

Why not? MARION

I'm no fit sight. DICK

MARION
[Taking his arm gently...]
Oh, love, come inside.

DICK
Leave me be, woman. Leave me be.

[MARION hesitates and then walks back into the pub to join the rest of the company singing with the BOY. The exterior sounds of the evening fade out as the music comes up and SHE reenters the pub.]

SEXTET
SO HOLD THAT FRONT PAGE
THIS BOY WAS BORN TO STRUT THE STAGE

BOY
I TAP AND SING AND PLAY THE PIANAH

BOY & SEXTET [3/3]
SPLASH MY [HIS] NAME ACROSS A BIG BRIGHT BANNAH

SEXTET
AND SOON THEY'LL ALL KNOW HIS NAME
HE'LL HAVE FORTUNE AND FAME
WHEN HE GETS HIS NAME IN LIGHTS
THAT'LL BE HIS NAME SPELT RIGHT

ENSEMBLE
AHHHHH
AHHHHH
AHHHHH

ALL
LIGHTING UP TIMES SQUARE
JUST TO GET HIS NAME
JUST TO GET HIS NAME
JUST TO GET HIS NAME IN LIGHTS

BOY
JUST TO GET MY NAME IN LIGHTS

[The song finishes with EVERYONE laughing and yelling encouraging remarks about the BOY. JOSIE crosses over to PETER and pays him for his performance. MARION runs forward and gives PETER a hug as the scene moves once more to the exterior of Josie's. Music fades out and the evening sounds return. MARION and BOY stand on the street glowing in the BOY'S success. DICK is waiting outside in the shadows.]

MARION
Oh, Peter, that was some performance!

BOY
Thanks.

[Looking at his money]
Thirty shillings.

MARION
You must be the richest boy in Tenterfield.

BOY
Now I can take you to the pictures.

DICK
Here, boy, here. Give it here!

BOY
Give what here?

DICK
Money.

BOY
What?

DICK
The bloody money.

BOY
It's mine. I earned it. They like it when I sing.

DICK
Laughing, boy... they're laughing at you.

MARION
You're the one the town's laughing at. What are you goin' to do with it, Dick?...

PETER
[Cutting off the scene abruptly]
Stop! Stop!!!!

[The scene freezes. PETER continues obviously trying to cover an emotional moment.]

PETER
You don't want to see this.
(pause)

Can't we just jump to the glamorous part? You know what it's like when you read somebody's memoirs; you always skip through the first chapters... all the childhood stuff, and then you start paying attention when they meet Elizabeth Taylor. I had to get out of Tenterfield. Well, would you stay? Took a bit, but when I was a teenager, I drew out all my savings, left a note for my mum, and took off... up the coast for Surfer's Paradise.

Scene 4: Marion and Peter under spotlights.

[Lights up on MARION and PETER in isolated spots as if they are having a telephone conversation.]

MARION
A note! You just leave me a note!

PETER

Sorry Mum, I reckoned you'd try to stop me.

MARION

You're right about that. You're too young to be on your own.

PETER

Jesus, mum, I'm sixteen already. Do you really want me to stay in Tenterfield, forever and ever?

MARION

I'm coming there to take you back.

PETER

No... no... I met this guy named Chris Bell, who sings too, and plays guitar, and we talked about forming an act....

MARION

An act?

PETER

A brother act.

MARION

You don't have a brother!

PETER

I do now.

MARION

But Surfer's Paradise is filled with beach bums, alcohol, drugs and sex...

PETER

I'm trusting that you're telling me the truth Mum.

(Lights out on MARION as PETER.)

Song 4 : When I Get My Name in Lights Reprise.

PETER

AND SOON THEY'LL ALL KNOW MY NAME
I'LL HAVE FORTUNE AND FAME
WHEN I GET MY NAME IN LIGHTS
IT CAN HAPPEN OVERNIGHT
IN THESE MODERN TIMES

I'LL SIT ON A FLAGPOLE
WHATEVER'S THE RAGE
JUST TO GET MY PICTURE ON THE FRONT PAGE
JUST TO GET MY NAME
JUST TO GET MY NAME

Little did I know that I was about to go over the rainbow, in a barrel. My life had met a force of nature stronger than a tidal wave at Bondi Beach.

[Lights up on a small dive bar in Hong Kong. CHRIS is stretched out over a set of bar stools asleep. MARK sits close by collapsed over a chair. PETER and JUDY are wide awake, dimensions beyond stoned.]

JUDY

[With a drink in her hand.]
Where do we go from here?

PETER

There's no place left. We've done Hong Kong.

JUDY

You certainly know all the dives.

PETER

And you certainly take to them.

JUDY

Your fake brother's asleep.

PETER

So's your fake husband.

JUDY

Watch your tongue.

[Beat]

You know your act works. Even in Chinese. Maybe only in Chinese.

[Looking at Chris]

He's cute but you're the talented one.

PETER

You don't think I'm cute?

JUDY

Are you flirting with me?

PETER

I never flirt.

[They both laugh]

JUDY

So what do you do next?

PETER

Return home.

JUDY

Home? I envy you. I always wanted to be from someplace.

PETER

Everyone's from someplace. Actually, I'm from the outback.

JUDY

Out back? Sounds wonderful to me. Like a golden childhood.

PETER

I've never told this to anyone....

JUDY

What?

PETER

Well... I had a difficult childhood.

JUDY

You're saying that with a straight face to *Judy Garland*?

PETER

I want to go to New York.

JUDY

I don't know if you're ready for that.

PETER

Don't you need an opening act or something?

JUDY

[A long silence; she stares at him, suddenly a bit sober]

Now the clever thing would have been for you to make me think that it was my idea. You need a little bit of finesse. You must always butter your ambition. I think you have a lot to learn. You're green. I'll bet you haven't even had your stomach pumped yet.

PETER

No.

[Pause]

Not yet.

JUDY

You need guidance and you have to be careful – the wrong person might offer it to you.

Song 8: Only an Older Woman

JUDY

YOU NEED AN OLDER WOMAN TO TEACH YOU
ONE WHO IS BARELY REACHING HER PRIME
WHO THINKS YOU'RE FUN
NOT SOMEONE TO PREACH TO
WHAT DO YOU SAY – LET'S HAVE A GOOD TIME
'CAUSE WITH AN OLDER WOMAN
NOTHING YOU DO IS A CRIME

[pause]

You have the makings of a monster, kid. I like that.

PETER

I'm not sure what you mean.

LIZA
[Running to JUDY]
Mama!

JUDY
Oh dear.
[Spotting LIZA and calling to her...]

Baby!
[JUDY embraces LIZA]

Liza, Liza, Liza.
[To others]

This is my daughter, Liza.
[Continuing - Indicates the others]

These are... oh God, it's complicated. One of them is my new husband; the other two are an opening act.

[PETER and LIZA stare at each other. JUDY takes it in.]

A brother act.

[PETER and LIZA continue to stare.]

But they're not...

[Neither PETER nor LIZA can move. JUDY is aware something is clicking.]

....brothers.

[Pause]

Well, well, well... C'mon kids, let's do the town.

[JUDY grabs CHRIS and MARK and exits. PETER and LIZA remain motionless.]

LIZA
You must be the...

PETER
What?

LIZA
The Austrian.

PETER
No, Australian.

LIZA
Oh, I thought Mama said...

PETER
What were you expecting – Baron Von Trapp?

LIZA
Well, you never know with Mama.

PETER
Are you disappointed?

LIZA
No, of course not. You're just different.

PETER
I sure am!

LIZA
What did you think *I'd* be like?

PETER
She didn't really....

LIZA
Mention a daughter, huh?

PETER
No.

LIZA
That's OK.

PETER
No I mean she talked about you all the time... But she didn't really do you justice. My god, your eyes are big.

LIZA
Yeah, everything that's stuck on my face is big.

PETER
Oh no... I didn't mean... but they *really* are big...
[pause]
Of course, big eyes are very beautiful.

LIZA
Oh stop it.

JUDY
[Returning]
We're waiting.
[Pause]
No one's arranged for a car.
[Pause]
We don't want to take a taxi.
[Exasperated]
Are you listening to me? Liza, we need a goddamned car.

PETER
Hey – don't talk to her that way! Let your husband arrange a car.

JUDY
[A little taken back by his remark, but covering]
Well, that'll take all night...
[SHE exits]

LIZA
Thank you.

PETER
What for?

LIZA
Standing up for me.

PETER

Oh, it's nothing.

LIZA

I liked it. No one's ever done that before.

PETER

Why not?

LIZA

When Mama's around, no one can see me.

PETER

Well, they oughta start looking. Some guy might find out you're kind of...

LIZA

What?...

PETER

Special...

LIZA

Really?

PETER

Listen...

Song 9: Best That You Can Do.

[Singing]

JUST ONCE IN YOUR LIFE YOU'LL FIND HIM
SOMEONE WHO TURNS YOUR HEART AROUND
AND NEXT THING YOU KNOW, YOU'RE CLOSIN'
DOWN THE TOWN

WAKE UP AND IT'S STILL WITH YOU
EVEN THOUGH YOUR WORLD HAS COME UNWOUND
WONDERIN' TO YOURSELF
HEY, WHAT'VE I FOUND

WHEN YOU GET CAUGHT BETWEEN THE MOON
AND NEW YORK CITY
I KNOW IT'S CRAZY
BUT IT'S TRUE
IF YOU GET CAUGHT BETWEEN THE MOON
AND NEW YORK CITY
THE BEST THAT YOU CAN DO
THE BEST THAT YOU CAN DO IS FALL IN LOVE

LIZA

Did you say?

PETER

Yeah, I did.

LIZA

Come on... That's ridiculous. People don't fall in love just like that. That only happens in the...

[PETER is at the piano working on a song. LIZA enters and crosses to PETER.]

LIZA
I'm leaving.

PETER
OK babe, see you later.

LIZA
No, I mean – *leaving*. Like in getting out.

PETER
Don't be ridiculous.

LIZA
Peter, it doesn't work.

PETER
But I love you.

LIZA
I wish you'd stop saying that. You think all you have to do is say it, repeat it, sing it, and it's true.

PETER
But it *is* true. You and I are each other's...

LIZA
Best friend. I know.

PETER
Doesn't that count for something?

LIZA
A lot. It makes me feel like a real guy. I just happen to be a girl.

Song 14: I'd Rather Leave While I'm in Love.

LIZA

I'D RATHER LEAVE WHILE I'M IN LOVE
WHILE I STILL BELIEVE THE MEANING OF THE WORD
I KEEP MY DREAMS AND JUST PRETEND
THAT YOU AND I WERE NEVER GON-NA END

TOO MANY TIMES I'VE SEEN THE ROSE DIE ON THE VINE
AND SOMEBODY'S HEART GETS BROKEN USUALLY IT'S MINE
I DON'T WAN-NA TAKE THE CHANCE OF BEING HURT AGAIN
AND YOU AND I CAN'T SAY GOODBYE

SO IF YOU WAKE AND FIND ME GONE
JUST CARRY ON
YOU SEE I NEED MY FANTASY
I STILL BELIEVE
IT'S BEST TO LEAVE WHILE I'M IN LOVE

LIZA
You're so good when things go wrong. You call for dinner, you listen to the problems, you make me laugh, you knock out a song arrangement and then you tuck me into bed. You're much more than a friend. You're a terrific... *brother*.

PETER
I knew it was a mistake.

LIZA
You did?

PETER
Cutting your hair.

LIZA
You'll be alright.

PETER
It'll grow back.

LIZA
No, I think I'm going to keep it like this.
[LIZA exits]

PETER
TOO MANY TIMES I'VE SEEN THE ROSE DIE ON THE VINE
SOMEBODY'S HEART GETS BROKEN AND USUALLY IT'S MINE
I DON'T WANNA TAKE THE CHANCE OF BEING HURT AGAIN
AND YOU AND I WE CAN'T SAY GOODBYE

SO IF YOU WAKE AND FIND ME GONE
JUST CARRY ON
YOU SEE I NEED MY FANTASY
I STILL BELIEVE
IT'S BEST TO LEAVE WHILE I'M IN LOVE
I STILL BELIEVE
IT'S BEST TO LEAVE WHILE I'M IN LOVE

[PETER is alone on stage for only a brief moment. Lights come up on CHRIS BELL.]

CHRIS
I'm leaving.

PETER
What's the problem? I'm too much like a brother?

CHRIS
No – not enough! We've never fooled anyone. The act's a bust. We needed Judy.

PETER
Things will pick up. It's just a slow period.

CHRIS

Peter, we've just been playing a rundown hotel in Florida as an opening act for a female yodeller.

PETER

Oh, my God! Is that what she was? I'm so relieved! I just thought she was country and western.

CHRIS

Always a joke. That's what I love about you.

[Pause]

It's over.

PETER

C'mon...

CHRIS

I love ya, pal.

[Lights out on CHRIS. PETER, alone, to the audience.]

PETER

Well – I'm glad everyone left loving me. Can you imagine what it would be like if they were *angry*??? So. No wife. No act. No career. I didn't belong anywhere... except the one place I'd tried to escape.

[Lights come up on MARION in her home. Music fades under scene. PETER crosses and joins her.]

MARION

I'm glad you came home for a holiday, son.

PETER

It's not for a holiday, mum. Things aren't working out.

MARION

What do you mean?

PETER

I can't get a job. No one wants to hear the songs I write.

MARION

Don't get sooky on me, son. You can cope with a few knock backs.

PETER

It isn't the way I thought it would be, Mum. I don't know what I'm doing.

MARION

You've always known what you were doing, since you were six.

PETER

Five.

MARION

Four, actually.