

109

**Kitty:**

Squeeze the cream— Grease the pan— Lick the spoon—

**Gangsters:**

Do do do— Do

112 113 114 115

Flip the flan— Makes you bust your tu - xe - do— To-le - do sur

do do—

**FELDZIEG:** "Oh, what a tragedy! What a wonderful, wonderful tragedy! Clear the floor boys I'll show you how it's done."

116 [To 125] 125 4

prise! 126-129

**Feldzieg:** 131

130 132 133 134

First you beat it up— then you sweet it up— when you

135 136 137 138

heat it up— if it tries to rise don't let it

#10 - Toledo Surprise

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

MAN

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?

*He turns up the volume.*

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

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 weren'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

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

DROWSY

Aye, Aye Mon Capitan.

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 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 quite 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

Your confusion is to be expected. 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)*

Say, 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 have 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.

## #2b – Macaroons!

*Kitty takes a pastry. Gangster #1 & Gangster #2 curtsey.*

## MAN

The gangsters were played by interchangeable 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, 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 &amp; 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.

*Aldolpho enters.*

**ALDOLPHO**

La la la la la -

**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 that aldolpho can

*(mimes swinging a golf club)*

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

His woman!

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? A big woman?

FELDZIEG

No...

ALDOLPHO

A burly woman?

FELDZIEG

No. She's the cat's pajamas.

ALDOLPHO

Pajamas?

FELDZIEG

She's a looker. An attractive woman!

**ALDOLPHO**

Ah! Show me to this cat in pajamas! Aldolpho will make her purrr-r.

**FELDZIEG**

Stop it.

**ALDOLPHO**

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