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Once Upon A Time At The Adelphi

A musical by
Phil Willmott

With additional music and arrangements by
Elliot Davis

Samuel French — London
www.samuelfrench-london.co.uk



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ONCE UPON A TIME AT THE ADELPHI

Commissioned by Liverpool Everyman and Playhouse
and first performed at the Liverpool Playhouse on 28th
June 2008 with the following cast:

Thompson	Simon Bailey
Jo and Young Alice	Julie Atherton
Older Alice and Mo	Natasha Searle
Babs and Delores	Helen Carter
Lord Rothmore etc.	Neil McCaul
Roy Rogers etc.	Nick Smithers
Fritz and Frank etc.	Tom Oakley

With Lisa Clifford, Sophie Edwards, Victoria
Inez Hardy, Michael Ledwich, Kane Murray, Sally
Peerless, Jennifer Riley, Jennifer Thornton

Directed by Phil Willmott
Musical Direction by Elliot Davis
Choreography by Andrew Wright
Design by Christopher Woods
Lighting Design by Ben Cracknell
Sound Design by Jason Barnes
Assistant Director Joe Fredericks

Subsequently produced at the Union Theatre, London in March 2010 by Holly Reiss and Joe Fredericks for Mokita Grit Productions in association with the Steam Industry. The cast included:

Thompson	Jon-Paul Hevey
Jo and Young Alice	Rebecca Hutchinson
Babs	Jamie Birkett
Delores	Lucyelle Cliffe
Older Alice	Ally Holmes
Mo	Jodie Michaels
Neil	Matt Markwick
Fritz	Will Stokes
Carlos and Frank	Marc Antolin
Roy Rogers	Matthew Naegeli
Lord Rothmore	Paddy Crawley
	With Emma Barr, Joanna Goodwin, Lucinda Lawrence, Lindsay Scigliano, Emily Barlow, Nicholas Collier, Benjamin Bond, Rudi Last

Directed by Phil Willmott
Set Design by Charlie Cridlan
Costume Design by Geraldine Spencer
Choreography by Andrew Wright
Musical direction by Michael Bradley
Musical Supervisor Elliot Davis
Lighting Designer Steve Miller

CHARACTERS

Neil Ashby, employee from the present Adelphi Hotel
Jo, employee from the present Adelphi Hotel
Young Alice Summers, employee from the past Adelphi Hotel
Older Alice Summers, from the past
Mo, Thompson's mum from the past
Hollywood's Delores Gilmore, from the past
Thompson, from the past
Lord Rothmore, from the past
Older Thompson, from the past
Algernon Lamb, a 1930s Adelphi Hotel guest
Paddy, a 1930s kitchen porter
Carlos Gardel, 1930s Hollywood Tango star
Frank, from 1930s London
Gwendolyn DeVere, 1930s Adelphi Hotel guest
Babs Barlow, a Liverpudlian maid in 1930s Adelphi Hotel
Fritz, a German 1930s kitchen porter
Henry DeVere, a 1930s Adelphi Hotel guest
Matthew Tremain, a 1930s Adelphi Hotel guest
Henri, a French 1930s kitchen porter
Roy Rogers, 1930s Hollywood cowboy star
Brad Finkle, a 1940s American G.I.
Her Ladyship, a 1930s Adelphi Hotel guest
Druscilla, her daughter, a 1930s Adelphi Hotel guest
Older Babs, in the 1940s
Henry DeVere, a 1930s Adelphi Hotel guest
First Russian Acrobat
Second Russian Acrobat
Fred, a 1930s Adelphi Hotel bell boy
Rose, a 1930s Adelphi Hotel maid
Dorothy, a 1930s Adelphi Hotel maid
Lilly, a 1930s Adelphi Hotel maid
Adelphi Hotel Guests, from the past and present, **Dancers, Russian Acrobats**

Please see page xi for cast ages and suggested doubling

SYNOPSIS OF SCENES

ACT I

- SCENE 1 The Adelphi Hotel reception. The present
SCENE 2 The Adelphi roof. Soon afterwards
An Adelphi reception room. The past
SCENE 3 Mo's house in a working-class area of Liverpool. The past
The Adelphi roof. The past and present
The Adelphi Hotel reception. The present
SCENE 4 The Adelphi kitchen. 1930s
The Adelphi Hotel reception. 1930s
SCENE 5 The Adelphi entrance. 1930s
SCENE 6 The Adelphi ballroom. That night
SCENE 7 The Adelphi roof. The past

ACT II

- SCENE 1 The Adelphi roof. The present
The Accounts Department. The past
SCENE 2 The Adelphi Hotel reception. The past
SCENE 3 An Adelphi bedroom. The past
SCENE 4 The Adelphi Hotel reception. The past
SCENE 5 The Adelphi roof. The past
SCENE 6 The Adelphi Hotel reception. The past (and briefly the present)
Mo's house. The past
SCENE 7 The Adelphi ballroom. The past
SCENE 8 Telephones at the Adelphi Hotel and in Germany. The past
SCENE 9 The Adelphi ballroom. The past, it's a month later
SCENE 10 The Adelphi roof. The past and present

The action takes place in the Adelphi Hotel, Liverpool

Time—the present, 1930s and 1940s

MUSICAL NUMBERS

No. 1 Overture

ACT I

No. 1A Jo and Neil underscore
No. 2 Somebody's on the Roof **Neil, Jo, Hotel Guests**
No. 3 Thompson **Older Alice**
No. 3A After Thompson underscore
No. 4 Once in a Lifetime **Lord Rothmore, Thompson,
Young Alice**
No. 4A Into Mo's House underscore
No. 4B Thompson's Prospect underscore
No. 5 First Romances **Mo**
No. 5A Into Kitchens underscore
No. 6 Musical Comedy Showtune **Thompson, Kitchen Staff**
No. 6A Fritz underscore
No. 7 Rats **Fritz, Thompson**
No. 7A Harassment underscore
No. 8 Red Carpet Rolldown
No. 9 A Wedding and a Yacht **Babs, Men**
No. 10 Cocktail Party
No. 11 Yippee Ai Eh! **Roy Rogers, Babs**
No. 12 Tell Her **Thompson, Babs, Young Alice, Fritz**
No. 13 Act I Finale **Babs, Young Alice, Ensemble**

ACT II

No. 14 Entr'acte
No. 14A Alice Reappears underscore
No. 15 Thompson from Accounts **Girls, Thompson, Boys, Older
Alice, Britannia
Babs, Thompson**
No. 16 Tell Them
No. 17 Bedroom underscore
No. 18 Dance For Me, Boy **Dolores Gilmore**
No. 18A Transition to Act II, Scene 4
No. 19 The Next Ten Seconds **Young Alice**

No. 19A	Neil's Next Ten Seconds	Neil
No. 19B	Young Alice's Next Ten Seconds (Reprise)	Young Alice
No. 20	Take a Moment	Thompson, Young Alice
No. 21	Just Fine	Young Alice, Older Alice
No. 22	Dance For Me, Boy (Reprise)	G.I.s, Babs, Girls, Brad, Ensemble
No. 23	Tell Him	Older Alice
No. 23A	Telegram into Bombing	
No. 24	Act II Finale, Once in a Lifetime (Reprise)	Jo, Alice, Neil, Thompson, Ensemble
No. 25	First Bows	
No. 25A	Bows Part II	

The score and associated orchestral parts are available on hire from Samuel French Ltd.

Dedication

To all performers, creatives and technicians who've helped the show develop through the various incarnations of *Once Upon a Time at the Adelphi* and the US version, *Once Upon a Time in Atlantic City*

PRODUCTION NOTES

STAGING ONCE UPON A TIME AT THE ADELPHI

I was lucky enough to get the chance to direct the show twice over an eighteen-month period, in a spectacular premiere at the Playhouse Theatre in Liverpool and in an equally successful, simply staged, studio production at the Union Theatre in London.

The first benefitted from a stunning, award-nominated set by Christopher Woods in which an elegant, gold, interlinking framework of skeletal elements from the hotel, mounted on two concentric revolves, span each setting magically into view including staircases taking actors to various levels.

In contrast Charlie Cridlan designed a bold, simple and dramatic set for our London run in which she imagined what the Adelphi Hotel sign would look like if you stood behind it on the roof of the building. The top half of the back of the individual A, D, E, L, P, H and I stood waist height from the floor and the actors moved amongst them throughout, relating to them as furniture (countertops, doorways etc.) when appropriate or as a background to the rooftop action during scenes on top of the hotel.

Both approaches perfectly suited the contrasting venues and your theatre will be different too, so you'll notice that there are very few stage directions in the script relating to scenery, as the musical can be mounted in so many different ways.

For instance, at the end of the first number when Jo goes out on to the hotel roof you can either choose a change of scenery or simply cross fade to a different lighting state with a gentle wind sound effect, as the ensemble leave the stage, parting to reveal Older Alice; letting the dialogue do the work for you.

Once Older Alice starts to tell her story we're watching her memories. Like a memory the action should move easily from one location to the next as fluidly as possible, so a shift in light and sound and minimal set change is always preferable to holding up the action whilst you trundle on cumbersome scenic elements. Furniture should be minimal.

In my productions Older Alice stayed on stage throughout observing the action. This also helped the audience understand they were watching flashbacks of her memories.

I have always had the actress playing Jo also play Alice's younger self in these flashbacks but I recently saw a production where the roles were separated and if you've a large cast, that can work equally well.

Sometimes the actor playing Neil also plays Younger Thompson which works nicely when Jo is Younger Alice too but, however you double the lovers, by the end we need to see Jo dance with Neil and an Older Alice dance with an Older Thompson for maximum emotional impact.

CAST

The following is a suggested doubling for a company of 7 principals and an additional dance ensemble of 4. (It is desirable although not essential for Jo to double with Young Alice and Neil to double with Thompson)

Jo from today's Adelphi Hotel / **Young Alice** from the past
(Female age 20s)

Older Alice Summers from the past / **Mo**, Thompson's mum from the past / **Hollywood's Delores Gilmore** from the past
(Female age 40s)

Neil Ashby from today's Adelphi Hotel / **Thompson from the past** / and as cast.
(Male age 20s)

Guest in today's Adelphi Hotel / **Lord Rothmore** from the past / **Older Thompson** / and as cast.
(Male age 40s)

Guest in today's Adelphi Hotel / **Algernon Lamb**, a 1930s Adelphi Hotel Guest / **Paddy**, a 1930s Kitchen Porter / Hollywood's Tango Star **Carlos Gardel** / **Frank** from London / **Male Dancer** in Overture Dance, Show Tune, Wedding and a Yacht, Thompson from Accounts, Boogie Woogie dance routine (from Dance for Me, Boy (Reprise))
(Male age 20/30s)

Guest in today's Adelphi Hotel / **Gwendolyn DeVere**, a 1930s Adelphi Hotel Guest / **Babs Barlow**, a Liverpoolian Maid in 1930s Adelphi Hotel / **Female Dancer** in Overture Dance, Show Tune, Thompson from Accounts, Boogie Woogie dance routine (from Dance for Me, Boy (Reprise))
(Female age 20s)

Fritz from the past / **Henry DeVere**, a 1930s Adelphi Hotel Guest / **Male Dancer** in Overture Dance, Show Tune, Wedding and a Yacht, Thompson from Accounts and Boogie Woogie dance routine (from Dance for Me, Boy (Reprise)), and as cast.
(Male age 20s)

Guest in today's Adelphi Hotel / Matthew Tremain, a 1930s Adelphi Hotel Guest / **Henri**, a 1930s kitchen porter / Hollywood's cowboy star **Roy Rogers / Brad Finkle**, a G.I. / **Male Dancer** in Overture Dance, Show Tune, Wedding and a Yacht, Thompson from Accounts and Boogie Woogie dance routine (from Dance for Me, Boy (Reprise)), and as cast. (Male age 20/30s)

Guest in today's Adelphi Hotel / Her Ladyship, a 1930s Adelphi Hotel Guest / **Older Babs / Ensemble Female Dancer** in Overture Dance, Show Tune, Wedding and a Yacht, Thompson from Accounts, Boogie Woogie dance routine (from Dance for Me, Boy (Reprise)), and as cast. (Female age 40+)

Ensemble Roles:

Henry DeVere, a 1930s Adelphi Hotel Guest / **First Russian Acrobat**

Fred, a 1930s bell boy / **Second Russian Acrobat**

Rose, a 1930s hotel maid / **Druscilla**, a 1930s hotel guest

Dorothy, a 1930s hotel maid

Who also serve as:

Dancers in Overture Dance, Show Tune, Wedding and a Yacht, Thompson from Accounts, Boogie Woogie dance routine (from Dance for Me, Boy (Reprise)) / **Russian Acrobats / Guests in today's Adelphi Hotel**

Plus:

Additional Dancers, Covers and Swings as required in Overture Dance, Show Tune, Wedding and a Yacht, Thompson from Accounts, Boogie Woogie dance routine (from Dance for Me, Boy (Reprise)).

PHIL WILLMOTT

MORE REVIEWS OF ONCE UPON A TIME AT THE ADELPHI

“This is that frighteningly rare thing: an entirely original new British musical, not based on a pre-existing film story and/or existing pop catalogue, receiving its premiere by a regional producing theatre. The result? A musical that has arrived at the Liverpool Playhouse that is actually ready for proper public exposure,” Mark Shenton, *Stage Online*

“Phil Willmott’s vividly characterised, poignantly told and appealingly tuneful show is original and the best new musical to hail from the city since *Blood Brothers*.” *Sunday Express*

“A remarkable achievement. A fluid line-up of song and dance numbers, with an MGM verve and velocity.” *Independent*

“A fabulous new musical fairy tale for the year 2008. A thoroughly enjoyable evening. It was refreshing to hear the new music — which left everyone in the audience with smiles on their faces.” *Theatreworld*

“Willmott knows how to pen a tune... ‘Once In A Lifetime’, whose swelling melody is hot-wired directly to the tear-ducts, should be designated the official anthem of the Capital of Culture.” *Guardian*

“The music is sweeping and grandiose and the songs themselves are catchy.” *What’s On Stage*

“Immensely enjoyable ... A show to warm Liverpool hearts ... raised a storm of approval from a packed house.” *Chester Chronicle*

“Phil Willmott’s determinedly feel-good show. His piece has a celebratory air suited to the buoyancy that the title of European City of Culture seems to have brought to Liverpool ... Such joyous moments are the musical’s strength.” *The Times*

“*Once Upon a Time at the Adelphi* is worth seeing ... Like a bottle of vintage Krug, there is an awful lot of fizz with Phil Willmott’s musical.” *Stage*

“A triumph of staging. The place that transformed popular music with its boldness here defines itself with nostalgia ...” *Observer*

Other plays by Phil Willmott published by
Samuel French Ltd

The Adventures of Jason and the Argonauts
Around the World in Eighty Days
Lysistrata — The Sex Strike (with Germaine Greer)



ACT I

The Adelphi Hotel, Liverpool

No. 1 Overture

A big brassy overture plays whilst onstage action contrasts the Adelphi Hotel, Liverpool then and now. In the original production characters from the present walked past a mirror and were reflected by the identical movements of parallel characters from the past

SCENE 1

The Adelphi reception. The present day

No. 1A Jo and Neil underscore

Neil approaches Jo. They are both young and dressed for reception work

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.

Introduction to "Somebody's on the Roof" starts

Get some guests booked in and checked out and we'll talk about this later.

Neil Battle stations!

The Lights and set change to the Adelphi front desk

They're swamped by present day Guests, played by the company, at the Adelphi front desk, all trying to get their attention

The hubbub segues into:



No. 2 Somebody's on the Roof*Guests of various types sing*

Hen Party Girls What time's breakfast?
Football Supporters
(glaring at each other) When do I check out?
American Husband Is the Cavern far?
Sheik Where is Aintree?
Backpacker Anfield? Kirkby?
American Wife I wanna meet Ringo Star.
Business Woman My company booked this.
Liverpool Supporter I'm on your guest list.
Chav Husband The room's too hot.
Chav Wife I'm cold.
Everton Supporter So we're not near Albert Dock here?

Neil *(speaking on the phone)* Adelphi Hotel. Please hold. *(He puts the receiver to one side)*

Business Woman Where's John Lennon Airport?
Hen Party Girl 1 Can you fly to Magaluf?

Neil listens to the phone again

Hen Party Girl 2 My earring stud's gone missing

Neil *(speaking into the phone)* Who's this?

(Singing to Jo) Somebody's on the roof.

When Jo sings to herself, Neil and the aggravated Guests go into slow motion, returning to normal speed each time she finishes

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?



All right, yes, he's
 Kind of 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 bawl my eyes out
 Like a lover would?
 Stop it —
 Working here is fun
 You can't just give up and run.

All Guests

What time's breakfast?
 When do I check out?

Jo *(to herself)*

Why are they so rude?

Business Woman

Where's my taxi?

Everton Supporter

Sandwich?

Backpacker

Room key?

Jo *(to herself)*

Grumpy, thick or crude?

Business Woman

My company booked this

Sheik

I'm on your guest list

American Wife

Our room is cold

American Husband

No, hot!

Jo *(to herself)*

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 *(speaking, still on the phone)* There's somebody on the roof.**Jo** *(singing, to herself)* Why'd he kiss me?

Why'd he do that?

Did he mean what he said?

Guests

'Scuse me I'm waiting here!

Jo *(to herself)*

Why'd he get all heavy?

Just met him for a bevy

Now he's messed with me head.

All right, yes, it's

Kind of tempting





Guests Me and him in Japan.
Jo (*to herself*) 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 (*speaking to Jo*) The caller says she might jump. (*Into the phone*)
 Who is this?

Jo (*to herself*) I love the Adelphi
 Each corner of here
 Should I leave here 'cause some fella
 Stuck his fat tongue in my ear?

(*Slow*) Though his kisses thrill me
 I need a sign, some proof
 That leaving here's the right thing —

Neil (*speaking*) Jo!

Guests (*singing*) *Can we get some service please?*
Neil (*singing to Jo*) There's somebody on the roof!
Guests What time's breakfast? When do I check out?
Neil There's somebody on the roof!

The number resolves

Segue to Playout for scene change music

SCENE 2

The roof of the Adelphi. Present day, soon afterwards. A reception room in the Adelphi. The past

Jo approaches the Older Alice who's standing in shadow

Jo You all right, 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. 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. We all thought we had Adolf Hitler up here once. And a horse.

Jo A horse! Adolf Hit — On the roof of the Adelphi?! Somebody once told me that Hitler once worked here and something about a cowboy but it's all just a myth. 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.

The intro to "Thompson" starts

Jo (*kindly*) I don't think there's anyone coming up here tonight, love.

Older Alice Oh he'll be here, Thompson always makes an effort. It was the 1930s and ... (*She sings*)

No. 3 Thompson

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, dressed in a smart 1940 coat that would still look classy today

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

Flashback

Young Thompson appears. A handsome and charismatic young man with a slightly roguish air. He approaches Young Alice, a pretty young woman whose dark, reserved dress suggests she's a hotel employee. Young Alice can be doubled with Jo



High society guests begin to fill the stage around them. Half the company play guests, the other half will appear as hotel staff. Amongst them is the hotel's new owner, Lord Henry Rothmore, the newly-married Henry and Gwendolyn DeVere, Her Ladyship, and the financiers Algernon Lamb and Matthew Tremain. The Guests hold glasses

And when he noticed me
His smile, just sort of beamed
I didn't stand a chance
Or so it seemed.
He was mine, I was his for ever more.
Would I have run
If I'd have known
The trouble I'd in store?

Thompson addresses Young Alice. He often uses an elegant turn of phrase which indicates his high society aspirations

Thompson Ladybird?

Older Alice (*lost in her memories*) Tommy Thompson.

Young Alice What are you doing here? I mean your mum told us you were still studying. University. With the nobs.

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

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.

Young Alice (*sending him up*) Oh, you'll "wager" will you? You've certainly come along way from the gobshite who used to get my brother into trouble.

Thompson If only he knew how much I adored his earnest little sister in the ladybird red coat.

Young Alice Lost your accent but none of your cheek.

The events unfold as described. Throughout the following, Thompson works the room, charming the Guests and gaining their confidence

Older Alice (*singing*) 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

Hungry for More?

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