

Maurer Productions OnStage Inc.

*Presents*

# The Drowsy Chaperone

(The Musical within a Comedy)

## Audition Information

Auditions are

February 25<sup>th</sup> 9:00 AM – 5:00 PM

February 26<sup>th</sup> 12:00 PM – 5:00 PM

Auditions open to Actors 17 years and older

Show dates: June 8, 9, 10, 15, 16, 17, 2012

You can sign up **online** for an audition slot

at

<http://www.mponstage.com/registration/>

or

e-mail us at [Audition@mponstage.com](mailto:Audition@mponstage.com)

or

Call (609) 882-2292

# ***MP Onstage Inc.***

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*Auditions for*

# *The Drowsy Chaperone*

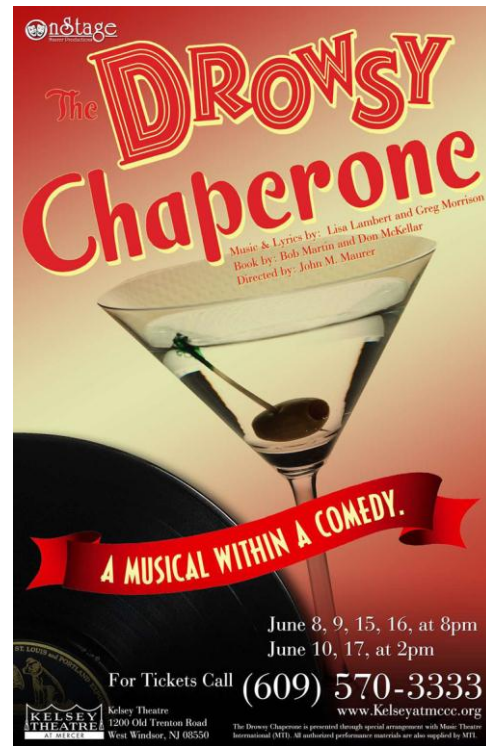
*The Tony Award Winning Musical*

Maurer Productions OnStage, the company that brought you *Elton John and Tim Rices AIDA*, *Dirty Rotten Scoundrels* and the multiple Perry Nominated shows, *Singin' in the Rain* and *Driving Miss Daisy*, is holding open auditions for its upcoming production of the musical within a play *The Drowsy Chaperone* on February 25th from 9AM to 5PM and February 26th from 12PM to 5PM.

Winner of five Tony Awards (*including Best Original Score*) when it hit Broadway in 2006, *The Drowsy Chaperone* is for people who both love and hate the American musicals of the Jazz Age. The show's narrator, a mousy, agoraphobic Broadway fanatic seeking a cure for the blues, listens to a recording of an obscure 1928 musical comedy, *The Drowsy Chaperone*. As he listens to this rare recording, he and the audience are transported into the musical. The characters appear in his dingy apartment, his cold-water flat is transformed into an impressive Broadway set, and both the narrator and the audience are taken on a 90 minute roller coaster ride of song, dance and laughter. Directed by John Maurer, who brought you the Kelsey Theatre hits like *Singin in the Rain* and *Man of La Mancha*, *The Drowsy Chaperone* promises to be a rollicking evening good old fashioned musical theater. (Rated PG)

This production will be presented at Kelsey Theatre on the West Windsor campus of Mercer County Community College. The show will include 17 speaking and singing roles and will be directed by John M. Maurer, Musical Directed by Laurie Gougher and choreographed by Jane Coult.

**If you have questions, please contact us at [info@mponstage.com](mailto:info@mponstage.com)  
Or call 609 882-2292**



Auditions: The Drowsy Chaperone.

**Date & Time** 02/25/2012 - 9:00am - 5:00pm      02/26/2008 - 12:00pm - 5:00pm

**Location** Mercer County Community College West Windsor Campus

**Company: Maurer Productions OnStage Inc.**

<b>Director:</b> John M. Maurer	<b>Producer/Finance:</b> Diana Gilman Maurer <b>Producer/Marketing:</b> Dan Maurer
<b>Music Director:</b> Laurie Gougher <b>Stage Manager:</b> Beverly Kou-Hamilton	<b>Choreographer:</b> Jane Coult <b>Master Carpenter:</b> Jeff Cantor

**ROLES AVAILABLE** (17 Adults)

**Note:** Minimum physical age to audition is 17 years old. All ages listed below and elsewhere in these pages represent the general age the actor can "play" on stage. (For example, if the actor is 35 but can pass for 29.)

<b>ALDOLPHO</b>	<b>Male: 20 – 40 (A#2 - G4)</b> <i>Bass/Baritone + great falsetto</i> <i>In "Adolpho", the high notes can be sung calla voce (falsetto). The lower notes are more of a character voice..</i> ----- <i>European self-proclaimed "ladies man", played by former silent movie star Roman Bartelli</i>
<b>FELDZIEG</b>	<b>Male: 30 - 60 (Db3 - Db4 Baritenor)</b> <i>Broadway producer, played by Jack Adler.</i>
<b>GANGSTERS (2)</b>	<b>Male: 20 - 40 (Db3 - Gb4 Tenors)</b> <i>Posing as pastry chefs, intending to collect from Feldzieg, played by the vaudeville duo the Tall Brothers.</i>
<b>GEORGE</b>	<b>Male: 20 – 40 (F3 - Bb4 Tenor)</b> <i>Robert's anxious best man.</i>
<b>JANET VAN de GRAAF</b>	<b>Female: 20 – 30 (G3 - Eb Alto)</b> <i>The famous bride, played by rising star Jane Roberts.</i>
<b>KITTY</b>	<b>Female:, 20 – 30 ( Bb3 - F5 Soprano)</b> <i>Feldzieg's dim-witted companion, played by Sadie Adler.</i>
<b>MAN IN CHAIR</b>	<b>Male: 30 - 55</b> <i>Musical theatre aficionado who mourns the end of the Golden Era. His recording of "The Drowsy Chaperone" brings the show to life as he narrates.</i>
<b>MRS. TOTTENDALE</b>	<b>Female: 55 - 65 (G3 - Db5 Alto)</b> <i>The air-headed hostess of the wedding</i>
<b>ROBERT MARTIN</b>	<b>Male: 20 – 30 (C3 - Ab4 Tenor)</b> <i>The dashing, ever-cheerful groom, played by matinee-idol Percy Hyman.</i>
<b>THE DROWSY CHAPERONE</b>	<b>Female: 30 - 50 (F3 - D5 Alto)</b> <i>Janet's alcoholic confidante, played by well-established stage actress Beatrice Stockwell</i>
<b>TRIX</b>	<b>Female: 20 - 45 (Ab3 - Eb5 Alto)</b> <i>The brave and brash female aviator.</i>
<b>UNDERLING</b>	<b>Male: 20 – 55(Ab2 - G4 Tenor)</b> <i>Mrs. Tottendale's savvy butler.</i>
<b>ENSEMBLE/ DANCERS</b>	<b>Male and Female Ages 17 and up</b> play various roles in the show and act as a dance core for production numbers

## What You Need to Know for the Audition

1. In order to book an audition appointment, you must register online with our CastMe system by visiting <http://www.mponstage.com/registration> and following the instructions. Once you have created an account on the CastMe system, you must upload your resume and headshot, as well as any additional information you feel would be appropriate and helpful in the casting process. A series of online video tutorials are available to help you with the registration process.
2. Once you have created an account on the CastMe system, you should log-in to the system and sign up for an audition appointment. If you can't access the website or if you have any problems signing up, you can call (609) 882-2292 or email us at <mailto:audition@mponstage.com> to schedule an audition time. If all audition slots are full, or you are not available during the posted audition times and you still wish to audition for the show, please call and we will try to set up another time for you to audition. Walks-ins are always welcome and will be seen as time permits, but an appointment is recommended.
3. After registering with CastMe and booking your audition appointment, you must then complete the audition application and conflicts calendar contained in this packet. You must bring your printed copies of your completed application and conflicts calendar, along with a printed copy of your sheet music, to the audition. Also, if you do not upload your headshot (or recent photo) into the CastMe system, a quick snapshot will be taken of you at the audition and put into the system.
4. All actors are required to audition with one of the monologues provided. You will also need to sing an upbeat musical theater-style song. You should prepare the whole song, but you may only be asked to sing part of the song. A pianist will be provided, no recorded accompaniment or a capella auditions are permitted. Again, you must bring a printed copy of the sheet music, even if you are singing a song from the show.
5. All auditioners will be required to learn a short theater jazz dance. Jazz or character shoes are recommended for the audition. Also, anyone with tap experience is requested to bring in their tap shoes and learn a short tap dance. Those auditioning for the roles of groom and best man are required to have tap experience and must bring their tap shoes. All auditioners are requested to wear comfortable clothes for the dance audition that will allow for movement.
6. Actors must arrive at least 10 minutes before the start of their audition time. The audition process may last 30 to 60 minutes. During that time, the actors, whether individually or in a group, will be asked to sing, act, dance and fill out paperwork.
7. Callbacks, if necessary, will be on Monday, Feb. 27. The read through will be on March 11th from 1 to 5pm. You should expect four rehearsals per week, three evenings during the week and one weekend afternoon. These rehearsals will be broken up by singing, dancing or acting. Not all actors will be required for all rehearsals. Call sheets will be made available to the cast to tell you which rehearsals you will need to attend. However, all cast members should plan to be available most evenings for the two weeks before the show opens.
8. All cast members are asked to assist with load in and load out. Load-in occurs on the Sunday evening (June 3rd) before opening night, and load-out occurs after the last Sunday performance (June 17th).

## The Drowsy Chaperone Audition Form

### PERSONAL

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Home Phone: \_\_\_\_\_ Work Phone: \_\_\_\_\_ Cell Phone: \_\_\_\_\_

Email Address #1: \_\_\_\_\_

Email Address #2: \_\_\_\_\_

Sex \_\_\_\_\_ Age Range: \_\_\_\_\_ Date of Birth (month & day) \_\_\_\_\_

Height: \_\_\_\_\_ Photo is Attached: Yes  No

### ROLE

What Role(s) are you Auditioning for? \_\_\_\_\_

\_\_\_\_\_

### SKILLS

Voice: (Circle One) Soprano, Alto, Tenor, Baritone, Bass      Vocal Range: \_\_\_\_\_

Years of Formal Voice Study: \_\_\_\_\_ Years of Formal Acting Study: \_\_\_\_\_ Years of Formal Dance Study: \_\_\_\_\_

How Do You Rate Your Dance Skills: \_\_\_\_\_

\_\_\_\_\_

Are You *Currently* Studying Acting, Singing, or Dancing? If so, where/with whom? \_\_\_\_\_

\_\_\_\_\_

Do You Read Music? Yes  No       Have You Studied an Instrument: Yes  No

List Special Skills (e.g. Juggling, magic, unicycle riding, play band instrument etc.): \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### Background

My Resume is Attached: Yes  No  (If no resume see below)

My Acting, Singing and Dancing Experience Includes (List Shows, roles, dates, etc.): \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

List All Conflicts on the Following Calendars including holidays

**March**

<b>Sun</b>	<b>Mon</b>	<b>Tues</b>	<b>Wed</b>	<b>Thur</b>	<b>Fri</b>	<b>Sat</b>
-	-	-	-	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

**April**

<b>Sun</b>	<b>Mon</b>	<b>Tues</b>	<b>Wed</b>	<b>Thur</b>	<b>Fri</b>	<b>Sat</b>
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	-	-	-	-	-

## May

Sun	Mon	Tues	Wed	Thur	Fri	Sat
-	-	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	-	-

## June

Sun	Mon	Tues	Wed	Thur	Fri	Sat
-	-	-	-	-	1	2
3 <b>Tech</b>	4 -----	5 -----	6 -----	7 -----	8 Performance 8pm	9 Performance 8pm
10 Performance 2pm	11	12	13 <b>Brush Up</b>	14	15	16 Performance 8pm
17 Performance 2pm	-	-	-	-	-	-
-	-	-	-	-	-	-

# *The Drowsy Chaperone* The Musical within a Comedy

## SYNOPSIS

THE DROWSY CHAPERONE pays tribute to the Jazz-age shows of the 1920's and the power those shows held to transport us into a dazzling fantasy and to lift our spirits in times of sadness.

The audience is greeted by the narrator, Man in Chair, sitting on a darkened stage. He is a fan of vintage musicals who seems to be suffering from free-floating depression, and he quickly decides to cheer things up by playing a record of the original cast recording of a (fictional) Broadway musical entitled "The Drowsy Chaperone".

No sooner has the needle touched the record than we, together with the narrator, are transported to a 1928 Broadway theater and into "The Drowsy Chaperone", a play-within-a-play crammed full of every cliché, gag and gimmick from the golden age of musicals.

The estate of Mrs. Tottendale (a wealthy dowager) is the site of an imminent wedding between showgirl Janet Van De Graff to oil tycoon Robert Martin. We are introduced to a barrage of characters during an introductory opening number ("Fancy Dress"), including Mrs. Tottendale and her Underling (a proper butler), dashing bridegroom Robert Martin, harried and bumbling best man George, producer Feldzeig (a thinly-disguised homage to legendary Broadway producer Florenz Zeigfeld), ditsy would-be showgirl ingenue Kitty, a pair of Gangsters disguised as the pastry chefs, Latin Lothario Adolpho (a Rudolph Valentino-type), Janet's Drowsy (i.e. "tipsy") Chaperone (whom we understand is being played by a rather overbearing and potent grand dame of the theater), and Trix (a glamorous aviatrix a la Amelia Earhart). Throughout the show, Man in Chair will continue to comment and explain the action with asides to the audience.

Feldzeig is agonizing over the fact that his top meal ticket, Janet, is leaving showbiz to get married. The Gangsters, who are in the employ of one of Feldzeig's investors, pressure him to sabotage the wedding so that he can retain Janet's services as a performer.

Robert and George nervously prepare for the wedding ("Cold Feet"). George suggests that Robert blow off some steam by roller-skating. In order to prevent Robert from accidentally seeing the bride before the wedding, he also provides Robert with a blindfold.

Janet is lounging by a pool while fielding questions from reporters. Feldzeig arrives and attempts to convince her to reconsider the wedding, but she rebuffs him ("Show Off"). He enlists the help of latin lover Adolpho, convincing him to seduce Janet.

In her bedroom, Janet shares with her Chaperone her excitement about the upcoming nuptials. This prompts the Chaperone to perform a rousing anthem about alcoholism ("As We Stumble Along"), which is not particularly relevant to the plot. Man in Chair explains that this song was written into the show due to the demands of the actress playing the Drowsy Chaperone, who always insisted that a rousing anthem be included in every show in which she performed. After Janet departs to find Robert,

Adolpho arrives and mistakes the Chaperone for Janet. The Chaperone quickly accepts his advances ("Adolpho").

Janet encounters Robert, who is roller-skating blind-folded in the garden. She puts on a bad French accent and he fails to recognize her. At her request, he tells this alleged "stranger" how he first fell in love with Janet and they relive the moment together ("Accident Waiting to Happen"). However, this results in a kiss, whereupon Janet gets angry and accuses Robert of having kissed "a strange French Girl on your wedding day!"

Meanwhile, Kitty fails to persuade Feldzeig that he doesn't need Janet anymore because he has her as a replacement. The Gangsters arrive, angry that Feldzeig has not yet ruined the wedding. He distracts them by convincing them that they have showbiz talent ("Toledo Surprise"). Adolpho arrives to announce that the wedding is off because he has seduced the bride, but Feldzeig informs him that he has in fact seduced the Chaperone instead. However, Janet arrives to announce that the wedding is indeed off because Robert "kissed a French girl." Feldzeig is ecstatic, and leads the company in another rendition of "Toledo Surprise".

At this point, Man in Chair attempts to play the record of the Second Act of the show. However he mistakenly begins playing a song ("Message From a Nightingale") from a different musical entirely, causing the setting of the play to temporarily shift to an oriental palace, and all of the actors to assume new roles. Man in Chair hurriedly corrects his mistake and The Drowsy Chaperone resumes.

Janet laments the collapse of her romance with Robert ("Bride's Lament") and decides to continue her life as a star showgirl.

Mrs. Tottendale assures her Underling that the wedding preparations should continue regardless of the apparent disaster ("Love is Always Lovely"). She also makes it clear that she is in love with the Underling.

The Chaperone informs Janet that she intends to marry Adolpho. Mrs. Tottendale and the Underling announce that they plan to marry as well. Robert arrives and asks Janet to reconsider and marry him after all. She confesses that she was the French Girl he kissed and agrees that their wedding is back on. Feldzeig is saved from the Gangsters by virtue of his new leading lady, Kitty (who is also, he reveals, his fiance).

There is great rejoicing in anticipation of the multiple weddings ("Wedding Bells #2"). George has neglected to arrange for a Minister, but fortunately Trix the Aviatrix arrives and it is decided that since she is technically the "captain" of a "ship" of sorts, she can officiate the weddings ("I Do, I Do in the Sky") and fly the wedding party to Rio for the Honeymoon.

The show is abruptly cut short by a power failure in Man in Chair's apartment. As the Superintendent arrives to attend to the breakers, the Man explains his love for the show as an antidote to "the dreary horrors of the real world." The entire cast joins him onstage for the grand finale ("As We Stumble Along - Reprise").

# **Musical Numbers**

- 1. Overture**
- 2. Fancy Dress**
- 3. Cold Feets**
- 4. Show Off**
- 5. As We Stumble A long**
- 6. Aldolpho**
- 9. Accident Waiting To Happen**
- 8. Toledo Surprise**
- 9a. Act 1 Finale**
- 10. Message From A Nightingale**
- 11. Bride's Lament**
- 12. Love Is Always Lovely**
- 13. Wedding Bells #2**
- 14. I Do, I Do In The Sky**
- 15. Finale Ultimo**
- 16. Bows**

# SCENES

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All actors must audition with one of the monologues below. If there isn't a monologue for the part you are trying out for, just pick one from below.

## MAN IN CHAIR

### Monologue 1

Hello. How are we today? I'm feeling a little blue myself. You know, a little anxious for no particular reason, a little sad that I should feel anxious at this age, you know, a little self-conscious anxiety resulting in nonspecific sadness: a state that I call "blue". Anyway, whenever I'm feeling this way, blue, I like to listen to my music. So, I was going through my records this morning - yes, records - and I was about to put on the sound track recording of Meredith Willson's THE MUSIC MAN. I had a craving for a young Ronny Howard. But then I said "No! Let's have a treat! Let's disappear for a while into the decadent world of the 1920's. When the champagne flowed while the caviar chilled and all the world was a party" - for the wealthy anyway. So, I dug about and what did I find but one of my favorite shows Gable and Stein's "The Drowsy Chaperone;" Remember? Music by Julie Gable, lyrics by Sidney Stein. It's a two record set, remastered from the original recording made in 1928. It's the full show with the original cast including Beatrice Stockwell as the Chaperone. Isn't she elegant? And this is a full 15 years before she became Dame Beatrice Stockwell. Can you believe it?

### Monologue 2

(mopping the stage) I hate this scene. You can see where this is going can't you. It's really just a series of spit takes. You know, in some ways the Drowsy Chaperone was quite progressive. A black actress playing the Aviatrix, for instance. Yes, some elements were quite progressive, others were stale in 1928. Now, you're probably asking yourself, "what was that routine doing in the show?" Well, it's very simple: there's a song coming up, and they needed something to allow for the set change. It's mechanics. It's like pornography. (*Continues mopping and notices that the audience doesn't understand*) Let me explain what I meant by that. In pornography the story is simplistic, some classic examples being... "how do I pay for this pizza" or "I am looking for a job, do you have any openings I might fit." (*Smiles in a shy and knowing way, then becomes self-conscious*) My point is, as in a musical, the story exists only to connect the longer, more engaging ... production numbers.... Or reproduction numbers if you will. What? Well, what kind of a society do we live in if we can't discuss the similarities between pornography and musical theatre?

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## MRS. TOTTENDALE:Female

Underling, what is the commotion? A wedding? Oh I love weddings and I do love this dress so. It never goes out of style. How do I look? Oh... We have to get ready. Underling! The Pastry Chefs have been kind enough to provide the liquor for the party, but remember Underling, we have to be discreet. It is prohibition, after all. 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? Are you sure? Maybe you should write it down... Good. Well, you see, that's settled then. One less thing to do. Underling, might I please have a glass of ice-water? I found our meeting with the pastry chefs rather trying and I would enjoy a glass of refreshing ice-water. Yes ice-water. Are you going deaf? (*Takes glass and does a spit take*) That was pure Vodka, you poop!

## **UNDERLING: Male**

Yes madam? Ah you have put on your new dress. You look radiant, Mrs. Tottendale. I know how you love that dress. It's a miracle, madam. (sarcastically) It never goes out of style. Breakfast will be served in the Arabian Room. And Madam, The Pastry Chefs have been kind enough to provide the liquor for the weekend, but they ask we be discreet, It is prohibition, after all. 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. will this be ok with Madam? Very good then. One less thing to do. You look parched madam, would you like a glass of .... ice-water? I know the stress of the wedding being canceled has been trying and you might enjoy a glass of refreshing... ice-water. Since the bride called off the wedding shall I have the pews removed now, or would you prefer I wait until morning? (Listening) Very good madam.

## **ROBERT MARTIN: Male**

Well, I just wanted to thank you all for coming. I tell you I must be some lucky fellow. Why, who would have thought that I, Robert Martin, would be marrying a glamorous show girl, and that that glamorous show girl would be willing to give up a successful career on the stage for me, Robert Martin. It was such a whirlwind courtship. We met on the lido Deck of the Ile de France. I amused her with stories about my father's oil interests. Her smile knocked me on my kiester, literally. Next thing I know I was proposing. Now, if it weren't for prohibition, I'd say let's raise a glass to Miss Janet Van De Graaff the most beautiful girl in the world. And to my Best Man George! I couldn't do it without you, this beautiful mansion in the country, the caterers, the decorations, the Minister. I don't know how you managed to pull it off. Here, here.

## **GEORGE: Male**

Ah, Mrs. Tottendale. Now, don't worry. I have this whole wedding planned out. The key is organization. See? (holding up his fingers, each with a string tied around it) Each string represents a task yet to be completed. Pay the musicians, yell at the florist, book the Minister. This whole wedding's going to run like clockwork. (*Phone Rings*) Hello, Oh good I was just.... what! your not coming? You don't say? Well, why don't you just slime back into your mud hole, you backstabbing worm! (*he hangs up*) Well, now I have to find another minister. Boy is this tuff. You got the easy part! I've still got to get rice, boutonnières, and a minister! I have the weight of the wedding on my shoulders! (*Looking at Robert*) What are you doing, dancing? Well stop it, 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. Wait a minute. What was I thinking? Oh, no. You're not going out like that, my friend. You might see Janet. Here, put on this blindfold.

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## **FELDZIEG: Male**

(*Pacing*) Getting married and leaving show business. Doesn't she know I got obligations? Especially to a certain individual ... a certain individual who is the major investor in the show and who would be very upset if Janet Van-de-Graaf was no longer the star. I've got to stop this wedding but how? Oh Lord in Heaven how! How? (*gets an idea*) I know... I'll do what my sainted mother always told me... if all else fails... beg! (*gets on knees and pretends to beg to Janet*) Oh Janet. I am begging you. Dump the mug, stay with the Follies. I'll give you anything you want. I'll... I'll ... oh, fine, I'll put your name above mine on the marquee. (*Getting up*) No... begging and groveling won't work on Janet. On to plan B. And for that I am going to need an accomplice. Someone gullible with loose morals. I need a, what do you call 'em, a European.

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## **KITTY: Female**

Mr. Feldzieg just has to give me a shot at being the leading lady. I mean, he is putting gangster in the show and not me, I don't understand it. He said it himself -I'm useless in the chorus. I been taking lessons just to be sure; Singing. Acting. Ballet. Yeah. I'm pretty good too. Last week I auditioned for Swanee Lake. I've also been working on a Mind Reading act. Presenting "Kitty, the Incomprehensible." (speaking to audience) I'll prove it to you... Now, think of something. (closing her eyes and concentrating) Wait! I'm getting it... "pick up some milk ... and a loaf of rye bread ... and don't forget to shave your legs." (she opens her eyes with a confused look, she slaps her head) Oh... I am reading my own mind, how silly! No wonder it was so easy.

## **GANGSTER #1 #2: Male**

A petite fom, Mr. Feldzeig? Perhaps a nice profiterole. Perhaps we could give you something else to chew on. Something that ain't food. Your confusion is to be expected. Although we stand here before you in the guise of innocent pastry chefs, we are also - and primarily - employees of a certain individual. A certain individual who happens to be largest single investor in Feldzieg's Follies. He has sent us here - As pastry chefs - to express his concern about Ms. Van de Graaff's impending nuptials.

Specifically, that if she gets married and leaves the show, then there ain't no show. We have your word she won't leave, but, to go back on that word-would be a recipe for disaster. Now, one cannoli hope we have made ourselves perfectly Eclair..

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## **ALDOLPHO: Male** (*bad Italian accent*)

I am Aldolpho. What? De groom, he insult me. He call me... Aldolpho.... A scoundrel? This is outrageous! He is saying this to peoples ... to beautiful ladies, with breasts for making love. Why, I must... I must... I must take-a this groom into my hands and kill him! No... not kill him Aldolpho might get in trouble... Just hurt him, like he hurt Aldolpho. I will go to him. Wait... What kind of man is this groom? A big man? A burly fellow? No. No. No. Aldolpho will not fight big men-small, pale, wheezy, little dwarf people that Aldolpho can (mimes swinging a golf club) punt far away. But no big men! Aldolpho is a lover of beautiful ladies. (he gets an idea) Some say I am the King of Romance. I will hurt him through his woman!! Yes Aldolpho must seduce his woman! Aldolpho will make love to bride! That will show people Aldolpho is no scoundrel! I go! I wait! What kind of woman is this bride? A big woman? A burly woman? Aldolpho bruises easily. Aldolpho likes the attractive woman, how you say. The cat in the pajamas (pronounced pa-yamas). I will go to this cat in pajamas. (he purr's)

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## **JANET VAN DE GRAAFF: Female**

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. So, I won't be returning to the stage. Ever. In a few hours I'm going to be Mrs. Robert Martin. Oh, my head is spinning. I'm so full of apprehension, but I suppose that's normal, considering the circumstances. Have you ever been married, Chaperone? No, don't answer... I know it seems crazy to give up a successful career to marry a man I hardly know, but somehow, for some reason when I look into his eyes ... his big, monkey eyes ... ah gee ... I get all woozy. And that's love isn't it? I suppose I'm just looking for a sympathetic ear or anything that pertains to my situation. Really you're not being the least bit helpful Chaperone. Couldn't you at least allay my fears with a few choice words of inspiration? I'm so conflicted. Oh. Please. Just tell me. Is Robert the man for me?

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## **THE DROWSY CHAPERONE: Female**

(Being philosophical) Yes, marriage, like life, is a mad whirlwind. No I have never married, I drink for pleasure, not out of necessity. Your woozy with love? ha, 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. Inspiration? Really, dear, that's not my forte. They are your feelings and something you'll have to decide for yourself. If you are that worried why don't you ask him? Why don't you say, "Roger, do you love me?" Now I know you shouldn't see the groom before the wedding and as the Chaperone that is my job and I take the responsibility very seriously. However, I'm just this moment feeling terribly, terribly drowsy. I'm afraid I have to have a lie-de-down. Now whatever you do, don't go wandering through the garden seeking out your finance to ask him the question upon which your future happiness depends. (she watches her leave) Such a skinny little fool. Still, I envy her. Oh, when will love come crashing though my door?