

THE DROWSY CHAPERONE

The DROWSY Chaperone

A MUSICAL WITHIN A COMEDY.

CHARACTERS

MAN IN CHAIR

MRS. TOTTENDALE

UNDERLING

ROBERT MARTIN

GEORGE

FELDZIEG

KITTY

ADOLPHO

JANET VAN DE GRAFF

THE DROWSY CHAPERONE

TRIX

ENSEMBLE:

GANGSTER #1

GANSTER#2

STAFF

REPORTERS

SUPERINDENTANT

MUSICAL NUMBERS

<ul style="list-style-type: none">-1- OVERTURE-1a- OPENING SCENE-2- FANCY DRESS-2b- MACAROONS-3- ROBERT'S ENTRANCE-4- COLD FEETS-5- WEDDING BELLS #1-5a- JANET BY THE POOL-6- SHOW OFF-6a- SHOW OFF – PLAYOFF-6b- SHOW OFF – ENCORE-6c- SPIT TAKE-6d- JANET'S BRIDAL SUITE-7- AS WE STUMBLE ALONG-7a- "STUMBLE" PLAYOFF-8- ALDOLPHO-8a- ADOLPHO PLAYOFF-8b- "ACCIDENT" REPRISE	<ul style="list-style-type: none">-9- ACCIDENT WAITING TO HAPPEN-9a- I SURE DID-9b- KITTY THE INCOMPREHENSIBLE-10- TOLEDO SURPRISE-10a- ACT I FINALE-11- MESSAGE FROM A NIGHTINGALE-12- BRIDE'S LAMENT-13- VAUDEVILLE ENTRANCE-14- LOVE IS ALWAYS LOVELY-14a- INCIDENTAL-15- "ACCIDENT" UNDERSCORE-16- KITTY THE INCREDIBLE-17- WEDDING BELLS #2-18- I DO, I DO IN THE SKY-19- FINALE ULTIMO-20- BOWS-21- EXIT MUSIC

SONGS BY CHARACTER

MAN IN CHAIR <i>BRIDE'S LAMENT</i> <i>FINALE ULTIMO</i>	TRIX <i>FANCY DRESS</i> <i>WEDDING BELLS #2</i> <i>I DO, I DO IN THE SKY</i> <i>FINALE ULTIMO</i>
MISS TOTTENDALE <i>FANCY DRESS</i> <i>TOLEDO SURPRISE</i> <i>ACT I FINALE</i> <i>LOVE IS ALWAYS LOVELY</i> <i>I DO, I DO IN THE SKY</i> <i>FINALE ULTIMO</i>	KITTY <i>FANCY DRESS</i> <i>TOLEDO SURPRISE</i> <i>ACT I FINALE</i> <i>MESSAGE FROM A NIGHTINGALE</i> <i>I DO, I DO IN THE SKY</i> <i>FINALE ULTIMO</i>
DROWSY <i>FANCY DRESS</i> <i>AS WE STUNBLE ALONG</i> ALDOLPHO <i>TOLEDO SURPRISE</i> <i>ACT I FINALE</i> <i>MESSAGE FROM A NIGHTINGALE</i> <i>I DO, I DO IN THE SKY</i> <i>FINALE ULTIMO</i>	ALDOLPHO <i>FANCY DRESS</i> <i>I AM ALDOLPHO</i> <i>TOLEDO SURPRISE</i> <i>ACT I FINALE</i> <i>MESSAGE FROM A NIGHTINGALE</i> <i>I DO, I DO IN THE SKY</i> <i>FINALE ULTIMO</i>
GEORGE <i>FANCY DRESS</i> <i>COLD FEETS</i> <i>WEDDING BELLS #1</i> <i>TOLEDO SURPRISE</i> <i>ACT I FINALE</i> <i>WEDDING BELLS #2</i> <i>I DO, I DO IN THE SKY</i> <i>FINALE ULTIMO</i>	JANET <i>FANCY DRESS</i> <i>SHOW OFF AS WE STUNBLE ALONG</i> <i>SHOW OFF ENCORE</i> <i>ACCIDENT WAITING TO HAPPEN</i> <i>ACT I FINALE</i> <i>BRIDE'S LAMENT</i> <i>I DO, I DO IN THE SKY</i> <i>FINALE ULTIMO</i>
UNDERLING <i>FANCY DRESS</i> <i>TOLEDO SURPRISE</i> <i>ACT I FINALE</i> <i>LOVE IS ALWAYS LOVELY</i> <i>I DO, I DO IN THE SKY</i> <i>FINALE ULTIMO</i>	ROBERT <i>FANCY DRESS</i> <i>COLD FEETS</i> <i>"ACCIDENT" REPRISE</i> <i>ACCIDENT WAITING TO HAPPEN</i> <i>I DO, I DO IN THE SKY</i> <i>FINALE ULTIMO</i>
FELDZIEG <i>FANCY DRESS</i> <i>TOLEDO SURPRISE</i> <i>ACT I FINALE</i> <i>I DO, I DO IN THE SKY</i> <i>FINALE ULTIMO</i>	

PROLOGUE

(The Theatre is dark. A voice from the stage addresses the 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, 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 songs that will take me away. I 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 Gershwin got for us 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 show began 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 come 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 my age, you know, a little self-conscious anxiety resulting in non-specific sadness; a state I like to 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 soundtrack recording of Meredith Wilson's THE MUSIC MAN. I had a craving for a young Ronnie Howard. But then I said "No! Let's have a treat! Let's disappear for a while in the decadent world of the 1920's. When champagne flowed while the caviar chilled and 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 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. Would you . . . 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 player, and places the needle)

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

(*The Overture Begins*)

OVERTURE

Alright now let's visualize. Imagine if you will, it's November 1928. You've just arrived at the doors of the Marasco Theatre in New York. It's very cold -- remember when it used to be cold in November? Not anymore. November's 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 it 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 shows 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 tune. 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 build to it's conclusion*)

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

SCENE 1: TOTTENDALE'S ENTRANCE HALL – MORNING

(*UNDERLING enters, followed by Mrs. TOTTENDALE*)

TOTTENDALE

Underling?

UNDERLING

Yes, madam?

TOTTENDALE

How do I look?

UNDERLING

You look radiant, Mrs. Tottendale.

TOTTENDALE

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

UNDERLING

It's a miracle, madam.

#1a – OPENING SCENE + #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 SOMONE TELL ME WHY I PUT IT ON?

UNDERLING

YES! YES! YOUR DRESS!
YOUR FANCY DRESS!
T'WAS SUCH A PLEASURE AIRING IT
RE-STICHING 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 VER, VERY GLAD YOU PUT IT ON

(Instrumental door chimes)

UNDERLING

Ah!

WEDDING GUESTS ARE HERE
WEDDING GUESTS ARE AT THE DOOR
AND SOON THEY WILL APPEAR

(The servants open the doors)

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

(GEORGE walks up to TOTTENDALE)

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 BEE A LEADING LADY
IF I GET MY SHOT

GANGSTER #1

WE'RE PASTRY CHEFS

GANGSTER #2

WE'RE PASTRY CHEFS

GANGSTER #1 & #2

WE CROSS OUR HEARTS
WE'RE PASTRY CHEFS
WE CROSS OUR HEARTS
WE'RE REALLY PASTRY CHEFS

GANGSTER #1

NO FAKERY

GANGSTER #2

A BAKERY

GANGSTER #1 & #2

IS WHAT WE GOT

ADOLPHO

ADOLPHO! ADOLPHO!
MY NAME IS ADOLPHO
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)

(ALL)

SOMEONE HASN'T COME
SOMEONE ISN'T HERE
WHERE IS JANET VAN GRAFFE
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

(CHAPERONE enters)

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 *(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*)

TRULY HAPPENING!

(*Airplane*)

ALMOST HAPPENING!

(*Airplane*)

WHAT IS HAPPENING?

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 GOT FLY!

I'LL SEE YA' WHEN THEY TIE THE KNOT

(*The MAN turns down the volume*)

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

ALL

IT'S REALLY HAPPENING!
TRULY HAPPENING!
ALMOST HAPPENING!
WHAT IS 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 flakey 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

(ROBERT)

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 (*Raising her 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 a 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 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 been 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 AND GANGSTER #2

GANGSTER #1

A petite four, Mr. Feldzieg?

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 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 #1

. . . who happens to be the largest single investor in the 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 & 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 &2 curtsey*)

MAN

The gangsters were played by interchangeable vaudeville duo the Tall Brothers: John and Peter Tall. They were born Abram and Mendel Mosloskowitz, 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 not for the reasons that would be appropriate to this situation.

GANGSTER #1

We'll leave the matter in your hands, Mr. Feldzieg. In the meantime, feel free to browse the dessert carousel.

GANGSTER #2

Try the Toledo surprise.

GANGSTER #1 & 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've always that 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 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 you worry. It's perfectly normal for a groom to be nervous on his wedding day. It is? Of course.

MAN

I love Percy Hyman. Now, 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'

TREMBLING 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

(ROBERT)

DOWN THE AISLE
FROSTY ARCHES
THEY CAN LEARN TO SWING
ICY TOES CAN JIVE
WEDDING MARCHES
PLAYED IN RAGTIME WSWING
MAKE FRIGID SOLES COME ALIVE
AND TAKE THAT DIVE
COLD FEETS
SHMOLD FEETS
TURN THEM 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 Negro 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 the rice, boutonnieres, and the 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 – SCOLE FEETS??

ROBERT

NOOOOO!

YOU MAKE 'DA COLD FEETS HOT

(ROBERT begins a tap dance routine. GEORGE joins in)

George! Look at you! You're dancing!

GEORGE

I am? I am! *(GEORGE does an impressive tap turn)*

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

ROBERT & GEORGE

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 re 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 I want to blow off some steam.

(He hands him a pair of roller skates)

ROBERT

George, what would I 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.

(He pushed ROBERT out the door. ROBERT exits. GEORGE dances.)

(The telephone rings as GEORGE starts singing.)

5 WEDDING BELLS #1

WEDDING BELLS WILL RING

WEDDING BELLS WILL CHIME

WEDDING BELLS WILL CELEBRATE

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

Just ignore it. It does this occasionally. It rings. It will stop soon. 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)

MAN

Oh, Well, that's it. The moment is ruined. Thank you. Thank you life. It's like a cell phone goes 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. Let's just 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 Graaf entertaining questions from reporters as she lounges by the pool.

SCENE 3: TOTTENDALE'S POOL – EARLY AFTERNOON

(*The Bride entertains the press while lounging by the pool.*)

#5 a – JANET BY THE POOL

REPORTER ONE

Miss Van De Graaf, 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?

(*FELDZIEG and KITTY arrive*)

FELDZIEG

I got a question. How can you give up the footlights when you know very well you got grease pain 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 others gather, including GANGSTERS #1 & #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

I DON'T WANNA RIDE MOONS NO MORE

I DON'T WANNA SHOW OFF

GANGSTERS #1 & #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

JANET

Page three!

ALL

GET THE GLOWING REVIEWSNO MORE

JANET

Ow, 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! Whee!

(*DANCE BREAK*)

(*a snake is charmed out of a basket, KITTY screams*)

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

SHE DON'T WANNA SHOW OFF NO MORE

JANET

PLEASE NO MORE ATTENTION

ALL

AHH

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 THIS AGAIN

I DON'T WANNA SHOW OFF, SHOW OFF

I DON'T WANNA CHANGE KEYS NO MORE

I DON'T WANNA STRIP TEASE 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

DON'T WANNA SHOW OFF

ALL

SHE DON'T WANNA SHOW OFF

JANET

DON'T WANNA SHOW OFF

NO MORE.

#6 a – SHOW OFF PLAY OFF

DROWSY

Did I miss something?

GANGSTER #1

Well. Mr. Feldzieg. It is painfully obvious that Miss Van De Graaf 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.

#6 b – SHOW OFF ENCORE

JANET

I DON'T WANNA ENCORE NO MORE

KEEP 'EM SHOUTIN' FOR MORE NO MORE

MAKE THE AUDIENCE ROAR 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 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", "The 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 you call 'em, a European.

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 would later drink himself to death at his Chateau in Nice, remember? It was five days before they found his body and by that time it had been partially consumed by 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 is 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 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

-25- people that Aldolpho can (*Mimes swinging a golf club*) punt far away. But no big man.

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 the 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 his 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 this cat in pajamas! I will make her purrrrrr-r.

FELDZIEG

Stop it.

ALDOLPHO

Like a cat in pajamas!

FELDZIEG

Ahhhhh!

(FELDZIEG & ALDOLPHO Exit)

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 stereotyping on the stage, so we've banished them to Disney. Let the children sort it out.

#6 c – SPIT TAKE

SCENE 4: ENTRANCE HALL -- AFTERNOON

(TOTTENDALE & 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, Madame.

TOTTENDALE

It is prohibition, after all.

UNDERLING

I'm aware of that, Madame.

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 Madame. 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

Well, you see, that's settled then. 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” madame?

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” madame. (*She drinks 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” madame. (*She drinks and spits it in his face*)

TOTTENDALE

That was pure vodka, you poop!

MAN

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

TOTTENDALE

(Spit)

That was

(Spit)

(TOTTENDALE)

That

(*Spit*)

That

(*3 Head takes*)

Poop! Where do you think you're going?

UNDERLING

To find some lime juice, madam.

TOTTENDALE

Lime juice? For heaven 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?

#6 d – JANET'S BRIDAL SUITE

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 (lounging)*
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

(MAN)

an 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 you've eaten all the 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

Now, 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 the time she was in her eighties and her anthems didn't so much rouse as stupefy. Still, she demanded that a rousing anthem be included 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 --

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 STUMBLE OUR WAY
THROUGH LIFE'S CRAZY LABYRINTH
BARELY KNOWING KEPT 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...

DROWSY

... 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 -

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 HER 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 SEE THAT MORNING STAR
WE PULL OUR BOOT STRAPS UP AND HOMEWARD TURN
WHEN 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...
PLUMBER
AS WE STUMBLE ALONG

MAN

Don't you just love her?

MAN

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

La la la la la.

MAN

Look who it is! 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 the bridal suite, you are the only one here. Therefore you must be the 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 Graaf 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 – ALDOLPHO

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?

ADOLPHO

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.

ADOLPHO

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 - ALDOLPHO

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.

ADOLPHO

WHO'S THE FELLOW THAT YOU SEE?

DROWSY

ALDOLPHO

ADOLPHO

AND HOW SHOULD YOU REFER TO ME?

DROWSY

ALDOLPHO

ADOLPHO

AND WHO IS IT I'LL ALWAYS BE?

DROWSY

ALDOLPHO

ADOLPHO

NOW SING IT PROUDLY

DROWSY

YOU ARE ALDOLPHO

ADOLPHO

AND NOW LET ME SPELL IT OUT FOR YOU!

FOR ALL YOU LOVELY LADIES

WHO DIDN'T HEAR FOR SOME REASON

MAYBE YOU HAVE HARD OF HEARING OR SOMETHING –

I DON'T KNOW

IT GOES A-A-A-A-A-A

DO – HO-HO-HO-HOL

F-F-F-F-F-FO

I AM ALDOLPHO

ALDOLPHO

(*ADOLPHO and DROWSY recline on bed*)

8 a– ALDOLPHO 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 my feet by a Latin Lover. I mean a real Latin lover, not a buffoon.

(*MAN raises the bed.*)

8 b – “ACCIDENT” REPRISE

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 Graaf, non?

ROBERT

Oui.

JANET

I hear she's very beautiful.

ROBERT

Oui.

JANET

And very 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 woozie -

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 WAITNG TO HAPPEN
I'M A MISHAP WAITING 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

Then 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
AND I'M BRACING MYSELF FOR DISASTER
YOUR'RE AN ACCIDENT WAITING TO HAPPEN

ROBERT

That's right.

JANET

A CATASTROPHE DESTINED TO BE

ROBERT

That's me.

I'M THE RAGS IN THE CELLAR

JANET

A BROKEN UMBRELLA

ROBERT

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

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*)

-40-

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)

9 a – I SURE DID

MAN

Well, it seems that the blindfold and the fake French accent have led to 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 a 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)

Now, think of something.

-41-

FELDZIEG

Oh, I'm thinking of something, alright.

KITTY

Wait! I'm getting it... "pick up some milk ... and a loaf of rye bread ... and don't forget to shave your legs."

(*She looks at him, confused*)

FELDZIEG

You're reading your own mind, you idiot!

KITTY

No wonder it was so easy.

(*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 & #2

And then you go to 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 –

GANGSTERS #1 & #2

Then you bake it up nice and slow

And then you go to 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*)

GANGSTERS #1 & #2

CHOP THE NUTS

POUND THE DOUGH

BAKE IT UP

FELDZIEG

Front.

GANGSTERS #1 & #2

NICE AND SLOW
THEN YOU GOT A TOLEDO
TOLEDO SURPRISE

FELDZIEG

Now sell it!

GANGSTERS #1 & #2

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

FELDZIEG

Now, you're re-cooking!

GANGSTERS #1 & #2

FIRST YOU BEAT IT UP
THEN YOU SWEET IT UP
THEN 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 SLENDIDO
TOLEDO SURPRISE

FELDZIEG

You boy's are naturals.

GANGSTER #2

Honest?

FELDZIEG

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

GANGSTER # 1 & 2

Hey!

FELDZIEG

A – 5 – 6 – 7 – 8..

(*KITTY Enters*)

KITTY

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

FELDZIEG

Kitty. I'm developing a new act.

GANGSTER # 1 & 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 THE HOT TOLEDO

DOES TO MY LIBIDO

GOOD? MMM, YES INDEEDO

SUGARY YUM YUM

SURPRISE!

SQUEEZE THE CREAM

GREASE THE PAN

LICK THE SPOON

FLIP THE FLAN

GANGSTER # 1 & 2

OOO

OOO

OOO

OOO

OOO OOO OOO

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! (*Indicating 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

THEN YOU HEAT IT UP

IF IT TRIES TO RISE

DON'T LET IT (*FELDZIEG dances*)

TOLEDO SURPRISE!

TOTTENDALE

SURPRISE?

GANGSTER # 1

WAIT 'NTIL IT'S READY

TOTTENDALE

SURPRISE?

GANGSTER # 2

WAIT 'NTIL IT'S READY

TOTTENDALE

SURPRISE?

FELDZIEG

WAIT 'NTIL IT'S READY

KITTY

NOW IT'S LOOKIN' READY

TOTTENDALE

SURPRISE?

GANGSTER # 1 & 2, KITTY & FELDZIEG

YOU GOT IT

TOTTENDALE

MAKES ME TWITCH

MAKES ME SHAKE

THIS DESSERT

TAKES THE CAKE

HITS ME LIKE A TORPEDO

TOLEDO SURPRISE

ALDOLPHO

TOLEDO SURPRISE

GEORGE

TOLEDO SURPRISE

UNDERLING

SURPRISE

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 -

THEN YOU GOT A TOL - EE -

(The record skips. The MAN rushes to the player and stomps on the floor. The record continues)

SURPRISE

WAIT 'NTIL IT'S READY

SURPRISE

WAIT 'NTIL IT'S READY

SURPRISE

THAT'S THE TASTY TOLEDO SURPRISE

JANET

Why are we dancing? Our dreams are in tatters.

ROBERT

Yes. Yes. But the tune is so infectious.

10 a – ACT ONE 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 onstage)

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 moment 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)

-49- 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, I promise, 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

GANGSTERS #1 & 2

NIGHTINGALE, NIGHTINGALE, NIGHTINGALE SONG

KITTY

I BLING A MESSAGE

FROM A NIGHTINGALE

GANGSTERS #1 & 2

-ONG, -ONG, -ONG, -ONG,

NIGHTINGALE AHHHH!

(An oriental despot [Aldolpho] storms on, followed by an American lady [Drowsy] 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

-50-

THAT FASCINATES CAUCASIANS
WHAT IS IT ABOUT THE ASIANS
THAT'S SO NICE IS IT THE WON TONS?
THE BIG EGG ROLLS? THE RICE?
PERHAPS IT'S BUDDHA OR CONFUSCIOUS
AND THEIR EXCELLENT ADVICE

ALDOLPHO

WHAT IS IT ABOUT THE 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

DROWSY & ALDOLPHO

WHAAAA ...

SCENE 11: ACT 2 INTRO MONOLOGUE

The MAN rushes on and removes the record from the player.

MAN

Sorry. Sorry. That song is not from The Drowsy Chaperone. 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 started Act Two of another Gable and Stein show called The Enchanted Nightingale, a degrading piece of Chinoiserie 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. 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)*

- 51- 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.

11 -- MESSAGE FROM A NIGHINGALE

JANET

I PUT A MONKEY ON A PEDESTAL
AND TRIED TO MAKE THAT MONKEY STAY
AND HE DID FOR A WHILE
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 little jacket lying on the pedestal, it's 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 Graaf!

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 THE WORLD

IF SO I CHOSE

SIGMUND FREUD SENDS FLOWERS TO ME EVERY SHOW

GERTRUDE STEIN HANDED ME A ROSE

MAN

Now she really lets go.

JANET

I'M JANET

JANET VAN DE GRAAF

AIN'T NO NAIL THAT I CAN'T HAMMER

WHY GIVE UP A LIFE OF GLAMOUR

LIFE OF GLAMOUR

LIFE OF GLAMOUR

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, GANSTERS #1 & #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 WHILE
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 Burkeley; a little Jane Goodall. And that's another thing I loved about musicals in general. When a character is in crisis they sing and they danced. Which is so much more interesting than just whining about it. But that's the glory of the 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 as TOTTENDALE and UNDERLING (pushing a drink cart) enter.*)

TOTTENDALE

What a beautiful day for a wedding.

(*The MAN lifts the needle*)

13 – VAUDEVILLE ENTRANCE

UNDERLING

Shall I have the pews removed now , or would you prefer I wait until morning?

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. 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 urge to strangle, yes.

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 YOU CAN DEPEND

JUST LIKE LONG AGO WHEN ROMEO LOVED JULIET

LOVE IS ALWAYS LOVELY IN THE END

UNDERLING

But Romeo and Juliet was a tragedy, madam.

TOTTENDALE

Oh, I never read reviews.

LOVE CAN START A QUARREL

LOVE CAUSES 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. 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. Excuse me madam, 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 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

LOVE IS ALWAYS LOVELY

UNDERLING

LOVELY LOVELY LOVELY

TOTTENDALE & UNDERLING

LOVE IS ALWAYS LOVELY IN THE END

LOVE IS ALWAYS LOVELY IN THE END

(*They Exit*)

SCENE 14: JANET'S BRIDAL SUITE – LATE AFTERNOON

14A – INCIDENTAL

MAN

Yes, that was charming, but to be frank, on some level, that number pisses me off. Now, I'm going 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 naïve. And irresponsibility 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.

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

La la la la (*Notices JANET*) Ah, beautiful lady with baffled expression.

JANET

You're marrying Aldolpho?

DROWSY

I know it's surprising, but when I look into her 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*)

Help me!

(*GEORGE bursts in and rushes 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?

-60-

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 this evening.

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 French accent was remarkably accurate.

JANET

Why, thank you. I developed it when I played the role of Monique in "Hold that Baguette."

(*FELDZIEG, 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.

(*ALDOLPHO drops his cane*)

DROWSY

L-ve while you can.

MAN

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

(*ALDOLPHO drops his cane*)

DROWSY

L-ve while you can.

MAN

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

(*ALDOLPHO drops his cane*)

DROWSY

L-ve while you can.

MAN

I mean, it's Beatrice Stockwell, so it might be a cynical quip, but this is a wedding after all 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 down 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 in bed beside you 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" ends on a particularly ugly note with your only copy of Gypsy spinning through the air and smashing against the living room wall. But still, in the larger sense, in a broader sense, it's better to have lived than left, right?

(*ALDOLPHO drops his cane*)

DROWSY

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, answer is yes, I will marry you.

GEORGE

Wonderful! Wonderful!

(*The GANGSTERS approaches FELDZIEG and KITTY*)

GANGSTER #1

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

GANGSTER #2

Now you're in a 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 INCOMPREHENSIBLE

FELDZIEG

Presenting, “Kitty the Incomprehensible.” Okay Kitty, now concentrate and show the boys how you can read my mind. My mind.

(*KITTY concentrates*)

KITTY

“Kitty, will you marry me?” Holy Cats! Mr. Feldzieg! Yes! Yes!

(*KITTY and FELDZIEG 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 libs*)

Of course, etc...

GEORGE

I am!

MEN

Hip Hip Hooray!

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

GEORGE & MEN

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 to 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 shit. A shit of the air. Some call it an airshit.

ALL

Oh, ship! Yes!

GEORGE

Wait! I got it! Trix!

18 – I DO, I DO IN THE SKY

You can marry them on the plane and then we'll all have the honeymoon in Rio.

ALL

Hoorah.

TRIX

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

ALL

WHEN VOWS ARE SAID IN A MEADOW
AHHHH

TRIX

BUT HEARTBEATS RUSH
WHEN SWEETHEARTS GUSH

ALL

I DO, I DO IN THE SKY

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 A 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 DAFODIL SIGH

TRIX

BUT HEARTBEATS 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

THEN FLY

TRIX

THEN FLY

ALL

IT'S SUCH A THRILL

WHEN LOVEBIRDS THRILL

LET'S FLY AND CLOUDS MANDERING BY

TRIX

ONE CAN'T RESIST 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 mind.

(He finds a flashlight and turns it on)

Don't talk to anyone. Don't let yourself be distracted. I'll find the fuse box.

(There's a knock at the door)

Everybody be quiet.

(The knocking continues)

SUPERINTENDANT

It's the super.

MAN

Oh, God.

(He goes and opens the door. Another flashlight appears)

SUPERINTENDANT

Hi.

MAN

Hello.

SUPERINTENDANT

You're lights are out.

MAN

Yes.

SUPERINTENDANT

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

MAN

Yes.

SUPERINTENDANT

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

MAN

Yes.

SUPERINTENDANT

That's what happens. It's normal.

MAN

Yes.

SUPERINTENDANT

So, I got to reset your breakers.

MAN

How?

SUPERINTENDANT

It'll only take a second.

MAN

Alright, Alright, Alright. (*The two flashlights move across the stage*)

SUPERINTENDANT

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

MAN

Oh, I've been having a problem with the phone.

SUPERINTENDANT

Here we go.

-69- (*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*)

SUPERINTENDANT

What was that?

MAN

Um, it was a record.

SUPERINTENDANT

What kind of music was that?

MAN

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

SUPERINTENDANT

You like musicals?

MAN

No.

SUPERINTENDANT

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 onstage in that one. (*MAN glances at the plane*) Yeah, I've seen 'em all. I've see *Cats*, *Lez 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.

-70- 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 with in your head, you know? A little something to help you escape 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 STUMBLE OUR WAY

JANET

I DON'T WANT TO SING TUNES NO MORE

MAN

THROUGH LIFE'S CRAZY LABYRINTH

GEORGE

WEDDING BELLS WILL RING

WEDDING BELLS WILL CHIME

FELDZIEG & GANGSTERS

TOLEDO SURPRISE

MAN

BARELY KNOWING KEPT FROM RIGHT

NOR RIGHT FROM WRONG

TOTTENDALE

LOVE IS ALWAYS LOVELY

UNDERLING

LOVELY

MAN

NOR RIGHT FROM WRONG

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 STUMBLE OUR WAY

THROUGH LIFE'S CRAZY LABYRINTH

TRIX

BARELY KNOWING KEFT FROM RIGHT

NOR RIGHT FROM WRONG

AND THE

ALL

BEST THAT WE CAN DO

IS HOPE A BLUEBIRD

WILL SING HIS SONG

AS WE STUMBLE ALONG

AS WE STUMBLE

BUMBLE, FUMBLE, TUMBLE

AS WE STUMBLE ALONG

AHHH

MAN

Goodbye everybody!

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

CURTAIN

