

**DREAM BEAT**

A 1960s Rock Musical

Script by

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Music by

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Running time (approximately) 90 minutes  
(Act 1- 50 min Act 2- 40 min)

## Introduction

This play combines acting, live music and dance and is therefore most suited to High School Drama Departments or Youth Drama Groups. It is set in Liverpool in 1963 at the peak of the Mersey Beat era. Some of the groups that emerged from this vibrant Liverpool music scene went on to find world-wide fame - most notably the Beatles. But the *Dream Beat* story is more typical - four young men who fail to form a group despite their good intentions. Humorous and touching this story paints a picture of the aspirations and innocence of 1960's youth. The play is a mix of acting, dance and live music, structured around 9 songs written in a 1960s style. The music is original and there are no copyright issues or additional performance rights expenses. The play contains no strong language and is suitable for audiences of all ages

## Performances

Dream Beat was first staged in 2002 at the Neptune Theatre, Liverpool then later that same year at The Gladstone Theatre, Wirral. The actors taking the main parts were recruited locally. The dance team came from various local dance schools. The music was performed live by a 1960s style Rock Group.

## The Songs

The music replicates the Mersey Beat style as it was performed at Liverpool Clubs like the famous *Cavern*. A folder with music files of the guide vocals are part of the script purchase. Music scores are available on request. Please note the group that recorded the studio versions of the songs were young musicians and had no experience of the Mersey Beat sound. It is recommended that producers of this play listen to tracks by groups such as *The Big Three* or *The Mersey Beats* if they wish to emulate the authentic Mersey Beat sound.

## The Group

In the original production of Dream Beat in 2002, *The Group* performed on a raised dais at the back of the stage. The acting and dance routines were in front of the dais. *The Group* sometimes left the stage after performing a song - and sometimes remained on stage during the scene that followed. However it is left to *The Company* as to how it wishes to position *The Group*. There is a note at the start of each scene to say whether *The Group* is required for the scene or not.

In 1960s Liverpool a group of musicians was never called a band - always a group. The most common line up would be - Lead Guitar, Rhythm Guitar, Bass Guitar and Drums with the Rhythm guitarist as the lead vocalist. The book - *Beat Waves 'Cross the Mersey* by Manfred Kuhlmann - is an invaluable reference for *Companies* seeking to recreate the unique Mersey Beat scene.

## Characters within the group

The LEAD GUITARIST has a few lines in Scene 1.

STEVE (the drummer) has a few lines in Scene 16

**Costumes**

Costume has to be a balance between authenticity and spectacle. This is especially true with the *Dance Team*. Mini-skirts for example arrived after 1963 (the year in which the play is set). But mini-skirts, mini-dresses and hot pants are great costumes for dancers to perform in. At the factory the four lead characters would dress conservatively in jackets, shirts and ties. When they went out in the evening to clubs they might have a jacket for a special occasion. Leather jackets are a good compromise.

**Stage Set and Directions**

There is considerable scope for a *Company* to be inventive with scene setting and changes. The play was originally performed on a open stage with just a few key props, plus chairs and tables. The stage was struck and set between acts by the actors/dancers.

**The Four Main Characters - the would-be members of a Mersey Beat Group**

**PETER** (Peter Grant - male - character age around 18)

Peter is Liverpool born and bred. Always cheerful and optimistic with a playful sense of humour. Lead Singer for 2 of the songs.

**CHESTER** (David Chester - male - character age around 18)

Chester is serious and never smiles. Doesn't understand or make jokes. Intelligent and perceptive, with a head full of trivial knowledge. Dreams of falling in love and romantic relationships. *(It would be appropriate to his character if he wears the same clothes through the play - even when he's out socialising)* Plays the guitar and is the Lead Singer for 2 of the songs.

**DAVE** (David Hunt - male - character age around 18)

Dave comes from London. He's escaped his domineering mother. He's heard about the Liverpool club scene, with the exciting music and free and easy girls. He plays the drums (doesn't have to be an expert) and is Lead Singer for 2 of the songs.

**BONE** (Michael Barrington-Smythe - male - character age around 18)

Bone comes from Kent. Went to a private boarding school. Has a posh accent. Bone is confident and mature. *(It would be appropriate for Bone to wear a Cravat rather than a Neck Tie in keeping with his upper class image - but also he uses this to hide a love bite on his neck)* Lead Singer for 1 song.

**Other Speaking Parts - not part of the Dance Team**

**SARAH** (Sarah Connors - female - character age 16 - 22)

Devoted in her role as secretary to Mr Moss the Personnel Manager. She takes a fancy to Peter - but keeps this hidden. (We don't get to meet Mr Moss)

**MAUREEN** (female - character age - ten years older than Dave - so at least 28)

Maureen wanders around her house in a cheap nylon negligee. A seductress.

**SALLY** (female - character age around 15)

Peter's young sister.

**THE TEA LADY** (female any character age)

Serves tea in the office from a tea trolley with a tea urn.

**FRANCINE** (female - character age 21)

Bone's sister. A posh girl from Kent. (could be part of the Dance Team with suitable costume change)

**THE GIRLS** (The Dance Team) (Character ages around 16 - 18)

Dance routines accompany many of the songs. *The Company* should include some male dancers. One male character is required in a non-speaking role in Scene 16. The female members of the Dance Team also take on the role of Office Girls. The Dance Team members can also be used to set the stage for each scene bringing on the required props. Through the script the Dance Team is referred to as THE GIRLS.

**Speaking Parts for members of the Dance Team**

Female members of the Dance Team (THE GIRLS) take the roles of the following characters -

**BRENDA**

Office Girl dated by Chester. Lead Singer for 1 Song.

**ALISON LAURA JENNY GIRL 1 GIRL 2**

Speaking parts with a few lines each.

**THE SONGS** (and who is the lead singer)

|    |                                      |                   |
|----|--------------------------------------|-------------------|
| 1. | Dream Beat                           | GROUP LEAD SINGER |
| 2. | Bad Girls                            | DAVE              |
| 3. | Where is Love                        | CHESTER           |
| 4. | Francine                             | PETER             |
| 5. | Ain't nothing left but Rock 'n' Roll | BONE              |
| 6. | Just another Woman                   | BRENDA            |
| 7. | Liverpool Blues                      | DAVE              |
| 8. | Hey little Angel                     | CHESTER           |
| 9. | I'm still Happy                      | PETER             |
|    | Dream Beat reprise                   | GROUP LEAD SINGER |

**NOTE.**

*Instrumental breaks may be added or extended, and verses repeated to increase the length of the dance sequences. Lyrics may not be altered or additional verses written. The **copyright** of each of these songs is held by **James Chalmers**. Permission must be obtained for any of these songs to be used for any other purpose other than as part of the play.*

**Scene Numbering**

The scenes are numbered from 1 to 17. The first scene of Act 2 is No 11. The continuous numbering is for the convenience of companies who wish to perform the play without an interval break.

## SYNOPSIS

### Act 1

Peter is ousted from a Group because he turns up late for a rehearsal. He vows to form his own Group. Peter arrives at the factory on his first day. He's met by Sarah the personnel manager's secretary. Dave arrives from London. Bone arrives from Kent. Dave smashes a clock while trying to have some "fun". Chester arrives in a panic - he's late. They all play the right instruments to form a Group. Bone decides this is what they must do. They spend a couple of weeks on induction training at the factory.

The four lads visit a club to listen to the Groups. Bone is mistaken for a pop star who has had a breakdown and gone into hiding. Dave is chased out of the club when he tries to play the drums during the interval. Chester goes back to Peter's house for supper where he meets Peter's young sister Sally. There is chemistry between them.

Dave looks for a flat and meets Maureen the landlady. She takes a fancy to Dave. Dave and Bone move into the flat. Sarah complains that Dave's mother is always ringing the factory to check that Dave isn't getting into trouble. The four lads are allocated jobs in the factory.

Dave buys a car and the four lads drive down to Kent for Bone's sister Francine's 21st party. After the party the four lads go to Dave's house in London to pick up his drum kit. Bone, Peter and Chester arrive back in Liverpool without Dave. He's been "kidnapped" by his mother.

### Act 2

The four lads hatch a plot to get Dave back. Chester takes Brenda, a girl from the office, to a club. Bone locates a set of drums for Dave. Sarah suggests an alternative drummer - her brother Steve. Dave returns to Liverpool. Maureen is pregnant. She abandons Dave to stay with her mother. Bone gives Maureen money to have an abortion. Dave goes back to London.

Bone now has Maureen's house to himself rent-free. He arranges a party in the basement. The Group will be together for the first time with Steve replacing Dave as the drummer. The electricity and gas are cut off because Bone hasn't paid the bills. Bone plans to bypass the electric meter, but has a change of heart, realising he's been behaving dishonestly in a number of ways. He leaves Liverpool to return to Kent. Chester is upset because Sally is now Steve's girlfriend.

When Chester returns to work on Monday he finds his office has closed and all the staff sacked. Peter's job has gone too. Peter is to take on Bone's job as manager of the production department. Chester is offered a job in Portsmouth. Chester decides to take this job, leaving Peter on his own - his dream of forming a Group destroyed. Peter and Sarah confess they want to be together. The play ends with Peter and Sarah in an embrace.

**ACT 1****SCENE 1    At a Liverpool Club 1963**

*The play opens with the GROUP in position.*

**GROUP**        *Strikes a single chord*

**ENTER**        THE GIRLS - screaming

*The GROUP starts to play - the GIRLS dance. Song is sung by the Group's lead singer*

**SONG 1    Dream Beat**

*We got that dream beat - it's the pulse of the City  
Played on big guitars  
It's a dream beat - it's so clear and it's so pretty  
We're on our way to the stars  
Love that dream beat - it's our inspiration  
We're just heading for Mars  
Playin' our dream beat - we're going multination  
We're gonna be rock 'n' roll stars*

*Liverpool dream beat - we got that crazy sound  
Nineteen sixty three dream beat - it's the greatest sound around*

**GUITAR BREAK**

*Liverpool dream beat - we got that crazy sound  
Nineteen sixty three dream beat - it's the greatest sound around*

*We got that dream beat - won't wait until tomorrow  
We're just aching to play  
It's just our dream beat - can't beg or steal or borrow  
With dream beat we're on our way  
Dream beat I hear you say  
Dream beat we're on our way  
It's that dream beat - it's gonna stay*

*NOTE - In the live performance on the guide vocal track the singer makes a mistake with the lyrics*

**ENTER**        PETER

**EXIT**            THE GROUP *All except the lead guitarist*



THE GIRLS *Chasing after the group - jostling Peter - ignoring him*

PETER *pointing to the Group's lead guitarist*

That should have been me. Playing lead guitar. But the Liverpool music scene is a jungle. Lads with guitars prowling the streets - looking for a group to join. Someone turning up late for a practice - that's all it takes. And it's good news - you're in.

LEAD GUITARIST

But this time it was you who turned up late. So it was bad news - you were out.

PETER

I'll form my own group.

LEAD GUITARIST

Yeah I'm sure you will. But in the meantime better not be late for your new job at the Factory. Monday morning eight o'clock.

*PETER remains on stage*

**EXIT**      LEAD GUITARIST

**SCENE 2    Factory - Training Department**

*Group not required in this scene*

**ENTER**      SARAH *carrying a clipboard*

SARAH

Peter Grant - how nice of you to take the trouble to turn up this morning.

PETER

I didn't want to miss seeing you again Sarah.

SARAH

Miss Connors if you don't mind. I said it was a bad idea to take on someone who plays a guitar. But Mr Moss the personnel manager wouldn't listen. I tried to tell him that anyone who plays a guitar - usually stays in his job for just a few weeks. Then they're off on a world tour.

PETER

Well there's no point in lying about playing guitar - because you'll know all about the secret test.

SARAH

Secret test?

PETER *holds his left hand out towards Sarah*

Hold my hand

SARAH

What would I want to do that for?

*Sarah tentatively takes hold of Peter's hand*

PETER

Feel that?

SARAH

Feel what?

PETER

The hard skin at the end of my fingers. I confess your honour. I play the guitar. Don't give me the job.

*Sarah snatches her hand away*

SARAH

What will you want me to get hold of next? I'm not that kind of girl. I went to a Catholic school. Anyway - what's your group called? The Day Dreamers?

PETER

That's not a bad name. Mental note made.

SARAH

Where do you play? At the Cavern?

PETER

Yeah - sometimes.

SARAH

I go to the Cavern. Every Saturday.

PETER

We're usually there on a Tuesday.

SARAH

I'll go on Tuesday if there's a decent group on.

PETER

Oh sorry - I meant Monday.

SARAH

The Cavern isn't open on a Monday.

*Sarah thrusts the clipboard into Peter's hands*

I haven't time to listen to all this nonsense. I must go and make Mr Moss his cup of tea.

**EXIT**

SARAH

PETER (to himself)

And sit on his knee no doubt. Take down a bit of shorthand. Lucky old Mr Moss.

*(Looks at the names on the clipboard)*

With a bit of luck there's someone here who plays the guitar.

**ENTER**

DAVE

DAVE

You in charge mate?

PETER

Just minding the shop. While the lovely Sarah makes the boss a cup of tea. And takes down a bit of shorthand.

DAVE

Dave Hunt's the name. Am I on the list?

PETER *looks at clipboard*

Yeah - but you don't sound like you belong here?

DAVE

I do now. I'm a signed up Scouser.

PETER

With a cockney accent?

DAVE

Yeah why not? I'm here for the action.

PETER

Action? You mean like - watching the wrestling at the Stadium on a Saturday night?

DAVE

Nah - fighting off screaming fans. If you're in a group - the girls are all over you?

PETER

You play in a group?

DAVE

Not yet. But that's the plan.

PETER

You play guitar?

DAVE

No drums.

PETER

This sounds like good news. We've got half a group already.

DAVE

Just one problem - my drums are in London.

PETER

I'm sure that's easily sorted.

DAVE

Yeah - but I need to move out of my digs. The landlord has rules. I'm not allowed to play records in my room. So he ain't going to be happy about me turning up with a set of drums.

PETER

Is his name - Moses? The rules carved on tablets of stone?

DAVE

A bit like that - and top of the list - I can't bring girls back to my room. So I need to find myself a flat.

*Dave grabs the clipboard from Peter*

*DAVE looking at list of names*

Are you David Chester?

PETER

No. Peter Grant.

*Dave starts to laugh - he shows Peter the list of names and points to one of the names*

DAVE

Michael Barrington-Smythe?

PETER

I couldn't have gone to school in Liverpool with a name like that.

**ENTER**     BONE

BONE

I'm Michael Barrington-Smythe. I didn't have any problems at school. Most of the others had equally ridiculous names. Now let's get one thing straight - never call me Michael - and certainly not Mike. Use my nickname - Bone.

PETER & DAVE (in unison)

Bone!

BONE

It's a long story chaps.

PETER

A posh lad like you should be at Oxford having conversations in Latin. What are you doing in Liverpool?

BONE

As little as possible. God what a dump this place is.

DAVE

Bone - you don't happen to play guitar do you?

BONE

Lead, Rhythm or bass?

PETER

Any of those would be good news.

BONE

As a matter of fact I can play all three. But I've only managed to bring a Fender bass with me. And a very small amplifier. I couldn't fit anything else into my rather small car.

*Dave almost struck dumb with admiration and amazement*

DAVE

You've got a car?

BONE

It was a present from my mother when I passed my exams.

PETER

All I got was a bike - and it was second hand.

DAVE

He's got a car. He's got a car.

PETER

It'll be a clapped out old banger.

BONE

It's a brand new Mini. In British Racing Green.

PETER

A Mini! That's just a toy. You can't do it in the back of a Mini.

BONE

I believe you can - by sticking your legs out of the window. Now chaps let's get serious for a minute. Do either of you play anything that's remotely like a musical instrument?

*In unison*

PETER                      DAVE  
Guitar.                      Drums.

BONE

That's perfect - so here's the escape plan. We form a group and become famous. Then we can pack in our jobs and go on a world tour.

DAVE

Sounds fab to me - when do we start?

BONE

Let's take it steady chaps. There are a few practical difficulties to iron out.

PETER

Yeah - like Dave's drums are in London.

BONE

That's not a problem. I'll drive Dave to London next weekend.

DAVE (*nervously hesitant*)

Emm - how will you get a set of drums in your mini?

BONE

We'll travel light. Nothing more than a toothbrush each. And I don't mind sleeping on your bedroom floor.

DAVE

The landlord will have a fit if I turn up with a set of drums. We'll have to wait till I get my own flat.

PETER

How long will that take?

BONE

I have every faith in Dave. Let's say - a week?

DAVE

A week!

BONE

Yes a week - oh and find us a two bedroom flat.

DAVE

Us?

BONE

I need somewhere to live. Don't worry about how much the rent is. I'll make up the difference. In any case once the group gets going we'll have plenty of dosh.

PETER

Which particular bus shelter are you sleeping in at the moment?

BONE

I've got a room at the Adelphi Hotel.

PETER

Oooh - the Adelphi. The ambassador's suite no doubt. With gold plated bath taps.

BONE

Not quite as posh as that. It's very comfortable. But of course not suitable for playing a bass guitar. That would disturb the other guests.

DAVE

Yeah but think of the birds you could take back to your room.

PETER

Why didn't you think of that when you chose your grotty digs?

DAVE

I didn't choose .....

*Changes subject quickly. Thrusts clip board back in Peter's hands*

Let's have some fun while we're waiting for David Chester to arrive.

BONE

I fail to see that there's any possibility of having fun in a place like this.

PETER

Well Dave - what's it going to be - see how high you can build a tower with the office chairs?

DAVE

Nah more fun than that. I'm going to stop all the clocks in the factory.

PETER

Oh is that all?

BONE

Not a bad suggestion though.

DAVE

You see the clock out there in reception? I'll swing it out on its hinges then pull the wires off the terminals. That'll break the circuit. All the other clocks will stop.

BONE

Do you happen to have a ladder with you?

DAVE

Don't need a ladder. I'll stand on one of the chairs.

**EXIT**      DAVE

PETER

The lad's an engineering genius.

BONE

I suspect this is Dave's first attempt at misbehaving - now that he's got away from home? But I can see he's a London lad through and through. So what on earth is he doing here in Liverpool?

PETER

He's here for the girls that hang around the groups. Anyway where have you come from Bone? Obviously somewhere posh.

BONE

I'm from Orpington in Kent. I came to Liverpool because .....

**SFX** - LOUD CRASH OFF STAGE

*A large round clock rolls across the stage - pursued by Dave*

**ENTER** DAVE

DAVE *catching up with the clock*  
Bloody thing was only hanging on a nail

*Dave hides the clock under a chair - sits down hiding the smashed remains as best he can with his legs*

PETER

At least you've made sure it's properly disconnected.

BONE

Tally ho chaps - I think the other fellow has arrived. He's pulling at the door when he should be pushing.

**ENTER** CHESTER *stumbles into the room - when he stops pulling at the door and pushes*

CHESTER

Sorry I'm late. I got mixed up with the bus numbers. I knew I had to catch a number 6. But didn't realise the 6B doesn't go past the factory. I should have got the 6A. I've walked about a mile.

PETER

You're going to be in trouble with the lovely Sarah.

CHESTER

Miss Connors - Mr Moss's secretary?

BONE

Don't pay any attention to him. Anyway why don't you introduce yourself?

CHESTER

I'm David Chester.

BONE



That's somewhat unfortunate. We can't have two Dave's in our group.

*Bone turns to Chester*

You do play guitar don't you? I mean everyone in Liverpool plays guitar.

CHESTER

I'm not from Liverpool - I live on the Wirral.

PETER

Oooh - on the Wirral. Where there are trees in the grass verges and flowers on the roundabouts. Nothing like that where I live. Everything's smashed up - or scribbled on with felt pens. Telephone boxes. Lamp posts. Bus shelters. Even the buses.

CHESTER

They should never have legalised the sale of felt pens.

PETER

I hereby declare possession of a felt pen is a criminal offence. Arrest him immediately officer.

BONE (*referring to Peter*)

I'm sure you'll get used to him - eventually. You didn't say if you play guitar.

CHESTER

Just a bit. I don't know many chords.

PETER

Three's enough. Unless you're super cool and can manage four.

BONE

Ok chaps we've got our group. I'm on bass. Dave's on drums. Peter on lead. And emm -

*Looks at Chester*

We'll call you by your surname - Chester. That sounds rather good don't you think? And you'll play rhythm guitar.

CHESTER

I suppose that's OK. But I'm a bit confused. And I'm still worrying about being late. Mr Moss might have seen me through the glass partition.

BONE

You don't have to worry about that old boy. All the factory clocks have stopped. Mr Moss won't know that time you arrived.

CHESTER (*points to the other side of the room*)

The clock over there's still going.

DAVE

But I disconnected the circuit.

BONE

Dave doesn't know his own strength. He slammed the door shut a trifle too hard. The stupid clock fell off the wall.

CHESTER

That means the factory clocks are wired in parallel. If they'd been wired in series ....

PETER

Chester - we don't need a science lecture. We've more important things to discuss.

BONE

Well said that man. I propose we make a start by visiting the local clubs to pick up ideas for our group. All those in favour - raise your hand?

*They raise their hands - Chester a little later than the others*

**ENTER** SARAH

*Sarah picks up/grabs the clipboard*

SARAH

Which of you is David Hunt.

*Dave gives a faint sheepish wave*

SARAH

You mother's just rung.

DAVE (*nervous*)

What did she want?

SARAH

She went on and on about you keeping out of trouble.

PETER

Dave - getting into trouble? He's not that kind of guy.

*Sarah spots the smashed clock*

SARAH

What's that doing there?

*Bone picks up the clock*

BONE

My apologies. I rather carelessly slammed the door shut. The clock was only hanging on a nail. The vibration did the rest. Poor workmanship if you ask me.

*Bone offers the clock to Sarah*

SARAH

I don't want it. Put it in the bin on your way out. Now it's time for you lot to get your hands dirty. You'll be based in the factory training school for two weeks. Learning about the company, and doing some metal bashing and working on lathes. Induction training to give it its proper name. After that you'll be allocated jobs in the factory.

CHESTER

I'd like to work on technical stuff. You know - in the research department.

SARAH

Sorry you can't pick and choose where you go. Right follow me. And we'll get you kitted out with overalls.

**EXIT**        SARAH, PETER, CHESTER, BONE (DAVE remains on stage)

**End of Scene 2**

**SCENE 3                    At a Liverpool Club**

*GROUP required for this scene*

**ENTER**        **GIRLS** *(dance routine with Dave)*

**SONG 2                    Bad Girls** *Sung by Dave*

*Well I can't help it baby, if bad girls eyein' me  
Bad girls always hang around and will not let me be  
They don't mean nothin' to me, I can tell you true  
Please believe me baby, I live my life for you*

*You know I want you baby, not bad girls can't you see  
No way can these fresh face kids, do what you do to me  
They don't mean nothin' to me, I can tell you true  
Please believe me baby, I only live for you*

*Bad, bad girls, always hanging around  
My own sweet baby just can't be found  
Bad, bad girls, oh let me be  
Can't you see, I just ain't free*

**GUITAR BREAK**

*Bad, bad girls, always hanging around  
My own sweet baby just can't be found  
Bad, bad girls, oh let me be  
Can't you see, I just ain't free*

*Please believe me baby, bad girls ain't my style  
You're my one and only yeah, please, please stay awhile  
They don't mean nothin' to me, I can tell you true  
Please believe me baby, I only live for you*

**EXIT**                **THE GROUP** - pursued by screaming **GIRLS**

*Dave is upset/angry - he thought he was getting on well with the girls*

**ENTER**        **BONE, PETER & CHESTER** carrying drinks

**DAVE**

How was I to know they were with the group?

**PETER**

Any girl hanging around the stage usually is.

BONE

Why not try the bar?

DAVE

Good idea. See you later - most likely with a bird hanging on each arm.

**ENTER** ALISON & LAURA

*Alison and Laura hang around in background having a conversation - their attention directed towards Bone*

*Dave tries to attract Alison and Laura's attention as he passes them - but they pretend not to see him*

**EXIT** DAVE

CHESTER (*Gazing into the distance*)

What do you think this place used to be?

PETER

You mean back in the middle ages?

CHESTER

Before it was a club. A theatre maybe? Or more likely a cinema. I think I can see where they've blocked up the windows of the projection room.

BONE

Pay attention chaps. Let's take stock of where we're up to with our plan. What targets have we met?

*Peter pulls faces - looking like he's thinking very hard. Chester is directing his attention to Alison and Laura - staring at them longingly - but failing to interact.*

PETER (*after a pause*)

We've got a lead guitarist, a bass guitarist, rhythm guitarist and a drummer.

BONE

Not a bad start - but what about instruments? I've got my bass guitar but not a very good amplifier. And Dave's drums are in London.

PETER

We'll it's not as if the drums don't exist. And I've got a half decent Gibson guitar.

BONE

What about an amplifier?

PETER

Not good news. It's a crappy little thing.

BONE

Chester?

CHESTER *Snapping out of his trance*

Emm - what?

BONE

What make of guitar do you have?

CHESTER

Oh - just a battered old acoustic.

PETER

Well that's a fat lot of good. No one plays an acoustic guitar in a group. You need to get yourself a Fender or a Gibson.

CHESTER

I've fitted a pick up.

PETER

What the hell for?

CHESTER

To test the amplifiers I build.

BONE (*putting his arm around Chester's shoulders*)

Chester old boy - tell me about these amplifiers.

CHESTER

Not much to look at. But they sound OK.

PETER

How many watts?

CHESTER

Ninety.

PETER

Ninety! Is that legal? My crappy little amp is only ten.

BONE

How many of these amplifiers have you got?

CHESTER

Two.

BONE

How long will it take you to produce another two?

CHESTER

A couple of weeks - why?

BONE

Are the parts expensive?

CHESTER

No I get really cheap war surplus stuff from a shop in Birkenhead. Bits of radios from Lancaster Bombers mostly. But American valves (vacuum tubes) are the best - if I can get hold of them.

BONE

Build us two more amplifiers and I'll buy you a fender guitar. Then we're all set up for the stage.

CHESTER

But the amplifiers don't have cases. They look like heaps of junk. And if anyone got too close they could touch a live wire.

PETER

Killing a few fans might be the kind of publicity we need.

CHESTER

I don't want to end up in jail.

BONE

It's OK chaps don't panic. I'm good at woodwork. I'll build the cases.

*Points to the amplifiers on the stage*

Replicas of those amplifiers. From a distance you won't be able to tell the difference between our amps and the real thing.

PETER

Apart from the control knobs being the wrong shape and not having the maker's name in large letters.

BONE

What are you doing Saturday morning?

PETER

Having a lie in until about lunchtime. What else is there to do on a Saturday morning?

BONE

Do you know the guitar shop in White Chapel?

PETER

Yes what about it?

BONE

I'll meet you there - Saturday morning. The shop needs to be busy. Let's make it 11:00 hours.

PETER

Well at least I get a bit of a lie in. So what's the plan?

BONE

You'll go to the counter and engage the staff in conversation.

PETER

What about?

BONE

Anything that comes to mind. Guitar strings. Guitar straps. Guitar leads. But whatever you do - don't mention the word amplifier. I'll be busy amongst the amplifiers pinching the knobs. They just pull off so that'll be easy. The maker's badges will be more difficult - requiring the use of my Swiss Army knife.

*Peter's jaw drops in disbelief. Chester isn't paying attention - he's eyeing up Alison and Laura*

*Bone takes a final sip of his drink and hands the empty glass to Peter*

BONE

Can you take this back to the bar please. I'm needed over there.

*Bone walks over to Alison and Laura*

PETER

Did you hear that?

CHESTER

He's needed over there?

PETER

No the bit about ... Oh forget it. Why did I think posh gits are always honest?

**ENTER**     DAVE

*Bone is on his way over to Alison and Laura. Dave tries to engage Bone in conversation. Bone waves him away and continues to Alison and Laura. Dave looks on in disbelief. Bone embraces each of the girls in turn and they kiss.*

ALISON *(to Bone)*

Are you the fella that used to sing in that group? You know - the fella who went mad and was taken away?

BONE

I'm sorry but I don't know to whom you're referring.

LAURA *(imitating Bone's well spoken voice)*

I'm sorry but I don't know to whom you're referring.

ALISON

Where did you get that posh voice from?

BONE

Kent.

LAURA

You're not the Duke of Kent are you?

*Bone and the two girls continue with a silent conversation - and slip into hugging and kissing. Dave joins Peter and Chester.*

DAVE

Bone with two birds. It ain't fair.

PETER

Nothing decent in the bar Dave?



DAVE

I spotted a gorgeous bird on her own. I did a bit of chatting up and I offered to buy her a drink. Thought I was in with a chance. But then her boyfriend appeared. And I had to beat a hasty retreat.

*Bone comes over - with the two girls - arm in arm*

BONE

I say chaps - I hope you don't mind. But I'm giving Laura and Alison a life home.

CHESTER

Not staying to watch the group after the interval?

BONE *(feigning a yawn)*

I could do with an early night. I'll see you chaps at the factory tomorrow.

**EXIT**        BONE, ALISON & LAURA *(arm in arm)*

DAVE

How come he pulls birds that easy?

PETER

He might give you some tips - if you ask him nicely.

DAVE

When we get our flat - and he brings two girls back - it'll be one for him and one for me. Anyway while we're waiting for the group to start - I'll show you how good I am on a set of drums.

*Dave goes over to the set of drums and sits down. He picks up the drumsticks. Dave bashes out sequences on the drums.*

**ENTER**        THE GROUP

*The Group's Drummer chases Dave off stage - Dave still holding the drumsticks*

**EXIT**        DAVE & DRUMMER

CHESTER

Shouldn't we help him?

PETER

He's old enough to look after himself.

**ENTER**        DRUMMER

*Drummer is carrying the drum sticks. He takes his place at his drums*

CHESTER

No sign of Dave. Do you think he's OK?

PETER

He's most likely lying face down in the gutter.

CHESTER

We need to call an ambulance.

PETER

Tell me Chester - were you born with no sense of humour - or has it come with years of practice?

*Peter sees that Chester is upset*

Sorry I didn't mean it. Come on - let's go back to my house. My mum makes a great supper. I'll get my dad to drive you home.

CHESTER

All the way to the Wirral?

PETER

It's not far. Just through the tunnel. Are you coming? You'll get to meet my sister. You do like girls don't you?

CHESTER

Yes - but I don't seem to get on with them. I never know what to say.

PETER

When we get our group going. You won't have to say anything. You'll be mobbed on stage.

CHESTER

They'll all be hanging onto Bone and ignoring me.

PETER

Gordon Bennett Chester - a few more weeks with you and I'll end up topping myself. No - sorry - that's a joke. Come on.

*Peter leads Chester to Exit*

**EXIT**            PETER & CHESTER

**End of Scene 3**

**SCENE 4            Peter's parent's house lounge**

*GROUP required for this scene*

*Sally is watching TV. Peter's guitar occupying a chair. Guitar is plugged into an amplifier.*

**ENTER        PETER & CHESTER**

SALLY

You can turn off the TV.

PETER

Are you sure?

*Peter turns off the TV*

SALLY

It was a boring programme about Guatemalan Indians.

PETER

This is my new best mate Chester. Chester this is Sally.

CHESTER *(very awkwardly)*

Nice to meet you Sally.

PETER

I'll go and help mum sort out the supper. Why don't you impress Sally with your guitar playing?

CHESTER

I might damage your guitar.

*Peter picks up the guitar and hands it to Chester (Peter surreptitiously detunes one of the strings)*

PETER

It's a wreck - you can't make it any worse.

**EXIT            PETER**

*Chester shuffles about awkwardly guitar in hand. Not knowing what to say.*

SALLY *(after an awkward silence)*

Chester's a really nice name.

CHESTER

It's not my real name. I mean it is - but it's my surname. My Christian name is David.

*Chester sits down with the guitar across his knee. He takes the plectrum that's sitting between the fret board and the strings. Chester runs the plectrum across the strings. One of the strings is out of tune. Chester retunes it.*

SALLY

That'll be my brother's idea of a joke. I saw him turning the knob thing at the top.

CHESTER

Probably testing me to see if I really can play?

*Chester plays the guitar and sings. After the first verse - the Group gradually joins in. The lead guitar takes on the guitar break solo. At this point Chester puts down the guitar. Chester and Sally dance together. (The guitar break (not included in the guide vocals track) should support a romantic dance routine.) Sally should add harmony to verse 3.*

### **SONG 3**

### **Where is Love**

*Where is love - I'd do anything to know what's going on  
Where is love - I'd give anything to know where love has gone  
Where is love - can't anyone help me understand  
Where is love, where is love*

*Where is love - is it that pretty girl standing over there  
Where is love - please me pretty girl won't you learn to care  
Where is love - is there anyone to take my hand  
Where is love, where is love*

### **GUITAR BREAK**

*I don't want much - just some love and understanding  
Oh yeah  
Someone who really cares for me  
A love, oh not withstanding*

*Where is love - I wish every night for a love of my own  
Where is love - I pray all the time, oh don't leave me alone  
Where is love - please let someone say: you're my man  
Where is love, where is love  
Where is love, where is love*

**End of Scene 4**

**SCENE 5    Outside Maureen's House - morning**

*GROUP not required for this scene*

*A car is parked outside the house with a for sale sign - £150 ONO. (In the original production the car was four chairs with a steering wheel. There was no house facade - Maureen stepped out of the wings in lieu of a front door.)*

**ENTER        DAVE**

*Dave strolls nonchalantly over to the house. He's about to knock on the front door when he is distracted by the car. He walks around the car examining it.*

**ENTER        MAUREEN** *(in a short night-dress and slippers)*

*Maureen watches Dave who doesn't see her.*

**MAUREEN**

Well hello young man.

*Dave is startled by Maureen speaking. Then even more startled when he turns and sees her.*

**MAUREEN**

Do you want to buy the car? Hillman Minx. 1957. One careful owner. Just six thousand miles on the clock.

**DAVE** *(very nervous)*

Emm - I came about the flat? My name's Dave. But most people call me Dave.

*Maureen extends her hand - shakes Dave's nervous hand - keeps hold of his hand*

**MAUREEN** *(pulling Dave towards the front door)*

It's a very nice flat - why don't you come in and have a look?

*Dave is looking back at the car*

**MAUREEN**

The car's a bargain.

**DAVE**

Why are you selling it?

**MAUREEN**

Oh I never got round to learning to drive. I'll show you round the flat. Then we can talk about the car over a cup of tea.

**End of Scene 5**

**SCENE 6    Factory Training Department - morning**

*GROUP not required in this scene*

**ENTER        TEA LADY**

*Tea Lady wheels on a trolley - tea urn or large tea pot, mugs, sugar and milk. Also a rag-like dishcloth*

*Tea Lady uses the dishcloth to wipe her hands, then around her face and neck - and/or down her front under her clothing (she's hot and sweating). She then inspects the mugs and seeing some aren't clean - wipes them with the dishcloth. She then places the cloth on top of the urn - it falls in through the open top. She fishes the cloth out then squeezes the tea out of the cloth back into the urn.*

**ENTER        PETER & CHESTER (wearing overalls)**

*Peter and Chester go to the tea trolley. The Tea Lady pours out two mugs of tea from the tea urn - adds milk and sugar as appropriate.*

**EXIT            TEA LADY with tea trolley**

PETER (*taking a sip of his tea*)

This tea's never hot.

CHESTER (*taking a sip of his tea*)

I haven't seen Dave this morning.

PETER

He told me he was going to look for a flat.

CHESTER

Did he ask Mr Moss if he could have time off?

PETER

He's off sick if anyone asks.

CHESTER

Has your sister got a boyfriend?

PETER

Forget it Chester. She's still at school. Much too young for you.

**ENTER        BONE**

PETER

Tallyho Bone. You've missed the tea trolley.

BONE

Good thing too. I've heard some terrible stories about that tea.

PETER

I say old chap - is that a love bite on your neck?

BONE (*adjusts his cravat to cover more of his neck*)  
It could be I suppose.

PETER  
What's your secret? Old Spice aftershave?

BONE  
Apparently I look like someone from one of the Liverpool groups. But it's a name I'm not familiar with. I'm told he had a bit of a mental breakdown. Couldn't cope with the fame. Got carted off by a team of men in white coats. Not been heard of since.

PETER  
Did you tell the girls they've got the wrong man?

BONE  
I didn't want to disappointment them. Besides - I can use it to my advantage. I've already come up with a cock and bull story about taking a job in a factory to keep out of the public eye for a while.

*Chester is sipping his tea and pulling faces*

BONE  
Are you OK Chester old boy?

CHESTER  
I don't think I want to finish this tea. I'm going to tip it down the loo.

PETER  
Me too. But it'll probably dissolve the porcelain.

**ENTER**     SARAH (*clipboard in hand*)

PETER  
Ah it's the lovely Sarah.

SARAH  
Where's David Hunt?

PETER  
He's off sick.

SARAH  
What's the matter with him?

BONE  
Rather a nasty tummy upset. Probably been drinking too much of this ghastly tea.

SARAH  
His mother's on the phone. She wants to speak to him.

BONE  
Miss Connors - would you like me to take the call?

SARAH  
Would you?

BONE  
Certainly - anything to help a damsel in distress

**EXIT**        BONE

SARAH  
She rings almost every day. Asking if her son David is keeping out of trouble. What can I say? You lot are all the same - only interested in one thing.

PETER  
Like stamp collecting? Or train spotting?

SARAH  
You know perfectly well what I'm talking about Peter Grant. Now I can't waste anymore time listening to all this nonsense.

PETER  
Mr Moss wants his cup of tea.

SARAH (*turning to go*)  
Yes he does.

CHESTER  
Any news on where we're going? It's our last day of induction training tomorrow.

SARAH (*turning back*)  
I'd forgotten about that? The phone calls from Mrs Hunt leave me in such a state I don't know if I'm coming or going.

CHESTER  
They've opened a new R & D department not far from where I live. I'd really like a technical job.

SARAH  
Sorry you're staying at the factory. You got the highest marks from the tests by the way. And Peter Grant you got the lowest. Your posting, against my better judgement, is in the work study department.

PETER  
You mean I'll be timing people's work with a stopwatch?

SARAH  
Yes that's right. Mostly that'll be in the production department. Which is to be managed by Michael Barrington-Smyth. He's obviously management material. He's expected to climb the ladder to the very top.

PETER  
He won't like that - he suffers from vertigo.

SARAH



Let me finish please. David Hunt, when he decides to turn up for work, is to be a progress chaser.

CHESTER

So where am I going?

SARAH

To fill a vacancy in the progress department as the office manager.

PETER

That sounds like good news. You'll be Dave's boss.

SARAH

You can make sure he stays out of trouble. Especially with the office girls.

PETER

More good news. Office girls. They'll fighting amongst themselves wanting to go out with you.

SARAH

Right I must go.

PETER

Mr Moss is waiting for his tea.

*Sarah shakes her head in despair - heads to exit without saying anything*

**EXIT**

SARAH

CHESTER

I'm sure she fancies you Peter.

PETER

Nah - you're letting your imagination run riot.

**ENTER**

BONE

PETER

Tallyho Bone. Did you get Mrs Hunt sorted out?

BONE

A bit of smooth talking did the trick.

CHESTER

Well that won't last. When she finds out Dave's moved out of his digs and into a flat - she'll be on the phone again. Driving Miss Connors mad.

BONE

You're right. I found out that Dave's mother came up to Liverpool and personally selected his digs. Interrogated the landlord. What clinched it apparently - was the rule about not being able to take girls back to his room. So Dave's going to have to be very careful.

CHESTER

He can arrange with the Post Office to have his mail redirected from his old address. And he can make sure he sends letters home from the post box he's used previously.

PETER

The trouble with you Chester - is you say too many clever things in a very short space of time.

BONE

Don't mock him, Peter. That's an excellent suggestion. Now - here's the plan for next weekend.

PETER

Oh where are we going? Holiday in the South of France on daddy's yacht?

BONE

Actually Peter old boy - I haven't got a father.

PETER

I'm sorry.

BONE

My fault - I should have told you when we first met to avoid any embarrassment. The truth is - he was killed in a flying accident. Terrible luck really. He flew Spitfires during the Battle of Britain and came through that unscathed. He was on a reconnaissance mission in 1945 within weeks of the end of the war. Damned engine cut out. He didn't want to bale out in case his plane hit a village. So he tried to land in a field. Anyway - let's not dwell on that. I've got a sister - Francine. It's her 21st birthday party on Saturday at the West Kent Country Club. You're all invited. We'll have to squeeze into my mini I'm afraid. Unless Dave manages to find a car before then. Which would be really handy - because we're going to his house on Sunday.

CHESTER

Did you arranged this with his mother?

BONE

Yes a bit of smooth talk calms even the most savage of beasts.

PETER

I thought that was music?

BONE

Barrington-Smythe words are as good as music to the ears. When I told her we were all going to be in Kent at the weekend. She invited us over for tea. She's keen to meet Dave's new friends. And she's OK about him taking his drums back to Liverpool. But we can't do that in my mini. So I'll chivvy Dave along about buying a car. I can lend him the money. So it's a perfect plan.

CHESTER

And perfect plans are the ones that usually go wrong.

PETER

Gordon Bennett Chester - isn't there anything that makes you happy? Come on - we were going to tip this tea down the loo.

**End of Scene 6**

**SCENE 7 The Factory Progress Department Office**

*GROUP not required on stage*

*Office scene is set up with tables as desks, chairs, filing cabinets etc. Chester takes his place at his desk. Office girls mill around with files - doing pointless office things. Chester sorts out papers on his desk, rubber stamping etc.*

**ENTER** DAVE *carrying a small cardboard box containing some valves (vacuum tubes)*

*Dave goes over to Chester.*

DAVE

I've found the valves (tubes) you wanted?

*Dave picks out one of the valves and shows it to Chester*

Any good for guitar amplifiers?

CHESTER

No - they're needed for an order. We can't despatch the equipment until the valves (tubes) are fitted. Where did you find them? The stores records are showing nil stock.

DAVE

I pinched them off another job.

CHESTER

You shouldn't have done that?

DAVE

That's how things work around here.

*Looks around at the office girls*

You've struck lucky. Asked any of these birds out yet?

CHESTER

No. Anyway how's things with the flat?

DAVE

Couldn't be better. And I've bought a car. Well not exactly bought it. Bone paid for it. I'll pay him back when our group gets going.

CHESTER

Has Bone told you about his sister's 21st party?

DAVE *(unenthusiastic)*

Yeah it sounds OK. He wants me to drive. Says his mini is too small.

CHESTER

It's so we can .....

**ENTER** BONE *carrying an armful of car parts - spot lights, rev counters etc*

BONE

..... fit all our luggage in. The mini doesn't have much of a boot (trunk).

DAVE

I'd better get these valves (tubes) plugged in. Then the order can be despatched.

*Chester rubber stamps a sheet of paper and hands it to Dave*

**EXIT**         DAVE

BONE

Dave doesn't know about the visit to his parents' house.

CHESTER

You'll have to tell him sometime.

BONE

He's a bit keen on our landlady. And I'm not sure that he actually wants to go to the party. So I'm playing my cards close to my chest at the moment.

CHESTER

What's the landlady like?

BONE

Her name's Maureen. Not my cup of tea. She's ten years older than Dave. And she walks around the house - at all hours of the day and night - in a disgustingly cheap pink nylon negligee.

CHESTER

Dave said he's bought a car.

BONE

A hundred and fifty quid. Six years old with allegedly just six thousand miles on the clock. I suspect the mileage has been wound back. Re-cut tyres too. Hopefully we'll get to Kent in one piece.

CHESTER

Is the flat OK?

BONE

Couldn't be better old boy. It's a large house backing onto Sefton Park. The best thing about it - it's got a basement. We can use that as a rehearsal room for our group.

CHESTER *(looking at the car parts)*

What have you got there?

BONE

Oh just some car parts. I'm going to jazz up my mini. There's chap in the production department has a contact in Fords. He can get all kinds of things through the gate apparently. Anything you need?

CHESTER

I'd like a car.

BONE

Ok - I'll see what I can do.

CHESTER

I wasn't being serious. How could you get a whole car out of Ford's without anyone noticing?

BONE

I believe it has been done - one bit at a time. Anyway must go and put these in the boot (trunk) of my mini. See you later.

EXIT

BONE

*Chester continues with his work - not noticing the group of girls that have gathered on the other side of the office - they are talking about Chester. Jenny is sent across to Chester. She gets up close and sits on his desk. Chester tries to ignore her.*

JENNY

What happened to Mr Wainwright?

CHESTER

He got the sack. Too many days off sick.

JENNY

The poor man might have been seriously ill.

CHESTER

He was spotted at Haydock Race Course. So there couldn't have been much wrong with him.

JENNY

We didn't like him very much. Always leering at us. A couple of weeks ago he followed me into the stationery cupboard and rubbed himself against me. The dirty old man. But everyone likes you - especially Brenda.

*Pause while Chester tries to concentrate on his work - Jenny looks at Chester intently*

JENNY

Brenda thinks you're very good looking. Do you play in a group?

CHESTER

Not yet.

JENNY

I expect you've got a girlfriend. On the Wirral. That's a posh place to live. I expect her father's very rich.

*Chester is getting uncomfortable - he tries to ignore Jenny by concentrating on his work*

JENNY

Brenda wants you to ask her out. She's the pretty one over there.

*Chester looks up. Brenda gives him a little wave and smiles. Chester lowers his head and returns to his work.*

CHESTER

I know who Brenda is. It's my job to know all your names.

JENNY

Why don't you ask her out?

CHESTER

Because .....

*Jenny beckons to Brenda to come over*

BRENDA

Yes I'll come out with you. I'm free on Saturday.

CHESTER

I'm away at the weekend.

BRENDA

Well how about Tuesday?

JENNY *(shouting across to the other girls)*

He's taking her out on Tuesday.

**End of Scene 7**

**SCENE 8    Outside Maureen's House**

*NOTE there is no break between Scene 8 and 9*

*GROUP required on stage*

*The "car" is parked outside the house.*

**ENTER       PETER & CHESTER** *carrying suitcases*

PETER

Rumour has it you've got a date with a gorgeous bit of stuff from the office. What's her name?

CHESTER

Brenda. Anyway it's not till Tuesday.

PETER

Doesn't anything make you smile? We're off to sunny Kent. And a posh party. I expect Francine is a bit of alright.

**ENTER       BONE** *(from Maureen's house)*

BONE

I wouldn't quite put it that way Peter. She's a lovely girl. But of course I'm biased.

PETER

Where's our driver?

BONE

He'll be out in a jiffy. You can put your cases in the boot (trunk).

*Chester and Peter go to the back of "the car" and put their cases in the boot (trunk)*

CHESTER

Can we get in?

BONE

Not yet. It'll need a push to get it going. The starter motor is bust.

CHESTER

What happens if we need petrol on the way?

BONE

It's quite simple old boy. We leave the engine running while we fill up.

PETER

Headlines. Massive explosion demolishes Watford Gap Services.

**ENTER       DAVE & MAUREEN**



*Dave and Maureen embrace and kiss. Chester and Peter look on - their jaws dropping in surprise*

MAUREEN

Bye Davy. Now be careful. Don't drive too fast.

DAVE

I'll miss you Mo darling. But it's not for long. I'll be home Sunday evening.

*Dave gets into the car and sits in the driver's seat - steering wheel in hand.*

*Bone, Chester and Peter push the car - running faster and faster. Maureen waves goodbye. Bone, Chester and Peter jump into the car as it gathers speed. Peter is in the front passenger seat.*

**EXIT**

MAUREEN

*NOTE - choreograph the movements of the car occupants as if they're in a rough old car*

PETER

How fast will this crate go?

DAVE

I don't know. We'll find out when we get on the M1.

CHESTER

Maureen said you weren't to drive fast.

BONE

Yes she did. Don't encourage him to be a naughty boy, Peter.

PETER

I expect it'll fall to bits in the unlikely event of getting past sixty.

DAVE

Look at the speedo. It goes up to ninety. Sixty's no problem.

CHESTER

A tyre could blow out.

DAVE

I hope not. The spare's got a puncture.

CHESTER

We should have gone in Bone's mini.

DAVE

Yeah why didn't we go in your car Bone?

PETER

Let's talk about something else. Like Francine. I think I'm in love with her already.

CHESTER

How can you be in love with someone you've never met?

PETER

It's quite simple. You've got Brenda. Dave's got Maureen. And Bone is Francine's sister. So that just leaves me.

***Opening bars of Song 4 - Francine***

*Song 4 covers a seamless transition to Scene 8.*

*Peter sings verses 1 and 2 from the "front seat of the car"*

*During the guitar break (played on the bass guitar) the car is dismantled - and moved off stage including the suitcases.*

**ENTER** FRANCINE & GUESTS AT THE WEST KENT COUNTRY CLUB

***Scene 8 ends (part way through the song)***

