

SCENE 11: ACT II INTRO MONOLOGUE

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

MAN

Sorry. Sorry. That song was 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)

a haunting lament from a very depressed Bride. She sings it standing on her balcony bathed in the pale blue light of a sympathetic moon, which is ridiculous because it's the middle of the day.

SCENE 12: COURTYARD—AFTERNOON

(Spoken over intro instrumental.)

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

#12 - Bride's Lament

JANET

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

HE LEFT HIS JACKET ON THAT PEDESTAL
BESIDE HIS TINY RUSTY CUP
AND I HAVEN'T GOT THE STRENGTH TO PICK THEM UP
OH MONKEY, MONKEY, MONKEY
YOU BROKE MY HEART IN TWO
BUT I'LL ALWAYS SAVE THAT PEDESTAL
FOR YOU

MAN

I'm just going to pour myself a brandy.

JANET

COME MY LITTLE MONKEY
COME MY LITTLE MONKEY, DO

MAN

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

MAN

Do you need anyone?

JANET

I don't need anyone!

MAN

(Speaking quickly)

What about the love of one man?

JANET

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

JANET & MAN

NO, NO, NO

JANET

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

MAN

Now she really lets go.

JANET

I'M JANET
JANET VAN DE GRAAFF
AIN'T NO NAIL THAT I CAN'T HAMMER
WHY GIVE UP A LIFE OF GLAMOUR
LIFE OF GLAMOUR
LIFE OF GLAMOUR
NOOOOOOO!!

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

(JANET)

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

**DROWSY, GEORGE, ALDOLPHO, KITTY, FELDZIEG,
GANGSTER #1 & GANGSTER #2**

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

JANET

AND I THINK SURE JANET SURE JANET
FUTURE IS SECURE JANET
MILLIONS WILL DO JUST FINE

BUT ANY FUTURE I COULD EVER CARE TO SHAPE
INCLUDES JUST ONE TWO TIMIN' CAD WHO DRIVES ME APE

CHORUS

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

JANET

Oh Robert! What a fool I've been!
A hapless fool! I know now that I love y
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

CHORUS

AH, AH,
MONKEY ON A PEDESTAL

MAN

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

Phone rings.

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

DZIEG,

F

IE APE

JANET

: a fool I've been!
know now that I love
t all away!
ey...but is love enough!
ugh?

SCENE 13: HALLWAY—LATE AFTERNOON

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

TOTTENDALE

What a beautiful day for a wedding.

#13 - Vaudeville Entrance

UNDERLING

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

The MAN lifts the needle.

MAN

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

He replaces the needle.

TOTTENDALE

Why would you have the pews removed?

UNDERLING

The bride has called off the wedding, madam.

TOTTENDALE

Oh, Underling. Never listen to a bride on her wedding day. 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 WE 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 CAN CAUSE A DIN
 BUT LOVE HAS ALWAYS BEEN A TRUSTY FRIEND
 'T WAS A HAPPY FATE FOR HANK THE EIGHT AND ANNE BOLEYN
 LOVE IS ALWAYS LOVELY IN THE END

UNDERLING

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

TOTTENDALE

Yes! She was in love!

LOVE WAS GOOD TO EVE AND ADAM

UNDERLING

Here we go again

TOTTENDALE

AND SAMSON AND DELILAH TOO

UNDERLING

Good grief.

MAY I POSE A QUESTION, MADAM?

TOTTENDALE

Why yes, of course.

UNDERLING

WHY DOES NOTHING I SAY TO YOU EVER GET THROUGH?

TOTTENDALE

Don't mind if I do.

They dance a soft shoe. The phone rings again. 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 UP BEHIND YOU
LOVE DROPS FROM ABOVE
BUT LOVE WOULD NEVER CONSCIOUSLY OFFEND
LOVE HAS CERTAINLY BEEN KIND TO ME AND MY TRUE LOVE
LOVE IS ALWAYS LOVELY IN THE END

UNDERLING

BUT YOUR LATE HUSBAND WAS A BRUTE

TOTTENDALE

I DON'T MEAN HIM, YOU SILLY COOT

UNDERLING does a spit take.

LOVE IS ALWAYS LOVELY

UNDERLING

LOVELY LOVELY LOVELY

UNDERLING & TOTTENDALE

LOVE IS ALWAYS LOVELY IN THE END
LOVE IS ALWAYS LOVELY IN THE END

They exit.

SCENE 14: JANET'S BRIDAL SUITE—LATE AFTERNOON

MAN

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

#14a - Incidental

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 la.

(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.

(ALDOLPHO)

(to JANET, whispered)

Help me!

George bursts in. He rushes over to Janet.

GEORGE

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

JANET

Yes.

GEORGE

Thank the good Lord in heaven!

JANET

Aldolpho and the Chaperone are getting married.

GEORGE

What?

UNDERLING and TOTTENDALE rush in.

TOTTENDALE

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

GEORGE

We know.

TOTTENDALE

You know?

GEORGE

Yes. We just heard.

TOTTENDALE

But who told you?

JANET

I did.

TOTTENDALE

But how did you know?

GEORGE

What difference does it make!

UNDERLING

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

weak heart;
g to give out.

ing.

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 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 just 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

(MAN)

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.

Here's a tip to the Chaperone about performing this cane gag (four times in total). As soon as you hear the cane hit the floor, say VWHILE YOU CAN. So you're amalgamating "L-ve" and "while" into one syllable VWHILE, and really emphasizing the V.

JANET

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

GEORGE

Wonderful! Wonderful.

The GANGSTERS approach FELDZIEG and KITTY

GANGSTER #1

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

GANGSTER #2

Now you're in truffle.

GANGSTER #1

And there's muffin you can do about it.

FELDZIEG

But there is. I found a replacement. A new leading lady.

(points to orchestra)

#16 - Kitty, The Incredible

Presenting, "Kitty the Incredible." 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 Lib:

Of course etc...

GEORGE

I am!

MEN

Hip Hip Horray!

SCENE 15: TOTTENDALE'S GARDEN—SUNSET

#17 - *Wedding Bells #2*

MEN

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

GEORGE

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

MEN

HE'S BASKING IN THE GLORY
OF A FIGHT WELL FOUGHT

GEORGE & MEN

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

GEORGE

Minister you may begin.

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

Oh no, I forgot the Minister!

Aviatrix descends.

Who the hell are you?

TRIX

I'M TRIX THE AVIATRIX
QUEEN OF THE SKY
TO RIO I WAS WENDING
WHEN MY ENGINE NEEDED MENDING
I'LL FIX MY NAVIGATRIX
AND THEN I'LL FLY
AND LET YOU LOVEBIRDS TIE THE KNOT

(TRIX)

So sorry to crash the party, folks. But we'll have this fixed in two shakes and then off to Rio for Carnival!

ROBERT

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

ALL

Yes!

UNDERLING

And a pilot is comparable to a captain.

ALL

Yes!

ALDOLPHO

And airplane is a kind of a sheep. A sheep of the air. Some call it an air-sheep!

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 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

TRIX

DO YOU?

TOTTENDALE & UNDERLING

WE DO

TRIX

DO YOU?

DROWSY & ALDOLPHO

WE DO

TRIX

DO YOU?

FELDZIEG & KITTY

WE DO

TRIX

DO YOU?

ROBERT & JANET

WE DO

ALL

A BRIDE AND GROOM IN A CHAPEL

MAY BRING A TEAR TO THE EYE

TRIX

WITH RAINBOWS BENDING BEFORE US

AND CLOUDS MEANDERING BY

ONE CAN'T RESTRAIN THAT SWEET REFRAIN

ALL

I DO, I DO IN THE SKY

WHEN VOWS ARE SAID IN A MEADOW

THE BEES AND DAFFODIL SIGH

TRIX

BUT HEART BEATS RUSH

WHEN SWEETHEARTS GUSH

ALL

I DO, I DO IN THE SKY

I DO, I DO IN THE SKY

s and then off

sheep!

on in Rio!

ALL

SAID IN A MEADOW

MEN

Look! Up ahead! Do you see it?

WOMEN

Could it be? Yes! It's Rio!

JANET

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

ALL

THEN FLY-Y-Y-Y-Y

THEN FLY

TRIX

THEN FLY

ALL

IT'S SUCH A THRILL

WHEN LOVEBIRDS TRILL

LET'S FLY

AND CLOUDS MEANDERING BY

TRIX

ONE CAN'T RESTRAIN THAT SWEET REFRAIN

ALL

I DO

UP IN THE—

With the last note, the power goes out, the record winds down, and the stage is plunged into blackness.

MAN

Oh, no. Oh, I can't believe it. Okay. Everybody stay calm. This happens occasionally. It's a horrible old apartment with terrible wiring.

He rummages around for a flashlight.

Just concentrate. Just keep the show alive in your minds.

He finds a flashlight and turns it on.

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

There's a knock at the door.

Everybody be quiet.

The knocking continues.

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.

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

Now?

SUPERINTENDANT

It'll only take a second.

MAN

Alright, alright, alright.

The two flashlights move across the stage.

ge is plunged

occasionally.

box.

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.

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 on stage in that one.

(MAN Glances at the plane)

Yeah, I've seen 'em all. I've seen *Cats*, *Les Miz*, *Saturday Night Fever*—I liked the movie better -

MAN

Really. Well, goodbye.

He closes the door.

SCENE 16: WRAP UP**MAN**

Well that's it: it's ruined. One note away from the end of the show and the mood is broken.

(pause)

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

#19 - Finale Ultimo

AS WE STUMBLE ALONG
ON LIFE'S FUNNY JOURNEY
AS WE STUMBLE ALONG
INTO THE BLUE

Possible gag: Tottendale begins strumming a ukelele on the word "BLUE."

WE LOOK HERE AND WE LOOK THERE
SEEKING ANSWERS ANYWHERE
NEVER SURE OF WHERE TO TURN OR WHAT TO DO

ROBERT

I'M AN 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

WEDDING BELLS WILL RING
WEDDING BELLS WILL CHIME

ig the cast,

in do
in that one.

ked the

FELDZIEG & GANGSTERS

TOLEDO SURPRISE

MAN

BARELY KNOWING LEFT FROM RIGHT

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 BUMBLE OUR WAY

THROUGH LIFE'S CRAZY LABYRINTH

TRIX

BARELY KNOWING LEFT FROM RIGHT

OR RIGHT FROM WRONG

AND THE

ALL

BEST THAT WE CAN DO

IS HOPE A BLUE BIRD

WILL SING HIS SONG

AS WE STUMBLE ALONG

AS WE STUMBLE

BUMBLE, FUMBLE, TUMBLE

AS WE STUMBLE ALONG

AHHHH

MAN

Goodbye everybody!

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

Curtain

#20 - Bows

#21 - Exit Music