

THE BOY FROM OZ

Music and lyrics by

Peter Allen & others

Book by

Nick Enright

Original production by

Ben Gannon and Robert Fox

Original direction by

Gale Edwards



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A different edition by Martin Sherman and Nick Enright is available in territories outside Australia and New Zealand.

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Dedicated to Peter Allen.

1944 – 1992.

His songs are his biography.

THE LIFE OF PETER ALLEN

Peter Woolnough was born in Tenterfield NSW on the 10th of February 1944. Even as a baby he was much more like his mother Marion (nee Davidson) than his father Dick Woolnough. She was bubbly and outgoing, renowned for her laughter (as were her sisters), while Dick was much more quiet and introverted, even more so after returning from the war in 1945. The family lived in Armidale where Peter soon started to show his talents – by the age of 5 he was doing Al Jolson impersonations and using members of his extended family as his audience. This was his first taste of audience response and applause, one of the things that drove him throughout his life. He had a remarkable ear for music and taught himself to play the piano, and even in his primary school days, astonished many with his playing.

Movies were an important part of Peter's early life and he naturally gravitated to the musicals. Judy Garland was one star who caught his imagination even then.

When Peter was 11, Josie Mann of the New England hotel heard him play in the Ladies' Lounge, was taken by his antics, and offered him a job. With his father often unemployed, Peter's earnings meant a great deal to the family as Dick's battles with alcohol became worse. He did, however, secretly take pride in Peter's achievements and, on at least one occasion, was seen outside the New England pub hearing what he could of Peter's performance inside. On the 15th of November 1958, Dick borrowed a shotgun from a neighbour, and after shooting his dog, turned it on himself. In the aftermath Marion moved the family (Peter and his sister Lynne) to Lismore.

The following year Peter headed to Surfer's Paradise, where he met Chris Bell, a singer and guitarist. Under the guidance of Chris's father, they became The Allen Brothers and started performing in the dining room of the Chevron hotel, where they had been working as bellboys. They were spotted by a Sydney advertising and television man who introduced the "brothers" to Channel 7, where they made their debut on Teen Time. The following year, after an inauspicious debut on Bandstand, they made good on their second attempt and became regulars on this very popular show. Peter's success allowed his mother, her new partner Frank, and his sister to come and live in Bondi. The "brothers" made a number of records, but with limited success.

In 1962 The Allen Brothers headed for Asia, in particular Hong Kong. In 1964 Peter first met Judy Garland. Spotted first by her fiancée Mark Herron, while Judy was in hospital following an overdose, Judy left hospital to see for herself. Peter, ever the opportunist, began to play Over The Rainbow and was soon joined by Judy in song. Later that year, Judy flew the boys to London where Peter first met Liza Minnelli. Although she was only 18, Peter was in awe of Liza's star quality and ease on stage – something he always wanted for himself. In November, they became engaged, Judy bursting into tears at the happy news.

At the end of 1964, Peter and Chris moved to New York and made their US debut in Miami. This was followed by a TV debut on CBS's On Broadway Tonight, and concert engagements with Judy. On March 3rd 1967 Peter and Liza were married in New York. In May the Allen Brothers appeared on Johnny Carson's Tonight Show to great acclaim. This was followed by a trip to Sydney to perform at Chequers with Liza, but rather than the local boys, it was Liza who was the smash hit.

June 1969 saw the death of Judy in London from what the coroner called "an accidental incautious overdose". Late in 1969 the Allen Brothers gave what would prove to be their final performance in Jacksonville Florida.





Peter and Liza were growing apart, neither entirely comfortable with the other's world, or their friends for that matter. Early in 1970, with Liza saying "this isn't working out is it?" the marriage was effectively over. Peter took a job as a songwriter for a song publishing company, but also made his solo debut at The Bitter End. Late that year he was cast in a new rock musical *Soon*, as was 21-year-old Richard Gere, but the show was very short-lived. In 1971 Peter released his self-

titled first solo album – it was generally well-received. He was then invited back to Australia to be part of an Australian Bandstand reunion special. Peter stayed on in Bondi with Marion and, prompted by an old newspaper clipping about his grandfather, set about immortalising George Woolnough in Tenterfield Saddler. When Marion heard it she asked if Peter could change the names, but the reply was "no, it wouldn't be the same". On return to New York Peter started working with Carole Bayer Sager. Their collaborations would produce many of Peter's greatest songs. After a brief stint in Los Angeles in 1972 Peter returned to New York where he would meet his real love, Greg Connell, a fashion model who soon became Peter's lighting designer. A number of successes followed, including a trip to Australia to perform with Helen Reddy, and Olivia Newton-John's number 1 recording of *I Honestly Love You*.

By 1974 Peter was a regular performer on the New York cabaret scene and in August 1975 made his solo concert debut in the auditorium of the Metropolitan Museum. The NY Times reported "Peter Allen can be remarkably moving. It is one of the inequities of the music business that Mr Allen has not emerged as a major pop artist in the last few years". A chance meeting with renowned manager Dee Anthony at The Bottom Line club in New York would prove to be the break that Peter so desperately wanted. Dee told Peter that within a year he would be singing in front of thousands, not hundreds. Peter's 1976 album *Taught By Experts* included *I Go To Rio* which became a hit when released as a single the following year. Engagements in Paris followed at Olympia variety hall. In March 1977 he played his biggest concert to date, at the Lincoln Centre, in front of a sold-out crowd of 3700. Later that year he returned to Australia, playing the Sydney Opera House, and having to schedule extra concerts to meet the demand. *Rio* was a big hit and Peter's Hawaiian shirts became popular. He was also the subject of an episode of *This Is Your Life*.

Peter hankered to play Broadway and, bank-rolled by Dee Anthony, *Up In One*, a one-man concert, opened on 23rd May 1979. The reviews varied wildly, but the show had its niche and ran for six weeks before a Los Angeles run, followed by Melbourne and Sydney. This was probably the point at which Peter finally gained recognition purely as himself, rather than Liza's husband or Judy's son-in-law.

While in Australia with *Up In One*, Peter wrote *I Still Call Australia Home* which he sang at the official opening of the vast Sydney Entertainment Centre. He also sang it at the 1980 VFL Grand Final, televised live across Australia.

With Peter back in New York, Dee negotiated a season at the 6000-seat Radio City Music Hall. Peter wanted to dance with their resident troupe the Rockettes, and after much to-ing and fro-ing this was agreed to. He wanted to make his act 2 appearance on a camel, which also required much negotiation before management agreed. But the season was a huge sold-out success. Peter had to walk the fine line between being gay without actually saying he was, or denying it outright. His new song *Bi-Coastal* was open to interpretation and kept the debate going.

1982 was something of a roller-coaster ride. A movie score and a song for a Sally Field movie both flopped, but then came *Arthur*. Peter's collaboration with Carole Bayer Sager, Burt Bacharach and

Christopher Cross produced the song that would win them an Oscar. September he was back at Radio City, but by year's end Greg was ill, with what would later be realised as AIDS-related. Very little was known about AIDS then, and many of its victims (including Greg) simply pressed on and hoped for the best.

Peter was asked to perform at the 1983 Oscars, in a medley of Irving Berlin songs with Bernadette Peters, but he was booked for another Australian tour. Not to be denied this opportunity he rehearsed while on tour, then following his performance at the Sydney Hilton, flew to LA, performed at the Oscars and flew straight back to Sydney to continue his tour. Peter, with Greg as his "lighting and staging director, tour manager and best friend" beside him, toured extensively in the US in 1984, but Greg's health was failing and before the year was over, Greg was gone. Their relationship had stood the test of time, and the test of numerous infidelities. Peter was devastated, but as always, he simply kept on going.

Peter had been thinking of writing a musical for many years and the idea of using the movie *Legs Diamond* as a subject started to form. The real Legs Diamond was a notorious 1920's gangster, a murderer and possibly a clinical psychopath. As Peter wrote songs that he might use in the musical, he incorporated them into his concerts and received some encouraging reviews. As Peter became more immersed in achieving this dream, tensions developed with Dee Anthony who could never understand Peter's obsession with it. A huge row following a concert at Newport Beach, California, brought a sudden end to their 11-year working relationship. In 1986 Peter was back at Radio City, this time making his grand entrance on an elephant.

Early in 1988, Peter was on the Gold Coast, appearing with Frank Sinatra and Whitney Houston in concerts to launch the new holiday resort Sanctuary Cove, then back to New York to get *Legs Diamond* ready for the public. It finally opened on Broadway on 26th December, but was not well-received. Over the next couple of months numerous changes were made, but the show closed on 19th February 1989, posting an overall loss of around \$7 million. Peter was nothing, if not resilient, and soon had plans for a 3-month American tour with Bernadette Peters.

Back in New York, in June 1990, Peter was informed that he had been appointed a Member of The Order Of Australia, and not long afterwards he was awarded an O.B.E. But Peter's health was now in decline and he disappeared to France for treatment. On Christmas Eve 1991, while skiing in Aspen, Peter lost control and slammed into a tree. His injuries were substantial but not serious, however the slow onset of AIDS hampered his recovery. By now the signs of the throat cancer that was to prove fatal were apparent. However, Peter went ahead with his Australian tour in January 1992. He managed four of his five scheduled concerts at the Sydney Hilton, the last, on Australia Day, would turn out to be his final performance. Back in New York undergoing treatment, Peter and Liza saw each other frequently. Peter went back to his San Diego home, where more treatment followed, but on the 11th of June he entered San Diego Mercy Hospital and died around midday on the 18th of June.

When asked by Carole Bayer Sager if he was scared of dying, Peter had simply said "Thank God I lived".



Source: Peter Allen The Boy From Oz, by Stephen MacLean, published by Random House Australia in 1996.

A SALUTE TO THE BOY FROM OZ

Frank Van Straten salutes Australia's first hit musical.

It's June 1968, and Chequers night club in Sydney is packed for the Australian debut of a new international cabaret sensation. In the audience is a star-struck eighteen-year-old from Williamstown, Victoria. Along with the rest of the audience he cheers the work of the two young men whose act opens the show, and laughs when one of them introduces the star: 'And now,' he says, 'here's a young lady who happens to be related to one of the great names in show business – ladies and gentlemen, Mrs Peter Allen...'

As it turned out, Liza Minnelli was such a smash that the impact of the Allen Brothers, Chris and Peter, was all but forgotten. Just two years later, Peter and Liza had separated, the Allen Brothers gave their last performance, and that eager young man from Williamstown – Stephen MacLean was his name – had started his own life in show business, a life that would ebb and flow around the burgeoning career of his idol, Peter Allen.

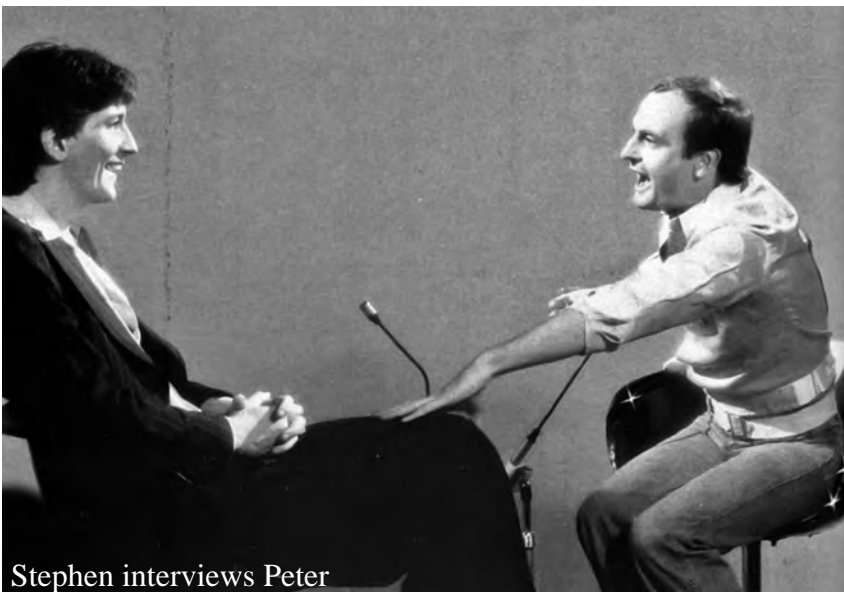
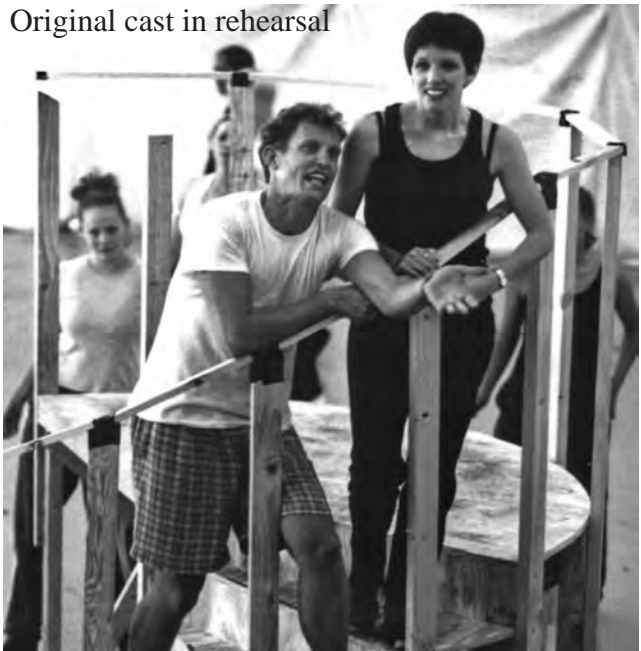
MacLean was obsessed with show biz. He loved Judy Garland, Frances Faye, Peggy Lee. He read and listened and saw everything he could. Sheer persistence earned him a few bit parts as an actor; then a job at Crawford Productions saw him rise from floor cleaner to floor manager. He wangled a stint with Jim Sharman on the original Rocky Horror Show. Eventually his knowledge of music and his ability as a writer led work as a reporter for Go-Set magazine, the Australian pop scene's 'journal of record'.

He first met Peter Allen when he talked his way backstage after a performance. Enthralled by Allen's talent and personality, MacLean followed his career assiduously and interviewed him many times. He saw him perform all over Australia, in London and in New York, and he filmed his Australian solo cabaret debut. He also became close to Marion Woolnough, Peter's mother, describing her,

like Peter, as 'one of the great conversationalists.'

MacLean produced slick documentaries on Lee Gordon and Johnny O'Keefe for the ABC. He wrote and produced the semi-autobiographical film musical *Starstruck* (1982).

In 1992, a few weeks after Peter Allen's death, he started work on a definitive biography of his idol. He also suggested to producer Ben Gannon that Allen's life could be made into a film. It had been



Stephen interviews Peter

MacLean that had first brought Allen's work to Gannon's attention, way back in the early 1970s. Gannon thought it better to start with a documentary; the result was *The Boy from Oz*, produced by Gannon and written and directed by MacLean. It screened on ABC TV in 1995. The biography, also called *The Boy from Oz*, was published the following year.

In 1996 Gannon and Robert Fox decided to use MacLean's work as the basis for a stage

musical based on Allen's life and music. It was the first time an Australian writer-performer-musician had been portrayed this way. The show's book was commissioned from Nick Enright, whose 30 years in theatre included writing the musicals *The Venetian Twins*, *Summer Rain*, *Miracle City* and *Mary Bryant*. Stephen MacLean acted as consultant to the production. The work-in-progress was workshopped in January 1997.

Directed by Gale Edwards, *The Boy from Oz* premiered at Her Majesty's Theatre, Sydney, on 5 March 1998. 'Oh Boy – What a Joy!' said Leonie Bullions in Sydney's *Daily Telegraph*: 'Australia has produced what has eluded us for so long. A hit musical.'

And what a hit! *The Boy from Oz* toured widely for two years and was seen by more than a million Australians, making it the most successful musical ever created in this country. And, of course, it made a rolled-gold star of Todd McKenney.

And then, just as Peter Allen had done, the show headed for Broadway. With Enright's book adapted by Martin Sherman, and a revision of the musical content, Gannon and Fox produced the show at the Imperial Theatre on Broadway with Hugh Jackman giving a Tony-winning performance as Allen. It opened on 16 October 2003 and packed the theatre for a year.

The show was revamped yet again for an enormously successful Australian 'arena' production with Hugh Jackman. The tour opened at Sydney Entertainment Centre on 10 August 2006 and went on to play Melbourne, Adelaide, Brisbane and Perth.

Since the show has been released for non-professional productions, it has been seen from Launceston to Bankstown, from Tamworth to Mount Isa.

In April 2006, a few months before the arena tour started, Stephen MacLean died in Pattaya after a long battle with cancer of the oesophagus.

A few years before his death, MacLean told an interviewer: 'For someone who likes musicals, I often find them a laborious experience to sit through. Somebody is talking, then they turn to sing in another voice. That always worried me and sent me running for the popcorn.'

Somehow, I don't think Stephen MacLean would have been running for the popcorn during *The Boy from Oz*.

Frank Van Straten OAM

© Frank Van Straten, 2010

Gavin Leahy - Miranda Musical Society



CREATIVES

NICK ENRIGHT (AM)

Author

Nick Enright was a playwright, actor, director, screenwriter, lyricist, translator, adaptor, dramaturge, performer, compare and teacher. He grew up in Maitland, NSW and was educated at St Ignatius' College, Riverview and Sydney University. He began working professionally in the theatre for J.C. Williamson at 16. Nick's body of work includes the plays *On The Wallaby*, *Daylight Saving*, *St. James Infirmary*, *Mongrels*, *A Property Of The Clan*, *The Quartet From Rigoletto*, *Blackrock*, *Good Works*, *Playgrounds*, *Chasing The Dragon*, *Spurboard* and *A Poor Student*. With Justin Monjo he adapted Tim Winton's *Cloudstreet* (Company B/Black Swan), directed by Neil Armfield, which played in all Australian capitals, London, Zurich, Dublin, Washington and New York. His last play was *A Man With Five Children* (Sydney Theatre Company, 2002). For film he wrote *Blackrock* and *Lorenzo's Oil* with George Miller (for which they were nominated for Academy and WGA Awards for best Original Screenplay). With composer Terence Clarke he wrote the musicals *The Venetian Twins* and *Summer Rain*. Other musical collaborations include *Miracle City* with Max Lambert, *Mary Bryant* with David King, and the book for *The Boy From Oz*. Nick died in March 2003 at the age of 52. Nick's plays continue to be performed nationally and internationally.



GALE EDWARDS

Director



Gale Edwards is one of Australia's most successful directors, known internationally for her work in directing drama, comedy, renowned classics, large-scale musicals, opera and in the development of new work.

Gale has worked on international musicals for Andrew Lloyd Webber and Cameron Mackintosh. She is the first Australian to direct on the main stage at the Royal Shakespeare Company, returning to direct four times.

Gale's credits include a filmed version of her critically acclaimed new stage production of *Jesus Christ Superstar* which played on The West End and Broadway. She was awarded an Emmy® for it by the National Academy of Television Arts and Sciences in the Performing

Arts category.

Gale is a graduate of the NIDA director's course and Flinders University which recently bestowed on her an honorary doctorate.

BEN GANNON

Producer

Ben Gannon conceived the idea for *The Boy From Oz*, which he developed and produced with Robert Fox. He then co-produced the show on Broadway where it did capacity business for a year and gained a Tony Award nomination for Best Musical.

Ben worked in the entertainment industry for over 30 years, becoming one of Australia's most prolific producers. In the 2006 Queen's Birthday Honours he was made an Officer of the Order of Australia (AO) "for services to the performing arts as a producer, contributing to the development of film, television and theatre in Australia, and in promoting Australian producers and talented artists overseas, and to the community."

After graduating from the production course at NIDA in 1970, he worked at the Queensland Theatre Company before stage managing the original Australian production of *Jesus Christ Superstar* for Harry M. Miller. He then spent eight years in London where he worked as Company Manager of *Hair* in the West End and as a Theatrical Agent for American talent agency ICM before forming his own agency, where he represented actors, writers, directors and designers.

Returning to Australia in 1980, Ben was appointed General Manager of Associated R&R Films, the Robert Stigwood/Rupert Murdoch joint venture, which produced the acclaimed film *Gallipoli*, starring Mel Gibson, with Ben as Associate Producer. After forming his own production company, View Films, Ben produced two mini-series: *Shout! The Story of Johnny O'Keefe* and *Shadow of the Cobra*. He then produced a series of feature films including the award-winning *Travelling North*, *The Heartbreak Kid*, and *The Man Who Sued God*.

Ben produced over 300 hours of television including the hit series *Heartbreak High*, a spin-off from his movie *The Heartbreak Kid*, which sold to over 80 countries, and for ABC TV the critically acclaimed drama series *Wildside* and the documentary *Peter Allen: The Boy From Oz*.

Ben died in January 2007, a few months after the arena version of *The Boy From Oz* completed its record breaking run.



ROBERT FOX

Producer



Robert Fox had the good fortune to start his producing career as an assistant to the legendary London producer, Michael "Chalky" White, working on the original production of *The Rocky Horror Show* and the London premieres of *A Chorus Line* and *Annie*.

He has been running his own theatre and film production companies for over three decades.

London credits include: *The Audience*, *Skylight*, *Fatal Attraction*, *Stephen Ward*, *The Judas Kiss*, *Frost/Nixon*, *Hedda Gabler*, *Masterclass*, *The Importance of Being Earnest*, *Anything Goes*, *Chess*, *Torch Song Trilogy*, et al.

New York credits include: *Lazarus*, *Skylight*, *The Audience*, *Hugh Jackman Back on Broadway*, *A Behanding in Spokane*, *God of Carnage*,

Exit the King, *The Blue Room*, *Chess*, *Lettice and Lovage*, et al.

Australian theatre credits: *Broadway to Oz*, *The Boy From Oz*, *The Boy From Oz Arena Tour*, *Talking Heads*.

Film: *Atonement*, *Notes on a Scandal*, *Closer*, *The Hours*, *Iris*, *A Month by the Lake* and *Another Country*.

THE BOY FROM OZ ORIGINAL CAST

WORLD PREMIERE MARCH 5TH, 1998
HER MAJESTY'S THEATRE, SYDNEY

PETER ALLEN	Todd McKenney
JUDY GARLAND	Chrissie Amphlett
MARION WOOLNOUGH	Jill Perryman
LIZA MINNELLI	Angela Toohey
GREG CONNELL	Murray Bartlett
JOSIE MANN / VALERIE ANTHONY EDITH HEAD / JOYCE	Robyn Arthur
DEE ANTHONY / DICK WOOLNOUGH MICHAEL VOICE OVER	Marcus Eyre
WALLY BELL / ANDY WARHOL / STYLIST RECORD PRODUCER	Garry Scale
KAREN	Deb Mitchelmore
SHENA	Lisa Callingham
LINELLE	Cherine Peck
CHRIS BELL	Nick Warnford
RHONDA / RICH WOMAN / EDITH'S PA BONNIE / JULIE WILSON	Queenie Van De Zandt
BRIAN HENDERSON / MARK HERRON	Dale Pengelly
TRICK	David Harris
CHOREOGRAPHER	Kevin Coyne
YOUNG PETER	Mitchell Hicks Christian Patterson Matthew Waters

ENSEMBLE

Robyn Arthur, Murray Bartlett, Paul Batey, Lisa Callingham, Kevin Coyne, Roy Dudley, Marcus Eyre, Chadd Garvie, David Harris, Nicci Hope, Martin Lewis, Natalie Marsland, Tim Minturn, Des Mitchelmore, Cherine Peck, Dale Pengelly, Thern Reynolds, Garry Scale, Michelle Slater, Lisa Sontag, Lita Stathis, Angela Toohey, Kaye Tuckerman, Nick Warnford.

PRODUCTION TEAM INCLUDED

Director: Gale Edwards. Choreographer: Anthony van Laast.
Music Supervisor: Max Lambert. Orchestrations: George Brodbeck.

CHARACTERS

MAJOR PRINCIPALS

PETER ALLEN	Must be able to dance and sing and do anything.
YOUNG PETER ALLEN	Aged about 10. A junior tap dancer and singer.
JUDY GARLAND	Charismatic diva aged in her mid 40's.
MARION WOOLNOUGH	Salt of the earth, mid 50's and up.
LIZA MINNELLI	A star is born. Twenty something spunk.
GREG CONNELL	A sexy Cowboy.
TRIO: KAREN, SHENA, LINELLE	Dazzling singers and dancers.

SMALLER PARTS

DEE ANTHONY	Peter Allen's US agent.
VALERIE ANTHONY	Dee's wife. Peter Allen fan.
DICK WOOLNOUGH	Peter Allen's alcoholic father.
BRIAN HENDERSON	Young TV host.
JOSIE	Manager of the New England Hotel.
CHRIS BELL	Young song writer and member of the Allen Brothers.
WALLY BELL	Peter's first manager. Mid 40's up.

CAMEOS

RICH WOMAN	In Hong Kong.
REPORTERS	
CHOREOGRAPHER	Type cast.
DIRECTOR'S VOICE	
DIRECTOR'S ASSISTANT	Anyone you like.
BONNIE	Member of Broadway production team.
RECORD PRODUCER	Hardnosed businessman.
TRICK	Peter Allen's flat mate.

CHORUS/CHOIR

A fabulous selection of roles in Country Hotel, Disco, HK Night Club, Radio City Music Hall performance, TV Bandstand studio, Auditionees, Broadway Gangster show, Australian Bicentennial extravaganza and Rio Carnival.

SCENE LIST

ACT 1.

- Sc 1 CONCERT STAGE (LIVE)
- Sc 2 PETER'S HOME IN ARMIDALE 1957
- Sc 3 MANN'S NEW ENGLAND HOTEL PUB
- Sc 4 CONCERT STAGE (LIVE)
- Sc 5 PETER' HOME ARMIDALE 1960's
- Sc 6 BANDSTAND TV STUDIO
- Sc 7 HOME ARMIDALE 1960's
- Sc 8 HONG KONG NIGHT CLUB
- Sc 9 ROAD TRIP HONGKONG/LONDON/NYC
- Sc 11 NY CITY DISCO 1970's era
- Sc 12 CONCERT STAGE (LIVE)
- Sc 13 DRESSING ROOM
- Sc 14 CONCERT STAGE (LIVE)
- Sc 15 PETER AND LIZA'S APT.
- Sc 16 CONCERT STAGE (LIVE)
- Sc 17 DANCE STUDIO
- Sc 18 CONCERT LIVE
- Sc 19 MEETS RECORD PRODUCER
- Sc 20 APARTMENT
- Sc 21 CLUB
- Sc 22 CONCERT STAGE (LIVE)
- Sc 23 ARMIDALE PUB
- Sc 24 CONCERT STAGE (LIVE)

ACT 2.

- Sc 1 RADIO CITY MUSIC HALL
- Sc 2 CONCERT STAGE (LIVE)
- Sc 3 1980'S
- Sc 4 CONCERT STAGE (LIVE)
- Sc 5 PHONING HOME
- Sc 6 CONCERT STAGE (LIVE)
- Sc 7 SYDNEY AIRPORT
- Sc 8 OPERA HOUSE
- Sc 9 CONCERT STAGE (LIVE)
- Sc 10 BROADWAY STAGE
- Sc 11 ARMIDALE PUB
- Sc 13 ARMIDALE HOME
- Sc 14 CONCERT (LIVE)

SONG LIST

1. OVERTURE
2. NOT THE BOY NEXT DOOR (1)*
3. IF YOU WERE WONDERING & U/S. 3a. IF YOU WERE WONDERING U/S
4. NAME IN LIGHTS (1)
5. IF YOU WERE WONDERING U/S
6. SURFERS PARADISE Sequence
7. BANDSTAND INTRO
8. PRETTY KEEN TEEN
9. a) HONG KONG SCENE CHANGE b) HONG KONG SCENE CHANGE
10. PRETTY KEEN TEEN Reprise
11. JUDY GARLAND Intro
12. ALL I WANTED WAS THE DREAM
13. ONLY AN OLDER WOMAN
14. MOON AND NEW YORK CITY U/S
15. DON'T WISH TOO HARD
16. SOMEBODY'S ANGEL
17. SURE THING BABY
18. QUIET PLEASE
19. TRIO/Entrance Music(Optional)
20. I'D RATHER LEAVE. U/S
21. I'D RATHER LEAVE WHILE I AM IN LOVE
22. BICOASTAL
23. AFTER BICOASTAL 3 U/S a) I HONESTLY LOVE YOU U/S b)IF YOU WERE WONDERING U/S c) TAUGHT BY EXPERTS U/S
24. TAUGHT BY EXPERTS
25. DIME U/S & NAME IN LIGHTS (2)
26. a) I HONESTLY LOVE YOU U/S (Optional) b) LITTLE RICHARD U/S (Optional)
27. NAME IN LIGHTS (3)
28. NOT THE BOY NEXT DOOR (2)
29. ENTR'ACTE
30. WHEN EVERYTHING OLD IS NEW AGAIN & ENCORE
31. WHEN EVERYTHING OLD (REPRISE)
32. ARTHUR'S THEME
33. HONESTLY LOVE YOU (Piano Solo)
34. LOVE DON'T NEED A REASON
35. SHE LOVES TO HEAR THE MUSIC
36. FLY AWAY
37. I HONESTLY LOVE YOU
38. I STILL CALL AUSTRALIA HOME a) Play Off.
39. LEGS DIAMOND SLOW DANCE
40. LEGS DIAMOND CHARLESTON
41. LEGS DIAMOND OPENER/NAME IN LIGHTS (3)
42. DON'T CRY OUT LOUD & a) PLAY OFF
43. TENTERFIELD SADDLER
44. I GO TO RIO
45. I GO TO RIO (BOWS)
46. ONCE BEFORE I GO

*Alternative is CONTINENTAL AMERICAN

ACT ONE

*** SONG #1 "OVERTURE"

SC 1 CONCERT STAGE. LIVE

[Darkness. Then, as from the wings of a large theatre, we glimpse a lithe energetic figure colourfully dressed : PETER ALLEN.]

*** SONG #2 "NOT THE BOY NEXT DOOR" (1)

PETER: Hello, Sydney *[Insert name of Town]*. Did you miss me?

COMIN' HOME USED TO FEEL SO GOOD,
I'M A STRANGER NOW IN MY NEIGHBOURHOOD,
I'VE SEEN THE WORLD AT A FASTER PACE,
AND I'M COMIN' NOW FROM A DIFF'RENT PLACE,
THOUGH I MAY LOOK THE SAME WAY TO YOU,
UNDERNEATH THERE IS SOMEBODY NEW.

I AM NOT THE BOY NEXT DOOR,
I DON'T BELONG LIKE I DID BEFORE,
NOTHIN' EVER SEEMS LIKE IT USED TO BE,
YOU CAN HAVE YOUR DREAMS, BUT YOU CAN'T HAVE ME.
I CAN'T GO BACK THERE ANY MORE,
CAUSE I AM NOT THE BOY NEXT DOOR...

YOU'VE BEEN SAVIN' ALL THOSE SOUVENIRS
FADED PHOTOGRAPHS FROM MY FOOLISH YEARS
I MADE PLANS BUT THEY'RE WEARIN' THIN
AND THEY WON'T WORK OUT 'CAUSE I DON'T FIT IN
AND THOSE MEM'RIES WILL JUST WEIGH ME DOWN
'CAUSE I GOT NO PLACE TO KEEP 'EM UPTOWN

[BACKING TRIO enter]

PETER / (BACKING TRIO)

I AM NOT (DOO-DOOT)
THE BOY NEXT DOOR (DOO-DOOT)
I DON'T BELONG (DOO-DOOT)
LIKE I DID BEFORE

NOTHIN' EVER SEEMS LIKE IT USED TO BE
(AHH.....)
YOU CAN HAVE YOUR DREAMS, BUT YOU CAN'T HAVE ME
(AHH.....)

I CAN'T GO BACK THERE ANYMORE
 (CAN'T GO BACK THERE ANYMORE)
 'CAUSE I AM NOT THE BOY NEXT DOOR
 (I AM NOT THE BOY NEXT DOOR)

[Short dance break]

AND I'M SORRY FOR JUST BEING ME
 (OOH.....)
 BUT IF YOU'D LOOK PAST THE PAST YOU COULD SEE THAT
 (OOH.....)

I AM NOT (YOU ARE NOT)
 THE BOY NEXT DOOR (THE BOY NEXT DOOR)
 I DON'T BELONG (I DON'T BELONG)
 LIKE I DID BEFORE

NOTHIN' EVER SEEMS LIKE IT USED TO BE,
 (AHH.....)
 YOU CAN HAVE YOUR DREAMS, BUT YOU CAN'T HAVE ME.
 (AHH.....)

I CAN'T GO BACK THERE ANY MORE,
 (CAN'T GO BACK THERE ANY MORE)
 'CAUSE I AM NOT (YOU ARE NOT)
 I AM NOT (YOU ARE NOT)

I AM NOT THE BOY NEXT DOOR
 (YOU ARE NOT THE BOY NEXT DOOR)

[As PETER messes with the audience late comers, THE BACKING TRIO assist him with the removal of his harness. Then they move PETER'S grand piano into position before exiting the stage.]

Welcome to the show. I hope you're ready for a good night, 'cause I'm certainly ready to give you one. Let me have a look at youse. Can we get some houselights up? See what you're all wearing. Make sure no one's dressed the same as me. You wish!

[Latecomers interaction.]

You're in for a wonderful night. So remember, especially you lot up there, your life-vests are under your seats! Do you like my girls? Not only are they the hottest backup singers in all of Oz, but they can move a piano in 5 inch heels and none of the guys at Grace Bros. can do that. Thank you ladies.

[As PETER crosses to his piano]

Let me do one more number, then we need to talk. I have so much to tell you!

***** SONG #3 “IF YOU WERE WONDERING”**

[PETER seated at the piano]

IF YOU WERE WONDERING WHO I LOVE,
I LOVE YOU AND THAT’S ALL I HAVE TO DO CAUSE I’M A MAN,
JUST LIKE ANY OTHER MAN.
UNLIKE ANY OTHER MAN

IF YOU WERE WONDERING WHO I WAS,

[Out of darkness wanders a BOY of twelve, an Australian small town kid of the 1950s. He seems not to see PETER or the audience.]

YOUNG PETER

I AM A BOY, JUST AN ORDINARY BOY...

[PETER hears the kid. He is slightly thrown, but recovers quickly.]

PETER

STARTING OUT ON SOME GREAT MYSTERY,
ON THE ROAD WHEN I HAD NO CHOICE
I WAITED OUT A CENTURY
I TOOK A LOAD UNTIL I FOUND MY VOICE,

YOUNG PETER

THERE’S NOTHING WRONG WITH BEING ME...

***** SONG #3 “IF YOU WERE WONDERING” UNDERSCORE UNTIL ****

PETER: *[to audience]* Well there is nothing wrong with being me. Though they had a little trouble with that back in Armidale. I remember first day at Armidale High School, they said, “Okay Pete, what sport are you going to try out for?” I said, “Well what are my options?” They said, “Football or boxing?” I said, “I’ll need to see the costumes.”

SC 2 PETER'S HOME IN ARMIDALE 1957

[YOUNG PETER at home in Armidale, 1957, plays at an old upright. MARION stops to listen. PETER sees this memory.]

MARION: Peter, was that you playing the piano?

YOUNG PETER: Yes, Mum.

MARION: That's gorgeous! Did you learn that off the wireless?

YOUNG PETER: I made it up, Mum.

MARION: Course you did, and I'm the Queen of England. You'll be late for school.

YOUNG PETER: Are we going to the pictures tonight? It's Judy Garland in A Star Is Born.

MARION: Not tonight. And don't ask why, cause you already know.

YOUNG PETER: I wish I could shout you.

MARION: One day, son.

[MARION prepares YOUNG PETER for school.]

PETER: *[to audience]* Just your average Australian childhood. Grandad sitting on the veranda sewing his saddles, me next to him - little eight-year-old Pete - tap dancing.

[PETER sees YOUNG PETER find JOSIE MANN in her pub.]

JOSIE: What sort of a job did you have in mind, Peter?

YOUNG PETER: Singing and dancing and playing the piano.

JOSIE: In my pub? You got one chance. The front bar. Five o'clock this arvo.

[YOUNG PETER runs away excitedly.]

Oh, and one tip. *[YOUNG PETER stops.]* Don't wear your school uniform.

[YOUNG PETER runs home.]

YOUNG PETER: Mum! Mum? I need a new shirt! **

PETER: *[to audience]* Well, do you like the shirt? Do you? Thank God. I was up for a week beading it. You know, they used to love my outfits back in the States. It's the rest of me they couldn't work out. They'd sit there and stare up at me and go, "Well, what do you think? Is he or isn't he?" And I tell them: "Yes, it's true, I am an Australian." Anyway, more of that later. Right now, let's crank out a few old tunes.

[MUSICAL SEGUE from PETER to YOUNG PETER, Grand piano to Upright piano. During the above patter, the pub appears with COMPANY.]

SC 3 MANN'S NEW ENGLAND HOTEL PUB

[PETER sees YOUNG PETER, at the upright, in front of a CROWD that has now gathered in the bar of the New England Hotel. MARION and JOSIE watch.]

*** SONG #4 "NAME IN LIGHTS" (1)

YOUNG PETER

I'LL DANCE AND I'LL SING, I'LL DO ANYTHING,
JUST TO GET MY NAME IN LIGHTS,
I GOT TO TRY TO HIT THE HEIGHTS
NOW THAT I'M FREE AS A BREEZE AGAIN,
OLD NIMBLE KNEES AGAIN,

[At first nobody has noticed YOUNG PETER. As he begins to strut his stuff at the keyboard, he wins the attention of the gathered TOWN FOLK. PETER leaves his piano, invisible to all and observes YOUNG PETER'S performance.]

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.

YOUNG PETER / (TOWN)

I'LL SIT ON A FLAGPOLE, (WHATEVER'S THE RAGE)
JUST TO GET MY PICTURE ON THE FRONT PAGE,
AND JUST TO GET MY NAME IN LIGHTS!

DANCE BREAK [As YOUNG PETER dances...]

MARION: Crikey. He didn't get that from me. And he certainly didn't get it from his old man.

JOSIE: I don't care where he got it from. He's got it. And he's got a job here for as long as he likes.

[YOUNG PETER dances over to JOSIE who pays him.]

YOUNG PETER: Ten bob, Mum! That's two seats at the flicks, a box of chocolates and a lime spider!

JOSIE: Put your hands together for Peter Woolnough. And remember you saw him first at Mann's New England Hotel.

[TOWN sings as YOUNG PETER continues to dance.]

TOWN

AND SOON THEY'LL ALL KNOW HIS NAME,
HE'LL HAVE FORTUNE AND FAME,
WHEN HE GETS HIS NAME IN LIGHTS,
IT CAN HAPPEN OVERNIGHT IN THESE MODERN TIMES.

[YOUNG PETER jumps onto the bar interacting with the Townfolk.]

LET'S HOLD THAT FRONT PAGE,

THIS BOY WAS BORN TO STRUT THE STAGE!

YOUNG PETER

I TAP AND SING AND PLAY THE PIANNA,

YOUNG PETER & TOWN

SPLASH HIS NAME ACROSS A BIG WHITE BANNER!

[YOUNG PETE dances across the bar.]

YOUNG PETER & GIRLS / (BOYS)

AND THAT'S WHY I/HE WON'T LET GO TILL I'M/HE'S ON RADIO
(OOH)

YOUNG PETER & GIRLS / (BOYS)

AND WHEN YOU COME TO SEE THE SIGHTS, THAT'LL BE MY/HIS NAME SPELT RIGHT
(OOH.....)

YOUNG PETER & TOWN

LIGHTING UP THE TOWN!

[YOUNG PETE bangs on his Upright as it travels to centrestage.]

YOUNG PETER

I'LL SIT ON A FLAG-POLE,

TOWN

WHATEVER'S THE RAGE,

YOUNG PETER & TOWN

JUST TO GET MY/HIS PICTURE ON THE FRONT PAGE,

[PETER moves to the Upright and begins to accompany his younger self.]

JUST TO GET MY/HIS NAME

YOUNG PETER

JUST TO GET MY NAME...

[YOUNG PETER, in a grand finish, is lifted to the top of his Upright.]

YOUNG PETER & TOWN

JUST TO GET MY/HIS NAME IN LIGHTS!

[At the end of the song during applause THE PUB, YOUNG PETER, MARION, JOSIE and the TOWN exit leaving PETER alone onstage.]