

SIDESHOW SHENANIGANS

**Also Known As
The Greatest Show Unearthed**

**By
Gary McCarver**

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

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SIDESHOW SHENANIGANS

(For Use in Advertisements & Playbills)

Welcome to the ultimate audience participation old west style melodrama. Sideshow Shenanigans is a story that takes you back to a more wild and wooly time in California history when the circus came to old San Juan Capistrano's back in 1871.

As a child did you ever want to run away and join the circus?

Well ... here is your chance to rediscover the magic of the Big Top while learning what really goes on behind the scenes at an old west sideshow. Sideshow Shenanigans is a story that takes you back to those bygone days of when you waited the whole year for the circus to come back to town.

You will meet Phineas Mack and his younger brother Thaddeus on the start of their career of villainy. You will be introduced to the man that began all the troubles, the Circus ringmaster Professor Dante Inferno and learn why the Mack brothers, years later became such scoundrels themselves. You will Fall in love with Cantankerous Kate, the circus's quick-draw artist, and be enthralled with the sideshow's sooth-sayer Madame Zorelda.

Discover the magic, mystery, and mayhem as well as clowns and authentic turn of the century songs when everyone looked forward to ... "Circus Time".

THE CAST OF CHARACTERS - 1860

Natalie Cladd • Our Piano Player brings melodramatic antics to life tinkling out the tunes you'd expect although here Natalie would prefer the Kalliope.

Professor Dante Inferno • Circus Owner, Magician and Ringmaster. The main Villain of our story. Hard to hate him, but much safer to do so.

Seymour Paine, Esq. • The Professor's Former Evil Partner in the Circus. Actually, not former until 10 minutes into the play. Evil with a capital "E".

Young Phineas Mack • Young Circus Hand (age 10-12). Ran away from home to join the circus with his younger brother Thaddeus.

Andy Structable • The Circus Knife Thrower and Roustabout.

THE CAST OF CHARACTERS - 1870

Natalie Cladd • Our Piano Player still playing the piano many years later.

Professor Dante Inferno • Circus Owner, Magician and Ringmaster. Many years have passed ... just as much a Villain that you love to hate. Still, there is a secret that he has not told a soul that will be his undoing.

Faye Tality • AKA the Sideshow's Fortune Teller "Madame Zorelda". The circus has been her home since her mother, the original sideshow "sooth sayer" Madame Zorelda, died in a tragic high wire accident.

Cantankerous Kate • The Circus Sideshow's Sharp Shooter. As quick with her pistol as with her words ... Kate brings the Wild West to Professor Inferno's Circus with her fast-draw antics.

Phineas Tiberius Mack • Villain & Sideshow Manager (age 19-24). 10 years later and still in the Circus, Phinneas has learned every card trick and con of the sideshow.

Thaddeus Snavelly Mack • Roustabout & Clown in Training (age 18-25). Competing with his older brother for the better jobs in the circus.

Holly Wood • Duchess of the High Wire and of the Trapeze. Holly is most comfortable 40 feet off the ground but doubles as a clown.

Andy Structable • Ballyhoo Barker and Circus Strongman as needed. Don't underestimate Andy as he knows all the secrets of the circus. He even becomes Hugo the Clown to make extra "rainy day" money.

Sadie Words • Our Cue-Card Maven helps us by popping in from time to time holding up Cue-Cards to remind our audience to "Hiss!", "Boo!", or say "Oh My!". Sadie is most likely dressed in Auguste clown attire and is mute except for an old-style automobile horn that she squeaks from time to time. The age for this character is from 10 to adult as long as they are energetic!

Rhoda Hoarse • Youthful Apprentice to Cantankerous Kate in her Wild West Sharp Shooting Act (age 10-16). In all the Chorus numbers.

Perry Winkel • The World's Tallest Midget. Simply put a beard on the actor that plays the Young Phineas Mack. No lines, but a fun role if he wants to hang around after the prologue and become part of the Chorus.

EXTRAS & WALK-ONS

Clowns • What is a Circus without a whole slew of Auguste, white face, or hobo style clowns. The most fun you can have without learning lines. Great for those coming on stage but wanting to stay incognito. If they are here for more than one night, they become one of the Chorus and can be given the names: MARSHA MELLOW, BILL BOARD, KANDI APPLE, PENNY NICHOLS, SKIP STONE, or HEIDI CLARE.

Circus Goers • Another class of “extras” that can be included in the Chorus are those that are attending the Circus. Eating popcorn and corn-dogs, holding cotton candy (which they called Candy Floss back then) and balloons on sticks (helium was a rare substance). Names include: FERRIS WHEELER, MELODY PLAYER, LOIS PRICE and HY PRICE.

Roustabouts • The unsung heroes of the Circus and Sideshow are the roustabouts that set up the tents, move props, tear down the entire Circus and move it to the next town keeping the Circus running smoothly ... or at least as smoothly as can be expected in a Melodrama. Some fun names for these characters include PIERCE HART and BRIGHTON EARLY.

SONG LIST

MUSIC FROM ACT 1

OVERTURE – The Twentieth Century

Music by J. MESSINA

Along the Road to Who Knows Where

Words by GARY McCARVER

Music by HANS VON HOLSTEIN and ALMA M. SANDERS

Old San Juan (Beside the Bay)

Lyric and Music by AL JOLSON and

GARY McCARVER and VINCENT ROSE

Circus Time

Lyrics by BOBBY JONES and GARY McCARVER

Music by JACK STERN

What Will Life Bring

Music by RAYMOND HUBBELL

Lyrics by JOHN L. GOLDEN and GARY McCARVER

(OPTIONAL SONG) They Didn't Believe Me

Words by HERBERT REYNOLDS and GARY McCARVER

Music by JEROME D. KERN

(OPTIONAL SONG) Oh! You Beautiful Doll

Music by NAT D. AYER

Lyrics by SEYMOUR BROWN and GARY McCARVER

A Rootin' Tootin' Shootin' Kind-A-Gal

Words by GARY McCARVER Music by ALBERT VON TILZER

Higher and Higher

Lyrics by GARY McCARVER and OTTO HAREBACH

Music by LOUIS A. HIRSCH

SONG LIST FROM ACT 2

(OPTIONAL SONG) Oh! You Circus Day

By EDITH MAIDA LESSING

and JIMMIE V MONAVO and GARY McCARVER

(OPTIONAL SONG) Only A Bird in A Gilded Cage

Words by ARTHUR J. LAMB and GARY McCARVER

Music by HARRY VON TILZER

You Wore A Big Red Nose

Lyrics by JACK MAHONEY and GARY McCARVER

Music by PERCY WENRICH

A Dance in The Dark

Words by B.G. DE SYLVA and GARY McCARVER

Music by VICTOR HERBERT

(OPTIONAL SONG) So Long Circus – Good Bye

By GUS KAHN and ERNIW ERDMAN

and DAN RUSSO and GARY McCARVER

FINALE – Circus Time – Chorus Reprise

Lyrics by BOBBY JONES and GARY McCARVER

Music by JACK STERN

THE FIRST CAST

Dirty Deeds at the Depot was first performed in the month leading up to the annual Swallow's Day Parade in Beautiful San Juan Capistrano between March 3rd through 25th in 2006.

Performances were held at the Camino Real Playhouse where annual Melodramas have been a tradition in San Juan Capistrano since the early 1990s. This melodrama broke all box-office records for revenue and attendance to date and brought a new life to this Great American Art Form.

Lacie Camisole – The Heroine	Jennifer Hartline
Helen Highwater – The School Marm	Lynn Gallagher
Dusty – The Rancher's Son	Darrell Graeler
Claire Voyant – The Gypsy	Michelle Harrigan
Justin Tyme – The Station Master	Corey Eib
Professor Thaddeus Mack – The Villain	Gary McCarver
Duncan Disorderly – Villain's Sidekick	Bruce Alexander
Jerry Mander – The Judge	Howard Serbin
Natalie Drest – The Piano Player	Linda Eldridge
Cy Kosis – Sound Effects Wizard	Mark Parker
Paige Turner – The Cue-Card Maven	Jordan Smiley
Hugh Dunit – The Sheriff	Tom Scott
Phyllis McAvity – The Town Dentist	Various Actors
The Young Girl – A Regular Extra	Rose McCarver
The Frontier Lawman – Wyatt Earp	Various Actors
The Lawman's Wife – Josie Earp	Janet Austin

Producer & Director	Tom Scott
Stage Manager	Angelique Ward
Music Director	Gary McCarver
Scenic Artist	Beverly Blake

SIDESHOW SHENANIGANS

PROLOGUE

The Place: A Small Town in California in front of a circus
The Time: Early in the Evening -1860

OVERTURE: The Twentieth Century

Music by J. MESSINA

(**SADIE WORDS** dressed as a clown enters as the overture music comes to an end. She is holding a Cue-Card – she shows it – then she exits. She also carries an old-style car horn with her at times and honks it for emphasis very much like the film comedian “Harpo Marx” would in films.)

(CUE-CARD) – A SMALL TOWN IN CALIFORNIA 1860

(**SOUND EFFECTS:** roustabouts talking.)

OFF STAGE VOICE 1 – Up on the trapeze there are the catchers and the flyers working together up on the fly-bars. But up on that high wire ... well ... it’s just YOU and the ground.

OFF STAGE VOICE 2 – It’s only dangerous if you lose your grip. (*beat*) Get those cages secure ... we head out tonight.

OFF STAGE VOICE 3 – So sad about Zorelda. I guess when your number is up ... your number is just up.

OFF STAGE VOICE 2 – (*sarcastically*) So profound ... now, get to work.

(**LIGHTS FADE UP** only on the PROFESSOR INFERNO and his partner SEYMOUR PAINE ENTER. SEYMOUR PAINE and PROFESSOR INFERNO ENTER both dressed in long coats and top hats. SEYMOUR PAINE dressed as an attorney with a striped vest, watch and chain, and has a contract with pen in his pocket. THE PROFESSOR has a small derringer.)

SEYMOUR PAINE – I am so through with this smell of sawdust and pachyderms. Fortunately, that last mishap didn't take much from the bottom line. But we did lose our star performer ... regrettable. But before news gets out and ruins us, I've contracted to sell our tents and animals, at a tidy profit I might add. Time to finally say goodbye to this run-down shamble of a circus. I have the papers right here ... ready for your signature.

(SEYMOUR PAINE reaches into his pocket to retrieve a contract and pen.)

PROFESSOR INFERNO – A “mishap”? Zorelda is dead!

SEYMOUR PAINE – I did say “REGRETTABLE”.

PROFESSOR INFERNO – She also left a young daughter. I'm sure she thinks this is more than just a “mishap” or “regrettable”.

SEYMOUR PAINE – (*nonchalantly*) ... These things DO happen.

(**SADIE WORDS** enters holding a Cue-Card.)
BOO! HISS! (SADIE EXITS)

PROFESSOR INFERNO – “These things” didn't happen before you started cutting the circus budget. Eliminating high-wire nets was your brilliant idea.

SEYMOUR PAINE – There's was no more scratch left in the kitty for new nets, so I made up signs that said, “death defying acts”. I just didn't realize that “defying death” would be as hard as it was. Besides, removing the nets did increase attendance AND revenue. (*snidely*) Professor Inferno, I didn't see you rejecting the extra money it made you as a partner in the circus.

PROFESSOR INFERNO – No wonder the closest thing to a friend you have are the shills you hire to make your sideshow games look winnable.

SEYMOUR PAINE – I had friends once ... sure ... it was a long time ago. (*beat*) Danté ... what in blazes has gotten into you? When did you get soft?

PROFESSOR INFERNO – And Seymour ... when did you get cruel?

SEYMOUR PAINE – Cruelty, like every other vice, requires no motive outside of itself ... only opportunity. But I've never considered myself as "cruel" per say ... only a good businessman. Circus is a business like any other. (*accusingly*) Maybe you have forgotten that.

PROFESSOR INFERNO – (*changing the subject*) Since my days on the high-wire I have always felt that there is something wondrous about a circus. People say there is no magic left in life, no mystery, no excitement. But as long as there is circus you have them all.

(YOUNG PHINEAS MACK enters pushing a broom and walks over to PROFESSOR INFERNO as he is talking to his partner SEYMOUR PAINE)

YOUNG PHINEAS MACK – ... and don't forget about the candy floss.

PROFESSOR INFERNO – Fine ... and candy floss too. (*beat*) Circus is supposed to be a place where adults can be kids again. And "yes" where we can make a profit, but not at the expense of the lives of the performers.

(SEYMOUR PAINE is now slowly clapping his hands indignantly)

SEYMOUR PAINE – Bravo ... Good speech Professor. Are you quite through? Now that you have that out of your system ... just sign the paper and all of this will be a thing of the past. I can finally be done with this financial mess and YOU can get on with your life, whatever that might be.

(SEYMOUR PAINE Shoves the contract at the PROFESSOR)

YOUNG PHINEAS MACK – Don't do it Professor!

PROFESSOR INFERNO – Quiet now, Phineas!

YOUNG PHINEAS MACK – Please. Please ... don't do it.

PROFESSOR INFERNO – I don't see anything in this contract about the performers ... the people.

(PROFESSOR INFERNO looks at the contract while ANDY STRUCTABLE appears across the stage with throwing knives)

SEYMOUR PAINE – Sure, they can get on with their pathetic lives as well. Who cares about that lot of castaways and vagrants anyway?

(**SADIE WORDS** enters holding a Cue-Card.)
BOO! HISS! (SADIE EXITS)

PROFESSOR INFERNO – Circus is the only life most of them know.

SEYMOUR PAINE – And your point? Sign the papers!

PROFESSOR INFERNO – They are like a family ... they are like my ...

(PROFESSOR INFERNO stops talking abruptly and doesn't say "family" then changes his tone while he starts walking towards SEYMOUR PAINE forcing him to stay in front of the knife throwing target marked with a very large red and white bulls-eye and rigged for a knife handle to spring out.)

PROFESSOR INFERNO – Seymour, I simply can't let you do this to them.

SEYMOUR PAINE – It is inevitable, circus is yesterday. The country is poised on war between the states, attendance AND revenues are down, and now we are minus our best performer.

PROFESSOR INFERNO – (*interrupting*) ... No thanks to you!

SEYMOUR PAINE – We have maybe ONE chance to sell this fiasco ... and THIS is the thanks I get? (*bahhh*) I have bigger problems than a mangy ragtag group of circus tramps.

YOUNG PHINEAS MACK – (*sadly*) I'm not "MANGY"? Am I Professor?

PROFESSOR INFERNO – Go away ... I'm busy right now. (*a pause for sentimentality*) And no. No ... you're not mangy.

SEYMOUR PAINE – (*angrily*) Blast it man ... just sign the paper ... you can even keep my pen. (*flamboyantly handing THE PROFESSOR a nice pen*)

(**SADIE WORDS** enters holding a Cue-Card.)
CUE-CARD – BOO! HISS! (SADIE EXITS)

(ANDY STRUCTABLE fake throws a knife from across the stage and then a knife handle springs out from behind the knife throwing bulls-eye target that SEYMOUR PAINE is now standing in front of. There was a loud “clack” when the knife handle pops through the back of the target.)

(SEYMOUR PAINE looks at the knife on the target behind him and begins nervously laughing for a moment, but then composes himself.)

SEYMOUR PAINE – Ha ... Ha. Very funny. Now ... just get on with it and sign that infernal contract.

PROFESSOR INFERNO – (*changing the subject*) ... Just in case you didn't know ... I have always lived my life based on ONE SOLITARY belief.

SEYMOUR PAINE – Oh? What is that? (*aloof and uninterested*)

PROFESSOR INFERNO – “There are no winners in life ... only survivors”.

(SEYMOUR PAINE attempts to move away from the target, but THE PROFESSOR pulls out a small derringer from his belt and points it at him.) (ANDY STRUCTABLE raises another knife in the air and fake throws it. SEYMOUR turns to the audience with a knife protruding from his chest.)

SEYMOUR PAINE – (*Loud exhale of air*) Oooof! Now ... THAT'S the Professor Dante Inferno I know! (*coughs several times*)

PROFESSOR INFERNO – My ... that is really going to leave a mark.

YOUNG PHINEAS MACK – (*gasps in surprise and backs away*)

SEYMOUR PAINE – Dying is an art. And like everything else ... I ... will do it exceptionally well. (*slumping to the floor and grabbing at PROFESSOR INFERNO's sleeve*) It is just a good-for-nothing circus. (*SEYMOUR dies*)

PROFESSOR INFERNO – No Seymour ... it is “MY” good-for-nothing Circus. (*looking around*) A tragic “Accident”. Yes ... if there ever was one.

(SEYMOUR PAINE sits up for a moment)

SEYMOUR PAINE – I’m not quite dead yet. In fact, I’m starting to feel much better.

(THE PROFESSOR pulls out a derringer and shoots SEYMOUR. Who in now definitely dead and slumps)

PROFESSOR INFERNO – (*speaking to deceased partner*) Rest in peace. Oh ... and by the way ... thanks for the pen. (PROFESSOR INFERNO rips up the contract to sell the circus and motions to ANDY STRUCTABLE to clean up things)

PROFESSOR INFERNO – Andy ... get someone to clean up this mess.

ANDY STRUCTABLE – Right away Professor.

YOUNG PHINEAS MACK – How could you ...

PROFESSOR INFERNO – (*speaking to Young Phineas*) Oh that? Lesson one ... my young lad, “a clear conscience is nothing more than a convenient memory”. Phineas, putdown that broom. I think it’s time you and your brother Thaddeus started helping at the sideshow where you can have all the candy floss you want. How does that sound?

YOUNG PHINEAS MACK – That sounds great!

PROFESSOR INFERNO – Just one thing ... be sure to tell anyone that asks ... how “TRAGIC an accident” this was. Not even that brother of yours. You think you can do that?

YOUNG PHINEAS MACK – You did say ALL the CANDY FLOSS I want?

PROFESSOR INFERNO – MORE than that ... maybe ... Just maybe ... if you learn all you can about the circus ... someday you may have one of your own.

YOUNG PHINEAS MACK – ... Really?

PROFESSOR INFERNO – Of course “REALLY”. Would I ever lie to you? *(beat)* Don’t answer that!

YOUNG PHINEAS MACK – ... (laughs)

PROFESSOR INFERNO – Lesson TWO ... never interrupt your enemy when he is making a fatal mistake ... and Lesson THREE ... never tell a lie unless it is absolutely ... “convenient”. *(THE PROFESSOR laughs)*

(PROFESSOR INFERNO and YOUNG PHINEAS MACK walk off stage.)

LIGHTS FADE TO BLACK

SIDESHOW SHENANIGANS

ACT 1 SCENE 1

The Place: On the trail in the Western Unites States
The Time: It is late at night and the year is now 1870

(It is 10 years later and the Circus is now called Professor Inferno's Circus. Having made their way even further west was no small feat since the US Civil War has only been over for barely 5 years.)

(**SADIE WORDS** enters holding a Cue-Card.)
CUE-CARD – ON THE ROAD WEST 1870 (SADIE EXITS)

(**SOUND EFFECT** – A sound of bears and lions and elephants is heard)

(**SOUND EFFECT** – The sound of roustabouts as they tear down the circus, banging & throwing bags onto the stage from behind the set.)

ANDY STRUCTABLE – OFF STAGE YELLING – We head to the next town after dark.

(THADDEUS MACK and PHINNEAS MACK enter carrying wagon wheels. HOLLY WOOD and FAYE TALITY and other cast members enter carrying bags and circus gear positioning themselves for conversation.)

THADDEUS MACK – Why is it called 'after dark' when it really is 'after light'?

FAYE TALITY – (*laughs at THADDEUS' attempt at a joke*) Ha ... ha.

HOLLY WOOD – I don't know how many more of these quick jumps to new towns we can take without a night's rest.

PHINEAS MACK – Thaddeus, just chunk those over there. We will soon be burning daylight and we still have a long way to go.

(CANTANKEROUS KATE and her apprentice RHODA HORSE now enter the stage along with and FAYE TALITY. Various roustabout extras and ANDY STRUCTABLE enter moving boxes and circus supplies about.)

CANTANKEROUS KATE – Rhoda ... just put that whole kit and caboodle over there and then we'll get some 'vittles.

(As RHODA HORSE takes the bags across stage, sets it down and then walks over to ask a question of THADDEUS MACK)

RHODA HORSE – Mister Mack, do you ever get tired of circus food?

PHINEAS MACK – When I was young like you ... all I could think about was taffy, popcorn ... and especially candy floss.

RHODA HORSE – No. I mean the food they serve in the mess tent.

HOLLY WOOD – Is that what that IS? ... “Food”?

PHINEAS MACK – Someday when I run this circus ... I'll fire that cook.

I still don't know what kind of meat that was we got served tonight.

HOLLY WOOD – Red meat is not bad for you. But I do have to believe that fuzzy green meat IS.

FAYE TALITY – Phineas, you never get tired of telling us how someday ALL this will be yours. I don't see YOUR name on the circus. It still reads Professor Dante Inferno's Circus the last time I checked.

HOLLY WOOD – The “INFERNO MACK CIRCUS” has a nice ring to it.

PHINEAS MACK – (to HOLLY) Do you really think I would actually take second billing?

HOLLY WOOD – Oh ... I meant no offence.

THADDEUS MACK – He's just pulling your leg.

PHINEAS MACK – *(laughing as he moves some bags around)*

CANTANKEROUS KATE – I wouldn't be plumb sure about that.

HOLLY WOOD – If we're dreaming ... when it's YOUR circus ... can you do something about increasing pay for artists? I take all the risks up there on the high wire. Without the trapeze ... what kind of circus would that be?

CANTANKEROUS KATE – And now "Holly Wood ... the Duchess of the Flying Trapeze" wants top billing? *(laughing)*

PHINEAS MACK – *(said to HOLLY WOOD)* Holly, didn't you know that when you work here at the circus you can name your own salary.

HOLLY WOOD – Really?

PHINEAS MACK – Yes of course ... I named mine ... "Fred". *(laughing) (joking) (beat)* Definitely ... not the quickest bunny in the forest. *(laughing)*

HOLLY WOOD – Ohhh! *(angrily storming away)*

FAYE TALITY – Sometimes Phineas you can be so cruel.

PHINEAS MACK – *(laughing but putting an arm around HOLLY WOOD)*

Hoolly, I'm just saying that years ago when The Professor had a partner ... things around here were a lot worse.

THADDEUS MACK – That's the truth.

CANTANKEROUS KATE – The truth coming from Phineas Mack ... I better go write that down.

PHINEAS MACK – I didn't know you could write?

CANTANKEROUS KATE – *(getting upset)* Ohhh! I have half a mind to ...

PHINEAS MACK – (*interrupting*) “Half a mind”, don’t overestimate yourself.

(CANTANKEROUS KATE starts to pull her six-shooter from a holster as ANDY STRUCTABLE ENTERS and stops a fight from breaking out.)

ANDY STRUCTABLE – Break it up you two. Remember, never go to bed angry ...

PHINEAS MACK – (*interrupting*) ... Staying awake to plot your revenge is a much better use of your time. (*glaring at CANTANKEROUS KATE*)

(CANTANKEROUS KATE is ready to wallop PHINEAS MACK)

ANDY STRUCTABLE – (*loudly*) I said ... “Break it up”. All of this over ONE bad meal? I WILL have to have a talk with Chuck about the menu.

FAYE TALITY – With a name like ‘CHUCK WAGON’ ... I would think he’d know how to make a better meal. At times I think the menu consists of only two choices “take it ... or leave it.”

(CANTANKEROUS KATE picks up a rope and a large duffel bag. FAYE TALITY is carrying several bags and helping get things organized.)

CANTANKEROUS KATE – I thought it was, “awful or ... awful bad”. (*laugh*) Up in the Montana territory some winters all we had to eat were snow-grouse and woodchucks.

FAYE TALITY – You ate ... ‘Woodchucks’?

CANTANKEROUS KATE – Not bad with a little bit of salt and pepper. Let’s say ... that’s was when I decided to take my skills as a sharpshooter and make some good of it somewhere’s.

FAYE TALITY – Somewhere that didn't require eating ‘woodchucks’.

CANTANKEROUS KATE – Yep! ... That’s when I reckoned it was time to join the circus. Fancy food I don’t miss. But oh! What I wouldn’t give for a good strong cup of “wake up” and a “bearsign”.

THADDEUS MACK – “Wake up”?

HOLLY WOOD – “Bearsign”?

RHODA HORSE – Oh ... that is Kate talk for “a cup of coffee and a donut”.

EVERYONE – Ooooooh!

CANTANKEROUS KATE – Now yer’ geting it. Yesterday I told Chuck that his coffee tasted like mud.

FAYE TALITY – What did he say?

CANTANKEROUS KATE – He said” what do you expect ... it’s FRESH GROUND”.

ANDY STRUCTABLE – All you want is a good cup of coffee? Well ... why didn’t you just say so? Right this way Miss Kate. I have a fresh pot of Arbuckle’s Coffee brewing.

CANTANKEROUS KATE – (*walking with ANDY*) Much obliged. Since I’m bending your ear, I “heard” a rumor that we might be headed west tonight.

(HOLLY WOOD enters as ANDY gets KATE a cup of coffee)

HOLLY WOOD – Maybe even all the way west to California?

THADDEUS MACK – Since gold was discovered in California back in ‘48 ... I’ve always wanted to get back there.

ANDY STRUCTABLE – This is 1871 and I figure that all the GOLD that will ever be found has already been pulled out of the ground.

THADDEUS MACK – That can’t possibly be true. I heard ...

ANDY STRUCTABLE – (*interrupting*) Be careful seeking after gold Thaddeus ... It's an awful powerful addiction.

(PHINNEAS MACK dumps gear on the other side of the stage)

PHINEAS MACK – For someone that knows so little ... you do know it fluently. Sooooo ... any other “nuggets” of wisdom do you have to share?

CANTANKEROUS KATE – (*to PHINEAS*) Ahhhh ... pull in ‘yer horns there, no need to argufy and attitudinize ‘yerselves. Pretty soon we’re all gonna’ get as busy as ... “a stump-tailed cow in fly time”.

EVERYONE (Except RHODA and KATE) – “ahhh?”

RHODA HORSE – (*translating*) That means ... Kate thinks it’s going to be “really busy”.

EVERYONE (Except RHODA and KATE) – Ooooooh!

CANTANKEROUS KATE – You bet the ranch it’s gonna’ be. But, sum’ day ... I aims to go out on my own ... and start my own traveling Wild West Medicine Show. Of course, ... I’d be the star attraction.

RHODA HORSE – (*said sadly*) Ahhhh ... what about me?

CANTANKEROUS KATE – Oh ... listen to me blatherin’ on ... of course I wouldn’t go anywhere without my little buckaroo here. I’d rather chew gravel, than hurt ‘yer feelings little one.

RHODA HORSE – Thank you Kate.

(CANTANKEROUS KATE starts twirling her guns as she talks.)

CANTANKEROUS KATE – Yep. A Wild West Show! It’s got all the benefits of a circus ... but you gets to plant roots ‘fer more than a day at a time.

THADDEUS MACK – ASIDE – A “Traveling Medicine Show”? That IS NOT such a bad idea.

HOLLY WOOD – Anything is better than the kind of schedule Professor Inferno keeps us on.

FAYE TALITY – I think he just doesn't like to stay in any town one moment longer than he has to.

CANTANKEROUS KATE – It sounds a heap like he is running away from somethin'.

(PHINEAS MACK walks to join the crowd as the song begins)

PHINEAS MACK – Whatever the reason ... we are on the road again.

HOLLY WOOD – To who-knows-where.

EVERYONE – (*said slowly in unison*) ... To who-knows-where.

SONG: Along The Road To Who Knows Where

Words by GARY McCARVER

Music by HANS VON HOLSTEIN and ALMA M. SANDERS

VERSE

There was a time not very long ago,
we performed and they all cheered for more.
It was a time of nearly sold out crowds,
those days we will remember ever more.
Now we wander through the west from town to town.
Setting up and tearing down again.
In each place we get to stay,
only for one day. And so this is where you will find me.

CHORUS

Here, along the road, along the road to who knows where.
This circus life a wondrous life as we travel from here to there.
We may be in your town one day, but then we're off to Frisco bay.
Then Tacoma or Oklahoma.
We go from sea to shining sea, I tell you who could ask for more?
We cannot stay, we are on our way,
along the road to who knows where.

(ANDY STRUCTABLE sadly looks at a small photograph he has pulled from his pocket or from his bag. He a poster that says “Andy Structable – The Strongest Man In The World”)

ANDY STRUCTABLE – (he lets out a loud sigh)

FAYE TALITY – For the “Strongest man in the world”, you sure look down.

ANDY STRUCTABLE – Oh ... don’t start that again. I still can’t figure out why the Professor let Phineas put that on those posters about me.

(PHINEAS MACK walks by and makes a snide comment.)

PHINEAS MACK – Because it sells tickets ... what do you think?

(PHINEAS MACK walks away and HOLLY WOOD walks over to talk with CANTANKEROUS KATE on the side of the stage.)

HOLLY WOOD – I still wish we could stay in a town for more than one day.

FAYE TALITY – Be careful what you wish for. Some townfolk don’t take to our kind.

HOLLY WOOD – (*being offended*) Our kind?

CANTANKEROUS KATE – Ahhh ... Don't go'on and get 'yer feathers ruffled. What she meant is ... “cir-cus per-formers”.

HOLLY WOOD – I ... prefer to be called an artist.

CANTANKEROUS KATE – Fine ... “art-tist”. People don’t as a rule take kindly to circus “artists” ... they think we’re a heap like them stage “actors” and can’t be trusted.

RHODA HORSE – Kate? When did you get used to all this?

CANTANKEROUS KATE – After a spell ... the traveling gets as easy as sliding off a greasy log backwards.

THADDEUS MACK – Has the Professor told you where we're off to now?

CANTANKEROUS KATE – All I know is “west”.

PHINEAS MACK – (*mockingly to FAYE*) So ... “Madame Zorelda” any predictions from that crystal ball of yours regarding where we will be going?

HOLLY WOOD – You don't even believe in fortune tellers or sooth-sayers.

PHINEAS MACK – I just say that if all of that hogwash were real then “Why do fortune tellers even have to ask your name?”

(FAYE TALITY walks over in her MADAME ZORELDA persona and reveals her glowing crystal ball.)

FAYE TALITY – You have all the makings of a “cad” Phineas.

PHINEAS MACK – Tell me something I don't know. That is why all the women love me.

(HOLLY WOOD turns away as she does have a crush on PHINEAS MACK while FAYE TALITY puts on her turban and then grabs her crystal ball)

ANDY STRUCTABLE – Hussssh! Look! Faye ... I mean “Madame Zorelda” is getting a sign.

FAYE TALITY – Ooooh! (beat) Ahhhhh! (beat) Ooooo!

ANDY STRUCTABLE – Anything? Will we be going to California?

FAYE TALITY – Sorry ... nothing.

PHINEAS MACK – I told you all it is just a sideshow act ... nothing more.

ANDY STRUCTABLE – That's not true ... last year she predicted how to cure my nearsightedness ... and my bunions.

PHINEAS MACK – She read that in a “book” not in her crystal ball. You’d believe anything. You just hear what you want to hear.

ANDY STRUCTABLE – Sometimes it’s better to believe in something ... (*clown voice*) even if everyone thinks you’re a little crazy.

PHINEAS MACK – (*to ANDY*) Everyone thinks that anyway.

EVERYONE (except KATE and FAYE) – (laughs or chuckles)

THADDEUS MACK – ... Always marching to a different kettle of fish.

PHINEAS MACK – ... One goose short of a gaggle.

THADDEUS MACK – ... A few clowns short of a circus.

(KATE grabs a six-shooter. The Macks stop picking on ANDY.)

PHINEAS MACK – Attention span of an overripe grapefruit.

CANTANKEROUS KATE – (*changing subject*) That’s quite enough boys! So, Andy why are you so plum fixed on getting back to California anyway?

FAYE TALITY – I think I hear a song coming on. (*telling the future gesture*)

SONG: Old San Juan (Beside the Bay)

Lyric and Music by AL JOLSON and
GARY McCARVER and VINCENT ROSE
Arranged by J. BODEWALT LAMPE

VERSE

Every morning memories stray.
Across the mountains so far away.
And as the night is falling,
I find that I'm recalling
that blissful all enthralling place.

CHORUS

Yes, I was born in Old San Juan, beside the bay.
The circus came to Old San Juan,
(and then) I left (I'm sad) to say.

I dream some nights of Old San Juan, where swallows roam,
'cause when I think of Old San Juan, I think of home.
(Chorus half repeat to end)

FAYE TALITY – Andy, I'm sure that one day we will return there.

ANDY STRUCTABLE – Unlikely ... every time we even get close to the California border The Professor finds some reason to head north or east.

PHINEAS MACK – This circus hasn't been back to California since before the war.

CANTANKEROUS KATE – (*talking to PHINEAS MACK*) Since I'm the newest member of this here Circus, I was just wondering Mister Mack, what brought YOU to join Professor Inferno's Circus?

PHINEAS MACK – The circus captivated my imagination from a very early age. But, unlike those that only threatened to run away to join the circus ... I actually did it ... with my brother Thaddeus on my coat-tails.

THADDEUS MACK – It was either that or one of those steam powered paddle boats. When "Pa" went off to jail, we didn't have much choice.

CANTANKEROUS KATE – So ... no family to speak of?

THADDEUS MACK – Actually ... no family to speak WITH.

PHINEAS MACK – Dear old Dad was going in and out of jail so much ... people joked they should put a revolving door on the jail cell just for him.

(THADDEUS MACK starts to get angry with his brother)

THADDEUS MACK – (*getting angry*) Phineas!

HOLLY WOOD – Hush now ... I have heard this argument before and it always comes to no good. (*beat*) Thaddeus ... YOU say your father was a good man and wrongfully accused. (*beat*) And THEN ... Phineas you will say that he got just what he deserved.

FAYE TALITY – Then you both fight until one of you has to apologize ...

CANTANKEROUS KATE – And buy the other one a drink. Ain't that right?

PHINEAS MACK – Pretty much.

THADDEUS MACK – Pretty much. You're right.

CANTANKEROUS KATE – Of course I'm right! So ... let's cut to the chase this time and get right to the drinking part.

FAYE TALITY – All I know is wherever we go we have a show to do.

HOLLY WOOD – With people to thrill ...

(ANDY STRUCTABLE puts on a clown nose and clown hat for a moment)

ANDY STRUCTABLE – (interrupting) ... And make laugh ...

PHINEAS MACK – (interrupting) ... And make a good living off of ...

CANTANKEROUS KATE – I doubt that there is any "GOOD" in that living you make fleecing people at that crooked sideshow of yers'.

PHINEAS MACK – Professor Inferno may run the Circus, but he did give me the Sideshow to run ANY WAY that I see fit.

ANDY STRUCTABLE – *(changing the subject)* As the longest-term resident of this menagerie, other than Professor Inferno himself, I look forward to another city to entertain. And as I do in every town, I toast your hard work.

CANTANKEROUS KATE – Here's how! Bottoms up gentlemen.

PHINEAS and THADEUS in Unison – “Gentlemen” where? *(looking around for the gentlemen she speaks of as a joke then laughing in unison.)*

CANTANKEROUS KATE – Keep it up you two ... since yer' the only family you've got left ... here's a piece of advice my Granpappy Beuford told me, “*Don't sail out further than you can row back*”. *(beat)* Having a brother ...

THADDEUS MACK – ... Even an egotistical blight on humanity brother ...

PHINEAS MACK – ... That doesn't know when to shut up kind of brother...

CANTANKEROUS KATE – ... Even a brother the likes of you two, is better that having no brother at all.

THADDEUS MACK – And besides if we get tired of each other ... we do have all of YOU as our family.

CANTANKEROUS KATE – Now ... you don't have to go and insult us.

FAYE TALITY – Being related to you two?

ANDY STRUCTABLE – A horrible thought.

CANTANKEROUS KATE – You pare of polecats. No thank you very much.

EVERYONE – (Laughing)

FAYE TALITY – Quiet down now ... here comes Professor

Inferno.

(Everyone gives PROFESSOR INFERNO the circus greeting)
(The cast sits down on whatever it is that is near.)

EVERYONE – Al-a-ka-zam Professor.

PROFESSOR INFERNO – Al-a-ka-zam everyone. Many of you have been wondering where we might be headed this time. Well I am glad to tell you that some of your wishes will be fulfilled. North of the great plains are the majestic Black Hills. And to the west you will find the Rocky Mountains. West of the Rockies is the Colorado Plateau, the Sierra Nevada, the Cascades and then ... California. That's right. After ten years away from California, we are set for a triumphant return.

EVERYONE – (General sounds of surprise with the news)

PROFESSOR INFERNO – When we get there be prepared a quick ballyhoo in each town, a quicker set up of the tents and then we can have two or three days of circus in each town.

HOLLY WOOD – Two or three days in each town?

PROFESSOR INFERNO – That IS what I said. (THE PROFESSOR looks at his pocket watch) It is getting late so get some sleep. We head west at dawn. Good night all.

HOLLY WOOD – Thank you Professor.

CANTANKEROUS KATE – Yep ... thanks a heap.

(PROFESSOR INFERNO walks over to check on the condition of the tents and materials off to the side while others have private conversations.)

ANDY STRUCTABLE – We're going to California. Madame Zorelda was right on the money.

PHINEAS MACK – She said nothing of the kind. *(beat)* Oh never mind. I'm going to get some rest.

THADDEUS MACK – Good night ladies.

(PHINEAS and THADDEUS both EXIT and others scatter.)

CANTANKEROUS KATE – That Phineas sure gives a lot of bull for somebody who ain't got no cattle.

RHODA HORSE – Good night Kate. (*RHODA HORSE EXITS*)

CANTANKEROUS KATE – I simply DO NOT know what you see in that "Hornswoggler" of a man.

FAYE TALITY – Phineas does have his charms.

CANTANKEROUS KATE – Charms? As far as I'm concerned, he's not more than a villain and a scoundrel. Plus, he's got the manners of a Clydesdale.

FAYE TALITY – (*laughing*) You are right on the Clydesdale part.

(FAYE TALITY puts on or takes off a hat or piece of clothing)

FAYE TALITY – I was hoping that we were heading to New York. I do miss my brother Mort who went back to New York to live with Aunt Betty after my mother ... well you know. (*beat*) I haven't seen Mort in ages.

CANTANKEROUS KATE – Your brother's name is Mort? ... Mort-Tality?

FAYE TALITY – You think Faye-Tality is a tough name ... Mort-Tality is a harder one to grow up with. Mort always said he wanted to be a law-man. So, he never really fit in here in the circus, as you might imagine. After my mother died The Professor thought it best if he went to stay with my aunt.

CANTANKEROUS KATE – I'm sure you'll get to see him someday soon. Get some shut eye. (CANTANKEROUS KATE goes to gather her things)

FAYE TALITY– Good night Kate.

(ANDY STRUCTABLE approached PROFESSOR INFERNO while everyone else gets ready for a rest and a journey the

next day. CANTANKEROUS KATE wanders over and quietly overhears the conversation going on between PROFESSOR INFERNO and ANDY STRUCTABLE. She is out of direct view.)

ANDY STRUCTABLE – Professor Inferno, not wanting to change your mind, but how is it that after all these years we are now heading back to California. I thought that you said ... (“*you’d never*”)

PROFESSOR INFERNO – Let us just say that it’s been building up for a long time. I’m getting so tired of running from those ghosts that haunt me. I guess that old saying is right ... “that you can’t buy silence ... you can only rent it.”

ANDY STRUCTABLE – Professor ... is that why Phineas is running the Sideshow now?

PROFESSOR INFERNO – (*changing the subject*) You know Andy. I can still remember the way Zorelda’s eyes sparkled in the Big Top.

ANDY STRUCTABLE – (*interrupting*) Don’t go there Professor. I miss her every day that has a “y” in it too. But, you weren’t responsible for her death.

PROFESSOR INFERNO – Maybe not directly. I didn’t even question Seymour’s plans to remove the net. I could have.

ANDY STRUCTABLE – Have you noticed how grown up she is?

PROFESSOR INFERNO – Every time I see her I could swear that she is the spitting image of ...

(CANTANKEROUS KATE knocks over something.)

CANTANKEROUS KATE – (Nervously laughs)

PROFESSOR INFERNO – We’ll talk again when we get to California ... good night Andy.

ANDY STRUCTABLE – Good night Professor. Sleep well.

PROFESSOR INFERNO – Unlikely ... but I will try.

(CANTANKEROUS KATE walks to ANDY STRUCTABLE)

ANDY STRUCTABLE –How much of that did you hear?

CANTANKEROUS KATE – E'Nuff. I spent so many years on the hoot owl trail to know when I smell big trouble brewin'.

ANDY STRUCTABLE – Are you sure that's not the hippos and elephants?

CANTANKEROUS KATE – No ... it is definitely BIG trouble.

(ANDY pours KATE refills her cup of coffee.)

ANDY STRUCTABLE – Miss Kate ... It is not the big things that foul us up ... it is the small things. The big things possess us for a short time. They shock us, but we get over them. It's those small things that add up and are our undoing. The lost pocket watch, the misplaced coat, the sleepless night, even the bad cup of coffee ... these are the things that quietly add up to push us over the edge.

CANTANKEROUS KATE – I have a powerful feeling that we are sitting in the eye of a twister. It may seem calm as a funeral parlor at midnight ... but you just step outside of that calm spot and (wham!) the whole world is going catawampus around you.

ANDY STRUCTABLE – You don't know how right you are.

CANTANKEROUS KATE – The Professor is lucky as a pig in slop to have you fer' a friend. And don't worry a second ... I won't tell a soul.

ANDY STRUCTABLE – I know you won't ... good night Miss Kate.

CANTANKEROUS KATE – Good night Andy. ... And thanks for the coffee.

(Both CANTANKEROUS KATE and ANDY STRUCTABLE EXIT in different directions. KATE takes her cup of coffee with

her.)

LIGHTS FADE TO BLACK

ACT 1 SCENE 2

The Place: San Juan Capistrano - California
The Time: Early in the Morning the year is now 1870

(**SADIE WORDS** enters holding a Cue-Card.)
CUE-CARD – SAN JUAN CAPISTRANO - 1870 (EXITS)

(PROFESSOR INFERNO approaches the audience and begins his banter leading up to the opening of the circus. The rest of the cast await ready to come in on the triumphant chorus of the song. There will be jugglers, people with hula hoops, people with streamers, unicyclists, and clowns. Everyone sings on the second time through the chorus of "CIRCUS TIME".)

PROFESSOR INFERNO – Ladies and gentlemen ... don't miss out ... come and see the mysteries of your world revealed. Keep your eyes open as you will not want to miss a single second of the spectacle that awaits you inside the big top.

SONG: Circus Time

Lyrics by BOBBY JONES and GARY McCARVER
Music by JACK STERN
[Originally published in 1919 entitled Turkestan]

VERSE

Vamp until pitch begins
[spoken or sung] Ladies and Gentlemen
Come, come one, come all.
The circus calls ... just leave your dreary lives.
Come, just come with me.
The sights you'll see.
It's a place of fantasy

[My friend it's]

CHORUS 1

Circus time. Oh! Yes, it's circus time.
We've travelled far and wide for you.
Come and see, great acts and oddities,
from our sideshow to ballyhoo.
Two high wires and stunts with rings on fire,
our lion tamer makes you roar for more.
It's all for you, we make your dreams come true!
You are invited now it's circus time!

CHORUS 2 [Everyone joins in singing]

Circus time. Oh! Yes, it's circus time.
We've travelled far and wide for you.
Come and see, great acts and oddities,
from our sideshow to ballyhoo.
Two high wires and stunts with rings on fire,
our clowns and jugglers make you laugh with glee.
Just come with me, to live your fantasies!
You are invited now it's circus time!

(CANTANKEROUS KATE comes on stage wishing well before the show. She has a big coil of rope that she is playing with.)

CANTANKEROUS KATE – Ya' All ... break a leg.

PROFESSOR INFERNO – That malarkey is for stage actors ... here in circus we have a more dignified way of wishing each other good luck.

CANTANKEROUS KATE – I still don't get this circus lingo.

PROFESSOR INFERNO – We say ... “Bump a nose”.

CANTANKEROUS KATE – “Bump a nose?” You recon' that's a heap more dignified?

PROFESSOR INFERNO – It's a clown thing. You'll get it one day.

CANTANKEROUS KATE – Well then ... “Bump a nose”
Professor.

(CANTANKEROUS KATE EXITS to get ready for her performance.) (PROFESSOR INFERNO, ANDY STRUCTABLE and PHINEAS MACK take to a platform in front of the main big top tent flaps to start the ballyhoo as a crowd of circus goers and roustabouts starts to gather around them.)

PROFESSOR INFERNO – (*loudly*) That's right folks. Come one and come all. In just a few moments we will give you a taste of what is going on in our big top. An absolutely free glimpse of what awaits ticket buying patrons of the Professor Inferno Circus.

PHINEAS MACK – At the circus we call this Ballyhoo. Gather around and watch what we're gonna' do. See famous acts from the "big top show".

ANDY STRUCTABLE – We are just arriving in your fair town so give us some time to set up our tents and get all the animals settled down and then prepare to line up and be amazed! We've got trapeze artists, hoopers, tight rope walkers, acrobats, music and more music. We've the world's greatest magician, daring escapes, jugglers, snake charmers, sword swallows, wild-west feats of skill and the nimble antics of everyone's favorites, "Circus Clowns".

PROFESSOR INFERNO – You want animal acts ... we've got them. From horses to pachyderms to ... Lions and Tigers and Bears.

(**SADIE WORDS** enters holding a Cue-Card.)

CUE-CARD – OH! MY! (SADIE EXITS)

EVERYONE – Oh My!

THADDEUS MACK – That's right folks. And it will all be inside our big top and will soon be waiting just for you. It is almost ... Circus time!

FADE TO BLACK

ACT 1 SCENE 3

The Place: San Juan Capistrano just outside of town
The Time: Early in the evening ... the circus is set up

(**SADIE WORDS** enters holding a Cue-Card then walking across the stage.)

(CUE-CARD) – SEVERAL HOURS LATER (SADIE EXITS)

(The scene opens with PROFESSOR INFERNO on his stage finishing up his sideshow act as a magician. A good place for a smoke machine to produce mysterious smoke on the stage. The scene opens as the PROFESSOR is performing a quick magic trick to several CIRCUS GOERS standing around. Perhaps it is a confetti cannon throwing out confetti towards the audience or perhaps he produces an 8 foot wooden pole from his pocket or his hat. CANTANKEROUS KATE is close by, perhaps cleaning a gun or straightening her hat.)

(As the lights come up the crowd applauds PROFESSOR INFERNO)

PROFESSOR INFERNO – Thank you ... thank you all. Now be sure to enjoy the rest of the sideshow. I will be back soon.

(THE PROFESSOR starts to hide magic “tricks” from his act.)

CIRCUS GOER (CHORUS) – *(walking up to talk)* Nice magic tricks mister magician. I couldn't even figure out how 'SOME' of them got done.

PROFESSOR INFERNO – MY good man ... Carved over the temple of the Oracle of Delphi in ancient Greece you will find these all-important words written I think just for you ... *(pause)* "get lost".

CIRCUS GOER (CHORUS) – Well I never. *(upset or insulted)*

(The CIRCUS audience storms away from the PROFESSOR as CANTANKEROUS KATE walks over.)

PROFESSOR INFERNO – *(yelling after the departing CIRCUS GOER)* If you mean use your brain ... you are probably right.

CANTANKEROUS KATE – Professor, pay no never-mind to that clodhopper. He’s nothing more than a hayseed.

PROFESSOR INFERNO – It was not his insult ... it was that he referred to my performance as “Magic TRICKS”. It wasn’t too many years ago when they still called what I do “MAGIC”. I am beginning to see a future where people no longer need “The Circus”.

CANTANKEROUS KATE – Heck ... Don’t confuse confusion with a point of view. No one can reach back, grab yesterday and change it ... we just gets to play the hands we’re dealt.

PROFESSOR INFERNO – Cards I can cheat at ... it’s life that confounds me at times.

CANTANKEROUS KATE – (*changing the subject*) Did you know that Andy keeps a fresh pot of Arbuckle’s Coffee brewing over near his tent?

(CANTANKEROUS KATE proceeds to walk towards the Big Top part of the stage and then PROFESSOR INFERNO follows her.)

PROFESSOR INFERNO – Who do you think gets the coffee for Andy to brew? (*laughing*) A hot cup of coffee does sound like just what I need.

CANTANKEROUS KATE – Don’t fret Professor ... People will always love the circus ‘cause it’s a heap like life. Here today (*beat*) and gone tomorrow. Hey ... wait up ... I’m coming with you.

(CANTANKEROUS KATE & PROFESSOR INFERNO EXIT)

(LIGHTS focus on FAYE TALITY’s Fortune Teller Booth.)

(The fortune teller booth has a Madame Zorelda poster in the background, a small table with table cloth on a raised platform with a chair in front and behind. Four wood posts surround the platform with a tent above them and curtains that drape to the sides. There is a crystal ball on the table.)

(Madame Zorelda is wearing a turban or gypsy headdress and gazes into a glowing crystal ball. Chorus gets up from the chair in front of her table and gives her cash and a red Rose. Smoke from a smoke machine would be great here.)

FAYE TALITY – Thank you ... It is not me to thank it is the crystal ball.

(Cast members gather around as FAYE sings about life as a fortune teller. There is a rose on her table that she picks up at the end of her song.)

SONG: WHAT WILL LIFE BRING

Originally published in 1917 as Beautiful Queen of The Nile
Music by Raymond Hubbell
Lyrics by John L. Golden and Gary McCarver

VERSE (slow & mysterious)

The sphinx has been silent for thousands of years,
And guarded the secrets of Egypt right well,
But if it would speak, what stories of tears
And tales of sweet love it could tell!
For here in the shadows the questions remain
The answers are found right here in my crystal ball.
Past, present, future ... are so easy to see,
and all for a nominal fee.
Advice in all matters from love life to business
Just ask and I'll answer your questions.

CHORUS (fast & lively)

[Ask] What will life bring? Will your new beau bring a ring?
Somehow, some way, some time and some day,
I'll get all the answers for you.
Ask is her love true? Or will she make your heart blue?
Step right up and ask your questions. I can see all and tell all

FAYE TALITY – That will be all for now. Madame Zorelda will be taking a break. (*FAYE TALITY starts to exit but talks to the audience for a moment.*)

FAYE TALITY – (ASIDE TO THE AUDIENCE) – I don't think I can take one more day pretending to be something I'm not. Even if you make yourself believe a lie ... it is still a lie. I used to be "Faye Tality ... queen of the high-wire" and THEN the Professor tells me the circus needs me to bring back the "*Madame Zorelda Knows all and Tells all*" act my mother used to do. I tell you ... one day I will get back up on that trapeze. That's where I belong.

(FAYE TALITY takes off her headdress EXITS in tears.)

(**SADIE WORDS** enters holding a Cue-Card.)

(CUE-CARD) – OH! MY! (SADIE WORD EXITS)

(PROFESSOR INFERNO ENTERS to join PHINEAS MACK on the raised platforms of the two mobile sideshow tents or on soapboxes to barker)

PROFESSOR INFERNO – Ladies and gentlemen ... you can stand there with your hands in your pockets or you can come inside right now where you will discover why the Professor Inferno's circus is the one you will be glad you did not miss. We bring you the spectacular! We bring you the mysterious! The Amazing! Come and be transported to another world. A world of magic and fantasy! Feel alive again. Feel like a child again! And it is for a very low admission price. (*beat*) Phineas, tell them more if you will.

(PROFESSOR INFERNO QUICKLY EXITS)

PHINEAS MACK – Thank you Professor. Folks ... that was Professor Dante Inferno himself. The master of flames ... the master of smoke ... a magician unlike any other. Here to amaze and entertain you. You will see the wonderful, you will see the strange and you will clamor for more.

(**SADIE WORDS** enters holding with a Cue-Card.)

(CUE-CARD) – OH MY! (SADIE EXITS)

! 2 OPTIONAL SONGS YOU CAN CUT TO SHORTEN PLAY

THADDEUS MACK – Without further delay here are the performers you have read about, performers you have heard about from your neighbors. Right now, ... right here are “Hugo” and “Gertrude”, clowns extraordinaire with a sample of the wonderful music going on inside the Big Top.

(The circus character “Hugo The Clown” is played by ANDY STRUCTABLE and the character “Gertrude The Clown” is played by HOLLY WOOD.)

GERTRUDE THE CLOWN – So Hugo ...

HUGO THE CLOWN – What is it Gertrude?

GERTRUDE THE CLOWN – I heard you went to the doctor the other day?

HUGO THE CLOWN – That’s right ... the “doc” told me ... I have the worst case of kleptomania he’s ever seen.

GERTRUDE THE CLOWN – Oh my? What will you do?

HUGO THE CLOWN – When it gets bad ... I’ll just take something for it.

GERTRUDE THE CLOWN – Ohhhhhh ... Hugo?

HUGO THE CLOWN – Yes Gertrude?

GERTRUDE THE CLOWN – What did the water say to the paddleboat?

HUGO THE CLOWN – I don’t know Gertrude ... What DID the water say to the paddleboat?

GERTRUDE THE CLOWN – Nothing ... it just waived.

(**SADIE WORDS** enters just holding her horn then honking it then walks over to the side as there will be a few really bad jokes.)

HUGO THE CLOWN – So Gertrude ... Do you know which circus performers see the best in the dark?

GERTRUDE THE CLOWN – It is the “acro - bats” of course!

(**SADIE WORDS** enters holding a horn then honking it.)

HUGO THE CLOWN – Did you hear about the fire at the circus.

GERTRUDE THE CLOWN – No ... I did not.

HUGO THE CLOWN – They say that it was ... “in-tents”.

(**SADIE WORDS** honks her horn then EXITS)

(Extras and Chorus dressed as clowns add to the excitement of this song by wandering around the sideshow booth where they are performing and doing clown-like antics, but without speaking to distract from the song. Jugglers, unicyclists, sideshow characters in costume will walk behind Hugo and Gertrude’s tent from time to time. Circus goers gather around.)

GERTRUDE THE CLOWN – I guess it’s about time for us to sing.

HUGO THE CLOWN – It was time for us to sing two jokes ago.

MUSIC STARTS

SONG: They Didn’t Believe Me

Words by HERBERT REYNOLDS and GARY McCARVER

Music by JEROME D. KERN

VERSE [Gertrude “HOLY” sings the verse]

You've got the cutest little way. I Like to watch you all the day.
And it certainly seems fine, just to think that you are mine.
When I see your pretty smile, makes the living all worthwhile.
So, I've got to rush around, telling people what I've found.

CHORUS [as a duet]

And when I told them how wonderful you are,
they didn't believe me! They wouldn't believe me!
Your lips, your eyes, your curly hair, are in a class beyond
compare.

You're the loveliest thing that one could see.

And when I tell them, and I certainly am going to tell them,
that I'm the one whose love one day you'll be,

They'll never believe me, They'll never believe me,
that from this great big world you've chosen me.

THADDEUS MACK – Thank you so much Hugo and Gertrude.
You will see them inside when you buy your tickets. And
remember when you go inside, “Don't Tip the Clowns ... Their
Balance is Bad Enough to Begin With”. I see Professor Inferno
and I predict that he has a great offer just for you.
(THADDEUS EXITS)

PROFESSOR INFERNO – I want you all to be amazed by the
magic, enthralled by the music, be in awe of acrobatic death
defying feats and the other acts that you have heard of. So, I
am going to do something special for you right now. You see
that sign that says Admission \$2 for Adults and \$1 for Children.
(*yelling*) Hey Thaddeus, put those two-dollar tickets away.

THADDEUS MACK – (*from inside the tent*) Sure thing ...
putting them away right now Professor.

PHINEAS MACK – Here is what we are going to do. All you
nice people will get in at the children's price. That's right! From
8 to 80 ... all for only one single solitary dollar per person.

ANDY STRUCTABLE – So step right up buy your tickets now.
But we can't do this all night ... so go inside for this half price
offer. While we wait for you to buy your tickets ... here is
another look at the Big Top talent.

MUSIC vamp plays while the story above is told

(Song performed by THADDEUS MACK as a “SCIENTIST”
with the RHODA HORSE as the “Doll”.)

SONG: Oh! You Beautiful Doll

Music by NAT D. AYER

Lyrics by SEYMOUR BROWN and GARY McCARVER

SCIENTIST – Through the advances of modern science I have been able to create a mechanized contrivance never before seen nor thought possible. For the first time revealed to you today. Right here on this stage.

VERSE

Come on near, listen here.
I've a little story that will shock your ears.
Be prepared, to be amazed, some say that I'm crazed
with what I've made.
It's got arms, it's got feet.
I worked for many years, but now my work's complete.
When you see it, you'll doubt your eyes.
But this is no lie, it is alive.

(**ACTION:** The scientist reveals his creation removing the sheet from a wind-up doll played by the RHODA HORSE character.)

CHORUS 1

Oh! You beautiful doll, you great big beautiful doll!
Push in close she will not harm you.
Every movement will astound you.
Oh! You beautiful doll, you great big beautiful doll.
If you ever run down how hearts will ache,
we'd love to hug you, but I fear you'd break.
Oh, Oh, Oh, Oh, Oh, you beautiful doll.

CHORUS 2

(RHODA HORSE as the DOLL sings the 2nd Chorus)

Oh! I'm-a beautiful doll, a great big beautiful doll!
Push in close I will not harm you.
All my movements will astound you.
Oh! I'm-a beautiful doll. A great big beautiful doll.
If I ever run down oh my goodness sake,
I'd love to hug you, but I just might break.

(DOLL ACTION: DOLL WINDS DOWN AND STOPS)

(EVERYONE sings last line of 2nd chorus)

Oh, Oh, Oh, Oh, Oh, you beautiful doll.

PHINEAS MACK – Tickets are going fast so don't delay.

Prepare to see the flames, hear the cannons roar, see the dancing bear and so much more.

(PHINEAS EXITS into the Big Top to put on a vest and hat.)

! END OF OPTIONAL SONGS THAT YOU CAN CUT

(Several EXTRAS or CHORUS enter. One portraying a shill strolling the sideshow while holding a large stuffed plush animal, another holds a cone of candy floss/cotton candy and another still walks through the scene with perhaps a small child or maybe a whole family walks through.)

PROFESSOR INFERNO – You will meet “Cantankerous Kate” on her first visit to your fair state. “Cantankerous Kate”, Celebrated shot, who will illustrate her dexterity in the use of firearms. You have read about her in the dime novels, you have heard of her exploits in the newspapers; now see her live on stage. Here she comes right now!

(PROFESSOR INFERNO EXITS as CANTANKEROUS KATE ENTERS with two blank firing colt and takes a shot or two.)

CANTANKEROUS KATE – Howdy Folks! Yeeee Haaaaa! ...

(During this number CANTANKEROUS KATE is singing to the audience about her love of a gunslinger “Ringo” played by PHINEAS MACK. He has a low tipped cowboy hat hardly showing his face to the audience as he moves around KATE. ANDY STRUCTABLE is dressed as a Native American Indian and sings the chant that is part of this song.)

SONG: A Rootin’ Tootin’ Shootin’ Kind-A-Gal

Words by GARY McCARVER

Music by ALBERT VON TILZER

VERSE [Sung by: The Cantankerous Kate]

Way out west, Oh! By jingo.

Is a man, they just call "Ringo"

[Chant] a - hey - ō - lake - lie - lō - oye - lum lō - y - lee

From the plains, to the praries,

He's the man I'm gun'a marry.

[Chant] a - hey - ō - lake - lie - lō - oye - lum lō - y - lee

Try as I might he just won't kiss me.

Just why he won't it-sa myst'ry. So almost ev'ry night,

I sing by the pale moon light. [Ohhh]

CHORUS

[I'm-a] root-in' toot-in' shoot-in' kind-a- gal.

[who wants-a] root-in' toot-in' shoot - in' kind-a-pal.

I'm the kind-who-can ride 'n rope,

not the kind who'can make lye soap.

We'd spend our time ridein' an' shoot-in',

not that stuff that's high falootin'.

[It's a] root-in' toot-in' shoot-in' kind-a-world.

[for this] root-in' shoot-in' kind-a girl.

[Chant] a - hey - ō - lake - lie - lō - oye - lum

[Chant] a - hey - ō - lake - lie - lō - oye - lee

by gosh, y'ere the only one 'fer me.

(Authentic Native American "Counter Clockwise Circle Dance"
Chant is used for the refrain sung by actor dressed as a Native
American "Indian)

(KATE, ANDY and PHINEAS EXIT)

CANTANKEROUS KATE – (OFFSTAGE VOICE) –

Yeeee Haaaaa! ...

(LIGHTS FOCUS on the other part of the stage where FAYE
TALITY almost knocks over the PROFESSOR rushing across
the stage carrying a suitcase, a crying in her handkerchief)

PROFESSOR INFERNO – Faye ... are you going somewhere?

FAYE TALITY – (*Stifling her tears*) Oh! ... no ... I was just

PROFESSOR INFERNO – Have you been crying? You know, you can tell me anything.

FAYE TALITY – I know. But I am just so tired of this Fortune Teller act. I so long to get back to the trapeze. It is what I was born to do. Maybe in some other circus. ...

PROFESSOR INFERNO – (*interrupting*) ... You promised that you would stay off that high-wire and trapeze.

FAYE TALITY – I still promise.

(PROFESSOR INFERNO takes the suitcase from FAYE)

PROFESSOR INFERNO – If your mother had just kept doing her fortune teller ‘act’ in the sideshow ... maybe (*changing the subject*). Besides ... you know better than anyone else that the REAL MONEY is made at the sideshow ... not as headliners ... like a lion tamer or trapeze artist.

FAYE TALITY – I know that, but the more I tell people what they want to hear from my “crystal ball” ... the more I think that “There is just no RIGHT way to do a WRONG thing.”

PROFESSOR INFERNO – You pull in over \$200 a week acting as a fortune teller, that’s 5 times what a high-wire artist makes. What’s wrong with that?

FAYE TALITY – I know ... you always tell me that ... (Said in his voice) *“I’m making a ‘fortune’ as a fortune teller”*.

PROFESSOR INFERNO – That’s right! I could have you running one of those razzle-dazzle sideshow stores ... like Phineas and his brother Thaddeus do. But I have you safe ... where you can put some good money aside for your future at the same time.

FAYE TALITY – You HAVE been very kind since my mother died. It’s just that I miss being up on the trapeze. Oh ... you wouldn’t understand.

PROFESSOR INFERNO – Actually I understand quite well. I’ve never told you this before ... I wasn’t always a ringmaster and

circus magician. Like you ... I came from a family of high-wire artists ... masters of the trapeze.

FAYE TALITY – Really? I had no idea? Is that where you met my mother and father?

(PROFESSOR INFERNO ignores FAYE's question)

PROFESSOR INFERNO – ... There are times I also long to be once again back up on that trapeze ... certainly not down here running this circus ...

FAYE TALITY – (*interrupting*) ... Or reading palms ...

PROFESSOR INFERNO – (*interrupting*) ... or performing parlor tricks.

FAYE TALITY – ... You know ... up there on the high wire ... problems seem ... so much further away.

MUSIC STARTS

SONG: Higher and Higher

[Song of the High Trapeze]

Lyrics by GARY McCARVER and OTTO HAREBACH

Music by LOUIS A. HIRSCH

(FAYE and The PROFESSOR have silver metal expanding canes hidden in their hands (source: magic shop or online). These represent trapeze bars.)

VERSE

[Professor Inferno sings Verse]

This world is always wanting something new.
Sensations only last one day or two.
But there's this feeling that I'd like to bet,
that once you've known it you won't soon forget.

REFRAIN

[Professor sings REFRAIN first then it is a duet]

You start to sway and then you shut your eyes.

You're on the way, that leads to paradise.

All you can do is to cling as you swing, and you swing ...
higher, higher, every tingling nerve on fire.

Now you want to shout out loud, "look at that crowd"
you're in the Big Top now!

You're going up, going up, though most think you've gone
insane, [but] everyone will know your name.

[repeat refrain once more joined by FAYE TALITY]

(FAYE TALITY and PROFESSOR INFERNO EXIT the stage in
different directions.)

FADE TO BLACK

INTERMISSION

SIDESHOW SHENANIGANS

A FEW WORDS ABOUT INTERMISSION

Some suggestions for a fun Intermission

It is rare that a script even mentions intermission, let alone give ideas to improve the audience's overall play experience by enhancing festivities that go on at intermission. Having said that ...here are some recommendations.

Even if your playhouse, theatre, or venue normally eschews popcorn, peanuts in the shell, or cotton candy ... please consider offering them at concessions. It is part of the entire sideshow & circus experience and will make a big difference. Having stuffed animals (plush) scattered around or available for sale in the lobby is another great touch.

Having a fortune teller booth (yes like the automated ones from the old amusement parks) in the lobby near concessions where patrons can get the fortune told or cards read for a dollar by a live Madame Zorelda sitting at the booth is great fun. Everyone walks away with a card that plugs your theatre or future plays. Be sure to have Professor Inferno come out himself to the lobby to do a magic trick or two. Do have the concession staff dressed up as clowns (yes noses and all). Jugglers are also very welcome in the lobby and barkers will encourage people to "come and get your candy floss and peanuts".

Have fun and remember that "over the top" is just getting close to what you need to match the intensity of the circus in the 1870. Enjoy!

ACT 2 SCENE 1 Introduction
THIS OPTIONAL SONG CAN BEGIN ACT 2
(Two actors bring people back to the Melodrama.)

SONG: Oh! You Circus Day

By EDITH MAIDA LESSING
and JIMMIE V MONAVO and GARY McCARVER

VERSE (alternate lines sung)

Listen fella', listen to the bugle blow.

(Andy sings)

Keep your eyes wide open or you'll miss the show.

(Thaddeus sings)

Come and see that big parade.

(Andy sings)

Hear that ol' steam piano played.

(Thaddeus sings)

Got to hear the band playing down the street.

(Andy sings)

Got to buy tickets for a big box seat.

(Thaddeus sings)

Oh, see them. Oh! Hear them. Ain't that music grand.

(Both sing)

Let's go (I know) let's go (I know) you've got to see the show.

CHORUS (both sing with some rotation of lines)

On circus day, just see that mule dressed up in pants.

See Salome do that hoochie dance.

Watch the acrobats tumbling down.

Laugh at all the funny clowns.

Look out for that big grizzly bear,

He's a fright, he might bite.

Oh! Circus day! Just comes around but once a year.

Oh! my goodness, ain't you glad we're here.

All the sideshows we'll investigate,

and the monkeys we will impersonate.

Oh! You circus day!

[repeat chorus]

Fade to Black

ACT 2 SCENE 1

The Place: San Juan Capistrano just outside of town

The Time: The Next Day in the Late Morning

(**SOUND EFFECT:** sounds of banter off stage and animals)

(**SADIE WORDS** enters holding a Cue-Card)

(CUE-CARD) – EARLY THE NEXT MORNING

(CANTANKEROUS KATE, THADDEUS MACK, PHINEAS MACK, and RHODA HORSE ENTER obviously in the middle of a conversation.)

CANTANKEROUS KATE – Sometimes circus lingo just bamboozles me.

THADDEUS MACK – We feel the same way with some of those things you say. It's a good thing that you brought Rhoda along to "translate".

PHINEAS MACK – I know you are both new here in the sideshow, so let's go through some basics you need to know. For example, ... if you call something "Larry" at the circus ... that means it's defective. A "mark" is a big spender where we put a chalk handprint on his back where we can see it but he can't. Or a "flat" is a game that is fixed so no one wins but us.

RHODA HORSE – That doesn't seem quite fair?

PHINEAS MACK – Life's not fair ... the sooner you learn that ... the better. Oooh! (*said to RHODA*) I've got better things to do than answer your silly questions ... (*to KATE*) Kate ... don't you have a show to get ready for?

(PHINEAS MACK and CANTANKEROUS KATE EXIT in different directions)

THADDEUS MACK – (*speaking to RHODA*) Just ignore him. You may not speak "the language" yet ... but you have promise.

RHODA HORSE – Thank you.

THADDEUS MACK – When you are not helping Kate in her Wild West show ... your job is to help in the booths and keep the stock in plain sight.

RHODA HORSE – I can do that! (*long pause*) Ahhhhh? What is “stock”?

THADDEUS MACK – “Stock” are the “grand prizes” that everyone wants, but almost never get. People have a fair chance of winning some cheap prize, so we make good money and the crowd gets to go home like “winners”. Oh, and one more thing ... Never play a harmonica in the circus. The old-timers say it brings nothing but bad luck. Sure, I know it’s a superstition, but some things you just can’t risk. We have had enough bad luck without tempting fate any further. You don’t have a harmonica, do you?

RHODA HORSE – No sir.

THADDEUS MACK – Good, because in the circus it is especially bad luck ... to be superstitious.

RHODA HORSE – You know so much about the circus and the sideshow ... are you the manager?

THADDEUS MACK – No ... that is my older brother Phineas’s job. For some reason Professor Inferno has always made him his favorite. If I didn’t know any better I would say Phineas has something on the old man, but what that could be ... I don’t have a clue.

(OFF STAGE VOICE) CANTANKEROUS KATE – Yeee Haaaw! Rhoda! Let’s geta’ workin’ on our routine fer’ later.

RHODA HORSE – I have to go now ... thank you kindly.

THADDEUS MACK – Don’t think that you can go off to the concessions and get yourself some peanuts or candy floss and come back later to get in for a buck, that special price will only last a little while longer ... so grab your loved ones and buy your tickets right now. The show is about to begin.

! ANOTHER OPTIONAL SONG THAT CAN BE CUT FOR TIME

THADDEUS MACK – But if you need any more encouragement ... Here is another one of our world-renowned performers to tantalize your ears with her marvelous melodies. If you ask me she is not a bad singer.

PHINEAS MACK – (*to THADDEUS*) I wasn't asking you. (*to Audience*) Ladies and Gentlemen. With no further ado ... direct your eyes to our trapeze. And prepare to be entertained.

(This song is best performed with the singer sitting on a swing as a trapeze supported above the floor while she sings her song. Tie off rope to the side of the stage when not in use.)

SONG: Only A Bird in a Gilded Cage

Words by ARTHUR J. LAMB and GARY McCARVER

Music by HARRY VON TILZER

VERSE

The circus was filled with countless throngs.
It shown with a thousand lights.
And those who would see me were quick to say,
"She's the fairest of all the sights".
I hear people whisper of softly sigh,
"She's got riches at her command",
But how could they know I would give it away,
though I live in a mansion grand.

CHORUS

I'm only a bird in a guilded cage. A beautiful sight to see.
You may think I'm happy and free from care,
I'm not though I seem to be.
'Tis love that I lack that would set me free.
Mere gold does not hold the key.
For as long as you live if it's wealth you crave,
You're a bird in a guilded cage.

! END OPTIONAL SONG THAT CAN BE CUT FOR TIME

PHINEAS MACK – You can tell ... we are more than one of those "dog and pony" shows here at Professor Inferno's Circus.

THADDEUS MACK – Actually, I think we have two dogs.

PHINEAS MACK – When I want your opinion Thaddeus, I will give it to you. But now ... back by popular demand are Hugo and Gertrude ... once again to regale you with just one of the songs you will hear when you buy your tickets for the Big Top.

(THADDEUS MACK EXITS into the Big Top)

(Song sung by the characters ANDY in his alter ego persona of "Hugo The Clown" and HOLLY as "Gertrude The Clown")

SONG: You Wore A Big Red Nose

Lyrics by JACK MAHONEY and GARY McCARVER

Music by PERCY WENRICH

VERSE

We met in Barnum's Circus in old Kentucky town.
The sun was shining down, you were a sideshow clown.
You kissed me as you placed a yellow tulip in my hair.
Upon you coat I pinned a flower there.
But time has changed your loveliness,
you're not as sweet to me, I's make a bet you can forget
those days that used to be.

CHORUS

When I wore a tulip,	(When you had a harelip)
a beautiful tulip	(A hideous harelip)
and you wore a big red nose.	(And you had a big red nose.)
When first I met you,	
	(When first I met you,)
it was a dream come true,	(it was a dream come true,)
what a blessing no one knows.	(But that was so long ago.)
You made life cheerie,	(You made life dreary,)
when you called me dearie,	(when you called me dearie,)
'twas down where the blue grass grows,	
(down where the blue grass grows,)	

you would bring me mint juleps,
(you would bring me mint juleps,)
when I wore those tulips (when I wore those tulips)
and you wore a big red nose. (and you wore a big red nose.)

(ANDY STRUCTABLE as HUGO THE CLOWN EXITS.)

PHINEAS MACK – Holly ... I mean “Gertrude”. A wonderful performance.

HOLLY WOOD – You really think so?

PHINEAS MACK – Would I lie to you? You better go change now ... your public awaits you back on the high-wire.

(HOLLY WOOD as GERTRUDE EXITS as THADDEUS enters)

THADDEUS MACK – Phineas, if you ask me you’re making a big mistake.

PHINEAS MACK – (*interrupting*) ... I wasn’t asking you.

(PHINEAS MACK EXITS)

THADDEUS MACK – But, if you did ... I would tell you that toying with affections of two beautiful gals here at the circus at the same time is just asking for trouble.

(THADDEUS MACK EXITS shaking his head in disbelief.)

FADE TO BLACK

ACT 2 SCENE 2

The Place: San Juan Capistrano just outside of town
The Time: High Noon ... a great time for a showdown

(LIGHTS: come up to FULL)

(SADIE WORDS enters holding a Cue-Card.)
(CUE-CARD) – SEVERAL HOURS LATER **(SADIE EXITS)**

(SOUND EFFECT: A sound of excitement and laughter is heard backstage)

(PHINEAS MACK AND FAYE TALITY ENTER in conversation)

PHINEAS MACK – I think P.T. Barnum said it best when he said, "*No one has ever gone broke underestimating the intelligence of the American people.*" People will believe anything, so long as it is not founded on truth.

(SADIE WORDS enters holding a Cue-Card.)
(CUE-CARD) – BOO! HISS! **(SADIE EXITS)**

PHINEAS MACK – Why look for what's perfect in life when what's **WRONG** in life is so much more interesting. (*pause to think a moment*). Now that the Professor has made me the gaffer in charge of the Sideshow.

FAYE TALITY – (*interjecting*) And you couldn't be more pleased with yourself.

PHINEAS MACK – That's right Faye. You know me so well.

FAYE TALITY – (*said with disdain*) I thought that I did.

PHINEAS MACK – I **BELIEVE** that if you wait for fortune to come your way ... you will never be sure of what's for dinner.

FAYE TALITY – Well ... I **BELIEVE** that there is a fine line between dishonest and clever ... and **YOU** have lost track where that line is. Where did that honest-as-the-day-is-long boy I grew up with go?

(HOLLY WOOD ENTERS and watches PHINEAS and FAYE.)

PHINEAS MACK – That boy figured out that in the real world ... *“Life is too short, and it is up to you to shove and grab for everything you want.”*

FAYE TALITY – Phineas, this is no attempt to besmirch your character, but you are quickly becoming a villain and a crook.

PHINEAS MACK – I am actually honored by your statement.

FAYE TALITY – You are?

PHINEAS MACK – Yes ... first that you believe I have character ... and second ... that it could be tarnished. That is high praise in my book.

FAYE TALITY – I don't think I like “your book”.

PHINEAS MACK – *(Taking FAYE TALITY'S hand in his and kissing it in an obvious fake attempt to woo her. He holds her hand until HOLLY leaves.)*

I am a changed man Faye and I have been meaning to tell you something.

FAYE TALITY – *What is it?*

PHINEAS MACK – “I believe that if a thousand painters worked for a thousand years, they could not create a work of art as beautiful as you.”

FAYE TALITY – Really? Oh! My! How unexpected.

(The back of this script has several more optional “Pick-Up” lines for PHINEAS MACK to use if you prefer. HOLLY WOOD sees this apparently tender moment between FAYE and PHINEAS and is visibly upset, she delivers her line and EXITS before FAYE rebukes PHINEAS.)

(**SADIE WORDS** enters holding a Cue-Card then walking across the stage.)

(CUE-CARD) – OH MY! (SADIE EXITS)

HOLLY WOOD – ASIDE to the audience – You may not know it now Phineas ... but some day ... someday ... I will find a way to make you mine again. (*HOLLY observes FAYE's reaction*)

FAYE TALITY – Oh! Phineas! I never knew you felt that way.

(HOLLY WOOD quickly EXITS crying.)

(*PHINEAS MACK turns away from FAYE and then bursts out in loud laughter, perhaps slapping his knee or holding his stomach as he laughs,*)

PHINEAS MACK – I have been practicing that line all day Faye ... and I almost pulled it off with you. How about, “There must be something wrong with my eyes, I can't take them off you” or maybe ... “Your beauty makes the morning sun look like the dull glimmer of the moon.” Or maybe ...

(**SADIE WORDS** holds a Cue-Card)

(CUE-CARD) – BOO! HISS! (SADIE EXITS)

FAYE TALITY – (*angrily interrupting and moving away from PHINEAS*) Enough! ... I did not believe Kate, but now I know she was right.

PHINEAS MACK – About what?

FAYE TALITY – If you want people to think you are a changed man ... well I can tell them that you are. But you have not changed for the good. I didn't want to believe it but now I know it's true ... there is no love in you for me or anyone else. I won't waste my youth on you. You ... you ... cad. All the lies that you tell, I don't think that you even know what the truth is anymore.

(FAYE TALITY slaps PHINEAS and EXITS quickly in a huff)

PHINEAS MACK – What's gotten into her? (*yelling after her*) Faye ... Don't frown, you'll never know who might be falling in love with your smile. (*laughing as he shakes his head*) Women!

(**SADIE WORDS** holds a Cue-Card)

(CUE-CARD) – BOO! HISS! (SADIE EXITS)

PHINEAS MACK – Now I have to get ready for the next big show ... there is money to be made.

(PHINEAS MACK EXITS on one side of the stage as HOLLY WOOD enters on the other side of the stage to sing a lost love song.)

HOLLY WOOD – ASIDE TO AUDIENCE – What's the point pretending that Phineas could be a better man? I know that he's a rascal and a rogue. But I tugged at his line like a fish on a hook from the first moment I met him.

(LIGHT FOCUSES only on HOLLY WOOD as she sings)

SONG: A Dance In The Dark

Words by B.G. DE SYLVA and GARY McCARVER

Music by VICTOR HERBERT

VERSE

I recall the sheer delight
of one lovely dance.
And a stroll into a night
trembling with romance.
There he told me of my charms,
how could I resist?
Still that mem'ry lingers on,
in my trembling heart.

REFRAIN

Oh! That dance in the dark
was to him just a lark,
but to me 'twas a thrill supreme!
Just one dance in the dark,
but it kindled a spark,
thee awak'ning of my heart's dream!

HOLLY WOOD – He is always spending so much time with that Faye. They are down here and I am up there on the wire and flybar. I bet if he saw how much of a help I could be to him in the sideshow he might

(HOLLY WOOD sits down on a barrel but then just as quickly springs up when she comes up with her plan to try and win back PHINEAS.)

HOLLY WOOD – *(a eureka thought moment)* That's it! I have it! I know just what to do. Where did I leave that rosin? *(patting some talcum powder on her forehead and cheeks)* There. That should do it. I am suddenly feeling like I couldn't possibly do my act. *(yelling out)* Oh ... Faye! *(changing her voice to one that is more feeble)* Oh ... Faye. *(several more fake coughs)*

(FAYE TALITY comes back on stage to assist HOLLY WOOD.)

HOLLY WOOD – Faye ... I am feeling faint and don't think I can do my routine up on the trapeze today.

FAYE TALITY – You do look pale. *(beat)* What are you saying? We have a packed house and people have come just to see you. If you don't perform we'd have to refund tickets and we hardly have enough saved to get us to the next town.

HOLLY WOOD – You come from a family of high wire artists?

FAYE TALITY – I promised the Professor I would never ...

HOLLY WOOD – *(interrupting)* Just one time. I'd be so grateful.

FAYE TALITY – I don't know.

HOLLY WOOD – *(melodramatically)* I suppose we will manage somehow ... I will go tell Thaddeus to prepare a refund.

FAYE TALITY – Fine ... I will get my old costume and take your place. But just for one performance.

HOLLY WOOD – Thank you ... thank you so very much. It's just the standard routine ... you've seen it a hundred times.

FAYE TALITY – I was just talking about how much I really wanted to get back up there on the high-wire.

(FAYE TALITY EXITS into the tent to prepare for the trapeze)

HOLLY WOOD – (Said under her breath as an **ASIDE**) – I'd be careful what you wished for Faye ... you might just get it.

HOLLY WOOD – Now ... where is that Phineas Mack hiding?

(HOLLY WOOD EXITS to behind the small slideshow tents)

HOLLY WOOD (OFF STAGE) – Oh! Phineas? Yoou ... whoo?

(A crowd gathers from cast and extras. They are looking at the trapeze act high above.)

EVERYONE – Ohhhhhhhh!

THADDEUS MACK – (*very loud*) She lost her grip!

EVERYONE – Ohhhhhhhh!

RHODA HORSE – She dropped her hat!

EVERYONE – (*Gaze shifts from the top to the bottom of the tent then in unison looking back up to the rafters within the tent*)

PHINEAS MACK – (*Said to HOLLY WOOD*) What is going on here? Why aren't you up on that trapeze?

HOLLY WOOD – You don't need Faye ... when you have me.

PHINEAS MACK – What are you talking about?

(PHINEAS MACK looks in the big top as PROFESSOR INFERNO ENTERS to see what the commotion is about.)

PHINEAS MACK – Is that Faye up on the trapeze?

(ANDY STRUCTABLE hears the commotion rushes on stage)

PROFESSOR INFERNO – (*to PHINEAS*) What in blazes is she doing up there? Faye hasn't been on the trapeze in years.

HOLLY WOOD – She was getting a little too cozy with Phineas and I thought that ...

PROFESSOR INFERNO – You thought ... you thought what?

HOLLY WOOD – (*turning away*) I don't know what I was thinking.

OFF STAGE VOICES – (*Gasps and a single loud Scream*)

CANTANKEROUS KATE – Look! She's slipped and has her leg caught in the rigging.

THADDEUS MACK – ... and she's 40 feet off the floor.

EVERYONE – Ohhhhhhhh!

HOLLY WOOD – Phineas ... Thaddeus ... get in there and help her! Do something!

PHINEAS MACK – I have always been afraid of heights.

THADDEUS MACK – I wouldn't even know what or how ...

CANTANKEROUS KATE – Nothing but yellow-bellied cowards!

HOLLY WOOD– (*in Desperation to PHINEAS and THADDEUS*) Aren't either of you two going to do anything?

(Both PHINEAS and THADDEUS turn away)
(PROFESSOR INFERNO pushes through the crowd)

PROFESSOR INFERNO – (*interrupting*) ... Get out of my way ... I've got to get up in the rigging.

ANDY STRUCTABLE – Here Professor take this rope.

(ANDY tosses PROFESSOR INFERNO a coil of rope)

PROFESSOR INFERNO – I'm getting too old for this. Andy ... if this doesn't turn out so well ... promise that Faye learns the true story.

ANDY STRUCTABLE – Everything will turn out just fine ...

PROFESSOR INFERNO – *(Yelling)* Just promise!

EVERYONE – She’s slipping!

ANDY STRUCTABLE – Fine ... I promise ... just go save her.

CANTANKEROUS KATE – I’m coming with you Professor.

(PROFESSOR INFERNO takes the rope and enters the tent as the crowd moves their gaze to the top of the tent.)

(CANTANKEROUS KATE enters the tent)

HOLLY WOOD – *(said to PHINEAS MACK)* How could you do nothing? And to think ... I thought you were so smart and brave. You have no more backbone than ... a chocolate éclair.
(turning away in disgust)

PROFESSOR INFERNO – OFF STAGE VOICE – I’ve almost got you! Just a few more inches! ... a few more inches! Reach out your hand!

(SCREAM from inside the tent and sound of sandbag hitting the floor as everyone’s eyes go from top of the tent to floor.)

EVERYONE – Ohhhhhhh!

(**SADIE WORDS** enters holding a Cue-Card)
(CUE-CARD) – OH MY! (SADIE EXITS)

(Long pause as everyone looks in the tent and HOLLY WOOD and RHODA HORSE walk closer to the edge of the tent as FAYE TALITY comes out.)

ANDY STRUCTABLE – Give her room now ... give her room.

RHODA HORSE – Faye, What about the Professor and Kate?

(FAYE TALITY just shakes her head and bows it and cries. After a moment CANTANKEROUS KATE comes out of the Big Top tent and hugs RHODA.)

RHODA HORSE – *(rushing to hug KATE)* Oh Kate! I was so

worried.

HOLLY WOOD – What about The Professor?

CANTANKEROUS KATE – He could only save himself or Faye. There were up in the rigging and there was nothing I could do. As Grandpappy Beuford used to say ... “Rooster today ... feather duster tomorrow.”

HOLLY WOOD – I think you just make those things up.

(ANDY STRUCTABLE is getting ready to tell FAYE TALITY the truth taking her aside.)

ANDY STRUCTABLE – Miss Faye ... what do you remember of your mother and father?

FAYE TALITY – I have no memories of my father. He left before I was born.

ANDY STRUCTABLE – That ... is not entirely true.

FAYE TALITY – What do you mean?

ANDY STRUCTABLE – There is a story behind everything. How a book got wrote, why a building is painted yellow, why people do what they do.

FAYE TALITY – What are you saying?

ANDY STRUCTABLE – I guess there's not an easy way to say this, so I will just tell you. The Professor ... *(long pause)* was your father.

EVERYONE – Ohhhhhhhh!

(SADIE WORDS enters holding a Cue-Card.)

(CUE-CARD) – OH MY! (SADIE EXITS)

CANTANKEROUS KATE – *(to SADIE)* Hey You ... card holding clown. Would you mind stopping that?

SADIE WORDS – *(to KATE in a huff)* Fine ... if that's what you

really want.

(SADIE WORDS honks her horn and then joins the crowd)

FAYE TALITY – The Professor was my father? I guess I always had a feeling.

THADDEUS MACK – Well ... without the Professor ... looks like that is the end of the circus.

ANDY STRUCTABLE – Actually ... Professor Inferno left the whole circus, lock stock and barrel ... to ... you Faye to do with what you want.

PHINEAS MACK – To Faye? You have got to be kidding? After all my years of hard work ... that's the thanks I get! Leaving the whole circus and sideshow to ... a ... a woman?

HOLLY WOOD – Here's where we get out the thesaurus to look up synonyms for "chauvinist" ... and "pig".

(CANTANKEROUS KATE pulls out one of her six-shooter and makes towards PHINEAS MACK)

CANTANKEROUS KATE – Oh ... I got at least SIX words for that Mister Mack right here.

(THADDEUS MACK stands in the way of KATE stopping her advances and then walks over to join his brother PHINEAS.)

PHINEAS MACK – No need for that. We are off to greener pastures.

(PHINEAS MACK picks up a suitcase that was stashed nearby and grabs a second suitcase that he hands to his brother)

THADDEUS MACK – We?

PHINEAS MACK – I have it on good authority that some prospector discovered gold just outside of San Diego in a little town called ...

(SADIE WORDS holds up one last a Cue-Card.)

(CUE-CARD) – HEMET

EVERYONE – Hemet?

THADDEUS MACK – No ... actually the town is JULIAN. If you want me or my brother we will be found at the George Washington Mine. We always keep bags packed for an unexpected hasty retreat. Next time you see us ... we'll be rich.

CANTANKEROUS KATE – Exactly what I would have expected from the likes of you. Better skedaddle while you can!

(THADDEUS MACK and PHINNEAS MACK sing this duet)

OPTIONAL SONG: So Long Circus – Good Bye

By GUS KAHN and ERNIW ERDMAN
and DAN RUSSO and GARY McCARVER
[Originally entitled Toot, Toot, Tootsie Goo' Bye]

REFRAIN

So long, circus good bye.
I'm gone, circus, no lie.
That San Juan trail will take me,
away from here,
no words can tell how sad that makes me.
So long circus, old friend.
I'll bet you'll come again.
Watch for the mail, come rain or hail,
If you don't get a post-card
(FULL CHORUS) then he's prob'bly in jail.
There's no tear in my eye.
So long circus, good bye!

[repeat refrain]

PHINEAS MACK – And good riddance ... are you coming Thaddeus?

THADDEUS MACK – Well ... I guess there is nothing more for me here either. Gold you say?

(Both PHINEAS MACK and THADEUS MACK EXIT)

PHINEAS MACK – OFF STAGE – MORE than you could imagine.

THADDEUS MACK – OFF STAGE – I don't know about that ... I can imagine really well.

HOLLY WOOD – And ... good riddance to the both of YOU!

CANTANKEROUS KATE – The smaller the lizard ... the greater its dream of becoming a crocodile.

FAYE TALITY – If they had just waited around a few more minutes I would have told them that I am giving the whole circus to all of you. I am going to settle down right here in San Juan Capistrano. I have my eye on a little piece of property just west of the mission to start a little business. Good bye everyone! Good bye.

EVERYONE – Good bye.

(FAYE TALITY grabs her own bag. Then quickly EXITS waving good bye.)

FAYE TALITY – OFFSTAGE VOICE – Good bye.

HOLLY WOOD – Well ... that was unexpected! ... Now what do we do?

CANTANKEROUS KATE – I reckon there's only one thing left to do.

RHODA HORSE – What's that Kate?

CANTANKEROUS KATE – Sing a song of course!

ANDY STRUCTABLE – I suspect that The Professor would have liked it that way.

CURTAIN CALL SONG
Circus Time Chorus
(Entire Cast sings and takes bows)

Lyrics by BOBBY JONES and GARY McCARVER
Music by JACK STERN

CHORUS

[It's] Circus time. Oh! Yes, it's circus time.
We've travelled far and wide for you.
Come and see, great acts and oddities,
from our sideshow to ballyhoo.
Two high wires and stunts with rings on fire,
our lion tamer makes you roar for more.
It's all for you, we make your dreams come true!
You are invited now it's circus time!

LIGHTS FADE TO BLACK

PROPERTY LIST & RESOURCES

They say that “clothing makes the man” I prefer to think that “Wardrobe makes the Melodrama”. There are countless sources for clothing and props that are appropriate for the late 1800s. Below are a few of the author’s favorites. Stick with top quality brands like Wah-Maker, Frontier Classics or Scully. The Professor has two top hats ... one black and the other red, men wear vests with collars, the clowns are pretty much Auguste or sad hobo style for that era. Since PROFESSOR INFERNO is a ringmaster for much of the play, you will need a red tail-coat for that purpose. Sew on a black velvet half collar and put on gold buttons and you are ready to go. Red noses can be worn or painted on. If you can’t find a red top hat ... check eBay for “toastmaster” top hats. They come from England but are not that expensive. For quick change characters such as ANDY STRUCTABLE and HOLLY, use noses that are worn. Given the choice between 1 or 2-inch foam noses ... choose 2-inch noses. Most of what you need in the way of props will be found in any theatre’s prop room ... a pocket derringer for The Professor, converted kerosene lanterns, a pale soap box platform. The knife throwing gag is special and will have to be constructed. Pictures are available on-stage magic websites, or you can always email www.HeroAndVillain.com for some photos and rough instructions.

www.wwmerc.com

www.texasjacks.com

www.gentlemansemporium.com

www.WesternStageProps.com

www.villagehatshop.com

www.themagicwarehouse.com

www.magicgeek.com

“CLOWING AROUND”

There are many types of clowns that can be depicted as your main characters alter egos or for the extras that want to join in the fun.

The Auguste Clown is the most comedic of all clowns with wilder actions, using slapstick comedy to get away with more and bigger pranks. The Auguste face base makeup color is a variation of pink, red, or tan rather than white or make-up only on parts of the face. Easier to do but still exaggerate the mouth thickly outlined with white (called the “muzzle”) as well as the eyes. Auguste clowns usually wear poorly fitting in bold colors with large prints or unmatched patterns, and always use suspenders with for this clown's costume. The character of SADIE WORDS is probably best suited as an Auguste clown or the Woebegone clown described below.

The Whiteface Clown is a pleasant-looking, with decent manners, and is generally artistic in their performance. True to the name, this clown has a face that is completely covered in white, with facial features (eyebrows, nose, mouth) exaggerated in black and red.

The Tramp or Hobo or Woebegone Clown can be painted a flesh-colored pink or tan. Make-up designs often include a beard and highlights of white around the eyes and mouth although women can also represent this clown well without the beard. The costume is usually tattered looking, a dark colored or brown suit that has many patches sewn on it. A variation of this costume is simply sloppy oversized coat with many pockets and sometimes a brightly colored vest. An old derby finishes off the costume. The character can either be a sad, or happy-go-lucky.

SUGGESTED CIRCUS POSTERS

THE INFERNO PAINE CIRCUS

PROFESSOR DANTÉ INFERNO'S CIRCUS & SIDESHOW

Don't Feed the LIONS or TIGERS or BEARS

ADMISSION

\$ 2 for Adults

\$ 1 for Children

PERRY WINKEL

The World's Tallest Midget

ANN CHOVIE

The Amazing Living Mermaid

PROFESSOR DANTÉ INFERNO

Magician Extraordinaire

MADAM ZORELDA

Sees All and Tells All

ANDY STRUCTABLE

The World's Strongest Man

HOLLY WOOD

Duchess of the Flying Trapeze

She Defies Gravity Nightly

PHRASES STENCILED ON CRATES

Revelare Pecunia

(Show me the money!)

Spectaculorum Procedere Debet

(The show must go on)

LIST OF CUE-CARD SIGNS

A SMALL TOWN IN CALIFORNIA – 1860

BOO! HISS!

ON THE ROAD WEST – 1870

SAN JUAN CAPISTRANO – 1870

OH MY!

SEVERAL HOURS LATER

SHAMELESS PLUG

EARLY THE NEXT MORNING

HEMET?

SAMPLE FORTUNE TELLER CARD

**You are an intuitive individual and
good things will be coming your way.**

**For example: You might want to come back to the circus
soon or attend our next play. Life needs more theatre!**

CHARACTER NAMING

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

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

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

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

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

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

A CRASH COURSE IN Melodramatic Emotions

Anger – The actor's hands are both shoulder high ... with eyebrows pushed toward each other and the actor's face tense with a grimace ... hands in tight fists are almost vibrating with tension.

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. Optionally both hands can come to your cheeks with fingers extended.

Grief or Sorrow – The actor's shoulders are rounded with his or her head down and hands cupping their face. Shoulders rise up and down ... with an optional sobbing noise if they decide to really get into character.

Love (Woman) – 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 are under her chin with fingers entwined and bent at the first and second knuckles (almost like a prayer), hands then go out towards her beloved with a broad beaming smile on her face.

Villainous Scheming – One eyebrow is up while the other is down. There is a grimace on the scoundrel's face and his hands are rubbing together. If it's a really good plan ... his fingers have the tendency to twiddle.

Villainous Sneaking – Shoulders are hunched over with one arm raised to cover the nose on down keeping eyes free to shift around the room. Legs are bent as he crosses the stage. If you use one ... be sure there is a twirl of the black cape or duster as he enters the scene.

Feeling Overwhelmed – Keeping the chin up bring the face to look up with one arm dropped limp to the side and the other hand open with the palm towards the audience on the top of the actor's forehead.

HECKLER RESPONSES (IF NEEDED)

A comprehensive compendium of responses can be found online at www.heroandvillain.com.

A sharp tongue is no indication of a keen mind.

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

Am I ambivalent about your comment? Well, yes and no.

Some people say I'm indifferent ... but ... I don't care.

If I agreed with you ... we'd both be wrong.

You have nothing to say ... but you do it so well.

I'd like to help you out ... which way did you come in?

If I promise to miss you will you go away?

The shallower the brook ... the more it babbles.

A FEW ADDITIONAL 'PICK-UP' LINES

"If beauty were time, you'd be an eternity."

"If I had a star for every time you brightened my day, I'd have a galaxy in my hand."

"You look beautiful today, just like every other day I have ever seen you."

"There must be something wrong with my eyes. I can't take them off you."

"If I could rearrange the alphabet, I would put 'U' and 'I' together."

WHY PUBLIC DOMAIN MUSIC IS USED

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

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

**MELODRAMA REHEARSAL TRACKS Available Online
visit www.HeroAndVillian.com for details**

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**This is a www.HeroAndVillain.com
Great American Melodrama**

DIRECTOR'S NOTES

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

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

