

Once Upon a Time at the Adelphi

A musical by Phil Willmott

As performed at the Liverpool Playhouse
June 2008

Casting and Doubling for 7 Principals and an Ensemble

THOMPSON:

Modern day hotel guest / "Wedding and a Yacht" Dancer in DJ /
Younger and older Thompson / G.I.

JO:

Jo Booth / Young Alice

LORD ROTHMORE:

Modern day hotel guest / Rothmore (Day and Evening wear) / Thompson
Neighbour / Kitchen Porter / PRODUCER (Day and Evening wear) / Blitz
Hotel Staff

OLDER ALICE:

Older Alice / Mo

BABS:

Modern day hotel guest / 30's Hotel Guest / Thompson Neighbour / Babs
/ Delores (Day and Evening Wear) / Secretary / Britannia (Very Quick
Change)

NEIL:

Neil / 30's Hotel Guest / Thompson Neighbour / Fritz / Gerry Harper /
"Wedding and a Yacht" Dancer in DJ (Very Quick Change) / Office Boy in
"Thompson from Accounts" / Frank / G.I

ROY:

Modern day hotel guest / 30's Hotel Guest / / Thompson Neighbour /
Kitchen Porter / Movie Star, in the same costume, as "Wedding and a
Yacht" Dancer / Roy Rodgers (Very Quick Change) / G.I Brad Finkle /
Suited 30's Accountant in "Thompson from Accounts" / Pawn Broker

ENSEMBLE BOYS:

Modern day hotel guests / Thompson Neighbour / 30's Hotel Guest /
"Wedding and a Yacht" Dancer / Suited 30's Accountant or office boy in
"Thompson from Accounts" / GIs

ENSEMBLE GIRLS:
**Modern day hotel guests / Thompson Neighbours / 30's Hotel Guests /
Hotel Maids / Secretaries/ 1940's girls**

ACT ONE

1. Somebody on the Roof - Company
2. Thompson - Older Alice
3. Once in a Lifetime (1)- Lord R, Younger Alice, Thompson and Company
4. Show Tune (1) - Thompson and Company *
5. Rats - Fritz, Thompson and Younger Alice
6. A Wedding and a Yacht - Babs and men *
7. Yippee Ai Eh! - Hollywood's Roy Rodgers and Babs
8. Tell Her - Thompson, Babs, Younger Alice, Fritz
9. Once in a Life Time (2) - Thompson, Babs, Younger Alice, Fritz, Roy.

ACT TWO

1. Thompson from Accounts - Younger and Older Alice, Thompson, Company *
2. First Romances (1) - Mo
3. Tell Them - Babs and Thompson
4. Dance for Me Boy - Hollywood's PRODUCER
5. The Next Ten Seconds - Younger Alice
6. Take a Moment - Older Thompson
7. Just Fine - Younger Alice, Older Alice and Company
8. Dance for me Boy/Boogey Woogey Dance Routine - Adelphi Girls and G.I.s *
9. Tell Him - Younger Alice
10. Finale: Take A moment (2) Jo & Once in a Life Time (3) - All

Dance Routines:

Show Tune (1) - Thompson and Company

A Wedding and a Yacht - Babs and Men

Thompson from Accounts - Alice's, Thompson, Company *

Dance for me Boy/Boogey Woogey Dance Routine - Adelphi Girls and G.I.s *

LOCATION

The action switches between the modern day Adelphi and an indeterminate 1920/30s golden era through to WW2.

ACT ONE:

Scene 1: The Adelphi reception now

Scene 2: The Adelphi Roof then & now/ The Adelphi ballroom back then

Scene 3: Thompson's Mum's house back then.

Scene 4: The bowels of the Adelphi Kitchen back then

Scene 5: The red carpeted Adelphi Entrance back then

Scene 6: A Swanky Hollywood party at The Adelphi back then

Scene 7: The Adelphi Roof back then.

ACT TWO:

Scene 8: The Adelphi Roof now and an accounts department fantasy back then.

Scene 9: Thompson's Mum's house back then.

Scene 10: The Adelphi Reception back then.

Scene 11: Babs Alone/Thompson at the Pawn Shop back then.

Scene 12: An opulent Adelphi bedroom back then.

Scene 13: The Adelphi Reception back then (and briefly now)

Scene 14: The Adelphi Roof back then.

Scene 15: Adelphi Reception/Thompson's Mum's/Adelphi Time Passing Montage

Scene 16: The Adelphi ballroom & stage back then

Scene 17: Telephones Liverpool & Germany

Scene 18: The Adelphi ballroom & stage back

Scene 17: The Adelphi Roof then & now

A BIG BRASSY OVERTURE SWINGS TO AN END.

Scene One

THE PRESENT DAY.

NEIL APPROACHES JO. THEY ARE BOTH YOUNG AND DRESSED FOR RECEPTION WORK AT TODAY'S ADELPHI HOTEL.

AN OFFICE SOMEWHERE BEHIND THE FRONT DESK.

JO: There you are, I've been worried about you - you're late, posh boy.

NEIL: I'm allowed to be late on my last day. Jo, I want you to come to Japan with me

JO: So you said last night. Now, the queue out at reception's like Primark on a Saturday. Get some guests booked in and checked out and we'll talk about this later.

NEIL: Battle stations!

LIGHTS CHANGE. THEY'RE SWAMPED BY PRESENT DAY GUESTS AT THE ADELPHI FRONT DESK ALL TRYING TO GET THEIR ATTENTION.

THE HUBBUB SEGUES INTO -

Somebody on the Roof

(Sung lyrics are in italics)

GUESTS OF VARIOUS TYPES AND AGES: (SING)

- ALL: *What time's Breakfast?*
- ALL: *When do I check out?*
- ALL: *Is the Cavern far?*
- SIMON: *Where is Aintree?*
- HELEN: *Anfield?*
- NEIL: *Kirkby?*
- ALL: *I wanna meet Ringo Star.*
- NEIL: *My Company booked this.*
- NICK: *I'm on your guest list.*
- HELEN: *The room's too hot.*
- SIMON: *I'm cold.*
- SIMON: *So we're not near Albert Dock here?*

NEIL: (ON THE PHONE) Adelphi Hotel. Please hold.

HE PUTS THE RECIEVER TO ONE SIDE.

GUESTS:

- NEIL: *Where's John Lennon Airport?*
- HELEN: *Can you fly to Magaloo?*

NEIL LISTENS TO THE PHONE AGAIN.

- HELEN: *My earring stud's gone missing*

NEIL: (SPOKEN INTO PHONE) Who's this?
(SUNG TO JO) *Somebody's on the roof.*

JO: (TO HERSELF)
*Why'd he tell me all that stuff?
Losing him was bad enough.*

*Why'd he kiss me?
Why'd he do that?
Did he mean what he said?
Maybe I was hoping
But this is like eloping
Is he soft in the head?
Alright, yes, he's
Kinda dishy
But he's also me mate.
Come on girl, give over -
Him as Casanova?
Us on a date?*

*Yet when he chucked his job in
To leave this place for good
Why'd I ball my eyes out?*

*Like a lover would..
Stop it -
Working here is fun
You just can't give up and run*

ALL GUESTS:

- *What time's Breakfast?*
- *When do I check out?*

JO: *Why are they so rude?*

GUESTS:

- *Where is Aintree?*
- *Anfield?*
- *Kirkby?*

JO: *Grumpy, thick or crude?*

GUESTS:

- *My company booked this*
- *I'm on your guest list*
- *My room is far too hot.*

JO: *I'm a person with a name,
Can't you read or what?!*

*(TO NEIL) If they don't stop their moaning
I'll kill 'em that's the truth*

GUESTS: *Can we get some service here -*

NEIL: (STILL ON THE PHONE) *There's somebody on the roof.*

JO:

*Why'd he kiss me?
Why'd he do that?
Did he mean what he said?*

ALL: *'Scuse me I'm waiting here!*

*Why'd he get all heavy?
Just met him for a bevy
Now he's messed with me head.
Alright, yes, it's
Kinda tempting
Me and him in Japan.*

ALL: *Oi love you deaf or what?!*

*But I don't speak the lingo
Who'd drive our Nan to Bingo?
And I'm no sushi fan.*

NEIL: (TO JO) The caller says she might jump, (INTO THE RECIEVER) Who is this?

JO:
*I love the Adelphi
Each corner of here
Should I leave here cause some fellah
Stuck his fat tongue in my ear?*

JO:
(SLOW)
*'though his kisses thrill me
I need a sign, some proof
That leaving here's the right thing -*

NEIL: Jo!

EVERYONE
Can we get some service please?

NEIL: (TO JO) *There's somebody on the roof*

ALL: *What time's breakfast? How do I checkout?*

NEIL: *There's somebody on the roof!*

NUMBER RESOLVES.

SCENE 2

THE ROOF.

JO APPROACHES ALICE WHO'S STADING IN SHADOW.

JO: You alright love? it's a bit cold up here isn't it?

OLDER ALICE: Is it? I don't notice. The roof has always been my favourite place in the whole hotel. When I used to work here -

JO: You worked here?

OLDER ALICE: For many years. (UNDERScore STARTS) Back in the old days.

JO: Look, let's go down eh, heights do me head in.

OLDER ALICE: Ah but that's part of it. He used to say up here is like real life but with extra danger to keep things interesting. Anything can happen. I saw a horse up here once.

JO: A horse! On the roof of the Adelphi? ! Look, let's get you inside.

OLDER ALICE: But I've got an appointment.

JO: Up here?

OLDER ALICE: Someone very special.

JO: Are you sure? I mean... There's a lot of stairs once the lift stops.

OLDER ALICE: Thompson always makes that little extra effort. We got together up here and once made a pact that we would always mark our anniversary with a little dance and a glass of champagne on this roof. And so this is where you'll find me every year at this time waiting for him.

INTRO STARTS

JO: (KINDLY) I don't think there's any one coming up here tonight, love-

OLDER ALICE: Oh he'll be here, Thompson always makes an effort. It was the 1930's and

Thompson

OLDER ALICE: *He was so beautiful
The way he'd part his hair
He was so beautiful,
When I saw him standing there*

AS THE MUSIC SWELLS SHE STEPS OUT OF THE SHADOWS. SHE IS AN ATTRACTIVE WOMAN IN HER EARLY FORTIES.

*The years simply fell away
I remembered him, from school you see,
It seemed like yesterday.*

FLASHBACK - YOUNG THOMPSON APPEARS AND APPROACHES JO AS IF SHE WAS YOUNG ALICE AND THEY'RE A GLAMOROUS ADELPHI PARTY IN ALICE'S YOUTH.

*And when he noticed me
His smile, just sort of beamed
And I knew at once
Just what that smile would mean,
I was his, he was mine, for ever more.*

*Would I have run
If I'd have known
The trouble I'd in store?*

THOMPSON ADDRESSES JO AS IF SHE WERE YOUNG ALICE.

THOMPSON: Ladybird?

OLDER ALICE: (LOST IN HER MEMORIES) Tommy Thompson.

JO AS YOUNG ALICE: What are you doing here? I mean you mum told us you were still studying. University. With the knobs.

THOMPSON: That didn't work out. Haven't quite managed to tell Ma.

JO AS YOUNG ALICE: No! It'll break her heart.... the scholarship, the...

THOMPSON: I'll still make her proud. Just got to work out where I fit in. Too Dingle for university and I'll wager I'm too university for Dingle now.

JO AS YOUNG ALICE: (SENDING HIM UP) Oh, you'll "wager" will you? You've certainly come along way from the greasy little scally who used to pull my hair at school.

THOMPSON: I only did it to get the attention of the beautiful girl in the Ladybird red coat.

JO AS YOUNG ALICE: 'lost your accent but none of your cheek -

OLDER ALICE:
*He was so charming then,
You didn't stand a chance
When Thompson called the tune
The world would dance
One wink and he always made you feel
No one else was there but you
A quite unique appeal.
Men would seek his friendship
By the score
Their wives would smile
And dream of something more
So confident
He drew the world's applause
His manner quite disguising all
The chaos he could cause.*

JO AS YOUNG ALICE: What are you doing here?

THOMPSON: Following up a few business leads. There's a lot of money here tonight. Lord Rothmore's hoping to attract investors to expand the hotel.

JO AS YOUNG ALICE: You in business now then?

THOMPSON: That's enough about me. What's become of you?

JO AS YOUNG ALICE: I'm a house keeper here at the Adelphi.

THOMPSON: Haven't we both done well?

JO AS YOUNG ALICE: Oh this is nothing compared to you.

THOMPSON: We've both come a long way from Empire Rd Infants.

JO AS YOUNG ALICE: So what line of business are you in?

THOMPSON: Financial management.

OLDER ALICE:

*The signs were there
I should have run a mile
But by then he'd trapped me with his smile.
I watched as he chose his latest prey
Perhaps I should have warned the man
But then what could I say?
Thompson wandered idly to his side
And praised him on his recent choice of bride.
Dazzled by such easy charm and self-belief
No one ever spotted
Thompson also was a thief.*

END OF SONG.

GUESTS AT THE VINTAGE PARTY BECOME VERY AGITATED. AMONGST THEM IS THE HOTEL'S OWNER, LORD ROTHMORE.

NICK AS A GUEST: Great heavens. My wallet. My wallets missing!

TOM AS A GUEST: Mine too. My pockets been picked.

HELEN AS A GUEST: My bracelet!

LORD ROTHMORE: My watch. My pocket watch is missing.

NICK AS A GUEST: Mine too.

THEY ALL SUDDENLY NOTICE AND TURN ON JO AS YOUNG ALICE. THOMPSON DUCKS DOWN TO HIDE.

HELEN AS A GUEST: Girl! You must call the police at once!

NICK AS A GUEST: I want to see the manager! This is a disgrace!

LORD ROTHMORE: Most unfortunate. I can assure you -

TOM AS A GUEST: Call the police! There's a pickpocket at large.

HELEN AS A GUEST: We'll all have our throats slit next!

NICK AS A GUEST: The police! I demand the police are called!

LORD ROTHMORE: (TO JO AS YOUNG ALICE) Miss Summers would you mind?

JO AS YOUNG ALICE: Certainly, sir. I'll call them at once. (ASIDE. URGENT WHISPER TO THOMPSON) You. Up the back stairs to the roof now. Don't talk to anyone. The shame of this'd kill your mum.

THOMPSON: Ladybird, I shall never pull your pigtails again.

THE FLASHBACK FADES AWAY.

OLDER ALICE: So you see. Up here was where it all started.

JO: Didn't you tell him to sling his hook? He could have lost you your job.

OLDER ALICE: Oh I wanted to but the 1930s were exciting times, the first World War seemed a distant nightmare and we were climbing out of a recession and somehow Thompson had a way of tapping in to all that.

LORD ROTHMORE PREPARES TO ADDRESS THE GUESTS BELOW

TOM ANNOUNCES: Prey silence for Lord Rothmore.

LORD ROTHMORE: Ladies and Gentleman, friends. I'm informed the police will be here very shortly to take statements and of course I shall make good any losses you may have incurred at my hotel. Twice over. For I want you all to be happy. Tonight we stand at the eve of a great adventure. (UNDERSCORE BEGINS) Liverpool has been through some terrible times of late but I believe we are turning the corner. We can not be downtrodden for long for man is a noble beast that can and will always survive life's set backs.

THE SCENE ALTERNATES BEWEEN ROTHMORE IN THE HOTEL RECEPTION ROOM AND THOMPSON AND ALICE ON THE ROOF.

JO AS YOUNG ALICE: All right, hand it all over.

THOMPSON: Ladybird -

JO AS YOUNG ALICE: Shut it!

SHE HOLDS OUT HER HAND. HE SURRENDERS A WALLET.

JO AS YOUNG ALICE: And the rest.

AS LORD ROTHMORE CONTINUES SPEAKING DOWN AT THE RECEPTION, UP ON THE ROOF THOMPSON DIVESTS HIMSELF OF AN AMAZING AMOUNT OF LOOT FROM VARIOUS POCKETS.
ALICE PUTS IT ALL IN A BAG.

LORD ROTHEREMERE: For we are opportunists. We can not pass by when a chance to replenish our coffers presents itself. Nor should we. It is the pioneering spirit made this city great and it is pioneers that will make us great again.

THOMPSON SEEMS TO HAVE FINISHED BUT ALICE GLARES AT HIM

JO AS YOUNG ALICE: And the rest.

AND HE SURENDERS ONE MORE WALLET.

JO AS YOUNG ALICE: Thank you. Now I'll send this lot down in the dumb waiter.

THOMPSON: Thank you for showing such compassion to an old friend on his uppers. How do I effect an escape?

JO AS YOUNG ALICE: You don't. Effect a move from this spot before I get back and I'll chin you.

THOMPSON: Alice.

JO AS YOUNG ALICE: What!

HE HANDS OVER A FINAL WALLET. SHE LEAVES. HE STARES OUT AT THE VIEW.

LORD ROTHMORE: Are we to stay mired in our current difficulties? No. our commercial ambitions must fly, as our city fathers' did, to the far flung corners of the earth. As past city leaders looked to the trade routes of Ceylon and China, and the Indies to supply the produce on which our past wealth was founded so we at this hotel will look beyond our shores for a commodity *we* can import. Ladies and gentlemen. We will import - Hollywood.

The motion picture industry is reaching across the Atlantic like never before. Britain wants to meet its stars and the great ocean liners will deliver those stars to Liverpool docks. We need to build a hotel here, so splendid that the gods and goddesses of the silver screen will regard us as the only possible port of call on their way to meet the people of Britain. Ladies and gentleman I can not finance this alone but with your investment the Adelphi could be fit for Hollywood, and the eyes of the world will envy us once more.

HE SINGS

Once in a Lifetime (1)

ANTHEM LIKE

*The stars are calling out our name
It's Liverpool's time again
At last the world is waking.
Shout the news across the sky
Tonight it's you and I
Who'll choose the road we're taking.*

*For tonight
If we dream
The world will dream along with us.
We waited long enough, now is the right time.
If we fail then we fail but at least we chose to fight
Don't waste tonight's
Once in a lifetime.*

BACK ON THE ROOF JO AS YOUNG ALICE BUSTLES BACK TO THOMPSON.

JO AS YOUNG ALICE: Right, just what the bloody hell do you think you're playing at, mister? Our whole street looked up to you. The first one of us to get out, the first one of us to go to university. When you won that scholarship it was like it was for all of us. How dare you throw all that away -

THOMPSON: Shut up.

JO AS YOUNG ALICE: (FURIOUS) You what?

THOMPSON: Sorry, I mean just be quiet, just for a minute. Listen.

MUSIC OUT THEN BRING IN PULSE, BUILD

JO AS YOUNG ALICE: I can't hear anything.

THOMPSON: No? I don't believe that. We're high above Liverpool in the moonlight on a perfect clear midnight. Do you really want to waste this moment fighting? The city's spread out before us like gems on a bed of black velvet, so beautiful it takes your breath away and in the silence -

GENTLY AT FIRST

*The stars are calling out our name
It's Liverpool's time again
At last the world is waking.
Shout the news across the sky
Tonight it's you and I
Who'll choose the road we're taking.*

*For tonight
If we dream*

*The world will dream along with us.
We waited long enough, now is the right time.
If we fail then we fail but at least we chose to fight
Don't waste tonight's
Once in a lifetime.*

MUSIC SWELLS BENEATH -

LORD ROTHMORE: Thank you for your support friends, I knew I could count on you. Tonight, thanks to your generosity, Liverpool's recovery begins. Tomorrow we will begin recruiting new staff, the ordinary men and women of Liverpool, of Ireland, of the poor countries of Europe - if they will work hard and share our vision we will take them in. For it is their dedication alone that will make your dreams a reality. (RAISING HIS GLASS) Ladies and gentlemen I give you the noble staff of the Adelphi Hotel.

JO AS YOUNG ALICE:
*The stars are calling out our name
It's Liverpool's time again
At last the world is waking
Shout the news across the sky
Tonight it's you and I
Who'll choose the road we're taking.*

ALL:
*For tonight
If we dream
The world will dream along with us
We waited long enough, now is the right time
If we fail then we fail but at least we chose to fight
Don't waste tonight's
Once in a lifetime.*

BIG FINISH

*Don't waste tonight's
Once in a lifetime.*

OLDER ALICE AND JO ALONE AGAIN

OLDER ALICE: That night I did something that could have cost me everything I'd work for. I let him share my bed in the staff quarters.

JO: You didn't!

OLDER ALICE: Nothing happened - mind you I probably hoped it would.

JO: How do they do that? People... just... get under your skin like that. One minute you're going along, nice and steady, life kinda ok, job... mates, a few laughs at the weekend and then bang they're looking at you across their

third pint at the Raz like they want to melt your clothes off, and suddenly your heart's in your mouth and you're sweating like Coleen at the Met Quarter Sale and it turns out people haven't been honest with you and... you wish they had because maybe if you'd realised it earlier it would have been really really nice, you know, that's what people do to you!

OLDER ALICE: People my dear, or just one special person? When I woke the next morning he was gone with all his secrets.

NEIL: (ON HIS PHONE IN RECEPTION) Jo! Answer your phone can't you, you've been on that roof for half an hour, we need you down here, there's nothing wrong is there? Just some senior took a wrong turn on the stairs right? Listen, tonight, can we go for a drink? Just give me a chance to convince you..Japan..you and me..we'll be great..just..call me back ok?

MUSIC CHANGES LIGHTENING THE MOOD
Scene Three

MO - THOMPSON'S MUM'S HOUSE. SHE'S HANGING UP WASHING IN THE YARD. THOMPSON WATCHES HER THEN SAYS -

THOMPSON; Hello Mam.

MO: Tommy! Oh Sweet Jesus you frightened the life out of me. (CALLING TO THE NEIGHBOURS) Evie! Evie! Paddy? Look who's here! I don't believe it! Lilly! Me boys come home! Oh come here! (SHE HUGS HIM) I must look a state, it's washing day... if I'd known -

THOMPSON: You look a million dollars!

HELEN AS A NEIGHBOUR: What's up Mo? Trouble

MO: My eldest's back.

HELEN AS A NEIGHBOUR: Well look at you, handsome, university obviously agrees with you.

KANE AS A NEIGHBOUR: Thompson, I didn't know you were visiting.

MO: It was a surprise. He just turned up out of the blue.

THOMPSON: Well now Mam I like to keep you on your toes.

HELEN AS A NEIGHBOUR: Listen to him all posh now.

THOMPSON: I'm still Dingle through and through underneath.

HELEN AS A NEIGHBOUR: Course you are. Come here. (HUGS)

OTHER NEIGHBOURS BEGIN TO DRIFT IN.

NEIL AS NEIGHBOUR: Alright Thompson, you back then?

THOMPSON: Just a flying visit. See how you scallies are surviving without me.

NEIL AS A NEIGHBOUR: (AFFECTIONATLY) Bloody cheek. I could still box your ears.

TOM AS A NEIGHBOUR: How's the studies going?

THOMPSON: (BREEZILY) Oh I chucked all that in.

MO: (NEWS TO HER) What?

THOMPSON: Yeah mam, I was going to tell you. University - didn't really work out for me. Bit of a square peg in a round hole. Tootled off for London a few months ago. In fact didn't I write you a letter and tell you?

MO: I didn't get it.

THOMPSON: Ah that's the post for you. Terrible.

TOM AS A NEIGHBOUR: London, eh?

MO: I thought you were studying to be a book keeper?

THOMPSON: I was but you know if you study mathematics it soon teaches you to look beyond the ordinary. I spun calculations that had those old professors gasping for breath. I left 'em lagging behind, Ma. How could I tie myself to exams and dry old lectures with it all whizzing round my head.

MO: So you moved to London?

THOMPSON: The only place to be for a brilliant mind. It would blow you all away. All the sights, all the bustle.

MO: Did you get a job?

THOMPSON: Yep, well only temporary, till the right thing comes a long, you know. I work in a cinema.

HELEN AS A NEIGHBOUR: A picture house.

TOM AS A NEIGHBOUR: Like the Regal?

THOMPSON: Much bigger, shimmering silver screen the size of a house.

MO: I wish you'd told me you were thinking of packin' in your studies.

THOMPSON: I'm going to show you it one day mum, you won't believe it. We get all the big films first. Your troubles just disappear when the titles role on the new musical -

Show Tune

VERY BRIGHT AND BREEZY

*You can't beat a musical comedy show tune
A Busby Berkley matinee.
When Fred Astaire glides on your spirits soar
He'll banish all your blues away.
And soon you're buzzing with the new tune
That's got 'em tapping cross the screen.
There's nothing better
To the young go getter
Then a full blown
Cheesy Hollywood dance routine.*

HE DEMONSTRATES SOME FANCY STEPS
SOMEONE ELSE TRIES
OTHERS GET CAUGHT UP

*You can't beat a musical comedy show tune
A Busby Berkley matinee
When Fred Astaire glides on your spirits soar
He'll banish all your blues away
And soon you're buzzing with the new tune
That's got 'em tapping cross the screen.
There's nothing better
To the young go getter
Then a full blown
Cheesy Hollywood dance routine*

THE WHOLE THING ESCALATES INTO A FULL BLOWN ROUTINE. TAP BREAK,
HALF TIME KICK LINE. ALL THE TRICKS UNTIL AT THE CLIMAX EVERYONE'S
SINGING -

*You can't beat a musical comedy show tune
A Busby Berkley matinee
When Fred Astaire glides on your spirits soar
He'll banish all your blues away
And soon you're buzzing with the new tune
That's got 'em tapping cross the screen.
There's nothing better
To the young go getter
Then a full blown
Cheesy Hollywood -*

JO AS YOUNG ALICE, ENTERS.

THOMPSON: Alright, Alice love, I was just telling the folks about life in London.

JO AS YOUNG ALICE: Not everything I bet. Excuse me Mrs T can I have a quick word with your lad?

THOMPSON: Be with you in a minute, Ladybird. Everybody ready? All together now -

*There's nothing better
To the young go getter*

ALL: (HALFTIME)
*Then a full blown
Cheesy Hollywood dance
ROUTINE!*

BLACKOUT. NEIGHBOURS CLEAR AMIDST LOTS OF SLAPPING THOMPSON ON THE BACK.

MO: (TO ALICE) Nice of you to drop by, love. How's your mam? Tell her I'll see her on Sunday.

JO AS YOUNG ALICE: I will.

MO: Cup of tea?

JO AS YOUNG ALICE: Oh not thanks. I'm not staying long.

MO: You stay as long as you like. (EXITS)

JO AS YOUNG ALICE: I don't know how you can face her. What would she say if she knew you were a grubby little thief? What made you do it Thompson? What's wrong with being an accountant like you planned?

THOMPSON: Everyone planned for me you mean. I can't get my mind to settle, Alice. One day I got to wondering about probability, started analysing card games, then I learnt a few tricks with the cards to help luck along a bit, if you see what I mean. 'Cept some people take exception to losing all the time, even if they can't quite work out how you're getting away with it, so I had to lay off for a while. But by now these fingers were so dexterous I could empty a ballroom full of pockets in ten minutes flat. It's the danger I love, knowing the whole pack of 'em would turn on you even if they just suspected what you're up to.

JO AS YOUNG ALICE: Sounds like you're proud of it.

THOMPSON: I'm not. I'm not. I know it's wrong. You know how we were brought up but I haven't been able to turn my mind to anything else.

JO AS YOUNG ALICE: Well you're going to now or I'm going to tell the police what I saw last night.

THOMPSON: And are you going to tell them how you lay awake gazing at me? I saw you.

JO AS YOUNG ALICE: You big 'ead -

THOMPSON: No, it was lovely. No one's ever looked at me like that before. I pretended to be asleep. Didn't want to break the spell. The moment when you brushed my cheek -

JO AS YOUNG ALICE: That's it! You're in trouble mister.

THOMPSON: I was going to come and find you later.

JO AS YOUNG ALICE: You're a mess up who's let down every single person that's ever cared about or believed in him.

THOMPSON: No, Alice.

JO AS YOUNG ALICE: You're going to get yourself back on the straight and narrow and you are going to make us all proud. I've got you a job. At the Adelphi, you start tomorrow.

THOMPSON: (HOPEFULLY) Doing the books?

JO AS YOUNG ALICE: You must be joking. Think I'm going to trust you with the company's money? No way. You've got to prove yourself, prove you're serious about this, and prove you're not afraid of hard work.

THOMPSON: What do I have to do?

JO AS YOUNG ALICE: In the hotel there are dining rooms. Magnificent food, beautiful surroundings (UNDERSCORE STARTS) but that's not you, beneath that are the service stations where the food arrives to be served by immaculate waiters in black and white. Not you. Beneath this are the kitchens where the chefs are gods ruling over an army of chopping, slicing, mixing, making magic. Not you. Beneath that amidst the steam of the ovens in the heat and the dark are the kitchen lads, Irish mostly, but poles and frenchies and even Germans sweating away washing pots and heaving crates and the like from dawn till dusk. That's where you're working 'till you can prove you can be trusted.

(UNDERSCORE OUT)

THOMPSON: I can't be a kitchen porter.

JO AS YOUNG ALICE: Take your choice. It's that or the police. I'm doing all this for your own good, don't you see.

THOMPSON: On one condition.

JO AS YOUNG ALICE: I don't think you're in any position to make demands, mister.

THOMPSON: I'll get a day off, right?

JO AS YOUNG ALICE: One half day a week.

THOMPSON: Take the same day off as me. I'll do it if I get one afternoon with you a week.

JO AS YOUNG ALICE: You cheeky get. No way.

Scene Four

STEAM FILLS THE STAGE. OMINOUS MUSIC. WE'RE IN THE BOWELS OF THE HOTEL. IT'S LIKE HELL.

A WEASLY LOOKING GERMAN GUY, FRITZ, EMERGES FROM THE STEAM. TAKES BREAD FROM HIS POCKET AND PUTS CRUMBS DOWN FOR THE MICE.

THOMPSON EMERGES, FILTHY AND SWEATY - SO STILL RATHER SEXY- CARRING A BIG CRATE OF POTS AND PANS.

THOMPSON: (TO FRITZ) Hello. D'you know you're the only one of the boys I haven't met yet. Polish lads told me this is where you hide away.

NO REPLY

Bit of a loner eh? German? Hear you had a bad war. Lied about your age. You must have been a brave kid.

NO REPLY

Well, I'll leave you to it. Better get back or I'll be in trouble. Don't want them cancelling my half day. I'm taking Alice, you know from housekeeping, up to Crosby again. You got a girl? Back home in Germany? Things are tough there I know. I met this guy from Berlin. He was saying -

Well anyway. I'm Thompson. Just being friendly.

HE STARTS TO GO BUT RETURNS -

Should you be doing that? I mean feeding vermin? I mean it's a kitchen after all.

FRITZ: They come anyway. Why pretend they don't. The mice are no harm. It's the rats you've got to watch for. There's a rat problem in Germany.

MUSIC INTRO STARTS

THOMPSON: Listen you ever been to Crosby. It's very pretty. Maybe if you got out of here sometime, got a bit of sun light, sea air.

Rats

FRITZ: (INTENSE)

*Rats are very cunning.
They wait and watch your weakness as they cower.
And all the time they're breeding,
As their waiting, watching, feeding till the hour
When they're stronger than you, bigger than you
Then they pounce and gather up the shoots and seeds
Till everything and everyone the rat has touched
Becomes weak and diseased.*

THOMPSON: (BREEZY)

*Blundell aint Bermuda but it's fun,
Try it Fritzzy,
Paddling in the sea when your work is done
Feeling frisky.
Keep your California I want Crosby's sun
With a candyfloss and bag of chips to come.
Get a little sand beneath your toes
That'll sort you
What will tomorrow bring us?
No one knows
So why worry
Forget your troubles
Grab your self a broolly and head
To the Wirral Riviera scene instead*

FRITZ:

*Mice are very diff'rent.
Mice won't over whelm you, each adapts
Though rats may rule the kingdom now,
Other forces plan ingenious traps
And the kingdom of mice, will return to the mice
Free from the old tyranny they face
Till that day I nourish them like one day,
I'll inspire the human race.*

WE NOW CUT BACKWARDS AND FORWARDS BETWEEN THE BOYS IN THE KITCHEN AND JO AS YOUNG ALICE BUSTLING AROUND AT RECEPTION.

THOMPSON: *Waterloo Station*

JO AS YOUNG ALICE: *Crosby*
THOMPSON: *Hall Rd*
JO AS YOUNG ALICE: *Hightown*
THOMPSON: *Freshfield*
JO AS YOUNG ALICE: *Ainsdale*
THOMPSON: *Hillside*
JO AS YOUNG ALICE: *Royal Birkdale's quite the place to be*
BOTH: *Then tea with Southport's high society.*

BABS, ANOTHER RECEPTIONIST, BLONDE, BRASSY, BLOUSY AND ALICE'S FRIEND, JOINS HER.

MUSIC UNDERSCORE CONTINUES THROUGHOUT

BABS: Oh Alice, not another day out with that kitchen boy? How many times have I got to tell you? A good marriage is our ticket out of here and we get to flirt with the most powerful men in the world. Don't go throwing yourself away on a skivvy.

JO AS YOUNG ALICE: He's not a skivvy. He's actually very brilliant. He's down in the kitchen at the moment because... well he had something to prove to me. And he's shaping up really well.

BABS: He's a looker I'll give you that. If he's going up in the world too you'd better snap him up before someone else does.

JO AS YOUNG ALICE: Do you think?

BABS: Sounds to me like you'd better stake your claim, girl.

BACK TO THE KITCHEN

FRITZ: *The rich are getting richer*
As they kick the honest German in the face

THOMPSON: *There's a bandstand*

FRITZ: *The great war brought us to our knees*
The traitors at Versailles betrayed our race

THOMPSON: *Punch and Judy*

FRITZ: *But not any more, we'll even the score*

THOMPSON:
Well 'nice to meet you,
Toodle pip!
We'll catch up again

You'll love Blundellsands,

*There's an oom-pa-pa brass band
Sunshine feels so grand*

Auf Wiedersehn!

THERE IS A COMMOTION. YOUNG ALICE IS BEING HARRASSED BY A LECHEROUS IRISH KITCHEN PORTER, EGGED ON BY OTHERS.

NEIL AS A LECHEROUS IRISH KITCHEN PORTER: Wait a minute, Pretty lady? We don't get so many visitors down here. Going to help scrub the pots, gorgeous? Bet she's good at scrubbing. Got any Irish in you? Do you want some! Give us a kiss darlin' (GRABS HER FOR HIS KISS)

THOMPSON: Get off. Leave her alone. She's mine. Get off my girl.

JO AS YOUNG ALICE, PERFECTLY IN CONTROL SOCKS THE PORTER IN THE JAW.

JO AS YOUNG ALICE: Get off you greasy pig. Anyone else want to dance with this fist in their gob?

ASAILANTS LOOK SHEEPISH

SHE TURNS TO THOMPSON.

JO AS YOUNG ALICE: What did you just call, me?

THOMPSON: What?

JO AS YOUNG ALICE: Just then, what did you call me?

THOMPSON: My girl?

JO AS YOUNG ALICE: That's what I thought you said.

NEIL AS KITCHEN PORTER: Lucky blighter! Sorry Thompson. I wouldn't have messed with her if I'd known.

JO AS YOUNG ALICE: (TO THE PORTER) You don't treat any woman like that d'you understand or God help you if I get to hear about it.

FRITZ: Pleased to meet you Frauline -

JO AS YOUNG ALICE: Alice.

FRITZ: Willkommen to hell "verlobte" of Thompson.

MOST OF THE KITCHEN STAFF DISPERSE

THOMPSON: What on earth are you doing down here?

JO AS YOUNG ALICE: What does "verlobte" mean?

FRITZ: It's German for fiancé.
(HE LEAVES)

JO AS YOUNG ALICE: Oh? And was your mate interpreting the situation correctly?

THOMPSON: If I asked you to marry me, you'd run a mile. Or you should do.

JO AS YOUNG ALICE: Would I?

THOMPSON: As a matter of fact. There is something I've been meaning to tell you. Ask you. But not here. Lets talk about it later at the seaside.

JO AS YOUNG ALICE: (OVERJOYED) Oh Thompson, I knew it. (SNAPPING OUT OF IT). But... but... that's what I came to say. I can't make it this afternoon. The first of the Hollywood lot are arriving. Lord Rothmore wants everything perfect. But I'll meet you up on the roof at midnight and you can ask me then. And just to give you some idea of what the answer will be.

SHE GRABS AND KISSES HIM FULL ON THE MOUTH.

JO AS YOUNG ALICE: (PLAYFULLY THREATENING HIM WITH HER FIST) Now, get back to work or you'll be seeing stars of a different kind.

JO AS YOUNG ALICE LEAVES.

NEIL AS A PORTER APPROACHES THOMPSON.

NEIL A PORTER: Well, aren't you full of surprises? And how about all that big talk 'bout showing them fascists what's what? Will Mrs Thompson be joining you to fight in Spain?

THOMPSON: That lovely lady is my ticket out of the dish water and up that white tiled staircase to accounts. I can get some savings behind me. Then who knows where I'll end up.

NEIL AS A PORTER: She's going to find out sooner or later the kind of man you are?

THOMPSON: Oh yeah? And what kind would that be?

NEIL AS A PORTER: The kind, no girl should fall in love with.

END OF SCENE

SEXY VAMP STARTS.

Scene five

A RED CARPETED ADELPHI ENTRANCE.

OLDER ALICE: "That was the day Hollywood came to the Adelphi en route to a glittering reception for the American film Industry at Buckingham Palace"

FIRST MOVIE STAR WALKS DOWN THE RED CARPET FLANKED BY TOM, KANE AND MICHAEL AS SUAVE HOLLYWOOD LEADING MEN.

My mate Babs took one look at the first movie star to hit that red carpet and just knew he was husband material. The trouble was everybody else knew he was set to marry his latest co-star.

BABS: (ASIDE) Not if I've got anything to do with it.

A Wedding and A Yacht

BABS AT THE CENTRE OF A STYLISTED "DIAMONDS-ARE-A-GIRLS-BEST-FRIEND" FANTASY ROUTINE WITH THE HOLLYWOOD MEN.

*Demand a first class service
I'm your chambermaid of choice
Don't put up with less than what I've got
All you need to do for me's
Slip me a small gratuity
Like... shall we say
A wedding and a yacht*

*And if a yachts too much I'll settle for a villa
In the South of France, maybe an ocean view
Baby call reception I'll come running
I got champagne chilling just for two.*

*You deserve the finest
So don't compromise tonight,
Let me serve you nibbles with your drink.
All you need to do for me's
Slip me a small gratuity
Like... shall we say
A wedding and a mink.*

*And if a mink's too much I'll settle for a sable
Or damn it, really any kind of fur
As long as I look good as your fiancé
When I'm treading the red carpet 'stead of her.*

Gentlemen of the press? (INDICATING FIRST MOVIE STAR) Get a load of my very own M.G.M. - "Mersey Girl's Millionaire."

FLASH BULBS POP AROUND HER AS, IN A STYLISED SEGUAY, BABS ACTS UP FOR THE CAMERAS DRAPED OVER FIRST MOVIE STAR

*MEN: If rubies cost too much
Then bring her diamonds*

*MEN: If sapphires cost too much
Then bring a pearl*

But don't blow money, brother, on a sports car

*BABS:
I'm a sweet old fashioned
Rolls Royce kinda girl.*

*I think you've got the message
I'll just reiterate
I hope you have a very pleasant stay,
Whilst movie starlets let you down
I'll never disappoint
Your future bride is just a call away.*

VAMP CONTINUES UNDER -

LORD ROTHMORE: Welcome to the Adelphi Hotel Sir. I hope you'll enjoy the little reception we've arranged for you and your Hollywood friends tonight.

FIRST MOVIE STAR: Can't wait. Is my fiancé checked in yet?

LORD ROTHMORE: Not yet Sir.

FIRST MOVIE STAR: (MAKING EYES AT BABS) Then maybe I'll retire and order a little room service.

LORD ROTHMORE: (IMPERVIOUS) Of course, Sir.

*BABS:
(SPOKEN) I'm ready for my close up!*

*(SINGS) All you need to do for me's
Slip me a small gratuity
Like... shall we say
A wedding and a -
A full on fairy tale wedding and a -
A big fat Hollywood wedding and a -
(SPOKEN) Christ, just the wedding'll do!!*

BUMP.

Scene 6

THAT NIGHT LORD ROTHMORE AND YOUNG ALICE, SURROUNDED BY MAIDS WITH TREYS OF CHAMPAGNE, SURVEY A SWANKY ADELPHI HOLLYWOOD PARTY.

LORD ROTHMORE: (TO ALICE) Doesn't the Adelphi look wonderful tonight, Miss Summers?

JO AS YOUNG ALICE: It's like a fairy tale your Lordship.

LORD ROTHMORE: It would seem there's nothing like Hollywood royalty to coax every hanger on from Westminster to Widnes out of the woodwork. There's the leader of the opposition, the Littlewoods brothers, The foreign secretary - I'm afraid I'm a little greyer on who's who amongst our new American friends.

JO AS YOUNG ALICE: Over there in the lilac dress isn't that...?

LORD ROTHMORE: Ah yes, I believe so. Exquisite creature.

JO AS YOUNG ALICE: Isn't she tiny? It's funny the way you expect the stars to be well... bigger.

LORD ROTHMORE: They're just the same as you and I. The only difference between you and Miss Lilac is opportunity. But you seem very happy with your lot. I don't believe you've stopped smiling all night.

JO AS YOUNG ALICE: I'm very happy, Sir, happy to be here. Happy to be part of this and...

LORD ROTHMORE: (PLAYFULLY) Miss Summers are you in love?

JO AS YOUNG ALICE: Certainly not Sir, not on company time.

LORD ROTHMORE: I'm very glad to hear it. (BEAT) He's a very lucky man. (SPOTS SOMEONE) Mr Goldberg how lovely to have you with us (HE LEAVES)

BABS APPROACHES DRESSED AS A CIGARETTE SELLER WITH A TRAY OF WEARS.

BABS: Cigarettes, get your cigarettes here, Cigars, gum!

JO AS YOUNG ALICE: Babs what on earth are doing in that outfit?

BABS: It's the only way I could get in here. Gloria lent me it. She's on a break.

JO AS YOUNG ALICE: Well you've had a gawp, now get out of here before you get us both into trouble.

BABS: Just give me five minutes. I'm on the hunt. And anyway I came to tell you it's two minutes to midnight. Aren't you meeting thingy on the roof.

JO AS YOUNG ALICE: Don't you think I know that? I've had my eyes glued to my watch all night.

BABS: Alice, I hope you get what you want... I mean that he proposes and all. What you two have... well it's the real thing isn't it? Course it wouldn't suit me I'm after a movie star but - hope it works out for you, Kid.

JO AS YOUNG ALICE: Thanks Babs. I love him so much.

BABS: Well, what are you standing there for? Get up there. I'll cover for you.

JO AS YOUNG ALICE: I think I should make him wait a little don't you?

BABS: Oh, yeah, 'course.

(PAUSE)

JO AS YOUNG ALICE: Right, I think he's waited long enough. I'll be on the roof.

BABS: Good luck.

JO AS YOUNG ALICE EXITS.

BABS HAS ANOTHER GO AT BEING A CIGARETTE GIRL.

BABS: Cigarettes! Cigarettes! Chewing gum.

TOM AS AN AMERICAN GUEST PASSES.

Cigarette, Sir.

TOM AS AN AMERICAN GUEST: (A VERY SLOW AMERICAN DRAWL, DRUNK TOO)
Why, looky here. Say Missie, I don't mind if I do.

BABS SEES FIRST MOVIE STAR ENTER, WANTS TO GET TO HIM, AND BECOMES FRUSTRATED WITH THE SLOWNESS OF HER CUSTOMER DITHERING OVER HIS CHOICE OF CIGARETTE BRAND.

Now, Shall I have some of these little babies or these puppies?

BABS: (ELBOWING THE GUEST OUT OF THE WAY TO GET TO FIRST MOVIE STAR) Get 'em round the corner at Lime street, mate, they're cheaper.

SHE DARTS OVER TO MOVIE STAR'S SIDE AND BECOMES SEXY.

Cigarettes, chewing gum, me.

MOVIE STAR LOOKS AT HER.

That last item was just a special offer for you kidder, but I think you know that.

FIRST MOVIE STAR: What are you doing here?

BABS: Maybe, I just can't get enough of you Mr King of Hollywood. Wow, you were amazing earlier. I felt like Loretta Young in Call of the Wild.

FIRST MOVIE STAR: Young Lady I'm afraid I've no idea what you're talking about.

BABS: I get it. Our little secret for now. I suppose the world'll find out soon enough.

FIRST MOVIE STAR: Listen to me you little tramp, the world finds out nothing, you hear? I've dealt with whores like you in every hotel from Ohio to Hollywood. You had your piece of ass, you got paid now get lost or I'll have them throw you out even quicker than you got into my pants.

BABS: But you said a girl like me's for keeps.-

FIRST MOVIE STAR: Don't make me complain to the management about your pitiful and deeply unwelcome harassments. Frankly my dear, who do you think they'll believe? Me or some cheap trash like you. (HOLLYWOOD SMARM) Enjoy your evening Blue Eyes.

THERE IS A COMMOTION.

FRITZ: (FROM OFF) You must let me in. I demand to see the British Foreign secretary!

FIRST MOVIE STAR: What the hell's going on? (EXITS)

FRITZ BURSTS IN, FILTHY FROM THE KITCHEN. YELLING AT SOMEONE IN THE AUDIENCES DIRECTION.

FRITZ: Foreign Secretary of England you must accept the terrible consequence of your treaty of Versailles on the starving people of my country.

MEN TRY AND RESTRAIN HIM.

(STRUGGLING) Admit that you are part of an international conspiracy to bring the German people to their knees!

HE IS BUNDLED OUT.

BABS IS LEFT DEJECTED AND ALONE.

BABS: (BAWLING HER EYES OUT) Cigarettes, chewing gum, me! Anybody! ?

SHE IS APPROACHED BY ROY, IN A COWBOY STYLE VERSION OF EVENING DRESS, HE IS ATTENTIVE AND KIND WITH A TEXAS ACCENT.

HOLLYWOOD'S ROY RODGERS: Say, don't cry, honey. Do you know that guy?

BABS: No.

ROY RODGERS: You upset about them there Germans too.

BABS: (PULLING HERSELF TOGETHER) No (BAWLING AGAIN) I just want to meet a nice Hollywood millionaire who'll take care of me.

ROY RODGERS: Sweet Pea, would I do? I certainly been to Hollywood.

BABS: (BRIGHTENING) Well that's promising.

ROY RODGERS: Can't stick it though. Can't wait to get back to Rockville.

BABS: (BAWLING) I want a rich one. (NOTICING THE COWBOY STYLE FRINGING ON HIS DINNER JACKET) Look your dinner jackets all ragged.

ROY RODGERS: Honey, that's the fashion where I come from.

BABS: Do they have swimming pools there and valet parking?

ROY RODGERS: Not so much I guess.

BABS WAILS.

ROY RODGERS: Oh little Lady. There must be something about me you like.

Yippee Ai Eh!

(COWBOY STYLE)

*Can you picture us camping in the wilderness?
Singin' to my old guitar?
The snakes won't bother you, no mam
Wishing on a western star
We could saddle up Trigger and Bessie
Our hearts as high as a hawk
You'll fit right in at the hay and feed store
Say, Try some Cowfolk talk.*

"Yippee Ai eh!"

*Means I'm happy
"Yippe Ai Oh"
But I'm lonesome.
"Come and git it"
Means I'm russylin up
Some fine pork belly stew.
"Amigos" gettin friendly
We could "Boot skoot"
That means dancin
You're a "buckaroo piece of heaven"
Means I sure am stuck on you.*

*BABS: Mate, it's just like Liverpool
We've got our expressions too.*

*"Come 'ed"
Means come nearer
"Shurrit"
Means shut up mate
"Sof lad"
means you're crazy
And I'm not made up with you.
"Your doin me ead in"
Means just sling it,
You're a dick 'ead
So forget it
"Ta Ra, Divvy"
Means good bye old son
The language lessons through.*

*HOLLYWOOD'S ROY RODGERS: "Yippee Ai eh!"
BABS: Means your happy. But Shurrup -
HOLLYWOOD'S ROY RODGERS: Means that you aint
But "Come and git it"
Means I'm russylin up
Some pork and beans for you.
BABS: Your doin me ead in
HOLLYWOOD'S ROY RODGERS: Means hey woa there
We could "Boot skoot"
BABS: We're not dancin
HOLLYWOOD'S ROY RODGERS: You're a "buckaroo piece of heaven"
BABS: How'd I get the message through.
(SPOKEN) Look there's a wigwam.*

HE LOOKS SHE RUNS OFF.

MUSIC RESOLVES.

Scene 7

ON THE ROOF THOMPSON JOINS JO AS YOUNG ALICE, WHO'S BEEN WAITING.

THOMPSON: Sorry I'm late.

JO AS YOUNG ALICE: You better not have done it on purpose.

THOMPSON: No. No I had to wait 'til I could slip away. It's crazy down there. That German lad - Fritz, he's in some sort of trouble, He's given the police the slip and they're looking everywhere for him.

JO AS YOUNG ALICE: I thought you weren't coming.

THOMPSON: Course I was coming. I've been watching the clock all day. It's dragged by like a year.

JO AS YOUNG ALICE: I know the feeling.

THOMPSON: You do.

JO AS YOUNG ALICE: Yeah, must mean I've got it bad for you. Must be soft in the head.

THOMPSON: Alice you're the best thing that's ever happened to me.

JO AS YOUNG ALICE: Is that right?

THOMPSON: And I'm going to make you proud.

JO AS YOUNG ALICE: You'd better.

THOMPSON: If I was to ever settle down with a girl I'd want it to be a girl like you.

JO AS YOUNG ALICE: Eh?

THOMPSON: I said -

JO AS YOUNG ALICE: I heard. I want to know what you mean? "If".

THOMPSON: Well, I'm not in any hurry. Are you?

JO AS YOUNG ALICE: So what's the question you've got me all on edge about?

THOMPSON: I was going to ask you if you'd... Well, do you think I've proved that I'm hard working enough now? Could you get me a book-keeping job here and get me out of that kitchen?

JO AS YOUNG ALICE: Is that all? I thought you were going to ask me... I thought you were going to ask me... oh forget it.

THOMPSON: (KINDLY) You thought I was going to ask you to marry me?

JO AS YOUNG ALICE: Yes.

THOMPSON: Oh Alice. I can't marry you.

JO AS YOUNG ALICE: Why not.

THOMPSON: I'd really love to marry you but it just wouldn't work out... I'm.. I'm just not... I let people down.

JO AS YOUNG ALICE: You don't fancy me?

THOMPSON: No. Well yes, yes very much as a person. I do love you.

JO AS YOUNG ALICE: Then what's the problem? Men! Cowards the lot of you.

THOMPSON: I'm not a coward!

JO AS YOUNG ALICE: Then what are you scared of?

THOMPSON: It's not that I'm scared. It's just... You're special, what we have... I don't want things between us to go sour when it turns out...

JO AS YOUNG ALICE: When it turns out you're a coward.

FRITZ EDGES ALONG A LEDGE BELOW THEM AND CALLS UP.

FRITZ: I went to Blundell sands. Like you said. It was horrible.

THOMPSON: (TO FRITZ) What are you doing up here?

FRITZ: I'm going to make a spectacular protest for the fatherland. I shall throw myself from the hotel and ruin their smug celebrations.

JO AS YOUNG ALICE: (ALARMED) Thompson!

THOMPSON: Right, I'll show you who's a coward.

HE CLIMBS DOWN TOWARDS FRITZ.

JO AS YOUNG ALICE: Thompson!

FRITZ: What are you doing?

THOMPSON: I'm rescuing you.

FRITZ: But I do not wish to be rescued.

THOMPSON: (LOOKING DOWN) Jeeeeeez!

FRITZ: What's the matter?

THOMPSON: I'm terrified of heights.

JO AS YOUNG ALICE: Well what did you climb down for then, you Divvy?

FRITZ NIMBLY CLIMBS TO SAFETY ALONGSIDE ALICE.

FRITZ: Do not be frightened. Just reach up to me.

THOMPSON: Can't. Can't move.

JO AS YOUNG ALICE: Thompson, just don't look down, close your eyes take deep breaths.

BABS ARRIVES.

BABS: Alice, what's going on?

JO AS YOUNG ALICE: Thompson's stuck on the ledge.

BABS: What's he doing on the ledge?

JO AS YOUNG ALICE: Being an idiot.

BABS: Well, I came to tell you, he needs to get back down to the kitchen. The police want to talk to him about that crazy German.

FRITZ: Gutten Tag Frauline.

BABS: God, it's like Central Station up here.

THOMPSON: Excuse me, Babs isn't it?

BABS: Yes,

THOMPSON: I may possibly die within the next few moments. I want you to deliver a message to someone.

BABS: What? Who?

THOMPSON: That girl up there, that girl that wants to marry me.

Tell her -

Tell Her

Tell her she's wonderful.

BABS: *He says you're wonderful*

THOMPSON:

*And if she wants to take a chance on me
I will do everything, and I mean everything
To try to be all she needs me to be.
If a man ever could
Turn round his life for good
I'll be that man, I'm giving her my word.
You're right, I've been too cowardly
Please Alice will you marry me?
Could someone help me up?*

BABS: *He says -*

JO AS YOUNG ALICE: *I heard.*

*I don't know what to say
How'd things turn out this way?*

BABS:

*She's me mate
You mess with her
Your dead.
I s'pose he thinks he's smooth?
Well then he'd better prove
Why I shouldn't push him off that ledge.*

Thompson:

(YELLS) NO!

(SINGS) *I'll promise anything!*

BABS:

A proper wedding ring?

Thompson:

Yes the finest ring they have on show.

JO AS YOUNG ALICE: (SUDDENLY ALARMED) *You all right?*

BABS: *He looks a fright*

THOMPSON: *I don't want to die tonight*

JO AS YOUNG ALICE: *He's going very green*

FRITZ: *It's vertigo.*

THOMPSON: *Can't move. Going to fall.*

SUDDENLY ROY ARREARS ON A WHITE HORSE.

ROY RODGERS: Want for me to lasso him?

JO AS YOUNG ALICE: Oh my god! There's a horse! A horse on the roof of the Adelphi. Just a minute. Is that...Is that... Trigger?

HOLLYWOOD'S ROY RODGERS: Sure is!

JO AS YOUNG ALICE: Mr Rodgers you're both going to have to go back inside. The balcony is strictly out of bounds for pets.

HOLLYWOOD'S ROY RODGERS: It seems to me you need a cowboy and I got to prove to this young lady I'm worth taking a chance on. (TO BABS) Would you have supper with me tomorrow?

BABS: Look mister -

JO AS YOUNG ALICE: (POINTEDLY) Babs this is Mr Roy Rodgers. Hollywood's millionaire cowboy star.

BABS: Star? Millionaire?!

JO AS YOUNG ALICE: That's right, he's on his way to the reception at Buckingham Palace.

BABS: Bucking - (VERY KEEN ON ROY NOW) Well Yippe Ai eh! Why didn't you say so, amigo.

THOMPSON: Excuse me, man clinging to ledge here!

FRITZ: (TEARFUL) Such a beautiful horse, like in Austria where I grew up.

HOLLYWOOD'S ROY RODGERS: (TO FRITZ) You going to help me there, compadre.

FRITZ: Why not. I make my protest tomorrow. Liverpool not so bad.

THEY HELP THOMPSON UP ON TO THE ROOF. DURING WHICH -

BABS: Alice, he's a real life Hollywood star. And he wants me -

JO AS YOUNG ALICE: Nothing ever goes like you expect up here.

BABS: What you going to do about Thompson?

JO AS YOUNG ALICE: (SMILING) Well, if he can get me that ring he promised, I'll know he's serious and... maybe.. well, we'll see

BABS: He's a kitchen Porter Alice, how's he going to afford a ring?

JO AS YOUNG ALICE: I don't know. But if there's a horse on the roof of the Adelphi - anything can happen!

Once in a Lifetime (2)

BABS: *The stars are calling out our name*

BOTH: *It's Liverpool's time again*

JO AS YOUNG ALICE: *At last my heart is waking.*

BOTH: *Shout the news across the sky*

Tonight it's you and I

Who'll choose the road we're taking

ALL FIVE:

For tonight

If we dream

The world will dream along with us

We waited long enough, now is the right time

If we fail then we fail but at least we chose to fight

Don't waste tonight's

Once in a lifetime.

(BIG FINISH AS FRITZ IS LED AWAY BY POLICE)

Don't waste tonight's

Once in a lifetime!

END OF ACT ONE.

ACT TWO

Scene 8

THE ADELPHI ROOF, NOW.

NEIL JOINS JO.

NEIL: Your nutter hasn't jumped has he?

JO: No, and Miss Summers isn't a nutter, she's great. Listen, you want to hear her stories.

NEIL: No. I don't. I want to hear that you'll leave for Japan with me tomorrow.

JO: Oh Neil, I don't know. I'm really tempted but I haven't had a chance to think, it's a big decision.

NEIL: Then come and look at my Lonely Planet and let the old loony jump if she wants to.

JO: That's a horrible thing to say.

NEIL: Where is she anyway?

JO: (NOT CONCERNED) I don't know. Your ugly mug probably scared her off.

NEIL: Jo, there's nobody up here.

JO: Well she's around somewhere. Just chill out will you. I'm enjoying her memories. She worked here when all the Hollywood stars stayed in the old days.

NEIL: But that would make her a million years old. She's just some dotty old dear who's all confused.

JO: She's not. Well, except she's expecting to meet her boyfriend up here. Look I'll be down soon. Just give me a minute to make sure she's alright.

NEIL: Be careful. Her name's Summers, right?

JO: Yes, Alice Summers.

NEIL: Should I call the police?

JO: No! Don't you dare. I can handle it.

NEIL: Hope you're right.

HE GOES.

ALICE RETURNS.

OLDER ALICE: My dear, you're still here. No need to wait with me if you've better things to do. I'll be quite all right on my own.

JO: No that's ok. I don't want you to be alone.

OLDER ALICE: But Thompson will be here soon.

JO: Did he give you a wedding ring?

OLDER ALICE: Well... yes... and no.

JO: The two of you didn't have much spare cash I guess.

OLDER ALICE: Things weren't so tight after I got him his beloved job in accounts. Well, I couldn't marry a kitchen porter now could I? You should have seen him, back in a suit, like the cat who got the cream, all dapper and turning heads. The secretaries couldn't take their eyes off him

Thompson from Accounts

TAP DANCING SECRETARIES APPEAR FOR THIS FANTASY BUSBY BERKLY ROUTINE

GIRLS: *He's got dash with cash,
He's a beaut with loot
He got style in large amounts
He's an adding machine Adonis
He's Thompson from accounts.*

THOMPSON ENTERS THE ROUTINE.

THOMPSON:
*Things are adding up for Thompson
Didn't amount to much before but, see
Now, on balance I'm in profit
Hey world 'better take account of me
Honey lets forget our Long Division
From now on I'll times everything by two
There's no point subtracting
It's me that you're attracting
I'm hoping I can come to count on you?*

GIRLS: *Over in wages
It's outrageous
Everything's awry
No one's getting paid this week
Paper work sky high
Never fear
Salvations here
Banish all your doubts
He's hunky, hot and heavenly
He's Thompson from accounts*

BOYS:
*Our suppliers
Were getting tired
Bills had not been paid
Invoices have been ignored
That's no way to trade
But that's changing
Re-arranging*

*Everybody shouts
Lets hear it for the legendary
Thompson from accounts.*

ALL:
*Thompson ah ah ah ah
Thompson ah ah ah ah
Always aims to please
Thompson ah ah ah ah
Thompson ah ah ah ah
The double entry, petty cash,
Accountant Hercules*

OLDER ALICE:
*Soon things were adding up for Thompson
Everybody loved him as you see.
He helped Adelphi finances to profit
Insisting his success was thanks to me.*

THOMPSON:
(TO JO AS YOUNG ALICE)
*Honey lets forget our Long Division
From now on I'll times everything by two
There's no point subtracting
It's me that you're attracting
I'm hoping I can come to count on you?*

OLDER ALICE: I was the envy of every woman he met. If only they knew.

A BLAST OF RULE BRITANNIA HERALDING THE ARRIVAL OF BRITANNIA
HERSELF.

BRITANNIA:
*Britannia used to rule the waves
But things are looking bleak
My subjects are deserting me
It worsens by the week
Is there no young Argonaut
To turn my fate about?
Yes, look! Ahoy!
I love that boy
It's Thompson from accounts.*

GIRLS: *He's got dash with cash,
He's a beaut with loot
He got style in large amounts
Accountancies Adonis
He's Thompson from accounts.*

VAMP UNDER

FROM THE CROWD: When are you two going to name the day then?

THOMPSON: We're saving up. I want to do things properly. Like in a fairy tale.

JO AS YOUNG ALICE: Shouldn't be too long now -

ALL:
*Things are adding up for Thompson
Didn't amount to much before but, see
Now, on balance he's in profit*

THOMPSON:
Hey world 'better take account of me.

ALL:
*Time you both forgot your Long Division
From now on he'll multiply by two
There's no point subtracting
It's Thompson you're attracting
Here's hoping, here's hoping, here's hoping - he can come to count on you.*

ALL: Thompson's an accountant and accountable to you.

Scene 9

THOMPSON AND HIS MUM, MO. AMONGST THE WASHING OUTSIDE HER HOUSE.

THOMPSON: All right mam?

MO: There you are, love. I'll be in a minute, your tea's on the table. Don't get jam on that fancy jacket.

THOMPSON: Strawberry jam?

MO: Of course, what else. Strawberry's from the allotment. Sugar from... well you don't need to know where. I've kept that jar just in case.

THOMPSON: Just in case what?

MO: You ever turn up at the door with that look on your face. You know that same look you had when you came home from school and the big boys had been picking on you. I'd sit you down, spread a big dollop of jam over some bread for you and we'd sit and set the world to right.

THOMPSON: Mam, I'm not ten years old anymore.

MO: The jams probably seen better days and all.

THOMPSON SMILES.

A smile. That's better. Now what's the matter? You should be happy. A little bird tells me you're getting engaged. To Alice.

THOMPSON: Mam, do you think it's the right thing to do?

MO: Son, you've always been soft about that girl. The summer when your father died you were inseparable. Made me feel like an outsider sometimes.

THOMPSON: Oh mam, you were never that.

MO: We'll see. See whether you want your old mam poking her nose it when the two of you are all set up in a home of your own. No, I can't be much use to you then so I'm going to help you now.

SHE GIVES HIM A RING.

Here you are. Take this.

THOMPSON: What is it?

MO: It's your grandmother's engagement ring. That girls always been like a daughter to me so I'd like her to have it. Look at that tiny crumb of a diamond. Probably glass but me mam liked to believe... A bit sad really but -

THOMPSON: I don't know what to say. Thank you. It's beautiful, I never knew. I... she'll love it. But Mam... Mam, take it back. (HANDS IT BACK) I'd let her down. I know I would. I'm just not sure I'm the settling down type.

First Romances

(GENTLY)

*MO: Thinking of running away?
Burying your head in the sand?
Boy, this is stronger than you
I don't think you understand.
Sometimes we don't have a choice
You'll find the courage you lack
I believe in a map of our lives
That'll always bring you back.*

*Love has a way of surviving
First romance, it never disappears
That first kiss that you share
The day you were aware
There was another
Who shared your hopes and fears.
Love like that it never really leaves you*

*The years can never pull you two apart
And though the world can be tough
It's never rough enough
That you'll forget love
The day you let love
In your heart.*

*When I think about meeting your Dad
Standing there dozy as you
Every one told me to run
Every one called me a fool
But I knew I'd found me a man
Who'd stand by me no matter what
And though he's gone I love him still
With every breath I've got.*

SHE HANDS HIM THE RING

*Love has a way of surviving
First romance, it never disappears
That first kiss that you share
The day you were aware
There was another
Who shared your hopes and fears.
Love like that it never really leaves you
The years can never pull you two apart
And though the world can be tough
It's never rough enough
That you'll forget love
The day you let love
In your heart.*

BLACKOUT.

Scene 10

THOMPSON BUMPS INTO BABS BACK AT THE HOTEL.

BABS: What you looking so pleased with yourself about?

THOMPSON: Should I conclude from your frosty demeanour that there's still no letter from the cowboy?

BABS: Worse than that. Look.

SHE SHOWS HIM A HOLLYWOOD MAGAZINE.

THOMPSON: (READS) "Cowboy heart throb Roy Rodgers to marry his childhood sweet heart" Oh Babs I'm sorry.

BABS: Don't be. I never really liked him anyway, that bleedin' horse used to keep giving me funny looks. (REFERRING TO THE COUPLES MAGAZINE PICTURE) look at her. She was probably born with a saddle stuck to her arse.

THOMPSON: Well I'm glad you're feeling so resilient.

BABS: Men! (AND SHE STOMPS OFF)

A WELL SPOKEN, THOUGH SHIFTY LOOKING YOUNG MAN, FRANK, APPROACHES THOMPSON.

FRANK: Still breaking hearts, then?

THOMPSON: Frank. What are you doing here?

FRANK: Hitch hiked up from London. Aren't you pleased to see me?

THOMPSON: I thought you said you hated me.

FRANK: Oh I do. That's why I've come. 'Making a nice life for yourself here from the looks of things. Wish I could say the same.

THOMPSON: Still not settled to anything?

FRANK: I haven't got any money Thompson, my father cut me off without a penny, remember. I'm grubbing around living off bread and bacon in a crumby bed sit in Earls Court. Cockroaches live better than me. Can you imagine how that makes me feel? What I'm brooding on every night.

THOMPSON: Me?

FRANK: You Thompson and how listening to you wrecked my life.

THOMPSON: I never meant for things to turn out the way they did.

FRANK: No, how could you? You never think anything through. It's just about grabbing the moment isn't it and to hell with the consequences.

THOMPSON: Actually I've changed.

FRANK: I've heard. 'been asking around. So there's a girl in the picture now. I wonder how she'd feel if she knew about your spell in prison.

THOMPSON: She knows I went a bit wild in the past. She wants me to move on.

FRANK: Well isn't that nice. I wish my family could be more forgiving.

THOMPSON: Lots of people get sent down from University.

FRANK: We were arrested for robbery! My Father was a high court Judge. His career was ruined. I don't think he'll find it as easy to shrug the matter off as your scouse scrubber, do you?

THOMPSON: When are you going to take some responsibility? He was your cousin remember, you told me where the safe was.

FRANK: I was impressionable, naive, little more than a child. You manipulated me just as surely as you ensnared all the women you wanted to bed. You were a Liverpool street rat. You took advantage. Well now it's my turn. You've got your new start. Now you're going to pay for mine. I've been to meetings in London, meetings about the civil war in Spain. I want to go there, join the resistance, see if I can't find the backbone you crushed. But I'll need money. And you're going to give it to me.

THOMPSON: I haven't got any money.

FRANK: You've got more than me. Look at that suit. See me in a suit Thompson? And your going to find me a lot more or I'll make sure your fiancée understands exactly the man you are.

THOMPSON: Maybe it'd be for the best. I've been thinking about telling her anyway. Maybe she'll understand. Maybe she'll...

FRANK: I wouldn't count on it. And even if she does Lord Rothmore's a family friend. I tip him off and you can wave goodbye to your nice hotel job and any other job round here I imagine. Maybe the future Mrs T won't be quite so understanding when you're both on the streets. Get me some money Thompson and me and this whole nasty business will go away.

THOMPSON: How much do you want?

FRANK: My ticket over there plus enough cash to splash around and buy me some friends. I'll leave the amount up to you but you'd better make it enough to keep me sweet. And as you know I'm very bitter indeed.

Scene 11

BABS CHECKING HER MAKE UP IN A COMPACT.

SONG: Tell Them

BABS: Tell them
I'm very loyal
That I'm dependable
Tell them yanks I'd keep a lovely house.
They buy me little treats,
'Chase me between the sheets
But no one takes me home to cook 'em scouse.
They say I've lovely eyes

As they caress my thighs,
They pinch me bum
And call me hun... alright,
If every kiss is perfect bliss
Then why'd I feel as bad as this?
And why'd they only want me for the night?

THOMPSON AT A PAWN BROKERS.

THOMPSON: But, it's got to be worth more than that?

PAWN BROKER: I'm sorry that's all I can give you

THOMPSON: This ring's an heirloom.

PAWN BROKER: Course it is, ever'y one thinks they're pawning the crown jewels.

THOMPSON: Please I'm in big trouble, I've got to pay off a desperate man. I don't know what he'll do... or say about me... if I can't.

PAWN BROKER: Look, I'm the wrong person for a sob story, heard a million of 'em.

THOMPSON: Don't you know anyone who wants to buy an engagement ring? A fellow could make a girl very happy with this.

PAWN BROKER: Perhaps that's what you should do with it.

THOMPSON: You don't understand, if I don't come up with some money this man will ruin my life. Please think, you must know of some young couple -

Tell Them

*Tell them
It's magic power
Will bless their wedding hour
My Grandparents were happy till the end.*

PAWN BROKER:
*It's like I said before
Folk here are very poor
I've made my final offer, my young friend.*

HE EXITS.

BABS AND THOMPSON LIT IN THEIR SEPARATE DESPAIR.

THOMPSON: *I thought my past was done*
BABS: *Thought I'd charm everyone*

BOTH: *But now the tide has turned the waters deep
I used to think I owned the earth
But now I see my real worth
A shop soiled former winner
Going cheap.*

Scene 12

THOMPSON IN THE HOTEL BEDROOM OF THE IMPOSINGLY HANDSOME AND
CARNIVEROUSLY SEXUAL OLDER MOVIE PRODUCER

SEXUALLY CHARGED ATMOSPHERE.

THOMPSON: It's a great honour to have you as a guest Sir, lots of the stars
from your studio have stayed here.
I never miss an RKO musical

PRODUCER: Then wasn't that you skulking, just down the corridor last night?
Hoping to catch my eye? Think you have what it takes to be an RKO leading
man? You got the looks I'll give you that - So tell me about you -

THOMPSON: Not much to tell really, I work in accounts here, live just -

PRODUCER: Say kid, my wife'll be back in an hour how about we cut a few
corners. I'm guessing you're a good dancer, right?

THOMPSON: I like to dance.

PRODUCER: Yeah, I can tell by the way you slid into the elevator right in
front of me, just brushing my sleeve, reaching across me to press the
button. "Dexterous" I believe is the word. So you going to do a little dance
for me now?

THOMPSON: What kind of a dance do you think you can afford, Sir?

PRODUCER: (ENJOYING THE GAME. TANTALISING THOMPSON WITH A BIG
WAD OF CASH) Like that is it. Don't seem so desperate, Kid. It's not a good
look on you!

THOMPSON: I'm sorry. I'm being blackmailed.

PRODUCER: Thought I recognised the twitch. Bleeding you dry, right?

THOMPSON: I've got no savings. Nothing to sell well, turns out nothing of
value.

PRODUCER: Oh I wouldn't say that. Shall we start with 10 dollars! Don't
know what that is in your money but it ought to buy me something, right?

Dance for me Boy

*Dance for me, Boy.
You know you want to
Dance for, Boy
You know you got to
Duck and dive and
Weave and slide
If you want to catch my eye
Come on and dance for me, Boy!*

*Seen it all before
So many handsome Joe's like you
Sun tan and muscle
Think you know it all
But sonny you ain't worth a dime
Til you learn to hustle
Look at you there
You got potential
Make me aware,
With just a gentle
Soft shoe shuffle routine
Know what I mean
Come on and dance for me Boy.*

VAMP CONTINUES UNDER.

ALICE BURST IN. SHE'S SURPRISED TO SEE THEM. THEY SPRING APART.

JO AS YOUNG ALICE: Oh I'm so sorry Sir. Your wife sent me to search for something. She thought you were in the billiard room.

PRODUCER: I was but this young man persuaded me he should look over a little business deal I'm putting together. I must say I haven't been very impressed so far.

JO AS YOUNG ALICE: (PROUD. SUSPECTING NOTHING) Really, Thompson? That's not like you.

THOMPSON: Will you excuse us for one moment, Sir. Hotel Business.

HE TAKES ALICE ASIDE.

(ASIDE) Alice, you believe in me don't you? That I've changed that I'm a different person to the pickpocket you hid on the roof that night.

ALICE: (ASIDE) Of course I do.

THOMPSON: (ASIDE) What if there's things I've kept from you, things in my past. Things that could hurt me, us?

ALICE: (ASIDE) Then it sounds as if they'd better stay in the past. I'm interested in the future not ancient history. (OUT LOUD) Now you're keeping our guest waiting.

PRODUCER: (TO ALICE) Honey, why don't you leave us to get to grips with those figures. Tell my wife she's imagining things. Again. (AGGRESSIVE) Crazy Bitch.

JO AS YOUNG ALICE: I can come back when it's more convenient, Sir

THOMPSON: (IMPULSIVE) Alice, meet me tonight, midnight, Usual place. It's about time I told you everything. Then, if you still want to be with me... well I think I've kept you waiting long enough.

JO AS YOUNG ALICE: (EXCITED) Really? Tonight? You'd better not let me down again!

THOMPSON: Tonight.

PRODUCER: (TO ALICE) Perhaps you'll knock next time.

JO AS YOUNG ALICE: Yes, Sir, Sorry it's just your wife assured me -
PRODUCER: Get out!

SHE DOES.

(TO THOMPSON) Now where were we -

*Dance for me, Boy.
You know you want to
Dance for me, Boy
You know you got to
Duck and dive and
weave and slide
If you want to catch my eye
Come on and dance for me -*

THEY END UP FACES ALMOST TOUCHING.

THOMPSON: No, this isn't who I am anymore. A year ago maybe. I'm with someone now.

PRODUCER: Lucky someone.

SCENE 13

DOWNSTAIRS IN RECEPTION ALICE IS TALKING TO DELORES, THE PRODUCER'S NEUROTIC WIFE, WHO SIPS AT A MARTINI.

JO AS YOUNG ALICE: I'm sorry Madam I wasn't able to make a search of the room - your husband asked me to come back later.

DELORES : That crumby bastard.

JO AS YOUNG ALICE: But I'm sure it'll turn up.

DELORES : It was stolen I tell you, I searched everywhere. I even saw the thief casing the joint outside our room last night. Don't you have security in this pile?

JO AS YOUNG ALICE: I'm sure there's an explanation. What did he look like?

DELORES : Good looking, this tall, dark hair, fancy tie.

JO AS YOUNG ALICE: Not a sky blue tie?

DELORES : I don't know. Like I'm going to study his neck tie! Oh sure, why not. Yeah.

JO AS YOUNG ALICE: But that's. No, there must be some mistake that's one of our book keepers. In fact he's up in your room now going through some business of your husbands.

DELORES : The sneaky little skunk. I bet he's stripped the place by now.

JO AS YOUNG ALICE: Oh no really, you've got nothing to fear from that gentleman, I can personally vouch for him. In fact we're getting engaged tonight.

DELORES : Gee I'm sorry for you honey. That one's trouble. I can smell 'em a mile off.

JO AS YOUNG ALICE: I can assure you Thompson is a very diligent and trusted employee of the Adelphi.

DELORES : Yeah? ' looks like the light fingered variety to me.

JO AS YOUNG ALICE: Absolutely not.

HOLYWOOD'S DELORES : Aw what the hell, it wasn't worth nothing anyway. Just sentimental from back when we had nothing. And sentiment, let me tell you honey, gets you drinking alone in some damp little bar in the middle of... say what's the name of this dump again -

JO AS YOUNG ALICE: Liverpool.

HOLYWOOD'S DELORES : What ever. Why don't you move?

JO AS YOUNG ALICE: I love it here. I'm sure your engagement ring will turn up.

THEY EXIT IN DIFFERENT DIRECTIONS.

LORD ROTHMORE APPROACHES ALICE.

LORD ROTHMORE: Miss Summers may I have a word with you.

JO AS YOUNG ALICE: Lord Rothmore. I was just on my way up to...

LORD ROTHMORE: Perhaps you're on your break.

JO AS YOUNG ALICE: Well yes, I was just... I'm meeting... is there a problem your Lordship?

LORD ROTHMORE: A problem... good heavens no. Quite the reverse, in fact... look, this won't take long, I've just come from a meeting of our directors. Perhaps you've heard Mr Pritchard is retiring.

JO AS YOUNG ALICE: The place won't be the same without him.

LORD ROTHMORE: Well no... I suppose not. It does mean of course that we'll be looking for a new manager to work alongside Mr Noble and Mr Ryder. I've told the board that I cannot imagine anyone more suited to the task than you.

JO AS YOUNG ALICE: Me... but. Oh your Lordship, me?

LORD ROTHMORE: Yes, why not. A trifle unusual perhaps a female manager but why not? In America I gather... well anyway you deserve it. Your diligence and attention to detail, your cool head in a crisis, soothing manner with our American guests... all in all... Yes I think you'll make an excellent manager... manageress.

JO AS YOUNG ALICE: I don't know what to say. Thank you.

LORD ROTHMORE: Well just say yes, or well perhaps not now. Why don't you mull it over. Give me your decision in the morning.

JO AS YOUNG ALICE: I can tell you what my answer will be right now, Sir.

LORD ROTHMORE: There is one other thing to bear in mind, the board think... As you know it's a demanding job... long hours. The board don't feel the job would suit... well a married lady. I'm sure you understand. The hotel must come first.

JO AS YOUNG ALICE: (SHOCKED) Yes... yes I see that.

LORD ROTHMORE: I hope I haven't dampened your enthusiasm.

JO AS YOUNG ALICE: No.. no... it's just... well it's a lot to think about.

LORD ROTHMORE: Yes, yes of course. Well you mull it over. Let me know in the morning. (AFFECTIONATLY) If I know you you'll go up to that blasted roof of yours think it all through and come up with right answer.

JO AS YOUNG ALICE: I'll try, Sir. Thank you.

LORD ROTHMORE LEAVES.

SHE TURNS TO FACE THOMPSON.

Scene 14

THEY'RE ON THE ROOF.

THOMPSON HAS DECIDED TO TELL ALICE ABOUT THE BLACKMAIL.

THOMPSON: Ladybird, we have to talk about our marriage, There's something I have to tell you. I can't put things off any longer.

JO AS YOUNG ALICE: (MISUNDERSTANDING) Oh, Thompson. I know. I feel the same way. We don't need a big wedding. As long as we love each other, that's all that matters. I've made some enquiries and St Stephen's is free in two Saturday's time.

THOMPSON: St Stephen's?

JO AS YOUNG ALICE: D'you know what today's date is? It's two years to the day since I brought you up here to hide. Since this hotel brought us together. They've been the best two years of my life but it's about time you made an honest woman of me, Tommy Thompson.

THOMPSON: I know, I know. I feel the same, with your help I'm a changed man. But there are others...

JO AS YOUNG ALICE: What others? Tonight this roof top is just about you and me, our special place. Our special night. My heart just melts looking at you and any sacrifice I make is worth it. A hotel's just bricks and mortar and 400 breakfasts every morning. You're real. You're flesh and blood.

THOMPSON: What sacrifices?

JO AS YOUNG ALICE: There's nothing I wouldn't give up to be with you. We can beat the world. Get through anything.

THOMPSON: Really?

JO AS YOUNG ALICE: Really.

THOMPSON: Even if... this is no way to start a life together.... things left unsaid... (ABOUT TO CONFESS) I have to give you the whole picture....

JO AS YOUNG ALICE: (MISUNDERSTANDING) No, Thompson you don't. I don't even want an engagement ring. Not right now, just so long as I know you want me - like I want you.

THOMPSON: Of course I do!

JO AS YOUNG ALICE: (COY) You'll go off me.

THOMPSON: No, no never. Decades could pass and I'd still feel the same, you'll see. Every year, meet me up here and I promise you nothing will have changed. (QUIETLY) Not for me anyway.

JO AS YOUNG ALICE: Then all I want is you Thompson, that'll do me.

THOMPSON: Yeah?

JO AS YOUNG ALICE: Nothing else matters, everyone else can shove it.

THOMPSON: (CONVINCING HIMSELF) Yeah, yeah! Yeah they can can't they! Maybe... maybe we'll be alright.

JO AS YOUNG ALICE: Of course we will.

THOMPSON: Maybe we can sort this. We're strong, Ladybird, you and me. (HE SHOUTS) You hear that, Liverpool? We're strong! Strong enough to beat the world!

JO AS YOUNG ALICE: (DELIGHTED BUT TRYING TO SHUT HIM UP) Give over will you! You'll have the bizzies up here!

THOMPSON: (SHOUTS) ME AND THE MISSES! (QUIETLY. STARING LOVINGLY AT HER) Me and the misses.

THEY KISS

And I can give you a ring, at least.

HE PRODUCES HIS GRANDMOTHER'S RING

JO AS YOUNG ALICE: (GASPS WITH PLEASURE) Oh Thompson! How can we afford this?

THOMPSON: Well, I didn't exactly buy it. No money changed hands - put it that way.

JO AS YOUNG ALICE: Well how... You didn't buy it? (SUSPICIOUS NOW. DID HE STEAL MRS 'S RING?) Where did you get it from?

THOMPSON: I suppose you could say in a way I borrowed it.

JO AS YOUNG ALICE: You borrowed it.

THOMPSON: One proud former owner, now it's yours and maybe one day our daughter will wear it. Maybe even a granddaughter - think of that.

JO AS YOUNG ALICE: You're joking.

THOMPSON: What's the matter?

JO AS YOUNG ALICE: What were you doing in room 217 earlier?

THOMPSON: 217? I told you I was helping that slimy yank go through some figures. Did you hear how he talked about his wife? How he talked to you? I really wanted to teach him a lesson.

JO AS YOUNG ALICE: His wife says you were hanging around outside their room last night.

THOMPSON: What? Oh Alice. All right, deep breath, this is what we've got to talk about. There are things about me. Things about my past. Ghosts that won't go away. But if we're strong. I can change. I want to. It's just, well, in the eyes of the law who... what I am... was... what I have been... is a criminal and I need to know that you won't think of me that way because if you do then there can be no future for us. I didn't have enough money you see and I was being blackmailed.

JO AS YOUNG ALICE: Blackmailed!

THOMPSON: I was desperate so I went up to Room 217 to... to... (CHICKENS OUT) I've gone through this speech a million times in my head. I still don't know how to put this so you won't run a mile. Give me a minute. (REFERRING TO THE RING) Do you think that really is a diamond? (HE HANDS IT TO HER TO LOOK AT) Sad little scrap of a thing but at least it's ours now.

JO AS YOUNG ALICE: "Ours"? This isn't "ours", not yours, certainly not mine.

THOMPSON: It'll feel like it's yours in time. (NOTICES THE LOOK OF HORROR ON HER FACE) Did you want a new one?

JO AS YOUNG ALICE: Of course I wanted a new one! How could you think I'd want this?

THOMPSON: I thought you'd be pleased.

JO AS YOUNG ALICE: A stolen engagement ring! You thought I'd be happy with a stolen engagement ring? Don't you know me at all?

THOMPSON: What? It's not stolen! You think I'd... You honestly think I'd... It was my Nan's ring... It's a family heirloom.

JO AS YOUNG ALICE: A family heirloom?! How stupid do you think I am? You're from Dingle, mate, Not Allerton. A ring was reported missing from Room 217 last night.

THOMPSON: (FLABERGASTED) Christ! You think...

JO AS YOUNG ALICE: Well you've done worse. Plenty. Look, just get lost will you. Before I push you off this bleedin' roof. You lying cheating, scum bag.

THOMPSON: What was I thinking of? How did I imagine you'd understand anything? When you look at me a part of you will always see the thief you hid on this roof two years ago. (BEAT. SADDLY) There's no escaping the past is their, Alice? Why did you ever want to marry me in the first place?

JO AS YOUNG ALICE: Standing here right now, with a stolen engagement ring and your pathetic lies in my ears I've no bloody idea.

THOMPSON: (YELLS) Well, do you know what!? ... (DEFLATES) Do you know what?...

JO AS YOUNG ALICE: What? What is it Thompson?

THOMPSON: (QUIETLY) You're no fool, Ladybird.

HE LEAVES.

JO AS YOUNG ALICE: (CALLING AFTER HIM) And don't come back! You make me sick!!!!

The Next Ten Seconds

Get out of here
There's nothing left of me
You've had the lot
You've bled me dry
Now leave

Try, go on fly your scene of crime
I'll be ancient history in just 10 seconds time
What happened to the girl I used to be
Independent, confident and free

Wait! You can be that way again
Close your eyes, don't think of him for one whole count of ten

Somehow, there's got to be a way to breath
Come tomorrow I believe, I'll have a thought
That you're not running through.
I'm fine - Hey look and see how fine I am
I'm happy, I don't give a damn,
Cause there's more to me than you.

If I should call you back just turn and run
I'm battered and I'm bruised with all you've done.
Soon I'll be strong and over you
It's just the next ten seconds, It's just the next ten seconds
It's just the next ten seconds; That may break my heart in two.

It's just the next ten seconds; That may break my heart in two.

LIGHTS DOWN ON THIS AND UP ON BABS IN RECEPTION.

Scene 15

BABS: You look terrible, kid. Not surprised though. Bet you didn't sleep a wink.

JO AS YOUNG ALICE: What do you mean?

BABS: Must have been one hell of a row - Thompson giving in his notice and all.

JO AS YOUNG ALICE: He what?

BABS: Didn't you know? He told Pritchard he was leaving and took off before dawn this morning. With his mate from the kitchens. That surly one with the sexy eyes.

JO AS YOUNG ALICE: Did he say where he was going?

BABS: I haven't heard nothing. Don't you know?

JO AS YOUNG ALICE: No and I don't want to. (EXITS)

BABS: Alice- (BUT SHE REALISES IT'S HOPELESS AND EXITS THE OTHER WAY)

NEIL IS THERE. HE'S TALKING ON HIS MOBILE PHONE IN TODAY'S ADELPHI
NEIL: Alright Mate? it's me. Look can't chat I'm at work and they're watching me like a hawk. Could you do me a favour? Could you do an internet search on "Alice Summers Adelphi Hotel"? Yep. Summers. Call me back if you find anything.

(SINGS)

Somehow I never got around to say,
you brighten up the dullest day
And when you're not around, my thoughts are filled with you
Why did I leave it up til now to say,
I loved you in a quiet way -
Just wish I'd told you too.

HE EXITS - ALICE BUSTLES OVER TO MEET THE AMERICAN MOVIE PRODUCER

JO AS YOUNG ALICE: Good Morning, Sir, Madam, I hope you slept well.

DELORES : How was I supposed to sleep in this vipers nest of thievery.

PRODUCER: A bottle and a half of vodka and a handful of pills certainly helped.

DELORES : Well, lets say there wasn't much to stay awake for.

JO AS YOUNG ALICE: On behalf of everyone here at the Adelphi Hotel may I offer sincerest apologies for the theft of your engagement ring. (HANDING OVER THE RING) Your engagement ring I believe.

DELORES STARES AT THE RING.

We'd like you to know that we take our role as custodian of our guest's possessions very seriously and theft is extremely rare. We pride ourselves on dealing with the matter quickly and efficiently and this incident I am proud to say is no exception.

DELORES : Honey you have got to be kidding. I said we were poor in those days not in the gutter. And what is that?

JO AS YOUNG ALICE: I.. I... believe it's a diamond.

DELORES : A diamond? That little piece of glass? It's about as convincing as my husband's screen play for "The Man who Loved too Much."

PRODUCER: Lets get you to the dining room, my darling, before your martini breath withers those floral arrangements.

DELORES : (HANDING JO THE RING) Get this trash away from me. Tin brings me out in hives.

JO AS YOUNG ALICE: This isn't your ring?

DELORES : (READING AN INSCRIPTION ON THE RING) Certainly not. There's an inscription in the ring. Do I look like my name's "Annie-May"?

JO AS YOUNG ALICE: But that's Thompson's grandmother!

PRODUCER: (NOT LISTENING. TO DELORES AS THEY EXIT) Say, what's this Annie-May look like? Maybe I could trade you in for her.

The Next Ten Seconds (reprise)

*Soon I'll be strong and over you
It's just the next ten seconds
That may break my heart in two.*

TUNE SEGUES INTO TENSE FAST UNDERSCORING.

LIGHTS CHANGE AND ALICE IS TALKING TO MO, THOMPSON'S MOTHER, AT HER HOME.

MO: Yes, it's my mam's ring, love. I'm afraid I don't know where they went. I don't think they knew themselves. Something about Spain, helping the wounded.

JO AS YOUNG ALICE: The Spanish civil war. He's been reading about it in the papers.

MO: Listen love, I'm not going to interfere but you look just as unhappy as he did. What ever it is you've quarrelled about, you'll patch things up. He left you a letter -

MUSIC RESOLVES AS SHE HANDS IT OVER AND LEAVES

ALICE READS. THOMPSON APPEARS TO VOICE THE LETTER.

Ladybird,

If you're reading this it means you've been to see mam and probably know you misjudged me about that ring. I would never have started our life together like that. So you were wrong about that...
but you weren't wrong about me. That's why I'm leaving this morning. You're a wonderful person and you don't deserve a crook for a husband, even if I wish it could be some other way. With me out of the picture maybe you'll find the type of kind, honourable man you deserve.

But please spare me a thought from time to time and don't let 'em work you too hard.

Take a Moment

*Grab a smile - they were meant for you and me
Fill your heart up to the brim
It's true the best things in life are free
Yell if you can - Laugh when you get a chance
Sing out that tune in your head
And always be the first one up to dance.*

*Remember me some summer night in Liverpool
When every star above the docks' a precious jewel
When moonlight on the Mersey
Sends it silver to the sea - Watch for a while, and think of me.
And in the chill of autumn - When the trees are bare
In Sefton Park remember me, and I'll be there.
No matter where tomorrow takes me, carried on it's tide
Think of me from time to time, and I'll be at your side*

*Remember me when spring breaks out on Merseyside
When every kid on Hope Street longs to play outside
And when you're angry at the stupid things I've done
Remember how we had such fun!
Snowballing in Faulkner Square, our noses blue
Strolling out along the front at Waterloo
Cheering to the heavens when we score the winning goal
This city beats inside of me, I love it heart and soul*

BOTH: (ALICE READING FROM THE LETTER)

*Grab a smile - They were meant for you and me
Fill your heart up to the brim
It's true the best things in life are free
Yell if you can - Laugh when you get a chance
Sing out that tune in your head
And always be the first one up to dance.
Sing out that tune, sing out that tune, sing out that tune in your head
And always be the first one up to dance!*

LIGHTS CHANGE - LORD ROTHMORE IS ADDRESSING THE STAFF.

LORD ROTHMORE: And so on behalf of everyone here at the Adelphi may I wish you a happy retirement Mr Pritchard. I hope you know that you will always be welcome here and that you will accept this handsome carriage clock as a token of our esteem. (APPLAUSE) And now as many of you already know tonight it is my happy duty to announce a historic appointment, the new assistant manager of the Adelphi Hotel will be a gal. I mean a woman...I mean our very own Miss Alice Summers.

ALICE LOOKS ASHEN AFTER THE THOMPSON BUSINESS.

CROWD: Speech!

JO: I... I...

BABS: Go on kid. This is for all of us.

JO: Well this a great honour... of course I... I'm just not sure I... I don't know if I... there's just a knot inside me here.

BABS: Yeah a big Thompson shaped knot! Alice we all know you're hurting but you've been a good friend to everyone here. Seen us all through some tough times, we'll look after you. Say yes for us, for you. Don't say no for him.

LORD ROTHMORE: Well Miss Summers your decision please -

Just Fine

JO AS YOUNG ALICE:
*Full English for a thousand
Ought to sooth a broken heart
Nothing will replace him
But 400 beds'll start
If you think I can do it, Sir
I'll make the old place shine
Everything is
Gonna be just fine.*

OLDER ALICE TAKES OVER THE SONG.

TIME PASSES.

FROM NOW ON OLDER ALICE REPRESENTS HERSELF.

ALICE: *The 1930's went so fast
A whirl of highs and lows
A million daily crises
Means your confidence soon grows.
I steered this stately liner
The guests poured through the door
Then suddenly we found our selves at war.*

(SLOW. SAD)

*Lord Rothmore went to Westminster
When Winston Churchill called
The news we heard from Europe
Left us frightened and appalled
The rationing means things are tough
Our men have gone to fight
But chin up girls*

(RHYTHUM PICKS US)

We're gonna be alright.

BABS: Alice, look the American soldiers are on the dance floor again.

Scene 16

THE BALLROOM OF THE ADELPHI HOTEL WITH A MICROPHONE ON A LITTLE STAGE.

BABS AND THREE OTHERS IN AN ANDREWS SISTERS ARRANGEMENT SING -

DANCE FOR ME BOY (Reprise)

*Do Wop! Do Wop! Do Wop! Do Wop!
Do Wop! Do Wop! Do Wop! Do Wop!*

*Dance for me, Boy.
You know you want to
Dance for me, Boy
You know you got to
Duck and dive and
Weave and slide
If you want to catch my eye
Come on and dance for me, Boy!*

THE MEN IN AMERICAN G.I UNIFORMS PILE ON AND INFECTIOUSLY JITTER BUG WITH THE GIRLS. ALICE GETS CAUGHT UP IN IT TOO

*ALL: You can't beat a Boogey woogey dance tune
The latest jumpin, jiving craze.
Glen Miller takes the stand your spirits soar
He'll banish all your blues away.
And soon you're buzzing with the new tune
Those trumpets blowing something mean.
There's nothing sweller
To a G.I. fella
Then a full blown
Boogey Woogey dance routine.*

DANCE BREAK AND REPEAT AS REQUIRED.

G.I. BRAD FINKLE AND BABS SING A LEAD VOCAL -

BRAD AND BABS:
*You can't beat a Boogey woogey dance tune
The latest jumpin', jivin' craze.
Glen Miller takes the stand your spirits soar
He'll banish all your blues away.
And soon you're buzzin' with the new tune
Those trumpets blowing something mean.
There's nothing sweller
To a G.I. fella
Then a full blown
Boogey Woogey dance routine*

DURING THE APLAUSE A HOTEL EMPLOYEE WHISPERS IN BAB'S EAR. BABS PASSES THE INFO ON TO ALICE.

BABS: Alice there's an overseas phone call for you in the front office.

THE DANCE FADES AWAY AS ALICE PICKS UP THE PHONE.

Scene 17

TELEPHONES AT THE ADELPHI AND IN GERMANY. WE SEE OLDER THOMPSON, IN AN OVERCOAT, ON THE OTHER END OF THE LINE.

OLDER ALICE: Alice Summers speaking.

THOMPSON: Ladybird! Is it really you? Blimey I never thought I'd get through.

OLDER ALICE: Who is this?

OLDER THOMPSON: You know what next month is don't you?

OLDER ALICE: Thompson?

OLDER THOMPSON: Alice... listen, I could lose this line at any moment. A long time ago I made you a promise, to meet you every year on the roof of the Adelphi Hotel and celebrate our love with a dance in the moonlight. Well it's been a few years since I made good on that promise, but I'm calling to say that next month nothing, nothing, will keep me away

OLDER ALICE: Thompson -

OLDER THOMPSON: I've fought for freedom all over Europe, seen some terrible things, done some terrible things and sometimes the only thing that reminds me I'm a human being is remembering what we once had and that's about the only thing I've never fought for, so Alice, I'll be up on that roof next month. Maybe you won't turn up, maybe you're married now, maybe you still hate me, but... well... I'll be there no matter what, just in case... just... in case you'd care to join me.

OLDER ALICE: Where are you?

OLDER THOMPSON: On my way home, that's all you need to know. I've been working undercover in Europe.

ALICE: (ALARMED) Thompson!

OLDER THOMPSON: 'funny thing, Ladybird, the mind of a thief's a valuable thing in war time.

OLDER ALICE: How did you -

OLDER THOMPSON: Lets say I had a little bit of help from the other side. Remember our German friend from the kitchens - he works for the resistance now, looks like we were a good influence.

FRITZ, SIMILARLY OVERCOATED, CALLS FROM THE SHADOWS.

FRITZ; Thompson we have to get out of here. Now.

OLD THOMPSON: I'm coming home, Alice. I'm coming home!

FRITZ: Now, Thompson. They'll be here soon.

HE FADES OUT.

OLDER ALICE: Thompson? Thompson?

SHE RATTLES THE PHONE BUT THE LINES GONE DEAD.

(INTO THE PHONE TO THE SWITCH BOARD OPERATOR) Mary, Mary? That last caller, can you connect him back through? (MARY OBVIOUSLY SAYS NO) I see. Yes it was, it was very important. If he should call again, you make sure they find me, you understand? Don't let him go. Tell him... tell him..

Tell him I'll be there.

I'd meet him anywhere

I'd travel half of Europe just to see

That crooked smile, the twinkle in his eye

Tell him by his side is where I want to be

Tell him I regret, My words when we last met

Lashing out in anger haste and fear

Tell him just to get home now, I need him here, I don't care how.

No matter what it costs I want him here.

JO: That month waiting for your anniversary it must have felt like a lifetime! Did you think he'd show?

ALICE: That was a terrible few weeks for Liverpool. Every night the German bombers rained their fire down on us. Every morning we woke to new scenes of destruction; houses, homes, whole streets reduced to rubble. But I suppose I must have believed in my heart that he was on his way home because that night I gathered everyone together in the ballroom...

Scene 18

THE BALLROOM AT THE ADELPHI. A MICROPHONE. IT'S A MONTH LATER. TWO G.I'S HOIST UP A BANNER SAYING "TOGETHER FOREVER". ALICE SUPERVISES.

BABS: Alice, they say Liverpool's in for another night of bombing.

TOM AS A G.I: The sky's full of storm clouds, should hold 'em off for a while.

NEIL AS AN EMPLOYEE: That's it! The generator's finally given up.

OLDER ALICE: I don't care the Adelphi's going to host a celebration tonight, no matter what Mr Hitler throws at us. (CALLING UP) Reg, looks like we will need those storm lanterns.

A BEDRAGGLED STRING OF FEEBLY LIT STORM LANTERNS FLY IN. OLDER ALICE MOVES TO THE MICROPHONE.

Ladies and gentlemen, we haven't had much to cheer about recently but tonight we're celebrating romance. They can bomb our homes, our docks and churches but they can't take away our will to survive and our belief in love. Tonight's party is a double celebration first of all it's always wonderful to hear stories of couples who met here on the dance floor of the Adelphi. A short while ago G.I Brad Finkle stepped out and got a first glance of our very own Babs Barlow and...well, why don't I let them tell you the rest?

G.I. BRAD FINKLE STEPS GAUCHLEY UP TO THE MICROPHONE. HE HAS A THICK "HAY SEED" ACCENT.

G.I. BRAD FINKLE: I want to thank all you Liver...people for the kindnesses you shown me and my buddies since we was stationed here. Only truly beautiful folk could have produced a vision as lovely as my Barbara. Barbara, honey, why don't you come up here and say Hi.

SHE DOES.

BABS: Hi y'all.

BRAD: Now I'm delighted to announce that last night this adorable creature agreed to be my wife.

BABS: Can you believe it, gang. I've finally bagged a Hollywood husband.

BRAD: (VERY GOOD HUMOURED) Now I've told you hun, Arkansas ain't so close to Hollywood - but everybody's sure gonna love you down on my pa's chicken farm.

HE CROWS LIKE A ROOSTER:

Cock-A-doodle Doo!

SHE CLUCKS LIKE A CHICKEN AND HE CHASES HER OFF, TO EVERYONE'S AMUSEMENT.

A DISTANT RUMBLE OF THUNDER.

ALICE: And now lady's and gentlemen I have some good news of my own. Some of you may remember my fiancée or soon to be fiancée left his job here to bravely fight for justice in the Spanish civil war - well, from there

we needed him to fight the Nazis and no doubt he's been as troublesome to them as he always was to me... but well I loved him, and I love him still - and I always will and tonight... well tonight you'll all see why because once we made a pact to meet and dance on the roof of the Adelphi Hotel every year on our anniversary, and this year not bombs not storm clouds and certainly not the leaky sink in room 226 is going to stop us.

THE AIR RAID SIREN SOUNDS.

PARTY GOERS -

BABS: German bombers are coming.

SOMEONE HANDS HER A TELEGRAM.

NEIL: Down to the air raid shelters.

TOM: Quick every one, calm and efficient now.

NEIL: Don't forget your gasmasks.

ALICE: Wait, come back everyone. It's probably a false alarm.

EVEVERYONE STARTS TO LEAVE.

BABS HANDS ALICE THE TELEGRAM.

BABS: Telegram for you Alice.

ROLL OF THUNDER.

ALICE READS THE TELEGRAM.

BABS: Bad news?

ALICE: He's missing in action, presumed dead. No, no! It can't be true.

AN EXPLOSION IN THE DISTANCE.

BABS: Oh Darlin... We'd better get down to the shelters, hun.

ALICE: No I won't believe it. He'll be there.

SHE STARTS TO LEAVE TOWARDS THE ROOF.

BABS: Where are you going? (BRAD PREVENTS HER CHASING AFTER ALICE, PULLING HER TOWARD THE SHELTER)

BRAD: Come on, Honey!

BABS: (CALLING AFTER HER FRIEND IN ANGUISH) Alice!

Scene 19

ALICE CONFRONTS JO IN THE RAIN ON THE ADELPHI ROOF.

ALICE: So I climbed up here in the storm. Through the bombs, pitch black most of the way. Sixty years ago tonight. I had to believe. I had to believe that somehow he'd keep this promise.

JO: And did he? Did Thompson turn up?

OLDER ALICE: I've never stopped hoping, maybe one year. Sometimes you have to wait a long time for a second chance.

NEIL ARRIVES WITH AN UMBRELLA.

NEIL: Jo! Jo! I just had an email from my mate. He's done some research on the web. Alice Summers died in an Air Raid up on this roof in the 1940s.

(ALICE DISAPPEARS) She's not who she says she is, she's been having you on.

A ROLL OF THUNDER.

JO: (QUIETLY TO HERSELF) So that's why she looked so young.

NEIL: You soft git! Who ever it is you've been talking to up here it's not a woman who died 60 years ago!

JO: Neil?

NEIL: What?

JO: I'm not waiting 60 years, dance with me.

NEIL: You what?

JO: I said, dance with me.

NEIL: But it's pissing down, we'll get soaked.

JO: Do we care? -

NEIL: Are you coming with me?

JO: What do you think?

(SHE SINGS) - *Grab a smile
They were meant for you and me*

NEIL: You're off your head!

*JO: Fill your heart up to the brim
It's true the best things in life are free*

*Yell if you can
Laugh when you get a chance
Sing out that tune in your head
And always be the first one to dance.*

THE MUSIC SWELLS

THE STORM LAMPS, AUGMENTED NOW BY MANY OTHERS, BURN BRIGHT LIKE STARS.

JO WATCHES OLDER ALICE AND OLDER THOMPSON MEET CENTRE STAGE.

THOMPSON: Ladybird?

ALICE: You're late.

THOMPSON: 'Care to dance?

THEY DANCE THROUGH THE RAIN.

JO AND NEIL DANCE

THE STAGE FILLS WITH ALL THE CHARACTERS DANCING IN COUPLES.

Once in a Life Time (Reprise)

THOMPSON:
*The stars are calling out our name
It's Liverpool's time again
At last the world is waking.
ALICE/JO AND NEIL JOIN IN
Shout the news across the sky
Tonight it's you and I
Who'll choose the road we're taking.*

*For tonight
If we dream
The world will dream along with us.
We waited long enough, now is the right time.
If we fail then we fail but at least we chose to fight
Don't waste tonight's
Once in a lifetime.*

EVERYBODY:
*For tonight
If we dream
The world will dream along with us.*

*We waited long enough, now is the right time.
If we fail then we fail but at least we chose to fight
Don't waste tonight's
Once in a lifetime.
Don't waste tonight's
Once in a lifetime*

FINALE!

CALLS:

*Dance for Me Boy - Ensemble
Yippee Ai Eh - Mr Smithers and Mr Oakley
Wedding and A Yacht - presenting Ms Carter
First Romances - Mr McCaul and Ms Seale
Tell Them - Mr Bailey, and presenting Ms Atherton*

FINALE

*Love like that it never really leaves you
The years can never pull you two apart
And though the world can be tough
It's never rough enough
That you'll forget love
The day you let love
In your heart.*

*You can't beat a musical comedy show tune
A Busby Berkley matinee.
When Fred Astaire glides on your spirits soar
He'll banish all your blues away.
And soon you're buzzing with the new tune
That's got 'em tapping cross the screen.
There's nothing better
To the young go getter
Then a full blown
Cheesy Liverpool Dance routine.*

*Grab a smile
They were meant for you and me
Fill your heart up to the brim
It's true the best things in life are free
Yell if you can
Laugh when you get a chance
Sing out that tune in your head
And always be the first one up to dance.*

THE END!