

Full Moon Over Faulconbridge

A musical

Victor Spiegel and John Galea

Contact:
Victor Spiegel
10 Old Bathurst Rd, Woodford, NSW 2778
02 4758 9085
ninecrows@vspiegel.com

CAST OF CHARACTERS

BERNARD A young penniless, homeless Buddhist monk who spends most of his time playing his shakuhachi flute in the Corridor of Oaks in Faulconbridge.

ROBYN TREADWELL An ex-TV journalist whose face, after an unfortunate accident on a shoot, has been lacerated with scars. She now works for the Faulconbridge community radio station.

MERV MCLEOD An overweight forty-something man, nine to fiver, fan of Rugby League and large widescreen TVs. Married to MARGARET.

MARGARET MCLEOD An overweight forty-something woman, frustrated housewife. Interested in Wicca and Magic. Likes possums.

THE GHOST OF SIR HENRY PARKES An apparition who haunts the area near Parkes' grave in the Corridor of Oaks. Runs the Posthumous Pub.

THE POSTHUMOUS PUBBERS A collection of the ghosts of ex leaders of Australia who have passed on, tied to the Corridor of Oaks by the trees planted in their name.

THE CROWS/WARGON Nine crows who steer the course of events. They have knowledge of Indigenous lore. They have a Voice, which becomes the voice of WARGON, the Crow-man.

THE ROOS A mob of kangaroos who become MERV's teachers and family.

CITIZENS The denizens of the town of Faulconbridge, New South Wales.

SETTING

| | | | |
|----|-----------------------------------|---|-------|
| 1 | VARIOUS PLACES IN FAULCONBRIDGE | 1 | 1 1/8 |
| 2 | EDGE OF A CLIFF | 2 | 6/8 |
| 3 | BOTTOM OF GULLY | 2 | 1 3/8 |
| 4 | CORRIDOR OF OAKS | 3 | 1/8 |
| 5 | MARGARET'S HOME | 4 | 1/8 |
| 6 | POSTHUMOUS PUB | 4 | 6/8 |
| 7 | CORRIDOR OF OAKS | 4 | 5/8 |
| 8 | CORRIDOR OF OAKS | 5 | 2/8 |
| 9 | POSTHUMOUS PUB | 5 | 2/8 |
| 10 | CORRIDOR OF OAKS | 5 | 2/8 |
| 11 | A HILL ABOVE FAULCONBRIDGE | 6 | 1/8 |
| 12 | VARIOUS LOCATIONS | 6 | 3/8 |
| 13 | FAULCONBRIDGE FRUIT HOUSE. | 6 | 4/8 |
| 14 | BUSHWALK TRACK / MARGARET'S HOUSE | 6 | 4/8 |
| 15 | IN THE BUSH / BILA TREE | 7 | 2/8 |
| 16 | CORRIDOR OF OAKS | 7 | 5/8 |
| 17 | BILA TREE | 8 | 1 6/8 |

PRODUCTION NOTES

The Posthumous Pubbers doubles as chorus.

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ACT I

1 VARIOUS PLACES IN FAULCONBRIDGE 1

Lights up. Characters begin on stage in their respective set-ups - Robyn in her office with a scar, Bernard feeling hollow at the Bila Tree in the Corridor of Oaks, Posthumous Pub patrons in Pub, Margaret and Merv on the cliff with their picnic setting...

'SOMETHING'S WRONG'

I'M SUPPOSED TO BE HAPPY BUT THE DAYS ARE TOO LONG
TOO MANY CHOICES THERE'S TOO MUCH WRONG

2 EDGE OF A CLIFF 2

MARGARET: WHAT DO YOU KNOW ABOUT FEELINGS?
WHAT DO YOU KNOW ABOUT FEELINGS?
THE WHITEWASH ON YOUR HEART IS PEELING
HELP YOURSELF, YOU ALWAYS HAVE
CALL ME FAT WHILE YOU TAKE A SLAB
OF THE CAKE I MADE WITH MY SWEAT AND TEARS

MERV: GOD I'VE HAD TO LISTEN TO THIS FOR YEARS

MARGARET: WHAT DO YOU KNOW ABOUT KINDNESS?
WHY DO YOU WALK AROUND IN BLINDNESS?
ALL THESE YEARS YOU'VE ALWAYS KNOWN
I'VE NEEDED SOMETHING MORE THAN STONE
LIVING ON THE EDGE IS ALL VERY WELL
BUT I NEVER THOUGHT WE'D BE SITTING ON THE EDGE OF HELL

MERV: WHAT'S THE POINT IN POINTING THE FINGER?

MARG: LINGERING ON THE EDGE OF DOUBT

MERV: SHOUT AT ME IF YOU NEED TO

MARG: TOO LONG IN THIS, NO WAY OUT

MERV: ' BLOODY HELL IS WRONG WITH YOU?

MARG: WOO ME ONCE, THAT'S ALL I NEED

MERV: FEED ME LIES AND BLOODY PUZZLES

MARGE: NUZZLE, KISS ME, TAKE THE LEAD
IS THIS ROCK MOVING?

MERV: SAID YOU NEED TO LOSE SOME WEIGHT

Margaret pushes Merv off cliff.

3 BOTTOM OF GULLY 3

Merv dying at bottom of cliff.

'DEAD' (MERV, POSTHUMOUS PUBBERS)

MERV: OW IT HURTS
THERE'S SOMETHING STUCK IN
OW
IT STINGS
I'M DIZZY, I CAN'T THINK, I'M

OW

WHAT GIVES?

I'M LOSING FEELING IN MY

SHIT

I CAN'T BE I'M TOO YOUNG TO NO, NOT FAIR, I'M NOT, THERE'S NO
WAY THAT I'M

CHORUS: DEAD

MERV: PLEASE TELL ME I'M NOT -

CHORUS: DEAD

MERV: I CAN'T BE BLOODY -

CHORUS: DEAD

MERV: I'VE ONLY HAD A -

CHORUS: DEAD

MERV: NOW WAIT A SECOND -

CHORUS: DEAD

MERV: SHE PUSHED ME OFF THE -

CHORUS: DEAD

MERV: DID I FALL DOWN AND -

CHORUS: DEAD

MERV: I NEED TO CLIMB UP -

CHORUS: DEAD, DEAD, DEAD, DEAD DEAD!!!

MERV, YOU'RE DEAD THERE'S NO ESCAPING

MERV, YOU'RE DEAD THERE'S NO DENYING

MERV, YOU'RE DEAD THERE'S NOTHING YOU CAN DO.

IT'S TIME TO STOP TIME TO FIND A MOMENT TO REFLECT, NOW
YOU'RE DEAD

YOUR LIFE, LET'S HAVE A -

DEAD

WAS NOT REPLETE WITH -

DEAD

IT WAS A LITTLE -

DEAD

YOUR DREAMS THEY ALL WERE -

DEAD

YOUR PLANS THEY ALL WERE -

DEAD

YOUR MARRIAGE IT WAS
DEAD, DEAD, DEAD, DEAD DEAD!!!

4 CORRIDOR OF OAKS 4
'HOLLOWED OUT' - BERNARD.

5 MARGARET'S HOME 5
'HE MADE ME DO IT'/'HELPFUL' (MARGARET)

6 POSTHUMOUS PUB 6
'IT'S HARD TO BE A FATHER' (PARKES, POSTHUMOUS PUBBERS)
ONCE I HAD A REASON
ONCE I HAD A NAME
I USED TO BE SIR HENRY PARKES
I WANTED TO LEAD THEM OUT OF THE DARKES
AND INTO THE LIGHT...

ONCE I HAD A PURPOSE
ONCE I HAD NO SHAME
I WAS THE BEGINNING OF A STERLING ENTERPRISE
I WANTED TO OPEN THEIR EYES
AND SHOW THEM THE WAY...

IT'S HARD TO BE A FATHER
WHEN YOUR CHILD IS FEDERATION
IT'S HARD TO WALK THIS CORRIDOR OF OAKS
AND SEE WHAT THEY HAVE DONE TO THE NATION
IN EVERY EYE I SEE THE NEED
IN EVERY HEART I SEE A SEED
BUT I'M POWERLESS TO CHANGE IT
I HAVE NO MEANS TO ARRANGE IT
NOW I'M JUST THE ECHO OF A MAN.

ONCE I THOUGHT EX LEADERS
COULD FIND A COMMON GROUND
THE GHOSTS OF AUSSIE PAST
ADVISORS IN THE ROUND
BUT THEY BUILT A PUB
AND MADE IT A HUB
FOR EVERY BOORISH TRAIT
THAT GOT US IN THIS MESS TO START WITH
A RUDDERLESS COUNTRY I WANT TO PART WITH

IT'S HARD TO BE A FATHER
WHEN YOUR SONS ARE FULL OF LAGER
IT'S HARD TO LEAD A BUNCH OF FOOLS
WHO THINK DEATH WAS THE ULTIMATE RETIREMENT PACKAGE
IN EVERY RING OF SMOKE THEY'RE BLOWING
THE PEOPLE'S FUTURE AWAY, THEY'RE MOWING
THE CROPS THAT WERE MEANT TO FEED US
JUST LIKE THE LIVING CLOWNS WHO ARE SUPPOSED TO LEAD US
NOW I'M JUST AN ECHO, NOT A MAN.

7 CORRIDOR OF OAKS

7

Bernard dying of hunger,
desperately consumes the sacred
she-oak seeds.

BERNARD

I can see you now. I must be having a spiritual
experience.

Pubbers are drunk

BERNARD (CONT'D)

Who are you?

SIR HENRY PARKES

I'm Sir Henry Parkes! Curtin, Bly, Holt - We're
the founders of this nation! How can you not
know who we are?

'COMMUNICATING WITH SPIRITS' (BERNARD, PARKES, POSTHUMOUS
PUBBERS)

Crow enters.

PARKES

Waiter, there's a crow in my pub.

'FAIR IS FARE' (WARGON, PARKES, POSTHUMOUS PUBBERS)

BERNARD

Who do I pay and what do I pay?

WARGON

Your flute will show you the way. There is a
prophecy - "The one who knows the music of the
Bila will heal the land.

'ITS NOT ABOUT ME' (BERNARD)

8 CORRIDOR OF OAKS

8

Bernard plays the flute and people
start coming to get healed.

'HELPFUL' REPRISE (BERNARD, CITIZENS)

Robyn goes to cover Bernard's
healing, her scar is healed
despite her cynicism, thus
confusing her world-view. Robyn's
big conversion - falls in love
etc.

'A WORD IN EDGEWISE' (ROBYN, BERNARD)

9 POSTHUMOUS PUB

9

Pubbers are concerned about time,
not knowing what to do, or what's
going to happen to them. They
don't know whether to trust
Bernard, he seems not to trust
himself.

Bernard didn't know who most of them were.

'GONE AND FORGOTTEN / HISTORY' (PARKES, PUBBERS)

10 CORRIDOR OF OAKS 10

'SO HAPPY NOW / LOVE DIABETES' (ROBYN, BERNARD)

Margaret downstage - sees Bernard & Robyn healing, wants that for herself

'HELPFUL REPRISE 2' (MARGARET)

11 A HILL ABOVE FAULCONBRIDGE 11

The Return of Merv

'HOW?/HOWL' (MERV)

HOW COULD SHE DO THIS TO ME?

12 VARIOUS LOCATIONS 12

All characters reflecting, planning. Stage is divided into multiple locations. Crow lands on Bernard's shoulder, reminds him about the rent/fare, each character spells out their goals and arc in song, moon rises over them. Bernard argues with the crow - singing it's not about me, during song changes his mind - maybe it is about me! I've got a job to do.

'ONE MONTH' (TUTTI)

ACT II

13 FAULCONBRIDGE FRUIT HOUSE. 13

Bernard, full of himself, decides he is now spirituallar than anyone else. During his song, he accidentally causes all the fruit and vegies to come alive and creates a giant strawberry which begins rolling through the store (all to tango music).

FRUITY TANGO / BERRY DANGEROUS (BERNARD, ROBYN)

Robyn snatches flute from Bernard

'I'M SO OVER YOU' (ROBYN)

ROBYN

It's like you're drunk with power! You don't know what you're doing!

Severe injuries occur by unleashed wild fruit.

Robyn runs off, stage left.
Bernard, ashamed, runs off stage
right.

14 BUSHWALK TRACK / MARGARET'S HOUSE 14

Margaret enters, picking mushrooms, humming 'Helpful' melody and talking to her pet possum. She has a guilt-ridden conversation with the possum about what happened with Merv. The possum simply stares back at her, causing her to get more defensive and scary in her self-justification.

Robyn comes running in and almost runs into Margaret.

Margaret starts as solo aside plans how to steal flute, and Robyn. Don't you want to be helpful?

'ON MY SIDE / ON YOUR SIDE' (MARGARET, ROBYN)

Margaret invites Robyn in for tea, they walk back to Robyn's house

MARGARET

You don't want to be one of those useless people do you? You want to be part of the solution, not part of the problem.

15 IN THE BUSH / BILA TREE 15
'MY MOB' (MERV, ROOS)

Kangaroos show Merv the Bila (she-oak) tree. What do you know about feelings... Merv feels things now. Feels like he belongs.

16 CORRIDOR OF OAKS 16
'MY BAD' - BERNARD

Bernard sings his remorse about losing Robyn to Margaret, and how there is a Badness in him that he can't shake.

'COUNTDOWN' (PUBBERS, SIR HENRY PARKES, BERNARD)

The Pubbers remind Bernard that he has a job to do, that it's not about him. He says to them - well what are you doing? You're waiting for me to solve the problem for you.

Bernard decides to find Robyn.

Margaret tries to play the flute alone- it sings "Murderer" whenever she touches it.

Robyn & Margaret start healing sessions together. 'That's my flute!' He realizes that Robyn is brainwashed.

Bernard demands flute, Margaret tells Robyn to summon an earth creature with flute. Bernard fights, monster defeats Bernard and runs off into the wilderness.

Crow leads him to Merv who shows him the tree

17 BILA TREE

17

Bernard learns that true happiness is not just listening to your heart but to also act from it as well. He learns the names of the spirits of the land/forces of nature.

'ALIVE' (WARGON)

Bernard & Merv return to confront Margaret.

Robyn realizes the truth about Margaret and turns on Margaret.

Bernard's Realization - Because Bernard can now quiet the lesser spirits, Margaret calls big bad force thing out of guilt - it's too late, nothing can bring back Merv: Guilt guilt

(Or: Bernard whips up the audience into a chant and clap rhythm to overcome Margaret's nasty flute power)

'IT'S NOT ABOUT YOU' (BERNARD)

Robyn turns on Margaret, in the process she dies. The flute is done. It no longer works.

Bernard, distraught, carries Robyn back to the Bila tree.

BERNARD

Wargon! You've got to heal her! Please!

WARGON

Why should we bring her back?

BERNARD

Because of all I've done for you!

WARGON

No. You did all that because it had to be done.
That was the minimum.

BERNARD

But I love her!

WARGON

Seven billion people on this planet. Many of
them love. All of them will die.

BERNARD

Man, you're brutal. Wargon, I need her.

WARGON

Too much "I".

BERNARD

What do you want? I'll give my life for her.

WARGON

Not interested.

BERNARD

I give up. I don't know what you want.

WARGON

Good. A beginning.

BERNARD

What!? I'm confused.

WARGON

Even better.

BERNARD

Aw, hell. Look, I'm just one little guy, this
whole thing's not about me, it's about ... Huh.
It's about us learning ...

WARGON

About?

BERNARD

We need to learn. Robyn has more to learn, more
to understand, you can't stop her now, you
can't stop us now! We're just beginning to
understand how this world is supposed to work!
She's not finished yet! We're not finished yet!

WARGON

Ah. Okay. We just needed to hear from you.

TRIO

'FARE IS FAIR' (WARGON, PUBBERS, BERNARD)

"Full Moon Over Faulconbridge Musical"

9.

'IT'S NOT ABOUT YOU' (TUTTI)
FINALE.

END