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*Dramatic Publishing*

*\* Acting Edition Printed In B/W.*

# Rush

## THE STAGE MUSICAL

Book and Lyrics by  
David John

Musical Arrangements by  
Richard Marrett

Music by  
Kevin Lynch



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# Rush

THE STAGE MUSICAL



**Musical. Book and lyrics by David John. Music by Kevin Lynch. Musical arrangements by Richard Marrett.**

*Cast: 4m., 3w. (5 children, 24+ ensemble.)* In 1862 the goldfields of New Zealand were a savage and unforgiving environment, especially for immigrants. When Duncan and Sarah McKenzie arrive in the "new country," 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 near-slavery of the 19th-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 camp and particularly by Joe Lawson who cuts her wood for the coming winter. But Millie's winter comes early when she is assaulted by O'Fea with only the Lomax brothers as witnesses. When Duncan strikes gold, his euphoria is short-lived as a young miner, Dan Nolan, is murdered by the Lomax brothers after a card game. Duncan is accused of the crime, and after an absurd trial, he is sentenced to hang despite Sarah's desperate plea for clemency. After Duncan's death, a bond develops between Sarah and Millie. 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," 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. *Open staging. Approximate running time: 2 hours.*

*Photos: Wellington Opera House, Wellington, New Zealand.*

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# **RUSH!**

A Musical in Two Acts

Book and Lyrics by DAVID JOHN  
Music by KEVIN LYNCH

Musical Arrangements by  
RICHARD MARRETT



**Dramatic Publishing**

Woodstock, Illinois • England • Australia • New Zealand

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Seven Doors Limited and Dunedin Operatic, Dunedin, New Zealand, presented the world premier of *Rush!* on September 24, 1998. The production was directed by Campbell Thomas; musical direction: Mark Beilby; choreography: Caroline Claver and Donnine Harrison; musical arrangements: Neville Copland, Peter Kearns, Richard Marrett and Tom Rainey; vocal arrangements: Richard Marrett; set design: Roger Dodd; costume design: Pam Maling, lighting design: John Collier and Helen Douglas. The cast was as follows:

DUNCAN McKENZIE	Darryl Lovegrove
SARAH McKENZIE	Susan Brady
NATHAN HALL	Aaron Ward
MILLIE HALL	Sarah Somerville
JOE LAWSON	Tim Beveridge
JACKIE O'FEA	Mark Hadlow
THE PROSPECTOR	Stig Eldred
MEG	Rachel Burt
BILL LOMAX	Tom Hand
JOHN LOMAX	Grant Paris
JUDGE	Bill Acklin
DAN NOLAN	Richard Carrington
COMPANY/APPEAL JUDGE	Michael Andrewes
COMPANY/MINER	Alistair Martyn
COMPANY/SHOPKEEPER	Cory Moir
COMPANY/CONSTABLE	Peter Shone, Murray Wright
COMPANY/MANAGER	Peter Turner
COMPANY	Amanda Bedford, Gemma Beilby, Heyden Beilby, Jo Blick, Penni Bousfield, Melanie Brewer, Betty Brocas, Anna Clayton-Smith, Peter Coville, Trixie Craig, Kelvin Cummings, Nick Donald, Charlotte Fraser, Melanie Freeman, Anne Gilchrist, Ben Glassey, David Goosselink, Abbie Grimsey, Carleigh Henskes, Meric Hoffman, Helen Horsnell, Sonia Hutton, Luke Keenan, Greg MacLeod, Kim McAuley, Esther Mill, Hannah Moodie Samantha Moodie, Felicity Muir, Glenys Murray, Richard Nottage, Janine Pheloung, Anna Ryan, Bronwyn Shanks, Catherine Short, Martha Still, Rose Tarbotton, Natalie Thomson, Ryan Wilson, Angela Wit, Andrew Wood

# RUSH!

## A Musical in Two Acts

### CHARACTERS

DUNCAN McKENZIE . . . 30-40. Jeweler, enthusiastic and impulsive, loving. Tenor.

SARAH McKENZIE . . . . 30-32. Duncan's wife. Dutiful, emotionally torn, compassionate. Belt/MS.

NATHAN HALL . . . . . 25. An adventurer, ebullient. Baritone.

MILLIE HALL . . 19. Nathan's wife. Wise, balanced, gentle. Con/Mezzo.

JOE LAWSON . . 25-30. Handsome prospector, a good mate. Baritone.

JACKIE O'FEA . . . . Middle-aged comic Irishman with an unpleasant side. Baritone.

THE PROSPECTOR . . . . . 50-60. The "Spirit of the Time." Narrator/observer. Bass/Baritone.

MEG . . . . 40s. A big, buxom, hearty Scot. Fearsome yet gentle. Belt.

BILL LOMAX . . . . . 20s. Slow-witted, relies on John. Baritone.

JOHN LOMAX . . . 20s. Older brother of Bill. Both are under O'Fea's influence. Baritone.

JUDGE . . . . . 40-50. A little "possessed." Passionate. Baritone/Tenor.

DAN NOLAN . . . . . 19. A young adventurer. Baritone.

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 6 to 10 years including one set of twins.



## MUSICAL NUMBERS

1. Overture . . . . . Orchestra
- 1A. Let Me Take You Back . . . . . Prospector & Company
2. A New Day Dawns . . . . . Principals & Ensemble
3. Transition 1 . . . . . Orchestra
4. A Fair Day's Work . . . . . Lawson, Nathan & Company
5. Gold at Your Fingers . . . . . O'Fea & Company
6. Duncan and Sarah . . . . . Duncan & Sarah, Company
7. Bright and Shiny Gold . . . . . Company
8. Cry Your Tears . . . . . Sarah, Women & Children
9. Transition 2 . . . . . Orchestra
10. The Ballad of Millie Hall. . . . . Prospector
- 10A. Transition 3 . . . . . Orchestra
11. Look But Don't Touch. . . . . Meg, Barmaids & Men
- 11A. Playout (Look But Don't Touch) . . . . . Orchestra
12. Broken Wings . . . . . Millie
13. In a Perfect World . . . . . Sarah
- 13A. Transition 4 . . . . . Orchestra
- 13B. Transition 5 . . . . . Orchestra
- 13C. That's What Friends Are For . . . . . Dan Nolan, Lomax Bros.
14. Run, Duncan, Run . . . . . Duncan & Company
15. Working Men . . . . . Male Company
16. Sign of the Times . . . . . Duncan, John Lomax & Company
17. Hell of a Life on the Arrow . . . . . Prospector
- 17A. Transition 6 . . . . . Orchestra
- 17B. Transition 7 . . . . . Orchestra
18. Seven Doors . . . . . Judge & Company
19. The Wheels Keep on Rolling . . . . . Women & Prospector
20. Appeal Court . . . . . Sarah & Judge
21. I Wonder. . . . . Duncan & Miners
- 21A. Seven Steps . . . . . Orchestra
- 21B. Transition 8 . . . . . Orchestra
22. Once Upon a Time . . . . . Lawson & Millie
23. The Ghost of Duncan McKenzie . . . . . Prospector, Lomax Bros.
24. I've Got News for You, Lady . . . . . O'Fea & Prospector
- 24A. Death of O'Fea. . . . . Orchestra
- 24B. Transition 9 . . . . . Orchestra
25. Make the Best of What You've Got . . . . . Meg & Company
26. If I Knew Then - Finale . . . . . Duncan, Sarah & Company
27. Encore (Bright and Shiny Gold) . . . . . Company

# ACT I

## Music #1: 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 on a pile of boxes left of centre smoking his pipe. [Whenever the PROSPECTOR is on stage he is spot lit].)*

*Segue into:)*

## Scene 1: 1862. Sailing Ship at a Quay. (Dawn.)

### 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*

*(With COMPANY.)*

*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*

PROSPECTOR.

*Where destiny's hand lay upon them*

*(At the music change to "A New Day Dawns" the mid stage smother and the front gauze will fly revealing a wharf, a sailing ship, trunks and general cargo. Excited company members on the wharf and others disembarking. The PROSPECTOR stands observing the general scene, puts his pack on his back, looks at the audience and exits. Company never acknowledge the presence of the PROSPECTOR. Sailors and workers are busy fastening ropes, unloading luggage, etc. MILLIE and NATHAN HALL. DAN NOLAN and JOE LAWSON disembark first and are piling their luggage. MILLIE holding her baby.)*

**Music #2: A New Day Dawns**

COMPANY.

*A new day dawns  
as the past 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*

*(DUNCAN, SARAH and the CHILDREN move down the gangplank. DUNCAN moves downstage toward the pit. His legs are unsteady. He is joined by NATHAN. The CHILDREN play as children would.)*

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.)*

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!

*("A New Day Dawns" continues.)*

COMPANY.

*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*

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

**Music #3: Transition 1****Scene 2: Interior of the Immigrant Barracks. (Daytime.)**

*(Bunk beds. Some unopened luggage is evident. There is a large table and two benches, a small table and two chairs where women prepare meals. 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 watch-makers. 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.

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. (*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 jeweler'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 fin-

gers 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! [*Music cue.*]

*(In the following scene the men and women make believe they are back home working in 19-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 no play  
it's all work and no play  
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.  
*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*

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.

*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*  
*it's all work and no play*  
*It's all work and no play*  
*it's all work and no play*  
*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? (*Peering into 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 em-  
barrassment now? (*Trying to regain ground.*) Sure 'tis  
not charity I ask. 'Ere does this not tell y' somethin' of  
me financial state? (*Produces a gold nugget from his  
waistcoat pocket and flips it to DUNCAN.*)

DUNCAN (*disbelieving*). Where did you get this? (*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!

*(COMPANY searches 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.