

# **The Drowsy Chaperone**

Music and Lyrics by  
Lisa Lambert and Greg Morrison  
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**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 curtain to rise? I pray. 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 a hundred dollars 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? A little quiet? 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 box of records this morning - yes, records - and I was about to put on the 1962 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.

MAN (CONT'D)

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? 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? Let me play the record for you. Please. I was hoping you would say that.

*He puts the record on the record player. He places the needle.*

MAN (CONT'D)

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

*The overture begins.*

MAN (CONT'D)

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 doesn't exist anymore. It was torn down in 1982, and replaced with an enormous hotel. Unforgivable. Anyway, you came by horse. I mean, a horse drawn carriage. You weren't actually riding the horse. 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?

MAN (CONT'D)

*(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.*

MAN (CONT'D)

Overtures. Overtures are out of style now. I miss them. It's a polite way of beginning the evening. 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)*

MAN (CONT'D)

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.*

MAN (CONT'D)

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

*The overture builds to it's conclusion.*

MAN (CONT'D)

A new Gable and Stein musical. I can't wait!

SCENE 1: TOTTENDALE'S ENTRANCE HALL - MORNING

*Underling and Mrs. Tottendale enter.*

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.

TOTTENDALE

Now, the guests will be arriving shortly.

UNDERLING

Yes, madam.

TOTTENDALE

And why are they coming?

UNDERLING

For the wedding, madam.

TOTTENDALE

The wedding! Of course! Oh, I love a wedding. I shall go put on my fancy dress.

UNDERLING

You're wearing it, madam.

TOTTENDALE

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

UNDERLING

They will be here shortly, madam.

TOTTENDALE

Oh! I shall go put on my fancy dress.

UNDERLING

Oh, Mrs. Tottendale.

*SONG: OPENING*

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 PREPARING 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 (CONT'D)

WEDDING GUESTS HAVE COME

ALL

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

*GEORGE walks up to TOTTENDALE*

GEORGE (CONT'D)

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 gong 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

KITTY (CONT'D)

I'LL BE A LEADING LADY  
IF I GET MY SHOT

G1

WE'RE PASTRY CHEFS

G2

WE'RE PASTRY CHEFS

G1 & G2

WE CROSS OUR HEARTS WE'RE PASTRY CHEFS

G1

NO FAKERY!

G2

A BAKERY

G1 & G2

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

ALL (CONT'D)

WEDDING BELLS WILL RING!  
WEDDING BELLS WILL CHIME!  
WEDDING BELLS WILL CELEBRATE  
A HAPPY WEDDING TIME

ALL (CONT'D)

(gasp)

SOMEONE HASN'T COME  
SOMEONE ISN'T HERE  
WHERE IS JANET VAN DE GRAAFF  
AND WHEN WILL SHE APPEAR?

*JANET enters.*

ALL (CONT'D)

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

JANET (CONT'D)

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

(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)  
Bubbles make me drowsy.

ALL

IT'S REALLY HAPPENING!  
(airplane)

ALL (CONT'D)

TRULY HAPPENING  
(airplane)

ALL (CONT'D)

ALMOST HAPPENING  
(airplane)

ALL (CONT'D)

WHAT IS HAPPENING?  
(airplane)

TRIX

I'M TRIX THE AVIATRIX  
QUEEN OF THE SKY  
I CIRCLE THROUGH THE STRATUS

TRIX (CONT'D)

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.*

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

MAN

Well there you have it, all the characters have been introduced. 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	TRIX
WEDDING BELLS WILL RING!	HOW I LOVE
WEDDING BELLS WILL CHIME!	LOVE A WEDDING
WEDDING BELLS WILL CELEBRATE	YES I LOVE
A HAPPY WEDDING TIME	LOVE A WEDDING
WEDDING BELLS WILL DING	AH!
WEDDING BELLS WILL DONG	LISTEN TO THOSE BELLS
WEDDING BELLS WILL DING-A-LING	WE WILL DING
AND WE WILL DING ALONG!	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, all the characters are all two dimensional and the plot is well worn. So, we begin with a welcome from the love struck groom.

*ALL Laugh*

ROBERT

Well, I just wanted to say 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 giving up a successful career for me, Robert Martin.

ALL

Oh!

ROBERT

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

DROWSY

(Drowsy raises a glass)

Here! Here!

ROBERT

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

GEORGE

Absolutely not!

ALL

(gasp!)

ROBERT

Excuse me!

MAN

And now, George says something that sets the whole convoluted plot in motion.

GEORGE

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

MAN

As a story point, it's flimsy, I know. But I love it because it's flimsy.

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!

ROBERT

I shan't lay eyes on you again until we're standing at the altar. How will I survive?

JANET

Oh, I was going to wait until our wedding night, but... here.

*She hands him a glossy photo.*

JANET (CONT'D)

It's my latest publicity still.

ROBERT

Why, you're even more beautiful in black and white.

JANET

Oh, Robert! Who's my little monkey?

ROBERT

I am! I'm your little monkey.

MAN

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

JANET and ROBERT exit.

KITTY

Mr. Feldzieg?

FELDZIEG

Getting married and leaving show business.

KITTY

Mr. Feldzieg?

FELDZIEG

Doesn't she know I got obligations?

KITTY

Mr. Feldzieg.

FELDZIEG

What is it Kitty?

KITTY

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.

FELDZIEG

That's "Swan" Lake.

KITTY

Oh. No wonder I didn't get a call back.

MAN

A little annotation; in real life Kitty and Feldzieg were a couple. Jack and Sadie Adler.

MAN(CONT'D)

Sadie's talent for playing dim witted chorus girls came naturally; she was not the sharpest knife in the drawer. But 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 G1 & G2

G1

A petite four, Mr. Feldzeig?

FELDZIEG

Not now.

G2 stops him.

G2

Perhaps a nice profiterole.

FELDZIEG

Boys, I'm not hungry.

G1

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

G2

Yeah. Something that ain't food.

FELDZIEG

What?

G1

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

G2

and primarily -

G1

- employees of a certain individual.

FELDZIEG

A certain individual?

G2

A certain individual...

G1

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

G2

As pastry chefs...

G1

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

G2

Specifically...

G1

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

G1 & G2

...then there ain't no show.

KITTY

(to the Gangsters)

Don't I know you?

G2

No, you don't.

KITTY

Have you ever spent any time in Toledo?

G1

No. Have you ever spent any time in a coma?

KITTY

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

FELDZIEG

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

G2

Oh, we'll take your word, alright.

G1

But, to go back on that word would be a recipe for disaster.

G2

Yeah, like making your shortbread too long.

G1

Or turning your upside down cake, right side up.

KITTY

Or putting cats in a pie.

*They all look at her.*

KITTY (CONT'D)

Well, cat pie. That would taste awful.

G1

Yes. Yes it would.

(turning to Feldzeig)

G2

To summarize,

G1

We hope we have made ourselves perfectly éclair.

G2

One cannoli hope.

G1

You biscotti be kidding me.

G2

A trifle much?

G1

Don't tart with me.

FELDZIEG

Alright. You can drop the pastry chef routine.

G1

Alas, we ganache.

G2

We're on the lamb.

G1

(slapping him)

Lamb's an entrée, you macaroon.

*Kitty takes a pastry. G1 & G2 curtsey.*

MAN

The gangsters were played by vaudeville duo the Chair Brothers. John and Peter Chair. They were born Mendel and Abram Mosloskowicz, but were renamed at Ellis Island by a bored Immigration official. They represent 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 not for reasons that would be appropriate to this situation.

G1

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

G2

We got a Creme Brule that is to die for.

G1

Yeah, and a Peach Melba that'll break your knee caps.

*Gangsters exit.*

KITTY

(remembering)

They're Gangsters!

FELDZIEG

You think so?

KITTY

I remember now. They ran a protection racket in my old neighborhood. If you didn't pay up at the end of each month, they'd come by your place and give you a surprise.

FELDZIEG

A surprise?

KITTY

A Toledo surprise.

FELDZIEG

I never heard of that.

KITTY

That's because people who have heard of it are never heard from again. You know what I mean?

FELDZIEG

Yeah.

KITTY

Because they're dead.

FELDZIEG

Yes! I get it! Go powder your face!

*KITTY exits.*

FELDZIEG (CONT'D)

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**

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

ROBERT

Say, handsome. Show me those pearly whites.

MAN

The groom was played by the dashing Percy Hyman. Before he was an actor, he was the All Bright toothpaste man. His fabulous smile adorned every tube. All Bright was hugely popular in the early twenties, because it had cocaine in it. 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 let's see, the little rabbit goes around the tree and down the hole... oh, Robert you're all thumbs. You're nervous aren't you?

(arguing with his reflection)

No, I'm not. Yes you are! 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 think he acts like a toothpaste model, but to those people I say, "shut up".

**SONG: COLD FEETS**

ROBERT

HEY THERE MISTER MIRROR MAN  
SHAKIN' AND A'QUAKIN'  
TREMBLIN' LIKE DA' FRAIDY CATS DO  
SOMETHIN' BIG BE BOTHERIN' YOU

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

ROBERT (CONT'D)

ICY TOES CAN JIVE  
WEDDING MARCHES  
PLAYED IN RAGTIME SWING  
MAKE FRIGID SOLES COME ALIVE  
AND TAKE THAT DIVE

OFF STAGE VOICES

OHH, OHH, OHH

ROBERT

COLD FEETS  
COLD FEETS  
DON'T YA' MIND 'DEM COLD FEETS  
LOOK AT WHAT 'DEM COLD FEETS GOT  
IT'S A LITTLE RHYTHM

COLD FEETS  
SHMOLD FEETS  
TURN 'EM INTO BOLD FEETS  
RHYTHM MAKE 'DEM COLD FEETS  
HOT

GEORGE

(entering with phone)

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've got jitters? You got the easy part! I've got to get rice, boutonnières, 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...*

*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

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  
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? 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. Now, remember, no more tap dancing.

*Pushes Robert out the door Robert exits. George dances.*

*The telephone rings as GEORGE starts singing.*

SONG: BEST MAN

GEORGE

WEDDING BELLS WILL RING  
WEDDING BELLS WILL CHIME  
WEDDING BELLS -

*MIC 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. And I am very likely in, so do not interpret this as an invitation to burgle.

*The machine beeps. A dial tone is heard.*

MAN

Oh, well, that's it, isn't 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. Relax. Let's shake that off. Come on.

MAN(CONT'D)

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

WEDDING BELLS WILL CELEBRATE  
A HAPPY WEDDING TIME!

*GEORGE exits.*

MAN

Now, 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**

*The Bride entertains the press while lounging 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 this mug and stay in 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.

SONG: SHOW OFF

JANET (CONT'D)

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 G1 & G2.*

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 WEAR FRUIT NO MORE  
I DON'T WANNA SHOW OFF

G1&G2

Hey Baby! (whistle)

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 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

AH-AH

ALL

I'VE COUNTED TO TEN  
AND I'M THROUGH

JANET

Fairwell!

ALL

ADIEU

JANET (CONT'D)

Been Swell!

ALL

YOU'LL NEVER SEE THIS  
YOU'LL NEVER SEE THIS  
NEVER SEE THIS  
NEVER SEE THAT  
NEVER SEE THESE AGAIN

JANET

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

DROWSY

Did I miss something?

G1

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

G2

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.

JANET

I DON'T WANNA ENCORE NO MORE  
KEEP 'EM SHOUTIN' FOR MORE NO MORE  
DISAPPEAR THROUGH THE FLOOR NO MORE  
I DON'T WANNA SHOW OFF

KITTY

More! More!

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. Apparently she had a small role in "Tora, Tora, Tora" but I've never been able to spot her.

FELDZIEG

Okay, begging and groveling didn't work. On to plan B. And for that I'll 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 the body was found and by that time it had been partially consumed by his poodles? Remember? Well, it's true...

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 his 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. Tiny men, little pale wheezy dwarf people, yes, 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!! 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 purrrrrrr-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.

MAN(CONT'D)

We as a society have grown too sophisticated to enjoy broad racial stereotypes on the stage, so we've banished them to Disney. Let the children sort it out.

SCENE 4: ENTRANCE HALL - AFTERNOON

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

Underling?

TOTTENDALE

Yes Madam.

UNDERLING

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

Yes, madame.

UNDERLING

It is prohibition, after all.

TOTTENDALE

I'm aware of that, madame.

UNDERLING

*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?

Yes, madame.

UNDERLING

Are you sure? Maybe you should write it down.

TOTTENDALE

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

UNDERLING

What's a glass of ice-water?

TOTTENDALE

Vodka.

UNDERLING

Ice water?

TOTTENDALE

Vodka. UNDERLING

Ice - TOTTENDALE

Vodka. UNDERLING

Alright then. TOTTENDALE

Oh yes. *This scene.* MAN

TOTTENDALE  
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 fool!

*Frees*

MAN  
You can see where this is going can't you. It's a series of spit takes.

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

UNDERLING  
A glass of "ice-water" madame?

TOTTENDALE  
Yes, a glass of ice-water. Are you going deaf?

UNDERLING  
Would that I were.

MAN  
Isn't it sad what actors had to go through? Getting spat on eight shows a week.

UNDERLING hands her the glass.

UNDERLING

Your "ice-water" madame.

*She drink and spits it in his face.*

TOTTENDALE

That was pure vodka, you fool!

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 in his face again.*

TOTTENDALE

That was pure vodka, you fool!

MAN

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

TOTTENDALE

That was - (spit)  
That - (spit)  
That - (spit)  
That - (spit)  
- you fool!

TOTTENDALE (CONT'D)

Where do you think you're going?

UNDERLING

To vote madame.

TOTTENDALE

Vote? Vote for what?

UNDERLING

For the repeal of prohibition.

MAN

(mopping the stage)

Now, you're probably asking yourself, "why was that routine in the show?" Well, it's very simple: there's a song coming up, and they needed something to allow for the set change.

MAN(CONT'D)

It's mechanics. It's like pornography. Let me explain what I meant by that.

MAN (CONT'D)

In pornography the story is simplistic - how do I pay for this pizza, I'll do anything to pass this driver's test, the pilot and the co-pilot get bored on a transatlantic flight so the navigator suggests a game of twister - I don't know, I'm just making this up. My point is, you don't watch pornography for the story. As in a musical, the story exists only to connect the longer, more engaging... production numbers. Anyway, what we really find exciting about musicals is watching talented performers giving their all for our pleasure. Well, that's like pornography too, isn't it? It's just an analogy, not a confession.

**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 feel such apprehension . But I suppose that's normal, given the circumstances.

DROWSY

Why don't you have a drink, my dear? It will help you focus.

JANET

Honestly. You can't find the answers to all of life's questions at the bottom of a glass.

DROWSY

Of course not. Sometimes it's best to go straight to the bottle.

*UNDERLING enters.*

UNDERLING

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

DROWSY

Good Heavens, Underling. Why are you sopping wet?

UNDERLING

Because I was born into poverty.

*UNDERLING exits.*

JANET

Chaperone, do you think that Robert is in love with Janet Van De Graaff the girl, or Janet Van De Graaff the sensation? I mean, many have fallen in love with the latter. Oh, I know you think it's 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 what it's all about, isn't it? I mean 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 with rousing anthems in every major world conflict up to and including the Falklands war. Of course, by then 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, like in "Pixie Serenade of 1926". 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 -

SONG: AS WE STUMBLE ALONG

DROWSY

AS WE STUMBLE ALONG  
ON LIFE'S FUNNY JOURNEY  
AS WE STUMBLE ALONG

DROWSY (CONT'D)

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 (CONT'D)

Let me explain.  
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

DROWSY (CONT'D)

THEN WE STUMBLE AWAY  
THROUGH DAWN'S BLINDING SUN BEAMS  
BARELY KNOWING RIGHT FROM RIGHT  
NOR LEFT FROM WRONG

DROWSY (CONT'D)

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

MAN

Don't you just love her? I mean she shoe horned this song into the show. 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'm just not sure 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 gardens 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

Oh, Love. It's wasted on the young. When you're old enough to know what to do with it, it's nowhere to be found.

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 can take a message.

ALDOLPHO

Yes, very good... Dear Van De Graaff bride, I must make love to you, and transport you to place of ecstacy, 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.

ALDOLPHO

We must make love.

DROWSY

I could do worse. Take me, Aldollface.

ALDOLPHO

No, no, not Aldolface - 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?

SONG:ALDOLPHO

ALDOLPHO (CONT'D)

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..  
SO 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.*

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

*MAN raises the bed.*

MAN (CONT'D)  
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, like Mrs. Tottendale's garden!

**SCENE 6: TOTTENDALE'S GARDEN - AFTERNOON**

ROBERT  
I'M AN ACCIDENT WAITING TO HAPPEN  
(Whistles)

*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?

MAN

(excitedly)

This is a good scene.

ROBERT

I'm sorry. My name is Robert. Who might you be?

JANET

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

MAN

This scene couldn't be more ridiculous.

ROBERT

Bonjour, Mimi. Comment allez-vous?

JANET

Yes. So, who is it that you are marrying?

ROBERT

Why, Janet Van De Graaff. Would you like to see her picture?

*ROBERT takes out JANET's publicity photo.*

JANET

Oh, she is very beautiful.

ROBERT

Oui.

JANET

And glamorous.

ROBERT

Ahh, oui. Oui.

JANET

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

ROBERT

C'est vrai. Elle est la plus belle fille du la monde. Say, I'm having trouble placing your accent. What part of France are you from?

JANET

Oh... the middle part... where they make the cheese. So, you were telling me about your, how do you say it in English; fiancee?

ROBERT

That's right.

JANET

Tell me about the moment when you knew that she was the only one for you.

ROBERT

It's a funny story, actually. In English we have an expression: "falling in love". Well, that's exactly what happened. We were standing on the Lido deck of the Isle de France. I looked into her eyes, her big glamorous eyes, and I felt all woozie. Then I fell... right on my keister. That's love, isn't it?

JANET

I hope so...

ROBERT

And then the darndest thing happened. I was so happy I started singing.

**SONG: ACCIDENT WAITING TO HAPPEN**

ROBERT (CONT'D)

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

Robert look out!

JANET (CONT'D)

And then?

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  
YOU'RE AN ACCIDENT WAITING TO HAPPEN

ROBERT  
That's right

JANET  
A CATASTROPHE DESTINED TO BE

ROBERT  
Exactly.  
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 (CONT'D)  
And then what happened?

ROBERT  
Well... 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!

*Robert skates off.*

MAN

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 every works out and the only people who burst into song are the hopelessly deranged.

**SCENE 8: FOTTENDALE'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.

FELDZIEG

What is it now?

KITTY

I found a replacement for Janet. She's a fabulous new star!

FELDZIEG

Her name better not be Kitty.

KITTY

Oh, no. It's "Kitrina. Master of the Brain." I've been working on a mind reading act.

FELDZIEG

Kitty...

*KITTY closes her eyes waves her fingers  
at FELDZIEG*

KITTY (CONT'D)

Think of a number between 5 and 7.

FELDZIEG

6

KITTY

No...

FELDZIEG

Kitty! How many times have I got to tell you. You got to have a mind to read one.

*The Gangsters enter. Kitty Exits*

G1

Mr. Feldzieg.

G2

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

G1

Why, my partner and I have just finished frosting the third tier of the wedding cake. We applied the fondant

G2

And the little pink rosettes.

FELDZIEG

Fellows please. I need more time. Can't you just frost another tier?

G1

There are no tiers left-

G2

save the ones that will soon be emanating out of your eyeballs.

G1

Now, it's time for you to receive your just desserts. What, do you think partner? Should we whip up something special for Mr. Feldzieg?

G2

Yeah. How about a Toledo Surprise?

G1

An inspired choice.

FELDZIEG

A Toldeo Surprise? What is that... exactly?

G2

We'll share the recipe with you.

G1

First you chop the nuts -

G2

- then you pound the dough -

G1

- then you bake it up nice and slow -

G1 & G2

- then you got your Toledo...

(slap)

Toledo surprise.

FELDZIEG

Could you run that by me again.

G2

It's a very simple recipe Mr. Feldzieg.

G1

First you chop the nuts -

G2

- then you pound the dough -

G1 & G2

- then you bake it up nice and slow -

Then you got your Toledo...

(slap)

Toledo surprise.

G1

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

G2

Alright.

*The gangsters cock their fists.*

FELDZIEG

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

**SONG: TOLEDO SURPRISE**

*The Gangsters dance and sing.*

G1 & G2

CHOP THE NUTS  
POUND THE DOUGH  
BAKE IT UP

FELDZIEG

Front!

G1 & G2

NICE AND SLOW  
THEN YOU GOT A TOLEDO  
TOLEDO SURPRISE

FELDZIEG

Now sell it!

G1 & G2

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

FELDZIEG

Now you're cocking!

G1 & G2

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. Keep it up, I'll go work on the arrangements. 5-6-7-8.

*KITTY enters.*

KITTY

Hey, what's going on here?

FELDZIEG

Ah, Kitty. I'm developing a new act with the Pastry Chefs.

G1 & G2

TOLEDO SURPRISE

KITTY

You're putting Pastry Chefs in the show and you won't put me in? Mr. Feldzeig. I never knew one man could be so cruel.

FELDZIEG

No, no. You got it all wrong. The new act is for you, Kitty. These boys are your back up dancers.

KITTY

Back up dancers?

FELDZIEG

Sure. Go ahead; try 'em on for size.

*KITTY joins the Gangsters. The number continues. The other guest gather to watch*

KITTY

Gee, thanks, Mr. Feldzeig.

WHAT THAT HOT TOLEDO

DOES TO MY LIBIDO

GOOD? MMM, YES INDEEDO

SUGARY YUM YUM

SURPRISE!

KITTY

G1 & G2

SQUEEZE THE CREAM      000

GREASE THE PAN      000

LICK THE SPOON      000

FLIP THE FLAN      000 000 000

KITTY

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's 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

Wedding? Oh, I love weddings!

UNDERLING

Well, it's off.

Oh, how terrible.

TOTTENDALE

Yes, 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 (CONT'D)

*FELDZIEG dances.*

TOLEDO SURPRISE!

FELDZIEG (CONT'D)

SURPRISE?

TOTTENDALE

WAIT 'NTIL IT'S READY

G1

SURPRISE?

TOTTENDALE

WAIT 'NTIL IT'S READY

G2

SURPRISE?

TOTTENDALE

WAIT 'NTIL IT'S READY

FELDZIEG

NOW IT'S LOOKIN' READY

KITTY

SURPRISE!

TOTTENDALE

YOU GOT IT

G1 & G2 & KITTY & FELDZIEG

MAKES ME TWITCH  
MAKES ME SHAKE  
THIS DESSERT  
TAKES THE CAKE

TOTTENDALE

TOTTENDALE (CONT'D)

HITS ME LIKE A TORPEDO  
TOLEDO SURPRISE

ALDOLPHO

TOLEDO SURPRISE

GEORGE

TOLEDO SURPRISE

UNDERLING

SURPRISE

DROWSY

SURPRISE

ALL

SURPRISE

*Dance break.*

ALL

SURPRISE

SURPRISE

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 -

*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...

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 the end of the first act. This is where the intermission would be. A little pause in the action. An opportunity for people to stretch their legs, have a snack, (pacing)

chat about the show. I'm not a chatter myself, but I have been known to eavesdrop. "Who's your favorite character? I liked the Mexican one. Which one was that? You know, Alphonso. I liked Kitty! She's so dumb! Oh, idiots are funny!" Well, they're not so funny when you're sitting beside one at the theatre.

(takes out a Powerbar and starts eating)

Oh, it's a Powerbar. Sorry. I have 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. I didn't eat breakfast and the ceremony wasn't until four in the afternoon. Aaaaah! Are you surprised that I was married? Well, there you are: you shouldn't go making assumptions about people. I'm a very complicated person. I have to go pee now. I'll be quick and while I'm gone, you can listen to the opening 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.*

SONG: MESSAGE FROM A NIGHTINGALE

KITTY

I BLING A MESSAGE FROM A NIGHTINGALE.

G1 & G2

NIGHTINGALE, NIGHTINGALE, NIGHTINGALE SONG

KITTY

I BLING A MESSAGE  
FROM A NIGHTINGALE

G1 & G2

-ONG, -ONG, -ONG, -ONG

G1 & G2 (CONT'D)

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. Horribly offensive, 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, when 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.

**SONG: 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

JANET (CONT'D)

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 misty when I think of that  
tiny 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

Here it comes.

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 -

JANET

What do I care about the love of one man when I'm 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

'CAUSE I'M JANET JANET VANDEGRAFF

I'M THE ONE THE MEN ENAMOUR

WHY GIVE UP A LIFE OF GLAMOUR

LIFE OF GLAMOUR

LIFE OF GLAMOUR

NOOOOOOO!!

I'M AN ACCIDENT WAITING TO HAPPEN

I'M IN LOVE WITH A MAN WHO'S A MONKEY MONKEY

CHORUS

MONKEY MONKEY MONKEY MONKEY ETC.

MAN

She's having a complete mental breakdown!

JANET

I DON'T WANT TO ASTOUND NO MORE

I DON'T WANT TO BREAK GROUND NO MORE

I DON'T MONKEY AROUND 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

CHORUS

STAY JANET STAY JANET STAY UPON THE STAGE JANET  
MILLIONS WANT TO SEE YOU SHINE

JANET

AND THEY SAY STAY JANET STAY JANET  
STAY UPON THE STAGE JANET  
MILLIONS WANT TO WATCH YOU SHINE

AND I THINK SURE JANET 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  
I PUT A MONKEY AHHH!

*Dance break.*

JANET (CONT'D)

MONKEY MONKEY MONKEY  
YOU BROKE MY HEART IN TWO  
BUT I'LL ALWAYS SAVE THAT PEDESTAL  
FOR YOU  
COME MY LITTLE MONKEY  
COME MY LITTLE MONKEY  
DO

MAN

Well, the melody is the thing, isn't it? It's old fashioned,  
you know? That's why I like to drink while I'm listening to  
it. Alcohol enhances the nostalgia.

SCENE 13: HALLWAY - LATE AFTERNOON

*TOTTENDALE and UNDERLING enter.  
UNDERLING is pushing the drink cart.*

UNDERLING

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

TOTTENDALE

Why would you have the pews removed?

UNDERLING

Because the wedding is off, madam.

TOTTENDALE

Who told you that?

UNDERLING

Why, the bride, 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

Let me explain something to you.

SONG: TOTTENDALE AND UNDERLING SONG

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

That ended quite badly, madam. Feuding in-laws, I believe.

TOTTENDALE

Well...

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

I must point out, madam, that Anne Boleyn lost her head.

TOTTENDALE

Yes! She was in love!

TOTTENDALE

LOVE IS LOVELY

UNDERLING

IT'S SELDOM "LOVELY"

TOTTENDALE

LOVE CAME THROUGH FOR EVE AND ADAM

UNDERLING

THAT'S A NOVEL THEORY, MADAM

TOTTENDALE

IT'S BEEN GOOD TO SCOTT AND ZELDA

UNDERLING

QUASI MODO, ESMERELDA

*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 (CONT'D)

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 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

YOUR LATE HUSBAND WAS A BRUTE

TOTTENDALE

I DON'T MEAN HIM, YOU SILLY COOT

*UNDERLING does a spit take.*

UNDERLING & TOTTENDALE

LOVE IS ALWAYS LOVELY IN THE END

*They exit.*

SCENE 14: JANET'S BRIDAL SUITE - LATE AFTERNOON

MAN

Charming. "Love is Always Lovely in the End". Do you think they were aware of the awkward sexual connotation of that title? We'll never know. Okay. We're fast approaching the key moment in the show. A moment that I have become obsessed with. It comes at the end of a scene filled with surprising revelations.

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 is 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

Esta mujer me matará con su amor...

(notices JANET)

Ah, beautiful lady, with baffled expression.

JANET

You're marrying Aldolfo?

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. I'm going to put my cards on the table. I got a weak heart. I can't take the pressure. The wedding's on the wedding's off. If this goes on much 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

What kind of cockamamie wedding is this? Everybody's getting married except the bride and groom!

*Robert rushes in.*

ROBERT

There you are. Oh, Janet. I've had the most enlightening dream. It was more of a vision, really. There were monkeys, and I realized that I simply must marry you. You're the only one for me, and besides, if I don't George will die.

GEORGE

What?

ROBERT

Oh, Janet. It's our wedding day. And we do love each other so.

JANET

I know, but you did kiss another woman...

ROBERT

Yes. And I just can't understand it. This may sound ridiculous, but when I was kissing that French girl, why it was 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."

ROBERT

So, it was all a ruse?

JANET

Yes; A cruel ruse. I used my skills as an actress to test your love for me.

ROBERT

Oh, Janet. Knowing that you can fool me so easily, why it makes me love you all the more.

JANET

Oh, Robert...

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

JANET

Oh, I just don't know. 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. Just listen.

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? It's hard to make out what she's saying because somebody 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 just be a cynical quip, but of course 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 don't you? I mean you have to live because you do love her in some way, I mean you think you love her. 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 interpret 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 say? I was kidding, I was joking? No, you can't! You interpret the voice in your head that's screaming "No! No! No!" as nerves, and you live, right?

MAN (CONT'D)

You choose to live because it would be cruel to leave, with her relatives all gathered there, and her uncle drove all the way from Flagstaff, and her father's already threatened to kill you once; so you live. And for a couple of months you stare at the alien lump 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 lose the deposit on the house and the whole "relationship" boils down to an animated email on your birthday. Last year it was rabbits. "Hoppy Birthday." Still, in the larger sense, in a broader sense, it's better to have lived than left, right? Am I, right?

*Aldolpho drops his cane.*

DROWSY

I-ve while you can.

MAN

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

JANET

Oh, Chaperone, you always know exactly what to say. Robert, my answer is yes. I will marry you.

GEORGE

Wonderful! Wonderful.

*The GANGSTERS approach FELDZIEG and KITTY*

G1

Well, Mr. Feldzieg it appears that this wedding is a done deal, and there's muffin you can do about it.

FELDZIEG

No, no -

G2

She's leaving the show! What do you think we are, a cobbler idiots?

FELDZIEG

But I found a replacement. A fabulous new star.

(points to orchestra)

Presenting, Kitrina, Master of the Brain! Okay Kitty, concentrate, show the boys how you can read my mind.

*KITTY concentrates*

KITTY

"Kitty, will you marry me?" Oh, Mr. Feldzieg! Yes! Yes!

FELDZIEG

(trapped)

Isn't she amazing?

*Everyone cheers. The guests prepare themselves for the ceremony as GEORGE sings.*

SCENE 15: TOTTENDALE'S GARDEN - SUNSET

GEORGE

Sweet mother of pearl, it's finally going to happen! I've got the bride, the groom, the ring. Everything's perfect!

SONG: GEORGE'S REPRISE

GEORGE

I'M GEORGE! THAT'S GEORGE!  
THE BEST MAN GEORGE  
I'M HONORED TO BE DOING  
WHAT A BEST MAN OUGHT  
I'M BASKING IN THE GLORY  
OF A FIGHT WELL FOUGHT

WEDDING BELLS WILL RING  
WEDDING BELLS WILL CHIME

ALL

WEDDING BELLS WILL CELEBRATE  
A HAPPY WEDDING TIME!

GEORGE (CONT'D)

Minister you may begin.

(he holds up a finger, the only  
one that still has a string  
tied around it)

Oh, I forgot the Minister!

*Aviatrix descends.*

GEORGE (CONT'D)

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

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 we'll have the honeymoon in Rio!

ALL

Hoorah!!!

SONG: 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

TRIX

WHEN VOWS ARE SAID  
IN A MEADOW  
THE BEES AND  
DAFFODIL 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



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

ALL & TRIX

ONE CAN'T RESTRAIN THAT SWEET REFRAIN  
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, not now. I can't believe it. Okay. Okay. Everyone 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 yourselves be distracted.  
I'll find the fuse box.

Everybody be quiet.

*There's a knock at the door.*

*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  
Your lights are out.

MAN  
Yes.

SUPERINTENDANT  
Yea, We had to shut the power off because we're replacing the breaker panel in the basement. So, we replaced it, but when we turned the power off the breakers in all the apartments tripped. That's what happens. It's normal. So, I got to reset your breakers.

MAN  
Now?

SUPERINTENDANT  
It'll only take a second.

*The two flashlights move across the stage.*

SUPERINTENDANT (CONT'D)  
I tried to call you earlier before, but there was no answer.

MAN  
Really? How odd.

SUPERINTENDANT  
Here we go.

*The superintendant 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, music?

MAN  
No. Yes. Well, it was a record.

SUPERINTENDANT  
What kind of music was that?

MAN  
It was just music. 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 on stage in that one.

(MAN Glances at the plane)  
I've seen 'em all. I've seen Cats, Les Miz, Saturday Night Fever -

MAN  
Really. Well, goodbye.

*He closes the door.*

SCENE 16: WRAP UP

MAN  
Oh, it was ruined, wasn't it? One note away from the end of the show and it was ruined. 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. My mother gave me the record. This was just before my father left us. 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. 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. Something to take you away from the dreary horrors of the real world. A little something for when you're feeling blue. You know?

SONG: AS WE STUMBLE ALONG REPRISE

MAN (CONT'D)  
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

JANET  
I DON'T WANT TO SING TUNES NO MORE

MAN  
THROUGH LIFE'S CRAZY LABYRINTH

GEORGE  
IF A WEDDING NEEDS ARRANGING

FELDZIEG & GANGSTERS  
TOLEDO SURPRISE

MAN  
BARELY KNOWING LEFT FROM RIGHT

TOTTENDALE  
I REMEMBER YOU

UNDERLING  
SHE DOES

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 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