

Constantinople suggestions:

5-4-51
Tinas


(1.)

Do all the crazy business with the orchestra, conducting, etc., etc.,
then come down front and sing

PUT THEM ALL TO-GETH-ER THEY SPELL

CON STAN TI NO PLE, C - O - N - S - T - I -

N - O - K - L - A - H - O - M - A - P - D - Q - R - S

TEA FOR TWO AND YOU FOR ME, AND THE

DAWN COMES UP LIKE THUN-DER OUT OF CHI-NA CROSS THE BAY.

Then go into TOM (baritone version).

SUGGESTIONS:

Running Gag:

Learn the Game Sketch, and use it as a running gag - not even in its proper sequence - maybe do it between first and second numbers, or between second and third. Keep it up until it brings the first real good laugh, and at that point say that we'll play the game another time.

Either in the middle of a number, or maybe when coming out of the hoedown, or between two others, say "---Oh, I forgot to tell you...all the women in the corners with the brooms point them at - etc. - unless they're a river, of course...." and use pieces of it thataway.

* * *

Please do not forget to sing - with Russian accent -
HOW MUCH DO I LOVE YOU. . .

You can probably just go into this without any explanation, or if you want to, use the Kretchma waiter, with your handkerchief on your sleeve.

* * *

Here are two extra Constantinoples:

(Speak): 'Twas brillig and the slithy toves
Did gire and gimbel in the wabe
All mimsy were the borogroves
And the Constantinople.

(Sing) C-O-N-S-T-A- (get stuck on the
spelling; when you get stuck enough, go back
again with relief into

(Speak): 'Twas brillig, - very brillig! (tapping your head
like a genius.)

* * *

(Sing):

THAT OLD BLACK MA-GIC HAS ME IN ITS SPELL

and it spells Constantinople, C-O-N-S-T-A-N-I-S-S-I-M-P-P-I