**THE EDUCATION OF AL CAPONE**

**AS IF TOLD BY JIMMY DURANTE**

**By**

 **Dick D. Zigun**

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Originally developed at CONEY ISLAND USA with funding from NYC Department of Cultural Affairs. First draft workshop 2013. Off-Off Broadway Showcase November 2018, Directed by Dick Zigun with 5 previews and 10 performances. The play has not been professionally produced.

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**CAST OF HISTORICAL CHARACTERS**

JIMMY DURANTE - A timeless entertainer, a middle-aged star of stage and screen, remembering the early days Italian, straw hat.

FRANKIE YALE - Dapper Brooklyn Gangster in his 30’s, Italian, raccoon coat, pork-pie hat

AL CAPONE - 18 years old, Italian, black derby, black vest, red Union shirt

CLARA BOW - 14 year old waitress dreaming of Hollywood Stardom, Irish Redhead, Betty Boop prototype.

FRANK GALLUCIO, etc. Male characters, Italian, quick change artist.

LENA GALLUCIO, etc. Female characters, in her twenties Italian, quick change artist.

**TIME**

1917 or 1918

**PLACE**

THE HARVARD INN - A Coney Island Saloon.

**PRODUCTION NOTES:**

* Advertisements for the show should include the motto- “Warm Beer. Lousy Pasta. $5”
* The Lobby of the Theatre should have a sign which reads:

Patrons are advised that these performances will include:

Cigar Smoking

Blank Gun Fire

Profanity

Anachronisms

Ethnic Stereotypes

Sexual Situations

Dramatic License

and Ballistic Pasta

* Some of the audience sits front and center at cabaret tables and chairs. To one side is a Bar, piano and entrance door. The room is painted Harvard crimson and decorated with sarcastic Harvard memorabilia. On the other side of the audience is the exterior of Frankie Yale's private office painted in Yale blue and decorated in sarcastic Yale memorabilia featuring a "Skull & Bones Secret Society" sign hanging over a locked closet door.
* This play is a Dirty Dinner Theater Brechtian Cabaret. It is an immersive interactive production, Tony and Tina’s Wedding meets avantgarde performance art. There is no Fourth Wall
* Big budget productions will include a full piece jazz band; budget productions should at least have one or two pianists

**MUSIC CREDITS**

**SCENE ONE**

**“The Dumber They Come The Better I Like ‘Em” –** by Stephen DeRosa (Pre-1923)

“**Inka Dinka Do**” – by Jimmy Durante (1934)/NEW words by Dick Zigun

**SCENE TWO**

“**Ten Thousand Men of Harvard**” – by A. Putnam (Class of 1918)

**SCENE THREE**

**“Jazz Me Blues”** in the style of the 1921 recording by The Original Dixieland Jazz Band

**SCENE FOUR**

**“Bow Wow Blues”** in the style of the1921 recording by The Original Dixieland Jazz Band

**SCENE SIX**

**“So I Ups To Him & He Ups To Me”** by Jimmy Durante(1929)/Adapted into Fight Dialogue with new words by Dick Zigun

**“Skelton Jangle”** in the style of the 1918 recording by The Original Dixieland Jazz Band

**SCENE SEVEN**

**“Ten Thousand Men of Harvard**” – Music and words by A. Putnam (Class of 1918)

**“Boola Boola”** – Music and words by Allan M. Hirsh (1901)

**“St. Louis Blues”** in the style of the 1921 recording by The Original Dixieland Jazz Band

**SCENE EIGHT**

**“The Whiffenpoof Song”** – Music by Tod B. Galloway/Words by Meade Minnigerode & George S. Pomeroy (1909)

**SCENE NINE**

**“Margie”** in the style of the 1921 rrecording by The Original Dixieland Jazz Band

**SCENE THIRTEEN**

**“Did You Ever Have The Feeling?” -** by Jimmy Durante(1942)/NEW words by Dick Zigun

**SCENE FOURTEEN**

**“G’Wan Home, Yer Muddah’s Callin’”** – Music by Sammy Fain/Words by Ralph Freed (1947)

**SCENE SIXTEEN**

**“A Little Bit This, A Little Bit That, Everybody Loves My Gal” -** by Jimmy Durante (1947)/NEW words by Dick Zigun

**SCENES SEVENTEEN AND EIGHTEEN**

**“At The Jazz Band Ball”** in the style of the1918 recording by The Original Dixieland Jazz Band

**SCENE NINETEEN**

**“Fidgety Feet –** in the style of the 1919 recording by The Original Dixieland Jazz Band

**INTERMISSION**

**“Dixie Jass Band One-Step****”** in the style of the1917 recording by The Original Dixieland Jazz Band

**SCENE TWENTY THREE**

**“St. James Infirmary Blues”** – Traditional/NEW words by Dick Zigun

**SCENE TWENTY SIX**

**“Can Broadway Do Without Me?”** – by Jimmy Durante (1929)/NEW words by Dick Zigun

**“Tiger Rag”** in the style of the1918 recording by The Original Dixieland Jazz Band

**SCENE ONE**

( JIMMY DURANTE enters for work and warms up at the piano.)

**DURANTE**

(Ad libs)

I once knew a girl so dumb. How Dumb? So dumb they had to burn down the schoolhouse to get her out of the third grade. I got a million of ‘em.

(Ad libs. Jokes. One-liners. Warm up the Audience. Finally)

My pal Eddie Cantor just taught me this song. **(**He plays THE DUMBER THEY COME THE BETTER I LIKE EM)

I may look simple but I want you to know
I've been to college, I'm full of knowledge
I'm right at home with brainy men and them, my wisdom I show
But when there's clever girls around I get up and go

Those educated babies are a bore
I'm gonna say what I said many times before
Oh, the dumber they come, the better I like 'em
'Cause the dumb ones know how to make love

A wisenheimer has you meet her folks when you call
The brainless baby always keeps you down in the hall
Oh, the dumbbells I've met, have won beauty prizes
They look like angels sent from above

The clever girl will want to know if you mean to wed
The dumb ones never think of looking that far ahead
That's why the dumber they come, the better I like 'em
'Cause the dumb ones know how to make love

Oh, the dumber they come, the better I like 'em
'Cause the dumb ones know how to make love

**DURANTE**

Inka Dinka Do

That's What I Do

From Me To You

Folks, it's Showtime! Allow myself to introduce myself, I'm Jimmy Durante, your Host for the next ninety minutes and my advice is: the more you drink, the better the show! Do tip your waitress, bartender, and piano player, if we please you, and if you ain't pleased, keep your big mouth shut... dems the rules. Feel free to smoke cigars, get drunk, and if you gotta spit on the floor, please use a spittoon, as dis is a respectable saloon.

I'm feeling awful nostalgic tonight...something about this room...the tin ceiling...the old bar...reminds me of my first job...before Prohibition...what a Summer...young Ragtime Jimmy appearing nightly at a Jazz Joint by the beach, a joint at Coney Island called Harvard Inn...The Harvard Inn was gangster Frankie Yale's place... Harvard...Yale...Get it? You gotta have a Coney Island sense of humor... it’s Shtick! Thick Shtick! Where was I? We was way backwards in me memory...My first job...Harvard Inn...Al Capone's first job...Clara Bow's first job...True Story...almost...the way I remember...

 (He goes back to piano plays a few chords.)

Inka Dinka Do

That's What I Do

From Me To You

 (Lights out on DURANTE. A BARTENDER and WAITRESS enter as DURANTE sits

with Audience.)

Every half hour I get a break and the Staff of The Harvard Inn puts on a Floor Show!

**SCENE TWO**

(BARTENDER and WAITRESS don Harvard aprons, raise mugs of beer and sing the “Harvard University Fight Song”)

 **WAITRESS**

Ten thousand men of Harvard

Want vict'ry today

 **BARTENDER** (Off-Key)

Ten thousand men of Harvard

Want vict’ry today

 **WAITRESS**

For they know that o'er old Eli

Fair Harvard holds sway.

 **BARTENDER**

For they know that o’er old Eli

Fair Harvard holds sway

 **WAITRESS AND BARTENDER**

So then we'll conquer old Eli's men,

And when the game ends, we'll sing again;

Ten thousand men of Harvard

Gained vict'ry today!

**DURANTE (Aside)**

I didn’t say it was a GOOD floor show…Drinks is on the house!

 (BARTENDER and WAITRESS work tables, serve drinks.)

**SCENE THREE**

 (ORCHESTRA/PIANIST CUE: in the style of the Original Dixieland Jazz Band: “Jazz Me Blues”)

(As music continues to play there is a 5 minute dance party scene...FRANKIE YALE wearing a Yale sweater and Raccoon Coat enters, shakes hands and passes out cigars to the audience from a cigar box with his dapper smiling face on the label. It is a major meet and greet opportunity for the audience to get to know FRANKIE YALE. In the background new strange unknown characters lurk in the shadows. ...AL CAPONE enters and moves like an escaped convict hugging the prison wall to avoid the spotlight, sometimes spitting sometimes scratching his balls...CLARA BOW hardly enters, rather she peeks her head in from various hiding spots. Music out.)

BLACKOUT.

**SCENE FOUR**

(BARTENDER & WAITRESS snatch free beers from the hands and tables of the audience.)

**DURANTE**

Management suggests you folks pay for this second round of drinks or give up your front row good seats to paying customers.

(Some audience members are forced to change seats.)

And now my story continues without further commercial interruption... at least, that is, until we move you two when and if more VIPS show up...so one day that Summer some tough Italian teenage hoodlum, some son of a bad Brooklyn barber...some tough, teenage thug in a black Derby and black vest dressed like some matinee bad guy just burst through the door!

(AL CAPONE bursts through the door. He goes up to the bar.)

**AL CAPONE**

I'm here to talk to the boss.

**BARTENDER**

Boss ain't here. You got an appointment?

**AL CAPONE**

Then I'll wait.

**WAITRESS**

You can't just wait...you gotta order something from the menu.

(She pushes CAPONE down in a chair at a table. She puts a menu in his face. CAPONE rips up the menu as he speaks.)

**AL CAPONE**

Bring me a big bowl of Spaghetti...WAIT…not Spaghetti and Meatballs, just Spaghetti..WAIT….not Spaghetti with red or white sauce, just Spaghetti...WAIT…not Spaghetti. Bring me a big bowl of hot Linguini...and bring me grated cheese and a beer…and bring me two big forks...and two big knives...and bring it to me NOW!

**WAITRESS**

Plate of plain Spaghetti coming right up!

**DURANTE**

This kid who wanted to talk to the boss was wild like an animal! I'm gonna go over and sit in with the band. Let's serenade the kid while he eats with a tune I call: "Bow Wow Blues...”

(DURANTE exits to the bar. ORCHESTRA/PIANIST CUE: in the style of the Original Dixieland Jazz Band: “Bow Wow Blues”. Everyone barks like a dog and makes animal sounds.)

(WAITRESS serves AL CAPONE a big bowl of Spaghetti, 2 knives and 2 forks. CAPONE makes a big deal out of sharpening the knives, cuts the spaghetti, stabs knives into table, stabs forks into table, takes out and opens switchblade knife, puts on brass knuckles, and uses those weapons as utensils to eat spaghetti like an animal...AUDIENCE FEELS strands of wet spaghetti land on their heads.)

(Song ends...eating ends...)

**WAITRESS**

The Boss, Mr. Yale, is in now. Whom shall I say is calling? Mr...?

**AL CAPONE**

Capone is my name.

 (CAPONE shoves spaghetti in her face.)

**SCENE FIVE**

 (OUTSIDE THE OFFICE DOOR: CAPONE knocks, a different door opens.)

**FRANKIE YALE**

What do you want kid?

**AL CAPONE**

I want a job

**FRANKIE YALE**

Do you know who I am?

**AL CAPONE**

Frankie Yale. You're a cold-hearted blood-thirsty killer...and I mean that as a compliment...you own this place, you own lots of things...I want to learn how to own things…

**FRANKIE YALE**

You don't have enough class to own things. Anythings.

**AL CAPONE**

Me? If I don't have class then I'll buys class! If I can’t afford class, I'll steals class. You should gives me a job.

**FRANKIE YALE**

You can have one of my cigars.

**AL CAPONE**

That's a start...Hey, that's you on the label!

**FRANKIE YALE**

It’s called a cigar band. And that is me on top of the box! I’m on top!

(They light cigars. Smoke Cigars. It turns into a lengthy cigar-smoking contest. Here and there the following lines intersperse with mad puffing.)

**AL CAPONE**

Why are we standing *outside* of your office?

(Smoking pause)

**FRANKIE YALE**

That ain't my office, this door here, that’s my office. The sign on that door says “Keep Out- Skull & Bones”. (Smoking pause)

**AL CAPONE**

What's Skull & Bones?

**FRANKIE YALE**

Skull & Bones is a Yale Secret Society.

**AL CAPONE**

What's that mean, Secret Society? (Smoking pause)

**FRANKIE YALE**

(Whispering:)

How do-you-a-say Skull & Bones in Italian? It's the Black Hand, you Coney Island idiot, and we can't let you inside the meeting room unless you're a made member: STAY OUTSIDE! Capisce? (Smoking pause)

**AL CAPONE**

You run everything in Brooklyn, you should make me a member.

**FRANKIE YALE**

Murdering somebody is a prerequisite for membership...you ever murder anyone, Baby Face?

(CAPONE intentionally bumps into YALE)

 **BARTENDER (Aside)**

This shit just got real.

**SCENE SIX**

(FRANKIE YALE & AL CAPONE perform a choreographed boxing match. DURANTE has a bell and hammer to indicate match rounds. CAPONE boxes like a street brawler...YALE boxes formal-old-school-collegiate style. DURANTE strikes the bell.)

**DURANTE**

It’s Fight Night on the inside, Folks…dis is why we ain’t got nice things…

ROUND ONE

Although it wasn't his fault

Capone got too close

Stumbled and pushed Yale off the asphalt

So Yale ups to Capone

And Capone ups to Yale

Capone says, it wasn't his fault

 **CAPONE (With Durante)**

It wasn’t my fault

 **DURANTE**

Yale swings and yells back, sure wasn't his fault

 **YALE (With Durante)**

Sure wasn’t my fault

 **DURANTE**

Capone says, I said it was an accident

It wasn’t my fault

 **CAPONE (With DURANTE)**

It was an accident

It wasn’t my fault

 **DURANTE**

Yale swings again

And yells again, it sure is your fault

 **YALE (With DURANTE)**

It sure is your fault

 **DURANTE**

And Yale keeps yelling, if you don't like it, Baby Face

I'll punch you right in the proboscis

 **YALE (With DURANTE)**

If you don’t like it, Baby Face

I’ll punch you right in the proboscis

 **DURANTE**

Punches him right in the nose

(FRANKIE YALE swings back and hits DURANTE on the nose. DURANTE strikes the bell, ending the round. FRANKIE YALE and AL CAPONE go to their corners.)

ROUND TWO

I even take a stray punch in the proboscis

(Never healed, obviously)

I was so mad I was frosted at the kneecaps and hid under the piano

 (CAPONE spits out a broken tooth)

 (DURANTE strikes the bell to start the next round.)

ROUND THREE

Capone ups to Yale, Yale ups to Capone

Yale ups to Capone again & again & again like a punching bag

(The fight and the dialogue switches to SLOW MOTION)

But it don't do nothing to the kid, Capone doesn't go down

He just uses his attitude and wins us all over, even Yale

(DURANTE strikes the bell, ending the round. FRANKIE YALE and AL CAPONE go to their corners. DURANTE strikes the bell to start the next round.)

ROUND FOUR

And with that, to show the Boss who's Boss

Capone puts a chip on his shoulder

And says knock it off, Boss, anytime, knock it off

 **CAPONE (With DURANTE)**

Knock it off, Boss, anytime, knock it off

 **DURANTE**

Five minutes later the chip was still there but Capone's shoulder was gone

Yale slaps Capone in the face and says

If you ever betray or disobey me, I'll ups you again

And then I'll have my boys ups you some more

 **YALE (With DURANTE)**

If you ever betray or disobey me, I’ll ups you again

And then I’ll have my boys ups you some more

 **DURANTE**

Yale says, we do things here my way

And you'll do things my way or I'll knock you down

And pick you up and knock you down and pick you up

 **YALE (With DURANTE)**

We do things here my way and you’ll do things my way

Or I’ll knock you down and pick you up

And knock you down and pick you up…

 **DURANTE**

And Capone was smiling through it all, he had to smile

Frankie Yale had his fist in Capone's mouth!

 (DURANTE rings his bell several times.)

Frankie Yale wins by a TKO. Frankie Yale, winner and still champion. Winner - Winner – Chicken Dinner.

 (ORCHESTRA/PIANIST CUE: in the style of the Original Dixieland Jazz Band: “Skeleton Jangle”.)

 BLACKOUT

**SCENE SEVEN**

(Music out.)

(BARTENDER enters & removes coat & starts to set up bar. WAITRESS enters and removes coat & sets up tables. DURANTE enters & removes coat.)

**DURANTE**

Stop the music! Stop the music! Management would like the staff to listen to an important announcement before the Harvard Inn opens tonight:

(FRANKIE YALE enters with his arm around AL CAPONE.)

**FRANKIE YALE**

I want all you pisanos to meet our new Bartender, Alfonso Capone.

 (Old BARTENDER clears his throat.)

Al, I want you to meet Eli, my Bulldog, my former Bartender and the Harvard Inn's new Dean of Bouncers. Al...Eli… Al, meet Columbia the Gem of Waitresses...and the *Schnozzola* over there is Ragtime Jimmy, Piano Player.

 **DURANTE** (offering his hand)

Charmed, I’m sure.

**AL CAPONE**

So now that I’ve got the job, what is the job, boss?

**FRANKIE YALE**

You work here, you wear a uniform.

**AL CAPONE**

Whatever you say, Boss.

 (ELI pulls a Harvard apron over CAPONE's head.)

**ENTIRE CAST (SINGS:)**

“Ten Thousand Men of Harvard,” etc.

 (YALE pulls the Harvard apron off CAPONE then flips it around, revealing a Yale apron which he puts over CAPONE’s head.)

**ENTIRE CAST (SINGS: “YALE FIGHT SONG”)**

Bulldog! Bulldog!

Bow, Wow, Wow

Eli Yale!

Bulldog! Bulldog!

Bow, Wow, Wow

Our Team Can Never Fail!

 (THEY force CAPONE to sing and dance)

Boola-Boola!

Boola-Boola!

**AL CAPONE**

Stop the music, stop the fuckin’ music.

**DURANTE**

Everybody's trying to get into my act, even Al Capone's stealing my act.

**AL CAPONE**

What else should I learn my first day of Freshman Orientation?

**WAITRESS**

 (WAITRESS drops a pill in a glass.)

How to slip someone a Mickey.

**BOUNCER**

Today’s Password is: "Princeton."

**FRANKIE YALE**

Don't ask questions about what happens in my office.

**AL CAPONE**

You mean over there, Skull and Bones?

**FRANKIE YALE**

Why you gotta ask questions? Eli doesn't ask questions. Eli, I want you to go into the Pavilion of Fun at Steeplechase Amusement Park and stare at yourself in the Fun House Mirrors and make funny faces for four hours. Do it!

**BOUNCER**

Yes, Boss.

(BOUNCER leaves making funny faces as he exits through the audience. ORCHESTRA/PIANIST CUE: in the style of the Original Dixieland Jazz Band: “St. Louis Blues”.)

**SCENE EIGHT**

( Same actor who plays BARTENDER now re-enters as COP.)

**AL CAPONE**

Welcome to the Harvard Inn. Private Club. Do you know the-

**COP**

 The password is "Princeton". Never seen you before. You must be Yale’s brand new pledge, but you’re not one of us… yet.

**AL CAPONE**

What are you drinking?

**WAITRESS**

What are you eating?

**DURANTE**

Got any requests?

**COP**

Sing me the Whiffenpoof Song. All of you. (To Audience) ALL OF YOUSE.

**ENTIRE CAST (SINGS:)**

We're poor little lambs

Who've lost our way

Baa, baa, baa

We’re little black sheep

Who’ve gone astray

Baa, baa, baa

Gentlemen songsters off on a spree

Doomed from here to eternity

Lord have mercy on such as we

Baa, baa, baa

(Repeat song with bouncing ball visuals)

We're poor little lambs

Who've lost our way

Baa, baa, baa

We’re little black sheep

Who’ve gone astray

Baa, baa, baa

Gentlemen songsters off on a spree

Doomed from here to eternity

Lord have mercy on such as we

Baa, baa, baa

**SCENE NINE**

(As others sing FRANKIE YALE and COP evict audience from a private table and move the table to a private location. They sit and divide money.)

**FRANKIE YALE**

I love show business!

**COP**

You love every business where you’re the boss, Frankie: Saloon Business. Ice Delivery Business. Protection Business. Funeral Parlor Business. Cigar Factory Business.

**FRANKIE YALE**

It's all business! Have a cigar!

**COP**

Who's the Freshman, Frankie?

**FRANKIE YALE**

You mean my new Bartender?

(Whistles loudly.)

Baby Face?

 (CAPONE enters.)

**AL CAPONE**

My name is Capone, A-L-F-O-N-S-O Capone.

**COP**

You got a record, Baby Face?

**AL CAPONE**

No, Sir.

 (The entire cast, except CAPONE, laugh. The entire cast, except CAPONE, exit.)

No, Sir...I don't have a Rap Sheet...not yet, Sir... after work I'm going back to the Shooting Gallery...I need to practice shooting a gun...sir. Off-i-seur, I like the authoritarian example you set, Sir, Officer… and I mean that as a compliment.

 (CAPONE goes to an arcade Shooting Gallery game and practices ORCHESTRA/PIANIST CUE: in the style of the Original Dixieland Jazz Band: “Margie”.)

 BLACKOUT

**SCENE TEN**

 (Music out. The door opens. For a brief moment, sunshine spills into the dive bar. Sound Cue: Seagulls and Ocean)

**CLARA BOW**

I'm looking for Mr. Durante. Hello? I’m looking for Mr. Durante? Hello?

**DURANTE**

Dats me! What a coincidence who are you, Kewpie Doll?

**CLARA BOW**

I'm a friend of your friend, Nathan Handwerker, from Nathan's Hot Dogs, around the corner...here in Coney...I cook the corn on the cob at the counter...for the customers...boopdedoop!

**DURANTE**

Boopdedoop? Oh, I've heard all about you, Kewpie Doll...you’re Nathan's underage Bun Slicer, right?

**CLARA BOW**

Not anymore I'm not...Ida, Mrs. Handwerker, caught Nathan, Mr. Handwerker...pinching my Buns...while he was hand-jerking-working his hotdog...boopdedoop! Nathan said you owe him a favor and I could ask...you...for...a job right here!

 (CLARA grabs Durante's crotch.)

**DURANTE**

Boopdedoop what's your name, Kewpie Doll?

**CLARA BOW**

Clara Bow...I need a new job waitressing...but I wanna be an actress!

**DURANTE**

I'm thinking she could bring us the Irish clientele...the sex offender clientele...and at the moment I owe some money to Nathan, so as long as the Boss approves, for the rest of the summer I got a new sidekick!

**CLARA BOW**

BoopDeBoop!

**DURANTE**

Let me go talk to the boss.

**CLARA BOW**

Let me do the talking, silly. BoopDeDoop!

 (BLACKOUT)

**SCENE ELEVEN**

 ( LIGHTS UP on full staff with FRANKIE YALE)

**FRANKIE YALE**

I want all of you pisanos to meet our new waitress, Clara Bow just matriculated to Harvard from Sheepshead Bay School OF Hard Knocks.

 (BLACKOUT)

**SCENE TWELVE**

 (LIGHTS UP on CLARA BOW sitting on FRANKIE YALE's lap.)

You work here...you wear a uniform...

**CLARA BOW**

 (CLARA BOW lets her dress fall to the floor.)

Whatever you say, Boss...

 ( ORCHESTRA/PIANIST CUE: in the style of the Original Dixieland Jazz Band: “Bluin’ The Blues”.)

BLACKOUT

**SCENE THIRTEEN**

(Music out.)

(MAN IN AUDIENCE sneaks into place and sits at a table. CAPONE poses at the Shooting Gallery trying out several guns: rifle, pistol, sub-machine gun.)

**FRANKIE YALE**

Fellow Men of Harvard, won't you make some noise for our feature headliner Ragtime Jimmy! And introducing the BoopDeDoop Girl, Clara Bow.

(DURANTE & BOW sing to the tune of: "Did You Ever Have The Feeling?")

**DURANTE**

Every once and awhile even a nice guy like me ends up contemplating bloody murder…

Did you ever have the feeling

That you wanted to kill

But still had the feeling

That you wanted to play

You know what's right not doing wrong

Still wrong will be here ‘fore too long

 **DURANTE AND CLARA**

It's tough to have the feeling

That you want to kill

And still have the feeling

That you want to play

Urge to kill

Change your mind

Urge to kill again but

Change your mind again

It's tough to have the feeling

That you want to kill

And still have the feeling

That you want to play

Eenie Meenie Miney Moe, Catch a victim by the toe:

I kill I will

 **DURANTE (ad libs as CLARA sings)**

You’re killing it…Knock ‘em dead…slay ‘em…if you got it, gal, kill ‘em with it…

(AL CAPONE grabs a MAN IN AUDIENCE sticks a gun in his gut and fires a "real" gun, with blanks, to kill for the first time...AUDIENCE FEELS water-spray splatter via WAITRESS squirting a water pistol in the dark)

(ORCHESTRA/PIANIST CUE: in the style of the Original Dixieland Jazz Band: “Crazy Blues”. CAPONE sprays bullets over the heads of remaining live audience patrons.)

 (BLACKOUT and Music out)

**SCENE FOURTEEN**

( LIGHTS UP on FRANKIE YALE.)

**FRANKIE YALE**

I want all you pisanos to meet the Harvard Inn's new Dean of Bouncers, Alfonso Capone, now to be known as Crazy Face, growing up fast in my world...come over here, Crazy Face...

(They sit at his desk) just prick your finger with this Phi Beta Capa pin for some blood...just smear your blood on this picture of Cole Porter...just keep holding this stick of TNT while it burns in your hand..BOOM!

(HE snuffs out the TNT fuse)

Such a good student! Come talk to me inside "Skull and Bones"...Clara? You come inside too...BoopDeDoop!

**AL CAPONE**

Clara's no made member!

**FRANKIE YALE**

I was gonna give her to you, in honor of popping your cherry...first kill followed by a fine fuck...rites of passage...

(Tracer Light illuminate the Skull & Bones sign)

(FRANKIE YALE whistles and blindfolds AL CAPONE and CLARA BOW who follows him inside "Skull and Bones". He places CLARA’s hand on CAPONE’s shoulder and then YALE places CAPONE’s hand on his own shoulder. He leads them, blindfolded through the audience and finally they exit into Skull & Bones. The door slams shut. Laughter from within. DURANTE bangs on the door.)

**DURANTE**

Clara! Clara!

 (DURANTE sings "G'wan Home, Your Mudder's Callin" by Fain/Feed.)

I'm part of the tough guys

We're all of us rough guys

We're part of the gang on the street

And when to delight us some gang comes to fight us

We don't call the cop on the beat

We each one of us takes our place

And tells em right into their face-

 (Office door opens CLARA stands in the door blocking DURANTE.)

**CLARA BOW**

I'll fuck the entire football team if I feel like it!

 (Door slams shut on Durante's nose.)

**DURANTE**

G'wan Home, Your Mudder's Callin'

Your father just fell in the garbage can

G'wan Home, Your Mudder's Bawlin'

They come to collect your old man!

One day my sweet mother

Said fetch your big brother

He ain't showed since yesterday noon

So I makes a bee-line as fast as a feline

To old man McGinty's Saloon

And just as I peeps through the door

The Bouncer he spots me and roars—

(Office door opens CAPONE stands in the door, pants down around his ankles, blocking DURANTE.)

**AL CAPONE**

G'wan Home, Your Mudder's Callin'

Your father got caught in the wash machine

G'wan Home, Your Mudder's Bawlin'

She can't get the laundry out clean

You've got the biggest nose I've ever seen, Durante...it's even bigger than my big balls...and I mean that as a compliment!

 (Door slams shut on Durante's nose.)

**DURANTE**

If they won't let me in there...maybe I'm the one who should go home...

 (The tracer lights on the sign turn off. DURANTE puts on his hat and coat. He wanders into the audience and finishes the song sitting on someone’s lap. )

G'wan Home, Me Mudder's Callin'

Me father found a mouse in me Mudder's Shoe

G'wan Home, Me Mudder's Bawlin'

And I is a crybaby too!

 (DURANTE cries, blows his nose into a hankerchief and exits.)

BLACKOUT

**SCENE FIFTEEN**

**DURANTE**

Night after night, all summer long: We worked together...we schlepped together… we slept together...I even got a bit of "BoopDeDoop"'s ass...in my defense there wasn't no Mrs. Calabash yet at that time.

**CLARA BOW**

I even got to sing on stage with Jimmy Durante. He taught me lots of things about showbiz on stage and off stage. I sat on his lap while we both put on makeup...I wasn't a Hollywood movie star yet at that time.

**AL CAPONE**

I even got some Executive experience running various shady things in Coney Island...I wasn't a successful Chicago businessman yet at that time.

**FRANKIE YALE**

You want to know what time it is, pisanos? It's time to open for business tonight. Get to work!

**SCENE SIXTEEN**

 (TWO HIGH-CLASS CUSTOMERS knock on the door.)

**AL CAPONE**

Welcome to the Harvard Inn. Members Only. What's the password?

**CUSTOMERS**

Dartmouth.

**FRANKIE YALE**

Welcome, customers! What are you drinking?

**CLARA BOW**

What are you eating?

**DURANTE**

Got any requests? Sure we know that one!

(DURANTE & CLARA BOW sing to the tune of: "Little Bit This, Little Bit That, Everybody Knows My Gal.")

**DURANTE**

I'm gonna tell you bout a gal that’s got it

I'm gonna tell you bout a doll so cute

When I tell you bout the girl that's got it

BoopDeDoop

BoopDeDoop

BoopDeDoop

**CLARA**

I've got it and I've got that

I'm a little bit this and a little bit that

And a little bit short and a little bit fat

**DURANTE**

It seems everybody loves this gal

**CLARA**

I'm a little bit short and a little bit BoopDeDoop

**DURANTE**

It seems everybody loves this gal

**CLARA**

No wonder they love me my nose turns up

**DURANTE**

My nose turns down and every time we kiss we lock bumpers! Hey, Clara. You wanna play bumping cars with me?

(CLARA screams and shakes and slaps the TWO HIGH-CLASS CUSTOMERS.)

**CLARA BOW**

Don’t kiss me, Durante! Everybody keep your hands off me! Mommy! Mommy!

My crazy mother held a knife to my throat while I was dreaming in bed...I THOUGHT I woke up but nothing changed... I'm so scared I'm awake in a nightmare, my mother saying, “Clara you'd be better off dead than an actress!”...last night my crazy mother put a sharp knife to my throat! Why do I have to get pawed to get ahead?

(CUSTOMERS flee. BLACKOUT)

**SCENE SEVENTEEN**

(ORCHESTRA/PIANIST CUE: in the style of the Original Dixieland Jazz Band: “At the Jazz Band Ball”. Music out. Two nervous MIDDLE-CLASS CUSTOMERS knock at the door.)

**AL CAPONE**

Welcome to the Harvard Inn. Private Club. What's the password?

**TWO NEW CUSTOMERS**

Brown University?

**FRANKIE YALE**

Welcome, Customers! What are you drinking?

**CLARA BOW**

What are you eating?

**DURANTE**

Got any requests? Sure, we know that!

 (DURANTE plays two chords on the piano.)

(YALE breaks a pool cue over the heads of TWO MIDDLE-CLASS CUSTOMERS and throws billiard balls and beer bottles after them as they flee. BLACKOUT)

**SCENE EIGHTEEN**

(ORCHESTRA/PIANIST CUE: in the style of the Original Dixieland Jazz Band: “At the Jazz Band Ball”. Music out. TWO LOW-CLASS CUSTOMERS knock at the door. The Man dressed in drag and the Woman wearing a fake mustache that falls off)

**AL CAPONE**

Welcome to the Harvard Inn. Private Club. What's the password?

**TWO NEWER CUSTOMERS**

University of Pennsylvania? Um… No, no...maybe? Wait a minute, I’m with it, I swear. I think Cornell is the password today?

 **CAPONE**

This way to Ithaca…

 (CAPONE leads the Man in drag off-stage & shoots and kills the "CORNELL” CUSTOMER.)

**FRANKIE YALE** (To traumatized Woman customer)

Welcome, Customer. What are you drinking?

**CLARA BOW**

What are you eating?

**DURANTE**

I'm not taking requests. I'm taking my break.

(CLARA BOW sings "Harvard Fight Song" sitting on NEWEST CUSTOMER's lap.)

**SCENE NINETEEN**

 AL CAPONE sings "Harvard Fight Song" gazing at his image in a mirror while combing and re-combing and re-re-combing his hair. He breaks the mirror. BLACKOUT. ORCHESTRA/PIANIST CUE: in the style of the Original Dixieland Jazz Band: “Fidgety Feet”. Video FLASH FORWARD TO FILM CLIP OF St. Valentine’s Day Massacre. Lots of men killed via tommy guns. AUDIENCE FEELS and hears lots and lots of gunshots in the dark. Gunshots and flashes from different directions.)

**DURANTE**

Stop the music!!

 (Music out.)

It's a catastastastroke! A bloody catastrophe! Management says dis situation is serious!

**FRANKIE YALE**

I want all yous to understand I lost too many Secret Society members last night...I want all of my pisanos to go out and round up every prospect you can find in Coney Island tonight...bring me everyone you've had your eyes on...find me prospects, find me soldiers...but keep this discrete, just go up and tap em on the shoulder...whisper in their ear...Frankie Yale wants to see you at Skull and Bones right away...

**INTERMISSION**

(ORCHESTRA/PIANIST CUE: in the style of the Original Dixieland Jazz Band: “Dixie Jass Band One-Step” . During this 15 Minute Intermission patrons may go to the bathroom, they can buy drinks at the bar, however, One by one, ALL AUDIENCE MEMBERS experience: being tapped on the shoulder by DURANTE or being picked up and dragged by AL CAPONE into Skull and Bones, a black-light-lit corridor or a dark closet with no lighting; FRANKIE YALE might pour water into their hands; YALE might simulate having their finger bitten by a human skull's jaw or tapped on the head with a human thigh bone as ceremoniously manipulated by FRANKIE YALE as he shouts a Rule or Threat per audience member...loud enough for the entire audience to hear.)

 **SAMPLE RULES**

Rule #1 The only good rat is a dead rat!

Rule #2 You see something, you don’t say nothing!

Rule #3 Don’t talk to the cops unless the cop’s with me!

or

I NEED SOLDIERS. Hey it’s just you and me alone for your Skull and Bones initiation. You have a choice: (1) stick your dick into the mouth of this skull and scream “Geronimo” cause it’s Geronimo’s skull; (2) stick this leg bone up your asshole as you scream “Please General Custard, I don’t wanna go”, as it’s actually Custard’s leg bone…

Once everyone has experienced Skull and Bones and gone to the bathroom, lights out.

**ACT TWO**

**SCENE TWENTY**

 **FRANKIE YALE** (as Intermission Ends)

 **YOU** can kiss my ring, **YOU** can kiss my cheek, and **YOU** can kiss my ass… Maybe I give **YOU** a Yale scholarship, a good grade point average, some Yale mafia connections. Now that **YOU’RE** a made member of Skull and Bones **YOU’RE** above the law- **YOU** can lie, **YOU** can steal, **YOU** can kill, **YOU** can grab women but nobody can touch **YOU**. No means yes, yes means anal. **YOU**go to Harvard or Yale consider **YOURSELF** privileged, consider **YOURSELF** rich and entitled. **YOU** can start out doing gardening work. Grow me some ivy on those walls over there!!

**FRANKIE YALE**

If you don't like men like me...just keep out of our way...or "Ba Fungul"...we run things. Kiss my varsity ring or my Hand points its finger at you! Hey, Ba Fungul!

(He slams the door shut. Another door opens and CLARA BOW stands in front of it. She

gargles and spits a gross amount of goo into a spittoon.)

**CLARA BOW**

BoopDeDoop.

 (She lights a cigar.)

If you don't like women like me...just keep out of our way...or "Fungul"...I'm learning Italian...young women give the finger to you, Mister! Hey, Ba Fungul! My Irish white hand gives the finger to all of you!

**SCENE TWENTY ONE**

 (She slams her door shut. AL CAPONE enters and knocks on YALE's door.)

**AL CAPONE (pointing at audience)**

You know, Boss you gave those there Coney Island Collegiate Kids a nice set of rules...

(Knocks again)

…and I mean that as a compliment...

(Knocks again)

…but what's next for me, Boss?

 (The door opens.)

**FRANKIE YALE**

Harvard Inn opens in five minutes, pisanos! Let's get back to work!

 **SCENE TWENTY TWO**

(FRANK and LENA GALLUCIO enter.)

**AL CAPONE**

Welcome to the Harvard Inn.

 (He whistles as she walks.)

Honey, with curves like that you don't need any password.

 (He allows LENA to pass but blocks FRANK.)

**FRANK GALLUCIO**

The password is Boystown Reform School for Retarded Juvenile Delinquent Orphans.

 (CAPONE pulls out a stool for LENA, watches her sit and whistles.)

I'm drinking hard whiskey, leave the bottle...and the LADY here just wants an Egg Cream.

**LENA GALLUCIO**

Grazie.

 (AL CAPONE makes an Egg Cream and hands it to LENA GALLUCIO.)

**AL CAPONE**

Bottoms up, Honey.

 (He whistles. CLARA BOW gets between CAPONE and LENA.)

**CLARA BOW**

What are you eating?

**AL CAPONE**

I know what I'm eating fifteen minutes from now.

**FRANK GALLUCIO**

What's eating that guy?

 (DURANTE gets between CAPONE and FRANK GALLUCIO.)

**DURANTE**

Got any requests, folks?

**LENA GALLUCIO**

Yes, I do have a request can you please ask that asshole to stop starring at my culo...it's embarrassing...

**CLARA BOW & DURANTE**

Al! Cut it out, Al.

**LENA GALLUCIO**

Frank, please ask him to stop it.

**AL CAPONE**

Honey, you got a nice ass and I mean that as a compliment, believe me.

 (FRANK stands and faces CAPONE.)

**LENA GALLUCIO**

Ma come si permette? Avanti Frankie devi difendermi e difendere l’onore della famiglia.

**FRANK GALLUCIO**

I won't take this shit from nobody, so you better apologize immediately to my sister, LENA, or else!

**LENA GALLUCIO**

Esatto fatti valere!

**AL CAPONE**

Come on, Buddy, I'm only joking...no hard feelings...let me buy you something stiff, Lena, honey...

**FRANK GALLUCIO**

This is no fucking joke! I'm Frank Gallucio! I'm with Frankie Yale! I don't have to take this shit! My sister, Lena Gallucio, doesn't have to put up with this shit!

**LENA GALLUCIO**

Io non devo subire le insolenze di questo stronzo.

(CAPONE stops smirking at LENA and lunges at FRANK GALLUCIO. They fight, they hold each other, they knock things over. They fight in the audience. FRANK GALLUCIO and AL CAPONE each get hits on each other’s bodies. FRANK GALLUCIO eventually pins AL CAPONE against the piano. FRANK GALLUCIO delivers three vicious kicks, each accompanied by hits on the piano keys, to put down AL CAPONE. AL CAPONE laughs as FRANK GALLUCIO pulls out a pocket knife. Three times he slashes at AL CAPONE but misses his throat. Instead, he slashes AL CAPONE's face three times. He yells as he slashes:)

**FRANK GALLUCIO**

I got you. Keep still so I can cut you and kill you. Stop squirming, kid. As soon as I get my pocketknife open you’re history. I’m trying to SLIT! YOUR! THROAT!

(Blood squirts from AL CAPONE's left cheek and squirts all over the AUDIENCE.)

**LENA GALLUCIO**

Cosi’ Frankie, bene. Tagliagli la gola. BRAVO!

BLACKOUT.

**SCENE TWENTY THREE**

**DURANTE**

 (Tune of “St. James Infirmary.”)

It went down in the Bar Room

On the Bowery near the Beach

The Regulars were Drinking

And the whores were eating Peach

Capone was knocked out on the floor

His face was squirting red

I turned and faced the Audience

And this is what I said:

Stop the music! Hey, Rube! Al Capone is in trouble! Hey, Rube! Dat's my boy...somebody call an ambulance!

(CLARA BOW enters dressed as 1ST NURSE, and there is a 2nd NURSE. A DOCTOR also enters with an enormous sewing needle and yards of thread and scissors. They sew 30 stitches on the left side of CAPONE's face, from throat to ear. They are the CHORUS.)

Al went down to

CI Infirmary

He saw the surgeon there

Surgeon stitched Al's face on the operating table

30 stitches from his throat to his ear

**DOCTOR**

Let me sew! Let me stitch! I'm your Surgeon

**CHORUS**

Whoever you may be

Public Enemy #1 for all we care

**DOCTOR**

You'll never find a surgeon better than me

**NURSES**

Don't let him die!

**DOCTOR**

Let me sew!

 **NURSES**

Don’t let him die!

 **DOCTOR**

Let me sew!

 **CAPONE**

Oh woe! Oh whoa!

**CHORUS**

Whoa! a horror show of slashes

The doctor did his best.

The CI infirmary was a bloody crazy mess.

**DURANTE**

He needs 16 stitches for slash #2

A dozen for slash #3

Pinch the clamp, Tie the knot, Stick the needle in the flesh

I'm so glad it didn't happen to me

**CHORUS**

Now that Capone's face is together

His Doctor has a habit for booze

And when anyone asks: Did you save Al Capone?

Doctor gets the Notoriety Blues.

 (CAST exits.)

 BLACKOUT

**SCENE TWENTY FOUR**

**FRANKIE YALE**

What a happy day today is, pisanos...the Harvard Inn's Head Bouncer is out of the hospital and back at Harvard to break heads...a round of applause, please, to welcome back my right hand man, Al Capone, to be now referred to as "Scarface." Scarface! Scarface! Scarface!

 (EVERYONE applauds and yells, “Scarface!”)

**AL CAPONE**

(To Audience:)

Don't call me Scarface...you think that's a compliment?

**FRANKIE YALE**

Scars....tattoos...a crooked nose make a man look tough, and yes, I do mean that as a compliment...Scars earn you respect...Scarface. Scarface! Scarface! Scarface!

**DURANTE**

Dats my boy!

**AL CAPONE**

Don't call me Scarface, FONGUL! I'm leaving! What did I learn at Harvard? Fuggedabout Brooklyn! It’s yours! I’m gonna become my own big bossman, boss. Fuggedaboutit! Chicago or Bust!

 (AL CAPONE takes out a suitcase from behind the bar and starts packing.)

**FRANKIE YALE**

Clara Bow, come here, BoopDeDoop Girl. Go and round me up some new men.

**CLARA BOW**

Not me, Frankie, Darling...what I learned at Harvard is- the more I see of men...the more I like dogs...Hollywood or Bust.

 (She starts packing a suitcase.)

Once I'm a Movie Star, I'll have my publicist edit my bio and not mention I worked anywhere else in Coney Island but Nathan's.

**FRANKIE YALE**

Jimmy Durante, come have a sit down with me maybe I can make you an offer that doubles your salary?

**DURANTE**

I got nuthin' but compliments to say about you, Boss, since the characters you meet on the way up are often the same creditors you meets on the way down...Broadway or bust.

 (DURANTE Starts packing a suitcase.)

But I'm not fit for the life of a Coney Island Criminal...that’s the little I learned at Harvard. Just imagine how easy it would be to spot my nose in a line up...I'll ask MY publicist to say MY first job was at the College Inn, which has no bad reputation, since it didn't exist! I'm off to find and marry Mrs. Calabash in Manhattan...or Hoboken, or wherever she is...meanwhile let's catch the next train out of town, Miss BoopDeDoop...

**CLARA BOW**

Do all men think about all day is whether I have a nice ass, Jimmy? Do you?

 **DURANTE**

Grr…

 (AL CAPONE shakes Yale's hand and stands by the exit door with suitcase.)

**FRANKIE YALE**

Alfonso went to Chicago and totally took over that little town…took it for everything he could. Public Enemy #1 and I’m the one taught him everything he knows.

 (CLARA BOW kisses YALE on cheek and stands by the exit door with suitcase.)

Clara clipped a coupon in Motion Picture Magazine and won the 1st Prize Trophy in a Beauty Contest and a screen test in Hollywood. I taught her to smile on the outside while she’s crying on the inside. Such a great actress.

(DURANTE rubs noses with YALE and leads CLARA BOW and AL CAPONE out the exit, carrying suitcases.)

Durante went legit on Broadway and became a huge star. Dats my boy, Jimmy! He was a natural I didn’t have to teach Durante nuthin’ at all. But right now it’s time to get back to work and make money at Harvard! Staff needs to get the Brass Spittoons polished and the Saloon ready for new customers!

**SCENE TWENTY FIVE**

(WAITRESS in coat and hat smoking a cigarette directly addresses the audience.)

**ORIGINAL WAITRESS**

January 24, 1925

I mailed a postcard to my old friend:

Hi, Clara Bow, Greetings from Coney Island. The Harvard Inn burned down today and Frankie Yale's gonna take care of business from the back room of his Funeral Parlor...where his customers ain't drinking or eating anything so I'm looking for work...if you remember me, maybe you need another Maid at your Hollywood Mansion?

Wish I was there,

Columbia, The Gem of Waitresses

 (She exits with a suitcase. BARTENDER takes off his apron, puts on black vestiments and puts out a vase of flowers. He directly addresses the audience.)

**ORIGINAL BARTENDER**

July 1, 1928

I mailed a postcard to my old associate:

Dear Alfonso: Greetings from Coney Island. I just shot the old Boss, Frankie Yale

(He gets nervous YALE might hear him)

Shhh…I just took out our old boss, Frankie Yale just like you told me to do,Mr. Capone… Boss. We took all of the flowers all of the limos and hearses from Yale's own Funeral Parlor to bury Frankie in style. Thirty-eight Cadillac cars just to carry the flowers. Hell of a funeral, and I made sure everyone knows you paid for it, Mr. Capone… and meant it as a huge compliment!

Wish I was wit youse back in Chicago,

Eli, The Bulldog Mortician

(He shoots FRANKIE YALE then exits with a suitcase. DURANTE runs back onto the stage.)

**SCENE TWENTY SIX**

**DURANTE**

That's all, folks, that's the story! You don't have to go home but you can't stay here certainly...we're clearing the room...this room...there's something about it reminds me of the old Harvard Inn...I got a nose for dese things…The old bar? Dat ain't it...The tin ceiling? I don't think so...sniff sniff...It's the smell...the smell of the room...this room stinks like dat one did! Ha-Cha-Cha-Chaaaa...goodnights, folks!

(DURANTE exits, blackout, then: CURTAIN CALL SONG, to the tune of, “I Know Darn Well I Can Do Without Broadway…” by Jimmy Durante. The music starts. DURANTE leads the CAST back onstage for the song. It is a call and response.)

**DURANTE**

You know it makes no difference what I started out to say—

 **YALE** (Waking from being dead)

What is it?

**CHORUS**

Why Not?

**DURANTE**

It’s dat time to wrap things up tie a bow around our show and tell the folks in the U.S. of A. what I wish to convey—

**CHORUS**

What is it?

**DURANTE**

Now you know damn well I can do without Harvard—

**CHORUS**

But!

**DURANTE**

Can Harvard do without me?

**CHORUS**

No!

 **DURANTE**

Folks, I want you to put your hands together for the incredible, high flying, quick changing, Gallucios!

**WAITRESS & BARTENDER**

Now you know damn well I can do without Yalies—

**CHORUS**

But!

**WAITRESS & BARTENDER**

Can Yalies do without me?

 (WAITRESS & BARTENDER bow.)

**CHORUS**

No!

**DURANTE**

The beautiful, the talented, the incredibly underaged Clara Bow!

**CLARA BOW**

Now you know damn well I can do without Coney—

**CHORUS**

But!

**CLARA BOW**

Can Coney do without me?

 (CLARA BOW bows.)

**CHORUS**

No!

 **DURANTE**

Those tough guys, those all around rough guys, Frankie Yale and Al Capone!

**FRANKIE YALE & AL CAPONE**

Now you know damn well we can do without Harvard—

**CHORUS**

But!

**FRANKIE YALE & AL CAPONE**

Can Harvard do without us?

(FRANKIE YALE & AL CAPONE bow.)

**CHORUS**

No!

**DURANTE**

I don’t know…maybe I’m drunk…but just maybe they’re forgetting something?

**CLARA BOW**

Ladies and Gentlemen: Jimmy Durante!

**DURANTE**

Now you know damn well I can do without Yalies—

**CHORUS**

But!

**DURANTE**

Can Yalies do without me?

(DURANTE bows, and brings the CAST forward.)

**CHORUS**

No!

(DURANTE brings the CAST forward.)

**CAST**

So you know damn well WE can do without Coney—

But!

Can Coney do without me?

 (CAST bows and/or final pose.)

 BLACKOUT. ORCHESTRA/PIANIST CUE: in the style of the Original Dixieland Jazz Band: “Tiger Rag”.

**THE END**