a bird to remind us*

*And so we'll sow*

*And the seeds will grow*

*And we will fly  
Reach for the sky*

*A new day dawns  
A new day dawns  
As the past fades behind us  
And tomorrow comes  
Tomorrow comes*

*With yesterday to remind us  
To remind us*

*Before a bird can fly  
Before a seed is sown  
It takes a bird  
It takes a tree  
A new day is born.*

*Curtain Calls.*

**MUSIC #7 – ‘BRIGHT AND SHINY GOLD’ (ENCORE)**

*Curtain Down. Blackout.*

THE END