

# **THREE BANDITS AND A BABY**

**Also Known As  
Liars, and Scoundrels and Villains ... Oh My!**

**By  
Gary McCarver**

**A Full-Length Melodrama  
Including Music & Staging Resources**

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## **THREE BANDITS AND A BABY**

**(For Use in Advertisements & Playbills)**

Are you up for some melodramatic excitement? From the small old western town of San Juan Capistrano just after the California Gold Rush ... this brand new musical melodrama fondly retells the story of gamblers, rainmakers, fortune-tellers, entertainers and bandits of the old west. Also, thrown in is a good measure of lost love, lost youth, re-found love, and one "orphaned girl" in need of a father.

There will of course be an ample supply of twists and turns as well as schemers and dreamers. You can also count on a whole slew of Cue-Cards for audience participation and an ample supply of foam rocks to throw at those with villainous intentions.

Be sure to mark your calendar and invite all your friends for an evening of melodramatic frivolity and authentic live old-time music in the melodrama to end all melodramas.

Remember: Melodrama is still the most fun you can have in live theatre. Purchase tickets online for "3 Bandits and a Baby" today.

Information on the Authentic Old Time Music in this Melodrama Sheet music, CD sample tracks, and many other great old time Melodramas as well as Cue-Card graphics can be found online at: **[www.HeroAndVillain.com](http://www.HeroAndVillain.com)**

# **THE CAST OF CHARACTERS**

**(in general order of appearance)**

**CUE-CARD MAVEN** – Paige Turner – Exuberant. Paige assists audience by holding up Cue-Cards like ‘Boo Hiss’.

**MISTY MEANER** – Take charge sophisticated owner of Misty’s Hideaway Saloon. (Southern accent)

**LOLA LEMORE** – Famous Barbary Coast Entertainer

**KITTY KATZ** – Youthful Singer / Entertainer

**ALLY KATZ** – Youthful Singer / Entertainer

**TRUDY LITE** – Our Piano Player brings our melodramatic antics to life tinkling out the tunes that every melodrama needs.

**GYPSY** – Crystal Ball – Good friend of Misty and comical caretaker of baby Faye. (Russian accent)

**RAINMAKER** – Professor Stratus – Impresario Scientist and con-man. Believes he can make it rain ... sometimes.

**SIDEKICK** – Wendy Storm – Comic relief

**GAMBLER** – Jack Potts – Dashing card-shark.

**SHERIFF** – Evan Meaner – Lawman with a backstory

**DEPUTY** – Pat Downe – Comical - either gender

**OUTLAW** – Robin Banks – Stagecoach & Bank Robber Driven to a life of crime. Now back in town with a score to settle.

**LAWYER** – Lou Pole – Also provides sound effects

**BANKER** – Bill Foldes – A cigar chewing gruff man

**BANK TELLER** – Mason Jarre

**BABY FAYE** – A real doll swaddled in her basket

## SONG LIST

### **SONG – THE SAN JUAN RAG**

Lyrics by EDWARD MADDEN & GARY McCARVER  
Music by PERCY WENRICH

### **SONG – LIFE IS A DANCE**

Lyrics by ALFRED BRYAN and GARY McCARVER  
Music by ALBERT GUMBLE

### **SONG – SAN JUAN SHOWERS**

Lyrics by B.G. De SYLVA & GARY McCARVER  
Music by LOUIS SILVERS

### **SONG – YOU CAN TELL (It's Time to say good-bye)**

Lyrics by GARY McCARVER and WILLIAN TRACEY  
Music by ERNIE BREUER

### **SONG – MONEY (The Banker's Song)**

Lyrics by GARY McCARVER  
Music by IRVING BERLIN

### **SONG – WAIT 'TILL YOU (Get to See What Comes Next)**

Lyrics by GARY McCARVER  
Music by ALBERT CON TILZER

### **CURTAIN CALL SONG - 'TILL YOU VISIT AGAIN**

Lyrics by JACK DRISLANE & GARY McCARVER  
Music by CHRIS SMITH

### **EXIT SONG – OUR LITTLE SAN JUAN**

Lyrics by BENNY DAVIS and GARY McCARVER  
Music by CON CONRAD and J RUSSEL ROBINSON

## PROLOGUE

**The Place:** Misty's Hideaway – The Local Watering Hole  
In San Juan Capistrano  
**The Date:** The Spring of 1857  
**The Time:** Early in the Evening

(LIGHTS ONLY on PAIGE TURNER. PAIGE always enters with at least one Cue-Card sign that informs the audience on what they should be doing or saying next. She is always overly polite.)

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience.)  
(CUE-CARD – SAN JUAN CAPISTRANO 1857)

**PAIGE** - That's right. It's San Juan Capistrano. So ... let's try that again with a little more excitement if you don't mind.  
(pause for audience to read the card again) ... Much better.  
(PAIGE TURNER EXITS)

(LIGHTS come up on MISTY MEANER as she ENTERS. MISTY speaks in a lilting and energetic Southern accent. She is finely dressed and has a strong stage presence. She flirts with both the crowd on stage as well as with the audience whenever she can break the 4th wall.)

**MISTY MEANER** – Ladies and Gentlemen ... Boys and Girls ... we are so glad you are here at MISTY'S HIDEAWAY ... welcome one and all to San Juan Capistrano's home for great drinks, good food, and wonderful entertainment. Speaking of entertainment ... tonight I am proud to introduce to you our trio of Songstresses formerly appearing at The Elbow Room in the prestigious Open Arms Hotel in San-Fran-Cisco. Put your hands together for Lola LeMore and the Katz sisters ... as they bring you their first number of the evening "The San Juan Rag!"

(Lights come onto the very small raised stage within the saloon that holds our piano player TRUDY LITE, our trio of songstresses LOLA LEMORE, KITTY KATZ and ALLY KATZ.)

(TRUDY begins playing a vamp.)

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – APPLAUSE)

**EVERYONE – (APPLAUSE)**

(Cast and Extras in tables are having something to drink and having small talk while waiting for the entertainment to begin.)

**MISTY MEANER – (To LOLA)** Thank you so much Lola for stoppin' here on your grand tour of California.

**LOLA LEMORE –** How could I say no to my old friend. So, Ladies ... show them what we've got!

(MUSIC STARTS as LOLA LEMORE, KITTY KATZ and ALLY KATZ ENTER to sing as TRUDY plays. Optional MISTY sings.)

**SONG – THE SAN JUAN RAG**

Lyrics by EDWARD MADDEN & GARY McCARVER

Music by PERCY WENRICH

In California where the oranges grow  
Oh my, I want to go!  
Pluck me like a flower, Cuddle me an hour,  
Honey let me sing that San Juan Rag.

Swallows are flying, come and take a glance.  
Maybe find a new romance.  
Once you feel the good cheer you will want to live here,  
join our flowery San-Juany dance.

Oh ... honey moon, shine on in June  
and hear me croon this loving tune  
Trees and breezes crying and signing  
Honey let me sing that San Juan Rag.

Sweet honey bee be sweet to me  
my heart is free, but here's the key;  
lock up the mission gate, honey you know I'll wait  
under that big pepper tree.

## CHORUS

A friendly sun is shining up in the sky.  
Mountains and the ocean are real nearby.  
"Lucky You" ... your friends will say ... and it's true.  
Stagecoach at the ready and a station too.  
Pack your bags to get here like you want to do.  
Ring your Rosie around that San Juan Rag.

## REPEAT CHORUS

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – APPLAUSE)

(MISTY MEANER approaches patrons at tables striking up conversation with several of them as the saloon's proprietor. LOLA LEMORE approaches MISTY as ALLY and KITTY go behind the bar to begins taking drinks to patrons at tables.)

[CROSSING THE STAGE IN A VAUDEVILLE STYLE BIT]  
(KITTY KATZ and ALLY KATZ cross from stage to the bar.)

**KITTY KATZ** – (to KITTY KATZ) – I've said it once, and I'll say it again. I never repeat myself.

**ALLY KATZ** – (to ALLY KATZ) – You don't have to repeat yourself on my account ... I was ignoring you the first time.

**MISTY MEANER** – (to one patron) My ... don't you look just grand today. (to another patron) You didn't have to get all dressed up to come here tonight.

**PATRON** – Good to see you back Misty ... I had heard ...

**MISTY MEANER** – (interrupting) Pay no mind to those rumors ... as you can see ... Here I am ... fit as a fiddle.

**MISTY MEANER** – (to other saloon patrons) Tonight you all seem in high spirits.

**PATRON** – This drink's watered down ... I don't come here...



**MISTY MEANER** – (interrupting) ... You don't come here "enough" ... don't waste a thought on this ... I will bring you something special from my top shelf supply.

(Grabbing the customer's drink and moving it to the small bar on the side of the stage where it is replaced by ALLY with a new drink. MISTY MEANER returns the drink to the patron.)

**MISTY MEANER** – I believe that certain alcohol if applied properly can have beneficial properties. It tends both to wounds of the flesh and those of the heart. Enjoy your evening.

(MISTY & LOLA cross to the bar. KITTY gives LOLA wine.)

**KITTY KATZ** – Here you go Miss LeMore.

**LOLA LEMORE** – (To KITTY) Thank you Kitty.  
(To MISTY) I like my wine like my men ... ready to pass out.

**MISTY MEANER** – There have been reports of bandits between here and Los Angeles. Any problems on the stagecoach to town?

**LOLA LEMORE** – The tour is going well. Planning on San Diego next. I am taking Ally and her sister Kitty under my wing. They are young, but I predict they will be famous one day.

(KITTY and ALLY were eavesdropping and react ...)

**KITTY KATZ and ALLY KATZ** – Oh ... My!

**KITTY KATZ** – (To ALLY) Did you hear that? Famous.

(ALLY EXITS to the Parlor giggling. Kitty goes to the bar.)

**LOLA LEMORE** – (To MISTY) Come to mention it ... a funny thing did happen in a small town just East of here near Mount San Jacinto ... maybe you've heard of it ... Hemet?

(PAIGE TURNER ENTERS holding a Cue-Card sign. Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – HEMET?)

**EVERYONE** – Hemet?

**LOLA LEMORE** – (ASIDE) Odd? They reacted the same way in that town when I told them I would be coming to San Juan Capistrano.

**MISTY MEANER** – (speaking to the Audience) What a wonderful audience.

LOLA LEMORE – (speaking to the Audience) And entertainers are only as good as our audiences. Speaking about Hemet ... (PAIGE TURNER starts to ENTER with a Cue-Card sign.)

**LOLA LEMORE** – Take your time there ‘missy’ ... I am sure someone will say it again soon enough.

**PAIGE TURNER** – Fine then.  
(Paige Turner EXITS without showing the sign.)

**LOLA LEMORE** – I only stayed in that town one night. But that was more than enough. It’s a hideous and boring place. It may not be the end of the world per se, but you can certainly see it from there.

**MISTY MEANER** – I heard that you once chased a critic out of a saloon in San Francisco with a whip for what he had written about one of your performances.

**LOLA LEMORE** – It’s hard when you read an article saying bad things about you. After the gold rush ended, that is why I decided to take you up on your offer to perform here in your quaint little town.

**MISTY MEANER** – The important thing to realize is that no matter what people’s opinion may be ... they are only that ... opinions.

(The GYPSY ENTERS wearing a turban and fortune-teller costume. She speaks with a Russian style accent. MISTY does not see her and is surprised then she walks up behind her.)

**GYPSY** – (walking from behind) Misty, zee baby finally vent to sleep.

**MISTY MEANER** – Oh you surprised me! (beat) Has anyone ever told you that you make no sound when you walk.

**GYPSY** – Zen ... I am ready to leave zee monastery and avenge my parents.

**LOLA LEMORE** – What?

**GYPSY** – I am just kidding. (beat) It's only because I wear expensive shoes ... made out of very soft animals.

(MISTY is handed two fancy cocktails by KITTY for her and the GYPSY to enjoy as they talk. They walk to an empty table.)

**MISTY MEANER** – Thank you kindly Kitty.

(KITTY EXITS to the parlor to retrieve the baby in a bassinet.)

**GYPSY** – You know, you can't please all zee people all zee time. And last night all zose people vere here. Glad tonight's a better crowd for you Miss Lola and your singers.

**MISTY MEANER** – Since the town's been in drought things have been pretty tough.

**GYPSY** – Almost not worth it watering down the drinks.

**LOLA LEMORE** – (turning) We have another song coming up. If you will excuse me ladies.

(LOLA to piano, takes sheet music then EXITS to Parlor.)

**GYPSY** – (To MISTY) Before zee California Gold Rush ended, everyone would pack in here ... times were good.

**MISTY MEANER** – Most Saturday nights they'd hear us all the way over in HEMET.

(PAIGE TURNER ENTERS holding a Cue-Card sign.)  
(CUE-CARD – HEMET?)

**GYPSY** – Now ... not so much.

(SOUND EFFECT: Baby Crying)

(KITTY ENTERS from the parlor with the baby in a bassinet. Then gives the baby and a bottle to the GYPSY. KITTY crosses to bar.)

**MISTY MEANER** – She didn't stay asleep very long.

**GYPSY** – I remembered back when she was 'born ... I thought to myself ... what a special little baby. (beat) Ah ... there's your mommy. (Takes baby from the bassinet and hands her to MISTY MEANER.)

(SOUND EFFECT STOPS: Baby STOPS Crying)

**MISTY MEANER** – Good girl. More than unique -she's "one of kind!"

(MISTY MEANER shows an old note in an envelope. KITTY comes over and takes the baby in the bassinet and EXITS to the parlor.)

**GYPSY** – Misty ... What's that you have there?

**MISTY MEANER** – I remember when he wrote me this poem ...

**GYPSY** – You promised me that you'd get rid of those notes?  
**MISTY MEANER** – (reading from the folded note) "You may fall from the sky, you may fall from a tree, but the best way to fall... is to fall for me." (standing up and walking over to the bar) I always said that if I ever left this town, I'd like to start a little circus and travel the country.

**GYPSY** – Misty ...

**MISTY MEANER** – Did you know that I was an aerialist and a funambulist when I was younger.

**GYPSY** – I always knew you were ... "fun". (laugh)

**MISTY MEANER** – Funambulist is the fancy word for tightrope walker. I was magic on the trapeze I will have you know. (beat) Whenever I think of the past, it brings back so many memories.

**GYPHY** – Not goot for you to keep hoping he'll come back.

**MISTY MEANER** – (looking at the note again)

He said that if I ever fell he would be there to catch me. When I met him, I was nauseous and tingly all over.

**GYPHY** – Are you sure it was not smallpox?

**MISTY MEANER** – I have finally decided no man will change his mind once he's made it up ... **UNLESS** ... you do it for him.

**GYPHY** – Not scaring a man off in zee first place is a good start ... just avoid using vords like – “babies, future, or commitment”.

**MISTY MEANER** – And you couldn't have told me that a year ago? (both women laugh) I guess I learn most things the hard way.

(**MISTY MEANER** hands the **GYPHY** some legal papers from behind the bar, a thick envelope with money coming out of it. The **GYPHY** reviews the papers then gets upset.)

**GYPHY** – Vait just vone minute! You claim you have it all planned out but zis is crazy vhat you're vanting to do.

**MISTY MEANER** – We need the money to keep the place.

**GYPHY** – No ... vhat vould little Faye do vithout her mother.

**MISTY MEANER** – I know you'll take care of her like she was your very own.

(The **GYPHY** pulls out a handkerchief then wiping away tears. **ALLY KATZ** ENTERS and comes over to check on her.)

**GYPHY** – (to **MISTY**) Of course ... I always have.

**ALLY KATZ** – Is everything alright Miss Crystal?

**GYPHY** – I'm fine ... just fine, but I think I might need a new face. (beat) This vone is covered in sadness.

**ALLY KATZ** – If you say so.

(ALLY crosses to the bar bussing a table or two on the way and then EXITS to the Parlor.)

**MISTY MEANER** – Crystal ... promise me that you will take care of everything we talked about.

**GYPSY** – You're my best friend ... Fine ... I promise. I'll send out the letters and do what you asked ... but are you sure?

**MISTY MEANER** – I've never been so sure about being unsure of anything in my life.

**GYPSY** – It is crazy what you want to do, but I guess you can (pause to remember the word) "count me in".

(MISTY MEANER signs one of the papers in the pile and then hands them back over to the GYPSY.)

**MISTY MEANER** – A measure of craziness ... mixed with a reasonable amount of planning ... is an attractive alternative to letting life pass you by. (taking a sip of her drink)

**GYPSY** – I really do hope that you know what it is you are doing.

**MISTY MEANER** – So do I. (beat)

(GYPSY EXITS upstairs.)

**MISTY MEANER** – So ... do ... I.

**(MUSIC BEGINS)**

(LIGHTS DIM on the stage except for MISTY she is joined by LOLA LEMORE, KITTY KATZ, and ALLY KATZ.)

## **SONG 2 – LIFE IS A DANCE**

Lyrics by ALFRED BRYAN and GARY McCARVER

Music by ALBERT GUMBLE

All through our lives

we're just tripping along  
skipping along ...  
singing a song.  
Those tunes are deep inside us  
(to) cheer us ...  
(to) guide us.  
Sometimes the obvious  
is (so) hard to see.  
Listen to me ...  
(it's) clear as can be ...  
the secret of life is so simple I've found  
"Just keep looking up ...  
when the world knocks you down."

### **CHORUS**

Life is a dance. A game of chance.  
Listen close you'll hear the music.  
It spins you around.  
(At) times you'll fall down.  
How it all ends is amusing.

Find someone whose heart is true  
take his hand to waltz with you.  
Life's but a dance ... give it a chance ...  
or you'll be dancing alone.

### **REPEAT CHORUS**

(MISTY, LOLA, KITTY and ALLY all EXIT)

**FADE TO BLACK**

# ACT 1 - SCENE 1

**The Place:** San Juan Capistrano  
A Rainmaker's Wagon and Paraphernalia  
**The Date:** Several Weeks Later  
**The Time:** Early in the Morning

(A Rain Maker's wagon is rolled in to one side of the set with a soapbox platform placed in front. The RAINMAKER and his SIDEKICK at the wagon in conversation.)

(PAIGE TURNER ENTERS holding 2 Cue-Card signs.)  
(CUE-CARD – SEVERAL WEEKS LATER)  
(PAIGE then holds up another Cue-Card sign.)  
(CUE-CARD – EARLY IN THE MORNING)  
(PAIGE shows it. Then EXITS)

(The RAINMAKER is adjusting some pipes and gauges that are part of the rainmaking wagon he brought to town. He sets down a wrench with a clank in a tool box and then talks to his SIDEKICK who is also fiddling with the rainmaking contraption. The RAINMAKER is costumed somewhere between a scientist and a ringmaster for a circus. Steampunk style is appropriate. The Rainmaker's SIDEKICK can be of either gender but is obviously the worker with fingerless gloves and a bowler hat and vest.)

**RAINMAKER** – Sometimes you just can't plan these things. What luck that San Juan Capistrano is in the midst of drought just the time when I have to be in town. Maybe I can lend the good town a hand?

**SIDEKICK** – You never pass up an easy payday do you ... Professor?

**RAINMAKER** – (ignoring the joke) Did you do as I instructed? Is everything set outside of town?

**SIDEKICK** – Like always ... just like always. (pulling out sticks of dynamite with a clock attached to them from a bag) I have a few extra charges I didn't need. All the rest are set just like you asked.



**RAINMAKER** – Put that away so no one sees. Time to synchronize our watches (both pull out pocket watches and compare them) ... good. 10 minutes 'till show time.

**SIDEKICK** – (nervously) Here they all come now Professor.

(The **SIDEKICK** EXITS behind the wagon as a crowd of townfolk starts to gather. ENTERING as a crowd to enjoy the fun and festivities of the Rainmaker's show are **KITTY KATZ**, **ALLY KATZ**, The **GYPSY**, The **DEPUTY**, The Town **LAWYER**, The Town **BANKER**, the **TELLER** and **EXTRAS**. They are all talking among themselves. The **SHERIFF** arrives afterwards underwhelmed and doubtful. Both the **SHERIFF** and the **DEPUTY** do not show their badges until after they play cards with the **GAMBLER** in the next scene. Townfolk all are dressed for the 1850s era.)

**RAINMAKER** – Ladies and Gentlemen. Improving on the methods of the meteorologist James P. Espy who made rain by means of random fires or explosives. I carefully manipulate the atmosphere to induce artificial precipitation by sowing clouds with rain catalysts such as silver iodide and proprietary chemicals I am not allowed to divulge.

**GYPSY**– (to **RAINMAKER**) I have no idea what you just said, but we're so grateful that you've come to town.

**LOLA LEMORE** – You never know the value of water until the well runs dry.

**GYPSY** – (to **RAINMAKER**) Ve are so grateful you are here.

**RAINMAKER** – Only glad to do my part ... Ladies.

(**LAWYER** gives the **RAINMAKER** a contract & cash.)

**LAWYER** – As a representative of this fine town of San Juan Capistrano ... I am giving you this payment in accordance with the rainmaking contract you provided.

(**PAIGE TURNER** ENTERS holding a Cue-Card sign. Shows it & Reads it with the audience. Then EXITS)

(CUE-CARD – APPLAUSE)

**THE CROWD** – (APPLAUSE) (all except for SHERIFF)

**SHERIFF** – I've said it once and I say it again ... no such thing as rainmaking.

**KITTY KATZ** – (to RAINMAKER) Pay no mind to that talk.

**RAINMAKER** – Some may look upon the Rainmaker with suspicion. Others may be jealous of my success. Either way ... I stand here to make sure that the 31st state of California is not "left out in the dry". I do understand some of your reluctance to believe. It is all those flimflam artists and hucksters out there giving the scientist-rainmakers such as myself a bad name. My charge for a good rain is a modest five hundred dollars, and rain should reach fifty miles in all directions.

**ALLY KATZ and KITTY KATZ (In Unison)** – Oh my!

**RAINMAKER** – My fee barely covers the costs for the chemicals and combustibles that I need to power my machine, but I consider my work ... a civic duty.

**SHERIFF** – "Civic duty?" Bahh! (to crowd) You're all just wasting money on this ... on this ... darn foolish idea.

**RAINMAKER** – My company is nothing like those bandits over at the W.B. Swisher Rain Company. Did you know that they charge ten times what I do and provide less than half the results!

**ALLY KATZ and KITTY KATZ (In Unison)** – Oh my!

**RAINMAKER** – In Kansas the rain was falling in sufficient quantities to mature the early crops, but at the last of July the drought set in and the corn and other grains began to wither under a scorching sun and hot winds. The governor contacted me and soon I had produced not only rain, but also thunder and lightning, something that had never been known there before at that time of the year.

**THE CROWD** – Ohhhh!

**ALLY KATZ and KITTY KATZ (In Unison) – Oh my!**

**RAINMAKER –** The rainmaking technology I use in my machine is so simple that if its character were known to the public ... every man would soon own one and be producing rain by artificial means whenever he felt like it. Because of this ... I have been instructed by the President of these United States - Franklin Pierce himself ...

**THE CROWD –** Ohhhh!

**ALLY KATZ and KITTY KATZ (In Unison) – Oh my!**

**RAINMAKER –** That's right ... the President ordered me to keep the inner workings of my device secret since if my methods got out ... there would never be another political rally not at risk of being rained out by the opposing party. So ... Ladies and Gentlemen ... do you want it to rain in two days ... or should I tear up this contract and return this money to your representative here?

(RAINMAKER starts to hand the check back to the LAYWER)

**THE CROWD –** Nooo!

**ALLY KATZ and KITTY KATZ (In Unison) – Oh No!**

**LAWYER –** (Refusing the return of the check) I think the majority of the town has spoken. (quietly to the RAINMAKER) I have a small orchard outside of town and if we don't get rain soon it won't be worth more than firewood and kindlin. Please ... we are all counting on you.

(The RAINMAKER signs the contract and gives to LAYWER)

**SHERIFF –** (ASIDE: obnoxiously) The most outrageous lies that can be invented will always find believers.

**RAINMAKER –** Ladies and gentlemen ... you have my signature on this contract ... and I will be good to my word. Now if you will all step back while I engage the inner-workings of my machine.

(The SHERIFF takes the contract from the LAWYER to look it over. The SIDEKICK comes around the wagon to manage the crowd.)

**SIDEKICK** – Step back everyone ... step back ... let the Professor do his “scientific” work for you.

(The RAINMAKER goes over to his wagon and adjusts the dial on the front of the wagon. Looking at the gauges and pulling a few levers.)

RAINMAKER – I have already loaded the potassium iodine and the percussive caps. Now if you will count down from FIVE ...

**THE CROWD** – ... Five ... Four ... Three ... Two ... One ...

(The RAINMAKER pulls a big lever and nothing happens. The SIDEKICK from the back of the wagon hands a huge rubber mallet which the RAINMAKER takes and hits the side of the wagon.)

(SPECIAL EFFECT & SOUND EFFECT: Smoke starts coming from around the back and top of the wagon through large tubes as a loud 'swoosh' sound and the whistling of steam is heard and confetti shoots out of the top of the wagon. Confetti cannons are available online at companies such as [www.confeticannondirect.com](http://www.confeticannondirect.com))

(PAIGE TURNER ENTERS holding a Cue-Card sign. Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – APPLAUSE)

**THE CROWD** – (APPLAUSE)

## **MUSIC STARTS**

(LOLA LEMORE, KITTY KATZ and ALLY KATZ come out to sing the song with MISTY MEANER as TRUDY LITE vamps. They have umbrellas and do a nice bit of choreography for the audience. The RAINMAKER and the SIDEKICK join in the song & dance.)

## **(MUSIC STARTS)**

### **SONG 3 – SAN JUAN SHOWERS**

Lyrics by B.G. De SYLVA & GARY McCARVER

Music by LOUIS SILVERS

#### **VERSE 1**

Life is not a highway strewn with flowers  
still it holds a goodly share of bliss  
When the sun gives way to San Juan showers,  
here's the point you should never miss.

#### **CHORUS**

Though San Juan showers ... may come your way,  
they bring the flowers that bloom in May.  
So, if it is raining have no regrets,  
Because it isn't raining rain you know,  
(it's raining violets.)  
And where you see clouds up on the hills,  
you soon will see crowds of daffodils.  
So, keep on looking for a Swallow and lis'ning for his song.  
Whenever San Juan showers come along.

#### **VERSE 2**

I have learned to smile when skies are gloomy.  
Smile although my heart's about to break.  
When I know that trouble's coming to me,  
Here's the happy attitude I take.

#### **REPEAT CHORUS**

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – APPLAUSE)

**RAINMAKER** – And now ... everyone ... if my calculations are  
correct ... wait for confirmation that rain will be on its way by  
tomorrow night ... yes ... any minute now.

(The RAINMAKER looks at pocket watch ... nothing happens.)

**RAINMAKER** – I said ... any minute now. (long pause) Just one moment as I confer with my meteorological “associate”.

(The RAINMAKER pulls his SIDEKICK to the far side of the set for an aside style conversation where time freezes for the rest of the cast.)

**RAINMAKER** – You DID set the charges like I instructed you? And you synchronized them to your pocket watch ... right?

**SIDEKICK** – Like always Professor. Like always.

**RAINMAKER** – And you set it to go off precisely in 10 minutes?

(The SIDEKICK holds up a pocket watch for the RAINMAKER to see. With frustration he listens to it NOT ticking.)

**RAINMAKER** – You forgot to wind it again ... didn't you?

(The RAINMAKER takes a liquor bottle out of the SIDEKICK's pocket and shakes his head in disapproval. They both return to the crowd and time resumes as the SIDEKICK disappears behind the wagon.)

**RAINMAKER** – I am told that confirmation of rain coming will be here any moment.

(SOUND EFFECT: BOOM like distant thunder.)

**GYPSY** – Listen! Ze sound of distant thunder.

**ALLY KATZ and KITTY KATZ (In Unison)** – Oh my!

**LOLA LEMORE** – Surely rain will be here soon!

**RAINMAKER** – There you have it ladies and gentlemen ... signs of rain. Better go take in your animals and close all your windows before the storm arrives.

(The SIDEKICK returns and gives the PROFESSOR a thumbs-up and hands out umbrellas to the crowd as they EXIT.)

(Crowd EXITS except SHERIFF, RAINMAKER & SIDEKICK.)

**SHERIFF** – If I didn't have an important appointment to keep ... I'd stay here until this so-called "rain" appears or your time runs out.

**RAINMAKER** – It seems that you doubt meteorological sciences?

**SHERIFF** – According to this contract, you've got until tomorrow night to make it rain (holding up contract). I'll be keeping an eye on you.

**RAINMAKER** – Sir ... you'd be better off spending your time watching the skies for the impending downpour.

**SIDEKICK** – (offering the SHERIFF an umbrella) You might be needing one of these.

**THE SHERIFF** – We'll see who gets the last laugh. (EXITS)

**SIDEKICK** – (Quietly to the RAINMAKER) Maybe we should take our money and run Professor before they figure out that the thunder was only dynamite outside of town.

**RAINMAKER** – You know ... those theatrics are done ONLY to give people hope while the clouds gather for a big storm.

**SIDEKICK** – Whatever you say Professor. Whatever you say.

**RAINMAKER** – As you know I have an important appointment myself at noon. (looking at his pocket watch).

**SIDEKICK** – I still think we should be getting while the getting's good.

**RAINMAKER** – You might be right ... but an old friend is counting on me. (beat) And for the love of Pete ... next time wind your watch!

**FADE TO BLACK**

## ACT 1 - SCENE 2

**The Place:** Back in Misty's Hideaway/Saloon  
A Game of Cards in Progress

**The Time:** Several Hours Later

(Three are gambling in the front of Misty's Hideaway at a poker style table. Cash is being tossed into the ante as the game is already well under way. The GAMBLER is obviously winning. The GAMBLER is dressed as a card-shark of the era. The game is a poker style game popular in 1850s called 3-card-brag. Gamblers of the era preferred fast-paced games. Next to Faro ... 3-card-brag was the game of choice. Everyone antes, and players are dealt three cards face down. There is a single round of betting, with action starting to the left of the dealer. Each player bets or folds. Players must contribute at least the previous bet to the pot. Betting continues until there are only two players left, at which point either player may double the previous bet to "see" his opponent. At this point, the two hands are revealed, and the player with the better hand takes the entire pot. If there is a tie, the player who is seeing the cards is the one that loses. Another custom of Brag is that the deck is not shuffled. 3 of a kind is called a "prial". Cards from finished hands are placed on the bottom of the deck without shuffling. Cards have rankings like poker with aces high.)

(LIGHTS come up first on PAIGE then the whole set.)

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – SEVERAL HOURS LATER)

(KITTY KATZ walks over to deliver drinks to the gamblers.)

**KITTY KATZ** – Enjoy your drinks.

**SHERIFF** – So ... where do you hale from and what do you do for a living?

**GAMBLER** – I used to be a gambler. (beat) I still am, (beat) but I used to be one TOO. My name is Jack Potts. Lately spending most of my time in the Dakota and Arizona Territories.



**DEPUTY** – You seem to know your way around a deck of cards?

**GAMBLER** – (fancy shuffling cards) Gambling is like lightning ... Whether on a riverboat atop the Mighty Mississippi, or in the dimness of a mining camp saloon, one lucky draw could strike and turn a broken-down man into a winner. (beat) Nearly everyone enjoys a good game of chance. Cowboys, miners, businessmen, even lawmen play for pleasure or profit.

**SHERIFF** – So, which is it for you Mr. Potts ... “pleasure or profit”?

**GAMBLER** – Everyone who chooses to leave their lives and come out West take a huge gamble. I recon’ that uncertainty doesn’t make life worth living, but it sure makes gambling a reasonable pastime. Playing a card game now and then with someone good at it ... like myself ... hones your skills. So, I guess you could say I am doing a public service.

(LOLA LEMORE ENTERS from the parlor to the bar, grabs a prink from KITTY. KITTY then EXITS to the parlor)

**DEPUTY** – Playing poker is NOT public service!

**LOLA LEMORE** – (crossing to GAMBLER on her way upstairs) I like you. People say I’ve no taste ... but I like you anyway.

(LOLA LEMORE EXITS to the parlor.)

(The GAMBLER starts dealing another hand of cards and throws some dollars in the ante as others follow his lead.)

**GAMBLER** – As a reminder ... the game is 3-Card Brag. A pair beat most hands, but “prians” and flushes will take the pot.

**DEPUTY** – Stop stalling ... we know how the game is played. ... So ... let’s see if what you’ve got can beat my pair of 4s. (beat) I call. (Laying down two 4s and another card.)

**GAMBLER** – A pair of 4s ... that is a mighty strong hand. (beat) Too bad it doesn’t beat a flush ... Ace - King - Queen.

(DEPUTY angrily throws in cards as GAMBLER collects his winnings)

**DEPUTY** – That makes 7 hands in a row you’ve won. If I didn’t know any better, I’d say you were ... cheating!

**GAMBLER** – Be careful what you say ... your lack of skill does not mean I have been up to anything nefarious. Up until now this has been a cordial game and I see no reason ...

**DEPUTY** – (interrupting) Can’t I just shoot him now Sheriff?

**GAMBLER** – (questioning) Sheriff?

**SHERIFF** – (showing his badge) When a stranger shows up ... I keep a close watch on him before any harm can be done in my town ... and especially when they are well-known gamblers such as yourself.

**GAMBLER** – Well ... if I am “well known” ... I can’t be a stranger at the same time ... well ... can I?

**DEPUTY** – He’s got a good point there, Sheriff.

**SHERIFF** – (to DEPUTY) Do keep your opinions to yourself Deputy.

**GAMBLER** – Deputy? (beat) Looks like you and your deputy were the ones rigging the game. (DEPUTY shows his badge also.)

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – BOO HISS)

**SHERIFF** – I don’t know how you’ve been cheating ... but I couldn’t be stupid enough to lose 7 hands in a row.

**DEPUTY** – Remember that time you thought your gun wasn’t loaded ... whenever it rains my arm still hurts ... (beat) ... well it does.

**SHERIFF** – You may have won this hand ...

**DEPUTY** – (interrupting) Actually - it's SEVEN hands Sheriff ...

**SHERIFF** – ... (cutting him off) One way or another I intend to prove you are nothing more than a swindler and a card cheat.

**GAMBLER** – I don't take kindly to being called a cheat!

**DEPUTY** – And a swindler.

**GAMBLER** – Sheriff ... if you haven't noticed ... the game we're playing is 3-card Brag. Brag's a game you can't cheat at since hands are dealt without shuffling. I win because I have a good memory.

**SHERIFF** – If you haven't noticed ... there are two of us and only one of you ... so there's nothing to stop me from shooting you down like a dog in the street.

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – COVER YOUR EARS FOLKS)

(Through window of the bar you can see the RAINMAKER and his SIDEKICK coming towards far door of saloon. GAMBLER, SHERIFF, and DEPUTY all stand up quickly and put their hands over their guns on their holsters ready to draw. LOLA ENTERS from upstairs in conversation with ALLY and KITTY)

**LOLA LEMORE** – One thing I learned entertaining in San Francisco during the gold rush was ... Apologies are pointless, and regrets come too late. What matters is performing. Entertainers are there to entertain.

(RAINMAKER and SIDEKICK ENTER the Saloon just after ALLY and KITTY notice the potential gunfight. The GAMBLER, SHERIFF, and DEPUTY takes hands away from their peacemakers.)

**ALLY KATZ and KITTY KATZ (In Unison)** – Oh my!

**RAINMAKER** – (in mid conversation walking in) ... And here is 'Misty's Hideaway' ... best food and drink between Los Angeles and San Diego. (beat) It seems as if I am interrupting you gentlemen.

**SHERIFF** – You again!? Shouldn't you be out there doing a dance or something?

**RAINMAKER** – I think you are confusing my highly scientific methods with those of the indigenous Indian tribes. I have secured two rainmaking patents and even the congress of these United States has made appropriations through the department of agriculture to use my proprietary methods to end dry spells.

**SHERIFF** – (to the DEPUTY) Deputy ... let's get out of here. (to the GAMBLER) Mr. Gambler ... don't think our conversation is over ... not by a long shot. (he puts his hand on his gun and pats it) (to the RAINMAKER) And you ... Mr. Rainmaker ... patents or no patents ... I'm keeping a close eye on you.

**SIDEKICK** – It is "Professor Rainmaker" to you Sheriff.

**SHERIFF** – (SHERIFF holds up a pocket watch.) Time is ticking, and I don't see a drop of rain yet. (To his DEPUTY) Deputy ... we best get some tar heated up.

**DEPUTY** – Tar? Oh ... tar. Sure thing, Sheriff. Then I'll collect those feathers you'll be needing too.

(PAIGE TURNER ENTERS holding a Cue-Card sign. Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – BOO HISS)

(ALLY and KITTY EXIT while LOLA crosses to the SHERIFF.)

**LOLA LEMORE** – (to SHERIFF - holding empty coffee cup) This is my cup of care. Oh! Would you look at that, it's empty!

(LOLA make a flourish of a turn and then EXITS to the parlor as the SHERIFF and his DEPUTY EXIT the saloon.)

**RAINMAKER** – That looks like it was about to get pretty ugly with the Sheriff and his Deputy.

**GAMBLER** – You have no idea.

(RAINMAKER reaching out hand to shake the Gambler's hand)

**RAINMAKER** – “Rainmaker par excellence” at your service.

**GAMBLER** – Rainmaker?

**RAINMAKER** – Some places have a drought of water ... others have a drought of hope. I can restore the hope ... as for ending a drought ... Timing has a lot to do with that. But I do my best.

(The SIDEKICK is staying away from the GAMBLER.)

**GAMBLER** – (to the SIDEKICK) Hey you ... come over here.

**SIDEKICK** – Me?

**GAMBLER** – (to the SIDEKICK) Yes you. Come over here. I just want to thank you as well ... and you seem to be avoiding me.

**SIDEKICK** – I'm not avoiding you ... I'm just ... intimidated by gamblers and gun-slingers and ... and you seem to be both ... both at the same time.

**GAMBLER** – (to SIDEKICK) Don't be intimidated just because I'm good at everything I do. I'm not bragging mind you, because bragging is the one thing I'm not good at. Although, if I wanted to be ... I'd be excellent at that too. (realization) As I just proved.

(KITTY KATZ ENTERS from the parlor and goes to the bar)

**GAMBLER** – (Shaking hands) So ... what's your name?

**SIDEKICK** – I'm just the Professor's assistant. “Have drought will Travel”. (beat) My name is Wendy ... Wendy Storm.

**GAMBLER** – Well ... looks like you and the Rainmaker here have earned my gratitude and could probably use something to wet your whistles ... as much as I could.

**SIDEKICK** – That's an understatement. You see ... I'm on that new whiskey diet. (beat) I've lost three days already. (laugh)

**GAMBLER** – Right this way. ...

(The GAMBLER leads the others over to the bar.)

**KITTY KATZ** – Excuse me?

**GAMBLER** – If I remember correctly ... Misty always used to keep the good stuff behind the bar ... right down here ... there we go.

(The GAMBLER pours the found bottle into three glasses for the himself, The RAINAMER, and his SIDEKICK.)

**GAMBLER** – So ... what brings you two here to town?

**ALLY KATZ** – Excuse me? The best things in life aren't free you know.

(The GAMBLER slaps down a few coins onto the bar as payment.)

**GAMBLER** – Sorry ... old habit. (KITTY EXITS to the Parlor)

**RAINMAKER** – (to GAMBLER) You knew Misty? Interesting ... you wouldn't happen to be the infamous Jack Potts?

**GAMBLER** – (proudly) One and the same. I recon' that you then must be that Professor that she always used to talk about.

(The GAMBLER and RAINMAKER walk over to a table to sit down while the SIDEKICK takes a bottle and glass and EXITS.)

**RAINMAKER** – I haven't been back to town for over a year and I just got the sad news myself. (holding up a note and envelope) It says to be here today at noon and everything would be explained.

**GAMBLER** – Gives us about an hour to swap stories about reminisce about Misty.

**RAINMAKER** – Not enough time to even get started.

**GAMBLER** – Probably not. (holding up a drink and toasting)  
To Misty ... the most aggravating and enchanting woman I ever met.

**RAINMAKER** – (holding up a drink) To Misty ... the one that I wish I'd never let get away.

(The RAINMAKER & SIDEKICK EXIT as LOLA LEMORE, KITTY KATZ and ALLY KATZ reENTER to sing with the GAMBLER.)

**SONG 4 – YOU CAN TELL (It's Time to say good-bye)**

Lyrics by GARY McCARVER and WILLIAN TRACEY

Music by ERNIE BREUER

**(OPTIONAL VAMP TO BEGIN SONG)**

You can tell ... Lady Luck's on your side.  
You can tell, when she's off on a ride.  
You can tell by a twinkle in an eye ...  
if they stare beware ... 'cause they are only bluffing.  
You can tell, what kind of cards were dealt,  
(and) if a raise is just a lie.  
But if they smile and tell you (that) you're a cheater,  
you can bet it's time to say goodbye.

**REPEAT CHORUS**

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – APPLAUSE)

**FADE TO BLACK**

## ACT 1 - SCENE 3

**The Place:** San Juan Capistrano

At the Local Bank

**The Time:** Meanwhile

(A wall is folded out that represents a bank teller's cage and ropes for lining up to see the teller are brought in. The GYPSY, LOLA LEMORE, ALLY KATZ, KITTY KATZ, and any EXTRAS are in the bank waiting. There is a vault door and 31-star flag on the set. The BANK TELLER is counting money and the BANKER is bringing bags of money out from the vault.)

(PAIGE TURNER ENTERS holding 2 Cue-Card signs.

(CUE-CARD – MEANWHILE)

(CUE-CARD – AT THE LOCAL BANK)

(Shows each card one at a time and then EXITS)

**GYPSY** – (at the end of the line ... in mid conversation with LOLA) There is talk that we might even be getting our own railroad station here in town instead of having to rely on stagecoaches.

**LOLA LEMORE** – (to GIPSY) Since California became the 31st star on that flag over there ... good things are happening all over California.

**GYPSY** – By the way I never thanked you for staying in town during these difficult times. I hope you don't think it was a mistake to stay.

**LOLA LEMORE** – Some mistakes are too much fun to only make once. Besides I'd rather regret the things I've done than regret the things I haven't done. At the very least I owe it to Misty.

**GYPSY** – If I may ... where did zee two of you meet.

**LOLA LEMORE** – It was when I first came over to San Francisco. I was just off the boat and she helped me find my first job singing.



(The BANK TELLER brings a small envelope of cash to LOLA)

**BANK TELLER** – Just as you requested Miss LeMore.

(LOLA takes the envelope and fan counts it and finds it short.)

**LOLA LEMORE** – I'm sorry but this envelope seems a little lite. Could you please recount it?

**BANK TELLER** – My apologies ... I'll be right back.

(The BANK TELLER crossed to the BANKER)

**GIPSY** – (To LOLA) I don't want to jinx things, but do you suppose that coming to the bank on Friday the 13th is such a good idea?

**KITTY KATZ** – Crystal ... I've always thought it's bad luck to be superstitious. ... I have this uneasy feeling.

**GYPSY** – Come to zink of it ... I have zee strange feeling too.

(The BANK TELLER returns)

**BANK TELLER** – It will just be a minute Miss LeMore, the bank manager will bring the correct envelope for you. It is payroll day and so we're a little busier than usual.

(The BANKER walks over.)

**BANKER** – Sorry for the inconvenience ... the teller ... ahhh ... accidentally gave you the wrong envelope. Isn't that right Mason?

**BANK TELLER** – Ahhh ... sure. That's right. I am so sorry.

(LOLA once again quickly fan counts the money in the air.)

**LOLA LEMORE** – It's all there now. I suppose no harm was done. (handing small bundles from the envelope to KITTY and ALLY). Here you go girls.

(The BANKER walks to the front of the stage and talks to the Audience before the song begins.)

**BANKER** – (ASIDE) I just love the jangle of freshly minted dollars and the smell of freshly printed bank-notes.

(The Banker Begins the song and is then quickly joined by LOLA LEMORE, KITTY KATZ and ALLY KATZ chorus.)

### **SONG 5 – MONEY (The Banker's Song)**

Lyrics by GARY McCARVER

Music by IRVING BERLIN

Since the dawn of man.  
Ever since that Eve met her Adam ...  
Everybody's searching for a plan  
from rags to riches  
(optional) Not diggin' ditches.  
Why don't you take some good advice?  
Everything in life has its price.  
If you want the answer,  
hear what I have to say.  
It's all about the ...

### **CHORUS**

Money ... it makes life sunny.  
Money - it's all you need.  
Money, it keeps wine flowing  
(and) when your fortune's growing  
everything you touch is golden.  
Money - it makes life happy.  
Money - it sets you free.  
With legal tender,  
you can become a big lender  
(and) start your own bank.  
(ahh) But don't get much richer than me.

### **REPEAT CHORUS**

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – APPLAUSE)

(The GYPSY, KITTY KATZ and ALLY KATZ return to their places before the song as LOLA LEMORE turns to leave.)

(The OUTLAW bursts in with gun drawn and a large basket. Foreshadow: The basket is similar to the baby's bassinet. The OUTLAW is dressed in desperado garb with a bandana pulled over his face, so witnesses can't recognize him.)

**OUTLAW** – Everyone put your hands in the air this is a robbery!

**EVERYONE** – (SOUNDS OF SURPRISE AND FEAR)

(PAIGE TURNER ENTERS holding a Cue-Card sign. Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – BOO HISS)

**KITTY KATZ** – (to GYPSY) I told you I had a bad feeling.

**OUTLAW** – Mr. Banker-man ... YOU ... come over HERE.  
(The BANKER comes over) What's your name?

**BANKER** – My name is Bill ... Bill Foldes (pause) and if you know what's good for you ... you'll hightail it out of town before the Sheriff gets wind of you trying to rob the bank where he is a part owner. Leaving right now would be the most salubrious and propitious thing. (The outlaw has a long pause before speaking) Did you hear me?

**OUTLAW** – I'm not ignoring you ... I just lost interest in what you were about to say. Stealing from the Sheriff's bank ... oh my ... my legs are trembling. (beat) Now fill up this here basket with your payroll money ... if you know what's good for you. (holding up gun)

**BANKER** – Whatever you say. (Banker goes to the vault)

**OUTLAW** – (to the GYPSY) Suh-loo-bree-uh-s and pruh-pish-uh-s?

**GYPSY** – (nervous) Don't you hate people who use zee big words just to make zhemselves look so "perspicacious".

**OUTLAW** – By the look of that money in your hand ... I'd say you're going to make a deposit. You might want to reconsider ... This bank don't look like such a safe place.

**GYPSY** – Please don't take zee money ... it is the last payment to pay off the mortgage on my friend's saloon. Once this is paid ... the mortgage can be ripped up.

**OUTLAW** – You talking about “Misty's Hideaway”?

**GYPSY** – Yes. (beat) You know Misty?

**OUTLAW** – Ahhh. Never mind ... keep your money. I only steal from banks and pessimists ... because they never expect it back.

(The OUTLAW walks away towards the BANKER.)

**GYPSY** – Sank you ... sank you so very much.

(The BANKER returns with a big bag of money placed in the basket that the OUTLAW brought with him.)

**BANKER** – Here you go ... but I wouldn't plan on spending much of that money ... our Sheriff will have you behind bars before you can spell “instantaneous”.

**OUTLAW** – That's fine ... 'cause I can't spell worth a lick.

(The OUTLAW grabs the basket of money and starts to leave.)

**GYPSY** – (to the OUTLAW as he leaves) My mother always said zat “Money is not zee door to happiness in life.”

**OUTLAW** – (to the GYPSY) I've been told that before, but I always figured that with enough money ... I can always have a key made.

(PAIGE TURNER ENTERS holding a Cue-Card sign. Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – COVER YOUR EARS FOLKS)

(The OUTLAW makes his escape with a basket full of money and tips his hat as he leaves the bank.)

(SOUND EFFECT: A flurry of gunshots and a horse neighs)

**GYPSY** – (walking over to the BANKER) Here is zee money to pay off zee mortgage on Misty's Hideaway. I've counted it four times ... two hundred and twenty-seven dollars.

(The BANKER snatches the envelope of money from The GYPSY. He then pulls out a telegram from his pocket.)

**BANKER** – This telegram tells me banks are being robbed from Julesburg, to Salt Lake City, to Carson City. (thought) You seemed to have a lot to say to that bandit. Maybe you know him?

**GYPSY** – How could I ... he had zee bandana on his face.

**BANKER** – I think you know him and tipped him off that the payroll money would be here today. (holding up the GYPSY's deposit) So ... I will be taking this as evidence for the Sheriff.

**GYPSY** – You can't do zat! ... Ve've been saving zat up for 6 months to pay off zee mortgage and it's due in two days.

**BANKER** – Two days ... that's plenty of time to come up with another payment ... since this payment is voided.

**GYPSY** – (to the BANKER) You are no longer beneath my contempt.

**KITTY KATZ** – I told you Friday the 13th is unlucky.

(The GYPSY looks at the ladies then EXITS the stage in tears.)

**ALLY KATZ** – Be quiet or you'll fetch yourself a punch in the nose.

**KITTY KATZ** – But the Gypsy is gone.

**ALLY KATZ** – SHE'S not the one that'll be doing the punching.

**KITTY KATZ** – Oh. (realizing what she meant) OH!

(KITTY and ALLY EXIT together as the SHERIFF ENTERS and approaches the BANKER and TELLER for conversation.)

(Everyone EXITS except for SHERIFF, BANKER, TELLER.)

**SHERIFF** – (to BANKER) What in blazes were you thinking allowing the bank to get robbed. Last thing we need is a run on the bank.

(The DEPUTY ENTERS rushing in to the side of the SHERIFF.)

**DEPUTY** – So Sheriff ... what do you need me to do?

**SHERIFF** – Go gather up some men and form a posse.

**DEPUTY** – Sure thing. (DEPUTY EXITS)

**BANKER** – Sheriff ... there was nothing I could do ...

**SHERIFF** – I'm sorry, did the middle of my sentence interrupt the beginning of yours? Start at the beginning ... describe the varmint.

(LIGHTS begin dimming as the conversation fades off.)

**BANKER** – Well ... he had this big hat ...

**SHERIFF** – Not you ... (turning to the teller) ... You.

**BANK TELLER** – Me? Oh! ... Well ... I think it was a sombrero ... he had this bandana ...

(BANK TELLER and the BANKER are describing the hat's size and the gun with their hands as the conversation drops to a whisper and lights fade. The SHERIFF is not pleased.)

**FADE TO BLACK**

## ACT 1 - SCENE 4

**The Place:** Back in Misty's Hideaway

**The Time:** Several Hours Later

(LIGHTS UP- The GAMBLER and The RAINMAKER are at the bar looking at their pocket watches as the LAWYER gets ready and The GYPSY rushes in drying her tears.)

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – SEVERAL HOURS LATER)

**GAMBLER** – Here we are ... just like the letter instructs.

**LAWYER** – (to the GYPSY) You look terrible ... what happened?

**GYPSY** – Bad trouble at zee bank today. So, I'm at bank minding own business when zis bandit decides to rob zee bank. I tell him zee money is final payment for zee saloon zat Misty left before she ... vell you know. Zee Bandit lets me keep zee money.

**LAWYER** – That doesn't sound too bad.

**GYPSY** – So zen the Banker sinks zat I knew zee robber and zat I was "in on zee robbery". Without zee cash money to make a payment on zee mortgage tomorrow ... zee bank will foreclose on zee saloon.  
(The GYPSY sits down next to the LAWYER a moment)

**LAWYER** – So ... did you know him?

**GYPSY** – Zee banker?

**LAWYER** – No the Bandit.

**GYPSY** – What? Oh! (pause to think) Come to sink of it, he did sound familiar, but with bandana over his face, I couldn't tell for sure. Where ever 'vill I get two hundred twenty-seven dollars by tomorrow?

**LAWYER** – Right now ... we have a more immediate matter.

**RAINMAKER** – (walking over and interrupting) Sir, I am a little pressed for time ... so if you wouldn't mind ...

**LAWYER** – As the town Lawyer entrusted with the responsibility of reading the last will and testament of Miss Misty Meaner ... former owner of Misty's Hideaway ... I am under clear instructions to not begin the reading of the will until all three invitees are present.

**RAINMAKER and GAMBLER** – All three?

**GAMBLER** – (getting closer) I also was hoping to conclude this unfortunate business and then take my leave from town before I experience any further difficulty here ...

**RAINMAKER** – (to LAWYER) Who exactly are we waiting for?

**LAWYER** – Professor Stratus and Mr. Potts ... I am not at liberty to say but as soon as the third arrives.

(A secret door flies open at the side of the stage in the wall and the OUTLAW ENTERS holding a tunnel map with the word "Zanjas" on it and the basket of money from the bank.)

**OUTLAW** – Good thing I have this map of the hidden tunnels crisscrossing town. One comes from behind the stagecoach depot and ends up right on the other side of that wall.

**GAMBLER** – I've heard rumors about the maze of tunnels under San Juan Capistrano. But they say no one has a map of them all.

**OUTLAW** – All I know is that they are down there and whether I wants to head up towards Trabuco Creek or inside the old mission next to the cemetery or below the stagecoach depot ... this map shows me how.

**LAWYER** – Very well then ... now that the three are here ... I shall begin.



(The LAWYER begins reading the will out-loud as The GYPSY exits to the parlor to retrieve the baby-in-a-basket. The SIDEKICK ENTERS.)

**LAWYER** – “I Misty Meaner, being of sound mind and body” ...

**OUTLAW** – I’m in a hurry. Skip to the good stuff ...

**LAWYER** – We will get to the “good stuff” as soon as I read this will in its entirety to you. As I was saying ... “Being of sound mind and body I do hereby bequest jointly to Professor Stratus, Mr. Jack Potts, and Mr. Robin Banks ... my most precious possession ... my Daughter. Keep her out of harm’s way as I always have. A monthly allowance has been provided and a stipend for my good friend Crystal Ball to assist you in caring for little Faye. I know you three will do the right thing. Do remember me.” Signed ... Misty Meaner.

(The GYPSY returns with the baby in her basket placing her on the table. The Bandits gaze in the bassinet at the baby.)

**GAMBLER** – Just look at her ... so ... small.

**OUTLAW** – Babies ... tiny and helpless. In a way, they’re like people.

**GAMBLER** – Yes and that’s why there’s a taboo about eating them.

**OUTLAW** – Wait? What?

**GAMBLER** – Oh, I know, but it’s that kind of talk ... AND your cottage in the woods made of candy that keeps those rumors alive.

**SIDEKICK** – (to RAINMAKER) Look ... she has your eyes.  
(beat) Bloodshot and Blue.

**RAINMAKER** – (to GAMBLER) Ahhh ... take a look at her ears ... she seems to have your ears Mr. Potts.

**OUTLAW** – Pretty big if you ask me. Hope she grows into them.

(The OUTLAW takes off his hat and bandana and hangs them on the wall before he walks over to see the baby. The OUTLAW has a long-jagged scar on one cheek and wears crossed bandolier bullet belts.)

**GAMBLER** – Hey Robin ... take a gander ... she's got your ... scar.

**SIDEKICK** – (doubtful) ... Scar?

(Referring to the large jagged scar the OUTLAW has on one cheek. All three men look at the baby in the basket more carefully as the OUTLAW places his hand in the bassinet and runs his hand over the baby's face and looks at his finger closely and tasting the jam.)

**OUTLAW** – What? Let me see. (beat) Nope ... only fig marmalade.

**SIDEKICK** – I always liked fig marmalade. (EXITS)

**RAINMAKER** – No way to tell who she looks the most like ... so she could be ... (looking one way)

**GAMBLER** – ... Could be? (looking another way)

**OUTLAW** – ... Could be ... (sniffs) needing a diaper change.

**GYPSY** – (taking the bassinet with her) I will be right back gentlemen.

**GAMBLER** – Gentlemen? Where? (a laugh)

**GYPSY** – Oh you might want to read this ...

(GYPSY EXITS handing the GAMBLER a list from the bassinet)

**GAMBLER** – (reading the list) Apparently, Misty left a list of things we need to know about tending to a baby.

**RAINMAKER** – The baby comes with instructions?

**OUTLAW** – Excellent!

**RAINMAKER** – (Taking the list and reading it to the others)  
Rule 1 - Feed the baby every two hours.

**GAMBLER** – Do you count from when you start and if it takes two hours to get her to eat, by the time she's done isn't it's time to start again?

**OUTLAW** – ... so why not feed her all of the time?

**GAMBLER** – What do the rest of the rules say?

(The GYPSY reENTERS and grabs the list from their hands)

**GYPSY** – Give me zat ... I think one rule is enough for you today. (She puts instructions back in the bassinet.)

**OUTLAW** – (To GYPSY) Soooo ... who put you in charge?

**LAWYER** – I will conclude ... (reading) ... P.S. I put my trusted friend Crystal Ball in charge of my saloon Misty's Hideaway ... until such time that it is sold, or little Faye is old enough to run the establishment. OR it is determined which one of you is little Faye's rightful father.

**GAMBLER** – I guess that answers one question - and raises another.

**LAWYER** – I will take my leave of you now.

(The LAWYER EXITS SIDEKICK ENTERS )

**RAINMAKER** – (to GYPSY) If Misty's trusts you with her Hideaway ... that's good enough for me. (shaking her hand)

**GYPSY** – I take it by the vagon outside that you are ...

**RAINMAKER** – (interrupting) Call me Professor.

**GYPSY** – (to RAINMAKER) ... zat Professor you are "rainmaker"?

**RAINMAKER** – Proprietor, founder, and owner of the Inter-State Artificial Rain Company at your service. Oh, and this is my ... “assistant” ... Wendy Storm.

**SIDEKICK** – Also at your service, Ma’am.

(The GYPSY walks over to the OUTLAW. SIDEKICK EXITS)

**GYPSY** – (to the OUTLAW) And you?

**OUTLAW** – Me?

**GYPSY** – Yes. What brings you to town and how did you know Misty?

**OUTLAW** – Well ... when I was in town a few years back ... I’d come in the saloon from time to time for a drink or some grub. First time I met Misty ... she knew I was an outlaw since my poster was on the wall ... but she paid no mind to that and walked right over to me and offered me a needle and thread ... she said she noticed my coat was torn and any self-respecting vaquero should always look their best.

**GAMBLER** – Misty always was the brave one.

**OUTLAW** – She hid me out many a time when ... let’s say I was not wanting to be found by a Marshall or that polecat of a Sheriff you have here in town who’s in cahoots with your banker-man. Just seeing the look on his face when I took that basket of money out from under his nose ... made it all worthwhile.

**RAINMAKER** – Sounds like you came to town with some score to settle and you seem to have a preoccupation with vengeance.

(The OUTLAW moves to the audience and pulls out his pistol and waves it around angrily looking at the audience breaking the 4th wall.)

**OUTLAW** – Pre-‘occ-u-fied with ‘Ven-gance. We’ll just have to see about that! Who told you that? (ASIDE) Was it one of these varmints.

**GAMBLER** – (walking over) Control yourself there or the whole saloon will be covered in rocks.

CROSSING THE STAGE IN A RECURRING ONE-LINER BIT  
(KITTY KATZ and ALLY KATZ cross ENTERING from the parlor then EXITING through the stage upstairs.)

**KITTY KATZ** – (to ALLY) – I find you very educating. Every time you start talking, I go into the other room and read a book.

**ALLY KATZ** – (to KITTY) – (yawning) Just keep talking Kitty, I yawn when I'm interested. (ALLY & KITTY EXIT upstairs)

(We hear conversation outside the Saloon as the SHERIFF and his DEPUTY start to come in. The GAMBLER quickly directs the OUTLAW to duck into the parlor to avoid detection.)

**SHERIFF** – (OFFSTAGE VOICE to DEPUTY) Deputy ... let's check inside the saloon, maybe they have seen something.

(SHERIFF and DEPUTY ENTER spotting the hat on the wall and then walking over to the wall to examine them.)

**SHERIFF** – That hat and bandana share a remarkable resemblance to what the witnesses over at the bank said the robber was wearing.

**DEPUTY** – Yep ... just like they described Sheriff!

**GYPSY** – Oh, zose on the vall? Just decorations for Saloon. Had zhem years. Sheriff, if you vant zhem, go take them.

**SHERIFF** – You haven't happened to see any strangers in town carrying a basket full of the bank's money have you Miss Crystal? Just in case I will leave my Deputy here outside your place to make sure you are ... ah "pro-TECTED" while I'm putting together a posse to hunt down that bank robbing varmint.

**GYPSY** – Oh ... really zere is no need Sheriff ...

(KITTY and ALLY EXIT to parlor)

**SHERIFF** – Just watchin' out for the good of the city AND protecting your establishment until the bank can repossess it day after tomorrow. Seems you are still missing a payment over at the bank.

**GYPSY** – If Misty vere alive you wouldn't be saying such things.

**SHERIFF** – I promised her Father on his deathbed that I'd watch out for Misty and turn my head to any shenanigans going on at the saloon as long as she was alive. But now that she's not ... well you know ... hopefully a different owner can get a more respectable clientele that won't include card-sharks and flimflam artists.

(SIDEKICK ENTERS)

**SIDEKICK** – That's "Professor Flimflam Artist" to you Sheriff.

**RAINMAKER** – (to SIDEKICK) You're really not helping things.

**DEPUTY** – I don't see you breaking out umbrellas ... just a thought.

**GYPSY** – (to the DEPUTY) So, zee 'thought' crossed your mind Deputy? Must have been zee long and lonely journey.

**SHERIFF** – And you better not even think about leaving town.

(The SHERIFF & DEPUTY EXIT through the front door.)  
(The DEPUTY remains and looks in the window of the saloon.)

**RAINMAKER** – Let's see ... the Posse will be here soon ... and the Deputy is out there keeping tabs on who exits.

**SIDEKICK** – ... And there's not a cloud in the sky ...

**GAMBLER** – ... And that Sheriff has said he might shoot me down in the street like a dog.

(The OUTLAW comes from under the table or the parlor.)

**OUTLAW** - Could be worse ... at least it's quiet so we can figure out what to do next.

(SOUND EFFECT: Baby loudly crying off stage – caterwauling)  
(GYPSY EXITS to tend to the baby.)

**SIDEKICK** – Probably going to be a long day and night  
Professor.

(Covering ears to quiet the crying of the baby.)

**RAINMAKER** – No doubt Wendy ... a very long night.

**FADE TO BLACK**

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – INTERMISSION)

**INTERMISSION**

## **OLIO STYLE INTERLUDE**

To bring the Audience back from Intermission  
(LIGHTS COME UP on LOLA, KITTY and ALLY as they sing.)

### **SONG 6 – WAIT ‘TILL YOU GET TO SEE WHAT COMES NEXT**

Lyrics by GARY McCARVER

Music by ALBERT CON TILZER

You're back and ready for Act two  
it's almost curtain time.

You may be bought some wine,  
cause it makes you feel so fine.

You won-der what will hap-pen next  
And will she save her space.

But if you haven't not-iced,  
there are villains every place.

A posse will be forming don't you know?  
Will the bandits stay, or will they go?

### **CHORUS**

Wait 'til you get to see what comes next folks.

Wait 'til you get to see how it ends.

You might guess but you would be so wrong

But worry not, it all works out be-fore the final song.

Wait 'til you get to see what comes next folks,  
the final act is ready to be here ...

Will the sheriff show up or an angry crowd appear?

Or will there be a plot twist that will make you shed a tear?

Wait 'til you get to see what comes next folks.

Four, Three, Two, One. Let's start-up the show!

### **REPEAT CHORUS**

**FADE TO BLACK**



## ACT 2 - SCENE 1

**The Place:** Still in Misty's Hideaway  
**The Date:** The Next Day  
**The Time:** Very early in the Morning

(LIGHTS SOFTLY - EARLY MORNING. We see The GYPSY sitting rocking the baby in her arms. It is a bundle of a baby swaddled in a blanket with a toy rattle. The OUTLAW is sitting not far from her. Others are in the parlor area or at the bar snoring or drinking.)

(PAIGE TURNER ENTERS holding a Cue-Card sign. Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – THE NEXT DAY)

(SOUND EFFECT: Baby cooing and making happy baby sounds)

**OUTLAW** – And then I told Misty ... it's not smart to break someone's heart because they have only one inside ... so it's better to break their bones instead since they have 206 of them.

**GYPSY** – Zat is fascinating story Mr. Bandit. But it is really late and little Faye is finally asleep. Here ... hold her.

(The GYPSY gently places the baby into the arms of the OUTLAW who is obviously uncomfortable with the prospect of holding a baby.)

**OUTLAW** – Actually I think it' really early ... but holding a baby ... nope I don't think ...

**GYPSY** – Awe ... babies are – how you say - resilient. And it's only just for a moment while I get new bottle.

(The GYPSY goes behind the bar to get another bottle of milk. The SIDEKICK begins to ENTER and walks to the bar.)

**OUTLAW** – 'Re-zil-eant ... does that mean you can't hurt a baby?

**GYPSY** – Well, actually you can hurt zem. Zey're not in-de-structible. (beat) But you shouldn't.

**OUTLAW** – Well ... WHAT ... if the baby killed a man?

**SIDEKICK** – (approaching) You and your moral puzzles.

(The SIDEKICK grabs a glass off the bar then EXITS)

**GYPSY** – Come now ... it's not zat bad. Simple as falling off log.

**OUTLAW** – Now that's something I've done ... (still uncomfortable)

**GYPSY** – You are not afraid ... are you?

**OUTLAW** – Afraid? Not afraid of no-one or no-thing. Suppose ... I can give this baby thing a try. (rocking the baby)

(SOUND EFFECT: Baby giggles and coos)

**GYPSY** – See, you're getting knack of it. She likes you Mister Bandit.

**OUTLAW** – I wasn't always a Bandit you know. Sure, I've robbed a stagecoach or two or three ...

**GYPSY** – And zee bank?

**OUTLAW** – Or two or three. But I've never taken a man's last dollar.

**GYPSY** – I am still angry with you about zee bank.

**OUTLAW** – Oh ... I didn't think you recognized me.

**GYPSY** – You might vant to lose zat bandana and sombrero if you don't want everyone to recognize you as zee bandit.

(Pointing to the hat on the wall that now decorates the saloon. The GAMBLER ENTERS the room from the parlor.)

(Walking over to the baby bassinet ... he puts the baby in it and then reaches behind the counter to grab the money basket and placing it on the counter next to the baby bassinet he pulls out some cash from the canvass bag that looks like a blanket covering all of the money.)

**OUTLAW** – I didn't take your money ... not my doin' ... you said it yourself ... that banker-man's the one that robbed you.

**GYPSY** – Keep talking, ewventually you'll say something intelligent!

**OUTLAW** – I've got money ... So how much do you need?

(The OUTLAW pulls out several bundles of bills with bank seals on them and tries to hand them to the GYPSY. The

GAMBLER ENTERS from the parlor and sees the discussion going on.)

**GYPSY** – That von't fix it ... vell it would ... but it vouldn't ... if they found out it was zeir own money. Or if zey caught you and zee bank got back vhat you stole but it vas two hundred and twenty-seven dollars lite ... or vhat if ...

**OUTLAW** – (interrupting) Then - they - just won't find out - will they?

**GYPSY** – And vee vere so close to paying off zee mortgage just like Misty wanted me to do for little Faye. (EXITS in tears to the parlor)

**OUTLAW** – I'll never understand women!

**GAMBLER** – You're not expected to. Heck ... what gave you the bright idea to rob the bank on your way INTO town? Wouldn't the smart thing be to rob the bank on your way OUT OF town.

**OUTLAW** – It wasn't for the money.

**GAMBLER** – I thought that robbing banks is always for the money.

**OUTLAW** – I did it to settle a score with that Banker-man.

**GAMBLER** – Go on.

**OUTLAW** – He was the one that foreclosed on my family's ranch outside of town. No reason to do that ... we were good folks ... just came onto hard times.

**GAMBLER** – That's why you turned to robbing stagecoaches and trains.

**OUTLAW** – I figure you got that off my wanted poster?

**GAMBLER** – (holding the poster) Couldn't help it ... they have them posted in every saloon and post office from here to Deadwood. According to this wanted poster ... you've been on quite a spree from Julesburg to Salt Lake City to Carson City. I'm surprised you didn't stop off in Hemet.

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – HEMET?)

**OUTLAW** – I never robbed those banks! They keep telling stories about me shooting this man or robbing that bank. Most are lies.

**GAMBLER** – Most?

**OUTLAW** – The only men I shot are those that drew first. But the higher that reward gets on my wanted poster ... the more everyone thinks they're a faster shot than me. Which they are not. (pause) Well ... if someone hates you for no reason, might as well go ahead and give them a good reason.

**GAMBLER** – A piece of advice ... if you figure out the path you're on is difficult and will take a long time. Choose a different path.

**OUTLAW** – A little late for that now I think.

**GAMBLER** – Probably so.

**OUTLAW** – (looking at the tunnel map) I could have just used the tunnel map to get into the bank and out and no one would have been the wiser.

**GAMBLER** – (looking at the map also) There's a tunnel leading to the bank.

**OUTLAW** – Better than that ... it leads right inside the vault.

**GAMBLER** – And you robbed the bank in broad daylight instead?

**OUTLAW** – Yep. It's cheating to seal money all sneaky like when they don't know you did it.

**GAMBLER** – Then why do you wear a bandana to cover your face?

**OUTLAW** – Maybe ... I didn't think it through like I should have.

**GAMBLER** – By the way ... it doesn't count as cheating ... as long as you don't get caught. But sometimes even a 3 to 1 favorite loses. That's why they call it gambling, and sometimes the best thing you can do is put money back in the pot and deal another hand.

**OUTLAW** – That's it!

**GAMBLER** – What's it?

**OUTLAW** – You're "Aces high" when it comes to smarts.

**GAMBLER** – I like to think so. (confused) I am so clever, that sometimes even I don't understand a single word of what I'm saying.

(The OUTLAW EXITS as the SIDEKICK ENTERS and tries to nonchalantly get another glass of whiskey from the bar.)

**GAMBLER** – (throat clearing sound) I couldn't help but notice that is your 4th whiskey in the last hour.

**SIDEKICK** – I don't like the way this conversation is going.

**GAMBLER** – (to the SIDEKICK) Just wondering ... what is it that drove you to the bottle?

**SIDEKICK** – (pondering) Sugar cookies.

**GAMBLER** – Excuse me?

**SIDEKICK** – Yep, I love them sugar cookies. When I was a kid, my mom used to make 'em. But instead of using sugar, she'd use whiskey. And instead of milk, she dipped them in more whiskey.

**GAMBLER** – (pause) I see ... that explains a lot.

(The SIDEKICK walks over to the GAMBLER at a table.)

**SIDEKICK** – Don't tell the professor. I don't want to lose this job. What am I supposed to do, go back to Wisconsin and work in the cheese mine? After I stood up on the cheese barrels, threw down my cheese trowel and stormed out?

(ALLY KATZ and the OUTLAW ENTER from the Parlor. The OUTLAW goes to the bar to pout a drink. ALLY delivers her line as she travels through the set and heads upstairs.)

**ALLY KATZ** – You know that is so wrong - at so many levels.

**OUTLAW** – Cheers! (holding up his drink)

(The SIDEKICK stands up to exit.)

**SIDEKICK** – (ASIDE TO AUDIENCE) Maybe I'll call it a night. I'm just not comfortable with that feeling. What's it called? Oh Yes. "Sober". In the past, I've always just counteracted it with other emotions, like avoidance or drunk.

(The SIDEKICK EXITS)

**GAMBLER** – Well ... I'm calling it a night ... or is it a morning?  
We'll figure it all out in when the sun finally comes up.

(The **GAMBLER** EXITS to the parlor.)

**OUTLAW** – (ASIDE) Only thing to do is put the money back where it belongs. That will fix everything. (takes a drink and then looks at the tunnel map that he has in his pocket.) (showing the map) Let's see ... one tunnel goes right into the bank vault ... That's where they will find the money in the morning and then everything will be all right again.

(The **OUTLAW** goes to the bar where the basket of money and the basket holding the baby are. He pauses for a moment then grabs the wrong basket and EXITS through the secret door not realizing he's grabbed the wrong basket.)

(**PAIGE TURNER** ENTERS holding a Cue-Card sign shaking her head. She shows the card, reads it EXITS.)  
(**CUE-CARD** – OH NO!)

**FADE TO BLACK**

## ACT 2 - SCENE 2

**The Place:** Still in Misty's Hideaway  
**The Time:** Later at Night / Early the Next Morning

(LIGHTS COME up in the saloon as an animated discussion is going on. The GYPSY has discovered that Robin has taken the wrong basket. Everyone is in the room trying to console the GYPSY.)

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – THE NEXT MORNING)

**GYPSY** – I should have known he would do something foolish.

**SIDEKICK** – How could you have known?

**GYPSY** – Because I am zee town Fortune Teller ... that's why.

**SIDEKICK** – Oh ... in that case ... how could you have NOT known?

**GAMBLER** – We ALL should have known. Robin is nothing more than an empty headed good for nothing ...

**SIDEKICK** – (pointing) Look over there ... the wall is moving.

**GYPSY** – Oh, don't be zat guy who points fingers. No one likes zee pointer. Even in dog world ... they're seen as zee showoffs.

(The OUTLAW interrupts ENTERING from the secret door.)

**OUTLAW** – Saying nice things about me? Just got all the money back into the bank vault just before they opened for the day. Now you won't lose the saloon. (beat) You can thank me later.

**GAMBLER** – You took the money back to the bank?

**OUTLAW** – Yep.



(RAINMAKER pulls out bundles of money from basket on bar.)

**RAINMAKER** – You mean ... this money?

**OUTLAW** – Yep. (long pause) Wait. (beat) I didn't (beat) did I?

**GYPSY** – Zen you took Faye to zee bank and locked her in zee vault.

**OUTLAW** – Zen ... I mean then ... there is only one thing I can do. (unholstering his pistol and heading towards the front door).

**RAINMAKER** – I'd agree with you ... but then we'd both be wrong.

**GAMBLER** – Hold on ... experience is a wonderful thing. It enables you to recognize a mistake when you're about to make it again. We've got to think this through first.

(The door opens with the BANKER holding the baby bassinet.)

**BANKER** – I think you left something in my bank vault and you might be willing to make a trade for it?

**RAINMAKER** – How did you know the baby belonged here?

**BANKER** – You left a list of instructions in the basket with all your names on it. (holding up the list of instructions from the bassinet) SO ... do we have a deal? One basket for another.

**OUTLAW** – Sounds fair enough. But ... why didn't you just tell the Sheriff and his Posse?

**BANKER** – I figured it would be better to take things into my own hands. And besides ... as far as everyone knows ... you skipped town with all the money.

**GAMBLER** – (figuring it out) I get your angle ... and you figure that you could keep all that money for yourself.

**BANKER** – Well ... do we have a trade or NOT?

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – BOO HISS)

**RAINMAKER** – Let me get it for you. (to SIDEKICK) Give me a hand.

**SIDEKICK** – Sure thing Professor ...

(The RAINMAKER walks over to the bar where the other basket is and looks in the bag. His SIDEKICK joins him.)

**RAINMAKER** – Make sure it's ALL in there.

(The SIDEKICK takes the basket off the counter for a moment placing it behind the counter then handing it over to the RAINMAKER.)

**SIDEKICK** – Should be everything he deserves ... now.

(The RAINMAKER takes the basket over to the BANKER and they make a simultaneous swap of baskets.)

**BANKER** – (to the GYPSY) Here's the mortgage to your Saloon paid off. (putting it on a table and turning to leave but then having a final comment) Oh ... Mr. Banks ... one more thing. When the Sheriff's posse does find you ... be so kind to not mention this meeting.

**GYPSY** – Aaaand ... You'd lie about it any-way.

**BANKER** – So true ... so very true. (BANKER EXITS with basket)

(LOLA LEMORE, KITTY KATZ and ALLY KATZ cross ENTERING from the parlor then EXITING from upstairs.)

**LOLA LEMORE** – (to KITTY in the middle of conversation) – Always remember that an Audience is like wet cement. Whatever falls on them make an impression.

**KITTY KATZ and ALLY KATZ** – Yes - Miss LeMore.

**LOLA LEMORE** – Also ... if at first you don't succeed, try, try again. Then quit. There's no point in being a fool about it.

**GIPSY** – (To LOLA) I zink ... everyone is foolish ... it's only question of degree.

**GAMBLER** – (to SIDEKICK) You didn't do what I think you did?

**RAINMAKER** – What-ever are you talking about. Just making sure he got everything that was coming to him.

**SIDEKICK** – (looking at his pocket watch) Wait for it ...

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – COVER YOUR EARS FOLKS)

(SOUND EFFECT: Large thunder style boom just outside.)

**KITTY KATZ and ALLY KATZ** – Oh My!

(The BANKER reENTERS covered in soot with torn-up jacket and carrying a smoldering basket of money that just exploded.)

**BANKER** – I hate you ... I hate you all. (BANKER EXITS)

**SIDEKICK** – I know blowing things up won't solve anything ... but it sure does makes ME feel better.

**EVERYONE** – (Laughs) (SIDEKICK EXITS behind wagon)

**GYPHY** – I don't know zat I can take any more excitement today.

(MISTY MEANER walks in through the secret door.)

**MISTY MEANER** – Crystal ... I trust that everything has been going as planned in my absence. Ladies. (beat) Gentlemen, great to lay eyes on you again.

**OUTLAW** – We thought you were dead?

**MISTY MEANER** – Dead? I should say not. I would never allow such a conventional thing to happen to me.

**GAMBLER** – Never had a clue about your bluff. Remind me not to play cards with you.

**GYPSY** – Misty ... Looks like you bamboozled zee bamboozlers. I am so glad zat you are back.

(The GYPSY and LOLA rush over to hug MISTY.)

**OUTLAW** – Misty ... Why the lie about you dying?

**MISTY MEANER** – Best way to get you gentlemen back to town while I was doing a little business in Julesburg, Salt Lake City, and Carson City. (holding a canvass bank money bag)

**OUTLAW** – Business? (laughing when he notices the bank money bag) You picked up some of my bad habits I think.

(SOUND EFFECT: angry crowd noise outside the saloon)  
(LOLA LEMORE, ALLY and KITTY KATZ look out window.)

**ALLY KATZ** – (to OUTLAW) Looks like an angry posse is going from building to building searching for you ... Mr. Bandit.

**LOLA LAMORE** – Look ... they're just coming out of (INSERT THE NAME OF ALMOST ANY LOCAL BUSINESS HERE).

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – SHAMELESS PLUG)

**KITTY KATZ** – Won't be long before they show up here.

**OUTLAW** – It is a little late to head up to Saddleback mountain where they would never find me.

**MISTY MEANER** – True, but why not use the tunnel map and make a clean get away?

**GAMBLER** – (to MISTY) Misty, you know about the map?

**MISTY MEANER** – Who do you think gave it to Robin? One tunnel after all leads behind a wall in my saloon ... if you hadn't noticed.

(The SIDEKICK ENTERS)

**OUTLAW** – (handing the map to MISTY) Can't do it. They'd just tear this place apart looking for me and I won't have that on my conscious.

**SIDEKICK** – You have a conscious? (chuckle)

(SOUND EFFECT: An angry crowd/posse is heard outside)

**SHERIFF** – (OFFSTAGE) Robin Banks! We know you're in there. Come out and we won't have to shoot up the place.

(KITTY & ALLY KATZ squeal and EXITS upstairs as the GYPSY grabs the baby in the bassinet to protect her.)

**MISTY MEANER** – (looking at the OUTLAW) Robin ... don't even think about it. You know ... if you go out there ... they will kill you.

**OUTLAW** – Let them try ... being a bandit may be my line of work, but I didn't take a single dime that they wouldn't miss.

(The GYPSY EXITS taking to the parlor with the baby.)

**OUTLAW** – Misty, good to see you one last time and it will be my honor to lead the angry posse away from that little one of yours. Now I must do what I must ... and hope God pardons me.

**MISTY** – He just may ... it is after all HIS line of work.

(The OUTLAW tosses a small bank bag of money to MISTY.)

**OUTLAW** – Here is a something I was saving for a rainy day. Give it to your little one ... buy her a pony ... when she gets old enough. Every little girl deserves a pony. ADIOS my friends.

(The OUTLAW draws a gun. EXITS through the main door.)

(SOUND EFFECTS: gunfire, crowds, horses galloping)

**CROWD** – (OFFSTAGE) He's getting away ... follow him men!

(SOUND EFFECT: crowd and horse hoof beats taper off)

**LOLA LEMORE** – Not a smart man, but a brave one. (EXITS)

(SIDEKICK looks at his watch and shows it to RAINMAKER)

**SIDEKICK** – Times nearly up Professor. We better leave before that Sheriff decides to take you to the calaboose ...

**RAINMAKER** – Too late for that I think. (looking at watch) I promised rain and it looks like my luck has finally run out.

**SIDEKICK** – Sheriff should be here any minute Professor. If we leave now maybe ...

(SIDEKICK goes to the door hoping RAINMAKER will join him.)

**RAINMAKER** – (interrupting) Nearly all men can stand adversity, but to test a man's true character, give him a baby for a day. (said to MISTY) Even if there's tar and feathers waiting for me ... just seeing you again ... and our little one... well ... you know.

**MISTY MEANER** – When did you figure out that she's yours?

**RAINMAKER** – The moment I saw her. She has my mother's eyes.

(MISTY tries giving the tunnel map to RAINMAKER.)

**MISTY MEANER** – You'd be crazy to try to face down an angry mob ... go ahead and use the map to make your escape.

(The RAINMAKER refuses the map setting it down on a table.)

**RAINMAKER** – All things considered ... I made the mistake of leaving you once ... and I don't intend to make that same mistake twice.

**GAMBLER** – You might want to borrow this. (walking over and offering the RAINMAKER one of his guns)

**RAINMAKER** – Thanks for the offer ... but no thanks.

**GAMBLER** – In that case ... I suspect it is time for me to get out of town while everyone is distracted.

(The GAMBLER snatches secret tunnel map from the table.)

**GAMBLER** – If you don't mind ... this map will come in handy. If anyone comes looking for me ... tell them I left for ... Hemet.

(PAIGE TURNER ENTERS holding a Cue-Card sign. Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – HEMET?)

**GAMBLER** – Oh ... and here's a little something for Faye when she gets older. (setting a pile of money on a table before exiting through the secret door.) Buy her something nice ... from her uncle Jack.

(GAMBLER EXITS. RAINMAKER talks to MISTY.)

**RAINMAKER** – You know ... I once met The Perfect Woman. Unfortunately, she was looking for The Perfect Man.

**MISTY MEANER** – I've lowered my standards since then. (pause) Remember what I said when you told me you had to leave town?

**RAINMAKER** – You said ... “If you are not too long, I will wait here for you all my life.” Sorry I didn't make it back before you “died”.

**MISTY MEANER** – Don't let it happen again. (kissing him)

(SOUND EFFECT: Loud thunder in the distance)

(The SIDEKICK ENTERS)

**RAINMAKER** – (to SIDEKICK) More of your dynamite going off?

**SIDEKICK** – That's not my doing this time Professor.

(SOUND EFFECT: the sound of rain and lots of it!)

(The SHERIFF comes into the saloon with the DEPUTY looking like cats that were caught in a rainstorm. The DEPUTY has an umbrella.) (The RAINMAKER hands the SHERIFF a towel to dry himself.)

**SHERIFF** – Mr. Rainmaker ... I didn't believe it until I saw it with my own eyes. Not a cloud - and now it's raining cats and dogs outside.

**RAINMAKER** – Vision is not believing something AFTER you see it. It's about knowing it will rain ... BEFORE it rains.

**SHERIFF** – (shaking head) You are a strange one Professor ... but you did make it rain after all ... and saved the town. Sorry I doubted.

(The RAINMAKER grabs MISTY MEANERS hand and twirls her around the floor with a little music in the background.)

**MISTY MEANER** – (To RAINMAKER) The sound of a kiss is not so loud as that of thunder, but its echo lasts much longer. (To SHERIFF) It might serve you to have a little faith next time. Now go home to your family and try to be a little nicer to the people in town.

**SHERIFF** – I know better than to argue with a ghost here in San Juan Capistrano. (laugh) Good to see you again Misty. (to DEPUTY) Come on Deputy ... better get the horses in from out of the rain.

**DEPUTY** – Sure thing Sheriff ... sure thing. (DEPUTY EXITS)

(The SHERIFF walks over and gives MISTY MEANER a hug.)

**SHERIFF** – Good to have you back Sis. I'll tell Ma when I see her that you are back among the living.



**MISTY MEANER** – Evan ... give Mother and your lovely wife my love.

(Tipping his hat to MISTY - The SHERIFF EXITS)

**RAINMAKER** – The town Sheriff is your ... brother?

**MISTY MEANER** – It's a long story.

**RAINMAKER** – (glancing around the saloon) I'm not so sure this town is such a safe place to raise a daughter.

**MISTY MEANER** – You're probably right dear ... not enough outlaws or bandits or gamblers in town for my liking anymore.

(MISTY embraces the RAINMAKER and the SIDEKICK wants to give them privacy moving towards parlor entrance.)

**SIDEKICK** – I'll be in the parlor if you need me professor.

(The RAINMAKER goes to the bar for a few piles of money.)

**RAINMAKER** – Wait. Wendy here ... catch. (tossing a bundle of bills to his SIDEKICK) A little extra for your services today. Well done. Now go get the wagon ready ... we will be heading out tonight.

**SIDEKICK** – (to RAINMAKER) Whatever you say Professor.

(SIDEKICK excitedly EXITS counting the money.)

**RAINMAKER** – I figured since the money was going to blow up anyway ... we might as well save enough to buy that circus you always wanted. (handing another pile of money to MISTY he also places a diamond ring on her hand.) And a little something I promised you a long time ago.

(PAIGE TURNER ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience.)  
(CUE-CARD – OH MY!)

(The GYPSY ENTERS out from the parlor WITH BABY Faye in a basket all wrapped up and ready for travel. She hands the basket to MISTY.)

**GYPSY** – I can see it all now ... you on zee high wire and trapeze.

**MISTY MEANER** – (to the RAINMAKER) You as the ringmaster. Little Faye on the trapeze when she gets old enough ... it will be perfect.

**RAINMAKER** – (to the GYPSY while tossing her a bundle of money) Now that you have your own saloon Crystal... you might need a little bit of money to redecorate ... what are you going to rename it?

**GYPSY** – Vith all those birds in town ... maybe calling it ... zee Crow's Nest ... might verk?

**MISTY MEANER** – I would suggest calling it ... the Swallow's Inn?

(OPTIONAL SOUND EFFECT: sound of birds or swallows.)

(PAIGE TURNER ENTERS holding a Cue-Card sign. Shows it & Reads it with the audience. Then EXITS)  
(CUE-CARD – SHAMLESS PLUG)

**GYPSY** – Zee “Swallows” ... Nice ring to it. (GYPSY EXITS to parlor)

**RAINMAKER** – Long time until we come back ... anything you need?

(MISTY MEANER has the baby in one hand and holds the RAINMAKER's hand with her other hand)

**MISTY MEANER** – No ... I've got everything I need ... Now.

(All EXIT towards the rainmaker's wagon.)

**FADE TO BLACK**

# CURTAIN CALL SONG

## **SONG - 'TILL YOU VISIT AGAIN**

Words by Jack Drislane & Gary McCarver

Music by Chris Smith

### **VERSE**

We've come to the end of our story.  
It's sad but our time's now through ...  
reliving bygone days of glory  
of heroes and villains with you.  
There's time set aside just for dreamin'.  
And time for things you've gotta' do.  
We're glad we spent this time together ...  
to share songs and laughter with you.

### **CHORUS**

After each melodrama ends ...  
After all of the fun is through.  
After all of our over-acting ...  
Every shameless plug we brought to you.  
It's that old story told again ...  
that heroes still win in the end.  
As you step through that door ...  
plan to come back once more ...  
we'll be saving a seat here for you.

### **REPEAT CHORUS**

# **CURTAIN CALL**

## **(A Second Song if you need it)**

### **SONG – OUR LITTLE SAN JUAN**

Lyrics by BENNY DAVIS and GARY McCARVER

Music by CON CONRAD and J RUSSEL ROBINSON

Our little San Juan ...  
we're al-ways thinking of you.  
San Juan ...  
We'll tell the world about you.  
From the mountains,  
right to the sea.  
You won't find a better place  
to quite the rat race.

San Juan ...  
You've been our inspiration.  
Days are never blue.  
After all is said and done ...  
There is really only one.  
And San Juan ...  
San Juan ... it's you.

### **REPEAT**

**EVERYONE** - Goodnight everybody! (Everyone waves  
goodbye) (Everyone takes their bows and then)

### **FADE TO BLACK**

**SOUND EFFECT:** A flurry of gunshots and a horse neighs as  
the 3 Bandits escape from the stage as the lights are dimming.

## **ADDED BONUS**

# **A GUIDE TO MELODRAMATIC ACTING**

Melodrama is essentially a theatre of emotions ... a gesture here, an inflection there. In Melodrama, every character, every action, every predicament stays true to character. Conflict, misadventure and desperation that are resolved at the very last moment, unexpected revelations, unexpected twists or turns are all ingredients of the successful melodrama. Melodrama Actors are allowed to 'Break the 4th Wall'

**Anger** – The actor's hands are both shoulder high. Eyebrows pushed together with the actor's face tense in a grimace ... hands in tight fists.

**Fear** - The actor's face is turned to the right side... eyes wide ... with the right hand to the mouth, fingers curled under touching the palm.

**Grief or Sorrow** - The actor's shoulders rounded ... head down and hands cupping the face. Shoulders rise up and then slowly go down.

**Love (Male)** - The actor's chest is held high with his right hand crossing the chest and resting upper left over the heart - opening out to the right and his loved one.

**Love (Female)** - The actor's chest is held high with her head cocked a bit to one side the opposite leg goes out with foot pointed ... hands under the chin ... fingers entwined and bent at the first and second knuckles, hands then go out towards her beloved with a broad.

**Villainous Scheming** - One eyebrow up, the other down, a grimace on the face and hands rubbing together.

**Feeling Overwhelmed** - Chin up bringing the face to look up, one arm dropped limp to the side, the other hand open with palm towards the audience on the top of the forehead.

## **ADDED BONUS**

### **Suggestions for a passable Russian Accent**

Melodrama is fun family style theatre. So, a perfect accent is not critical. Just enough accent to help the audience suspend disbelief. And whatever accent you are replicating ... be consistent.

#### **General Pronunciation:**

Use V for W: say "vest" in lieu of "west"

Use z/s for th: say "zis" or "sink" in lieu of "this" or "think"

Use i: for i: say "seek" in lieu of "sick"

Pronounce t's instead of d's at the ends of words.

#### **General Grammar:**

Skip 'the/a/to!': say "I live in country" or "I want buy car" in lieu of "I live in the country" or "I want to buy a car"

Russians tend to pronounce every word separately whereas native speakers join words into clusters.

The most difficult sound for a Russian speaking English is 'th'. They don't have it and often make it either 'z' or 's', or 'f'.

The e for a swap: "He is a bet men" for "He is a bad man".

Russian also lacks the nasal velars ng and nk, so for "thinking" you will get "thin-kin".

Pronounce double letters as two separated letters

"sipping" is pronounced like "sip+ping"

"stopped" is pronounced like "stop+ped"

"begged" is pronounced like "beg+ged"

## **PHRASES AND SIGNS FOR THE RAIN MAKER'S WAGON & BAGS**

### **NAME ON RAINAMKER WAGON:**

Inter-State Artificial Rain Company  
Patented Rainmaking Technology  
"Have drought ... will Travel"

### **Noli eam imbrem ... Tempus Vernum**

Don't wish for rain ... make it

### **Tempus Vernum est Totum**

To Rain is everything

### **Vitam Regit procella imbrem**

Rain Storms rule lives

### **Tempus Vernum Procedere Debet**

The Rain must go on

Olim habeas eorum pecuniam ... et da pluviam  
Once you have their money ... give them the rain

### **Primum et pluat**

The first thing is to make it rain.

### **Pluviam Fecit**

Rain Maker

### **THE RAIN-MAKER IS HERE**

Rain will be here soon! Come early to buy one of our Silk, Serge, or Satin Umbrellas. If you want to use them for sun umbrellas they also answer that purpose.

# **CUE-CARD SIGNS**

**SAN JUAN CAPISTRANO 1857**

**APPLAUSE**

**HEMET?**

**SEVERAL WEEKS LATER**

**EARLY IN THE MORNING**

**BOO ... HISS**

**COVER YOUR EARS FOLKS**

**MEANWHILE**

**AT THE LOCAL BANK**

**THAT'S JUST SO SAD**

**INTERMISSION**

**OH NO!**

**SHAMELESS PLUG**



## CHARACTER NAMING

“A rose by any other name ... would be just as thorny.”

Unlike melodramas, plays, and musicals provided by other companies ... with a HeroAndVillain.com play you have the freedom (and permission) to rename characters or even the play itself to better match your venue, town history, or even your own peculiar sense of humor. Just be sure to keep it family-friendly and G-rated. Should your town have a seaport instead of a stage station or train depot ... feel free to make the modification. If you want a “tannery” instead of a “cannery” or an “orchard” instead of a “vineyard” ... go for it.

Melodrama is historically a platform for community involvement and people love local references. That is why the Cue-Card “shameless plug” is can be added several times during your performance to poke fun at local people, places or businesses. One such poke at a local town called “Hemet” can be changed to any other town you wish.

As for character names ... additional choices can be found on the heroandvillain.com website should you need inspiration.

Here are a few names if you wish to remoniker a character.

Alan Rench	Forrest Green
Kylian Moore	Foster Child
Corey Publican	Harden Rock
Sal Ubrius	Noah Way
Adam Baum	Owen Cash
Hooker Crooke	Pierce Hart
Lance Boil	Pierce Hyde
Bill Foldes	Ray Zenz
Brighton Early	Richard Mann
Chris Cross	Seymour Paine
Craven Cash	Stan Still
Craven Money	Ty Coon
Craven Power	William Wynn
Craven Moore	Reed Toomey
Craven Green	Lou Scannon



## PROPERTY LIST & RESOURCES GUIDE

They say that “clothing makes the man” I prefer to think that “Wardrobe makes the Melodrama”. There are countless sources for clothing and props that are appropriate for the late 1800s. Here are a few of the author’s favorites. Stick with top quality brands like Wah Maker, Frontier Classics or Scully. The Professor has a top hat ... maybe a short top hat, men wear vests with collars, women dress in Victorian style western wear ... don’t forget millinery for your heroine and you will need a couple of old 1890s style full body bathing suits for those that decide to enjoy the curative waters of the hot springs and a few towels. And a small water spray bottle. Plus, a critical prop is the antique hotel counter bell.

<b>Wild West Mercantile</b>	<b><a href="http://www.wwmerc.com">www.wwmerc.com</a></b>
<b>Texas Jack’s Outfitter</b>	<b><a href="http://www.texasjacks.com">www.texasjacks.com</a></b>
<b>Gentlemen’s Emporium</b>	<b><a href="http://www.gentlemansemporium.com">www.gentlemansemporium.com</a></b>
<b>Western Stage Props</b>	<b><a href="http://www.WesternStageProps.com">www.WesternStageProps.com</a></b>
<b>Village Hat Shop</b>	<b><a href="http://www.villagehatshop.com">www.villagehatshop.com</a></b>

Most of what you need in the way of props will be found in any theatre’s prop room others you can build ... a pocket derringer for The Professor, converted kerosene lanterns for the hotel counter, two pocket watches, a sheriff’s badge, an old coffee pot and coffee mugs, handcuffs, a sack of fool’s gold, several glasses and a whiskey bottle or two.

Remember the Rainmaker like all melodrama villains has a black cape or an old west rifle frock coat. He should wear a brighter colored vest with garters on each sleeve to match. A flim-flam man and con man ... but a nice one.

## **WHY PUBLIC DOMAIN MUSIC IS USED**

Here are a few reasons why the songs used in this Melodrama are derived from music with expired copyrights (i.e. in the Public Domain). Besides the fact that they “feel” right for the time period ... since they came from the late 1800s ... Under U.S. copyright law, any edition of sheet music that was first copyrighted before January 1, 1923 is in the public domain in the U.S., even if the copyright was renewed, the book that contained the sheet music is still in the public domain as long as it was initially copyrighted before January 1, 1923. Prior to 1998, U.S. copyright law featured a "75 year" rule whereby copyright on a musical work lasted 75 years from the first year it was copyrighted. In 1998, that was changed to 95 years. However, the 1998 law was not retroactive and works that were out of copyright before the law was passed are still out of copyright and anyone is free to use its music and lyrics in the U.S. without permission.

Even though this manuscript is protected by copyright, since the songs are in public domain ... they stay there and cannot be copyrighted again in their original form. However, some of the lyrics share only a passing resemblance to the original works from which they were derived, and as such, the new lyrics written specifically for this play are protected. Any copyright notice in this manuscript is for the play content and modified lyrics only. There are many Web sites with enormous data bases of works in the Public Domain and that is where the songs selected for this melodrama were found. If however some work used as the basis for this Melodrama's music wound up in a purported Public Domain database by mistake, please inform the author and immediately actions will be taken to remove that song from future publications of this manuscript.

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**visit [www.HeroAndVillian.com](http://www.HeroAndVillian.com) for details**

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Great American Melodrama**

## **DIRECTOR'S NOTES**

**THE FOLLOWING PAGES ARE FOR THE CAST AND CREW  
TO MAKE NOTES REGARDING THIS MELODRAMA.**

**USE THIS FOR BLOCKING NOTES, CHOREOGRAPHY,  
AND MUSICAL DIRECTIONS. HAVE A GREAT PLAY.**

















