AT THE GRAND

A Tabloid Musical Comedy Revue in One Act

aka THE BELLBOYS

Text/Lyrics: Nat Phillips
Original Music: Nat Phillips
Edited by Clay Djubal

This edited version was originally published in "'What Oh Tonight' : The Methodology Factor and Pre-1930s' Australian Variety Theatre." Ph D Thesis, University of Queensland, 2005
CHARACTERS

Stiffy: a bell-boy
Mo Lazarus: a bell-boy
Mr Bings: Manager of the Grand Hotel
Estelle: (aka Miss Rich Plaster) - in love with Frank
Eddie: Estelle's girlfriend
Harry: a friend of Eddie's, and a fixer
Frank: in love with Frank
Mrs Tutankaman: a guest at the hotel
Hiam Plaster: father of Estelle
Old Man: (played by Frank)
Little Boy:
Maids/Waitresses:

HISTORICAL BACKGROUND

According to the Nat Phillips Collection manuscript, the text was written in Dunedin, New Zealand, on 14 December 1923 (during the company's 18 month tour of the Fullers' Dominion circuit). There is some conjecture, however, that it may have been reworked from an earlier revusical. This confusion comes about through some differences in the characters mentioned in the original script and those mentioned in reviews. The manuscript version, for example, includes: Stiffy and Mo, Bings, Frank, Vera, Dingo, Maud, and Girls. The 1927 production on the other hand involves such characters as Mr Plaster, Cuthbert and Miss Pancakes. The possibility that it was reworked is supported by Just It's vaudeville critic, M.A. Keup, who writes: "If we are not mistaken, The Bellboys was one of the earliest and most successful of the revues produced by the classic firm of Stiffy and Mo" (11 Aug. 1927, 28). The issue is again clouded, however, by an advertisement for the 1924 Fuller's Theatre (Sydney) season of At the Grand which notes 'Stiffy and Mo as Bellboys in their sparkling new revue At the Grand' (SMH: 6 Sept. 1924, 2).

Songs known to have been incorporated into the original version include, aside from the Opening Chorus, were: "I am the Manager," "We are a Couple of Bellboys," and "At the Grand."

NB: It is not clear what relationship this revusical has with a similarly titled revusical (The Grand Hotel) staged by Walter George's Smart Set in 1918. Whether Phillips adapted any of the Walter George version, or whether both revusicals are based on another work has not yet been established.

1924: Fullers' Theatre (Syd); 6-12 Sept. [Billed as "Stiffy and Mo as Bellboys At the Grand"]
- Dir. Nat Phillips; Prod. Fullers' Theatres Ltd.
- Cast incl. Nat Phillips (Stiffy), Roy Rene (Mo), Mike Connors, Queenie Paul, Peter Brooks, Dan M. Dunbar, Dot Davis [aka Mrs Roy Rene], Gladys Shaw, the Six Radio Girls.

1925: Bijou Theatre (Melb); 14-20 Feb. [Billed as "Stiffy and Mo as Bellboys At the Grand"]
- Dir. Nat Phillips; Prod. Fullers' Theatres Ltd.
- Cast incl. Nat Phillips, Roy Rene, Mike Connors, Queenie Paul, Dan M. Dunbar, Dot Davis [aka Mrs Roy Rene], Gladys Shaw, Keith Connolly, Rene Albert, David Lyle; and the Dandy Six.

1926: Empire Theatre (Bris); 16-22 Oct.
- Troupe: Nat Phillips' Whirligigs [aka Stiffy and 'Erb]
- Cast incl. Nat Phillips, Jack Kellaway ('Erb), Mike Connors, Daisy Merritt, Queenie Paul, Dan Dunbar, Dan Weldon, Irene Vando, Elsie Hoskins; and the Radio Six.
- **Musicians**: Charleston Super Six Symphonists - incl. Frank Wilson (trombone/accordion), "Tiny" Douglas (violin), Art Dewar (banjo), Frank Morton (cornet) and Les Clements (piano).
- Phillips also incorporated Apdales' Animal Circus into this particular performance. The *Brisbane Courier* critic writes of the involvement of the animals, which included dogs, monkeys and a baboon: it is difficult to imagine that diminutive dogs and monkeys could be trained to reveal such high intelligence, for they do the most amazing things at the behest of their trainer. Indeed 'the performance was of some... was scarcely short of uncanny (18 Oct. 1926, 17).
- Members of the company presented a series of vaudeville turns during the first half of the show, with Phillips and Kellaway (as Stiffy and 'Erb) appearing in two sketches - "Two in a Bar" and "The Gasman."
- Mike Connors and Queenie Paul left the company following the staging of *In Spain* (week ending 3 Dec. 1926).

1927: Fullers' Theatre (Syd); 6-12 Aug. [as Bellboys]
- **Dir**: Nat Phillips; **Prod**: Fullers' Theatres Ltd.
- **Troupe**: Stiffy and Mo Revue Company.
- **Cast** incl. Nat Phillips, Roy Rene, Amy Rochelle, Sadie Gale, Statler Sisters, Alec and Jack Kellaway, Harry Ross
- **Musicians**: Charleston Symphony Jazz Band.

1928: Fullers' Theatre (Syd); 1-7 Dec.
- **Dir**: Nat Phillips; **Prod**: Fullers' Theatres Ltd.
- **Troupe**: Stiffy and Mo's Whirligigs Sparkling Revue Company.
- **Musicians**: Meredith's Jazz Band.

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**THE TEXT**

The original manuscript contains, apart from the usual and frequent spelling errors, a large number of typographical mistakes. The names of several characters are changed within the text - most notably Frank and Harry. In this respect, the beginning of the narrative indicates that Estelle is in love with a young man called Frank. They both have a mutual friend called Harry. By page five in that text, however, the roles of Frank and Harry have been swapped around. The first time the names are inverted (see lines 182-89), Estelle and Harry play out the scene, but the dialogue indicates that they should instead be the lovers, Estelle and Frank. The song between Estelle and "Harry" (188-9) is followed by stage directions, too, that have "Eddie and Harry enter" (190). This cannot occur if Harry is already present. This revised version continues to assume that Frank is the lover. The footnotes indicate whenever the swapping off names has occurred (Harry » Frank).

A similar situation occurs with the minor character, Mrs Tutankaman. When she first appears (see line 47) the manuscript version refers to her as Mrs Pinkton. By line 51, however, Harry is referring to her as Mrs Tutankaman - the name she is given for the rest of the revusical. This edited version has maintained the second name.

The lyrics of two songs identified in the Nat Phillips Archive as having been incorporated into at least one production of *At the Grand* are included at the end of the text. Neither song is believed to have been part of the 1924 production, however. The first, "Arabella's Song," was for a character not included in the 1924 production, while "Moonlight," was to be sung by four couples - one of whom is identified as Freddie.
ABBREVIATIONS AND EXPLANATIONS TO FOOTNOTES

The original text provides stage entry and exit directions, but not always. The directions include, for example, stage positions (i.e.; Centre, Stage Left etc). To ensure uniformity, these directions have been left out of the edited version.

The original manuscript contains the directions "Bis" which is believed to have implied either a wholly improvised comedy section or an agreed upon/standard comic routine.

Add: Addition: Indicates that a line has been handwritten onto the manuscript to either replace or add to the text/directions. The changes are almost always reproduced in this edited version - unless otherwise noted. Any text that has been replaced by the later changes is reproduced here in inverted commas (i.e.; "What do you want?") with all spelling and grammatical errors included.

Dlt: Deleted: Indicates that a typed line has been crossed out by Nat Phillips with no replacement dialogue/directions. The original line is included if readable.

Ex: Expression: Indicates that the structure of a particular passage is unclear or incorrectly written and has been edited in order to make more sense. The original line is reproduced here in inverted commas (i.e; "two mug") but otherwise exactly as typed - including typographical, grammatical and spelling errors.

Sp: Spelling: The word in inverted commas immediately following Sp indicates the way a particular word is spelled in the manuscript. Most of the spelling errors have been corrected as part of the editorial process - except when it appears that such variations are deliberate. If there is any confusion as to meaning or intention this is highlighted in the footnotes under the Sp abbreviation.
SONG: OPENING CHORUS

Ain't it grand, at the Grand, ain't it grand
You must work here before you understand
Come here if you're able, we'll keep you a table
And be served by Mabel at the Grand

Oh ain't it fine, just divine, when you dine
And after six, why we will serve you wine
All the boys come here, we fill them with cheer
To say nothing of the beer at the Grand

[Enter Bings]

BINGS: Good morning girls.

GIRLS: Good morning Mr Bings.

BINGS: Well girls, I am glad to see that you all look the parts of housemaids. You're lucky and I'm lucky. You get stranded here, I give you work, the hotel is full and I have the nicest lot of housemaids in the town. And you will all find me a nice little manager.

GIRLS: Our manager…

SONG: "THE MANAGER"

Mr Bings and Girls

BINGS: Of this large hotel I am the Manager
GIRLS: The Manager
BINGS: Our guests are the best, you" understand"
GIRLS: That's understood
BINGS: And everyone they want to see the Manager
GIRLS: The Manager
BINGS: It's understood that they just would
GIRLS: Just would
BINGS: But now each room is booked, I have a little plan
GIRLS: And I want you girlies to help all you can

BINGS: For I know that you all love your Manager
GIRLS: You bet he's the pet of the girls
BINGS: They call me the dapper little manager
GIRLS: But he will fall for the frocks and curls

BINGS: We'd a nice little lady stopping here
GIRLS: And she was beyond compare
BINGS: One day she called me honey
GIRLS: Then got away with all his money

24-6. Ex: "Bings. And everyone they want to see the manager (The Manager
xxxx… Of it understood that they just would"
37. Ex: "Got away with all his money"
BINGS: I'll never have another
GIRLS: She went back home to mother
And left our charming, alarming, dapper little manager

[Dance and exit. Enter Estelle, Eddy and Harry]

ESTELLE: Oh Eddie what shall I do? Here is father rushing me away so that I can't see Frank.

HARRY: Don't you worry. I have sent Frank a telegram telling him to come here. Now come along, get a room and don't worry.

EDDIE: Leave everything to Harry and it is sure to be wrong.

[They cross to front desk. Enter Mrs Tutankaman who proceeds to sit above desk with port. She puts port on a chair and begins a paper. Harry rings gong. Enter Bings from behind desk]

MRS T: Is this the place where the Temperance Union meets?

BINGS: Mrs Tutankaman.

MRS T: I will see if they are in another room. [Mrs Tutankaman exits]

BINGS: Yes sir.

HARRY: I want a room for this young lady.

BINGS: We don't take anyone without luggage.

ESTELLE: Oh I have luggage.

HARRY: Why of course you have, here it is. [He takes Mrs Tut's bag]

BINGS: Room 34. I will send the bag up.

HARRY: There is no doubt about me. I'm the best little fixer in the world.

[Estelle and Estelle (arm in arm) exit with Harry. Enter Stiffy and Mo]
SONG: "THE BELLBOYS"

       Stiffy and Mo

       We'll tell you a secret
       One you must not disclose
       We're a couple of bell-boys
       You're the only ones that knows
       We have to answer all the calls and take up morning tea
       And get the baths all ready
       And you ought to see the sights we see

       Chorus:                      One bell means hot water
       Two means bring the tea
       Three bells means you oughta
       Be on the spot, you see
       We've lots of old maids stop here
       There is none of them that's grand
       And we've christened all their bedrooms
       No man's land

       [Dance. They exit and re-enter with Bings]

BINGS: Boys, I am very busy today and I am going out. I want you to look after things
       while I'm away. Here you [He points to Stiffy], take this bag up to 34 and you
       [To Mo] look after the desk. I don't want any mistakes and no funny business.
       Get me!

       [Mo is dabbing a pen in the ink. He accidentally flicks ink in Bing's face.
       There is a large black splotch]

MO: Got yer [Mo does Bis with pencil spring. Enter Frank with bag]

FRANK: [Excitedly] This is the place. Fancy the old man sending her away on her own
       and not letting me see her. I hope I am in time, the old Morman. [He reads the
       telegram again] Old man smuggling kid away. Hurry to save broken heart,
       Grand [To Mo] See here you, I want to see Miss Rich Plaster…. eh you, do
       you know Miss Rich Plaster?

MO: We've already given the order for soap.

FRANK: Soap? What do you think I am? What's the idea of this soap?

MO: Good morning bubbles.

FRANK: Do you know Miss Rich Plaster?

MO: I know her sister, Porus.

66. Sp: "You're the only one that knows" (the "s" in "ones" has been crossed out in the original text)
86/7. Ex: "Fancy the old man sending her away on her own, and won't let me see her."
FRANK: Now look here. I am in a bit of trouble. You see Miss Plaster is my fiancée and I love her.

MO: Well stick to her.

FRANK: I can't, her father won't let me have her. She is in this hotel and I want you to help me see her, understand.

MO: It can't be done.

FRANK: [Shows money] Can't it?

MO: It's done.

FRANK: Now where can I have a bath.

MO: Here you are, right inside.

FRANK: Now remember if anyone asks me I'm not here. You don't know me and you've never seen me. Oh by the way, what is the number of my room.

MO: 34.

[Handshake Bis]

FRANK: Oh my boy you will never know what you have done for me. The time may come when you will want some help, so never forget that you have a friend in me. Never forget, you have been my guardian angel. Now, I will hide me away in the land of soap and water. [Bis]

MO: He's mad. [Exit]

[Enter Estelle]

SONG: Estelle and Girls

[Enter Mrs Tutankaman. Stiffy enters from another direction]

MRS T: Goodness me where is my bag? [To Stiffy] Oh I say. I say. Excuse me, but I have lost my bag.

STIFFY: Well go and find it.

[Enter Mo. Bis with Mrs Tutankaman]

99. Ex: Now her father won't let me have her.
102. Ex: The text indicates "note" not money. A later scene has Mo and Stiffy splitting £100, however. As there is no other explanation for them getting the money, it is possible that the "note" is money and not the telegram.
111. Ex: "come when you will want some help never forget that you have a friend…"
112. Sp: "Gaurding angel"
114. The text does not indicate when Stiffy exits the scene. See also footnotes for lines 261-3 re: this scene.
STIFFY: Mo, here is something in your line. [To Mrs Tutankaman] Speak to this gentleman. He will fix it for you.

MRS T: Excuse me young man, but I have lost my bag.

MO: It's a pity you did not put your face in your bag and lose that too.

MRS T: Are you a Hebrew?

MO: No, Seventh Day Adventist.

[Both exit in different directions. Enter Eddie and Girls]

SONG:

Eddie and Girls

[All exit. Enter Hiam Plaster with bag. Bings is behind the desk]

HIAM: [Very excited] Ah... um... yes. Quite so. Quite so.

BINGS: Yes Sir.

HIAM: I want a room. Ah um, yes. Quite so, quite so.

BINGS: Name, Sir.


BINGS: Yes sir. Room 63. [Hits bell]

[Enter Stiffy and Mo]

BINGS: 63. [Exit]

MO: He looks 163.

HIAM: Ah um, yes, quite so, quite so.

STIFFY: Name?


MO: Are you?

HIAM: Yes I am.

128. Del: Following Mo's line - "No Seventh Day Adventist":

Mrs Tut: The world to day is run by jews. every where you go you will find a jew. North South east and west.
you will find a Jew. Where can I go that I won't find a jew.

Mo: Go to Hell.
MO: I am Mo.

HIAM: Listen, my daughter is stopping here and I don't want her to know that I am.

STIFFY/MO: Plaster?

HIAM: That I am here.

MO: Just now you said your name was Plaster.

STIFFY: And now you say it's here.

HIAM: No I don't want my daughter to know that Hiam Plaster is here.

MO: You're mad.

HIAM: I want you to give me a room… and a bath.

[Enter Frank and Girls]

SONG: Frank and Girls

[Exit Frank and Girls. Enter Mrs Tutankaman with telegram]

There is something wrong here. My bag stolen. Now someone is kidnapping a child. I must search. [Bis of looking about] I wonder where they can be?
[Looks into bathroom keyhole. Bis] Oh I beg your pardon. [Moves away from door quickly]

[Frank opens the bathroom door. Hiam enters. They see each other]

FRANK: The devil.

MRS T: Is he here too?! [Exits screaming]

HIAM: Thief!

[Frank exits running. Hiam chases after him. Enter Mo. He bumps Hiam. Enter Stiffy. Mo falls into Stiffy's arms. Stiffy pushes Mo off - heels on ground. They exit. Enter Estelle and Girls]

SONG: Estelle and Girls

[Stiffy and Mo re-enter. Frank enters, disguised as an old man with a walking stick and dressed in a bathrobe]

148. Ex: "Listen, our daughter is stopping here"
153. Ex: "No I don't want my Daughter. that Hiam Plaster is here."
156-9, 165-9. Harry » Frank
OLD MAN: I want. I want. I want to cure my gout.

MO: You want to cure your gout?

STIFFY: This way old man.

[Stiffy and Mo push the Old Man through the door marked Hot Room. They shut the door and turn the handle past Warm, Very Warm, Hot, Hotter all the way to Hell-O. Screams are heard behind the door. Stiffy and Mo open door. A little boy dressed as the Old Man exits through door and walks off stage]

[Stiffy and Mo exit]

SONG: Girls

[Enter Estelle and Frank]

ESTELLE: Oh darling, what are we going to do. Can't you come away with me. Father will never know.

FRANK: Your dearly beloved parent is here.

ESTELLE: Here?!

MO: Yes. Hiam is here. [Bis]

SONG: Estelle and Frank

[Enter Eddie and Harry]

ESTELLE: Oh Eddie and Harry, father is here.

HARRY: Well you two lovers nick off, and leave him here. I will fix it for you. You want to go. Well I will tell you what to do. You know the red-headed bell-boy, Stiffy, I think they call him. Make yourself up as him and the old man will never know you.

FRANK: Great.

ESTELLE: Wonderful.

EDDIE: Marvelous.

[Exit Frank, Estelle and Eddie. Enter Girls]
HARRY: I told you I would fix it. I'm the best little fixer in the world.

**SONG:**
Harry and Girls

[**Eddie enters, followed by Stiffy and Mo**]

EDDIE: I must keep these fellows from looking into the rooms. I know, I'll let them think that I am mad.

MO: Excuse me Miss. Can I do anything for you?

EDDIE: Anything for me... you, you menial, avaunt base wretch, get ye to a porkery.

MO: Eh turn that up. A porker? What's the matter with you?

EDDIE: Gad zooks fellow. Know ye who you speak. I am Mary the farmer's lovely daughter. Come we will pick buttercups. You and I, Penelope. [**She places a ring of roses on Mo's head**]

MO: Penny whop.

EDDIE: No, tis sweet Harold.

MO: No, no. I don't want to be Harold. I want to be Penny.

EDDIE: Thou are the great archer that shot all the deer on the old Squire's estate.

MO: Yes, I said the sparrow with my bow and arrow.

EDDIE: Nay, Claudius, nay.

MO: Nay... what do you think I am, a horse?

EDDIE: Yes that's it my gallant charger. Away to the hounds. Come puppy, come.

MO: She got a rat. Bow bow.

EDDIE: Come. Here is where little Nellie is buried. Come and kiss the flowers on her grave. Come [**Bis. Eddie grabs Mo by the neck and takes him down stage where she pushes his face in a bowl of flour**] I go. I go. I go. [**Eddie exits**]

MO: [**Lifting his face from the bowl**] She's mad. [**He exits**]

**SONG:**
Girls
[Enter Hiam and Bings]

HIAM: Er, um, yes of course. I want to tell you something. There is a young man after my daughter and I don't want him to have her. How can I watch him?

[Stiffy enters with a bag]

BINGS: Who is looking after the office?

STIFFY: I am. [He exits]

HIAM: I am not.

BINGS: You want to watch your daughter. I will give you an idea. You see that chap with the bag. Disguise yourself as him and no one will ever know you. Come I will show where to get the things.

[Both exit. Enter Estelle and Frank, who is wearing a singlet and has old man's clothes over his arm]

ESTELLE: Now is your chance. Go to your room and I will keep watch.

FRANK: Look out, here is the old man. [He gets behind Estelle and puts his arms through hers. Hiam enters]

HIAM: Ah there you are. Where is that young scamp? Come, Miss. I am determined to have my way in this. You will not have this nincompoop.

ESTELLE: Now Daddy darling. You must listen to me. I will promise you anything, you dear old Daddy. [Frank fixes Hiam's tie]

HIAM: Leave my tie alone.

ESTELLE: But Daddy darling, Frank loves me.

HIAM: Bah. Love. You don't know what love is. Anyhow, I intend that I will keep him away from you, but if he gets past me then he can have you.

ESTELLE: So Daddy, if Frank gets past you without you knowing it, we get married?

HIAM: Yes if he can get to you without me knowing it then I will consent. But come let us dress for dinner.

[Hiam takes Estelle's Arm. Frank slips off. Hiam and Estelle exit. Enter Stiffy and Mo]

241-57. Harry » Frank
244. Sp: "Nincompuop"
253. Ex: "him away from you and if he gets past me…"
254. Ex: "Daddy if Frank gets past you without you knowing it can we get married"
257. The text does not indicate who sings the song. As Stiffy and Mo have only one musical number to themselves to this stage, and the previous scene's characters have exited, it is possible that the song moment is for them.
SONG:
Stiffy and Mo

MO: Stiffy, I tell you what to do. You go down into the cellar and bring up a bottle. But what about that money? You better give me half now. One hundred… that's fifty each.

STIFFY: You don't think that I would cheat you out of it, do you?

MO: No, but a bird in the hand gathers no moss.

STIFFY: I suppose you want it to give away. What room have you put the old bloke in?

MO: Twenty-seven.

STIFFY: Twenty-seven. Twenty-seven. [He starts giving Mo the money] Twenty-eight. Twenty-nine. He's pretty old that bloke. Nearly as old as your old man. How old is he?

MO: Forty-six.

STIFFY: Forty-six. Forty-six. Forty-seven. [He continues up to fifty as he exits]

MO: It's a good job he didn't ask about my grandfather.

FRANK: I'm going now. So long. [He exits]

HIAM: Good oh. [He exits]

STIFFY: Here you are Mo. Wait till I get a glass. [He exits]

FRANK: Here you are Mo, wait till I get a glass. [He exits]

HIAM: Here you are Mo, wait until I get a glass. [He exits]

How Stiffy got to hold the money is not explained. This scene is believed to be linked to line 102. (Although its link possibly relies on Stiffy having taken the money off either Mo or Frank before exiting this scene.)

274 to end. Harry » Frank
MO: What's the matter with him? He's gone mad! [He calls out] Stiffy!

[Frank left, Hiam centre, Stiffy right poke their heads on stage]

STIFFY: What do you want?

[Frank and Hiam withdraw their heads. Mo - Bis]

STIFFY: Who brought all those mirrors here? I saw myself twice.

[Bis with sofa. Estelle, Eddie, Harry and Bings enter, all with bags]

ALL: Stiffy!

STIFFY: Mo. I'm going away. I think I'm going a bit silly.

MO: What's the matter?

STIFFY: Look at me. Am I Stiffy? Or am I someone else?

MO: Of course you're Stiffy.

STIFFY: Well who are the other me's?

[Frank and Hiam take off their wigs]

FRANK: Now Mr Plaster. Can I have your daughter?

HIAM: Take her.

HARRY: I told you I'd fix it.

STIFFY: What's the matter with me?

MO: You're mad.

FINALE:

All

CURTAIN

290. Ex: "Who brought all those Morriohere."
293. Ex: "I am going a bit silly"
304-5. The original text does not indicate a finale song, but as this was a musical tradition, the revised version includes one.
**ARABELLA'S SONG**

I'm lonely, I'm weary, I'm tired of life  
I've waited for years to be somebody's wife  
But no one has asked me, it seems a disgrace  
What is it that stops them  
It can't be my face

Chorus:  
Must it be always, must I end my days  
Sad and alone by myself  
It seems so drear, year after year  
Just left alone on the shelf  
When I hear wedding bells ringing  
My poor heart seems to sigh  
If someone don't marry me very soon  
I'll just fade away and die

**MOONLIGHT**

1st COUPLE:  
To night's the night for spooning  
beneath the stars above

2nd COUPLE:  
To night's the night for telling lies  
Unto the girl you love

3rd COUPLE:  
Here's another spoony couple  
Let's go over in the dell

4th COUPLE:  
Come on Freddie darling  
And a tale to you I'll tell

Chorus:  
Now it's moonlight, that's the time to spoon  
When it's moonlight you talk of honeymoon  
You take your girlie in your arms, the world is full of bliss  
And like phantom of the night - you hear a noise like this [all kiss]  
In the dark after dark beneath the stars above  
What every boy and girl just think of - is love, love, love

BOYS:  
In the fowl house just a half past eight  
In the fowl house - remember don't be late  
I'll show you where the eggs are laid in their little nest  
On the third roost darling with your head upon my vest  
I'll be true - I'm good looking too  
You're my turtle dove - like two little chickens in the fowl house  
We will love, love, love.

336. The boys chorus is referred to in the original manuscript as "Studs Coro" (aka Studs Chorus)