



**A Broken
Badge
Christmas**

An Old-West Christmas Melodrama

Also Known As

**“Longview Holiday Rendezvous”
or “Oil’s Well That Ends Well”**

By

Gary McCarver

**This HeroAndVillain.com Old-West Melodrama
is customized especially for**



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A Broken Badge Christmas (A “Teaser” for Advertisements or Playbills)

Up for a little holiday adventure? Welcome back to the small western town of Longview for the story of a lost love, a “rehabilitated” villain, a jilted woman, and a framed sheriff. At the same time, it is also the story of one actor at the end of his radio career and another just at the beginning of a whole new life. Familiar melodrama friends have returned including that scoundrel Professor Mack and that irrepressible Gypsy Claire Voyant who now runs the local saloon. New friends include our Hero Justin Credible and our Heroine “Longview Lacie”.

The story opens on Christmas eve in 1939 as the popular “**Longview Radio Theater**” radio broadcast is about to begin its final weekly radio broadcast entitled “**A Broken Badge Christmas**” on **KBAM 1270** on the AM radio dial. Through the magic of radio, the audience is transported back to that much simpler year of 1896 ... for the retelling of a completely true tale of the old west ... well at least that is our story and we’re sticking to it.

Of course, also included are a whole slew of authentic old-time songs, live sound effects and an ample supply of shameless plugs.

Now fetch an eggnog and gather around your radio. Turn back your clocks and calendars as a story of love across the centuries unfolds.

Prepare yourself for the twists, the turns, the mayhem, the misdirection found in “**A Broken Badge Christmas**”.

Music chosen for this Melodrama is modified from Public Domain (Published before 1923). Sheet music and CD sample tracks for rehearsals as well as graphics for Paige Turner’s Cue Cards can be purchased online at: <http://www.heroandvillain.com>

THE 1939 CAST

Cue Card Maven – PAIGE TURNER – For those that don't come to melodramas often ... Paige travels between present and past with signs reminding the audience how to participate in the play.

Reginald THROCKMORTON – The Announcer – This former star of radio and stage has just learned that his long-running radio program "Tales of Old Longview" has been unceremoniously cancelled.

Additional Role: Professor Thaddeus Mack.

SALLY FORTH – The Author – Visiting the radio station to make sure her novel is accurately translated to the radio; Miss Sally is unexpectedly and luckily enlisted to read a role on live radio.

Additional Role: Longview Lacie – "The Belle of Longview"

GRANDMOTHER – The role of the Grandmother in the first scene can optionally be played by the actress performing Sally Forth or an older actress that shares Sally Forth's general height and features.

AMANDA and AVERY – The Grandchildren – Both are between 8 to 12 in age and in addition to the prologue Amanda can also play the LITTLE GIRL back in 1896 looking for her lost cat.

Oliver Sudden – The Audio Engineer – The frantic and frenetic voice that often comes over The Intercom in the Broadcast Studio.

Joe King – If it creaks, clanks, crashes or kerplunks ... you can be sure that our "Wizard of Sound" was behind that old-time sound effect.

Piano Player – TRUDY LITE – Bringing the melodramatic and radio antics to life, our resident musician tinkles out the tunes that you'd expect. Without Trudy ... there's no "melo" in melo-drama.

THE 1896 CAST

PROFESSOR Thaddeus Mack – Supposedly “rehabilitated” this conman, scoundrel, and villain returns with yet another evil scheme.

The Heroine – Longview Lacie – The Mayor’s only daughter and the popular singer over at the local saloon.

The Gypsy – CLAIRE Voyant – The former traveling Soothsayer from Madam Zorinda's Circus, now finds her past coming back to haunt her and taunt her with the Professors’ return.

The Hero & New Sheriff – JUSTIN Credible – A good-natured but clueless cow hand. Handy with a gun and loved by all, although there is only one gal for him ... Longview Lacie.

THE MAYOR – Jerry Mander – As gruff and as stern a man as you’ll ever meet, with only one soft spot in his heart for his daughter Lacie.

ANNE CHOVIE – BETTY DIDENT – PENNY NICHOLS – These singers from the local saloon “gussy up” the rowdy town of old Longview with back-up vocals to the tunes you hear.

“DOC” Phil McCavity – The Town Dentist and Undertaker – Doctor Phil is often pulled into the action between extractions.

Additional Role: Oliver Sudden – The Audio Engineer

OPTIONAL EXTRA

Penny Sillen – Doc McCavity’s nurse may just pop in as a walk-on.

SONG LIST FOR THE MELODRAMA

Songs in order of performance

There's A Place That I Know

Words by Gene Buck & Gary McCarver
Music by Dave Stamper

Come On Home

Words by Gary McCarver
Music by Creamer and Layton & Gary McCarver

Oh, Pretty Baby

Lyrics by Gus Kahn & Gary McCarver
Music by Tony Jackson & Egbert Van Alstyne

(OPTIONAL SONG) Hindustan

Words by Oliver Wallace & Harold Weeks & Gary McCarver
Music by Oliver Wallace & Harold Weeks

Blue

Words by Grant Clarke & Edgar Leslie & Gary McCarver
Music by Lou Handman

Longview Lacie

Words by Gary McCarver
Music by Will Donaldson & Rubey Cowan

Intermission

(A Welcome Back from Intermission Song)

On The Radio

Words by Gary McCarver & Irving Berlin

Music by Ted Snyder

There's A Place That I Know (Music Only Reprise)

Music only quick transitional Interlude

Kiss Me, Kiss Me Again

Words by Henry Blossom & Gary McCarver

Music by Victor Herbert

When the Little Squirrels Come

Lyrics by Cary Duncan and Gary McCarver

Music by Anselm Goetzi

There's A Place That I Know (Full Cast Reprise)

Words by Gene Buck & Gary McCarver

Music by Dave Stamper

The Curtain Call Song

'Till You Visit Again

Words by Jack Drislane & Gary McCarver

Music by Chris Smith

SET DESIGN INSPIRATIONS (from a previous production)



PROLOGUE

The Place: In a family living room
The Date: Christmas Eve 1939
The Time: It is very early in the evening

(LIGHTS COME UP SLOWLY on a cathedral style radio sitting on a lace-covered table with a picture of a uniformed father. There are two chairs, plus a pillow on the floor sitting on a large round rug.)

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)
CUE CARD – Christmas Eve 1939 *(PAIGE EXITS)*

(Two children AMANDA and AVERY rush in to turn on the radio)

AMANDA – So this is the day ... it's been marked on the calendar for as long as I can remember.

AVERY – Where's Grandma?

AMANDA – Oh she'll be down soon enough. Avery ... you don't have it tuned in right ... here let me do that ... *(reaching for the dial)*

AVERY – No ... Leave it alone ... this is the right station ...

(SPECIAL EFFECT – As the amber light of the radio glows we hear static and short parts of radio broadcasts come from the radio)

Words on Radio spoken (by JOE KING) – ... British Prime Minister Neville Chamberlain says that there will be "Peace in our time" following mounting tensions in Europe over the Sudetenland crisis. Tune in tonight to KBAM 1270 for words from Max Jordan ...

(A grey-haired Grandmother slowly ENTERS and turns the sound lower on the radio. She wears a shawl and bright red scarf)

THE GRANDMOTHER – Well ... that is just about enough of that!

AMANDA – What do you mean Grandma?

THE GRANDMOTHER – Oh nothing, Sweet-Pea ... just a little out of sorts today ... better things to do than hear bad news.

AMANDA – We were just waiting to listen to Orphan Annie or maybe the Lone Ranger or ... maybe ... Longview Radio Theater!

THE GRANDMOTHER – That has always been one of my favorites.

AMANDA – Grandma ... then that will be perfect ... since you get to do whatever you want on your birthday!

THE GRANDMOTHER – My birthday? My goodness ... yes ... of course. If only your grandpa could see how you have both grown.

(The Grandmother sits down in the chair and pulls a white handkerchief from her sleeve to wipe a tear from one eye.)

AMANDA – Grandma ... are you ... all right?

THE GRANDMOTHER – Yes ... yes ... never better dear ... It's just strange ... it seems like only yesterday when ...

AMANDA – Grandma? *(concerned)*

THE GRANDMOTHER – I'm fine ... I was just thinking about your grandpa ... he would always say that "Doing what's right ... is what makes the difference between a Hero and a Villain".

AMANDA – *(a short pause)* You miss grandpa a lot?

THE GRANDMOTHER – Every day ... and always.

(AMANDA picks up the picture of her dad in uniform.)

AMANDA – Daddy promised that he would be home for Christmas.

THE GRANDMOTHER – He did call you last night on the telephone, but sometimes things are just out of our control. *(changing the subject)* It's getting late, so it's about time for you two to toddle off to bed.

BOTH CHILDREN IN UNISON – *(interrupting)* ... But Grandma! Can't we wait up a little longer. Just one more radio show.

THE GRANDMOTHER – Fine one more radio show. Come here Sweet-Pea ... you look a little cold ... you wear my scarf.

(The Grandmother takes off the red scarf from around her neck and lovingly places it around the neck of her granddaughter AMANDA and then turns back on the radio.)

AMANDA – But grandma ... I can't take your lucky scarf ... *(she starts to take the scarf off but is gently stopped)* ... You never go anywhere without your lucky scarf.

THE GRANDMOTHER – Well ... things change. Maybe it's about time for you to have some of that good luck. Besides ... it looks better on you than it ever did on me. *(chuckle)*

(AVERY is tuning in the radio and we hear the theme song from the Longview Radio Theatre ... "There's a Place that I Know ...")

AVERY – Grandma! "Longview Radio Theatre" will be on any second.

THE GRANDMOTHER – *(to herself)* It's been such a long time. I was almost starting to believe those days were nothing more than a dream. *(turning to leave)* You children enjoy the radio ... and turn it off before bed.

AMANDA – Aren't you going to stay up and listen?

THE GRANDMOTHER – No need. I remember every detail ... like it was only yesterday.

(The Grandmother EXITS through a side door and then rushes backstage to do a quick costume change for her entrance in the Radio Booth as the Author MISS SALLY FORTH unless you choose to have another actress.)

(LIGHTS FADE OUT)

(Both children both children look intently at the radio and then EXIT after lights fade out before the action begins in the Radio Booth Set.)

ACT 1 SCENE 1

The Place: The Radio Broadcast Booth
Home of Longview Radio Theatre's broadcast
The Date: Christmas Eve 1939
The Time: It is early in the evening - 5 minutes earlier

*(LIGHTS COME UP SLOWLY on a "Sounds Effects" Man sitting back in a chair reading a newspaper. Next to him is a large array of sound effects equipment in what appears to be the recording part of a radio broadcast booth. Another chair is off to the side of the set with a door in a wall that also has what appears to be a window to the sound engineer's booth. The headlines on the paper he is reading have bold letters saying "**WAR INEVITABLE**" with a picture of Europe and arrows moving from Germany to France. TRUDY LITE, the Piano Player, is at her piano arranging music for tonight's broadcast.*

*There is a calendar on the wall showing DEC 24 and two "carbon spring" style microphones on tall stands in front of the set with a copy stand between them. A third microphone is at the sound effects table. A sign on the wall lights up to say **STANDBY** or **ON THE AIR** as needed. There is a publicity photograph of "Throckmorton" on the wall wearing his signature red scarf. We hear conversation going on from behind the door to the Engineer's booth as it opens. There is a speaker box on the wall for the Engineer's voice. The Announcer enters carrying a script. He sits to review the script for the evening's live broadcast. A voice from behind the door is Miss Sally Forth, the Author of tonight's radio play. She is talking with the sound engineer.)*

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – The Year is 1939

TURNING IT OVER – "Five Minutes EARLIER" *(PAIGE EXITS)*

(JOE KING sits reading the newspaper as THROCKMORTON enters through the engineer's booth door holding a script.)

SALLY FORTH – *(audience only hears her when the door is opened)*
(In mid-conversation) I am only here to make sure that my work is faithfully translated to the radio. I will not let radio personalities ... even one as well regarded as Reginald Throckmorton ... misinterpret my work.

(Reginald THROCKMORTON - the Announcer, enters brushing SNOW off of his coat and hat and then sets his script down on a music stand that is between the two microphones. He hears SALLY FORTH talking through the door from the engineer's booth. He returns to firmly close the door. JOE is reading a copy of the evening newspaper.)

THROCKMORTON – Starting to snow outside ... (brushing off snow) ... you know what they say about snow on Christmas?

JOE KING – (interrupting) Just look at this headline. War Inevitable! Boys already gone to lend a hand in Europe. Now or no snow ... not going to be a good Christmas “Throck” - not good at all. Looks like we’ll be in this fight soon enough. *(throwing the newspaper in the trash.)*

(JOE rises to start testing his sound effects machines)

THROCKMORTON – That’s why I don’t live in this world Joe ... I live on the radio.

JOE KING – Sorry to hear about you losing the “Lux” ... a bad break.

THROCKMORTON – Yes, I was all set to host the “Lux Radio Theatre” until they got that “hack” ... to take my place.

JOE KING – Funny? I’ve never heard Cecil B. DeMille called a hack?

THROCKMORTON – Was THAT his name? ... I hardly recall.

JOE KING – *(in jest)* What IS this business coming to? *(chuckle)*

(SALLY FORTH - walks in through the door from the Engineer's booth. She is well dressed and is carrying a script.)

THROCKMORTON – *(still talking to JOE KING)* I remember the days when we'd work before an audience dressed in tuxedos.

SALLY FORTH – *(interrupting)* The audience wore tuxedos?

THROCKMORTON – No ... not the audience ...

SALLY FORTH – Everyone wearing tuxedos ... that seems rather strange ...

THROCKMORTON – No! The audience didn't wear tuxedos ...

SALLY FORTH – I've never even worn a Tuxedo ... but if I did ...

THROCKMORTON – *(firmly interrupting)* ... Nobody in the audience had a tuxedo on!

SALLY FORTH – Then ... what was it they DID wear?

THROCKMORTON – Regular clothes I suppose, hats, coats, gloves ... *(getting perturbed)* ... it doesn't matter what they were wearing.

JOE KING – ... *(laughing)* I was hoping this wasn't going to turn into another one of those "who's on first" routines ...

(Standing up and walking over JOE shakes SALLY FORTH's hand)

JOE KING – I heard a rumor that you might be coming to the station today to listen in on the broadcast. I've never met the author of one of our radio plays before. Is it "Miss Forth"?

SALLY FORTH – Yes, Sally Forth ... but you can call me Sally. *(confidentially)* To be honest ... I've written historical novels before but have never and one performed on the radio. Mr. King ... I've listened to you on the radio since I was a little girl and I didn't want to miss the chance to meet the "King" of sound effects.

JOE KING – My friends call me "Joe".

THROCKMORTON – *(to JOE)* So ... "Joe" ... tell me again why you left that last show you worked on ... what was its name again?

JOE KING – *(said quietly)* It was ... Orphan Annie.

THROCKMORTON – *(loudly)* Right ... "Little Orphan Annie". Who would think a show about the most popular funny-paper heroine of all time would work on the radio?

JOE KING – Don't remind me.

SALLY FORTH – *(to JOE)* Orphan Annie? Why did you leave it?

JOE KING – I guess I just had enough of those offers for decoder rings, Ovaltine and send-away trinkets.

THROCKMORTON – If you stayed put ... you'd be on easy street.

JOE KING – I know ... I know. *(talking to SALLY)* But I have to be able to look at this mug in the mirror each day and like what I see.

SALLY FORTH – I am proud to finally meet a man of integrity.

OLIVER SUDDEN – On Intercom – Loraine just called ... she's stuck in traffic. Believe it or not ... it started snowing and the highways are pretty much closed down. So, you'll have to start without her.

JOE KING – Snowing?

SALLY FORTH – What!? Who will read the women's roles?

OLIVER SUDDEN – On Intercom – (*interrupting SALLY*) Sorry to do this to you Miss Forth ... but you have just become a radio personality.

SALLY FORTH – What!?

OLIVER SUDDEN – On Intercom – Gentlemen ... give her the "Cooks Tour" ... we've got a broadcast to do ... no choice. It's her or we cancel the broadcast ... she on with you.

THROCKMORTON – (*Said to SALLY while holding up the script*) You did write this script ... didn't you?

SALLY FORTH – It's historical ... but yes, I did write every word!

THROCKMORTON – Close enough. Then this shouldn't be too much of a stretch. You could take a lesson or two from that "Professor" character you wrote about (*leafing through the script*) ... He seems to roll pretty well with the punches.

SALLY FORTH – Most scoundrels do.

JOE KING – Stand right here Sally.

SALLY FORTH – (uncertain) Right here?

JOE KING – That will do.

OLIVER SUDDEN – On Intercom – You're on in one ... standby.

SALLY FORTH – One Minute! How can you be so calm?

THROCKMORTON – (*ignoring SALLY and talking to JOE*)
I guess we've had a good run with this Longview Radio Theatre.

JOE KING – What do you mean? ... "Good run"?

THROCKMORTON – Hadn't you heard? The Agency says we're cancelled after tonight's show. Sponsors say, "Melodrama is old hat".

JOE KING – Of course it's "old hat". That's the point. Canceling us?

THROCKMORTON – They're replacing us with a show called "Information Please". Imagine. Questions mailed in and then answered by a panel of "so-called" geniuses ... how profoundly ordinary.

SALLY FORTH – Canceling your show? How can they do that?

THROCKMORTON – Mark my word! There is no future in a "Talk Show". Who wants to listen to talking? People want entertainment!

SALLY FORTH – ... with music ...

JOE KING – ... and sound effects ... (JOE demonstrates an effect)

SALLY FORTH – ... and heroes and heroines ...

THROCKMORTON – ... and villains of course.

OLIVER SUDDEN – On Intercom – You're on in 30 seconds everyone ... standby.

(SPECIAL EFFECT – THE STANDBY LIGHT COME ON)

THROCKMORTON – ... “Talk” on the radio ... it’ll never last.

JOE KING – I’ve always found a way to pull a laugh out of a running gag, so ... I guess I shouldn’t have a problem finding a job.

SALLY FORTH – But what about you, Mr. Throckmorton?

THROCKMORTON – Thank you for your concern, my dear. Not much one can do to save my career. I’m yesterday’s news ... the sponsors say I have played too many villains.

JOE KING – ... Or had one too many martinis ...

THROCKMORTON – *(hearty laugh)* Probably both ... to tell the truth.

SALLY FORTH – It’s never too late you know...

THROCKMORTON – Too late for what?

SALLY FORTH – A fresh start. To start a new life.

THROCKMORTON – Everyone says ... “If I could only do this all over again ... I’d do it different next time”. That’s just a Christmas wish.

SALLY FORTH – Sometimes “wishes” do come true.

OLIVER SUDDEN – On Intercom – You’re on in 15 seconds everyone ... Standby.

THROCKMORTON – Joe ... in any case ... It’s been good working with you. *(walking over and shaking JOE’s hand)*

JOE KING – Same here ... Mr. Throckmorton ... Same here.

THROCKMORTON – Step right up to the microphone my dear ... We've got one last radio Melodrama to perform. And since it is your story ... let's make it the best one ever. Your script is right here ...

(THROCKMORTON leads SALLY to a microphone next to his)

SALLY FORTH – *(mimicking)* ... My story ... right.

JOE KING – *(adjusting SALLY FORTH's Microphone)* These carbon spring mics aren't the newest, but they're pretty sensitive.

SALLY FORTH – *(mimicking)* ... Sensitive?

JOE KING – Yes ... so be sure to watch your "Peas" and "Esses".

SALLY FORTH – *(mimicking)* ... "Peas" and "Esses"?

JOE KING – for Popping and Hissing. *(JOE rushes to his effects)*

SALLY FORTH – Oh.

(THROCKMORTON steps back to his mic then adjusts his cuffs.)

THROCKMORTON – ... and most importantly of all, my dear ...

SALLY FORTH – Yes?

JOE KING – Re-laxx ... and welcome to live radio.

OLIVER SUDDEN – **On Intercom** – You're on in 5, 4, 3 *(Don't say 2 or 1)*

(SPECIAL EFFECT – LIGHT CHANGES TO ON THE AIR)

(MUSIC STARTS – There’s A Place That I Know. It is played twice. The first time the following words are spoken over the music by THROCKMORTON. It is sung by him the second time through.)

THROCKMORTON – By the sound of that familiar tune ... you know that once again it’s time for ... Longview Radio Theater and the continuing saga of life in the old west. Each week bringing you the stories and tales of yesteryear ... when the men were strong, the whiskey was stronger, and all the women wore corsets. *(A beat)* Well at least that’s our story ... and we’re sticking to it. So, dust off your Stetson ... and put on your spurs ...

(Now match the words with the tempo of the sung verse that follows)

(So) Pack your bags ... come away. I know you’ll want to stay.
Where the squirrels will greet you and folks are so glad to meet you.
It’s the town ... that we call ... Longview!

SONG – There’s A Place That I Know

Sung by THROCKMORTON

Words by Gene Buck and Gary McCarver

Music by Dave Stamper

INTRO & CHORUS

There’s a place that I know ... where the sweet waters flow.

Where the sky is so clear and blue.

It’s a place far from care and I want to go there ...

and I bet you’ll want to go there too!

Where the people you meet as you walk down the street
are like family and know your name.

Pack your bags ... come away. I know you’ll want to stay.

Where the squirrels will greet you

and folks are glad to meet you.

It’s the town that we call ... Longview!

THROCKMORTON – Welcome to tonight’s story entitled ... “A Broken Badge Christmas”. And so, we join our brave and stalwart hero Justin Credible ... out on the trail with his faithful horse Palomitas.

(SOUND EFFECTS – Sound of horse hooves slowing down then the sound of the Hero’s horse “Palomitas” neighing or whinnying)

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – The Year is 1896 *(PAIGE EXITS)*

THROCKMORTON – We find him sitting in darkness only punctuated by the light of a flickering campfire. He’s thinking about that gal he left behind back in Longview ... and especially how tired he is of eating cold beans out of a can out on the trail.

(LIGHTS FADE DOWN half-way on the radio station part of the set)

(LIGHTS FADE UP on Justin on the “prairie” with his horse looking at the sunset. The horse can be a horse head poking out from behind a rock or a tail swings with the horse’s body hidden behind a tree.

(THE SCENE – Several tumbleweeds, a few rocks to sit on and a simulated campfire flickering in the semi-darkness. Hoots of owls, whippoorwills and the lonesome howl of a coyote are heard.)

JUSTIN – *(talking to his horse)* Palomitas ... I think 6 months of nothing but beans and jerky out on the trail is taking its toll on us.

(SOUND EFFECT – Palomitas is neighing, breighing and burping)

JUSTIN – You know what they say ... The taller the weeds during the summer ... the deeper the snow in the winter. And the weeds were growing everywhere this year. Looks like a storm is coming up.

(SOUND EFFECT – Palomitas is neighing as if to say “oh no”)

JUSTIN – Palomitas ... the money might be good out on these cattle drives, but maybe it's time we stop all this wandering around and head on back to Longview. What do you think?

(SOUND EFFECT – Palomitas is neighing in the affirmative)

JUSTIN – I know ... I know ... I should stop my bellyaching. But you can only eat so much jerky and beans before you want a home cooked meal.

(JUSTIN holds up an old can of beans with a spoon in it.)

(SOUND EFFECT – Palomitas is neighing and burping)

JUSTIN – You're right. It's getting late and I'm plumb tuckered out too.

(SOUND EFFECT – Palomitas is neighing in agreement)

(MUSIC STARTS)

SONG – Come On Home

Sung by JUSTIN CREDIBLE

Words by Gary McCarver

Music by Creamer and Layton

(This song is sung in a soulful old western twang.)

VERSE

Nighttime's 'a fallin' ... the whippoorwills are calling
come on home ... just come on home.

Moonlight is shining, the Wind is softly pining ...
come on home ... won't-cha come on home.

Listen' ... Those crickets are calling just for you.

Come now ... there's no use in stalling ... you want to go home too!

CHORUS

(Sung alone the first time through... with back up second time)

(to) Long-view Wash-ing-ton ohhh ...
beautiful Wash-ing-ton ohhh.
From that old Depot ... a lonesome whistle blows ...
tellin' you it time to come home,
to Long-view Wash-ing-ton ohhh ...
(yes) beautiful Wash-ing-ton ohhh.
Ooh ... Mount Saint Hel-ens is calling you.
That ... sweet smell of li-lacs wait'n just for you too.
(Oh!) In Long-view Wash-ing-ton ohhh ...
beautiful Wash-ing-ton ohhh.

(JUSTIN says "Yes Sir" at end of first chorus leading into second)

OLIVER SUDDEN – On Intercom – And so our hapless hero decides to return home ... But ... unbeknownst to Justin ... trouble is. Still ... life goes on as the gals from the local saloon ... Anne Chovie, Betty Diddent, Penny Nichols and Longview Lacie are finishing a song oblivious to the schemes and shenanigans that are going on ...

(MUSIC STARTS)

(LIGHTS COME UP on the saloon part of the stage as noise, conversation and laughter comes out from the saloon. ***LACIE, ANNE, BETTY and SARAH*** come through the swinging doors singing.)

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – Old Longview – 1986 ***(PAIGE EXITS)***

SONG – Oh, Pretty Baby

Sung by LACIE, ANNE, BETTY and SARAH

Lyrics by Gus Kahn and Gary McCarver

Music by Tony Jackson & Egbert Van Alstyne

CHORUS (*Sung once or twice based upon blocking*)

Ev'ry body needs a baby that's why we're invitin' you ...
pretty baby (Oh) pretty baby.
And if you're looking for a honey
just to spend some time with you ...
pretty baby ... pretty baby.
Why don't come and mosey over to our little saloon,
we're there most any time.
We've been looking for a sweetie
and it Might as well be you.
Come on over some time.

EVERYONE – (wildly clapping with hoots at the end of the song)

LACIE and THE GALS – Thank you ... thank you so very much.

(NOTE – Lines from the 3 saloon gals, SARAH, ANNE and BETTY are delivered with one gal quickly completing the other's sentence.)

PENNY NICHOLS – (to LACIE) Did you see him? Is he out there?

LACIE – I had so hoped that he would be back by now.

PENNY NICHOLS – Lacie ... You've been saying that for weeks.

ANNE CHOVIE – ... With so many other men to choose from ...

BETTY DIDENT – ... Why do you pine for one man?

ANNE CHOVIE – He can't be all that unique?

LACIE – Ladies ... "Justin" is more than unique ... he's one of a kind. I think of him everyday ... and always ...

(PAIGE TURNER ENTERS with yet another Cue Card)

CUE CARD – Ahhhhh! *(PAIGE EXITS)*

(CLAIRE VOYANT ENTERS. She is flamboyantly dressed with some veils and bangles as a gypsy would dress that came into money)

CLAIRE – I have traveled the length and breadth of this world and in all my journeys, I have never met a man that can be trusted. You might as well stop thinking that he'll be coming back. Lacie ... face it, men are unreliable. The only reliable ones ... are dead.

(CLAIRE EXITS fast as she entered through swinging saloon doors)

LACIE – Sarah ... When did Claire get so cynical?

ANNE CHOVIE – She used to be the life of the party ... they called her “Claire Voyant the Amazing” ... a fortune teller with Madame Zorinda’s traveling circus until ...

BETTY DIDENT – ... until that man ran out on her ...

LACIE – What Man?

PENNY NICHOLS – Her old beau ... *(said snidely)* ... “The Professor”.

ANNE CHOVIE – ... She knew him years ago and then ran into him again ... right here in Longview.

LACIE – Imagine that! Traveling the world ... then finding the man of you dreams back here in Longview.

BETTY DIDENT – This story didn’t have a happy ending. The Professor had some trouble with the law and left town all sudden like.

PENNY NICHOLS – He told Claire he'd come back and take her away from all of this (*make a big gesture with arms outstretched*) ... but ...

BETTY DIDENT – ... But she never heard “hide nor hair” from him.

ANNE CHOVIE – ... Not a single word ...

PENNY NICHOLS – ... So, she simply stopped waiting and bought the a saloon.

LACIE – I simply believe ... that if you want something with all your heart ... it's just bound to come true!

(SOUND EFFECT – small musical chimes ... use for emotive scenes)

PENNY NICHOLS – What fairy tale did you walk out of?

THE SALOON GALS – (They all laugh or chuckle)

LACIE – I don't care what you might think ... I know my Justin will return soon. He said as soon as he finished one last big cattle RUN.

(CLAIRE ENTERS again through the saloon's swinging doors)

CLAIRE – That's what men are always doing ... running. Running Cattle ... running your lives ... then running away.

LACIE – My “Justin” is different.

CLAIRE – That's what they all say. Shoo now ... you've got another show to do in about 15 minutes. Go on now.

(EVERYONE EXITS)

(LIGHTS FADE OUT)

ACT 1 SCENE 2

The Place: The Old West Town of Longview

The Date: Christmas Eve – 1896

The Time: Later that very same evening

(LIGHTS UP)

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – Old Longview – 1986 *(PAIGE EXITS)*

(Looking the other direction from where the PROFESSOR is about to enter ... CLAIRE VOYANT is talking to ANNE CHOVIE.)

ANNE CHOVIE – So tell me about that old flame of yours ...

CLAIRE – Well ... if you must know ... he's one of those people who makes enemies as naturally as soap makes suds.

(SARAH, LACIE and BETTY enter from the saloon)

PENNY NICHOLS – Oh you must be talking again about that “Professor” of yours?

CLAIRE – I don't think he was ever really “MY Professor”. He was nothing more than a lying good for nothing scoundrel.

ANNE CHOVIE – *(joking with CLAIRE)* Just your type. Wasn't he in jail for something that happened over at the Depot?

BETTY DIDENT – I heard he was released on “good behavior”.

*(The gals all see the PROFESSOR who is entering behind Claire.)
(The PROFESSOR holds a finger to his mouth to signify “Shush”.)*

CLAIRE – ... “Good behavior” ... Ha ... Ha ... Very unlikely!

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – “Boo ... Hiss!” *(PAIGE EXITS)*

CLAIRE – ... More likely he bribed someone to get out!

(The PROFESSOR nods his head “YES” and All the gals shake their heads in unison with him as he does.)

ANNE CHOVIE – Was he tall with a beard?

CLAIRE – Yes ... a striking man ... He’d strike just about anything or anyone that got in his way. *(Laughing)*

PENNY NICHOLS – ... And dressed mostly in black?

CLAIRE – Why ... Yes ... to match his heart!

LACIE – *(Looking at the PROFESSOR)* And he wore a black cape?

CLAIRE – ... Actually, more of a duster. Said he had it “custom made” in Vienna ... but I suspect that was a lie too. He probably won it “cheating” in a card game.

(The PROFESSOR reluctantly nods his head “Yes”. LACIE and all the saloon gals shake their heads in unison with him as he does.)

LACIE – And he wore a tall black ...

CLAIRE – *(very quickly interrupting)* ... A tall black top hat.

(The PROFESSOR points to the back turban that he is now wearing.)

ANNE CHOVIE – *(Interrupting)* ... Not a turban?

CLAIRE – No ... it was always a top hat. *(pause)* But wait! He did wear a turban once, but that was when I first met him. But that was so long ago. We were so much in love then.

(PAIGE TURNER ENTERS and holds up a CUE CARD)

CUE CARD – Ahhhhhh!

CLAIRE – Let me think ... it was where we first met back in ...

CLAIRE – in Persia ...

(The PROFESSOR shakes his head “NO” and at the same time LACIE with all the gals shake their heads in unison with him.)

CLAIRE – No? You’re right ... I know ... it was ... Constantinople ...

(The PROFESSOR shakes his head “NO” and at the same time LACIE with all the gals shake their heads in unison with him.)

CLAIRE – No ... no ... no ... I’ve got it! It was in Hindustan.

(THE MUSIC STARTS)

(The PROFESSOR nods his head “YES”. LACIE and all the saloon gals shake their heads in unison with him as he does.)

CLAIRE – Yes, it was in “HINDUSTAN” that the Professor and I first met. He was searching for powders, pills and potions for that traveling medicine show of his.

PROFESSOR – Claire ... don’t talk about me as if I am not eavesdropping on every word you say.

CLAIRE and ALL THE GALS – Oh My!

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – Oh ... My! *(PAIGE EXITS)*

(CLAIRE now slowly turns around to see the PROFESSOR holding a single red rose, wearing a black turban and trying to be charming.)

PROFESSOR – I told you that you had not seen the last of Professor Thaddeus Mack. Remember?

CLAIRE – And I told you that I would wait for you ... and I waited and waited and waited ...

*(An **OPTIONAL politically incorrect SONG** if you are wanting to add to the play a big production number – The PROFESSOR and CLAIRE draw closer together join hands in front of them. The saloon gals bring on a vest made of colorful scarves for CLAIRE. The rest of the cast quickly appear on stage with fans, streamers, juggling balls and old travel posters showing tusked elephants emblazoned with the word “Hindustan” in what becomes the Bazaar where CLAIRE and the PROFESSOR had first met.)*

OPTIONAL SONG – Hindustan

Sung by The Professor and joined by CLAIRE and the cast
Words by Oliver Wallace & Harold Weeks & Gary McCarver
Music by Oliver Wallace & Harold Weeks

VERSE 1 *(PROFESSOR sings only)*

Shades of night were falling.
Night-in-gales were calling.
You were so enthralling ...
underneath the stars.
Fleeting ... like hearts softly beating ...
an unexpected greeting ...
and there you are.

(Everyone joins in with huge hoopla and dance)

CHORUS

(in) Hin-du-stan ...

where we stopped to rest our tired car-a-van

(in) Hin-du-stan ...

where the painted peacocks proudly spread their fans.

(in) Hin-du-stan ...

where we searched for treasure there amidst the sands.

(in) Hin-du-stan ...

Where I met you and the world began ...

(Repeat Chorus)

VERSE 2 (*PROFESSOR sings only*)

Camel trappings jingled.

Harp strings softly tingled ...

with your sweet voice mingled ...

underneath the stars.

Singing ... memories are bringing ...

temple bells are ringing ...

calling from a-far.

(EVERYONE Repeats Chorus One Last Time)

CLAIRE – (*to the PROFESSOR*) You never were one to make a quiet entrance ... were you?

PROFESSOR – (*said so no one but CLAIRE can hear his words*) Only to banks at midnight, my dear. (*kissing her hand*)

CLAIRE – What brings you back to Longview? Now, tell me the truth.

PROFESSOR – Maybe ... I simply missed your smiling face. Seeing you ... it seems like old times again. We can start where we left off.

CLAIRE – Why on earth should I believe you?

PROFESSOR – Claire ... I'm a reformed man.

(The PROFESSOR stretches out a hand and accidentally drops Aces and King cards from up his sleeve.)

CLAIRE – The only thing reformed about you ... is the school you went to! I'll never forget the first time we met - although I'll keep trying. Well, this day was a total waste of makeup.

(CLAIRE EXITS to her saloon.)

PROFESSOR – *(The PROFESSOR calls after CLAIRE)* ... So, what good is the truth anyway? People don't want the truth. They want "snake oil" and "Sooth-Sayers". That's you and me Claire.

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – "Boo ... Hiss!" *(PAIGE EXITS)*

(THE SCENE – The PROFESSOR moves to sits in a chair at the side of the saloon and listens to the MAYOR and DOC talking. The MAYOR walks towards the saloon. "DOC" MCCAVITY rushes in after him.)

DOC MCCAVITY – Mayor ... wait up a minute.

THE MAYOR – Well ... isn't it ... Phil McCavity ... whatever is it that you want Doc ... can't it wait until after a whiskey?

DOC MCCAVITY – Mayor ... After what I have to tell you ... you might need two.

THE MAYOR – All right ... now you've got my attention ... so what's the bad news this time?

DOC MCCAIVITY – You know how every few weeks a gang of desperados comes into town to shoot up the place ...

THE MAYOR – ... and the sheriff ... if they can find him.

DOC MCCAIVITY – Well the bad news is that new Sheriff's up and quit on us ...

(DOC MCCAIVITY holds up the former sheriff's badge for all to see)

THE MAYOR – Jumpin Jehosaphats! You have got to be kiddin' The town's overdue for a good shooting up. He can't quit now! ...

DOC MCCAIVITY – Well ... he just did. Packed his bags and left on the train.

(PHIL MCCAIVITY holds up a sheriff's badge for all to see.)

(SOUND EFFECT – A single long Train Whistle)

THE MAYOR – Well at least he left the badge.

DOC MCCAIVITY – This town goes through sheriffs ... like a horse goes through shoes.

THE MAYOR – Where are we going to find a man brave enough ...

DOC MCCAIVITY – ... or gullible enough to take the job?

THE MAYOR – So what we need ... is a man that is ... how should I put this ... "Not necessarily the sharpest knife in the drawer."

DOC MCCAIVITY – You mean "One board short of a porch" or "One hot pepper short of an enchilada."

THE MAYOR – Sure ... That' about right ...

DOC MCCAIVITY – “A few clowns short of a circus.” or
“A few kernels short of an ear.”

THE MAYOR – I think we got the point. Doc! That's enough!

(Our Hero JUSTIN enters with his horse after 6 months on the trail)

JUSTIN – Whoo ... Whoo there. *(Looking around and taking a bedroll off from the back of his horse)* Finally ... back in beautiful Longview.

DOC MCCAIVITY – Why look ... it's Justin Credible coming back to town. Didn't he use to be sweet on your daughter Lacie?

THE MAYOR – *(to DOC MCCAIVITY)* Yep ... A good man ... honest as the day is long ... a great shot, but ...about as sharp as a marble.

DOC MCCAIVITY – ... and about as smart as bait. *(Laughing)*

THE MAYOR – Doc ... are you thinking what I'm Thinking?

DOC MCCAIVITY – That some biscuits and fig marmalade would be good right about now? I did miss lunch and ...

THE MAYOR – *(interrupting)* ... No! *(beat)* That ... we may have just found our new Sherriff.

DOC MCCAIVITY – Where ... *(looking at JUSTIN as he almost trips over a crate walking in front of the water tower)* ... Ohhh!

(The MAYOR and DOC MCCAIVITY walk over to greet JUSTIN).

THE MAYOR – *(To DOC)* Phil ... just let me handle this. Remember ...

a little inaccuracy sometimes saves a whole lot of explanation.

THE MAYOR – *(To JUSTIN)* Welcome back to Longview.

JUSTIN – Howdy ... Mister Mayor ... Doc McCavity ...

(JUSTIN starts to walk off, but the MAYOR stops him)

THE MAYOR – Just ‘in town ... are you?

JUSTIN – Yep ... Just ‘in today. First, I was going to go over to the livery then over to the saloon to see if Lacie ...

THE MAYOR – My daughter Lacie was wondering when you’d be back.

JUSTIN – Was she? *(JUSTIN stops trying to walk away)*

THE MAYOR – Yes ... yes indeed. You’re just about all she talks about. Too bad you don’t have a steady job here in town ...

JUSTIN – What do you mean?

THE MAYOR – Well ... Lacie does have high standards, being an entertainer and all. These days I only let gentlemen call on her who are gainfully employed. *(turning away)* ... Nice seeing you again.

(The MAYOR grabs DOC and they both walk away from JUSTIN)

JUSTIN – Mister Mayor, you wouldn’t happen to know of a job in town.

(The MAYOR and DOC turn back to talk with JUSTIN again)

THE MAYOR – Not many to speak of since the great panic ... still ...

JUSTIN – Not even at Foster Farms or the Paper Mill?

THE MAYOR – I like you son. You wouldn't want to work at either of those places. There is one job. But ... I don't know ... it's a heap of responsibility.

JUSTIN – What is it?

DOC MCCAIVITY – (*Blurting out*) How'd you like to be town sheriff?

(*DOC holds up a sheriff's badge to show JUSTIN*)

JUSTIN – Don't you already have a sheriff?

THE MAYOR – Interesting that you bring that up. By a fortuitous turn of events we just happen to have an opening in that area. So ... what do you say?

JUSTIN – Well ... I don't rightly know ...

THE MAYOR – It pays \$25 per week ...

DOC MCCAIVITY – (*interrupting*) \$30 if you have your own gun and I hear your pretty handy with that six-shooter you've got there?

THE MAYOR – I always hear them say "Justin is a crack shot".

DOC MCCAIVITY – (*under his breath*) ... Or is that a "cracked pot"?

THE MAYOR – (*Scolding DOC*) Doc! You're not helping things here. (*Said to JUSTIN*) So what do you say Justin?

JUSTIN – I can shoot ... yes ... if that's what people are saying.

THE MAYOR – Great! Then it settled ... you start today!

JUSTIN – But ... I ...

(DOC MCCAIVITY Pins the Sheriff's badge onto JUSTIN's vest)

DOC MCCAIVITY – My! Doesn't that badge look natural on you?

JUSTIN – Does it? Well I've always wanted to be ...

DOC MCCAIVITY – *(interrupting)* The Jail House is right over there.

(A flat flips out to represent a jail. With real bars in a cut out window.)

THE MAYOR – Oh ... and by the way ... If you were wondering ... Lacie is over at the saloon right now. I suspect you might want to tell her you're back in town.

JUSTIN – Don't mind if I do after I check out the jailhouse.

THE MAYOR – *(To DOC)* Doc ... let's leave him to get settled in. He's got more important things than talking to two old men.

(The MAYOR and DOC MCCAIVITY start to walk away)

DOC MCCAIVITY – But Mayor?

THE MAYOR – What is it now?

DOC MCCAIVITY – I didn't want to say anything, but I saw a tattooed stranger over at the saloon the other day ... and I bet he's one of those desperados.

THE MAYOR – How do you know?

DOC MCCAIVITY – He had trouble written all over him.

THE MAYOR – *(beat)* Well then ... he must have been from KELSO.

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – KELSO? *(PAIGE EXITS)*

(The MAYOR and DOC MCCAVIDY EXIT into the saloon)

JUSTIN – *(calling after the MAYOR and DOC)* Thanks again for the job! *(Polishing his new badge)* Sheriff! Well ... isn't that something.

(JUSTIN heads into the jail house just missing CLAIRE and LACIE and the saloon gals as they walk out from the saloon.)

LACIE – So Claire, the Professor is back in town ... just to see you?

ANNE, SARAH and BETTY – Oh My!

PENNY NICHOLS – Maybe he is rehabilitated like he says ...

CLAIRE – The Professor Rehabilitated? *(Laughing out loud)* You take the lies out of him, and he'll shrink to the size of your hat; you take the scoundrel out of him, and he'd probably disappear entirely.

(LACIE EXITS inside the saloon. CLAIRE spots the PROFESSOR sitting in the chair at the side of her saloon and walks over to him.)

CLAIRE – *(Said mockingly to the PROFESSOR)* Oh ... are you still here ... don't you have some place to run off to?

PROFESSOR – Claire ... my ... aren't you the vision of loveliness ...

PROFESSOR – **ASIDE TO THE AUDIENCE** – Time may be a great healer, but it's a lousy beautician.

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – "Boo ... Hiss!" *(PAIGE EXITS)*

CLAIRE – Professor ... you used to be arrogant and obnoxious. Now I find that you are just the opposite. *(beat)* Obnoxious and arrogant.

PROFESSOR – I don't remember you as bitter and sarcastic Claire. Not saying that I don't like it ... I just don't remember you as such.

(MUSIC STARTS)

(The SALOON GALS gather around CLAIRE)

CLAIRE – Professor ... I'll have you know that just looking at you ... gives me the fiercest of desires ... to be lonesome and blue again.

SONG – Blue

Sung by CLAIRE with back up by the saloon gals

Words by Grant Clarke, Edgar Leslie and Gary McCarver

Music by Lou Handman

VERSE

I've learned to live life alone without you.

I've learned to stop wondering where you are.

When I think back to that time, I knew you ...

it only makes me so sad and oh ... so ...

CHORUS

(saloon gals join in as back up singers ...in brackets)

Blue ... 'cause we are parted.

(... she's blue ... she's blue ...)

Blue ... and broken hearted.

(... it's true ... it's true ...)

(There was a time she was jolly.

Now you're the reason she's melancholy.)

Blue and oh so ...

(... she's blue ... she's blue ...)

Lonely. True ... I wanted you
(... it's true ... it's true ...)
Only. Now I'm through grievin' ...
'cause it's the time for gettin'
(... ooooooh ...)
even ... so that you're ... blue ... too!
(... you're ... blue ... too!)

(Repeat Chorus)

CLAIRE VOYANT – gals ... if you will excuse us a moment or two.

(LACIE, ANNE, BETTY and SARAH EXIT into the saloon)

CLAIRE – Professor ... I may have loved you once but ... now I regard you with an indifference bordering on aversion.

PROFESSOR – Don't mince your words Claire ... How do you really feel? *(beat) (taking her hand and examining it)* By the absence of that ring I gave you ... I suspect you put it to better use?

CLAIRE – I sold the ring and then bought this saloon ... if that's what you're talking about.

PROFESSOR – Excellent ... simply excellent!

CLAIRE – What are you mumbling about?

(The PROFESSOR looks around to make sure no one is listening.)

PROFESSOR – Just need to make sure we are not being overheard by these Longview bumpkins.

CLAIRE – You always think that people are out to get you professor.

PROFESSOR – *(Still cautiously looking around)* Maybe they are. Personally, I believe that paranoia is an underappreciated form of mental health. *(pause)* Claire ... Can you hear that rumbling sound?

CLAIRE – It is probably just my lunch settling from Urban saloon and Grill.

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – Shameless Plug! *(PAIGE EXITS)*

PROFESSOR – No ... a rumbling ... coming from beneath the ground.

CLAIRE – Are you sure you haven't been out too long in the sun?

PROFESSOR – Claire ... just suppose this town no longer seemed a safe place for the "Kind and Gentle" folk of Longview ... a person could pick up land for a song.

(PIANO CHORD – evil scheming theme or any other funny tune)

(The PROFESSOR takes a step towards the radio broadcast booth)

PROFESSOR – No ... Not that kind of a song!

CLAIRE – Now what possible purpose would be served by buying up the town?

PROFESSOR – I'm so very glad that you asked that question ...

PROFESSOR – ASIDE TO THE AUDIENCE – Mostly because I haven't yet divulged my nefarious scheme yet ... and also because I really haven't been all that evil up until now.

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – Boo ... Hiss!

PROFESSOR – There ... that's much better.

(PAIGE TURNER Walks over to the PROFESSOR)

PAIGE TURNER – Boo ... Hiss! *(PAIGE EXITS)*

PROFESSOR – Claire, Now let me tell you all about my scheme ...

(The PROFESSOR and CLAIRE go behind the Water Tower as JUSTIN enters the scene wearing a white Stetson and his shiny new sheriff's badge on his vest. Meanwhile DOC enters from the saloon.)

DOC MCCAIVITY – ... It is nice having a new sheriff ... 'gonn'a go a long way to make everybody feel safe here in town ...

(JUSTIN notices a young girl at the side of the set looking up at the roof where her pet squirrel has been perched for the entire play. The squirrel is out of reach for the young girl but an easy reach for JUSTIN.)

LITTLE GIRL – Here rocky ... rocky.

JUSTIN – Can I help you, little missy?

LITTLE GIRL – My pet squirrel is up on the roof and just won't come down. *(looking up)* Rocky ... come down from there.

(JUSTIN reaches to pull the squirrel from the ledge giving it to the girl.)

JUSTIN – There you go ... a strange pet ... but safe and sound.

LITTLE GIRL – Thank you ... thank you kindly sir. *(she curtsies)*

JUSTIN – Think nothing of it.

LITTLE GIRL – What would we ever do here without the likes of you?

JUSTIN – Well ... I don't rightly know.

DOC MCCAVIDY – *(To JUSTIN)* I hope we never have to find out.
(To LITTLE GIRL) Toddle off home now ... go on ... shoo.

(The LITTLE GIRL EXITS)

ANNE CHOVIE – So ... when did you come to town, handsome?

(LACIE comes out of the saloon and rushes over to JUSTIN.)

LACIE – Justin! ... You're back! ... As ... Sheriff? Oh My!

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – Oh ... My! *(PAIGE EXITS)*

(MUSIC STARTS)

(LACIE puckers up for a kiss, but JUSTIN sings instead.)

JUSTIN – I couldn't stay away from Longview or from you Lacie.
I even wrote this little song all about you while out on the range.

SONG – Longview Lacie

Sung by JUSTIN CREDIBLE

Words by Gary McCarver

Music by Will Donaldson & Rubey Cowan

I've Traveled all a-round this land ... from sea to shining sea.
But wherever I may be ... there's a place that's calling back to me.
A pretty gal lives in that town ... I'm hankerin' to see.
No, her name's not Flo nor Tes nor Rose ... it's Lacie that's for me!

CHORUS

I think I'm in love with Long-View Lacie,
You've never met a gal as sweet as she.
It could be time to settle down ... and maybe stay in this here town,
as long as my sweet Lacie is around.
(Well) what I guess I'm saying.
Maybe it is time to "pop that question" ...
Maybe she will say those words "I Do".
(saloon gals sing: Yes, I do ... Yes, I do ... Yes, I do)
So ... I reckon it's time that I know ... now with hat in hand I go ...
to see my Long-View Lacie that gal I do love so.

(REPEAT CHORUS)

LACIE – Just thinking about you makes my heart go pitter patter...

JUSTIN – I feel the same way, but do I have to say, "pitter patter"?

LACIE – Have you heard all the fuss that's been going on in town?

JUSTIN – Well I ahhh...

LACIE – Well of course you have! You're the sheriff and everything ...
of course you know about the desperados ...

JUSTIN – Desperados? Well I ahhh...

LACIE – And all the shootings ...

JUSTIN – Shootings? Well I ahhh...

LACIE – Oh! I am so proud of you. *(they hug but do not kiss)*

LACIE – Sheriff ... imagine! ... That will take some getting used to.

(Grabbing a pocket watch from JUSTIN's vest - looking at the time)

LACIE – Just look at the time. Come now ... let's tell my father that you're back in town... He will be so excited.

(Grabbing JUSTIN's hand ... LACIE leads him off stage)

JUSTIN – Actually I think he already knows ...

(LACIE and JUSTIN EXIT hand in hand talking fading off as they exit stage saying ... "Already knows? What do you mean?" Meanwhile ... CLAIRE and the PROFESSOR enter from behind the Water Tower)

CLAIRE – ... On top of that ... desperados have been coming to town every few weeks. 20 families have already moved away. I've got three bullet holes in my roof from the last time they came to town ...

PROFESSOR – There are more important things than a leaky roof.

(The PROFESSOR Holds up a container with black liquid in it.)

PROFESSOR – Do you know what this is my dear?

CLAIRE – What ever it is ... it looks vile.

PROFESSOR – This is the future my dear ... the future! Have you ever heard of that new contraption called a horseless carriage?

CLAIRE – Who hasn't? Auto-mobiles are all the rage in the East ... I have heard ...

PROFESSOR – *(Interrupting again)* ... of course ... of course ... but do you know what makes them run? Well ... I'll tell you ... it's gasoline ... and do you know where gasoline comes from?

CLAIRE – I'm sure you're about to tell me.

PROFESSOR – It comes from this! It is called crude oil.
(The PROFESSOR holds up the vial again for everyone to see)

CLAIRE – It looks crude for sure, but what does that have to do with the price of tea in china?

PROFESSOR – *(looking around)* Not a single person in town knows what riches lie just below their feet. I got a reliable tip that the entire town of Longview is sitting over a veritable fortune of this "oil".

CLAIRE – So ... you're the one behind all the desperados shooting up the town.

PROFESSOR – Soon I'll be able to buy up this whole town for pennies on the dollar from these Longview simpletons. *(laugh)*

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – Boo ... Hiss!

CLAIRE – But with Justin as the new sheriff ... I don't think the townsfolk of Longview will be so easily scared off.

PROFESSOR – Then ... I will just have to change my strategy.

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – Boo ... Hiss! *(PAIGE EXITS)*

*(Just then the Sheriff JUSTIN walks back on stage with LACIE.)
(ANNE, BETTY and SARAH walk out in mid-conversation then EXIT)*

ANNE CHOVIE – Isn't that new sheriff dreamy?

PENNY NICHOLS – Don't get any ideas Anne ...

BETTY DIDDANT – Sally saw him first.

PROFESSOR – That new Sheriff has all the virtues I dislike ... and none of the vices I admire. I just wonder how much this town would love that new sheriff if they thought he had something to do with this!

(The PROFESSOR pulls out a folded piece of brown paper from his pocket and hands it to CLAIRE to read. She unfolds it and gasps.)

CLAIRE – Oh ... that is just so mean! I didn't think that even you were that cruel. Thaddeus ... how could you?

PROFESSOR – I'm so glad you approve. Soon chaos, panic, and disorder will return to the little town of Longview!

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – Boo ... Hiss! *(PAIGE EXITS)*

CLAIRE – If you can do what I think you are planning ... how could I ever trust you. *(pause)* And without trust ... what kind of relationship would that be?

PROFESSOR – A pretty common one.

CLAIRE – Well ... I suppose so ...

PROFESSOR – Come Claire. Let me buy you a drink?

CLAIRE – What are my choices?

PROFESSOR – Yes and no.

CLAIRE – *(beat)* Fine Professor. But I only drink at Conestoga Pub or the Silver Star.

(PAIGE TURNER HOLDS UP A CUE CARD)

PAIGE HOLDS A CUE CARD – Shameless Plug!

CLAIRE – *(beat)* ... or maybe if you insist at Porky's or Scooter's.

(PAIGE TURNER HOLDS UP A CUE CARD)

PAIGE HOLDS A CUE CARD – Shameless Plug!

CLAIRE – *(beat)* Of course ... my favorite place is Blue Sky.

(PAIGE TURNER HOLDS UP A CUE CARD)

PAIGE HOLDS A CUE CARD – Shameless Plug!

PROFESSOR – Of course. I would expect nothing less than the finest for you Claire. *(Both the Professor and CLAIRE mug for the audience)*

PROFESSOR – I think we have found our victim in that new sheriff. My plans are all finally coming together. Soon this town will be all mine ...

(PAIGE TURNER HOLDS UP A CUE CARD)

CUE CARD – Boo ... Hiss! *(PAIGE EXITS)*

CLAIRE – *(Interrupting)* You mean "OURS" ... Don't you Professor!

PROFESSOR – Of course ... of course ... "ours".

(PROFESSOR and CLAIRE EXIT laughing)

(LIGHTS FADE OUT)

INTERMISSION

ACT 2 SCENE 1

The Place: Opening at the Radio Station

The Date: Christmas Eve 1939

The Time: Picking up just after a commercial break

(Spotlight on one microphone / lights on the Radio Station set)
(THROCKMORTON or OLIVER SUDDEN ENTERS to sing)
(MUSIC STARTS)

SONG – On The Radio *(Sung by THROCKMORTON)*

Words by Gary McCarver & Irving Berlin

Music by Ted Snyder

VERSE 1

For those that have tuned in late
Here is a quick update ...
of what has happened 'till now.
The year is eighteen ninety-six
and our new sheriff's in a fix.
It's all since that villain came ...
Professor Mack's his name.
He is quite vile, don't you know?
But I guess that's just the way that it goes
here in tales of long ago

CHORUS 1

Oh! Oh! Oh! ... On the radio,
Time to listen to the radio.
Oh! Oh! Oh! ... Turn the lights down low,
as we gather around the radio.
Can you hear that clarinet?
Benny Goodman's on ... I bet.
Then Buck Rogers, Amos 'n Andy, Burns and Allen, Orphan Annie,

not to mention Rudy Valée.
Oh! Oh! Oh! ... On the radio.
Life was simpler ... back on the radio.
When Jack Benny was like part of the family.
The Lone Ranger he was my favorite.
The Green Hornet was there to save us
from our cares and woes on the radio-ee.

VERSE 2

Then Phillip McCavity said with some gravity
he had some bad news to share.
The Gypsy Clare Voyant sang a sad song ...
because her old beau came along.
The whole town's in trouble ...
send help on the double.
With one or two plot twists to go?
But I guess that's just, the way that it goes
here in tales of long ago.

CHORUS 2

Oh! Oh! Oh! ... On the radio,
Time to listen ... to your radio.
Oh! Oh! Oh! ... Turn the lights down low,
as we gather around the radio.
Can't you hear that slide trombone?
Glen Miller is in your home.
Then Buck Rogers, Amos 'n Andy, Burns and Allen, Orphan Annie,
not to mention Rudy Valée. Oh! Oh! Oh! Oh! ... On the radio.
Times were simpler ... back on the radio.
When Bing Crosby was like part of the family.
The Lone Ranger he was my favorite.
The Green Hornet was there to save us
from our cares and woes. Now let's get on with the show!

THROCKMORTON – *(to JOE)* Who writes these lyrics anyway?

JOE KING – *(looking at the words to the song on the sheet music)*
What ... they couldn't fit in Dinah Shore, Dorothy Lamour and the Shadow too! *(laughing)*

(SALLY FORTH comes back half-way through the Engineer's door in the broadcast booth she is in mid-sentence)

SALLY FORTH – ... I guess I should've expected a surprising day ... after all it is my birthday.

(SALLY FORTH closes the door and enters)

THROCKMORTON – Your birthday? *(a beat to appear he's thinking)*
Here ... let me give you this, my dear.

(THROCKMORTON takes the red scarf off from around his neck and places it around that of the SALLY FORTH.)

SALLY FORTH – Isn't that your signature scarf ...
(looking at a picture of him on the wall wearing the same red scarf)

THROCKMORTON – Now it is "your signature scarf" and don't worry ... I have a wardrobe full of them at home. Happy birthday, my dear.

FROM THE RADIO BOOTH – We're back from station identification in one. Miss Forth ... can I see you in the booth.

SALLY FORTH – If you'll excuse me ... I'll be right back.

(SALLY EXITS by the doorway to the engineer's booth)

JOE KING – *(to THROCKMORTON)* A wardrobe full of them? For all the years I've known you ... you've only had that one! You told me it was a gift from Greta Garbo.

THROCKMORTON – It was, but it’s time to move it on. Besides it looks better on her than it ever did on me. Don’t tell her. Will you?

JOE KING – I guess you’re not as big a “cad” as they say.

THROCKMORTON – And if you let that get around. I’ll deny it and they won’t believe you anyway. *(beat)* After tonight’s broadcast is over let's celebrate, how about we ask a couple of cuties from the steno pool to rumba with us and Xavier Cugat at the Brown Derby ...

OLIVER SUDDEN – On Intercom – You’re on in 5, 4, 3,
(don’t say 2 or 1 ... but pause for the beats).

(MUSIC STARTS with the theme ... There’s A Place That I Know)

THROCKMORTON – Now let’s return to our story where we find our new sheriff Justin Credible talking with Longview Lacie out in front of the old water tower, unaware of the trouble that's brewing.

(THE SCENE – A few townsfolk are meandering about on stage.)

(SOUND EFFECT – A train whistle blows twice)

JUSTIN – Lacie ... well ... don’t you look prettier than a gob of butter melting on a stack of wheat cakes at Monticello Hotel.

(PAIGE TURNER ENTERS and holds up a CUE CARD)

CUE CARD – Shameless Plug!

(PAIGE TURNER looks confused at the word “gob” then EXITS)

(MUSIC STARTS)

LACIE – Thank you ... I think. *(pause)* Justin?

Song – Kiss Me, Kiss Me Again

Sung by our Heroine LONGVIEW LACIE

Words by Henry Blossom and Gary McCarver

Music by Victor Herbert

VERSE (*LACIE Sings Alone*)

Oh! Sheriff how often you think of the past!

Can it be ... you forget?

Maybe it was passion too wondrous to last,
but I dream ... of it yet.

I saw you again as you gazed in my eyes,
with joy and delight.

Remember you'd hold me

and softly you told me

of love through the star sprinkled night

CHORUS (*becomes a Duet between LACIE and JUSTIN*)

Sweet Longview breeze,

whispering trees.

Stars shining softly above.

Roses in bloom, bring their perfume ...

Pretty birds flying above

Safe in your arms ... far from alarms

Troubles would come, but in vain.

Tenderly pressed ... close to your chest.

Kiss me ... Kiss me again ...

(Oh Sheriff) Kiss me ... Kiss me again!

(At the end the song they get for that kiss but are interrupted again.)

THE SALOON GALS (*from off stage*) – (*a loud scream in unison*)

(Then DOC MCCAIVITY and THE MAYOR and most of the cast rush on stage in a crowd scene towards the sheriff.)

LACIE – What-ever is all that commotion about?

DOC MCCAIVITY – *(rushing in and talking to the sheriff)* I found a dead desperado just outback of your jailhouse ... sheriff.

LACIE – That is good news ... isn't it?

DOC MCCAIVITY – I'm sorry Lacie ... but unfortunately, I also found this note clutched in his hand.

EVERYONE – What's it say?

DOC MCCAIVITY – Apparently, it's a ... "To Do List".
Let me read it ...

(DOC unfolds a small brown note that looks remarkably like the one that the PROFESSOR showed to CLAIRE at the end of ACT 1)

DOC MCCAIVITY – It says ... "First, end my evil ways."
"Then, surrender unarmed to the sheriff and plead for mercy."
It also says at the bottom ... let's see ... it is a little hard to make out. It also says ... "I sure hope that new sheriff Justin doesn't shoot me in the back like a dirty low-down dog ... like he said that he would."

LACIE and THE SALOON GALS – Oh my!

DOC MCCAIVITY – It's signed and has some initials at the bottom.

LACIE – Oh my! Look! It's even notarized. Strange? I didn't know desperados used monogrammed stationery?

(The MAYOR grabs the note from LACIE's hand as she examines it)

THE MAYOR – It doesn't look good for you sheriff. No ... not good at all.

DOC MCCAVIDY – Slim chance you'll talk your way out of this one?

THE MAYOR – Sheriff ... so ... what do you have to say for yourself?

LACIE – *(excitedly interjecting)* It just can't be true!

JUSTIN – Here ... let me see that note.

(JUSTIN grabs the note from the MAYOR to examine it fro himself.)

JUSTIN – Hummm? *(beat)* The evidence looks pretty bad against me. I guess there's nothing else for me to do ... *(reaching for his gun belt)*

(All the men freeze crouching and expecting a gunfight or shoot out.)

JUSTIN – Yep ... nothing for me to do ... but ... to arrest myself.

EVERYONE in Unison – *(relieved but surprised)* What!?

JUSTIN – Yep ... 'gotta put myself in the hoosegow.

LACIE – What?

JUSTIN – You know ... the jail ... the pokey ... the slammer ...

LACIE – I know what it is ... what I meant was ...

JUSTIN – ... up the river ... the lock up ... the clink ...

LACIE – *(interrupting)* No ... what I meant was ... why are you arresting yourself? You KNOW you are innocent.

JUSTIN – That's true ... but I swore an oath to uphold the law ... and ... an oath ... is an oath.

LACIE – But you know that you’re innocent ...

JUSTIN – True ... but the law ... is the law.

CLAIRE – Definitely “several shorebirds short of a full flock” isn’t he?

DOC MCCAVIDY – Yep ... “one bubble off plum” ...

JUSTIN – Nothing more to do than put myself behind bars ...

DOC MCCAVIDY – ... “one ship short a fleet” ... “one snowflake short a ski slope” ... “two sandwiches short of a picnic.”

THE MAYOR – (*yelled at DOC very agitated*) Enough I said!

LACIE – (*almost in tears*) Justin ... it just can’t be true.

(*PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD*)

CUE CARD – Ahhhhhh! (*PAIGE EXITS*)

JUSTIN – Lacie, if you would be so kind as to hold my gun, this note and my badge for me. (*sadly*) I guess it’s nothing more than a “Broken Badge” now.

LACIE – ASIDE TO AUDIENCE – I guess you were all wondering when we would finally fit that into the dialogue.

(*JUSTIN gives his gun belt, gun, the note and his badge to LACIE. He walks behind the jail façade. We see his face through the bars.*)

LACIE – (*to the MAYOR*) Father! What “ever” can we do?

THE MAYOR – Not much I’m afraid. Evidence ... IS evidence.

LACIE – But Father ... you know he couldn't have done it?

THE MAYOR – Lacie ... I don't think you should be keeping company with "jail birds". Come on now ... let's go on home ...

LACIE – But Father!

THE MAYOR – Come now!

(The MAYOR starts to lead LACIE off stage as the saloon gals EXIT into the saloon and most of the townsfolk EXITS.)

JUSTIN – Don't worry about me Lacie. Even though I always seem to be in the right place at the wrong time ... things somehow work out.

LACIE – I'll wait for you ... I'll wait for you.

THE MAYOR – Not while I'm Mayor of this town! Pack your bags. I'm sending you back east to your Aunt Fiona's on the train tomorrow.

(LACIE starts to whimper as she and the MAYOR EXIT)

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – Ahhhhhh! *(PAIGE EXITS)*

(CLAIRE makes her way to center stage to talk to the Audience obviously distressed by the strange turn of events LACIE.)

CLAIRE – ASIDE TO AUDIENCE – I guess the public will believe anything ... so long as the lie is big enough. *(Getting angry)*
That Professor! Tarnation! It wasn't supposed to turn out like this.

(CLAIRE turns to leave but then comes back for one quick comment)

CLAIRE – ASIDE TO AUDIENCE – And I promise you ... it won't! ...
Not if I can help it.

(CLAIRE storms off into the saloon)

**(LIGHTS FADE OUT VERY GRADUALLY ON THE TOWN PART OF
THE SET AS LIGHTS FADE IN ON THE RADIO BOOTH)**

(TRUDY LIGHT plays a melodramatic chord on the piano)

THROCKMORTON – What will become of the sheriff now that he's put himself behind bars? And what will the quiet wholesome town of Longview do when the desperados finally return? And what did Claire mean when she said ... "It wasn't supposed to turn out this way"? For answers to these and even more fascinating questions ... don't touch that dial and stay tuned for the exciting conclusion of "A Broken Badge Christmas".

(LIGHTS FADE OUT ON THE ENTIRE SET)

(IMPORTANT NOTE – After the lights FADE OUT quickly and quietly remove LACIE's standing microphone from the Radio Station set ... leaving only one for THROCKMORTON and another for JOE KING. It will all make sense at the end of the next scene.)

ACT 2 SCENE 2

The Place: The Old West Town of Longview
The Date: March 5th – 1896
The Time: It is Noon Time and the train is about to leave

(LIGHTS TO FULL)

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)
CUE CARD – Old Longview – 1986 *(PAIGE EXITS)*

(THE SCENE – As the lights come up The MAYOR is talking to PENNY NICHOLS at the far corner of the set. The Sherriff JUSTIN is still behind bars in the Jail House and LACIE is not doing a good job of hiding herself behind the water tower.)

(SOUND EFFECT – Three blasts of a train whistle)

(SPECIAL EFFECT – Smoke coming from behind the Water Tower)

(Use these two optional lines with extras walking to get on the train. The LITTLE GIRL role can also join the extras leaving town.)

(EXTRA) PENNY SILLEN – I simply will not spend another day here in this lawless town. I don't care how little I got for my deed ... at least someone bought it. Come on now we don't want to miss our train.

THE LITTLE GIRL – Come on now squirrel ... it's time to go.

(Any EXTRAS that want to join in on the fun and THE LITTLE GIRL all EXIT towards the train Depot ... which is behind the Water Tower)

THE MAYOR – Dad-blasted! Last time I saw people leaving town like this there was a gold rush in the Alaska territory.

PENNY NICHOLS – So Mayor ... let me get this straight ... the sheriff put himself behind bars in his own jail house.

THE MAYOR – That's about the size of it.

PENNY NICHOLS – If he's as simple minded as you say ... I guess that makes sense. But can he do that?

THE MAYOR – No law says he can't ... gol-durn confusing if you ask me. (*The MAYOR pulls out and looks at a pocket watch from his vest.*) It's almost noon ... but I figure one quick whiskey wouldn't hurt.

PENNY NICHOLS – Too much hard liquor is bad for you MAYOR.

THE MAYOR – I emphatically disagree ... Let me tell you a story. A herd of buffalo can only move as fast as the slowest buffalo, right?

PENNY NICHOLS – I've heard of buffalo ...

THE MAYOR – Likewise the brain can only operate as fast as the slowest brain cells. Now since the slowest buffalos are the sick and weak. They're the ones that die off first, making it possible for the herd to move at a faster pace ... wouldn't you agree?

PENNY NICHOLS – Well I ...

THE MAYOR – Like the buffalo, the weak, slow brain cells are the ones that are killed off by whiskey, making brains operate faster.

PENNY NICHOLS – Using that logic ... drinking more whiskey would actually make you smarter.

THE MAYOR – (*impatiently looking at his pocket watch*) Where is that daughter of mine? She's going to miss her train. Maybe she's in

Claire's saloon. If you'll excuse me.
(The MAYOR walks towards the saloon)

PENNY NICHOLS – I'll come with you MAYOR. *(following him)*

THE MAYOR – (said as he is walking away) ... Suit yourself.

(The MAYOR and SARAH enter through the swinging doors of the saloon. We hear greetings and laughter coming from within.)

(LACIE sneaks from behind the Water Tower to the Jail House where she is carrying a carpet bag containing Justin's gun, badge and note.)

JUSTIN – Lacie!

LACIE – Shush! *(quickly looking around)* Not so loud ... my father will hear. I brought you this fig marmalade sandwich to eat.

(LACIE hands JUSTIN a sandwich wrapped with a bow)

JUSTIN – Thank you kindly. *(taking a bite of the sandwich)* I was getting a might hungry. What is the rest of the town saying?

LACIE – I am sorry to say that you have a lot of well-wishers.

JUSTIN – That doesn't sound so bad?

LACIE – Unfortunately, they wish to throw you down a well.

JUSTIN – I started out with nothing and still have most of it left.

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – Ahhhhhh! *(PAIGE EXITS)*

JUSTIN – I recon' the only one I can count on is you Lacie.

SONG – When the Little Squirrels Come

Sung by LONGVIEW LACIE to JUSTIN

Lyrics by Cary Duncan and Gary McCarver

Music by Anselm Goetzl

VERSE

Tho' times may seem tough from behind those bars.

Remember I am here for you.

I've heard the things they say you've done,
but not one word is true.

Through good times or bad

I'm here by your side, and so it will ever be.

For a love like yours and mine endures for all eternity.

REFRAIN

Love is love in satin or tatters dear.

Love is love and nothing else matters dear.

Love that is true is all in all.

Always watching ...tenderly lovingly.

Love is love in jail house or mansion dear.

Heart to heart speak

softly and love will hear.

Here in springtime ... things will be fine ...

When the little squirrels come ...

(Yes) When the little squirrels come.

LACIE – Justin ... are your nuts? You couldn't have killed that desperado ... I was with you the entire time. Remember?

JUSTIN – Come to think of it ... you're right! I couldn't have done it.

LACIE – That's what I've been trying to tell you!

JUSTIN – And since I can't prove that I'm innocent from behind bars.

(JUSTIN steps out from behind the bars letting himself out of jail.)

LACIE – Oh my goodness ... is this a jail break?

(They Hug and LACIE gets ready to kiss JUSTIN, but not time for that.)

JUSTIN – No time for that right now. I've got a town to save! I always say that doing what's right ... is what makes the difference between a hero and a villain. *(pause)* Lacie ... go get my badge and gun belt.

LACIE – I brought them with me, just in case ... and that "note" too.

JUSTIN – Let's have a look at that "to do list" again ... there was something that just wasn't right about it. Here ... what are these initials on the bottom ... hummm? P and M? I wonder what PM stands for?

LACIE – Could it be the Profe ...

JUSTIN – *(interrupting)* Nighttime is called PM.

LACIE – Justin ... maybe the initials stand for Profess ...

JUSTIN – *(interrupting)* What was I thinking? It's all so clear ... those initials are the initials of *(beat)* ... the Post-Master ... he is the one behind all of this ... I'm sure of it.

LACIE – Or maybe Professor Mack ... the scoundrel and villain.

JUSTIN – Or maybe Professor Mack ... the scoundrel and villain.

LACIE – How brilliant of you.

JUSTIN – Thank you ... now if I only knew where he was.
(The PROFESSOR steps out from the saloon into the street)

(Pulling out his six-shooter ... JUSTIN confronts the PROFESSOR)

JUSTIN – Professor Mack ... I'm placing you under arrest for ... well ... for so many things ... I've got to make a list.

PROFESSOR – On what proof?

(At the point a crowd is coming out from the saloon.)

JUSTIN – Proof? ... On the proof that your initials P and M are monogrammed on the dead desperado's incriminating "To Do List"!

PROFESSOR – For all we know ... that stands for ... Post Master.

JUSTIN – *(to LACIE)* See Lacie ... I told you ... Post Mast ...

(LACIE gives him a firm look and then he knows that he is right)

JUSTIN – No ... P.M. stands for Professor Mack AND you ... ahhh? ... wanted to get the gold from the train depot's safe. That's it!

(A crowd gathers to pay attention to JUSTIN and the PROFESSOR)

PROFESSOR – ... Already did that a few melodrama's ago.

JUSTIN – Well then maybe you wanted to ... ahhh ... get me out of the way so you could ... ahhh ... run for sheriff in the next election ...

PROFESSOR – That is the most ridiculous thing I have ever heard!

(CLAIRE steps forward from the crowd and approaches JUSTIN)

CLAIRE – *(to JUSTIN in one breath)* The next thing you'll be telling us is that the Professor is behind the desperado's shooting up the town

and the only reason he framed you is to get you out of the way so that he can buy the town for pennies on the dollar.

(CLAIRE pauses quickly to look around at the crowd listening to her.)

CLAIRE – Drat! I guess I shouldn't have said that ... should I?

PROFESSOR – *(getting very angry)* You think? While you're at it why not tell them that I've done all this because the town is built over a fortune in oil! *(pause)* Drat! I guess I shouldn't have said that either?

EVERYONE – *(Gasps! Or says Oh My!)*

(SOUND EFFECT – even Palomitas is heard neighing.)

JUSTIN – Oil? ... The only oil in Longview is "fish oil". Where would you get a lame-brained idea like that?

PROFESSOR – No oil? I have the proof right here.

(The PROFESSOR holds up the vial of "Oil" for all to see as the saloon gal BETTY DIDDENT steps forward to take the vial from him)

BETTY DIDDENT – So ... I was wondering where my French perfume bottle went off to. Didn't you borrow this from me Claire?
(BETTY walks over to CLAIRE to ask her a question)

CLAIRE – *(as a loud proclamation)* Why Yes! Yes, I did. I knew the Professor wouldn't come back unless there were people to swindle.

EVERYONE – *(Gasps!)*

PROFESSOR – I never would have expected you to be so ... so ... "villainous" Claire! *(beat)* Actually ... I kind of like it.

(CLAIRE gently throws the PROFESSOR a kiss)

CLAIRE – I'll have you know ... I was taught by the best.

PROFESSOR – AN ASIDE TO THE AUDIENCE – Why is it that things just never go as expected in this town?

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – Boo! Hiss! *(PAIGE stays around this time)*

(SOUND EFFECT – Three blasts of a train whistle)

PROFESSOR – *(to everyone)* Drat! I didn't even get the chance to buy up a single deed yet. I suspect it's time to make my exit ...

(The PROFESSOR pulls out a six-shooter from his holster and optionally fires two blanks in the air ... everyone backs up.)

EVERYONE – *(Screams or Gasps!)*

THE PROFESSOR – Curses! You've not seen the last of Professor Thaddeus Mack. And don't you even try to follow me.

(SPECIAL EFFECT – Smoke coming from behind the Water Tower giving the PROFESSOR cover to EXIT to the departing train.)

JOE KING – *(yelling out as a conductor through a megaphone)*
All Aboard! Train leaving for Eugene, Albany, Portland and KELSO!

(PAIGE TURNER ENTERS AND HOLDS UP A CUE CARD)

CUE CARD – KELSO? *(PAIGE stays around for the song)*

(We hear The PROFESSOR's maniacal laugh off in the distance)

(JUSTIN pulls out his six-shooter and points it off towards the departing train then pauses a moment turns it to the sky and shoots

once into the air. Then turning to the crowd, he holsters his gun.)

(The Crowd takes one step towards the train's water tower)

JUSTIN – Don't try to follow him folks.

(JUSTIN puts his arms out to hold people back)

(SOUND EFFECT – *One More long Blast of a Train Whistle and the sound of the train leaving the station.)*

CLAIRE – *(to JUSTIN)* But sheriff ... how can you just let the Professor get away like that?

JUSTIN – Don't worry maam. I suspected that this might happen, and I already telegraphed ahead to the next town to arrest that scoundrel the moment his train arrives *(mug to audience)* ... in KELSO.

(PAIGE TURNER holds up the same CUE CARD)

CUE CARD – KELSO?

(The MAYOR walks over to apologize to JUSTIN)

THE MAYOR – I suppose that this town owes you a debt of gratitude Sheriff. I terribly underestimated you, son. No offense intended.

(The MAYOR offers his hand and JUSTIN shakes it)

JUSTIN – None taken. Like I always say ... "Oil's well that ends well".

(MUSIC STARTS)

LACIE – If I don't miss my guess ... I hear a song comin' on.

(LACIE walks over towards JUSTIN as the entire 1996 cast gathers ...

except for The Professor ... to sing the familiar theme song)

SONG – There’s A Place That I Know

Everyone sings this Reprise from Act 1

Words by Gene Buck and Gary McCarver

Music by Dave Stamper

CHORUS

There’s a place that I know ...
where the sweet waters flow.
Where the sky is so clear and blue.
It’s a place far from care
and I want to go there ...
and I bet you’ll want to go there too!
Where the people you meet
as you walk down the street
are like family and know your name.
Pack your bags ... come away.
I know you’ll want to stay.
Where the squirrels will greet you
and folks are glad to meet you.
It’s the town that we call ... Long-view!

(REPEAT CHORUS one last time)

(CLAIRE walks over to the MAYOR, looping her arm in his arm and then begins to slowly walk towards the saloon where the rest of the crowd is heading ... except for LACIE and JUSTIN.)

THE MAYOR – It’s a funny thing though Claire. *(pause)* If the Professor wasn’t the one buying up all the deeds in town ... I wonder who was?

(CLAIRE walks towards the audience as she reaches into her purse and shows off a pile of at least 20 deeds and grins.)

CLAIRE – I'm sure whoever it was ... they were taught by the best. How else would they outsmart that Professor at his own game?
(CLAIRE discreetly hides the deeds and then rejoins the MAYOR)

THE MAYOR – Good point Miss Claire. In all that excitement ... I seem to have worked up a bit of a thirst.

CLAIRE – That can be easily remedied. Let me buy you a drink.

THE MAYOR – Claire ... I thought you'd never ask. *(a quick laugh)*

(Both CLAIRE and the MAYOR laugh as CLAIRE hooks her arm again with the MAYOR and then they enter the saloon followed by all the cast except JUSTIN and LACIE who quietly remain on stage.)

(THE LIGHTS FADE to about on quarter on the 1896 parts of the stage and FADE UP to full on the Radio Booth part of the stage)

(SOUND EFFECT – A train whistle wails off in the distance.)

(MUSIC STARTS with the theme ... There's A Place That I Know being very quietly played by TRUDY as THROCKMORTON speaks.)

THROCKMORTON – And so ... once again peace and tranquility have returned to that quaint little town of Longview.

Until next time we meet ... this is Reginald Throckmorton and the entire cast of Longview Radio Theater wishing you happy trails and happy listening from KBAM 1270 on the radio dial.

(SPECIAL EFFECT – THE ON THE AIR LIGHT IS TURNED OFF)

OLIVER SUDDEN – On Intercom – We're off the Air. ... It's been a pleasure working with you.

THROCKMORTON – Great show tonight Joe ... your best ever!.

(THROCKMORTON picks up his script from the stand next to his lone microphone and examines the area looking for another microphone.)

THROCKMORTON – ... *(interrupting)* Joe, come over here a minute.

(JOE walks over to join THROCKMORTON next to his copy stand.)

JOE KING – What is it Throck?

THROCKMORTON – Didn't there? ... Wasn't there? ... Another microphone right here tonight? Somehow, I seem to recall ...

JOE KING – Only you and me tonight ... and of course Trudy. Just like Always. Unless you are thinking about our engineer for the night in the booth? Are you feeling alright?

THROCKMORTON – ... I could have sworn ... Oh ... Nevermind. Let's just get out of here Joe. I hear a martini calling my name at the company Christmas party.

(THROCKMORTON grabs his script to leave ... then looking once more at where the microphone had been in a long pause.)

JOE KING – ... *Maybe you should make that a double!*

(They turn away towards the door to leave as the lights FADE OUT)

(LIGHTS FADE OUT on the Radio Station Set and then slowly FADE UP on the 1896 Old Longview Part of the Stage)

(JUSTIN and LACIE walk in from behind the Water Tower. JUSTIN takes off his sheriff's hat holding as he takes LACIE's hand.)

JUSTIN – Miss Lacie ... I think you just missed your train.

LACIE – Justin ... I decided that I'm going to be staying a while longer ... that is if you'll have me?

JUSTIN – I was really hope'n you'd say that!

(JUSTIN pulls a large diamond ring from his pocket, flashes it to the audience and then puts it on LACIE's finger.)

(PAIGE holds a cue card from over the swinging doors of the saloon)

CUE CARD – Oh! My!

LACIE – Oh! My! Look ... it's starting to snow.

JUSTIN – You know what they say ... "Snow on Christmas and your dreams come true".

LACIE – Is that what they say.

(JUSTIN and LACIE embrace and finally kiss, but the kiss is covered by JUSTIN's hat as the cast peeks from inside the saloon.)

(SOUND EFFECT – A train whistle wails off in the distance.)

(FADE TO BLACK)

CURTAIN CALL

(Everyone enters singing and taking their bows)

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.

EVERYONE – Goodnight everybody! *(Everyone waves goodbye)*

(Final Bow and a FADE TO BLACK as cast EXITS)

PROPERTY LIST RECOMMENDED PROPS & SET DRESSING

Bad puns and over the top acting is one thing ... but “Wardrobe is what really makes the Melodrama”. Get creative! 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, a black turban and a black frock coat. Most men wear old west lapelled vests or suspenders and just about everyone has a hat of some kind. Ladies dress in Victorian style western wear or wear corsets and lace. This melodrama does need two identical red scarfs.

Wild West Mercantile	www.wwmerc.com
Texas Jack’s Outfitter	www.texasjacks.com
Calico Annie’s	www.calicoannie.net
Gentlemen’s Emporium	www.gentlemansemporium.com
Western Stage Props	www.westernstageprops.com
Village Hat Shop	www.villagehatshop.com

Most of what you will need in the way of props for can be found in any established theatre’s prop room, except you might need to rustle up a two person “pantomime horse” costume or a realistic horse head depending upon how you want to portray the hero’s horse “Palomitas”. You could even play it as an imaginary horse ... it’s up to you. Plus, you will need a little creativity and time to create some of the old radio style sound effects machines.



**Be sure to visit: www.heroandvillain.com
for pictures, melodrama scripts,
and melodramatic resources.**

SOUND EFFECTS FOR OLD TIME RADIO AND MELODRAMA

Throughout the Melodrama we have put many cues for sound effects. However, these are just the bare minimum. Your sound effects wizard will find numerous humorous places for additional effects. Some of these you'll need ... others you can save for your next melodrama.

BREAKING THINGS ... FALLING OVER CRATES:

Manipulate and shake a **crash box**. (A large potato chip or pretzel can filled with wood, metal, chain, sand and rocks)

FOOTSTEPS SNEAKING AROUND THE WATER TOWER:

Use shoes in "hoof box" (a wood box 14x18x4 filled with gravel).

CRACKLING CAMPFIRE:

Very quietly and randomly crinkle a large plastic bag or paper.

DOG BARKING/ COYOTE HOWLING/ OWLS HOOTING:

Go ahead and vocalize it ... we know you want to. "Rarf Rarf Rarf!" "Ah-woooo" ... "Hoot Hoot Hoot" See ... we knew you could do it.

WHIPPOORWILLS CALLING:

It's a little like the name "whip-oor-wheel" ... go ahead check it out.

THE HERO'S FAITHFUL HORSE "PALOMITAS":

Start practicing your neighing, breighing and whinnying.

A FACE BEING SLAPPED:

A "Slap Stick" (2 15" x 3" boards connected by a fast spring hinge).

GALLOPING, TROTting, WALKING HORSES:

Use coconut shells in gravel hoof box. You can also use plastic cups the type that fast food restaurants serve. Use them on a table or a book or on top of some pea-sized gravel. You “gallop” with a cup in either hand using a triplet rhythm—think: gid-dy-UP, gid-dy-UP, gid-dy UP, gid-dy UP—which most people associate with a horse. However, that would be a THREE-legged horse. It’s wrong, of course, but people and radio directors prefer this triplet rhythm over the actual four-legged rhythm: gid-UP-gid-UP, gid-UP-gid-UP.

HAND CLAPS:

Clap hands three times. (Remember always make it a three count)

WALLA WALLA (CROWD SOUND ENHANCEMENT):

Chatty mumbling, some laughter is best added for realism in crowd scenes ... some say the words “walla walla” work well for this.

SLIDE WHISTLE DOWN:

Pull plunger on slide whistle. “Eee-yoooooop!”

TRAIN WHISTLE:

Go ahead and buy a cheap one from eBay or Amazon.

PEACOCKS (DURING THE OPTIONAL HINDUSTAN SONG):

Go ahead and vocalize it ... we know you want to. “A-kaaah! A-kaaah!”

ADDED BONUS

A QUICK GUIDE TO MELODRAMATIC ACTING

Melodrama is essentially a theatre of emotions ... a gesture here, an inflection there. **‘Over the Top’** facial and physical expressions that you might typify as sensational, sentimental or thrilling ... an exuberance of emotions rather than the more realistic motivations we normally experience in life and on stage.

In Melodrama every character, every action, every predicament stays true to character. The good guys are really good, and the villain is really bad ... that’s just how it is. Happy endings are the rule and the villain always gets what he deserves in the end.

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. On stage however, the results of small actions taken are not necessarily recognized, but the consequences are foreshadowed to increase the tension inherent in the play. It is not telegraphed but set up so that there is some sense of expectation of what ‘might take’ and ‘might not’ occur leaving the audience wondering what might happen next.

Melodrama Actors actually get to **‘Break the 4th Wall’** in Melodrama and talk to the audience ... especially when they do the pondering and thinking of “asides” found in any respectable Melodrama. Remember to have everyone except the actor sharing the aside freeze their actions until any revealing exposition is over.

Melodrama is an audience participation style of entertainment and your villain may want to memorize several dozen snappy “come backs” to the inevitable heckler’s remark ... they do come in handy.

Anger – The actor's hands are both shoulder high ... eyebrows are pushed toward each other ... with the actor's face tense with 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 top of the palm.

Grief or Sorrow – The actor's shoulders rounded ... head down and hands cupping the face. Shoulders rise up and down ... with an optional sobbing noise.

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 (almost praying), hands then go out towards her beloved with a broad beaming smile on her face.

Villainous Scheming – One eyebrow up, the other down, a grimace on the face and hands rubbing together. If it is a really good plan, the villain's fingers twiddle.

Villainous Sneaking – Shoulders hunched over, one arm raised to cover the nose on down, eyes free to shift around the room, legs bent on the cross of the stage. An exaggerated twirl of your black cape or duster as you enter and exit the room. Go ahead and have fun with it.

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 VILLAINOUS HECKLER RESPONSES

Here are just a few heckler responses that your resident villain can use to keep control of the performance when a barrage of heckles ensue. A more comprehensive compendium of retorts and responses can be found online at <http://www.heroandvillain.com>.

Not playing with a full deck? Heck, he's not even in the game!

Ignore him. He's a few turkey vultures shy of a full flock.

I'm glad to see you're not letting your education get in the way of your ignorance.

A sharp tongue is no indication of a keen mind.

I can't seem to remember your name, and please don't help me!

I'm not as dumb as you look.

Any friend of yours ... is a friend of yours.

He is always lost in thought -- it's unfamiliar territory.

I can't talk to you right now; tell me, where will you be in ten years?

I hear that you're a self-made man. It's nice of you to take the blame!

I like your approach, now let's see your departure.

A FEW MORE VILLAINOUS HECKLER RESPONSES

I'd hate to see you go, but I'd love to watch you leave!

The trick, my friend, is to keep an open mind, but not so open that your brains fall out.

Some people don't hesitate to speak their minds because they have nothing to lose.

What he lacks in intelligence, he more than makes up for in stupidity.

... Obviously inebriated with the exuberance of his own verbosity.

Nature not content with denying him the ability to think, has unfortunately endowed him with the ability to wildly make incoherent comments when other people are working.

He is as useless as a pulled tooth.

Some folks are wise ... and some are OTHER-wise.

I firmly believe that there's ONE too many people in this playhouse ... and sir ... I believe that it's YOU.

He just got lost in thought ... It was unfamiliar territory.

You can lead a man to knowledge, but you can't make him think.

If brains were leather, he wouldn't have enough to saddle a junebug.

A FEW MORE VILLAINOUS HECKLER RESPONSES

Not the quickest bunny in the forest since they took him off his medication.

During evolution his ancestors were in the control group.

Engine is running, but no one is behind the wheel.

Enough sawdust between the ears to bed an elephant.

His has an open mind.

(ASIDE: So open that ideas simply pass right through it.)

Here's where we get out the thesaurus to look up synonyms for "clod."

Somebody lend her a quarter to buy a clue.

Subtle as a well-thrown rock

As Mark Twain would say ... He's half a bubble off plumb.

So stupid, mind readers only charge him half price.

(For repeat Hecklers)

I think I'm experiencing a bit of "Deja Mooo".

A strange feeling that I've heard this kid of bull before.

Sir ... It has been my profound lack of pleasure not to be able to avoid meeting you in the first place.

WHY ONLY 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 remain still out of copyright and anyone is free to use that 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 can not be copyrighted again in their original form. However, most of the lyrics share only a passing resemblance to the original works from which they were derived, and as such, these new lyrics that were written specifically for this Melodrama are protected as “Derivative Works”. Copyright notices in this manuscript are for the play content and modified lyrics. There are many Web sites with Public Domain music 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 and is not in public domain, please email the author so that actions can be taken to remove that song from future publications of this manuscript.

A LIST OF THE CUE CARDS USED

**All Held Up by Paige Turner – Our Cue Card Maven
CUE CARDS LISTED ROUGHLY IN ORDER OF USE
And some OPTIONAL Cue-Cards are Included
And a blank Cue-Card is included for more customization.**

Christmas Eve 1939

The Year is 1896

Five Minutes Earlier

Old Longview 1896

Ahhhhhh!

Boo ... Hiss!

Oh ... My!

Kelso?

Squirrels?

Shameless Plug

Outloud

For even more Melodramas and Melodramatic Magic visit

www.HeroAndVillain.com