

# Nowhere Boy

A Musical Fable



book, music and lyrics  
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illustrated by MAYA



# CHARACTERS

The Gang:

Brad  
Slugger  
Kate  
Whitey  
Ruby  
Johnno  
Angie  
Sue

Queen Lottie the Lazy

The Cabinet:

Prime Minister  
Second Minister  
Third Minister

The Prince (from the Kingdom Over the Mountains)

The Boy (from the Land Beyond the Forest)

Three Ladies-in-Waiting

First Boy

Second Boy

Third Boy

Other Boys

Villagers, Courtiers, Guards

Watersellers

Shepherds

## TIME

Anytime

## MUSICAL NUMBERS

1	A Beautiful Country (Villagers)	9
2	Lottie the Lazy (Lottie, Villagers, Courtiers)	12
3	Reprise — Lottie the Lazy (Villagers)	18
4	The Sweetest Sound (Instrumental)	18
5	A Bad Boy (Brad, the Girls and Boys)	21
6	Can't Stand Still (Brad and the Gang)	26
7	Reprise — The Sweetest Sound (Instrumental)	28
8	Reprise — Lottie the Lazy (Villagers)	31
9	The Sweetest Sound (Villagers)	35
10	Reprise — A Bad Boy (Villagers)	38
11	Reprise — A Beautiful Country (Villagers)	38
12	Go Away! (Villagers)	43
13	Reprise — The Sweetest Sound (Instrumental)	48
14	Reprise — The Sweetest Sound (Instrumental)	48
15	Reprise — Lottie the Lazy (Instrumental)	51
16	Finale (Ensemble)	51

# PRODUCTION CREW

Producer  
Musical Director  
Choreographer  
Scenery Designer  
Scenery Makers  
Costume Designer(s)  
Lighting Technician  
Properties Manager  
Stage Manager  
Backstage Crew  
Make-up Artist  
Front of House Staff

## PRODUCTION NOTES

In the performance of a musical, many different interests and abilities may be utilised. Singing and acting are not the only interesting or important roles. As well as this, there are things such as: making scenery and costumes, playing in the orchestra, working lighting or sound, shifting scenery, applying make-up, devising dance movements (choreography), stage managing, prompting and all the 'front of house' organisation. In the presentation of a musical, everyone may be involved. As well as actors, singers and dancers, a production crew is the important backbone of the production.

### THE PRODUCER

The **Producer** is ultimately responsible for the entire production and therefore, after discussion with the performers (actors and dancers), and production crew, is often required to make the final decisions. The producer's job is mainly concerned with interpreting the play, directing the performers' stage movements (other than choreography) and controlling the look of the finished product. The tasks can range from commenting on make-up, to suggesting changes to a musical arrangement. The producer's job begins with a complete knowledge of the libretto and score, includes arrangement of auditions and rehearsals, and continues throughout performances. The producer must keep a watchful eye on the quality of performance before an audience. After auditions and reading through the whole play with the entire cast, the producer may outline a rehearsal schedule. Being a musical, the various parts of *Nowhere Boy* may be rehearsed both separately and simultaneously.

In the first stages of rehearsal, there is no need to rehearse the play from start to finish. It is more effective to organise different groups to rehearse their own scenes separately. The choreographer, the musical director and the producer may all be working with different groups at one time.

### THE MUSICAL DIRECTOR

The **Musical Director** ensures that the quality of the music in the production will be the best possible. After preliminary discussions with the producer, choreographer and other production staff, the musical director's main task begins with teaching the cast the words and music of songs. The musical director makes sure that melodies are sung correctly and that all lyrics can be clearly heard. In the auditions, the musical director has an important role to play in choosing the cast since the

performers must be able to sing, as well as act. Casting will sometimes depend on the amount of singing a certain character has.

In school productions, solo voices may not always be strong enough to project words and music clearly. In such cases, the chorus may be used to strengthen the singing.

The other task of the musical director is to oversee the music accompaniment. This may range from a solo keyboard player to a large band or orchestra. The quality of the musical accompaniment is also the responsibility of the musical director.

A recording of the music in *Nowhere Boy* is available for use with the Score and Libretto. To learn words and music, and for the purposes of auditioning, it would be useful if the whole cast learns all songs. If the musical numbers are to be choreographed, movements may be learnt at the same time as words and music. Movements are as much an aid to memorising melodies and words, as words and music help in remembering the movements.

### **THE CHOREOGRAPHER**

The **Choreographer**, in consultation with the producer and musical director, takes responsibility for all movement to music in the production, ranging from simple gestures in solo singing, to more complex dance routines for larger groups. The choreographer has a two-fold challenge in a musical play: on the one hand to make the musical numbers as interesting to watch as possible, and on the other, not to interfere with the singing. In a musical play, it takes considerable effort to sing and dance and, at the same time, to get the words across to the audience. Since choreographers in musicals are generally dealing with performers who are often not as good at dancing as they are at acting, and/or singing, the simplest movements are often found to be the most effective.

### **THE SCENERY DESIGNER**

The **Scenery Designer** works with the costume designer, scenery makers and props manager after general discussions with the production crew. Designing, building and painting the scenery, making sure that the 'props' suit the look of the scenery, and helping to plan lighting effects are all part of the scenery designer's responsibility.

In *Nowhere Boy* there is one basic set: the village square.

The set should be quite simple, and easy to construct. Basically, there is a large monumental cross on two stone steps, and a backdrop to suggest a village square.

The monument may be constructed from cardboard boxes and decorated with paint. The backdrop may be a two-dimensional picture of different buildings which might be found in a village square. Scenery painters can have fun, each painting their own building on the backdrop. To add dimension to the scene, other buildings and trees could be made on flats to stand at the side of the stage. A cut cloth may be hung to give a diorama effect.

### **THE COSTUME DESIGNER**

The **Costume Designer** having read the play, heard the musical numbers and talked with other members of the production crew, works mainly with the scenery and lighting technician to make decisions about the 'look' of the production. Often the visual component will help to show the difference between certain characters, groups of people, or certain situations. (Dark colours for the 'baddies', for example.)

In *Nowhere Boy* there are some suggestions for costuming in the Libretto but these may be altered according to the thoughts of the production crew. In a school production, it would be profitable, in many senses of the word, for students to take part in the design and manufacture of their own costumes. Perhaps a crew of designers and costume-makers could be a separate group from those actually performing.

### **THE LIGHTING TECHNICIAN**

The **Lighting Technician** may also help to design lighting effects in theatrical productions. Lighting changes not only the mood created by scenery, costumes, props and make-up, but also the scenes. Lighting effects suggest different times and places. The lighting technician has changes in lighting marked on the script and waits for 'cues' from the stage manager as the performance takes place.

### **THE STAGE MANAGER**

The **Stage Manager** has the important job of running the show once it is ready for an audience. Before this, the stage manager is constantly helping to put the separate parts together. The stage manager must ensure that a presentation runs smoothly from the time the house lights dim, to the final curtain. The producer eventually hands control of the performance over to the stage manager. The stage manager's role includes:

- dimming the house lights
- raising the curtain
- cueing the actors
- cueing the lighting effects
- shifting scenery
- cueing props

Of course, the backstage crew carries out these jobs, but it is upon the stage manager's instructions that such things take place. During rehearsals 'cues' are prepared on the stage manager's own copy of the libretto.

### **THE BACKSTAGE CREW**

The **Backstage Crew** includes the make-up artists, scenery shifters, prompter (someone who reads the libretto as the play continues and cues actors if they forget lines) and dressers. The props manager collects and assembles all props; those things which must be moved on and offstage during a performance, in the order in which they will appear on stage. A 'technical rehearsal' is usually held before the 'full dress rehearsal' to make sure that all backstage operations take place smoothly. The technical rehearsal is mainly for the stage manager, lighting technician, props manager and backstage crew.

# NOWHERE BOY

Scene:

*A village square, in the centre of which is a large, monumental cross on a raised slab. There is a stone seat at the base of the monument.*

*The lights come up to reveal a still life tableau of villagers who are in the midst of a festival. It is instantly apparent from their appearance that they are rich: they wear clothes of the finest material and style, lined with fur and enhanced by jewellery.*

*Gradually the tableau comes to life. The villagers move slowly, with an attempt at grace, but we feel that they are aware of their wealth, because they move with an air of self-satisfaction.*

*A pastrycook, carrying a tray of assorted cakes, enters and dances among the villagers in slow motion. When offered the delicacies, each villager becomes animated long enough to take a cake and put it to the lips. The pastrycook then takes up a pose.*

## A Beautiful Country (Villagers)

1

Three  
Ladies-in-Waiting:

What a day!  
What a day!  
What a lovely, sunny day!

Husband:

So we dance

Wife:

And we sing,

Both:

Every day's a day in spring.

All:

Here we are  
In the beautiful country,  
The beautiful country,  
Rich and rare.  
Here we are,  
The beautiful people,  
Never a worry,  
Never a care.

*During the song, the general affluence of the community is further demonstrated: three Ladies-in-Waiting with faces grotesquely over-made-up appear and vainly powder their noses; the Prime Minister enters, followed by the two Cabinet Ministers who carry four boxes of treasure, take out some of the royal wealth and inspect it. This is then replaced and sent off.*

Children:

So we dance  
And we sing,

Men:

Every day's a day in spring.

Children:

So we laugh,  
Never cry.

All:

What we don't have we can buy.  
Here we are  
In the beautiful country,  
The beautiful country,  
Rich and rare.  
Here we are,

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Women:

The beautiful people,  
Never a worry,  
Never a care.  
So we laugh,  
Never cry.  
What we don't have we can buy.

Men:

We have gold  
To spare.  
We have wealth beyond compare.

All:

Here we are  
In the beautiful country,  
The beautiful country,  
Rich and rare.  
Here we are,  
The beautiful people,  
Never a worry,  
Never a care.

Men:

We have gold  
To spare.  
We have wealth beyond compare.

All:

What we need  
We can buy.  
What we don't have we can buy.  
Here we are  
In the beautiful country,  
The beautiful country,  
Rich and rare.  
Here we are,  
The beautiful people,





Never a worry,  
Never a care.  
What we need  
We can buy.  
What we don't have we can buy.  
We have more  
Than we need.  
When there's no need, there's no greed.

Here we are  
In the beautiful country,  
The beautiful country,  
Rich and rare.  
Here we are,  
The beautiful people,  
Never a worry,  
Never a care.

Here we are  
In the beautiful country,  
The beautiful country,  
Rich and rare.  
Here we are,  
The beautiful people,  
Never a worry,  
Never a care.

Never a worry,  
Never a care.

*The scene returns to still life temporarily. An old gypsy appears  
downstage L.*



Gypsy:

There was once a village of foolish people. They lived in a rich and beautiful country where every day passed without a care. Because the village of foolish people had wealth beyond compare, they had forgotten how to work and how to grow food for themselves. They did not even bother to save water. They sold it in order to enjoy themselves. Everything they needed they would buy. The village of foolish people had become vain, self-indulgent and lazy. And the laziest of all was their Queen: Good Queen Lottie, the laziest girl in town.

*The gypsy moves to R.*

## **Lottie the Lazy (Lottie, Villagers, Courtiers) 2**

*As the music begins, the villagers make way for the royal entourage. Guards appear and make way for the Queen and her attendants.*

Guards:

The laziest gal you've ever seen  
Is Lazy Lottie, the lazy Queen.  
The laziest gal in history,  
Is L.O. double T.I.E.

*Queen Lottie appears from L. She is wheeled on, reclining on the royal chaise longue which is covered in satin cushions. Lottie has a laid back but extrovert personality, although she is a bit of a rough diamond. She licks an ice cream as she is wheeled on.*

All:

She's lazy,  
She likes to rest.