

# A Holiday Romance

A Romantic Comedy Musical

By

David & Muriel Ayre



Published by  
SDS Pantomimes  
7 Woodpark Avenue  
Knaresborough  
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# **A HOLIDAY ROMANCE**

**A MUSICAL SHOW WITH MUSIC AND DIALOGUE BY DAVID AYRE AND**

**LYRICS BY MURIEL AYRE**

**The action takes place, firstly at the retirement celebrations for one of the employees at a company in England around the mid 80's. The rest of the action takes place at a small hotel in France.**

## **Act 1**

- Scene 1      Disco in a village hall**
- Scene 2      In a Travel Agents**
- Scene 3      The foyer of a small French hotel**
- Scene 4      Hotel Dining Room**
- Scene 5      Insert street scene**

## **Act 2**

- Scene 1      Hotel foyer**
- Scene 2      Two bedrooms back to back**
- Scene 3      Hotel foyer**
- Scene 4      Party in Doris and George's bedroom**
- Scene 5      Hotel foyer**
- Scene 6      Hotel breakfast room**
- Scene 7      Hotel foyer**

# SONGS

1. OVERTURE
2. DANCE MUSIC
3. HOWEVER COULD YOU DO IT
4. IT'S THE TIME OF THE YEAR FOR A HOLIDAY
5. BONJOUR MADAME
6. AT MADAME'S BECK AND CALL
7. WE'RE CHARLOTTE, JOANNE AND CAMILLA
8. IT'S MY FIRST TRIP ALONE
9. DORIS AND GEORGE
10. BONJOUR MADAME – REPRISE
11. THE APACHE DANCE
12. I ALWAYS PRETEND

- 
1. ENTRACT
  2. HOLIDAY ROMANCE
  3. THE DAY TRIP
  4. JEAN CLAUDE - REPRISE
  5. I ALWAYS PRETEND - REPRISE
  6. LET'S ALL RAISE A GLASS
  7. SHADOWS OF THE PAST
  8. THE WAITERS LAMENT
  9. TAKE MY ADVICE
  10. FINALE

**This musical play was written with the amateur stage in mind though it can be extended into a more extravagant production. It has been scored for a minimal orchestra, a score for a larger orchestra is available. Similarly, the staging has been designed for minimal cost with quick scene changes in mind, though a more elaborate set can be used if flying facilities are available. In its basic version it is envisaged that the cast (plus some stage hands dressed as members of the cast) will do the scene changes as part of the action to facilitate swift transitions between scenes.**

## Orchestra

**Keyboards – Piano/Piano Accordion  
Flute/Piccolo  
Electric Guitar  
Electric Bass  
Drum Set**

This is the minimum orchestral arrangement intended for small amateur groups to limit the costs. However, a score for a larger ensemble is available if required.

# Cast

**1<sup>st</sup> Man \***

**2<sup>nd</sup> Man \***

**Cyril – A self important manager \***

**Arthur – An elderly corpulent man who is retiring. \***

**Carol – Mid 30's, a bit pushy**

**Sally – Mid 30's, pretty, not very outgoing.**

**Harry – Mid 30's, handsome, a bit of a ladies man.**

**Colette – Early 20's, a bit of a bimbo. \***

**Travel Agent \***

**Madame – The owner of a small French Hotel. She is a bit of a dragon.**

**Doris – Elderly woman. Gives her husband hell.**

**George – In his 60's - Husband of Doris. Long suffering.**

**Oliver – 38 years old. Still lives with his mother. Small and weak.**

**Charlotte, Joanne and Camilla – Three sisters early twenties.  
Speak with a rather posh accent.**

**Charlotte – Horsey type. A bit loud.**

**Joanne – A bit more studious. Wears dark rimmed glasses.**

**Camilla – Very flirty.**

**Michael – Courier with the coach party. Mid 30's**

**Sister Marguaritta – a Nun, middle aged to elderly.**

**Jean Claude – Madame's head waiter and general dog's-body.  
Always moaning. Elderly and frail.**

**Jean Paul - 2<sup>nd</sup> waiter \***

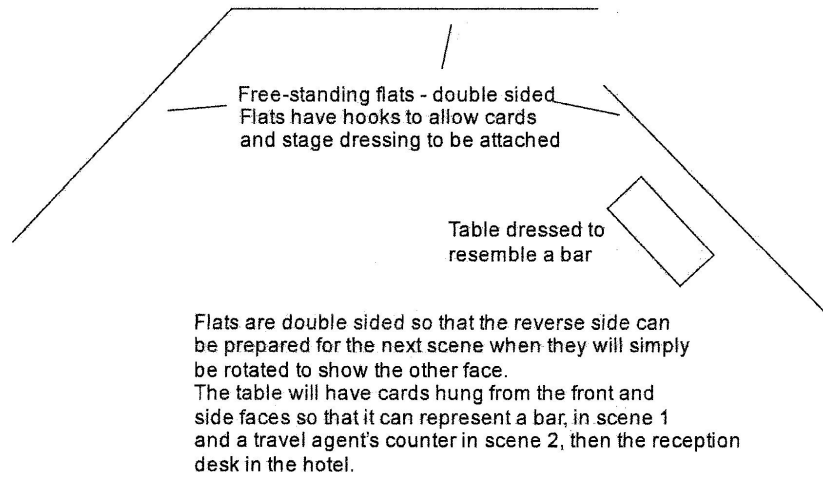
**Marcel - 3<sup>rd</sup> waiter \***

**Pierre - 4<sup>th</sup> waiter \***

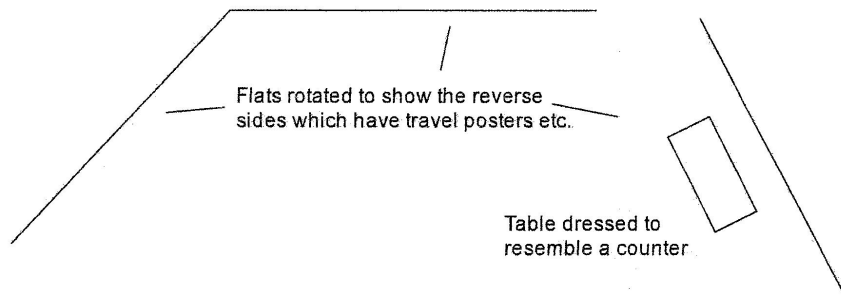
**Fifi – French “Masseuse” aged about 45 years old. Beefy.**

**\* These parts can be played by members of the chorus.**

### Stage Set - Act 1 - Scene 1



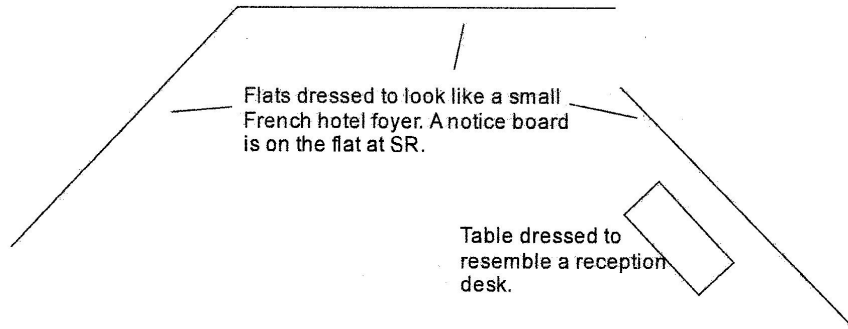
### Stage Set - Act 1 - Scene 2



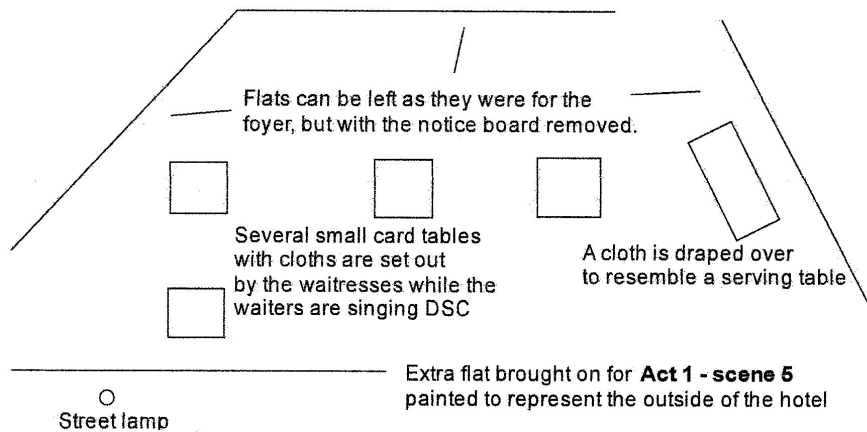
The flats should be light weight, free standing so they can be lifted and moved by two members of the cast. This means that they can be changed as the cast mills around at the end of a scene as the enter or exit. If it requires some back stage crew to help, these should be dressed to look like members of the cast. The idea is for the set to change unobtrusively during the action without any breaks, to give continuity to the action.

The dressing of the flats can be done on the reverse side during the current scene, ready for the next scene. Flat dressing can consist of almost anything from drapes to pictures or posters to simple painted cards representing shelves, or arrays of bottles for the first scene. The table can be dressed in such a way that it can simply be turned around to convert it from a bar to the travel agent's counter.

### Stage Set - Act 1 - Scene 3



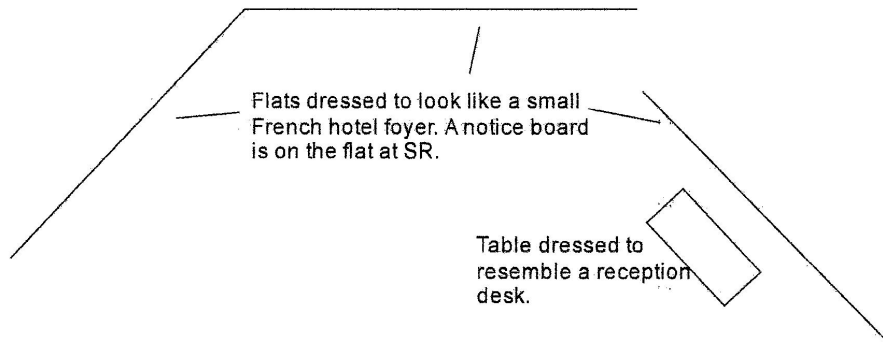
### Stage Set - Act 1 - Scene 4



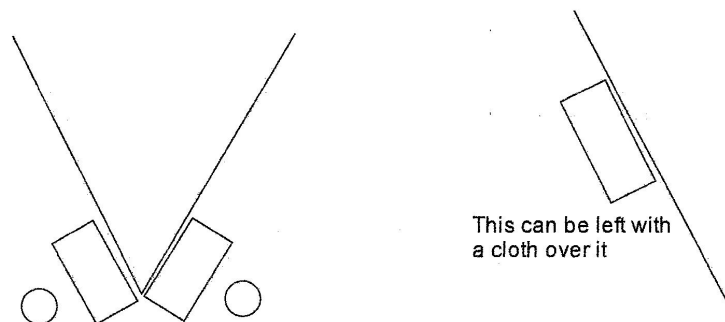
The scene 4 set can be left intact during the inset street scene (scene 5) and can be cleared at the end of act 1 before the start of act 2. The waitresses can be members of the cast or stage hands dressed as waitresses. The important thing is that they must appear very busy laying the tables while the waiters quartet bemoans the fact that they are so overworked.



## Stage Set - Act 2 - Scene 1



## Stage Set - Act 2 - Scene 2

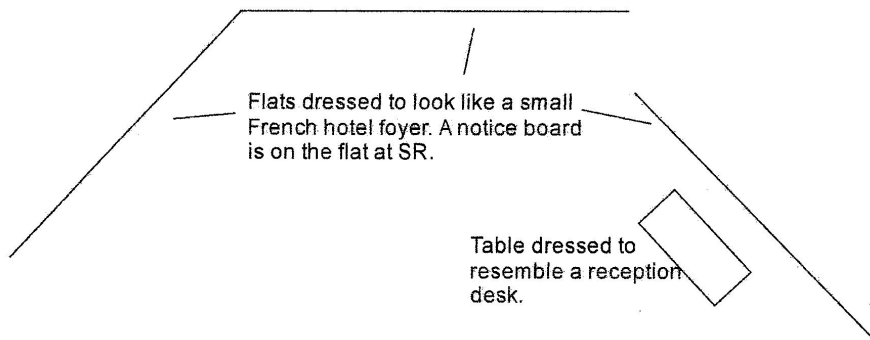


Two identical dressing tables set either side of the two flats set in a V to represent the two adjacent bedrooms. There is a mirror in front of each attached to the flats. There is a low stool in front of each table

The two flats from the back are swung round into a V shape and two boxes, painted to represent dressing tables, are placed at the tip of the V facing each other and a stool is placed in front of each. This scene change can take place after Sally and Michael have each exited DSL and DSR. The setting can be done in dimmed lighting by stage hands dressed as

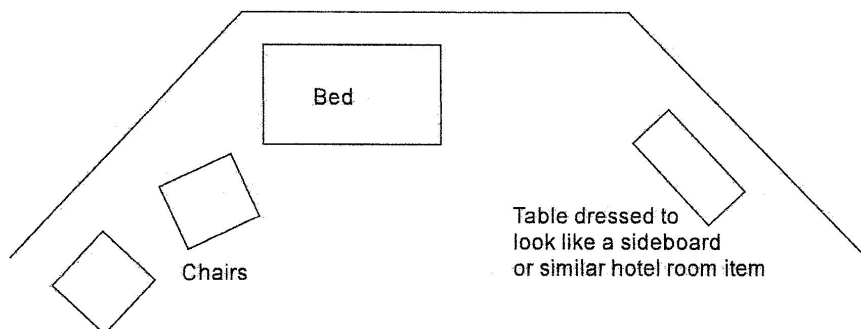
waiters/waitresses who then leave DSR. Sally will enter USL and her section of the stage will light up as she enters. The other half will light up as Michael enters USR.

### Stage Set - Act 2 - Scene 3



Back to the Hotel Foyer scene. Michael and Sally leave as the lights dim taking the stools with them. Then the cast who are entering for the next scene carry out the set change as they enter. They can take their time, there is no need to rush.

### Stage Set - Act 2 - Scene 4



As the cast mill about leaving the foyer and arriving at the bedroom they shift the flat and table, SL into position as they leave and return with the bed and some chairs. Doris and George bring some bottles in with them and put them on the table, SL. Cast, who are not carrying furniture, bring the glasses with them which they hand out as they get them filled by Doris.

The furniture is minimal and very light weight as the cast will mostly be standing during this scene.

## **Act 2 – Scene 5**

Back to the Foyer set

## **Act 2 – Scene 6**

Same as Act 1 – Scene 4

## **Act 2 – Scene 7**

Hotel Foyer again

**The set has been designed with low cost in mind as well as the swift and seamless transition from scene to scene. However, there is no reason why a production should not feel free to use a more complex set design if it suits their purpose.**

# A HOLIDAY ROMANCE

## ACT 1 - SCENE 1

*The scene opens at a disco in honour of the retirement of Arthur Davies from the firm where he has worked all his working life. The music is playing and people are "moving" to the music. At the end of the number Cyril, an elderly department manager, steps forward to SC.*

CYRIL Can I have your attention please? **No-one takes any notice of him.**  
Excuse me please! Can I have your attention? .... Quiet please.  
**They gradually realise that he is trying to speak to them.**

1<sup>st</sup> MAN What's the matter Cyril?

2<sup>nd</sup> MAN Your bedtime is it?

CYRIL Please pay attention. We are here tonight to pay tribute to Arthur ...

1<sup>st</sup> MAN He's not dead yet is he?

CYRIL Arthur Davies who is retiring from ....

2<sup>nd</sup> MAN A life term of hard labour.

CYRIL T. E. Williams and Sons Ltd after fifty years ...

1<sup>st</sup> MAN You get out in less for murder.

CYRIL faithful service to the company. I have great pleasure in presenting him with this gold ..

2<sup>nd</sup> MAN Plated.

CYRIL ...watch in recognition of his faithful service. **He turns to where he thought Arthur was standing and finds he has disappeared.**  
Where is he?

1<sup>st</sup> MAN Escaped at last.

2<sup>nd</sup> MAN He's over by the bar. Come on Arthur. **He goes over and guides a rather unsteady Arthur to the centre.** Here he is.

CYRIL As I was saying just now ....

ARTHUR Oh never mind that. Just give us me watch and let me get back to the bar.  
**He grabs the watch and staggers off.**

CYRIL Well .... yes .... good luck Arthur .... well.. **The music starts again leaving Cyril trying to finish his speech with no one taking any notice.**

**The dancing resumes leaving Harry at the bar talking rather intimately with a girl. Sally is DSR with Carol. They are talking and jigging to the music in a bored way.**

**The music ends.**

CAROL Fancy another drink?

SALLY No thanks. Harry went to get more drinks about half an hour ago. I've lost interest now ... Where the hell is he?

CAROL Got side tracked I suppose. You know Harry.

SALLY Exactly. Where is he? I'll give him 'side-tracked'.

CAROL Oh, there he is by the bar ...

SALLY And who's he with, that's what I'd like to know?

CAROL It's only Colette from secretarial. ..



HARRY        Well that's fine by me. I can't stand a possessive woman.  
***He stomps off leaving Colette standing alone. She moves over to Sally.***

COLETTE      What was all that about?

SALLY        As if you didn't know. You'd better chase after him if you want him.

COLETTE      Oh I don't want him. Why should I? I just thought that he might put in a word for me. I've just applied for promotion. ***She leaves.***

SALLY        ***Shouting after Harry.*** And don't come back you slimy bastard. ***There is a very surprised look from a passing waiter. She walks back to where Carol is waiting.***

CAROL        Well, that told him.

SALLY        Oh shut up.

CAROL        Well, he got what he deserved.

SALLY        I know, but what do I do now. I've lost him for good.

CAROL        And good riddance I say.

SALLY        Well it's nothing to do with you, you've done enough damage already.

CAROL        Me? What have I done? You're the one who gave him the boot, all I'm doing is agreeing with you.

SALLY        Oh, I know. I'm sorry. I'm going home. I've had enough.

CAROL        Well, you'll see him tomorrow at work, you can patch it up again maybe.

SALLY        I can't face him again. I'll phone in sick... or something.. anyway I'm not coming in tomorrow. I just want to be on my own.

CAROL        Why not take that holiday you're always talking about.

SALLY        Where am I going to go. No, I'll just stay at home.

CAROL        Look it's much better to get away. Tell you what, I'll come with you.

SALLY        Great! ***Sarcastically.***

CAROL        Yes, it'd be fun. I'm overdue for a holiday. I'll collect you in the morning and we'll go to the travel agent and have a look at some brochures.

SALLY        Definitely not. No, no, no, no.

***During all this, the rest of the cast is converting the set into a travel agents. They move up from the apron to the counter. There is a sales assistant behind the counter and the chorus are looking at brochures and posters etc.***

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## ACT 1 - SCENE 2

### IT'S THE TIME OF THE YEAR FOR A HOLIDAY

CHORUS

It's the time of the year for a holiday,  
But where do we want to go.  
To the warm and sunny beaches  
or the white and pristine snow.  
What have you got to offer  
What do you think is best?  
We haven't a clue where we want to go  
North, south, east or west.

TRAVEL AGENT

Have you any ideas?

CAROL

No, none!

TRAVEL AGENT

Then lets look in the brochures.

SALLY

Who said I was going anywhere?

CAROL

Oh come on we can afford the fare.

TRAVEL AGENT

What about Greece or even Spain?

SALLY

No, not likely, it would probably rain

CHORUS

We haven't a clue where we want to go,  
North, south, east or west.

CHORUS

It's the time of the year for a holiday,  
But where do we want to go?  
To the warm and sunny beaches,  
Or the white and pristine snow,  
What have you got to offer,  
What do you think is best?  
We haven't a clue where we want to go,  
North, south, east or west.

TRAVEL AGENT

There's always Holland with windmills and flowers.

CAROL

It's all right Sally, you needn't glower.

SALLY

I fancy Austria in the snow.

TRAVEL AGENT

Well, I'm not stopping you - you can go.

SALLY

Have you thought of the U.S.A.

CAROL

We're not going there if I have my way.

SALLY

I'd like China and the Wall.

I don't like that at all.

CHORUS

It's the time of the year for a holiday,  
But where do we want to go?  
To the warm and sunny beaches,  
Or the white and pristine snow,  
What have you got to offer,  
What do you think is best?  
We haven't a clue where we want to go,  
North, south, east or west.

TRAVEL AGENT

I really don't know what I can suggest

CAROL

We haven't much left - maybe Budapest.

SALLY

I'm tired of this, lets go to France,

TRAVEL AGENT

I'm sorry I've led you such a dance.

SALLY

I'd like to show you this Brittany one,  
It's really good when all's said and done.

CAROL

All right I agree, are you happy now?

I'm glad that it's settled without a row.

CHORUS

It's the time of the year for a holiday,  
But where do we want to go?  
To the warm and sunny beaches,  
Or the white and pristine snow,  
What have you got to offer,  
What do you think is best?  
We haven't a clue where we want to go,  
North, south, east or west.

***Carol and Sally collect their tickets and leave during the last chorus while the Chorus change the set to the Hotel foyer and bring in a great pile of cases which they assemble DSC. There is a great deal of noise and Doris coerces George into frantically ringing the bell on the counter. Madame enters.***

### ACT 1- SCENE 3

MADAME      What is all this noise. I am not expecting so many guest, you must have come to the wrong place.

DORIS        Oh no we haven't. ***She drags George forward by the lapel.*** Tell her George. Tell her we are staying here.

***To Madame.*** You'd better take notice, I don't think I could restrain him if he thought that I was upset.

GEORGE      Don't you think that. ....

DORIS        Shut up. You see, he gets very annoyed if anything upsets me. Don't you George.

GEORGE      Yes dear.

MADAME      Look. This is only a small Hotel. We don't have room for so many peoples. I am only expecting two peoples. Two .. nice .. quiet ladies.

OLIVER       My mother wouldn't like this. She said to me, "Oliver," she said, "you will regret going off on your own like this, and I think she was right."

MADAME      Are you with a party? Where is your courier?

JOANNE       Oh, you mean Michael?

MADAME      Not Michael Bailey?

MICHAEL      ***Entering*** Who else?

### SONG - BONJOUR MADAME - BONJOUR MONSIEUR

MICHAEL                      Bonjour Madame,  
MADAME                      Bonjour Monsieur.  
                                    So you are back with another tour.  
MICHAEL                      Oui oui, Madame and as you see,  
                                    I've brought for you some company.  
MADAME                      Merci c'est gentil and as we planned,  
                                    Some extra cash will come into your hand.  
MICHAEL                      Merci beaucoup - Com't allez vous?  
MADAME                      Tres bien merci - et vous?

MICHAEL                      You're looking well.  
MADAME                      And you are too.  
MICHAEL                      The years are being kind to you.  
MADAME                      Now you have all arrived in France.  
                                    Enjoy yourselves and join in the dance.  
MICHAEL                      I'll ask around and see what they say.  
                                    Some may be tired it's been a very long day.  
MADAM                      Au revoir for now 'til time to dine.  
MICHAEL                      Au revoir Madam, you're kind.



***A small troop of children enter and dance around. One has a small whistle or recorder another has a drum. The chorus follow them round the pile of cases. This could be choreographed into a dance routine.***

MADAME But I cannot take so much peoples, my Hotel is tres petit.

MICHAEL Oui Madame. It's all right, most of them are for next door. I just want you to take the overflow.

MADAME Overflow? What is this overflow?

MICHAEL The extra ones. Now let me see ... yes .. Mr and Mrs Small can stay here.

DORIS What, why us? We should be in the big Hotel. Tell him George.

MICHAEL And Oliver. I think Madame has a single room that will suit you.

OLIVER As long as it isn't damp. My mother said I shouldn't sleep in a damp room.

MICHAEL And Sister Marguaritta, if you wouldn't mind.

SISTER M Not at all young man. I would be delighted to stay in this charming little Hotel.

MICHAEL Thank you Sister. And I think the Le Fay sisters will be fine here as well.

JOANNE As long as we can all be together. It wouldn't be the same if we had to have separate rooms.

MICHAEL It'll be fine. This is an excellent Hotel and Madame will give you the best of service and attention, correct Madame.

MADAME Mais oui, but of course. ***She walks to the door SR and shouts.*** Garcon, attendez attendez vite. ***To the waiting people.*** The boy will take your luggages.

MICHAEL Thank you Madame, and if the rest of you will follow me I'll take you next door to your Hotel. ***They leave.***

***Jean Claude enters.***

DORIS Boy? You call him a boy. I think we'll carry our own cases. George!

GEOGE Yes dear?

DORIS The cases.

GEORGE Yes dear. ***He picks up the cases and staggers out under the weight. The three sisters each pick up their cases and follow leaving Oliver with Jean Claude who attempts to lift a small case and finds that it is very heavy.***

JEAN CLAUDE Mon Dieu! What is in this baggages?

OLIVER Oh, that's got my medicines and ointments in. ***Jean Claude looks blank.*** Let me help you. ***He picks up a small plastic bag and follows the others.***

JEAN CLAUDE Sacre bleu, why must it be Jean Claude? ***To the audience.*** If it was not for Jean Claude this 'otel would collapse in a 'eap. I tell you it would not last until the end of the week. No one else in this place lifts a finger. I do not know why I put up with it.

### AT MADAME'S BECK AND CALL - SONG

JEAN CLAUDE At Madame's beck and call all day,  
I slave away for not much pay.  
It's "Do this Jean Claude, and then do that,  
And what do you think you are playing at?  
Just get those shoes cleaned, serve the teas,  
And take the papers to the rooms, it's all left to me.  
There's silver to polish, windows that stick,  
Oh! Madame is coming so I'd better be quick.

**Madame enters as Jean Claude exits.**

MADAME Hurry with those baggages Jean Claude.

**She exits leaving the stage empty.**

**Sally and Carol enter DSL and move to the desk. Carol rings the bell tentatively.**

CAROL Hello. Anyone about? ... No-one about.

SALLY Are you sure this is the right place?

CAROL Of course it is. I showed this brochure to the taxi driver. Look it has the same name and the picture is the front of this Hotel. Mind you it does look a bit better in the photograph.

SALLY Oh, never mind that. **She looks about.** There doesn't seem to be anyone about.

CAROL **Who has wandered over to SR where there is a small notice.** Hey look at this!

SALLY What is it? **She walks over to join Carol.**

CAROL Well, I'm not very good at French but I think I get the gist of it.

SALLY Madame Fifi ... massage. What's wrong with that?

CAROL Oh, don't be so naive. This isn't a health resort.

SALLY You don't mean ... ?

CAROL What else?

**Jean Claude has entered while they were looking at the notice and has crept around behind them and is looking over their shoulders.**

JEAN CLAUDE Bonjour.

SALLY **Surprised.** Oh. Sorry, I didn't see you come in. We've rooms booked in the name of Williams and Hudson.

JEAN CLAUDE Pardon?

CAROL **Slowly and very distinctly.** We have booked rooms ..... Hudson ... Yes?

JEAN CLAUDE Oui. **He starts to walk away.**

SALLY **Running after him.** Excuse me but I don't think you understand. We have booked rooms ..... here .... ici ... Oui?

JEAN CLAUDE Non. Je ne comprend pas. Bonjour. **He starts to walk away again.**

CAROL **Who has walked over to the desk where she hits the bell. Service! Jean Claude dashes to the desk and stands behind it gabbling incomprehensible French epithets.**

CAROL We want to book in please .... Do .. you .. speak .. English?

JEAN CLAUDE Oui. Marks and Spencer. **He looks pleased with himself.**

CAROL Oh great!

**Michel enters**

MICHAEL Can I help at all?

SALLY Oh thank you yes. We are trying to book in but he doesn't seem to understand.

MICHAEL Right leave it to me. **He takes Jean Claude aside and explains to him. Jean Claude leaves.** Its Okay, he's going to fetch Madame. She likes to welcome new guests herself.

CAROL        ***Pushing herself between Sally and Michael.*** You're English aren't you? Do you live in France, you seem to know all about everything.

MICHAEL      Yes, no and no.

CAROL        What?

MICHAEL      Yes, I'm English, no, I don't live in France and no, I don't think I know all about everything. I'm a courier with a coach party. Some of them are staying here for a few days, the rest are next door. ***To Sally.*** And what about you? I take it you're staying here for a while?

SALLY        Yes.

CAROL        A week. I expect we will keep bumping into you all the time. It's such a small place we're sure to keep .. well .. bumping into each other, aren't we?

MICHAEL      I expect so. ***To Sally.*** There's a cabaret night, tonight, at the Hotel next door. If you're not doing anything you could join me for dinner.

SALLY        Oh, that's very kind of you ... but I don't think so .. thank you.

CAROL        Of course we would love to have dinner with you. ***Glaring at Sally.*** Wouldn't we? We were just saying, weren't we, how nice it would be to meet up with someone who knows his ... or her .. way around ..

SALLY        Thanks all the same, but I think I'll have an early night. It's been a rather tiring day.

CAROL        Well, I don't feel at all tired! I do think it's very inconsiderate of you to want to go to bed when this kind gentleman has just offered to show us around and have dinner with us and ..

MICHAEL      Well perhaps you would like to come then. ***He doesn't seem too enthusiastic about this.***

CAROL        Great. I'd love to. If you're really sure you want to .. I mean I wouldn't want to impose or anything. What time shall I meet you?

MICHAEL      I'll meet you here at about eight thirty, Okay?

CAROL        Great. See you then.

***Michael leaves. Carol gazes after him.***

SALLY        You really are pushy, you know.

CAROL        Oh don't be so wet. We're here for a good time aren't we? Why don't you loosen up a bit.

SALLY        I don't want to be that loose, thank you.

CAROL        Oh come on! Well, if you're not interested it leaves the field clear for me doesn't it? He is rather nice, don't you think?

SALLY        Well, I wouldn't want to cramp your style.

***Madame enters.***

MADAME      Ah! It is the Miss Wilson and the Miss 'udson is it not? Oui?

CAROL        That's right.

MADAME      Will a double room be all right for you? We 'ave 'ad a few extra peoples than I was expecting.

SALLY        I would prefer a single room if you don't mind. ***Glares at Carol.***

MADAME      Well it will be possible if you do not mind the very small room, no?

SALLY        That will be fine, thank you.

CAROL        Oh no it won't ....

SALLY Oh yes it will. We'll take the single rooms thank you.

MADAME Bon. I will get the boy to take your luggages. Jean Claude. Attendez.Vite.  
**Jean Claude enters anything but "vite".**

JEAN CLAUDE Oui Madame? **She indicates the cases and hands him the keys. He looks at the numbers and raises his eyes to Heaven.**  
 Mon Dieu. It is not my day. **He makes a big thing of picking up the cases and staggering about with them as if they were very heavy.**

SALLY They're too much for you. Let us help. **She holds out a hand to indicate that he should give her one of the cases. He gives her the biggest and another large one to Carol. The girls stagger out followed by Jean Claude who is carrying two very small cases. He turns and smiles at the audience as he leaves.**

JEAN CLAUDE Marks and Spencer.

**Enter the three sisters from inside. Charlotte and Joanne look at some brochures on the desk while Camilla walks over to the notices.**

CAMILLA Good God! Have you seen this?

JOANNE What's that? **They carry on browsing.**

CAMILLA This. There's someone called Madame Fifi offering massage. You don't suppose it's genuine do you?  
**Madame enters unnoticed by the girls.**

CHARLOTTE Shouldn't think so. You know what these frogs are like.

MADAME And just what is it that we "frogs" are like then?

CAMILLA **Completely unruffled.** Well you know. Amorous, romantic ... Well you know.

MADAME Yes, I think I know. And what about you English? What are you like?

JOANNE Oh. We're pretty ordinary really.

CAMILLA Some more ordinary than others.

MADAME Oh no. I am certain that you are being modest. Tell me something about yourselves. I would really like to know.

**Oliver, Doris and George enter during the song and stand watching.**

## **SONG - WE'RE CHARLOTTE, JOANNE AND CAMILLA.**

CHARLOTTE	We're Charlotte,
JOANNE	Joanne,
CAMILLA	And Camilla.
	Of Society we are the pillar.
CHARLOTTE	With manners impeccable, Accents so clear
ALL	In holding our own we have nothing to fear.

**Jean Claude, Oliver, Doris and George enter separately**

JOANNE	A legacy left to us by a dear Aunt
	Gave us the idea of coming to France.
CHARLOTTE	We thought that the trip would be so exciting,
CAMILLA	We've heard that all Frenchmen are very enticing.
JOANNE	The foreign cuisine we have already tried
CHARLOTTE	The snails in their shells and the frogs legs well fried
JOANNE	The wine tasting tour will be such a treat
CAMILLA	If we sample them all we'll be out on our feet.

JOANNE  
CHARLOTTE

We must do some shopping while over here,  
As Social events in our diaries draw near.  
There's Wimbledon,

JOANNE  
CAMILLA  
CHARLOTTE  
JOANNE  
CAMILLA

Ascot,  
Then off to the Villa, where friends shout  
Here's Charlotte,  
Joanne  
and Camilla.

#### DANCE

ALL

We're Charlotte, Joanne and Camilla.  
Of Society we are the pillar.  
With manners impeccable, accents so clear.  
In holding our own we have nothing to fear.

MADAME Oh. That is tres interessant is it not Jean Claude?

JEAN CLAUDE Oui Madame. **To the sisters.** Marks and Spencer. **He grins at them and shakes each of them by the hand before leaving.**

CAMILLA Well, we're off to see the sights. See you later. **They leave. Madame leaves also. Oliver studies the "massage" notice while Doris and George look at brochures.**

DORIS Did you hear that? They've inherited a fortune ... Such nice girls don't you think? We must be especially nice to them, George.

GEARGE Yes dear.

DORIS I want you to make a special effort. I know you don't like women, you've always made that perfectly clear to me. But on this one occasion I want you to try your best to be nice to them. Do you think you can do that George?

GEORGE Yes dear. I'll try. **He smiles to himself.**

**Carol enters looks around and ends up looking at the notices with Oliver.**

CAROL Fancy a bit of that do you?

OLIVER What?

CAROL Massage, nudge, nudge, wink, wink.

OLIVER Nudge what?

CAROL Oh, nothing. It doesn't matter.

OLIVER Oh, well I do have a bit of a twinge under my left shoulder blade. I've probably been sitting in a draught. Mother said I should be careful about draughts .... or it might have been the seats on that coach... they weren't very comfortable. But I suppose I was warned.

CAROL Warned?

OLIVER Yes. Mother said that the seats on those coaches were very bad for one's back ... You see, they encourage you to flop in your seat instead of sitting properly. Mother always says that one should not flop. Flopping is bad for the spine. That's why you see so many round shoulders these days.

CAROL Oh. **After a long pause.** Are you going on the trip tomorrow. I overheard some of your people talking about a trip to one of the vineyards.

OLIVER Well I don't think I should really. Mother has often warned me about the dangers of drink.

CAROL But it's only a tasting. They don't give it away you know. No, it's just a taste so that you'll want to buy some to take home.

OLIVER Well there you are ... you see how devious it is. I could be an alcoholic before I got home. Then what would mother say? .. She would say "well you can't say you weren't warned" ... That's what she'd say.

CAROL Well why not keep off the booze altogether. Go for a walk in the vineyards while the rest of them are getting turned into alcoholics.

OLIVER But what about the sun? It really beats down out there you know. Don't want sunstroke ... mother always says ....

CAROL Look. Why not get some suntan cream. There'll be a dispenser outside the chemists. Get a tube and cover yourself with it. You should be safe then.

OLIVER I'm not using any of that foreign muck. Good grief no. I've got some special lotion that mother gave me. She said to me "Oliver" she said, "Oliver, don't go out in the sun without applying a liberal coating of my special sun protection lotion". That's what she said. "Or you'll be burned like a lobster", she said.

CAROL She paints a fearful picture does your mother. So what's the problem? You've got the sun lotion, go on the trip and enjoy yourself. That's what you're here for isn't it?

OLIVER Well mother said it would be educational, and she thought that I was old enough to "venture abroad on my own".

CAROL Why, how old are you? .. If it isn't a rude question.

OLIVER Thirty eight.

CAROL Oh.

OLIVER Well, I'll think about it. Now I must go and have my lie down. Perhaps I'll see you later.

CAROL Perhaps. I hadn't realised the world was such a dangerous place.

### **SONG - IT'S MY FIRST TRIP ALONE**

OLIVER

It's my first trip alone,  
And I've always been prone  
To sickness and headaches and ills,  
But mother packed my cases and they're full of tablets and pills.

From my colour you can tell  
That I'm not very well.  
The crossing was really to blame.  
So I'm sure it's a shame that I came - I wish I'd stayed home.

I've known from the start That I had a weak heart.  
Feel my pulse and it's racing away.  
I wonder if I'll last out the day - I wish I'd stayed home.

My poor head is aching but soon I'll be taking  
Some pills that mother gave to me.  
And then I'll feel better, maybe - I wish I'd stayed home.

I've got such a cold And it's really got hold.  
I've coughed and I've sneezed all the day.  
I am in a most terrible way - I wish I'd stayed home.

My backs very bad, I'll be glad when I've had  
A rub down and a massage.  
I read Fifi's message in the passage - Who wants to go home.

CAROL You paint a very dismal picture. This is a holiday. A time for new experiences, and I don't mean Madame Fifi. Time to break away from the old ties and restriction. Be bold. Be adventurous. Have fun.

OLIVER But it makes me feel so guilty .... knowing that mother wouldn't approve.

CAROL Oh forget mother. This is your holiday. Do what you want to do for a change. Live your own life. Your mother does what she wants, so you do what you want.

OLIVER Well I don't know, but it sounds fun. ***Pause.*** Will you be around this week?

CAROL Well, yes. But I'm with a friend, but I'm sure we'll bump into one another from time to time.

OLIVER I'd like that. Thank you for all your help .... and advice ...

CAROL That's Okay. Just you enjoy yourself.

OLIVER Right. Well. I think I'd better be going. I've got all my things to unpack.

***He sidles out. Carol wanders around and ends up looking over George's shoulder at the brochures.***

CAROL Are you enjoying your stay?

GEORGE Oh, yes thank you.

DORIS No! We're not.

GEORGE Er .. No, we're not.

CAROL Oh. Why's that. I find this place delightful ... So .... French.

DORIS Exactly. Foreign food, foreign language ... duvets.

CAROL Well isn't that why we go abroad?

DORIS No. It is not. If I'd known it was to be like this I wouldn't have come. ***To George.*** Why I let you drag me on this disaster of a holiday I will never know.

CAROL But the rooms are lovely.

DORIS Too small.

CAROL But comfortable.

DORIS Too hot.

CAROL And I'm sure Madame would oblige with something a little more English in the way of food.

DORIS But you can't communicate with them. They don't speak proper English.

CAROL I thought Madame spoke very good English.

DORIS Well I can't understand a word she says. Gabble, gabble, gabble. That's all it is.

CAROL Well why not get Michael to deal with it?

DORIS Him? He's no use. I think he's on their side. Gets backhanders everywhere he goes. Anyway, you don't see hide nor hair of him once we get off the bus.

CAROL Why's that?

DORIS After the local talent. A different girl at every stop. You know what they say, a girl in every port.

GEORGE That's sailors, dear.

DORIS And what do you know about sailors? This is the first time you set foot outside England.

GEORGE Well.....Yes dear.





CAMILLA Yes. Thank you.

DORIS ***Doris elbows her way between Carol and the sisters.*** Hello again. Did you enjoy your look round ... lovely spot isn't it? And such a quaint little Hotel. We simply adore it don't we George? ***George is struggling in with the cases.*** George! What on earth do you think you are doing with those cases?

GEORGE But you said we were leaving and I was to get the cases.

DORIS But why would we want to leave such a quaint little Hotel?

GEORGE You said it smelt funny.

DORIS Rubbish. Take those cases back at once. ***To the sisters.*** I don't know what goes on inside his head sometimes. Now. What are your plans for the rest of the day?

CHARLOTTE We haven't really thought about it.

DORIS Well there's a cabaret on at the Hotel next door tonight with one of those patchy dancers or something. Why not go to that?

CHARLOTTE Thank you, we'll consider it.

***George enters and works his way around to the other side of the group and starts talking to Joanne. Doris can see this and bristles every time Joanne giggles.***

DORIS I believe Michael will be there.

CAMILLA Well in that case we'll certainly consider it.

CHARLOTTE Oh Camilla!

CAROL He's taking me, actually.

CAMILLA How nice for you.

DORIS Perhaps we could share a table with you?

CHARLOTTE I hardly think she would want to share him with the rest of us on her one night out. After all, we have him for the whole of the holiday.

DORIS No. I meant could George and I share a table with you three young ladies?

CAMILLA Well, why not. After all your Georgie seems to be getting on rather well with Joanne. Well. See you later. Put him down Joanne.

JOANNE Don't be so silly. What do you think I am?

***The sisters leave.***

CAROL I'd better go too. See you later. *she leaves.*

DORIS I know I said be friendly but there are limits. I've never seen you like that before you were like ... like .. like a wild animal.

GEORGE Not a wild animal dear.

DORIS Well I would say so, from where I was standing wild animal definitely sprung to mind. In future, you will just have to control you passion ... just like you do when you're with me.

GEORGE Yes dear.

***They leave. The lighting fades to darkness then restores to a more subdued light than before to indicate evening. Everyone enters in ones and twos. There is general conversation until Michael enters.***

MICHAEL Okay, is everyone here? Right lets make our way next door then.





Everyone thinks that I'm such a clown,  
Always full of mischief with never a frown.  
But nobody knows the heartache I feel  
When life keeps giving a bad deal.  
I think of all the tears I shed  
When I lie awake at night in bed.

I've such a lot of love to give  
When the right man comes along.  
How lovely it would be to feel that I belong.  
I sit alone and daydream of the future to be,  
And wonder what it holds in store for me.  
All I want is a little share  
Of someone's love and tender care.

***The music continues as she slowly walks back into the hotel  
foyer and then on to her room. The lights fade to BO and the  
curtains close***

## **END OF ACT 1**

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## ACT 2 - SCENE 1

*The scene is the foyer. The stage is empty and the lights are dim. Michael and Sally return from their walk in the moonlight.*

MICHAEL I see what you mean about the moonlight on the sand. Marvellous.

SALLY I bet that's your main line with all the girls.

MICHAEL Most of these girls aren't interested in moonlight and sand ... Anyway, are you coming on the trip tomorrow?

SALLY Will it be all right if I come? Won't the others mind?

MICHAEL Of course not. We have some spare seats on the coach. Anyway, I'll enjoy showing you around.

SALLY Don't you have to look after the other passengers?

MICHAEL Oh no. Once we're there they can look after themselves. We can have a look around the vineyard.

SALLY Sounds great. Thanks. I'll see you in the morning.

MICHAEL You certainly will. ***As she turns to go he stops her by putting a hand on her shoulder and pulling her to him. He kisses her and they part and head for their separate rooms.***

MICHAEL Goodnight.

SALLY Goodnight.

***An indication of two bedrooms is set in the dimmed light and Sally enters SR and sits on a stool by the dressing table. Shortly afterwards Michael enters from SL and sits.***

## Act 2 – Scene 2

### SONG - A HOLIDAY ROMANCE

MICHAEL

Here I sit alone  
Far, far away from home.  
I met a girl tonight  
With eyes so blue and bright.  
We danced, I held her hand  
As we walked along the sand.  
My life could be so grand  
Now I've met her.

SALLY

When I sailed away  
The sky was dull and grey.  
But now it's sparkling blue  
And life can start anew.  
A holiday romance,  
Two people meet by chance.  
My world will be enhanced  
Now I've met you.

MICHAEL

Time will go too fast  
The days will quickly pass,  
And all too soon, alas,  
We'll have to say goodbye.  
Letters keep our love aglow,  
'Phone calls that freely flow.  
I want the world to know  
That I've met you.

***Sally stands up and moves about the room to the music. Michael stands near the end of the verse and looks out of an imaginary window SC towards the audience. They end up almost back to back DSC.***

BOTH  
True happiness abounds,  
The world spins round and round.  
My feet don't touch the ground,  
For true romance I've found.  
The future seems so bright  
If we only get it right.  
Paradise could be in sight,  
For I love you.

***They walk slowly back to their dressing tables and sit down.***

BOTH  
A holiday romance,  
Two people meet by chance.  
My world will be enhanced  
For I love you.

***The lights slowly fade and the set is returned to the foyer of Madame's Hotel .. People start filtering in.***

## **Act 2 – Scene 3**

CAROL Have you got your suntan cream.

OLIVER Oh yes. It's special for high altitudes. Mother said that I should be sure to use it if I went into the mountains. I wouldn't like to be some of these people. You know, they've bought stuff in tubes from a dispenser in the foyer next door. It'll never protect them from the ultra-violet in the mountains.

CAROL Well, mother knows best.

OLIVER Oh, yes. Will I see you when I get back?

CAROL Could be. I expect I'll just be pottering around. Anyway. Enjoy yourself.

OLIVER Thanks. I will. See you later. ***He moves over to the door where a crowd is gathering.***

CAROL ***Moving over to Doris and George.*** Well, I hope you have a good day. Don't drink too much will you.

DORIS What is that supposed to mean? As if we were the sort of people who would over-indulge, and in the afternoon too! Tell her George.

GEORGE Well I don't think she ....

DORIS Of course she did. Whose side are you on anyway. A fine state of affairs when I can't even call on my own husband to defend me.

CAROL Look. I didn't mean anything by it. I was just joking.

DORIS Well I don't find it funny. ***She rapidly changes her attitude as the three sisters come over to them.*** How nice to see you again. Are you going on the trip?

CAMILLA Yes we thought it might be fun. All that free plonk.

DORIS Well yes. Wouldn't do to miss that would it?

GEORGE I'm told that there is a rather nice little red wine grown up there. The vineyard is mostly known for it's white wine so you have to ask for the red specially.

JOANNE Well that really is interesting. You really seem to know your way around, don't you.

DORIS Well you could have fooled me.

CAMILLA See you on the bus then.

DORIS Oh yes. Fine.

GEORGE Save a seat for me.

DORIS George. What on earth has got into you? This is not like you at all. And where did you learn all about wine. You never drink it.

GEORGE Well you did say to be friendly with them. And as for the wine, I was here during the war. And I never drink wine because you won't have it in the house.

DORIS George! You really must control yourself. I can see that all this excitement is not good for you.

**Michael enters.**

MICHAEL Okay everyone. The bus is here so you can start to make your way outside I'll check that we're all here.

## SONG – THE DAY TRIP

MICHAEL It seems everyone's here and ready now.  
There's no need to push - and stop that row!  
With plenty of room and seats for all,  
ALL We'll soon be off and we'll have a ball.  
Holidays can be such marvellous fun,  
And when everything is said and done  
We're here to enjoy each day to the full,  
So come on smile - we can't be dull.

It's a beautiful day to be setting out  
On a trip that will take us round and about This  
lovely lush region with all the vines And we'll get  
our chance to taste the wines.  
That should be really something  
And without doubt we'll bring  
Some samples back for a later date.  
MICHAEL Come on, hurry up, the coach won't wait.

***They all troop out leaving Michael, Sally and Carol.***

MICHAEL Okay Sally. Are you ready?

SALLY Yes. Fine. ***She looks awkwardly at Carol.*** Michael's asked me to go on the trip with him. Will you be all right by yourself today.

CAROL Yes. Fine. Why not. I'm sure I'll have a whale of a time.

MICHAEL Look. You can come too if you like.

CAROL No. It's fine thanks. I'm sure I'll find masses to do. Well enjoy yourselves won't you? See you later.

SALLY Yes. See you later.

***Sally and Michael leave.***

CAROL Yes great. Pinch my fellow, go off with him and leave me on my own. Great.

***Jean Claude enters with a duster which he flicks around ineffectually.***

JEAN CLAUDE If it wasn't for me this 'otel would grind to a 'alt. Fetch this, take that, do this, do that all day, all night. ***He sees Carol.*** Oh. Bonjour mam'selle. Er ... Marks and Spencer.

CAROL Thanks. And Marks and Spencer to you too.

JEAN CLAUDE Merci beaucoup. You not go? ***He gestures towards the door.***

CAROL No I'm not with the coach trip. Nor is my friend but she's gone. She doesn't waste any time does she? Gives one the boot and before you know it she's

off with mine. Well, I didn't know him long enough to call him mine. But he might have been if she hadn't stepped in.

JEAN CLAUDE ***He had been listening intently obviously not understanding a word. He says with feeling.*** Marks and Spencer.

CAROL You can say that again. Oh am I holding you up. You seem very busy. ***She indicates the dusting etc. Jean Claude agrees.*** Well, I'll leave you to it then. Marks and Spencer. ***She leaves.***

JEAN CLAUDE Marks and Spencer. I think they think that I am stupid.

## SONG - JEAN CLAUDE

JEAN CLAUDE  
Maybe the guests think I'm a fool,  
I wander around and act so cool.  
I slyly grin - I shake my head - and say excusez moi  
Je parle un peu d'Anglais Ha Ha!  
My Marks and Spencer gets a smile.  
They laugh much more in a little while  
Their English tongue I know,  
They think I'm very slow  
But how wrong can they be  
For all their little secrets are now known to me.

***He carries on dusting and leaves USL. Harry enters DSL and goes over to the desk and rings the bell. There is no reply. He tries again and is about to leave when Carol enters USR.***

CAROL Good God! What are you doing here?

HARRY Carol! What are you doing here?

CAROL Well I'm on holiday with Sally who's trying to forget some bastard who gave her the run around.

HARRY Oh come on. It wasn't like that and you know it.

CAROL Well it looked like it from where I was standing.

HARRY Well it wasn't. That bimbo from the general office was trying to get me to put in a good word for her before her promotion interview next week. I didn't want to know about it but she was quite insistent.

CAROL I noticed.

HARRY Well that's how it was. You don't honestly think I'm interested in her do you?

CAROL It looked rather like it. Anyway, that doesn't matter. You were spending all your time chatting to a dolly bird while Sally is left standing like a lemon on her own.

HARRY I was trying to get away from her but she wouldn't let me.

CAROL Where there's a will there's a way.

HARRY I hate that expression. My boss keeps using it.

CAROL Must be true then.

HARRY Don't be stupid. Look, maybe I do flirt a little, but that means absolutely nothing. Sally's the girl for me and always will be.

CAROL Not now.

HARRY Why not? Give her a few days in the sun and she'll change her mind. By the way, where is she now?

CAROL Out. With her new boy friend ... my ex - almost boyfriend.

HARRY Oh. Can't be serious ... can it? She's not known him long enough.

CAROL Seemed pretty keen to me, and so did he if it comes to that.



HARRY I don't suppose it even occurred to her that I might be upset about all this?  
CAROL Well you don't come over as the sort of person who is easily upset.  
HARRY Appearances can be deceptive.

### I ALWAYS PRETEND - REPRISE

HARRY I always pretend to be happy and gay  
Laughing and smiling as I go on my way.  
All right I agree that I may be a flirt,  
But that doesn't mean that I can't get hurt.  
I really thought she was the one  
But I've missed my chance and now she's gone.  
  
I've been such a fool to go larking around,  
I knew all the time it was dangerous ground.  
I liked the idea of playing the field,  
Never wanting anything signed and sealed.  
Now I see what I have lost  
And what my foolishness has cost.

CAROL Well that's the way it goes.

HARRY Will you tell her I'm here and want to see her. I'm staying next door.

CAROL I'll tell her, but I don't think she'll want to know. I only wish she would.

HARRY Thank you.

CAROL Oh not for your sake. You deserve all you get. But it would leave the field open for me. ***She leaves towards the street. Harry is about to leave when Jean Claude enters.***

JEAN CLAUDE Marks and Spencer.

HARRY I beg your pardon.

JEAN CLAUDE Merci beaucoup.

HARRY Could you tell me which room Sally Williams is booked into.

JEAN CLAUDE Oui monsieur.

HARRY Well which one is it then?

JEAN CLAUDE Merci monsieur. Bonjour. ***To himself.*** These English they are so stupid. ***Harry starts to leave.*** Marks and Spencer.

HARRY Marks and Spencer. ***He shakes his head in disbelief as he goes out into the street. Madame enters.***

MADAME Jean Claude. Have you tidied the rooms of the three sisters?

JEAN CLAUDE Not yet Madame but I have done most of the others. I will do them later.

MADAME No. That is not good enough. You heard what they were saying, that they have been left much monies. We must impress them with our service so that they will tell their friends how good it is in my 'otel.

JEAN CLAUDE Oui Madame I will go immediately to the room of the three sisters and give it a special cleaning. It will shine like the new pin, Oui?

MADAME Oui. Well get on with it then. ***She hurries out.***

JEAN CLAUDE It is all go. Do this, do that. Is there no end to it? ***He ambles off into the back of the Hotel still grumbling.***

***The lights slowly dim to darkness then immediately fade up again as Harry walks into the foyer and sits down to wait for the returning coach trip. After a few moments Carol comes in as well.***

HARRY Quite a welcoming committee.

CAROL I thought I would catch her if I waited here for the coach to return. ***They sit quietly ignoring each other for a short time until the sound of a coach drawing up is heard.*** That could be them now.

***Camilla enters followed by several of the others in ones and twos. She sees Harry.***

CAMILLA Well hello. New arrival?

HARRY Sort of. I'm staying next door. I just called in to see if a friend of mine was here.

CAMILLA Oh. Anyone I'd know?

HARRY Shouldn't think so. ***While this is going on Sally comes in and sees Harry, starts to walk towards him, then sees he is with Camilla and stomps off to her room.***

CAMILLA Well I'm Camilla. I'm staying here with my two sisters for a few days.

HARRY You mean there are more like you.

CAMILLA Not exactly. I'm the pretty one, Charlotte is the brainy one and Joanne is the .....other one.

HARRY You're very hard on them.

CAMILLA Oh I'm not serious. I never am. Well then, where are you taking me tonight?

HARRY Tonight? Me?

CAMILLA Yes. Nothing else planned have you?

HARRY Well no.

CAMILLA Good. See you here at 8 O' Clock. You can surprise me. Come on you two. They obviously can't hold their wine. ***Camilla helps her two sisters out of the foyer. Doris enters assisted by George as she has had too much to drink.***

DORIS Will you please walk in a straight line. You're making me seasick. ***To Harry.*** Hello sailor.

GEORGE Will you behave yourself. I knew it would be a mistake for you to sample the wine. Careful, don't walk into everyone. That's right, this way.

CAROL Enjoy the wine tasting then?

DORIS Beautiful. ***Her voice is very slurred.*** Wonderful day. Trouble is ... trouble is though.. ***She indicates George with her thumb.***

He'sh no fun. Really miserabubble.

GEORGE Come on lets get you up to the bedroom.

DORIS Best offer I've had for years ... and from him too. What's the world coming to?

GEORGE I'll order you some coffee.

DORIS What do I want coffee for. Get a bottle of bubbly.

GEORGE It's too expensive, anyway I think you've had quite enough.

DORIS Oh no I haven't and you're just stingy, mean and stingy. ***At the top of her voice.*** Garcon, Champagne all round. Come on everyone, there's a party in my room and everyone's invited.

GEORGE Oh no ... no, she doesn't mean it.

DORIS Yes, I do, come on follow me.

***She goes off in the wrong direction but George catches one arm and swings her round and they disappear at the USR followed closely by everyone in the foyer leaving Carol standing there. Sister Marguerita enters.***

SISTER M I'm not missing a party am I? ***She follows them out eagerly.***

***A moment later Oliver enters every limb rigid. He moves slowly and painfully. Carol rushes over to him.***

OLIVER No no, don't touch me.

CAROL Why, what's the matter. What's happened to you?

OLIVER Sun burn.

CAROL Let me take you to your room. I've got some lotion that should help. Where are you burnt?

OLIVER All over.

CAROL Oh, well it's time we got to know each other a bit better.

OLIVER I don't think mother would like it.

CAROL Well that's Okay, mother isn't going to get it. Come on.

***They leave, with difficulty.***

***Michael enters and looks around as if looking for someone. He is about to leave when Sally comes in.***

SALLY Hope I haven't kept you waiting.

MICHAEL No. Not at all.

SALLY It's been a lovely day. I really enjoyed it.

MICHAEL Well it's not over yet. Let's go down to the harbour. I don't suppose you've seen it yet. It's a beautiful spot. Real picture postcard stuff.

***Harry enters.***

HARRY Hello Sally. ***Michael looks surprised.*** Can I have a word.

SALLY No Harry. I have nothing to say to you.

HARRY It won't take a moment.

MICHAEL The lady said no.

HARRY I wasn't talking to you.

SALLY Look Harry. There's nothing to say. It's over. I've met Michael now so it's too late. Anyway, you seemed to be getting on pretty well with Camilla just now. Why not try your luck with her?

HARRY I might just do that. ***He leaves.***

MICHAEL Who was that?

SALLY He was the one I came away to forget. It seems he's followed me here. I can't think why. When I was with him he spent more time chatting up other girls than he did talking to me.

MICHAEL Well, if he bothers you again he'll have me to contend with.

SALLY Now I don't want you to get involved. I can handle Harry. Well are we going to see this harbour?

***She leaves.***

## ACT 2 – Scene 4

*All the party goers enter, rearranging the set as they go to represent Doris and George's room. Doris is waving a bottle about and filling glasses while George tries to restrain her.*

DORIS            Come on, drink up.

GEORGE        Steady on, Doris. I think you've had enough wine for one day, well, for several days actually.

CAMILLA       Let's have a toast. To Doris and good old Georgie. ***She puts her arms around his neck.***

GEORGE       Please don't do that. ***He pushes her away.*** I've quite enough trouble with Doris.

CAMILA        Oh come on. Have a drink.

### Song – Let's All Raise a Glass

ALL              Let's all raise a glass to the wines of France,  
Burgundy, Bordeaux and Champagne, perchance.  
*For full lib see musical score.*

***Everyone on stage converts the set back into the foyer area and gradually leave as they finish their particular job, still making merry. Sister Marguaritta is left alone BSC. Harry and Michael have moved DSR during the activity. Sister Marguaritta sees Michael and Harry facing each other. Harry turns and leaves. Michael turns to follow Sally but almost walks into Sister M as she walks down towards him.***

## Act 2 – Scene 5

MICHAEL       Oh. Excuse me, sister. I didn't see you there.

SISTER M      You seem troubled. Can I help you in any way?

MICHAEL       I don't think so, thank you ...

SISTER M      Who was that? ***She indicates where Harry left.***

MICHAEL       Just an old friend of Sally's.

SISTER M      He seemed a little more than just a friend.

MICHAEL       You don't miss much, do you?

SISTER M      Not as rule. I assume that he was the young man that Sally had the argument with back at home, and he has followed her here to make it up again. Am I correct?

MICHAEL       I wouldn't know. Sally didn't seem to want to speak to him so I assume that he is wasting his time.

SISTER M      I doubt it. If he doesn't matter to her she wouldn't be so upset about him, would she?

MICHAEL       Why does it always happen to me? Just as I get close to someone they disappear out of my life. I really thought we had something going. I know I meet a lot of girls in this job, but I thought this was different.

SISTER M      You rush at things too much. You've only known the girl for two days. She has known the other one for a lot longer .. I assume. I also get the impression that you have been hurt sometime in the past.

MICHAEL      Maybe. So what?

SISTER M      You seem so eager to find something that you don't give it a chance. Once you stop looking for it you'll find it.

MICHAEL      But how do I hang on to it? That seems to be the difficult part.

SISTER M      We can't control our destiny. Just relax a bit and take things as they come and maybe what you are looking for will come to you. I had it once, but lost it.

## SONG - SHADOWS OF THE PAST

MICHAEL

I close my eyes and her face appears,  
Her features so clear I see through my tears,  
Long flaxen hair and eyes so brown,  
A smiling face with never a frown  
But the vision slowly fades, it doesn't last,  
Leaving me haunted by shadows of the past.

I hear again her laughter sweet,  
Her friendly greeting when we meet.  
I feel her hand held tight in mine, To  
kiss her soft lips again I pine.  
But feelings like these must vanish fast  
And be replaced by shadows of the past.

The letters she wrote me I still hold dear.  
The songs that she sang I can clearly hear.  
Everyone tells me that time will heal.  
Surely some happiness I can steal.  
Her bewitching spell on me she cast  
And I'm fettered by shadows of the past.

Maybe, one day, a new love I will find  
And memories of the past I will leave behind.  
But as yet all I want is the girl of my dreams,  
But I still can't find her and so it would seem  
That I cannot escape this bondage, alas,  
And I'll always be cursed by shadows of the past.

SISTER M I hope you don't think you're the only one haunted by the past. It happens to us all. I tried to escape reality by taking holy orders but found that that wasn't the way. You have to face up to the world; meet it head on. But where the heart is concerned, just wait.

MICHAEL Maybe you're right. So, what should I do about Sally?

SISTER M Just move on and let her see what her own feelings are. If you are meant to be together she won't give up that easily, but if her heart is really with the other fellow ...

MICHAEL Harry?

SISTER M Yes. Well, then she'll know what to do. Whichever way it goes I wish you well in the future.

MICHAEL Thanks.

***He leaves. Marquerita browses through some brochures.***

## ACT 2 – SCENE 6

*The light fades and several members of the chorus enter dressed as waiters who convert the set into the breakfast room. The tables are empty. The lights fade up to full. Jean Claude and three waiters, Jean Paul, Marcel and Pierre, enter in a lazy manner having just got out of bed. They move to DSR while the waitresses dash around in the background doing all the work.*

JEAN CLAUDE Why is it always us? Why do we have to do all the work? It is not fair.

JEAN PAUL No, it's not. Is it Marcel?

MARCEL No. It's not. Is it Pierre?

PIERRE What?

JEAN CLAUDE From morning to night without a rest, without even a break. She is a slave driver that woman. Is it not so Jean Paul?

JEAN PAUL It is a crying shame. Is it not Marcel?

MARCEL It most certainly is Jean Paul. Do you not think so Pierre?

PIERRE What?

JEAN CLAUDE Carry the luggages, clean the rooms, set the tables, there is no end to it, is there Jean Paul?

JEAN PAUL Not a moments rest Jean Claude. Is that not right Marcel?

MARCEL It most certainly is Jean Paul. Do you not think so Pierre?

PIERRE What?

JEAN CLAUDE And now we have to set the tables for breakfast so that these wretched foreigners can fortify themselves for the day ahead ... making our lives a misery. Is that not so Jean Paul?

JEAN PAUL Quite right Jean Claude. Do you not agree Marcel?

MARCEL I certainly do Jean Paul. What do you think, Pierre?

PIERRE Well I think ...

JEAN CLAUDE Oh, can't you stop complaining all the time?

### WAITERS QUARTET

It really is all right for some  
With nothing to do but sit in the sun While  
we have to rise at the break of day And  
hurry and scurry and slave away.

We set the tables in the dining room,  
No rest for us from morn to noon.  
We serve the breakfast to the guests  
Who laugh and joke and merrily jest.

The tables we clear, the dishes we stack.  
Nobody cares about our aching back.  
Does anyone spare a thought for us  
Whose lives are a continuous rush.

The silver we polish, the glasses must shine,  
We don't know how we'll find the time  
To do all the jobs expected of us.  
But if we don't there'll be a fuss.

By night we'll be so very tired,  
But if we stop we're sure to get fired.  
So we must go on toiling away.  
Maybe we'll get a holiday some day.

***The waiters move to the back and stand in a line. Sally enters and sits at a table. Carol enters, sees Sally and walks over and sits opposite her.***

CAROL        So you had a nice day did you?

SALLY        Yes thank you. Did you?

CAROL        No ..... Thank you.

SALLY        Look Carol, don't be cross with me. He made the decision, and you did have dinner with him yesterday evening.

CAROL        Yes I suppose you're right. I'm sorry. I shouldn't be taking it out on you.

SALLY        Where is everybody?

CAROL        Hung over I shouldn't wonder. Did you see Doris. She was legless. Nearly caused a riot.

SALLY        I don't believe you. Not Doris.

CAROL        Yes sure enough. I don't think she's used to drinking. Mind you, it was quite an improvement. Hey. Do you know who walked in here yesterday?

SALLY        Yes, as it happens. I wish he would leave me alone. I don't ever want to see him again. He doesn't seem to be able to get it into his thick skull that it's over. Ended. Finito.

CAROL        Do you really mean that? I think you may have misjudged him. He seemed quite repentant. I had quite a chat with him and I think that you've got it wrong. He's serious about you but it seems that he wasn't very good at showing it.

SALLY        Well it's too late now I've met Michael. Far too late. I don't think I could trust him any more and I don't want to risk spoiling things with Michael just to find out that I was right the first time.

***Sister Marguerita enters and stops by their table.***

SISTER M    Good morning. I think it's going to be a lovely day. **To Sally.** I don't suppose that you will be coming along with us today now that your young man has arrived?

SALLY        He's not my young man, as you put it. I don't want to see him any more. I came along because Michael asked me. I expect he will ask me to come along again today.

SISTER M    I don't like to disappoint you, but I was under the impression that Michael was going with Camilla today. I may be wrong, but I don't think so. No, I should make it up with the other young man if I were you.

CAROL        That's what I've been trying to tell her, but she won't listen.

SISTER M    Well I would give him another chance. Enjoy yourselves today. **She goes to her table.**

SALLY        Who does she think she is? What does she know about it anyway? Interfering old busybody. **She gets up and storms out. Carol follows after a moment.**

***The lights dim and the waiters clear the tables and convert the set back into the foyer. Harry is wandering aimlessly about when Sally walks in. She walks up to Harry. She is really angry. Carol enters, sees them together and leaves.***

## **Act 2 Scene 7**

SALLY Do you have to hound me everywhere I go. I came here to get away from you. Why did you have to follow me?

HARRY I had to see you again. I couldn't just let you go like that. .. thinking the worst of me. It was too important to me. I had to follow you here to ask if you would give me another chance. And can you trust this other fellow ... Michael. He doesn't seem to be the type of person that you can trust, exactly.

SALLY Maybe. But I have to think. Leave me alone, will you I want to think things out.

HARRY If that's what you want. But I'll be back.

SALLY Like a bad penny.

***He shrugs and leaves. Carol comes back.***

SALLY Is it true what the Sister said about Michael?

CAROL It would seem that way. If you wait here you'll catch him. I think he's on his way over to collect his flock.

SALLY No. I don't want to see him. I'll be in my room if you want me.

***She leaves.***

***Michael enters as all the guests start to emerge from the breakfast room into the foyer talking among themselves.***

MICHAEL Okay, everyone onto the bus. We leave in two minutes.

CAROL Aren't you taking Sally today?

MICHAEL No. Someone else's turn today.

CAROL But I thought you were serious about her.

MICHAEL So did I for a while, but then I realised that it was only another holiday romance. I'll be moving on tomorrow and she will be going home again. She'll soon forget me. 'Bye. ***He dashes out to the bus.***

CAROL Goodbye.

***Sister M enters and is walking across the foyer where Carol calls her back.***

CAROL Excuse me a moment, Sister. Could I have a word with you?

SISTER M Certainly. What can I do to help you?

CAROL Well, it's more what you can do for Sally. She's been jilted by two men in about as many days. I'm worried about her.

SISTER M I am convinced that the young man that has just arrived is very fond of her and that any misunderstanding they may have had can soon be sorted out if they could talk to each other.

CAROL But she won't talk to him. Could you have a word with her do you think?

SISTER M I'll do what I can, but I don't think that she wants to listen to me either.

***Sally enters again.***

CAROL Oh, hi Sally. I was just talking to Sister Marguaritta. How about a walk down to the harbour?

SALLY If you like. It's all the same by me.

CAROL Right. I'll just go and get my camera. Won't be a minute. ***She dashes off to get her camera.***



SALLY I'm sorry if I was a little short with you this morning but I was upset by what you said and I thought you didn't know what you were talking about.

SISTER M That's all right. I was rather poking my nose in. But I just didn't want you to make the same mistake that I made, years ago.

SALLY Oh. What was that?

SISTER M Well that's of no importance now but I do think that you should listen to what this young man has to say.

### SONG - TAKE MY ADVICE

SISTER M Now come my girl take my advise  
 Make up with him at any price.  
 Remember pride comes before a fall.  
 Pick up the 'phone and give a call.

We make mistakes along life's way  
 And so for them we have to pay.  
 But you can quickly put things right  
 And future happiness could be in sight.

Choose Michael and I'm sure you'll find  
 That he is not the marrying kind.  
 He hides a burden from the past  
 Your romance with him just won't last.

Make up with Harry, he's your man,  
 Forgive and forget, I'm sure you can.  
 He's a young man who is easily led,  
 But a long and happy life together lies ahead.

SALLY I'll think about it.

SISTER M Well, that's a start at least. I'll see you later. ***She leaves.***

SALLY ***Absently.*** Yes. Okay, and thanks ..

***The others start to appear from the breakfast room. Doris and George appear, Doris rather the worse for wear.***

DORIS Oh do make less noise will you George.

GEORGE I didn't say a word, dear.

DORIS I said be quiet. Ooh, my head. It must have been the sun yesterday.

***The three sisters enter.***

CAMILLA Hi there Doris. That was some party last night. Wow.

DORIS What is she talking about George? There wasn't a party.

CHARLOTTE Don't you remember? You were at the centre of it.

DORIS What? What's she talking about George?

GEORGE Well you did rather enjoy yourself last night.

JOANNE You sure did. What with knees up mother Brown ..

CAMILLA And when you did that striptease ...

DORIS What? ***Doris gives a strangled scream.*** Who? .. No ... Not me .. Oh no .

GEORGE Well yes actually.

DORIS Why didn't you stop me?

GEORGE You seemed to be enjoying yourself.

CAMILLA And how.

**Carol returns.**

CAROL Hello Doris. Enjoyed the party.

DORIS Oh, no. Good God George, how many were there?

GEORGE Most of them I think. **Sister M enters.**

SISTER M Good morning, George, Doris. I really enjoyed the party last night. Super.

DORIS **To George.** Oh no, not the Nun too?

GEORGE Yes. She seemed to enjoy herself. Quite a sport really.

OLIVER **Oliver enters walking awkwardly.** Hello Carol. Thanks for helping with the ointment last night. I feel a lot better this morning.

DORIS And I suppose you enjoyed the party too. You're really enjoying seeing me humiliated aren't you?

OLIVER What party? I don't know anything about a party.

DORIS Oh.

CAROL Do you think you could manage a stroll along the prom to the harbour before lunch?

OLIVER Well thank you, yes I would like that. **He leaves assisted by Carol. George has started chatting to Joanne.**

DORIS George. What do you think you're doing.

GEORGE Just talking, dear.

DORIS Oh. Yes of course.

CHARLOTTE What is all this? Whenever George talks to us you go for him and then change your mind and encourage him. Come on, what's it all about?

GEORGE She thinks you've inherited a fortune.

DORIS George!! Be quiet.

JOANNE A fortune? Well, I wouldn't call it that but an Aunt of ours died recently and left us a thousand pounds which went towards paying for this holiday which we wouldn't have been able to afford otherwise.

CAMILLA So that's why Madame and Jean Claude have been buttering us up as well. Perhaps we should make the most of it then.

CHARLOTTE Yes, perhaps we should. **They go into a huddle. Fifi enters.**

FIFI Someone ordered a massage. 'Oo is eet please? **They all back off.**

DORIS It wasn't you was it George?

GEORGE Oh no dear.

FIFI Georgie. Is eet really you after all this time. I have waited for you to return. Where have you been?

GEORGE What?

FIFI Eet is mee, your little Fifi. Do you not remember?

DORIS George. Who is this woman? What have you been up to? Oh, this is too much.

FIFI I have so much to tell you. Come and tell me what you have been doing all this time. **She drags him off with an effort.**

GEORGE      Leave me alone. I don't know you. Ah. Stop it you're hurting me. Ouch .. **etc. as he is dragged off his cries are still heard from off stage.**

CAMILLA      Poor old George. I don't give much for his chances.

DORIS      Who is that? Where is she taking him?

CAMILLA      That's Dracula's auntie and she's taking him to her room to suck his blood.

DORIS      Oh no ..... Don't be so stupid. Ah ... **Her hangover reasserts itself.**

JOANNE      I think that you had better go and lie down.

DORIS      Perhaps you're right. **Doris leaves painfully slowly. Michael comes in again and shouts for everyone to get on the bus and Doris holds her head in her hands and scurries out.**

MICHAEL      Come on everyone. Onto the bus .... Where is everyone?

CHARLOTTE      Oh, there's just us I'm afraid and Sally.

SALLY      No. Not me. I can't come today.

JOANNE      So it's just the three of us then.

CAMILLA      You two don't want to come .... do you?

CHARLOTTE      Of course. Wouldn't miss it for the world.

JOANNE      Been looking forward to it all day.

CAMILLA      I'll remember this, just you see if I don't. **Michael and the three sisters start to leave but Sister M steps forward from the back of the foyer.**

SISTER M      Would it be all right if I came too?

MICHAEL      Of course. Come along, the more the merrier. **They leave, leaving Sally on her own. Slowly Harry enters.**

SALLY      Oh. It's you again.

HARRY      Yes. Have you thought.

SALLY      What?

HARRY      You said you were going to think things through. Have you?

SALLY      Yes.

HARRY      And?

SALLY      I'm willing to give it one more try if you are.

HARRY      Yes. Of course I am.

SALLY      Well, what shall we do today? Have you seen the harbour?

HARRY      Not really. Would you like to show it to me?

SALLY      Come on. **They leave. Jean Claude enters.**

JEAN CLAUDE      A bit of a rest now they 'ave gone. It was all getting a bit much. Well, at least the coach party leaves tomorrow, then we really can 'ave a bit of peace and quiet.

MADAME      **Madame enters.** What are you doing Jean Claude? Slacking again?

JEAN CLAUDE      It is not true, Madame. I work very 'ard. All day it is work, work, work. I never get any rest.

MADAME      Well, tomorrow you can slow down a bit, if that is possible, when the three young ladies they 'ave gone. But for today we must do everything in our

power to impress them. I want them to go back and tell all their rich friends just how good this 'otel is.

JEAN CLAUDE Per'aps you should give them free meals ...

MADAME Don't talk rubbish Jean Claude ... But wait a minute. That may not be so stupid. I will tell them that they have won a special prize for being our best guests and give them a free dinner.

JEAN CLAUDE What a good idea Madame.

MADAME That's what I thought. Now get on with your work and see to it that the young ladies room is spotless.

JEAN CLAUDE But I have ...

MADAME Well do it again. **He leaves grumbling. George enters followed by Fifi.**

FIFI So you do not love me any more?

GEORGE I don't even remember you. When did you say it was?

FIFI At the end of the war.

GEORGE But I do not remember any special young woman. There were many young women, of course, but not a special one. It's over forty years ago. Anyway. How old were you then?

FIFI Five.

GEORGE Five! And you still remember me?

FIFI Oh. yes. You were so big and brave. You gave me sweets. You said I could call you Georgie.

GEORGE By god I think I remember. There was a skinny little thing that kept following me around. What was her name now?. Fifi, I think.

FIFI That is right. I am Fifi. I am so glad that you have come back. You will marry me won't you?

GEORGE What?

FIFI That's what you said. I asked you if you would marry me, and you said that you'd come back after the war when I was grown up, and marry me.

GEORGE But I didn't mean it. You were just a little girl. Anyway. I am married.

FIFI Oh well. Better luck next time.

GEORGE Why? How many Soldiers promised to come back for you then?

FIFI Fourteen or fifteen. But you're the first to actually come back.

**Carol and Oliver return.**

GEORGE Look, I must go. My wife is feeling unwell, it must have been someone else who wanted the massage. **He leaves.**

CAROL Didn't you want a massage, Oliver?

OLIVER Well yes ... but..

FIFI Oh. So you are the one that wants the massage. **Oliver hides behind Carol.** Well, don't be shy. I will look after you.

CAROL Go on, Oliver. She won't eat you.

OLIVER I don't think I should. Thank you. Anyway I have sunburn. It would be too painful.

FIFI Oh no it wouldn't. I have some soothing ointments for sunburn. **She takes hold of him and drags him out.** Just come with me.

OLIVER Help. Carol help me.

CAROL You'll be all right.  
***The lights fade and everyone filters back into the foyer, except Oliver.***

MADAME I hope you have all had a good holiday with us. Come back again or tell your friends about us. ***She directs this at the three sisters.***

CAMILLA We certainly will. We have really enjoyed our stay and it was so kind of you to give us that delicious meal last night. However, I don't think any of our friends would be able to afford a holiday here as most of them are drama students like us.

MADAME What? Drama students, but I thought .... Jean Claude, I will speak to you later.

JEAN CLAUDE Oui Madame.

GEORGE Come on dear, put those cases on the bus.

DORIS Yes dear. ***Doris struggles out with the cases.*** Anything you say dear.

SALLY ***To Harry.*** I'm sorry you have to go, but I'll see you when we get back.

CAROL ***To Harry.*** Look, why don't you stay here and I'll take your place on the bus.

SALLY What? Why would you want to go on the bus? ***Oliver enters looking very pleased with himself Fifi follows.***

OLIVER Thank you Fifi, that was marvellous. Oh, is the bus about to go?

CAROL In a few minutes. There's no rush.

OLIVER I'm sorry I have to go, I was enjoying your company. But I'll write to you when I get home.

CAROL No need to. I'm coming with you.

OLIVER Really? That's great. I'll fetch my cases. ***He leaves and Sister M moves over to Sally.***

SISTER M I'm so glad everything worked out for you. Make the most of the rest of your holiday.

SALLY Thanks. I'm really grateful to you. Enjoy the rest of your holiday too.

SISTER M I'm sure I will. Goodbye to you both.

BOTH Goodbye

## FINALE

[illegible]

MICHAEL

But still I am alone  
Far, far away from home.  
I met a girl one night With eyes so blue and bright.  
We danced, I held her hand  
As we walked along the sand.  
My life is not so grand  
Now I've lost her.

Maybe, one day, a new love I will find  
And memories of the past I will leave behind.  
But as yet all I want is the girl of my dreams,  
But I still can't find her and so it would seem  
That I cannot escape this bondage, alas,  
And I'll always be cursed by shadows of the past.

SISTER M

We make mistakes along life's way  
And so for them we have to pay.  
But you can quickly put things right  
And future happiness could be in sight.

SALLY, HARRY, CAROL AND OLIVER

True happiness abounds,  
The world spins round and round.  
My feet don't touch the ground,  
For true romance I've found.  
The future seems so bright  
If we only get it right.  
Paradise could be in sight,  
For I love you.

OLIVER

I thought I'd be all alone,  
And I'd just sit and moan,  
But my goodness what fun I have had,  
Meeting Carol was lucky for me,  
I hope Mother's glad.

GEORGE

Come on, look sharp, pick up our cases,  
And for goodness sake fasten your laces.  
Get a move on Doris and get on the bus  
Or there won't be a decent seat for us  
Now I am in charge so never fear.

DORIS

Anything you say, of course, my dear.

CHARLOTTE

'Bye from Charlotte,

JOANNE  
CAMILLA

Joanne  
And Camilla.

JOANNE  
ALL

This holiday's been quite a thriller.  
Mistaken for heiresses, Oh what a joke,  
When Madame found out we thought she would choke.

WAITERS

It really is all right for some  
With nothing to do but sit in the sun  
While we have to rise at the break of day  
And hurry and scurry and slave away.

JEAN CLAUOE

At Madame's beck and call all day,  
I slave away for very little pay.  
It's "Do this Jean Claude, and then do that,  
And what do you think you are playing at?  
Get the shoes cleaned, serve the teas,  
Take the papers to the rooms,  
Its all left to me.  
There's silver to polish, so do your very best.  
But now the guests are going so I think I'll have a rest.

ALL

*REPEAT DURING  
WALK DOWN  
AND BOWS.*

We've had the time of our life on this holiday,

But now we will have to go?

Taking memories of warm sunny beaches

And people we've met and now know.

It's over and so we'll say our farewell,

We'll come back again for sure.

We may all meet up again, who can tell,

It's certainly been a grand tour.

The End

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