

The DROWSY Chaperone

A MUSICAL WITHIN A COMEDY.

Music and Lyrics by **Lisa Lambert** *and* **Greg Morrison**
Book by **Bob Martin** *and* **Don McKellar**

Characters

Man in Chair
Mrs. Tottendale
Underling
Robert Martin
George
Feldzieg
Kitty
Gangster #1
Gangster #2
Adolpho
Janet Van De Graaff
The Drowsy Chaperone
Trix the Aviatrix
Superintendant

Ensemble:

Staff
Reporters
Etc.

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Songs By Character

MAN IN CHAIR

- 12. Bride's Lament
- 19. Finale Ultimo

MRS. TOTTENDALE

- 2. Fancy Dress
- 10. Toledo Surprise
- 10a. Act 1 Finale
- 14. Love Is Always Lovely
- 18. I Do, I Do In The Sky
- 19. Finale Ultimo

UNDERLING

- 2. Fancy Dress
- 10. Toledo Surprise
- 10a. Act 1 Finale
- 14. Love Is Always Lovely
- 18. I Do, I Do In The Sky
- 19. Finale Ultimo

ROBERT

- 2. Fancy Dress
- 4. Cold Feets
- 8a. Accident Preprise
- 9. Accident Waiting To Happen
- 18. I Do, I Do In The Sky
- 19. Finale Ultimo

GEORGE

- 2. Fancy Dress
- 4. Cold Feets
- 5. Wedding Bells #1
- 10. Toledo Surprise
- 10a. Act 1 Finale
- 17. Wedding Bells #2
- 18. I Do, I Do In The Sky
- 19. Finale Ultimo

FELDZIEG

- 2. Fancy Dress
- 10. Toledo Surprise
- 10a. Act 1 Finale
- 18. I Do, I Do In The Sky
- 19. Finale Ultimo

KITTY

- 2. Fancy Dress
- 10. Toledo Surprise
- 10a. Act 1 Finale
- 11. Message from a Nightingale
- 18. I Do, I Do In The Sky
- 19. Finale Ultimo

ADOLPHO

- 2. Fancy Dress
- 8. Adolpho
- 10. Toledo Surprise
- 10a. Act 1 Finale
- 11. Message from a Nightingale
- 18. I Do, I Do In The Sky
- 19. Finale Ultimo

JANET

- 2. Fancy Dress
- 6. Show Off
- 6b. Show Off Encore
- 7. As We Stumble Along
- 9. Accident Waiting to Happen
- 10a. Act 1 Finale
- 12. Bride's Lament
- 18. I Do, I Do In The Sky
- 19. Finale Ultimo

DROWSY

- 2. Fancy Dress
- 7. As We Stumble Along
- 8. Adolpho
- 10. Toledo Surprise
- 10a. Act 1 Finale
- 11. Message from a Nightingale
- 18. I Do, I Do In The Sky
- 19. Finale Ultimo

TRIX

- 2. Fancy Dress
- 17. Wedding Bells #2
- 18. I Do, I Do In The Sky
- 19. Finale Ultimo

GANGSTERS #1 & #2

- 2. Fancy Dress
- 10. Toledo Surprise
- 10a. Act 1 Finale
- 11. Message from a Nightingale
- 18. I Do, I Do In The Sky
- 19. Finale Ultimo

ENSEMBLE

- 2. Fancy Dress
- 6. Show Off
- 7. As We Stumble Along
- 10. Toledo Surprise
- 10a. Act 1 Finale
- 12. Bride's Lament
- 17. Wedding Bells #2
- 18. I Do, I Do In The Sky
- 19. Finale Ultimo

PROLOGUE - The theatre is dark. A voice from the stage addresses the waiting audience.

MAN

I hate theatre. Well, it's so disappointing, isn't it? You know what I do when I'm sitting in a darkened theatre waiting for the show to begin? I pray. Oh, dear God, please let it be a good show. And let it be short, oh Lord in heaven, please. Two hours is fine, three hours is too much. And keep the actors out of the audience, God. I didn't pay good money to have the fourth wall come crashing down around my ears. I just want a story, and a few good songs that will take me away. I just want to be entertained. I mean, isn't that the point? Amen.

(pause)

You know there was a time when people sat in darkened theatres and thought to themselves, "what have George and Ira got for me tonight?" Or "Can Cole Porter pull it off again?" Can you imagine? Now it's, "Please, Elton John, must we continue this charade?" It used to be, sitting there in the dark, you knew that when the lights came up you would be taken to another world, a world full of color and music and glamour. And you thought to yourself, "My God when are they going to bring up the lights?"

(lights up)

Oh, how things have changed. Hello. How are we today? I'm feeling a little blue myself. You know, a little anxious for no particular reason, a little sad that I should feel anxious at this age, you know, a little self-conscious anxiety resulting in non-specific sadness: a state that I call "blue". Anyway, whenever I'm feeling this way, blue, I like to listen to my music. So, I was going through my records this morning - yes, records - and I was about to put on the sound track recording of Meredith Willson's THE MUSIC MAN. I had a craving for a young Ronny Howard. But then I said "No! Let's have a treat! Let's disappear for a while into the decadent world of the 1920's. When the champagne flowed while the caviar chilled and all the world was a party" - for the wealthy anyway. So, I dug about and what did I find -

(extracting a record)

- but one of my favorite shows Gable and Stein's "The Drowsy Chaperone;" Remember? Music by Julie Gable, lyrics by Sidney Stein. It's a two record set, re-mastered from the original recording made in 1928. It's the full show with the original cast including Beatrice Stockwell as the Chaperone. Isn't she elegant? And this is a full 15 years before she became Dame Beatrice Stockwell. Can you believe it? Let me read to you what it says on the back - it says "Mix-ups, mayhem and a gay wedding!" Of course the phrase 'gay wedding' has a different meaning now, but back then it just meant fun. And that's just what the show is - fun. So...would you...indulge me? Would you let me play the record for you now? I was hoping you would say yes.

(He puts the record on the record player. He places the needle.)

MAN (CONT'D)

You hear that static? I love that sound. To me, it's the sound of a time machine starting up.

#1 – Overture

(The recorded overture begins.)

Alright now, let's visualize. Imagine if you will, it's November 1928. You've just arrived at the doors of the Morosco Theatre in New York. It's very cold - remember when it used to be cold in November? Not anymore. November is the new August now. It's global warming - we're all doomed - anyway... It's very cold and a heavy grey sleet is falling from the sky but you don't care because you're going to see a Broadway show! Listen!

(He settles back and listens for a moment)

Isn't this wonderful?

(He listens)

It helps if you close your eyes.

(He listens. A kettle on the stove begins to whistle. MAN runs over to the stove and dances while he makes himself a cup of tea.)

Overtures. Overtures are out of style now. I miss them. It's the show's way of welcoming you. "Hello, welcome. The meal will be served shortly, but in the meantime, would you like an appetizer?" That's what an overture is, a musical appetizer. A Pu-pu platter of tunes, if you will.

(He listens)

Oh! Something new! What could it be? Sounds like a dance number. Kind of rollicking. Maybe involving pirates! Don't worry. There are no pirates.

(He runs back to his chair as the music segues from a mono recording to a live orchestra.)

Now. Here it comes. The moment when the music starts to build and you know you're only seconds away from being transported.

(The overture builds to its conclusion.)

The curtain is going up. I can't wait!

#1a – Opening Scene

SCENE 1: TOTTENDALE'S ENTRANCE HALL - MORNING

(UNDERLING enters, followed by MRS.TOTTENDALE.)

Underling? **TOTTENDALE**

Yes madam? **UNDERLING**

How do I look? **TOTTENDALE**

You look radiant, Mrs. Tottendale. **UNDERLING**

I do love this dress so. It never goes out of style. **TOTTENDALE**

It's a miracle, madam. **UNDERLING**

Now, the guests will be arriving shortly? **TOTTENDALE**

Yes madam. **UNDERLING**

And why are they coming? **TOTTENDALE**

For the wedding madam. **UNDERLING**

The wedding? Of course. Oh, I love a wedding. I shall put on my fancy dress. **TOTTENDALE**

You're wearing it, madam. **UNDERLING**

Silly me. Oh, I do love this dress so. It never goes out of style. When will the guests be arriving? **TOTTENDALE**

UNDERLING

They will be here shortly, madam.

TOTTENDALE

Oh! I shall go put on my fancy dress.

UNDERLING

Oh, Mrs. Tottendale!

#2 – Fancy Dress

TOTTENDALE

MY DRESS! MY DRESS!
MY FANCY DRESS
I DON'T KNOW WHY I'M WEARING IT
I MUST CONFESS
MY DRESS! MY DRESS!
I LOVE MY DRESS
WOULD SOMEONE TELL ME WHY I PUT IT ON?

UNDERLING

YES! YES! YOUR DRESS
YOUR FANCY DRESS
'T WAS SUCH A PLEASURE AIRING IT
RE-STITCHING AND REPAIRING IT
GOD BLESS YOUR DRESS!
IT'S ONE FINE DRESS!
AND I WILL TELL YOU WHY YOU PUT IT ON
WEDDING BELLS WILL RING
WEDDING BELLS WILL CHIME
MADAM YOU'RE THE HOSTESS
AND IT'S HAPPY WEDDING TIME

UNDERLING & TOTTENDALE

WEDDING BELLS WILL DING
WEDDING BELLS WILL DONG
WEDDING BELLS WILL DING-A-LING
AND WE WILL DING ALONG

STAFF

YOUR DRESS! YOUR DRESS!
YOUR FANCY DRESS
WE'RE VERY, VERY GLAD YOU PUT IT ON
(*Instrumental door chimes*)

UNDERLING

Ah!
WEDDING GUESTS HAVE COME

ALL

WEDDING GUESTS ARE HERE
WEDDING GUESTS ARE AT THE DOOR
AND SOON THEY WILL APPEAR
(The servants open the door)

ROBERT

I'M ROBERT, THE BRIDEGROOM
I'M HERE TO MARRY JANET
THAT STAR OF FELDZIEG'S FOLLIES
WHOM I LOVE A LOT

GEORGE

I'M GEORGE! THAT'S GEORGE!
HIS BEST MAN GEORGE
I'M HONORED TO BE DOING
WHAT A BEST MAN OUGHT

GEORGE

Ah, Mrs. Tottendale. Now, don't worry. I have this whole wedding planned out. The key is organization. See? *(holding up his fingers, each with a string tied around it)* Each string represents a task yet to be completed. Pay the musicians, yell at the florist, book the Minister. This whole wedding's going to run like clockwork.

TOTTENDALE

Oh, is there going to be a wedding?

FELDZIEG

I'M FELDZIEG, PRODUCER
I LOST MY LEADING LADY
I GOT TO STOP THIS WEDDING
OR I'M NOT WORTH SQUAT

KITTY

I'M KITTY! JUST KITTY!
I CAME WITH MR. FELDZIEG
I'LL BE A LEADING LADY
IF I GET MY SHOT

GANGSTER #1

WE'RE PASTRY CHEFS

GANGSTER #2

WE'RE PASTRY CHEFS

GANGSTER #1 & GANGSTER #2

WE CROSS OUR HEARTS WE'RE PASTRY CHEFS

GANGSTER #1

NO FAKERY!

GANGSTER #2

A BAKERY

GANGSTER #1 & GANGSTER #2

IS WHAT WE GOT

ALDOLPHO

ALDOLPHO! ALDOLPHO!
MY NAME IT IS ALDOLPHO
I AM THE KING OF ROMANCE
SO I KISS A LOT

ALL

YOU ARE THE KING OF ROMANCE
SO YOU KISS A LOT
WEDDING BELLS WILL RING!
WEDDING BELLS WILL CHIME!
WEDDING BELLS WILL CELEBRATE
A HAPPY WEDDING TIME
(*gasp*)
SOMEONE HASN'T COME
SOMEONE ISN'T HERE
WHERE IS JANET VAN DE GRAAFF
AND WHEN WILL SHE APPEAR? (*JANET enters.*)
IT'S JANET! IT'S JANET
IT'S JANET VAN DE GRAAFF

JANET

I'M JANET, JANET VAN DE GRAAFF
HERE TO MARRY ROBERT MARTIN
GIVING UP A LIFE OF GLAMOUR
TO TIE THE KNOT

DROWSY

Am I late?
I'M THE CHAPERONE
CHAPERONE OF JANET VAN DE GRAAFF
MAID OF HONOR, FRIEND AND CONFIDANTE
AND ALL THAT ROT
Where's the bar?

ALL

A WEDDING! A WEDDING! HOORAY!

UNDERLING

(To CHAPERONE who is pulling out a flask) It's Prohibition, Madam.

ALL

A WEDDING! A WEDDING! HOW GAY!

DROWSY

Good thing I brought my own.

ALL

A WEDDING! A WEDDING! TODAY!

DROWSY

(she drinks) Champagne makes me drowsy.

ALL

IT'S REALLY HAPPENING!
(airplane sound cue)

ALL (CONT'D)

TRULY HAPPENING
(airplane sound cue)

ALL (CONT'D)

ALMOST HAPPENING
(airplane sound cue)

ALL (CONT'D)

WHAT IS HAPPENING?
(airplane sound cue)

TRIX

I'M TRIX THE AVIATRIX

QUEEN OF THE SKY
I CIRCLE THROUGH THE STRATUS
IN MY MODERN APPARATUS
I'M TRIX THE AVIATRIX
I'VE GOTTA FLY
I'LL SEE YA' WHEN THEY TIE THE KNOT
(The man turns down the volume.)

Man *(overlapping with music)*

Well there you have it, all the guests have arrived. We have a bride who's giving up the stage for love, her debonair bridegroom, a harried producer, jovial gangsters posing as pastry chefs, a flaky chorine, a Latin lothario, and an aviatrix; what we now call a lesbian. And, of course, my favorite character, the Drowsy Chaperone. What more do you need for an evening's entertainment?

ALL
A WEDDING, A WEDDING HOORAY!
WOMEN
DING-A-LING,
TENORS
DING-A-LING,
BASSES
DING-A-LING
ALL
A WEDDING, A WEDDING
A WEDDING'S COMING OUR WAY
A WEDDING, A WEDDING, TODAY
DING-A-LING, DING-A-LING, DING-A-LING
IT'S REALLY HAPPENING
TRULY HAPPENING
ALMOST HAPPENING
SURELY HAPPENING

ALL

WEDDING BELLS WILL RING!
WEDDING BELLS WILL CHIME!
WEDDING BELLS WILL CELEBRATE
A HAPPY WEDDING TIME
WEDDING BELLS WILL DING
WEDDING BELLS WILL DONG
WEDDING BELLS WILL DING-A-LING
AND WE WILL DING ALONG!

TRIX

HOW I LOVE
LOVE A WEDDING
YES I LOVE
LOVE A WEDDING
AH!
LISTEN TO THOSE BELLS
WE WILL DING ALONG

MAN (CONT'D)

Wasn't that wonderful! "And we will ding-a-long"; I don't even know what that means! Alright, I'll lead you through this record as best I can. Don't worry, it won't be hard to follow. So, we begin with a welcome from the love struck groom.

(ALL Laugh)

ROBERT

Well, I just wanted to thank you all for coming. I tell you I must be some lucky fellow. Why, who would have thought that I, Robert Martin, would be marrying a glamorous showgirl, and that that glamorous showgirl would be willing to give up a successful career for me, Robert Martin.

ALL

Oh!

ROBERT

Now, if it wasn't for prohibition, I'd say let's raise a glass -

DROWSY

(Drowsy raises a glass) Here! Here!

ROBERT

- to Miss Janet Van De Graaff - the most beautiful girl in the world.

GEORGE

Absolutely not! *(ALL gasp!)*

ROBERT

Excuse me!

GEORGE

The groom mustn't see his bride on the day of the wedding. It's bad luck!

MAN

I hope you heard that, because that's the plot. Basically. Hang on for the ride!

UNDERLING

Breakfast will be served in the Arabian Room.

GEORGE

(to CHAPERONE) Say, It's a little early in the day to be drinking, isn't it?

DROWSY

I don't understand the question.

GEORGE

Uh-Uh Look. You keep Janet away from Robert, you understand? You're the chaperone; that's your only job.

DROWSY

Aye Aye, mon Capitaine!

JANET

Oh, Robert! Who's my little monkey?

ROBERT

I am! I'm your little monkey. (*JANET and ROBERT exit.*)

MAN

So, the Bride and Groom are whisked away, and we turn our attention to the B plot which involves the Producer.

KITTY

Mr. Feldzieg?

FELDZIEG

Getting married and leaving show business.

KITTY

Mr. Feldzieg?

FELDZIEG

Doesn't she know I got obligations?

KITTY

Mr. Feldzieg, I can be your leading lady. You said it yourself - I'm useless in the chorus.

FELDZIEG

Kitty! For the last time, you ain't got what it takes.

KITTY

But, I been taking lessons; Singing. Acting. Ballet.

FELDZIEG

Ballet?

KITTY

Yeah. I'm pretty good too. Last week I auditioned for Swanee Lake.

MAN

A little annotation; Kitty and Feldzieg were a couple in real life: Jack and Sadie Adler. Now, this is a familiar comic construct: a stupid woman and her long suffering companion. Well, she appears stupid, but in the end she does something clever and makes everyone wonder whether it's all just an act. The irony here is that Sadie actually was stupid; Jack had to explain all the jokes to her apparently. But still, she had a wonderful career on the stage. At that time, the theatre was the only place where stupid people could earn a decent living. This was before

television, of course.

FELDZIEG

Kitty I don't have time for this! (*Enter GANGSTER #1 & GANGSTER #2*)

GANGSTER #1

A petite four, Mr. Feldzeig?

FELDZIEG

Not now. (*GANGSTER #2 stops him*)

GANGSTER #2

Perhaps a nice profiterole.

FELDZIEG

Boys, I'm not hungry.

GANGSTER #1

Then perhaps we could give you something else to chew on.

GANGSTER #2

Yeah. Something that ain't food.

FELDZIEG

What?

GANGSTER #1

Allow me to elucidate. Although we stand here before you in the guise of innocent pastry chefs, we are also -

GANGSTER #2

and primarily -

GANGSTER #1

- employees of a certain individual.

FELDZIEG

A certain individual?

GANGSTER #2

A certain individual...

GANGSTER #1

...who happens to be largest single investor in Feldzieg's Follies. He has sent us here -

GANGSTER #2

As pastry chefs...

GANGSTER #1

... to express his concern about Ms. Van de Graaff's impending nuptials.

GANGSTER #2

Specifically...

GANGSTER #1

...that if she gets married and leaves the show...

GANGSTER #1 & GANGSTER #2

...then there ain't no show.

KITTY

(to the Gangsters) Don't I know you?

GANGSTER #2

No, you don't.

KITTY

Have you ever spent any time in Toledo?

GANGSTER #1

Have you ever spent any time in a coma?

KITTY

No, but I've got a cousin in Seattle.

FELDZIEG

Kitty. Boys, you tell your boss this wedding is never going to happen. You have my word.

GANGSTER #2

Oh, we'll take your word, alright.

GANGSTER #1

But, to go back on that word - would be a recipe for disaster. Now, we hope we have made ourselves perfectly éclair.

GANGSTER #2

One cannoli hope.

GANGSTER #1

You biscotti be kidding me.

GANGSTER #2

A trifle much?

GANGSTER #1

Don't tart with me.

FELDZIEG

Alright. You can drop the pastry chef routine.

GANGSTER #1

Alas, we ganache.

GANGSTER #2

We're on the lamb.

GANGSTER #1

(slapping him) Lamb's an entrée, you macaroon. *(Kitty takes a pastry. GANGSTER #1 & GANGSTER #2 curtsey.)*

#2b - Macaroons

MAN

The gangsters were played by vaudeville duo the Tall Brothers: John and Peter Tall. They were born Abram and Mendel Mosloskowicz, but were renamed at Ellis Island by a sarcastic immigration official. They were an early example of the typical Broadway gangster: full of word-play and stylized movements but, really not very intimidating. Unless you find dancers intimidating, which I do but for reasons that would not be appropriate to this situation.

GANGSTER #1

We'll leave the matter in your hands, Mr. Feldzieg. In the mean time, feel free to browse the desert carousel.

GANGSTER #2

Try the Toledo Surprise

GANGSTER #1 & GANGSTER #2

It's to die for. *(Gangsters exit.)*

KITTY

Holy Cats, Mr. Feldzieg! They're Gangsters.

FELDZIEG

Very perceptive. Now go powder your face! (*KITTY exits.*) I've got to stop this wedding but how? Oh Lord in Heaven how! How?

MAN

I always thought that moment was a little overplayed. So with the story well on its way, let's go to the Groom's room.

SCENE 2: ROBERT'S ROOM - MORNING

#3 – Robert's Entrance

(Robert is putting on his tux. He stares into the mirror and fumbles with his bow tie.)

ROBERT

Hey there, handsome. Show me those pearly whites.

MAN

The groom was played by the dashing Percy Hyman. He started out as the All Bright toothpaste man. His fabulous smile adorned every tube. All Bright was hugely popular in the early twenties, because it contained cocaine. It's true. If you looked at the label it was the fifth ingredient down, right after 'sugar'. Anyway, it wasn't long before he became a huge matinee idol.

ROBERT

Now don't worry. It's perfectly normal for a groom to be nervous on his wedding day. It is? Of course.

MAN

I love Percy Hyman. Some people say he was a bad actor, but to those people I say, "shut-up".

#4 – Cold Feets

ROBERT

HEY THERE MISTER MIRROR MAN
SHAKIN' AND A'QUAKIN'
TREMBLIN' LIKE DA' FRAIDY CATS DO
SOMETHIN' BIG BE BOTHERIN' YOU
You know what you got...
COLD FEETS
COLD FEETS
BROTHER YOU GOT COLD FEETS
YOU CAN MAKE 'DEM COLD FEETS HOT
WITH A LITTLE RHYTHM
YOUNG FEETS
OLD FEETS
CAN BE UNCONTROLLED FEETS
RHYTHM MAKE 'DEM COLD FEETS TROT
DOWN THE AISLE
FROSTY ARCHES
THEY CAN LEARN TO SWING
ICY TOES CAN JIVE
WEDDING MARCHES

PLAYED IN RAGTIME SWING
MAKE FRIGID SOLES COME ALIVE
AND TAKE THAT DIVE
COLD FEETS
SHMOLD FEETS
TURN 'EM INTO BOLD FEETS
RHYTHM MAKE 'DEM COLD FEETS
HOT

GEORGE

(entering with phone mid conversation) You don't say? Well, why don't you just slime back into your mud hole, you back-stabbing worm! *(he hangs up)* Well, now I have to find another minister. Say, what are you up to?

ROBERT

I'm singing a song an old friend taught me. A Dixie remedy for wedding day jitters.

GEORGE

You think you've got jitters? You got the easy part! I've still got to get rice, boutonnieres, and a minister! I have the weight of the wedding on my shoulders!

ROBERT

George, it sounds like you've got cold feets.

GEORGE *(getting into the rhythm)*

WHAT DO I GOT?

ROBERT

COLD FEETS

GEORGE

WHAT DO I WANT?

ROBERT

BOLD FEETS

GEORGE

WHAT DO I DO - SCOLD FEETS?

ROBERT

NOOOOO!

YOU MAKE 'DA COLD FEETS HOT

(Dance break. GEORGE & ROBERT adlib throughout the following...)

ROBERT

Well, George I never.

GEORGE

I'm just moving my feet.

ROBERT

I didn't know you had it in you.

GEORGE

Neither did I!

(UNDERLING Enters with a tray and two glasses of water. Serves ROBERT and GEORGE and Exits.)

ROBERT & GEORGE

Five, six, seven, eight...
COLD FEETS COLD FEETS
TURN 'EM INTO BOLD FEETS
RHYTHM MAKE 'DEM COLD FEETS HOT
YOU MAKE DA COLD FEETS HOT
YOU MAKE DA COLD FEETS HOT
YOU MAKE DA COLD FEETS HOT
YOU MAKE DA COLD FEETS HOT

MAN

Percy Hyman was a wonderful performer. I like to think of him panting and sweating after a long dance routine. He's still alive, you know. I saw him on the news recently "celebrating" his 100th birthday. To say that the passing years had taken their toll on him, would be a grotesque understatement. They wheeled him out and he had that wide-eyed expression of pained confusion that God reserves for the very, very old on their birthdays. You know, the one that says "Who are you, who am I and why is this cake on fire?" You know what I'm talking about? Anyway.

GEORGE

Alright, alright. That's enough of that. Dancing around like a fool.

ROBERT

Sorry, George. I was just trying to calm my nerves. It is my wedding day after all.

GEORGE

Well, you could've snapped an ankle. Tap dancing is too dangerous. Why don't you go out for a skate instead? That's what I do when it want to blow off some steam. *(He hands him a pair of roller skates.)*

ROBERT

George, I don't know what I'd do without you.

GEORGE

Wait a minute. What was I thinking? Oh, n-n-n-no. You're not going out like that, my friend. You might see Janet. Here, put on this blindfold. He blindfolds him.

ROBERT

George, you think of everything.

GEORGE

Just looking out for you, my boy. And no more tap dancing. *(Pushes Robert out the door Robert exits. George dances. The telephone rings as GEORGE starts singing.)*

#5 – Wedding Bells #1

GEORGE

WEDDING BELLS WILL RING
WEDDING BELLS WILL CHIME
WEDDING BELLS WILL CELEBRATE-

(MAN lifts the needle on the record and waits it out.)

MAN

Just ignore it. It will stop soon. It does this occasionally. It rings. Just ignore it. What? What do you want? *(The machine picks up.)* **MAN'S VOICE** Hello, you have reached my answering machine. Leave a short message after the tone and I'll call you back at my convenience. *(The machine beeps. A dial tone is heard.)* Oh, well, that's it. The moment is ruined. Thank you. Thank you life. It's like a cell phone going off in a theatre. God, I hate that. "Hello? What are you doing?" "Oh, I'm at the theatre ruining the moment. How about you?" "Oh, I couldn't get out tonight so I thought I'd ruin the moment by proxy." Sorry. Sorry. Let's shake that off. Let's go back in our minds to 1928. They didn't have cell phones in 1928, but I'm sure they had something for the ruining of moments. Bugles, or something. *(He puts the needle back.)*

GEORGE

HAPPY WEDDING TIME! *(GEORGE exits.)*

MAN

So, the scene shifts and we find the bride, the glamorous Janet Van De Graaff entertaining questions from reporters as she lounges by the pool.

SCENE 3: TOTTENDALE'S POOL - EARLY AFTERNOON

#5a – Janet By The Pool

REPORTER ONE

Miss Van De Graaff, is it true you're giving up a successful career to marry a man you hardly know?

JANET

Yes. Robert and I met on the lido deck of the Ile de France. He amused me with stories of his father's oil interests. We spooned, briefly, and then he proposed.

REPORTER TWO

So, you won't be returning to the stage? Ever?

JANET

I shan't.

REPORTER TWO

You shan't?

JANET

I shan't.

REPORTER ONE

Can we quote you on that?

JANET

Of course. One more question. (*DROWSY raises her hand*) Yes.

DROWSY

Why in the world would anyone put olives in a Gibson? (*Feldzeig and Kitty arrive.*)

FELDZIEG

I got a question. How can you give up the footlights when you know very well you got grease paint in your veins?

JANET

Victor, please.

FELDZIEG

Oh Janet. I am begging you. Dump the mug, stay with the Follies. I'll give you anything you want. I'll... I'll... oh, fine, I'll put your name above mine on the marquee. (*The reporters gasp.*)

JANET

Oh, Victor, if you think this is about vanity, you couldn't be more wrong.

#6 – Show Off

I DON'T WANNA SHOW OFF NO MORE
I DON'T WANNA SING TUNES NO MORE
I DON'T WANNA RIDE MOONS NO MORE
I DON'T WANNA SHOW OFF
I DON'T WANNA WEAR THIS NO MORE
PLAY THE SAUCY SWISS MISS NO MORE
BLOW MY SIGNATURE (KISS) NO MORE
I DON'T WANNA SHOW OFF

(The other guests gather, including the GANGSTER #1 & GANGSTER #2.)

FELDZIEG

Janet please.

JANET

DON'T TRY TO CONTROL ME
I'VE MADE UP MY MIND
AND THAT'S IT
I QUIT
I'M LEAVING IT ALL BEHIND
I DON'T WANNA BE CUTE NO MORE
MAKE THE GENTLEMEN HOOT NO MORE

GANGSTER #1 & GANGSTER #2

Hey Baby! *(whistle)*

JANET

I DON'T WANNA WEAR FRUIT NO MORE
I DON'T WANNA SHOW OFF

ALL

SHE DON'T WANNA SHOW OFF NO MORE

JANET

Not me!

ALL

READ HER NAME IN THE NEWS NO MORE

Page three! **JANET**

ALL
GET THE GLOWING REVIEWS NO MORE

JANET
Aw, gee
I DON'T WANNA SHOW OFF

ALL
SHE DON'T WANNA SHOW OFF

JANET
I DON'T WANNA SHOW OFF

ALL
SHE DON'T WANNA SHOW OFF NO MORE
OFF NO MORE

JANET
Not me! Weeee!
(*Dance break.*)

KITTY
Hey! (*A snake is charmed out of a basket KITTY screams.*)

JANET
I DON'T WANNA SHOW OFF

ALL
AHH
AHH-AHH-AHH
AHH-AHH-AHH
AHH-AHH-AHH
SHE DON'T WANNA SHOW OFF, SHOW OFF
DON'T WANNA SHOW OFF NO MORE

JANET
PLEASE NO MORE ATTENTION

ALL
AH-AH

JANET
I'VE COUNTED TO TEN
AND I'M THROUGH

ALL
Farewell!

JANET
ADIEU

ALL
Been Swell!

JANET
YOU'LL NEVER SEE THIS
YOU'LL NEVER SEE THIS
NEVER SEE THIS
NEVER SEE THAT
NEVER SEE THESE AGAIN
I DON'T WANNA CHANGE KEYS NO MORE
I DON'T WANNA STRIPTEASE NO MORE
I DON'T WANNA SAY "CHEESE" NO MORE
I DON'T CARE IF YOU SCOFF
I DON'T WANNA BE CHEERED NO MORE
PRAISED NO MORE
GRABBED NO MORE
TOUCHED NO MORE
LOVED NO MORE
I DON'T WANNA SHOW OFF

ALL
SHE DON'T WANNA SHOW OFF

JANET
I DON'T WANNA SHOW OFF

ALL
SHE DON'T WANNA SHOW OFF

JANET V.O.
I DON'T WANNA SHOW OFF

ALL
SHE DON'T WANNA SHOW OFF

JANET

I DON'T WANNA SHOW OFF
NO MORE

#6a – Show Off Play Off

DROWSY

Did I miss something?

GANGSTER #1

Well, Mr. Feldzieg. It is painfully obvious that Miss Van De Graaff has no desire to continue a life on the stage.

GANGSTER #2

Can't you see it's killing her soul?

FELDZIEG

Don't worry boys. This isn't over yet.

KITTY

Yeah. I'm surprised she didn't do an encore.

#6b – Show Off Encore

JANET

I DON'T WANNA ENCORE NO MORE
KEEP 'EM SHOUTIN' FOR MORE NO MORE

KITTY

More! More!

JANET

DISAPPEAR THROUGH THE FLOOR NO MORE
I DON'T WANNA SHOW OFF

MAN

That was Jane Roberts as the bride. She was the Oops Girl. Remember? Surely you remember the Oops Girl? Don't you people read? She was billed as the girl who's sexual energy was so great that it caused the men around her to have accidents: spill their drinks, drive their cars into trees. And she would go "Oops" Well, I'm not really doing it justice, but people ate it up. She made a whole series of films; "Oops", "The Oops Girl", "Oops Girl Come Home", and "Oops Girl at Sea", which won an Oscar for special effects.

FELDZIEG

Okay, begging and groveling didn't work. On to plan B. And for that I am going to need an accomplice. Someone gullible with loose morals. I need a, what do you call 'em, a European.

(Aldolpho enters.)

ALDOLPHO

Papi, no se toca mi esposa

MAN

In walks Aldolpho; self proclaimed ladies man. Aldolpho, is played by former silent film star and world-class alcoholic Roman Bartelli. He was the one who later drank himself to death at his Chateau in Nice, remember? It was five days before they found the body and by that time it had been partially consumed by his poodles? Well, he was only partially consumed.

FELDZIEG

Excuse me. I don't believe we've met.

ALDOLPHO

I am Aldolpho.

FELDZIEG

You are Aldolpho?

ALDOLPHO

Yes, I am Aldolpho

FELDZIEG

Not, the Aldolpho.

ALDOLPHO

Yes, I am Aldolpho.

FELDZIEG

Funny, you don't look like a scoundrel.

ALDOLPHO

Yes... What?

FELDZIEG

Why, just now I overheard the Groom saying that Aldolpho is a scoundrel. I just heard him say that.

ALDOLPHO

What? Aldolpho a scoundrel!

FELDZIEG

Those very words.

ALDOLPHO

Aldolpho is a scoundrel!

FELDZIEG

It's like I'm hearing it again.

ALDOLPHO

This is outrageous! He is saying this to peoples... to beautiful ladies, with breasts for making love. Why, I must... I must ...

FELDZIEG

You must, you must take matters into your own hands.

ALDOLPHO

Yes, I must take-a this groom into my hands and kill him!

FELDZIEG

Yes. No. Don't kill him. Just hurt him enough so he can't get married.

ALDOLPHO

Show me to this groom. Wait.

FELDZIEG

What?

ALDOLPHO

What kind of man is this groom? A big man?

FELDZIEG

Well...

ALDOLPHO

A burly fellow?

FELDZIEG

Well, he's big on the outside -

ALDOLPHO

No. No. No. Aldolpho will not fight big men - small, pale, wheezy, little dwarf people Aldolpho can punt far away - but no big men!

FELDZIEG

So, you're a lover not a fighter.

ALDOLPHO

Yes, Aldolpho is a lover of beautiful ladies. Some say I am the King of Romance.

FELDZIEG

Well, you know what they say, the best way to get revenge on a man is through his...?

ALDOLPHO

Door!

FELDZIEG

No. The best way to get back at a man is through his...

ALDOLPHO

Window!

FELDZIEG

No.. Revenge, back at a man.. through his...

ALDOLPHO

Through his, there is no other ways!! I'm not Santa Claus coming down chimney.

FELDZIEG

Through his woman!!

ALDOLPHO

Ahh! Through his woman!!

FELDZIEG

Yes Aldolpho! You must seduce his woman!!

ALDOLPHO

Eh?

FELDZIEG

His bride!

ALDOLPHO

Aldolpho will make love to bride! That will show people Aldolpho is no scoundrel! Show me to this bride! Wait!

FELDZIEG

What?

ALDOLPHO

What kind of woman is this bride? Big woman?

FELDZIEG

No...

ALDOLPHO

Burly woman?

FELDZIEG

No she's the cat's pajamas.

ALDOLPHO

What? Pajamas?

FELDZIEG

She's a looker. An attractive woman.

ALDOLPHO

Show me to this cat in pajamas! I will make her purrrrrr-r. Like a cat... in pajamas.

FELDZIEG

Ahhhh! (*Aldolpho and Feldzieg leave.*)

MAN

Roman Bartelli chewing the scenery. You certainly couldn't get away with a performance like that nowadays, could you. Mature contemporary audiences are too sophisticated to enjoy broad racial stereotypes on the stage, so we've banished them to Disney. Let the children sort it out.

#6c – Spit Take

SCENE 4: ENTRANCE HALL - AFTERNOON

Tottendale and Underling enter. Underling is carrying a tray with a single glass on it.

TOTTENDALE

Underling?

UNDERLING

Yes Madam.

TOTTENDALE

The Pastry Chefs have been kind enough to provide the liquor for the party, but remember Underling, we have to be discreet.

UNDERLING

Yes, madam.

TOTTENDALE

It is prohibition, after all.

UNDERLING

I'm aware of that, madam.

TOTTENDALE

We'll have to use code words. For instance, if someone asks for a glass of ice-water, it means they want a glass of vodka. Have you got that?

UNDERLING

Yes, madame.

TOTTENDALE

Are you sure? Maybe you should write it down.

UNDERLING

I understand, madam. A glass of ice-water is a glass of vodka.

TOTTENDALE

What's a glass of ice-water?

UNDERLING

Vodka.

TOTTENDALE

Ice water?

UNDERLING

Vodka.

TOTTENDALE

Ice -

UNDERLING

Vodka.

TOTTENDALE

Alright then. Well, that's settled. One less thing to do. Underling, might I please have a glass of ice-water? I found our meeting with the pastry chefs rather trying and I would enjoy a glass of refreshing ice-water.

UNDERLING

Your ice-water madame. *(He hands her a glass of water. She takes a sip and spits it in his face.)*

TOTTENDALE

That was pure vodka, you poop!

MAN

Oh, I hate this scene.

TOTTENDALE

Well, now I do need a glass of ice-water!

UNDERLING

A glass of "ice-water" madam?

TOTTENDALE

Yes, ice-water. Are you going deaf?

UNDERLING

Would that I were.

MAN

You can see where this is going can't you. It's really just a series of spit takes. *(UNDERLING hands her the glass.)*

UNDERLING

Your "ice-water" madam. *(She drink and spits it in his face.)*

TOTTENDALE

That was pure vodka, you poop!

MAN

You know, in some ways the Drowsy Chaperone was quite progressive. A black actress playing the Aviatrix, for instance.

UNDERLING

Your "ice-water" madam. *(She drinks, and spits in his face again.)*

TOTTENDALE

That was pure vodka, you poop!

MAN

Yes, some elements are quite progressive, others were stale in 1928, you know what? I'm going to skip ahead.

TOTTENDALE

(spit)

That was -

(spit)

That -

(spit)

That -

(3 head takes)

- poop!

TOTTENDALE (CONT'D)

Where do you think you're going?

UNDERLING

To find some lime juice, madam.

TOTTENDALE

Lime juice? For heaven's sake why?

UNDERLING

I'm going to wring out my eye brows and make myself a gimlet.

MAN

(mopping the stage) Now, you're probably asking yourself, "what was that routine doing in the show?" Well, it's very simple: there's a song coming up, and they needed something to allow for the set change. It's mechanics. It's like pornography. Let me explain what I meant by that. In pornography the story is simplistic - "how do I pay for this pizza" being the classic example. My point is, as in a musical, the story exists only to connect the longer, more engaging...production numbers. What? Well, what kind of a society do we live in if we can't discuss the similarities between pornography and musical theatre?

SCENE 5: JANET'S BRIDAL SUITE - AFTERNOON

JANET

(Looking in the mirror) In a few hours I'm going to be Mrs. Robert Martin. Oh, my head is spinning. *(MAN pulls down the Murphy bed revealing a longing DROWSY. She has an empty glass in her hand.)*

DROWSY

Yes, life is a mad whirlwind.

MAN

This is a really interesting scene. This is the only time in the show that Jane Roberts and Beatrice Stockwell are alone together on stage. Jane Roberts was a emerging star, but Beatrice Stockwell was already well established and a force to contend with.

JANET

I'm so full of apprehension, but I suppose that's normal, considering the circumstances. Have you ever been married, Chaperone?

DROWSY

No. I drink for pleasure, not out of necessity.

(UNDERLING enters.)

UNDERLING

Your "ice water" madam. I'm afraid we're fresh out of olives.

JANET

Have you ever been married Underling?

UNDERLING

Heavens no madam. If I'm going to serve a woman I prefer to be paid for my efforts.
(UNDERLING exits.)

JANET

Oh you two. I know it seems crazy to give up a successful career to marry a man I hardly know, but somehow, for some reason when I look into his eyes...his big, monkey eyes...ah gee...I get all woozy. And that's love isn't it?

DROWSY

Not necessarily. The wooziness could be caused by any number of things. I mean, I'm woozy right now and I'm certainly not in love.

MAN

Beatrice Stockwell was famous for her rousing anthems. She entertained and inspired the troops in every major world conflict up to and including the Falklands war. Of course, by that time she was in her late eighties and her anthems didn't so much rouse as stupefy. Still, she demanded a rousing anthem in every show she ever did, even if it wasn't appropriate. But you just couldn't say no to her. That's star power.

JANET

Really you're not being the least bit helpful. Couldn't you at least allay my fears with a few choice words of inspiration?

DROWSY

Inspiration? Really, dear, that's not my forte.

JANET

Yes. But if you -

#7 – As We Stumble Along

DROWSY

AS WE STUMBLE ALONG
ON LIFE'S FUNNY JOURNEY
AS WE STUMBLE ALONG
INTO THE BLUE
WE LOOK HERE AND WE LOOK THERE
SEEKING ANSWERS ANYWHERE
NEVER SURE OF WHERE TO TURN OR WHAT TO DO
STILL WE BUMBLE OUR WAY
THROUGH LIFE'S CRAZY LABYRINTH
BARELY KNOWING LEFT FROM RIGHT
NOR RIGHT FROM WRONG
AND THE BEST THAT WE CAN DO
IS HOPE A BLUEBIRD
WILL SING HIS SONG
AS WE STUMBLE ALONG

JANET

That was quite nice, Chaperone, but I don't see how it pertains to my situation.

DROWSY

Let me explain.

JANET

Oh, really, that's not necessary. I suppose I'm just looking for a sympathetic – (*The Chaperone*

pulls the screen on stage in front of Janet.)

DROWSY

IT'S A DISMAL LITTLE WORLD IN WHICH WE LIVE
IT CAN BORE YA' TIL YOU'VE NOTHING LEFT TO GIVE
SEVEN OVER-RATED WONDERS
SEVEN UNDER-WHELMING SEAS
SIX EXCRUCIATING CONTINENTS
ANTARCTICA - OH, PLEASE

MAN

"Antarctica, oh please"

DROWSY

STILL YOU MUSTN'T LET IT LICK YA'
THIS PLANET OH SO BLAND
KEEP YOUR EYEBALL ON THE HIGHBALL
IN YOUR HAND
AS WE STUMBLE ALONG
CROSS LIFE'S CROWDED DANCE FLOOR
AS WE PUSH AND WE SHOVE
WE LIVE AND WE LEARN
AND WHEN WE FIN'LLY LEAVE THE BAR
AND WE SEE THAT MORNING STAR
WE PULL OUR BOOT STRAPS UP AND HOMEWARD TURN
THEN WE STUMBLE AWAY
THROUGH DAWN'S BLINDING SUN BEAMS
BARELY KNOWING RIGHT FROM RIGHT
NOR LEFT FROM WRONG
BUT AS LONG AS WE CAN HEAR
THAT LITTLE BLUEBIRD
THERE'LL BE A SONG
AS WE STUMBLE ALONG
AS WE STUMBLE, BUMBLE, FUMBLE...
PLUMBLE
AS WE STUMBLE ALONG

#7a – Stumble Playoff

MAN

Don't you just love her? Basically, she sings a rousing anthem about alcoholism. That's what I love about her. She just does her own thing, when she wants, regardless of the needs and concerns of others. My mother was like that.

JANET

Well, that was quite inspiring, chaperone. But, I'm still conflicted. Oh. Please. Just tell me. Is Robert the man for me?

DROWSY

My dear, that's something you'll have to decide for yourself.

JANET

But, I just don't know if he loves me.

DROWSY

Why don't you ask him? Why don't you say, "Roger, do you love me?"

JANET

It's Robert. And I'm not allowed to see him. In fact, it's your job to keep me away from him.

DROWSY

You're right. And I take the responsibility very seriously. However, I'm just this moment feeling terribly, terribly drowsy. I'm afraid I have to have a lie-de-down. Now whatever you do, don't go wandering through the garden seeking out your fiancé to ask him the question upon which your future happiness depends. *(The Chaperone reclines, and closes her eyes.)*

JANET

Oh, thank you, Chaperone. I just have to know if he loves me. *(Janet sneaks out.)*

DROWSY

Such a skinny little fool. Still, I envy her. Oh, when will love come crashing through my door?
(ALDOLPHO ENTERS)

ALDOLPHO

Donde esta mi amore.

MAN

Oh! It's Aldolpho come to seduce the bride.

ALDOLPHO

I am Aldolpho!

MAN

Try not to think of the poodles while you're listening to this part.

ALDOLPHO

I am Aldolpho. And you are bride.

DROWSY

No, I am not.

ALDOLPHO

Whaaat? This is bridal suite, you are the only one here. Therefore you must be bride.

DROWSY

Interesting argument, but I'm afraid you are a moron.

ALDOLPHO

Whaaat?

DROWSY

Me - no - bride. Perhaps I could take a message.

ALDOLPHO

Yes, very good... Dear Van De Graaff bride, I must make love to you, and transport you to the place of ecstasy, sooner is better, signed Aldolpho, King of Romance.

DROWSY

Well, you saw through my little ruse. You've found me out.

ALDOLPHO

Ahh, so you are the bride.

DROWSY

Apparently, yes. Take me, Aldollface.

ALDOLPHO

No, no, no, not Aldollface - Aldolpho. You must remember my name for when we are making love and you are screaming you must say the right name or it will spoil everything. How can I make you remember?

#8 - Adolpho

I'M SURE THAT YOU HAVE HEARD THE NAME ALDOLPHO
A LADIES' MAN WHO WINS ACCLAIM ALDOLPHO
WELL LOVELY MISS I AM THE SAME ALDOLPHO
I INTRODUCE MYSELF
I AM ALDOLPHO

DROWSY

Nice to meet you, Shall we?

ALDOLPHO

Not so fast..
NOW JUST IN CASE YOU DIDN'T HEAR ALDOLPHO
I'LL TRY TO MAKE IT VERY CLEAR ALDOLPHO
THE LOVELY LADIES ALWAYS CHEER ALDOLPHO
WHEN I REPEAT MYSELF
I AM ALDOLPHO

DROWSY

Understood.

ALDOLPHO

I CAN SING IT HIGH - ALDOLPHO
I CAN SING IT LOW - ALDOLPHO
I CAN SING IT VERY FAST - ALDOLPHO
I CAN SING IT VERY SLOW....LY
I'd do it now, but it would take hours. Now let us see if you can remember my name.

DROWSY

I'll give it a shot.

ALDOLPHO

WHO'S THE FELLOW THAT YOU SEE?

DROWSY

ALDOLPHO

ALDOLPHO

AND HOW SHOULD YOU REFER TO ME?

DROWSY

ALDOLPHO

ALDOLPHO

AND WHO IS IT I'LL ALWAYS BE?

DROWSY

ALDOLPHO

ALDOLPHO

NOW SING IT PROUDLY

DROWSY

YOU ARE ALDOLPHO

ALDOLPHO

AND NOW LET ME SPELL IT OUT FOR YOU
FOR ALL YOU LOVELY LADIES WHO DIDN'T HEAR FOR SOME REASON
MAYBE YOU ARE HARD OF HEARING OR SOMETHING - I DON'T
KNOW
IT GOES A-A-A-A-A-A
DO - HO- HO-HO- HO-HOL
F- F-F-F-F-FO
I AM ALDOLPHO
ALDOLPHO (*ALDOLPHO and DROWSY recline on bed.*)

#8a – Adolpho Playoff

MAN

(Raising the Murphy bed) This was my mother's favorite number in the show. I think it was her secret fantasy to be swept off her feet by a Latin Lover. I mean a real Latin lover, not a buffoon.
(MAN raises the bed.)

#8b – “Accident” Preprise

But that's what musicals are all about, right? Romantic fantasy. Falling in love at the drop of a hat! Spontaneous Tangoing. Suddenly finding yourself in an insanely romantic setting!

SCENE 6: TOTTENDALE'S GARDEN - AFTERNOON

ROBERT

I'M AN ACCIDENT WAITING TO HAPPEN
LA DA DA DA DA DA DA DA DA
(Janet enters)

JANET

Robert, look out!

ROBERT

Don't worry, madam. I'm getting married today, so I have to wear a blindfold.

JANET

A blindfold?

ROBERT

I'm sorry. Who am I speaking to anyhow?

JANET

Why, it's me. I mean... Mimi. Mimi from France.

MAN

This scene couldn't be more ridiculous.

JANET

So, you are marrying Janet Van De Graaff, non?

ROBERT

Oui.

JANET

I hear she's very beautiful.

ROBERT

Oui.

JANET

And glamorous.

ROBERT

Ahh, oui. Oui.

JANET

Is it true that she has an exceptionally broad range and excels at playing both comedic and dramatic roles?

ROBERT

Say, I'm having trouble placing your accent. What part of France are you from?

JANET

Oh... the middle part... where they make the toast. You were telling me about your, how do you say it in English; fiancé?

ROBERT

That's right.

JANET

Well, tell me, when was the moment when you knew that she was the only one for you.

ROBERT

It's a funny story, actually. We were standing on the Lido deck of the Isle de France -

JANET

Yes?

ROBERT

I was amusing her with stories of my father's oil interests -

JANET

And then what happened?

ROBERT

I looked into her eyes, her big glamorous eyes, and I felt all woozy -

JANET

And then you fell! Uh... and then you fell?

ROBERT

Yes. Right on my keister. And I said, "well, I guess I don't have my sea legs yet".

JANET

(Lost in the moment) But we haven't left the dock.

ROBERT

That's what she said. And that's when I knew it must be love.

JANET

And then you said...?

ROBERT

And then I said...

#9 – Accident Waiting to Happen

THERE WAS A TIME I COULD STOP ON A DIME
FORBEARANCE WAS ONE OF MY TALENTS
BUT SINCE YOU'VE BEEN AROUND I CAN'T HOLD MY GROUND
I'M CONSISTENTLY LOSING MY BALANCE
I'M AN ACCIDENT WAITING TO HAPPEN
I'M A MISHAP ABOUT TO ENSUE
I'M THE TOY ON THE STAIR
THE THREE LEGGED CHAIR
THE HEM THAT'S BEEN CAUGHT BY A SHOE
WHEN MY TWO LOVESICK ARMS STARTED FLAPPIN'
THERE WAS NOTHING MY ANKLES COULD DO
I'M AN ACCIDENT WAITING TO HAPPEN
SO HOW BE I HAPPEN TO YOU

JANET

Then what happened?

ROBERT

Why, she joined in.

JANET

WHEN MEN SAY I'M SWEET AND THEY FALL AT MY FEET
MY HEART DOESN'T BEAT ANY FASTER
BUT WHEN YOU LOSE CONTROL
IT TOUCHES MY SOUL
SO I'M BRACING MYSELF FOR DISASTER

ROBERT

Whoa!

JANET

YOU'RE AN ACCIDENT WAITING TO HAPPEN
A CATASTROPHE DESTINED TO BE

ROBERT

I'M THE RAGS IN THE CELLAR

JANET

A BROKEN UMBRELLER

TOGETHER

A BRANCH HANGING LOOSE FROM A TREE

JANET

I CAN SEE MYSELF JUMPIN' AND CLAPPIN'
FOR A MAN WHO LIVES DANGEROUSLY

TOGETHER

YOU'RE/I'M AN ACCIDENT WAITING TO HAPPEN

JANET

SO HURRY AND HAPPEN TO ME *(They dance.)*

JANET

And then what happened?

ROBERT

Well, then... we kissed.

JANET & ROBERT

YOU'RE/I'M AN ACCIDENT WAITING TO HAPPEN
SO HURRY AND HAPPEN TO ME *(They kiss.)*

JANET

Wait a minute... *(Janet slaps Robert.)* You kissed a strange French Girl on your wedding day!

ROBERT

Oh, no! What have I done! Wait! *(Robert skates off.)*

#9a – I Sure Did!

MAN

Well, it seems that the blindfold and the fake French accent have led to a terrible misunderstanding. What a mess! Will it all work out in the end? Of course it will! It's not real! It's a musical. Everything always works out in musicals. In the real world nothing ever works out and the only people who burst into song are the hopelessly deranged.

SCENE 8: TOTTENDALE'S SALON - AFTERNOON

KITTY

Mr. Feldzieg.

FELDZIEG

Where's that philandering foreigner?

KITTY

Mr. Feldzieg.

FELDZIEG

How long can it take to seduce one bride?

KITTY

Mr. Feldzieg. You don't need Janet no more.

FELDZIEG

Kitty. Not now.

#9b – Kitty, The Incomprehensible

KITTY

I've been working on a Mind Reading act. Presenting "Kitty, the Incomprehensible." (*KITTY closes her eyes waves her fingers at FELDZIEG*) Think of a number between 5 and 7.

FELDZIEG

6.

KITTY

No...

FELDZIEG

Kitty! The problem with your act is you got to have a mind to read one. (*Kitty Exits. The Gangsters enter.*)

GANGSTER #1

Mr. Feldzieg.

GANGSTER #2

It would seem that the wedding is proceeding according to schedule.

GANGSTER #1

Now, it's time you received your just desserts. What, do you think partner? Should we whip up

something special for Mr. Feldzieg?

GANGSTER #2

Yeah. How about a Toledo Surprise?

GANGSTER #1

An inspired choice.

FELDZIEG

A Toledo Surprise? I never heard of that.

GANGSTER #1

No, you haven't. Those people who have heard of it are generally never heard from again.

GANGSTER #2

We'll share the recipe with you.

GANGSTER #1

First you chop the nuts -

GANGSTER #2

- then you pound the dough -

GANGSTER #1

- then you bake it up nice and slow -

GANGSTER #1 & GANGSTER #2

- and then you got your Toledo...*(slap)* Toledo surprise.

FELDZIEG

Could you run that by me again?

GANGSTER #2

It's a very simple recipe Mr. Feldzieg.

GANGSTER #1

First you chop the nuts -

GANGSTER #2

- then you pound the dough -

GANGSTER #1 & GANGSTER #2

- then you bake it up nice and slow -

And then you got your Toledo...

(slap)

Toledo surprise.

GANGSTER #1

Say why don't we give him a little taste?

GANGSTER #2

Alright. *(The gangsters cock their fists.)*

#10 – Toledo Surprise

FELDZIEG

Hold it! What style! What grace! What rhythm! Open your fists! Now shake'em! Now give me that recipe one more time. Da, da, da, da, da, Go!

(The Gangsters dance and sing, tentatively.)

GANGSTER #1 & GANGSTER #2

CHOP THE NUTS
POUND THE DOUGH
BAKE IT UP

FELDZIEG

Front!

GANGSTER #1 & GANGSTER #2

NICE AND SLOW
THEN YOU GOT A TOLEDO
TOLEDO SURPRISE

FELDZIEG

Now sell it!

GANGSTER #1 & GANGSTER #2

PIT THE PEACH
PEEL THE SKIN
MUSH IT UP
THROW IT IN
THAT'S A TASTY TOLEDO
TOLEDO SURPRISE

FELDZIEG

Now you're cooking!

GANGSTER #1 & GANGSTER #2

FIRST YOU BEAT IT UP

THEN YOU SWEET IT UP
WHEN YOU HEAT IT UP
IF IT TRIES TO RISE
DON'T LET IT
IT'S A SNAP
TRY IT FOLKS
WHIP YOUR WHITES
SPLIT YOUR YOLKS
THEN YOU GOT A SPLENDIDO
TOLEDO SURPRISE

FELDZIEG

You boy's are naturals.

GANGSTER #2

Honest?

FELDZIEG

Keep it up, I'll go work on the contracts.

GANGSTER #1 & GANGSTER #2

Hey!

FELDZIEG

A-5-6-7-8.
(KITTY enters.)

KITTY

Mr. Feldzeig. Oh, what's going on here?

FELDZIEG

Kitty. I'm developing a new act.

GANGSTER #1& GANGSTER #2

TOLEDO SURPRISE

KITTY

You mean you're putting Gangsters in the show and you won't put me in? They're not even in the union.

FELDZIEG

Shh. You got it all wrong. The new act - it's for you, Kitty. And these boys are your back up dancers.

KITTY

Back up dancers? Holy Cats!
WHAT THAT HOT TOLEDO
DOES TO MY LIBIDO
GOOD? MMM, YES INDEEDO
SUGARY YUM YUM
SURPRISE!

KITTY

SQUEEZE THE CREAM
GREASE THE PAN
LICK THE SPOON
FLIP THE FLAN

GANGSTER #1 & GANGSTER #2

OOO
OOO
OOO
OOO OOO OOO

KITTY (CONT'D)

MAKES YOU BUST YOUR TUXEDO
TOLEDO SURPRISE

(ALDOLPHO enters with the CHAPERONE.)

ALDOLPHO

Wait! Wait! Aldolpho, he make announcement. Wedding is off!

GEORGE

What? For the love of God why?

ALDOLPHO

Aldolpho has made love to the bride! *(ALDOLPHO indicates CHAPERONE.)*

ALL

Oh? Eww.

FELDZIEG

That's not the bride, you idiot. That is the Chaperone.

ALDOLPHO

Whaat?

GEORGE

The wedding is on! (*JANET and ROBERT enter.*)

JANET

The wedding is off!

GEORGE

What?

JANET

Robert kissed a French girl. Her name is Mimi. She's very beautiful.

ROBERT

I couldn't help it Janet. She was just like you, only French. (*JANET slaps ROBERT.*)

GEORGE

Sweet mother of pearl!

TOTTENDALE

Underling.

UNDERLING

Yes, madame.

TOTTENDALE

What is all this commotion about?

UNDERLING

The wedding, Madame.

TOTTENDALE

Oh, is there going to be a wedding?

FELDZIEG

Not anymore. Oh, what a tragedy! What a wonderful, wonderful tragedy! (*FELDZIEG turns to the GANGSTERS.*) Clear the floor, boys, I'll show you how it's done.

FIRST YOU BEAT IT UP

THEN YOU SWEET IT UP

WHEN YOU HEAT IT UP

IF IT TRIES TO RISE

DON'T LET IT

(*FELDZIEG dances.*)

TOLEDO SURPRISE!

SURPRISE?	TOTTENDALE
WAIT 'NTIL IT'S READY	GANGSTER #1
SURPRISE?	TOTTENDALE
WAIT 'NTIL IT'S READY	GANGSTER #2
SURPRISE?	TOTTENDALE
WAIT 'NTIL IT'S READY	FELDZIEG
NOW IT'S LOOKIN' READY	KITTY
SURPRISE!	TOTTENDALE
YOU GOT IT	GANGSTER #1 & GANGSTER #2 & KITTY & FELDZIEG
MAKES ME TWITCH MAKES ME SHAKE THIS DESSERT TAKES THE CAKE HITS ME LIKE A TORPEDO TOLEDO SURPRISE	TOTTENDALE
TOLEDO SURPRISE	ALDOLPHO
TOLEDO SURPRISE	GEORGE
SURPRISE	UNDERLING

DROWSY

SURPRISE

ALL

SURPRISE

(Dance break.)

SURPRISE

SURPRISE

(Kitty Screams)

CHOP THE NUTS

POUND THE DOUGH

BAKE IT UP

NICE AND SLOW

THEN YOU GOT A TOLEDO

TOLEDO SURPRISE

THEN YOU GOT A TOL-EE -

THEN YOU GOT A TOL-EE -

THEN YOU GOT A TOL-EE -

THEN YOU GOT A TOL-EE -

THEN YOU GOT A TOL-EE -

THEN YOU GOT A TOL-EE -

THEN YOU GOT A TOL-EE -

THEN YOU GOT A TOL-EE – *(The record skips. The MAN rushes over to the record player and stomps on the floor. The record continues.)*

ALL (CONT'D)

SURPRISE!

WAIT 'NTIL IT'S READY

SURPRISE!

WAIT 'NTIL IT'S READY

SURPRISE!

THAT'S A TASTY TOLEDO SURPRISE!

JANET

Why are we dancing? Our dreams are in tatters.

ROBERT

Yes. Yes.. But the tune is so infectious...

#10a – Act 1 Finale

JANET

Oh, Robert. This is the saddest day of my life!

ALL

WEDDING BELLS WON'T RING

WEDDING BELLS WON'T CHIME

THEY WILL NEVER CELEBRATE THEIR HAPPY WEDDING TIME!

SCENE 9: INTERMISSION MONOLOGUE

(The curtain falls. The man remains on stage.)

MAN

And that's that. The curtain falls, and it's time for the intermission. At least it would be, if we were actually sitting in the Morosco Theatre watching *The Drowsy Chaperone*, which of course, we are not. I don't like intermissions. They ruin the magic, you know? They yank you back into reality. One minute you're lost in a glamorous world of music and romance, and then, bang, you're surrounded by tourists. Crinkling candy wrappers and nattering about the lack of women's restrooms. It's cruel. *(Takes out a Powerbar and starts eating)* Oh, it's a Powerbar. I have a bit of a blood sugar issue. I have to eat small meals all day long or I get jittery. I know it's rude, but you wouldn't like the alternative believe you me. Believe you me. *(He changes the record)* I remember MY wedding day. I didn't eat breakfast and the ceremony wasn't until four in the afternoon. Aaaah! I do, I do! Are you surprised that I was married? Well, there you are: you shouldn't go making assumptions about people, should you? I'm a very complicated person. I have to pee now. I'll be quick, and while I'm gone, you can listen to the beginning of Act two. *(Disappears behind the curtain)*

SCENE 10: ORIENTAL PALACE - DAY

(An oriental palace fills the stage. A courtesan and two Asian slave boys enter.)

#11 – Message from a Nightingale

KITTY

I BLING A MESSAGE FROM A NIGHTINGALE.

GANGSTER #1 & GANGSTER #2

NIGHTINGALE, NIGHTINGALE, NIGHTINGALE SONG

KITTY

I BLING A MESSAGE
FROM A NIGHTINGALE

GANGSTER #1 & GANGSTER #2

-ONG, -ONG, -ONG, -ONG
NIGHTINGALE AHHH!

(An oriental despot storms on, followed by an American lady in an Edwardian gown.)

ALDOLPHO

You no bow? Emperor and American lady no see eye to eye.

DROWSY

But Emperor, sometimes a different outlook can change your point of view.

ALDOLPHO

Whaaa?

DROWSY

Precisely.

WHAT IS IT ABOUT THE ASIANS
THAT FASCINATES CAUCASIANS
WHAT IS IT ABOUT THE ASIANS
THAT'S SO NICE

IS IT THE WON TONS? THE EGG ROLLS? THE RICE?
PERHAPS IT'S BUDDHA OR CONFUSCIOUS AND THEIR EXCELLENT ADVICE

ALDOLPHO

WHAT IS IT ABOUT CAUCASIANS
THAT MYSTIFIES WE ASIANS?
WHAT IS IT ABOUT CAUCASIANS THAT'S SO ODD?

THEY CALL A PRETTY LADY A BROAD
THEY HAVE HAIR UPON THEIR CHEST
AND THEY ONLY HAVE ONE GOD?
IMPOSSIBLE

ALDOLPHO & DROWSY

WHAAAA...

SCENE 11: ACT II INTRO MONOLOGUE

(The man rushes on and removes the record from the record player.)

MAN

Sorry. That song was not from The Drowsy Chaperone, needless to say. That was from another musical entirely. I have a woman who comes in once a month; can you say that? I have a woman? Anyway, she cleans the things that I absolutely refuse to clean. She's very good, but she has an annoying habit of putting my records away, and in the wrong sleeves. Even though I say "No touch records, Carmela. No touch records." He exchanges the record. I suppose if I spoke to her in complete sentences she'd stop touching my records. Anyway, that song opened Act Two of another Gable and Stein show called The Enchanted Nightingale, a degrading piece of Chinois about an Emperor who is told by a magic bird to marry his American Elocutionist instead of his betrothed and he ends up building the Great Wall of China. A slap in the face to four thousand years of Chinese history, I know. But it had some wonderful tunes. That was Beatrice Stockwell as "American Lady," and did you recognize Roman Bartelli as the Emperor? Yes, he was a man of a thousand accents - all of them insulting. *(He puts the record on.)* Act Two of the Drowsy Chaperone begins with this, *(starts record)* a haunting lament from a very depressed Bride. She sings it standing on her balcony bathed in the pale blue light of a sympathetic moon, which is ridiculous because it's the middle of the day.

SCENE 12: COURTYARD - AFTERNOON

(Spoken over intro instrumental.) Now, while you're listening to this, try to ignore the lyrics. I know it will be difficult, but block them out. They're not the best, but the tune is beautiful, and it truly communicates the bride's state of mind. Just ignore the lyrics.

#12 – Bride's Lament

JANET

I PUT A MONKEY ON A PEDESTAL
AND TRIED TO MAKE THAT MONKEY STAY
AND HE DID FOR A TIME
BUT HE NEEDED TO CLIMB
AND WITH OTHER MONKEYS PLAY
Far away
HE LEFT HIS JACKET ON THAT PEDESTAL
BESIDE HIS TINY RUSTY CUP
AND I HAVEN'T GOT THE STRENGTH TO PICK THEM UP
OH MONKEY, MONKEY, MONKEY
YOU BROKE MY HEART IN TWO
BUT I'LL ALWAYS SAVE THAT PEDESTAL
FOR YOU

MAN

I'm just going to pour myself a brandy.

JANET

COME MY LITTLE MONKEY
COME MY LITTLE MONKEY, DO

MAN

The melody is so simple, it just floats in the air. And I must confess I always get a little bit misty when I think of that tiny jacket lying on the pedestal, its long sleeves dangling on the floor.

JANET & MAN

OH MONKEY, MONKEY, MONKEY

JANET

YOU BROKE MY HEART IN TWO
BUT I'LL ALWAYS SAVE THAT PEDESTAL

MAN

PEDESTAL

JANET

FOR YOU
COME MY LITTLE MONKEY
COME MY LITTLE MONKEY
DO

MAN

Okay, here we go...

JANET

Wait!

MAN

Who are you?

JANET

I'm Janet Van De Graaff!

MAN

Do you need anyone?

JANET

I don't need anyone!

MAN

(Speaking quickly) What about the love of one man?

JANET

What do I care about the love of one man when I am adored by millions!
DO I NEED TO BE SO GLOOMY?

JANET & MAN

NO, NO, NO

JANET

I COULD RULE WORLD
IF SO I CHOSE
SIGMUND FREUD SENDS FLOWERS TO ME
EVERY SHOW GERTRUDE STEIN SHE HANDED ME A ROSE

MAN

Now she really lets go.

JANET

I'M JANET
JANET VANDEGRAFF
AIN'T NO NAIL THAT I CAN'T HAMMER
WHY GIVE UP A LIFE OF GLAMOUR
LIFE OF GLAMOUR
LIFE OF GLAMOUR
NOOOOOOOO!!

CHORUS

MONKEY MONKEY

MAN

I love this part.

CHORUS

MONKEY MONKEY

MAN

She's having a complete mental breakdown!

CHORUS

MONKEY MONKEY MONKEY

JANET

I'M AN ACCIDENT WAITING TO HAPPEN

CHORUS

MONKEY MONKEY MONKEY

JANET

I DON'T WANT TO SHOW OFF NO MORE

CHORUS

MONKEY MONKEY

JANET

I DON'T WANT TO SPREAD MIRTH NO MORE

CHORUS

MONKEY MONKEY

JANET

BE THE GREATEST ON EARTH NO MORE

I DON'T WANNA
I WANNA
I DON'T WANNA
I WANNA
I DON'T
I DO
I DON'T
I DO
I DON'T WANNA SHOW OFF

DROWSY, GEORGE, ALDOLPHO, KITTY, FELDZIEG, GANGSTER #1 & GANGSTER #2
STAY JANET STAY JANET STAY UPON THE STAGE JANET
MILLIONS WANT TO SEE YOU SHINE

JANET

AND I SAY SURE JANET SURE JANET
FUTURE IS SECURE JANET
MILLIONS WILL DO JUST FINE
BUT ANY FUTURE I COULD EVER CARE TO SHAPE
INCLUDES JUST ONE TWO TIMIN' CAD WHO DRIVES ME APE

CHORUS

SHE PUT A MONKEY
ON A PEDESTAL
AND TRIED TO MAKE
THAT MONKEY STAY
AND HE DID FOR A TIME
BUT HE NEEDED TO CLIMB
AND WITH OTHER
MONKEYS PLAY

JANET

Oh Robert! What a fool I've been! A hapless
fool! I know now that I love you, but I've
thrown it all away! I love you monkey...but is
love enough? Is love ever enough?

CHORUS

THAT'S THE STORY OF A MONKEY GONE ASTRAY

JANET

I ASK

CHORUS

MONKEY MONKEY

JANET

THE STARS

CHORUS

MONKEY MONKEY

JANET

ABOVE

IS IT THE MONKEY OR MY PEDESTAL

I LOVE

MAN

Don't you just love that number? It has everything: a little Busby Berkley; a little Jane Goodall. And that's another thing I love about musicals in general. When a character is in crisis they sing and they dance. Which is so much more interesting than just whining about it. But that's the glory of musical theatre – (*Phone rings.*)

Oh! Oh! You see? This is what I'm talking about. This is life. You manage to be happy for five seconds and then something starts ringing!

SCENE 13: HALLWAY - LATE AFTERNOON

(The MAN struggles with the answering machine as TOTTENDALE and UNDERLING enter. UNDERLING is pushing the drink cart.)

TOTTENDALE

What a beautiful day for a wedding.

#13 – Vaudeville Entrance

UNDERLING

Shall I have the pews removed now, or would you prefer I wait until morning? *(The MAN lifts the needle.)*

MAN

Okay. I'm going to stop here because I don't want this number ruined by a ringing telephone. Here we have two Vaudeville performers, who have slipped through the cracks of time. They are Noel Fitzpatrick and Ukulele Lil. I don't know anything about them. I suppose Ukulele Lil played the Ukulele, although she doesn't in this show. Actually, I tried to find out more about her; I went through all my books, I even tried the internet but all my searches ended with Tiny Tim's autopsy photographs. Anyway, they're both charming. *(He replaces the needle.)*

TOTTENDALE

Why would you have the pews removed?

UNDERLING

The bride has called off the wedding, madam.

TOTTENDALE

Oh, Underling. Never listen to a bride on her wedding day. Why, on my wedding day I was completely incoherent. Remember?

UNDERLING

It seems like only yesterday.

TOTTENDALE

Love is a very complex emotion, Underling.

UNDERLING

Yes, madam.

TOTTENDALE

You can be very close to someone one minute, and the next minute, why you just want to strangle them, do you understand?

UNDERLING

I'm familiar with the concept.

TOTTENDALE

You see? That's just the nature of love.

#14 – *Love Is Always Lovely*

TOTTENDALE

LOVE MAKES LOVERS WORRY
LOVE MAKES LOVERS FRET
BUT HERE'S A FACT ON WHICH WE CAN DEPEND
JUST LIKE LONG AGO WHEN ROMEO LOVED JULIET
LOVE IS ALWAYS LOVELY IN THE END

UNDERLING

Romeo and Juliet was a tragedy, madam.

TOTTENDALE

Oh, I never read reviews.
LOVE CAN START A QUARREL
LOVE CAUSE A DIN
BUT LOVE HAS ALWAYS BEEN A TRUSTY FRIEND
'T WAS A HAPPY FATE FOR HANK THE EIGHT AND ANNE BOLEYN
LOVE IS ALWAYS LOVELY IN THE END

UNDERLING

Might I remind you, madam, that Anne Boleyn lost her head?

TOTTENDALE

Yes! She was in love!
LOVE WAS GOOD TO EVE AND ADAM

UNDERLING

Here we go again

TOTTENDALE

AND SAMSON AND DELILAH TOO

UNDERLING

Good grief.
MAY I POSE A QUESTION, MADAM?

TOTTENDALE

Why yes, of course.

UNDERLING

WHY DOES NOTHING I SAY TO YOU EVER GET THROUGH?

TOTTENDALE

Don't mind if I do. *(They dance a soft shoe. During their dance, the telephone rings. The MAN rushes over to it and, after a brief struggle, rips it out of the wall. The dance concludes.)*

UNDERLING & TOTTENDALE

LOVE IS ALWAYS LOVELY IN THE END

UNDERLING

Oh. I found that quite taxing, madam. Excuse me while I pour myself a glass of ice water. *(UNDERLING goes to the cart and pours himself a drink. TOTTENDALE follows him, singing.)*

TOTTENDALE

LOVE SNEAKS UP BEHIND YOU
LOVE DROPS FROM ABOVE
BUT LOVE WOULD NEVER CONSCIOUSLY OFFEND
LOVE HAS CERTAINLY BEEN KIND TO ME AND MY TRUE LOVE
LOVE IS ALWAYS LOVELY IN THE END

UNDERLING

BUT YOUR LATE HUSBAND WAS A BRUTE

TOTTENDALE

I DON'T MEAN HIM, YOU SILLY COOT *(UNDERLING does a spit take.)*

TOTTENDALE (CONT'D)

LOVE IS ALWAYS LOVELY

UNDERLING

LOVELY LOVELY LOVELY

UNDERLING & TOTTENDALE

LOVE IS ALWAYS LOVELY IN THE END
LOVE IS ALWAYS LOVELY IN THE END *(They exit.)*

SCENE 14: JANET'S BRIDAL SUITE - LATE AFTERNOON

MAN

Yes, that was charming, but to be frank, on some level, that number pisses me off. Now, I'm going to say something here, and yes I have been drinking, but I am going to go out on a limb here and say that love is not always lovely in the end. Often, in the end, there are lawyers. And another thing - and another thing - surely someone was aware of the awkward sexual connotation of that title? I mean, is it just me? I guess what I'm saying is that number is naive. And irresponsibly so. Sorry. I just thought that needed to be said for the benefit of the young people. I won't interrupt anymore. Oh! There's a moment coming up that I've become obsessed with.

#14a – Incidental

JANET

There you are. Oh, Chaperone, I'm in a terrible state.

DROWSY

You certainly are. You can't go to the wedding looking like that.

JANET

Oh, you poor Dear. Haven't you heard? The wedding's been called off.

DROWSY

Not your wedding. Mine. Oh! That reminds me. Might I borrow your veil?

JANET

You're getting married? But, to whom? *(Aldolpho enters in a bathrobe, singing.)*

ALDOLPHO

Mi casa esta encendida. *(notices JANET)* Ah, beautiful lady with baffled expression.

JANET

You're marrying Aldolpho?

DROWSY

I know it's surprising, but when I look into his eyes, his big, clumsy eyes, I get all drowsy. And that's love, isn't it?

ALDOLPHO *(to DROWSY)*

Yes, Dear. That is love. *(to JANET, whispered)* Help me! *(George bursts in. He rushes over to Janet.)*

GEORGE

There you are. Alright, I'm going to put my cards on the table. I got a weak heart; can't take the pressure. If this goes on any longer, the ol' ticker's going to give out. Please. Tell me. Is there going to be a wedding or not?

JANET

Yes.

GEORGE

Thank the good Lord in heaven!

JANET

Aldolpho and the Chaperone are getting married.

GEORGE

What? (*UNDERLING and TOTTENDALE rush in.*)

TOTTENDALE

There you are. I have wonderful news. There's going to be a wedding.

GEORGE

We know.

TOTTENDALE

You know?

GEORGE

Yes. We just heard.

TOTTENDALE

But who told you?

JANET

I did.

TOTTENDALE

But how did YOU know?

GEORGE

What difference does it make!

UNDERLING

Mrs. Tottendale and I are to be married in the Garden at 7:30 today.

GEORGE

What?

TOTTENDALE

What? Oh, yes.

JANET

Congratulations. To everyone.

GEORGE

Say, what kind of cockamamie wedding is this? Everybody's getting married except the bride and groom! Robert rushes in.

ROBERT

There you are. Aw Janet, I've been looking everywhere for you.

JANET

Hello, Mr. Martin.

ROBERT

Please don't be that way. Can't you find it in your heart to marry me? Janet, it's our wedding day, George has gone to all this trouble, and, well, I do love you, more than I can say...

#15 – "Accident" Underscore

JANET

But you kissed another woman.

ROBERT

Yes. And I just can't understand it. I know this may sound ridiculous, but when I was kissing that French girl, why it was just like kissing you.

JANET

Oh, Robert. You were kissing me.

ROBERT

You mean, you're Mimi? Well! That accent was remarkably accurate.

JANET

Why, thank you. I developed it when I played the role of Monique in "Hold that Baguette."
(Feldzeig, Kitty and the Gangsters burst in.)

FELDZIEG

There you are! Before you do anything, think about this: no matter how well you play the part

of the "happy wife", you'll never, ever get a standing ovation.

JANET

Oh, I just don't know. Oh, I'm so confused. Chaperone, please, I beg you, just this one time give me some advice that is coherent and appropriate to the situation. Should I marry Robert?

MAN

Okay. Now here it comes. The moment I was talking about. Not only the culmination of the plot, but a moment that has fascinated me more than any other and that has brought me back to this record again and again. Here it comes.

DROWSY

Well, my advice to you is -

MAN

And this is it. Listen.

DROWSY

(Aldolpho drops his cane.) L-ve while you can.

MAN

You see? You can't quite make out what she says because someone drops a cane. I'll play it for you again.

DROWSY

(Aldolpho drops his cane.) L-ve while you can.

MAN

Is she saying "live while you can", or "leave while you can,"?

DROWSY

(Aldolpho drops his cane.) L-ve while you can.

MAN

I mean, it's Beatrice Stockwell, so it might just be a cynical quip, but this is a wedding and that's exactly what you think when you're standing at the altar, isn't it, "Live" or "Leave" and you have to live. Because you do love her in some way. It's not an exact science. An arrow doesn't come out of the sky and point to the one you're supposed to be with. So, one day you say it to someone, you say "I love you" and you basically phrase it as a question, but they accept it as fact and then suddenly there she is standing in front of you in a three thousand dollar dress with tears in her eyes, and her nephew made the huppah, so what do you do? Do you say I was kidding, I was joking? No, you can't! You live, right? You choose to live. And for a couple of months you stare at the alien form lying next to you in bed and you think to yourself "Who are you? Who are you?" And one day you say it out loud... then it's a trial separation and couples

counseling and all your conversations are about her eating disorder and your Zoloft addiction, and you're constantly redefining and re-evaluating and revisiting before you finally lose the deposit on the house and the whole "relationship" boils down to an animated email on your birthday. But still, in the larger sense, in a broader sense, it's better to have lived than left, right?

DROWSY

(Aldolpho drops his cane.) L-ve while you can.

MAN

You have no idea how many times I've listened to that.

JANET

Oh, Chaperone, you certainly have a way with words. Robert, my answer is yes. I will marry you.

GEORGE

Wonderful! Wonderful! *(The GANGSTERS approach FELDZIEG and KITTY.)*

GANGSTER #1

Well, Mr. Feldzieg it look like this wedding is a done deal.

GANGSTER #2

Now you're in truffle.

GANGSTER #1

And there's muffin you can do about it.

FELDZIEG

But there is. I found a replacement: a new leading lady. *(Points to orchestra)*

#16 – Kitty, The Incredible

Presenting, "Kitty the Incomprehensible." Okay Kitty, now concentrate and show the boys how you can read my mind. *(KITTY concentrates.)*

KITTY

"Kitty, will you marry me?" Holy Cats! Mr. Feldzieg! Yes! Yes! *(KITTY and FELDZEIG laugh)*

FELDZIEG

(Trapped) Isn't she amazing? *(Everyone cheers. The guests prepare themselves for the ceremony as GEORGE sings.)*

GEORGE

Well, what are you waiting for? You ladies go put on your frillies. We'll all get married in one big

clump; that's how they do it in Utah.

ROBERT

Well, George, I don't know how you managed to pull it off. Four weddings in one day! I guess you're everybody's best man now.

GEORGE

I am?

MEN

AD Lib: Of course etc...

GEORGE

I am!

MEN

Hip Hip Horray!

SCENE 15: TOTTENDALE'S GARDEN - SUNSET

#17 – Wedding Bells #2

MEN

HE'S GEORGE! HE'S GEORGE!
THE BEST MAN GEORGE

GEORGE

I'M HONORED TO BE DOING
WHAT A BEST MAN OUGHT

MEN & GEORGE

I'M/HE'S BASKING IN THE GLORY
OF A FIGHT WELL FOUGHT
WEDDING BELLS WILL RING
WEDDING BELLS WILL CHIME
WEDDING BELLS WILL CELEBRATE
A HAPPY WEDDING TIME

(WOMEN enter in Bridal attire.)

ALL

WEDDING BELLS WILL CELEBRATE
A HAPPY WEDDING TIME!

GEORGE

Minister you may begin. *(He holds up a finger, the only one that still has a string tied around it)*
Oh no, I forgot the Minister! *(Aviatrix descends.)* Who the hell are you?

TRIX

I'M TRIX THE AVIATRIX
QUEEN OF THE SKY
TO RIO I WAS WENDING
WHEN MY ENGINE NEEDED MENDING
I'LL FIX MY NAVIGATRIX
AND THEN I'LL FLY
AND LET YOU LOVEBIRDS TIE THE KNOT
So sorry to crash the party, folks. But we'll have this fixed in two shakes and then off to Rio for
Carnival!

ROBERT

Wait! The captain of a ship can perform a marriage!

ALL

Yes!

UNDERLING

And a pilot is comparable to a captain.

ALL

Yes!

ALDOLPHO

And airplane is a kind of a ship. A ship of the air. Some call it an airship!

ALL

Oh, ship! Yes!

GEORGE

Wait! I got it! Trix! You can marry them on the plane and then we'll all have the honeymoon in Rio!

ALL

Hoorah!!!

#18 – I Do, I Do In The Sky

TRIX

A BRIDE AND GROOM IN A CHAPEL
MAY BRING A TEAR TO THE EYE
BUT WHAT A THRILL WHEN LOVEBIRDS TRILL
I DO, I DO IN THE SKY
WHEN VOWS ARE SAID
IN A MEADOW
THE BEES AND
DAFFODIL SIGH

ALL

WHEN VOWS ARE SAID
IN A MEADOW
AHHHH

TRIX (CONT'D)

BUT HEARTBEATS RUSH WHEN SWEETHEARTS GUSH

ALL

I DO, I DO IN THE SKY

TRIX

DO YOU?

TOTTENDALE & UNDERLING

WE DO

TRIX

DO YOU?

DROWSY & ALDOLPHO

WE DO

TRIX

DO YOU?

FELDZIEG & KITTY

WE DO

TRIX

DO YOU?

ROBERT & JANET

WE DO

ALL

A BRIDE AND GROOM IN A CHAPEL
MAY BRING A TEAR TO THE EYE

TRIX

WITH RAINBOWS BENDING BEFORE US
AND CLOUDS MEANDERING BY
ONE CAN'T RESTRAIN THAT SWEET REFRAIN

ALL

I DO, I DO IN THE SKY
WHEN VOWS ARE SAID IN A MEADOW
THE BEES AND DAFFODIL SIGH

TRIX

BUT HEART BEATS RUSH
WHEN SWEETHEARTS GUSH

ALL

I DO, I DO IN THE SKY

I DO, I DO IN THE SKY

MEN

Look! Up ahead! Do you see it?

WOMEN

Could it be? Yes! It's Rio!

JANET

Well, hurry up Trix. We've got some honeymooning to do!

ALL

THEN FLY-Y-Y-Y-Y

THEN FLY

TRIX

THEN FLY

ALL

IT'S SUCH A THRILL

WHEN LOVEBIRDS TRILL

LET'S FLY

AND CLOUDS MEANDERING BY

TRIX

ONE CAN'T RESTRAIN THAT SWEET REFRAIN

ALL

I DO

UP IN THE – *(With the last note, the power goes out, the record winds down, and the stage is plunged into blackness.)*

MAN

Oh, no. Oh, I can't believe it. Okay. Everybody stay calm. This happens occasionally. It's a horrible old apartment with terrible wiring. He rummages around for a flashlight. Just concentrate. Just keep the show alive in your minds. He finds a flashlight and turns it on. Don't talk to anyone. Don't let yourselves be distracted. I'll find the fuse box. *(There's a knock at the door.)* Everybody be quiet. *(The knocking continues.)*

SUPERINTENDENT

It's the super.

MAN

Oh, God. *(He goes and opens the door. Another flashlight appears.)*

SUPERINTENDENT

Hi.

MAN

Hello.

SUPERINTENDENT

Your lights are out.

MAN

Yes.

SUPERINTENDENT

Yeah, we had to shut the power off because we're replacing the breaker panel in the basement.

MAN

Yes.

SUPERINTENDENT

So, we replaced it, but when we turned the power off the breakers in all the apartments tripped.

MAN

Yes.

SUPERINTENDENT

That's what happens. It's normal.

MAN

Yes.

SUPERINTENDENT

So, I got to reset your breakers.

MAN

Oh. Now?

SUPERINTENDENT

It'll only take a second.

MAN

Alright. Alright. *(The two flashlights move across the stage illuminating the frozen cast with occasional light.)*

SUPERINTENDENT

Because I tried calling you earlier before, but there was no answer.

MAN

Really? How odd.

SUPERINTENDENT

Here we go. *(The SUPERINTENDENT switches the power back on, the lights come on revealing the cast, and the music roars back.)*

ALL

SKY! *(The man quickly takes the needle off the record.)*

SUPERINTENDENT

What was that?

MAN

Um, it was a record.

SUPERINTENDENT

What kind of music was that?

MAN

It was just music. It was a show. You know, a musical.

SUPERINTENDENT

You like musicals?

MAN

No.

SUPERINTENDENT

I love musicals. I go with the wife all the time. It's amazing what they can do nowadays. Did you see Miss Saigon? They landed a helicopter on stage in that one. *(MAN Glances at the plane)* Yeah, I've seen 'em all. I've seen Cats, Les Miz, Saturday Night Fever - I liked the movie better -

MAN

Really. Well, goodbye. *(He closes the door.)*

SCENE 16: WRAP UP

MAN

Well that's it: it's ruined. One note away from the end of the show and the mood is broken. (pause) I should just start the record again from the beginning. No. I can't do that, can I? Oh, it's so frustrating. You have to understand, I love this show so much. And I've never even seen it. My mother gave me the record. This was just before my father left us. Oh, he didn't leave because of the record, although I'm sure it didn't help matters. Look I know it's not a perfect show; the spit take scene is lame and the monkey motif is labored. But none of that matters. It does what a musical is supposed to do: it takes you to another world. And it gives you a little tune to carry within your head, you know? A little something to help you escape from the dreary horrors of the real world. A little something for when you're feeling blue. You know?

#19 – *Finale Ultimo*

AS WE STUMBLE ALONG
ON LIFE'S FUNNY JOURNEY
AS WE STUMBLE ALONG
INTO THE BLUE
WE LOOK HERE AND WE LOOK THERE
SEEKING ANSWERS ANYWHERE
NEVER SURE OF WHERE TO TURN OR WHAT TO DO

ROBERT

I'M ACCIDENT WAITING TO HAPPEN *(The company joins him on stage, they join in.)*

MAN

STILL WE BUMBLE OUR WAY
THROUGH LIFE'S CRAZY LABYRINTH
BARELY KNOWING LEFT FROM RIGHT
NOR RIGHT FROM WRONG

JANET

I DON'T WANT TO SING TUNES NO MORE

GEORGE

WEDDING BELLS WILL RING
WEDDING BELLS WILL CHIME

FELDZIEG & GANGSTERS

TOLEDO SURPRISE

TOTTENDALE

LOVE IS ALWAYS LOVELY

UNDERLING

LOVELY

ALDOLPHO

I AM ALDOLPHO

KITTY

SURPRISE

DROWSY

AND THE BEST THAT WE CAN DO
IS HOPE A BLUEBIRD

DROWSY & MAN

WILL SING HIS SONG
AS WE STUMBLE ALONG

ALL

STILL WE BUMBLE OUR WAY
THROUGH LIFE'S CRAZY LABYRINTH

TRIX

BARELY KNOWING LEFT FROM RIGHT
OR RIGHT FROM WRONG
AND THE

ALL

BEST THAT WE CAN DO
IS HOPE A BLUE BIRD
WILL SING HIS SONG
AS WE STUMBLE ALONG
AS WE STUMBLE
BUMBLE, FUMBLE, TUMBLE
AS WE STUMBLE ALONG
AHHHH

MAN

Goodbye everybody! *(The MAN is flown into the flies. He dips down to retrieve the record before disappearing.)*

Curtain

#20 - Bows

#21 – Exit Music