

THE BROKEN BADGE

**Also Known As
"Oils Well That Ends Well"**

**By
Gary McCarver**

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

No part of this play may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, nor be otherwise circulated in any form other than that in which it is published, without the prior permission in writing by the author.

**Copyright © Gary McCarver 2005, 2011, 2018
All Rights Reserved**

**visit www.HeroAndVillain.com
The New Home for the Great American Melodrama
Included public domain music is specifically excluded
from this copyright notice**

The Broken Badge

(A “Teaser” for Advertisements and Playbills)

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

The story opens years later than you might expect in 1939 as the popular “**San Juan Radio Theater**” radio broadcast is about to begin its final weekly installment entitled “**The Broken Badge**”. Through the magic of radio, we are transported to that much simpler year of 1896 ... for the retelling of tale of the old west ... in a time before the crash ... a time before two world wars ... a time when the men were strong, the liquor was stronger, and all the women wore corsets ... well at least that is our story and we’re sticking to it.

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

Now gather around your radio and turn back your clocks as a story of love across the centuries unfolds. Prepare yourself for the twists, the turns, the mayhem, the misdirection found in “**The Broken Badge**”.

THE 1939 CAST

Reginald THROCKMORTON – The Announcer – This former star of radio and stage has just learned that his long-running radio program “Tales of San Juan” has been quietly cancelled. **Other Role:** he also plays **Professor Thaddeus Mack**.

SALLY FORTH – The Author – Visiting the radio station to make sure her novel is accurately translated to the Radio ... Miss Sally is suddenly and unexpectedly enlisted to read a role on live radio. **Other Roles:** She plays “**San Juan Sally**” and **The Grandmother**.

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

The Audio Engineer – The frantic and frenetic voice that often comes over **THE INTERCOM** in the Broadcast Studio. This role can be voiced by the Judge, Phil McCavity, or even an Extra.

Joe King – If it creaks, clanks, crashes or kerplunks ... you can be sure that our “Wizard of Sound” was behind that old-time effect. Joe delivers many “Shameless Plugs”.

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

Cue-Card Maven – PAIGE TURNER – For those that don’t come to melodramas often ... Paige travels between present and past with signs reminding the audience with cues for “Boo”, “Hiss”, “Ahhhhh”, or that very popular “Shameless Plug” when local merchants or their products are mentioned in the course of the production.

THE 1896 CAST

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

The Heroine – “SAN JUAN SALLY” Mander – The Judge’s only daughter and the popular singer over at the Swallow’s Inn Saloon.

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

The Hero & New Sheriff – JUSTIN Credible – A good-natured but clueless cow hand. A simple man but handy with a gun. There is only one gal for him ... San Juan Sally even if he doesn’t know it yet.

The JUDGE – Jerry Mander – As gruff and as stern a man as ever. He only has one soft spot in his heart ... for his daughter Sally.

ANN CHOVIE – BETTY DIDENT – SARAH BELLUM – These singers from the Swallow’s Inn Saloon “gussy up” the rowdy town of old San Juan Capistrano with back-up vocals to the tunes you hear.

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

OPTIONAL EXTRA

Penny Sillen – Doc McCavity’s nurse may just pop in as a walk-on and to sing songs. It is important to give any EXTRAS real names. They appreciate it and the audience does too,

SONG LIST

Songs in order of performance

Oh, How I wish I could Sleep

Words by Sam M. Lewis & Gary McCarver

Music by Pete Wendling

There's A Place That I Know

Words by Gene Buck & Gary McCarver

Music by Dave Stamper

Beautiful Capistrano

Words by Gary McCarver

Music by Creamer and Layton & Gary McCarver

Oh, Pretty Baby

Lyrics by Gus Kahn & Gary McCarver

Music by Tony Jackson & Egbert Van Alstyne

(OPTIONAL SONG) In Hindustan

Words by Oliver Wallace & Harold Weeks & Gary McCarver

Music by Oliver Wallace & Harold Weeks

Blue

Words by Grant Clarke & Edgar Leslie & Gary McCarver

Music by Lou Handman

San Juan Sally

Words by Gary McCarver

Music by Will Donaldson & Rubey Cowan

SONG LIST

Songs After Intermission

On The Radio

Words by Gary McCarver & Irving Berlin

Music by Ted Snyder

There's A Place That I Know – Music Only Reprise

Music only quick transitional Interlude

Kiss Me, Kiss Me Again

Words by Henry Blossom & Gary McCarver

Music by Victor Herbert

When the Little Swallows Come

Lyrics by Cary Duncan and Gary McCarver

Music by Anselm Goetzl

Curtain Call Songs

There's A Place That I Know – Full Cast Reprise

Words by Gene Buck & Gary McCarver

Music by Dave Stamper

'Till You Visit Again

Words by Jack Drislane & Gary McCarver

Music by Chris Smith

PROLOGUE

The Place: In a living room in San Juan Capistrano, CA
The Date: March 4th, 1939
The Time: It is very early in the evening

(LIGHTS COME UP SLOWLY on a cathedral style radio sitting on a lace-covered table with a picture of a uniformed father. There are 2 chairs, a pillow on the floor sitting on a large rug.)

(PAIGE TURNER ENTERS AND HOLDS UP A CUE-CARD)
CUE-CARD – The Year is 1939 *(PAIGE EXITS)*

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

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

AVERY – Where's Grandma?

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

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

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

Words on Radio spoken (voice over by JOE KING)

... British Prime Minister Neville Chamberlain says that there will be "Peace in our time" following mounting tensions in Europe over the Sudetenland crisis. Tune in tonight for words from Max Jordan ...

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

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

AMANDA – What do you mean Grandma?

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

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

THE GRANDMOTHER – That’s always been one of my favorites.

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

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

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

AMANDA – Grandma ... are you all right?

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

AMANDA – Grandma? *(concerned)*

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

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

THE GRANDMOTHER – Every day ... and always.

(AMANDA picks up the picture of her dad in uniform from the small table where the radio is also sitting.)

AMANDA – I sure do miss Daddy. Is that why Daddy joined the army ... to be a hero?

THE GRANDMOTHER – We need to be strong ... especially now. These are trying times and the world needs all the heroes it can get.

(AVERY fiddles with the radio and then music begins to play.)

THE GRANDMOTHER – *(clearing her throat)* It's getting late, so maybe it's about time for you two to toddle off to bed.

BOTH CHILDREN IN UNISON – *(interrupting)* But Grandma!

(MUSIC BEGINS)

SONG – 'Till My Daddy Comes Home

Sung by AMANDA – The Granddaughter

Words by Sam M. Lewis & Joe Young & Gary McCarver

Music by Pete Wendling

VERSE

"Early to bed". "Early to rise".

That's what my grand-ma always says (no surprise).

(She says) "Dream of your Dad. It's not so bad".

"Don't wake until the sun appears in the skies".

(Now) I don't want to complain, but each day's always the same!

CHORUS

Oh! How I wish I could sleep ... until my Daddy come home.

Oh! Grand-ma why must we ... always be ... So alone?

I miss him more every day. How can you ask me to play?

I hear you sighing and crying ... since he went away.

Last night I heard Daddy call.

THE GRANDMOTHER – (Honey, you were dreaming that's all.)

AMANDA – No, he said just go on to bed
and soon he' be coming home.

Oh! Grandma, that's when I thought,
that God made night time too short!

Oh! How I wish I could sleep ... until my Daddy comes home!

(Repeat Chorus)

THE GRANDMOTHER – Come here Sweet-Pea ... you look a little cold ... you wear my scarf.

(The Grandmother takes off the red scarf from around her neck and lovingly places it around the neck of her granddaughter AMANDA)

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

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

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

AVERY – Grandma! San Juan Radio Theatre will be on any second.

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

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

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

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

(both children look intently at the radio)

FADE TO BLACK

(Both children EXIT.)

ACT 1 SCENE 1

The Place: The Radio Broadcast Booth
Home of San Juan Radio Theatre's broadcast
The Date: March 4th, 1939
The Time: It is early in the evening - 5 minutes earlier

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

*There is a calendar on the wall showing the date and two "carbon spring" style microphones on tall stands in front of the set with a copy stand between them. A third microphone is at the sound effects table. A sign on the wall lights up to say **STANDBY** or **ON THE AIR** as needed. There is a publicity photograph of "Throckmorton" on the wall wearing his signature red scarf. We hear the sounds of conversation going on from behind the door to the Engineer's booth as it opens. There is a speaker box on the wall for the Engineer's voice. The Announcer enters carrying a script ... he sits to review the script for the evening's live broadcast. We hear a voice from behind the door, the Author of tonight's radio play... Miss Sally Forth is talking with the sound engineer that we will hear later on but never actually see.)*

(PAIGE TURNER ENTERS AND HOLDS UP A CUE-CARD)
CUE-CARD – The Year is 1939
TURNING IT OVER – "Five Minutes Earlier" *(PAIGE EXITS)*

(JOE KING sits reading the newspaper as THROCKMORTON enters through the engineer's booth door holding a script ... A woman's voice is heard as the door opens talking to the engineer.)

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

(Reginald THROCKMORTON - the Announcer, enters and set his script down. SALLY FORTH talks through the door he left ajar. He returns to close it and we no longer hear talking from the booth. He nods to JOE and then sits down in his chair and reads his script preparing for tonight's radio broadcast.)

JOE KING – Just look at this headline *(Hitting his newspaper)* War Inevitable! Boys already gone to lend a hand in Europe. Ugly world we're living in "Throck" ... an ugly world. Looks like we'll be in this fight soon enough. *(throwing down newspaper)*

(JOE rises to start testing his sound effects machines)

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

JOE KING – Sorry to hear about you losing the "Lux" - a bad break.

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

JOE KING – I've never heard Cecil B. Demille called a hack?

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

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

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

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

SALLY FORTH – The audience wore tuxedos?

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

SALLY FORTH – Even the women ... that seems rather strange ...

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

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

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

SALLY FORTH – Then what DID they wear?

THROCKMORTON – Regular clothes I guess, hats, coats, gloves ... it doesn't matter what they were wearing.

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

(*Standing up JOE shakes SALLY FORTH's hand*)

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

SALLY FORTH – Yes, Sally Forth, but call me Sally. To be honest ... I've never written a radio play before. I've listened to you on the radio since I was a little girl. I didn't want to miss the chance to meet the "King" of sound effects.

JOE KING – Friends call me "JOE".

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

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

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

JOE KING – Don't remind me.

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

JOE KING – I guess I just had enough of those offers for decoder rings and send-away trinkets. You know ... it just didn't seem right ... and I was looking for a job when I found that one.

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

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

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

INTERCOM VOICE – Loraine just called ... she's stuck in traffic.

So, you'll have to start without her.

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

TRUDY LITE – ... (Clears her throat angrily) Excuse me!?

SALLY FORTH – (to *TRUDY*) ... No offense - I just thought ...

INTERCOM VOICE – (interrupting *SALLY*) Sorry to do this to you Miss Forth ... but you have just become a radio personality.

SALLY FORTH – What!?

INTERCOM VOICE – Gentlemen ... give her the "Cooks Tour" ... we've got a broadcast to do ... no choice ... she on with you.

TRUDY LITE – ... (perturbed) What am I ... "Chopped Liver"?

INTERCOM VOICE – Sorry ... Gentlemen AND Trudy.

THROCKMORTON – You did write this script ... didn't you?

SALLY FORTH – It’s historical ... but I did write every word!

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

SALLY FORTH – Most scoundrels do.

JOE KING – Stand right here Sally.

SALLY FORTH – Right here?

JOE KING – That will do.

VOICE FROM THE INTERCOM – You’re on in one ... standby.

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

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

JOE KING – What do you mean? ... “Good run”?

THROCKMORTON – Hadn’t you heard? The Agency says we’re cancelled after tonight’s show. Sponsors say, “melodrama is old hat”.

JOE KING – Of course it’s “old hat”. That’s the point. Canceling us?

THROCKMORTON – They’re replacing us with a show called “Information Please”. Imagine, questions sent in and then answered by a panel of “so-called” geniuses ... how profoundly ordinary.

TRUDY LITE – Canceling the show? How can they do that!?

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

TRUDY LITE – ... with music ... (TRUDY plays a chord)

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

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

THROCKMORTON – ... and villains of course.

INTERCOM VOICE – On in 30 seconds everyone ... standby.

(SPECIAL EFFECT – THE STANDBY LIGHT COME ON)

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

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

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

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

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

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

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

THROCKMORTON – Too late for what?

SALLY FORTH – To start over.

THROCKMORTON – Oh ... everyone always says ... “If I could only do this all over again ... I’d do it different next time”.

INTERCOM VOICE – You’re on in 15 seconds ... Standby.

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

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

THROCKMORTON – Step right up to the microphone my dear ... We’ve got one last radio melodrama to perform ... let’s

make it the best one ever. Your script is right here ...

(THROCKMORTON leads SALLY to a microphone next to his)

SALLY FORTH – *(mimicking)* ... Script is right here.

(JOE KING walks over to SALLY to reassure her)

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

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

JOE KING – Be sure to watch your "Peas" and "Esses".

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

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

SALLY FORTH – Oh.

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

THROCKMORTON – ... and most importantly of all ...

SALLY FORTH – Yes?

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

INTERCOM VOICE – You're on in 5, 4, 3 *(Don't say 2 or 1)*

(SPECIAL EFFECT – LIGHT CHANGES TO ON THE AIR)

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

THROCKMORTON – By the sound of that familiar tune ... you know that once again it's time for ... San Juan Radio Theater and the continuing saga of life in the old west. Each week bringing you the stories and tales of yesteryear when the men were strong, and the women were stronger. *(A beat)* Well at least that's our story ... and we're sticking to it. So, dust off

your Stetson and put on your spurs ...

(Match the words with the tempo of the sung verse that follows)

(So) pack your bags ... come away. I know you'll want to stay.
Where the swallows will greet you and folks are so glad to
meet you. It's the town ... that we call ... San Juan!

SONG – There's A Place That I Know

Sung by THROCKMORTON

Words by Gene Buck and Gary McCarver

Music by Dave Stamper

INTRO & CHORUS

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

THROCKMORTON – Welcome to tonight's story entitled ...
"The Broken Badge". And so we join our brave and stalwart
hero Justin Credible (*beat*) ... out on the trail with his faithful
horse Palomitas.

*(SOUND EFFECTS – Sound of horse hooves slowing down
then the sound of the horse "Palomitas" neighing or whinnying)*

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

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

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

(LIGHTS FADE UP on the "Prairie" front part of the set)

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

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

(SOUND EFFECT – Palomitas is neighing and burping)

JUSTIN – The money is good out on these cattle drives, but maybe it's time we stop this wandering around and head on back to San Juan Capistrano. What do you think Palomitas?

(SOUND EFFECT – Palomitas is neighing)

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

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

(SOUND EFFECT – Palomitas is neighing and burping)

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

(SOUND EFFECT – Palomitas is neighing in agreement)

(MUSIC STARTS)

SONG – Beautiful Capistrano

Words by Gary McCarver

Music by Creamer and Layton

(NOTE – Sung by JUSTIN in a soulful old western style.)

VERSE

Night time 'a fallin'

the whippoorwills are calling

come on home ... just come on home.

Moonlight is shining, the Wind is softly pining

come on home ... won't-cha come on home.

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

Come now ... there's no use in stalling

GUITAR CHORDS

C

G C

C E7

A7 A Am

D Dm C

Am Cm D7

you want to go home too!

D7 F G7

CHORUS

(to) San Juan Capistrano ... beautiful Capistrano. C A D7
From that old Depot ... A lonesome whistle blows Dm Gm Dm
G

tellin' you it time to come home D7 G
to San Juan Capistrano ... (yes) beautiful Capistrano. C A7 D7
Ooh ... those mission bells they're calling you. D7 C E Am
Those ... hot spring waters bubblin' up just for you too. Em B7 Em
(Oh!) In San Juan Capistrano ... Beautiful Capistrano. F C G7 A7
D G7 C

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

FROM THE RADIO BOOTH (Engineer or Joe) – And so our hapless hero decides to return home ... But ... unbeknownst to Justin ... trouble is brewing in San Juan Capistrano. Still ... life goes on as the girls from the Swallow's Inn Saloon ... The Saloon girls ... Anne Chovie, Betty Diddent, Sarah Bellum and San Juan Sally are finishing a song oblivious to the schemes and shenanigans that are going on ...

(MUSIC STARTS)

(LIGHTS COME UP on the Swallow's Inn Saloon part of the stage as noise, conversation and laughter comes out from the Swallow's Inn Saloon. SALLY, ANN, BETTY and SARAH come through the swinging doors and start singing to townsfolk.)

(PAIGE TURNER ENTERS AND HOLDS UP A CUE-CARD)
CUE-CARD – Old San Juan – 1896 ***(PAIGE EXITS)***

SONG – Oh, Pretty Baby

Sung by SALLY, ANN, BETTY and SARAH
Lyrics by Gus Kahn and Gary McCarver
Music by Tony Jackson & Egbert Van Alstyne

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

Ev'ry body needs a baby that's why we're invitin' you ...
pretty baby (Oh) pretty baby. And if you're looking for a honey
just to spend some time with you ... pretty baby ... pretty baby.
Why don't come and mosey over to our little saloon,

we're there most any time. (Oh yeah.)

We've been looking for a sweetie

and it might as well be you. Come on over some time.

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

SALLY and THE GIRLS – Thank you ... so very much.

(NOTE – Lines from the 3 Saloon Girls, SARAH, ANN and BETTY are delivered quickly completing each other's lines.)

SARAH BELLUM – (to SALLY) Did you see him? Is he out there?

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

SARAH BELLUM – Sally, you've been saying that for weeks.

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

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

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

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

(PAIGE TURNER ENTERS with yet another Cue-Card)

CUE-CARD – Ahhhhh *(PAIGE EXITS)*

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

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

(CLAIRE EXITS fast as she entered through swinging doors)

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

ANN CHOVIE – She used to be the life of the party ... they

called her “Claire Voyant the Amazing” ... a fortune teller with Madame Zorinda’s traveling circus until ...

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

SALLY – What Man?

SARAH BELLUM – Her old beau (*snidely*) ... “The Professor”.

ANN CHOVIE – ... She knew him years ago and then ran into him again ... right here in San Juan.

SALLY – Imagine that! Traveling the world ... then finding the man of your dreams back here in San Juan.

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

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

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

ANN CHOVIE – ... Not a single word ...

SARAH BELLUM – ... So, she simply stopped waiting and bought the Swallow’s Inn Saloon.

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

(*SOUND EFFECT* – *small musical chimes*)

SARAH BELLUM – What fairy tale did you walk out of?

THE SALOON GIRLS – (They all laugh or chuckle)

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

(*CLAIRE ENTERS again through the saloon’s swinging doors*)

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

SALLY – My “Justin” is different.

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

(THE SALOON GIRLS and SALLY EXIT into the Swallow’s
Inn)

CLAIRE – ASIDE TO THE AUDIENCE – Some people say I’m
indifferent ... but personally ... I don’t care. (EXITS)

FADE TO BLACK

ACT 1 SCENE 2

The Place: San Juan Capistrano – near Train
The Date: March 4th, 1896
The Time: Later that very same evening

(LIGHTS UP)

(PAIGE TURNER ENTERS AND HOLDS UP A CUE-CARD)
CUE-CARD – Old San Juan – 1896 *(PAIGE EXITS)*

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

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

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

(SARAH, SALLY and BETTY enter from the Swallow's Inn)

SARAH BELLUM – Oh you must be talking again about that “Professor” of yours?

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

ANN CHOVIE – *(joking with CLAIRE)* A scoundrel? Just your type. I thought you said he was in jail. In and out of jail most of his life.

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

(The Girls see the PROFESSOR entering behind Claire. The PROFESSOR holds a finger to his mouth to signify “Shush”.)

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

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

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

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

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

ANN CHOVIE – Was he tall with a beard?

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

SARAH BELLUM – ... And dressed mostly in black?

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

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

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

(The PROFESSOR reluctantly nods his head “Yes”. SALLY and All the Girls shake their heads in unison with him as he does.)

SALLY – And he wore a tall black ...

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

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

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

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

(PAIGE TURNER ENTERS and holds up a CUE-CARD)

CUE-CARD – Ahhhhhh!

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

CLAIRE – in Persia ...

(The PROFESSOR shakes his head “NO” and SALLY with all the Girls shake their heads in unison with him.)

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

(The PROFESSOR shakes his head “NO” and at the same time SALLY with all the Girls shake their heads in unison)

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

(MUSIC STARTS)

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

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

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

CLAIRE and ALL THE GIRLS – Oh My!

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

CUE-CARD – Oh ... My! *(PAIGE EXITS)*

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

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

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

! BEGIN OPTIONAL SONG AND FLASHBACK SCENE

(The PROFESSOR and CLAIRE draw closer. The Saloon Girls bring on a vest made of colorful scarves for CLAIRE and a turban. The rest of the cast hold fans, streamers, juggling balls and old travel posters showing tusked elephants emblazoned with the word "Hindustan" in the Bazaar where CLAIRE and the PROFESSOR had first met.)

SONG – In Hindustan

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

VERSE 1 (*PROFESSOR sings only*)

Shades of night were falling.
Night-in-gales were calling.
You were so enthralling ...
underneath the stars.
Fleeting ... like hearts softly beating ...
an unexpected greeting ...
and there you are.
(Everyone joins in with huge hoopla and dance)

CHORUS

(in) Hin-du-stan ...
where we stopped to rest our tired car-a-van
(in) Hin-du-stan ...
where the painted pea-cocks proudly spread their fans.
(in) Hin-du-stan ...
where we searched for treasure there amidst the sands.
(in) Hin-du-stan ...
Where I met you and the world began ...

VERSE 2 (*PROFESSOR sings only*)

Camel trappings jingled.
Harp strings softy tingled ...
with your sweet voice mingled ...
underneath the stars.
Singing ... memories are bringing ...
temple bells are ringing ...

calling from a-far.
(Here we are ...)

(EVERYONE Repeats Chorus One Last Time)

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

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

CLAIRE – And have you given up your top hat to turbans now?

PROFESSOR – No ... I just thought it worked well with the song.

(Taking off and tossing he hat offstage while his top hat is tossed to him. He catches, puts it on. The girls remove CLAIRE's turban and scarf vest as the set returns to normal.)

! END OF OPTIONAL FLASHBACK SCENE AND SONG

CLAIRE – What brings you back to San Juan? Tell the truth.

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

CLAIRE – Why should I believe you?

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

(The PROFESSOR accidentally drops cards from a sleeve.)

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

(CLAIRE EXITS to her Saloon – The Swallow's Inn.)

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

(PAIGE TURNER ENTERS AND HOLDS UP A CUE-CARD)
CUE-CARD – “Boo ... Hiss!” *(PAIGE EXITS)*

(THE SCENE – The PROFESSOR moves to sits in a chair at the side of the Saloon and listens to the JUDGE and DOC MCCAVIDY talking. The JUDGE walks in front of the PROFESSOR on towards the Swallow’s Inn for some libations. “DOC” MCCAVIDY rushes in after the JUDGE with some bad news to share for all to hear)

DOC MCCAVIDY – Judge ... wait up a minute.

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

DOC MCCAVIDY – Judge ... After what I have to tell you ... you might need two.

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

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

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

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

(DOC MCCAVIDY holds up the former sheriff’s badge for all to see)

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

DOC MCCAVIDY – Well ... he just did. He packed his bags and left on the train.

(PHIL MCCAVIDY holds up a sheriff’s badge for all to see.)

(SOUND EFFECT – A single long Train Whistle)

THE JUDGE – Well at least he left the badge.

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

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

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

THE JUDGE – So what we need ... is a man that is ... how should I put this ... “Not the sharpest knife in the drawer.”

DOC MCCAIVY – You mean “One board short of a porch” or “One hot pepper short of an enchilada.”

THE JUDGE – Sure ... That’ about right ...

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

THE JUDGE – I think we got the point.

DOC MCCAIVY – or “A few tacos short of a Ricardo’s fiesta platter.”

(PAIGE TURNER ENTERS holding a CUE-CARD)

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

THE JUDGE – Doc! That’s enough!

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

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

DOC MCCAIVY – Why look ... it’s Justin Credible coming back to town. Didn’t he use to be sweet on your daughter Sally?

THE JUDGE – *(to DOC MCCAIVY)* Yep ... A good man ...

honest as the day is long ... a great shot, but ...about as sharp as a marble.

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

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

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

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

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

(*JUDGE and DOC MCCAIVITY walk over to greet JUSTIN*).

THE JUDGE – (*To DOC*) Phil ... just let me handle this. Remember ... a little inaccuracy sometimes saves a whole lot of explanation.

THE JUDGE – (*To JUSTIN*) Welcome back to San Juan.

JUSTIN – Howdy ... Judge ... Doc McCavity ...

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

THE JUDGE – Just 'in town ... are you?

JUSTIN – Yep ... Just 'in today. First, I was going to go over to the livery then over to the Swallow's Inn to see if Sally ...

THE JUDGE – My daughter Sally was wondering when you'd finally be back.

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

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

JUSTIN – What do you mean?

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

(*JUDGE grabs DOC and both walk away from JUSTIN*)

JUSTIN – Judge, you wouldn't happen to know of a job in town.

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

THE JUDGE – Not many to speak of since the great panic ... still ... I like you son. There is one job. But ... I don't know ... it's a heap of responsibility.

JUSTIN – What is it?

DOC MCCAVIDY – How'd you like to be town sheriff?

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

JUSTIN – Don't you already have a sheriff?

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

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

THE JUDGE – It pays \$25 per week ...

DOC MCCAVIDY – (*interrupting*) \$30 if you have your own gun. I hear you're handy with that peacemaker you've got there?

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

DOC MCCAVIDY – (**ASIDE**) Or is that a "cracked pot"?

THE JUDGE – (*scolding*) Doc! You're not helping things here. (*said to JUSTIN*) So what do you say Justin?

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

THE JUDGE – Great! So, then it settled ... you start today!

JUSTIN – But ... I ...

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

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

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

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

(A flat flips out from behind the Water Tower painted to represent a jail. With actual bars in a cut out window.)

THE JUDGE – Oh ... and by the way ... If you were wondering ... Sally is over at the Swallow's Inn right now. I suspect you might want to tell her you're back in town.

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

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

(The JUDGE and DOC MCCAIVITY start to walk away)

DOC MCCAIVITY – Judge?

THE JUDGE –What is it now?

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

THE JUDGE – How do you know?

DOC MCCAIVITY – He had trouble written all over him.

THE JUDGE – Well then ... he must have been from Hemet.
(Note: this town can be any local town you might poke fun at.)

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

CUE-CARD – Hemet? *(PAIGE EXITS)*

(The JUDGE & DOC MCCAVIDY EXIT into the Swallow's Inn)

JUSTIN – *(calling after)* Thanks again for the job! *(polishing his badge)* Sheriff! Well ... isn't that something.

(JUSTIN heads into the jail house just missing CLAIRE and SALLY and Saloon Girls as they walk out of the Swallow's Inn.)

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

ANN, SARAH and BETTY – Oh My!

SARAH BELLUM – Maybe he is rehabilitated like he says ...

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

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

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

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

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

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

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

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

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

(MUSIC STARTS)

(The SALOON GIRLS gather around CLAIRE)

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

SONG – Blue

Sung by CLAIRE with back up by the Saloon Girls
Words by Grant Clarke, Edgar Leslie and Gary McCarver
Music by Lou Handman

VERSE

I've learned to live life alone without you.
I've learned to stop wondering where you are.
When I think back to that time I knew you ...
it only makes me so sad and oh ... so ...

CHORUS

(Saloon Girls join in as back-up singers ...in brackets)

Blue ... 'cause we are parted.
(... she's blue ... she's blue ...)
Blue ... and broken hearted.
(... it's true ... it's true ...)
(There was a time she was jolly.
Now you're the reason she's melancholy.)
Blue and oh so ...
(... she's blue ... she's blue ...)
Lonely. True ... I wanted you
(... it's true ... it's true ...)
Only. Now I'm through grievin' ...
'cause it's the time for gettin'
(... ooooooh ...)
even ... so that you're ... blue ... too!
(... you're ... blue ... too!)

(Repeat Chorus)

CLAIRE VOYANT – Girls, if you will excuse us a moment.

(SALLY, ANN, BETTY and SARAH EXIT into the Swallow's Inn)

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

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

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

PROFESSOR – Excellent ... simply excellent!

CLAIRE – What are you mumbling about?

(*The PROFESSOR looks around.*)

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

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

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

CLAIRE – It is probably just my lunch settling from El Adobe Restaurant. (*or name of any local restaurant*)

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

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

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

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

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

(*PIANO CHORD – evil scheming theme*)

(The PROFESSOR takes a step towards the radio booth)

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

TRUDY LITE – Sorry!

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

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

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

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

CUE-CARD – Boo ... Hiss!

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

(PAIGE TURNER Walks over to the PROFESSOR)

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

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

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

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

(JUSTIN notices a little girl at the side of the Swallow's Inn looking up at the roof where her cat has been perched for the entire play. The cat is an easy reach for JUSTIN.)

LITTLE GIRL – Here kitty ... kitty.

JUSTIN – Can I help you, little missy?

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

(JUSTIN pulls the cat from the ledge giving it to the little girl.)

JUSTIN – There you go ... safe and sound.

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

JUSTIN – Think nothing of it.

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

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

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

(The LITTLE GIRL EXITS)

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

(SALLY ENTERS from the Swallow's Inn rushing to JUSTIN.)

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

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

CUE-CARD – Oh ... My! *(PAIGE EXITS)*

(MUSIC STARTS)

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

JUSTIN – I couldn't stay away from San Juan ... or from you Sally. I even wrote a song about you while out on the range.

SONG – San Juan Sally

Words by Gary McCarver

Music by Will Donaldson & Rubey Cowan

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

it's Sally that's for me!

CHORUS

I think I'm in love with San Juan Sally,
You've never met a girl as sweet as she.
It could be time to settle down ... and maybe stay in this here
town, as long as my sweet Sally is around.
(Well) what I guess I'm saying.
Maybe it is time to "pop that question" ...
Maybe she will say those words "I Do".
(Saloon Gals sing: Yes I do ... Yes I do ... Yes I do)
So, I reckon it's time that I know ... now with hat in hand I go ...
to see my San Juan Sally of Cap-i-str-ha-no.
(REPEAT CHORUS)

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

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

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

JUSTIN – Well I ahhh...

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

JUSTIN – Desperadoes? Well I ahhh ...

SALLY – And all the shootings ...

JUSTIN – Shootings? Well I ahhh...

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

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

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

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

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

JUSTIN – Actually I think he already knows ...

(SALLY and JUSTIN EXIT hand in hand talking fading off as they exit. Meanwhile ... CLAIRE and the PROFESSOR enter from behind the Water Tower)

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

PROFESSOR – More important things than a leaky roof.

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

PROFESSOR – Do you know what this is my dear?

CLAIRE – Whatever it is ... it looks vile.

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

CLAIRE – Who hasn't? Moto Wagons are all the rage in the East ... I have heard ...

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

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

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

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

PROFESSOR – *(looking around)* Not a single person in town

knows what riches lie just below their feet. I got a reliable tip that the entire town of San Juan Capistrano is sitting over a fortune of this “crude oil”.

CLAIRE – So ... you’re the one behind all the desperadoes shooting up the town.

PROFESSOR – A ploy so soon I’ll be able to buy up this town for pennies on the dollar from San Juan simpletons. *(laugh)*

(PAIGE TURNER ENTERS AND HOLDS UP A CUE-CARD)
CUE-CARD – Boo ... Hiss!

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

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

(PAIGE TURNER ENTERS AND HOLDS UP A CUE-CARD)
CUE-CARD – Boo ... Hiss! *(PAIGE EXITS)*

(Sheriff JUSTIN walks back on stage with SALLY on his arm and the LITTLE GIRL comes back on stage with her pet Kitty.)

THE LITTLE GIRL – Thank you kindly sheriff for saving Kitty.

JUSTIN – Any time ... now run off home. *(LITTLE GIRL EXITS)*

(ANNE, BETTY and SARAH walk out in mid-conversation)

ANNE CHOVIE – Isn’t that new sheriff dreamy?

SARAH BELLUM – Don’t get any ideas Annie ...

BETTY DIDDANT – Sally saw him first.

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

(The PROFESSOR pulls out a folded piece of brown paper

from his pocket and hands it to CLAIRE. She gasps.)

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

PROFESSOR – I'm glad you approve. Soon dirty deeds, chaos and trouble will return to this little town of San Juan Capistrano!

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

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

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

PROFESSOR – A pretty common one.

CLAIRE – Well ... I suppose so ...

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

CLAIRE – What are my choices?

PROFESSOR – Yes or No.

CLAIRE – *(beat)* Fine Professor. But I only drink Amber Ale from Capistrano Brewing.

PROFESSOR – I would expect nothing less than the finest for you Claire.

(PAIGE TURNER HOLDS UP A CUE-CARD)

PAIGE HOLDS A CUE-CARD – Shameless Plug!

PROFESSOR – I think we have found our victim in that new sheriff. My plans are all finally coming together.

CLAIRE – ASIDE TO AUDIENCE – I think I smell a plot twist coming on.

PROFESSOR – Soon this town will be all mine ... *(laugh)*

(PAIGE TURNER HOLDS UP A CUE-CARD)

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

CLAIRE – (*interrupting*) You mean “OURS” ... Don’t you Professor!

(*CLAIRE links her arm with the PROFESSOR’s*)

PROFESSOR – Of course ... or course ... ours it is.

CLAIRE – (ASIDE) I think it is about time to partake of some refreshment conveniently available in the lobby at intermission.

(*PAIGE TURNER HOLDS UP A CUE-CARD*)

CUE-CARD – Shameless Plug!

PROFESSOR – (ASIDE) And be sure not to forget those delicious cookies (or other treat) available at our lobby concessions.

(*PAIGE TURNER HOLDS UP A CUE-CARD*)

CUE-CARD – Shameless Plug!

(*The PROFESSOR and CLAIRE EXIT arm linked in arm*)

FADE TO BLACK

INTERMISSION

ACT 2 SCENE 1

The Place: Opening at the Radio Station in Los Angeles
The Date: March 4th, 1939
The Time: Picking up just after a commercial break

(Spotlight on one microphone in the Radio Station set)
(THROCKMORTON comes on stage as the MUSIC STARTS)

SONG – On The Radio

(sung by THROCKMORTON or ENGINEER)

Words by Gary McCarver & Irving Berlin

Music by Ted Snyder

VERSE 1

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

CHORUS 1

Oh! Oh! Oh! ... On the radio,
Time to listen to the radio.
Oh! Oh! Oh! ... Turn the lights down low,
as we gather around the radio.
Can you hear that clarinet?
Benny Goodman's on ... I bet.
Then Buck Rogers, Amos 'n Andy,
Burns and Allen, Orphan Annie,
not to mention Rudy Valée.
Oh! Oh! Oh! ... On the radio.
Life was simpler ... back on the radio.
When Jack Benny was like part of the family.
The Lone Ranger he was my favorite.
The Green Hornet was there to save us
from our cares and woes on the radio-ee.

VERSE 2

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

CHORUS 2

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

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

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

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

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

(SALLY FORTH closes the door and enters)

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

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

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

THROCKMORTON – Now it is “your signature scarf” and don't worry *(obviously stretching the truth)* ... I have a wardrobe full of them at home. Happy birthday, my dear.

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

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

TRUDY LIGHT – Gentlemen!?

SALLY FORTH – Sorry. ... And you too Trudy.

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

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

THROCKMORTON – It was. He always said there was a little magic in that scarf. I never did find it ... maybe she will have better luck. And besides ... it looks better on her than it ever did on me.

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

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

TRUDY LITE – What am I ... invisible? ... I rumba with the best of them I'll have you know!

JOE KING – (*begrudgingly*) So ... you want to come with us Trudy?

TRUDY LITE – I thought you'd never ask.

INTERCOM VOICE – You're on in 5, 4, 3, (*don't say 2 or 1*).

(*MUSIC STARTS with theme ... There's A Place That I Know*)

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

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

(*SOUND EFFECT – A train whistle blows twice*)

JUSTIN – Sally ... well ... don't you look prettier than a gob of butter melting on a stack of wheat cakes at Molly's Café.

(*PAIGE TURNER ENTERS and holds up a CUE-CARD*)

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

(*MUSIC STARTS*)

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

Song – Kiss Me, Kiss Me Again

Words by Henry Blossom and Gary McCarver

Music by Victor Herbert

VERSE (*SALLY Sings Alone*)

Oh! Sheriff how often you think of the past!

Can it be ... you forget?

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

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

Remember you'd hold me and softly you told me
of love through the star sprinkled night

CHORUS

(becomes a Duet between SALLY and JUSTIN)

Sweet San Juan breeze, whispering trees.
Stars shining softly above.
Roses in bloom, bring their perfume ...
Swallow birds flying above
Safe in your arms ... far from alarms
Troubles would come, but in vain.
Tenderly pressed ... close to your chest.
Kiss me ... Kiss me again ...
(Oh Sheriff) Kiss me ... Kiss me again!

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

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

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

SALLY – Whatever is all that commotion about?

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

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

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

EVERYONE – What's it say?

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

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

(DOC stands there reading silently to himself)

EVERYONE – *(in unison) ... Outloud!*

DOC MCCAVIDY – Sorry. *(The voice of the “desperado” is read in a different style that the DOC)* It says “First, end my evil ways.” “Then, surrender unarmed to the sheriff and plead for mercy.” It also says at the bottom ... let’s see ... it is a little hard to make out. It also says ... “I sure hope that new sheriff Justin doesn’t shoot me in the back like a dirty low-down dog ... like he said that he would.”

SALLY and THE SALOON GIRLS – Oh my!

DOC MCCAVIDY – It’s signed and has some initials at the bottom.

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

(The JUDGE grabs the note from SALLY’s hand.)

JUDGE – It doesn’t look good for you sheriff. No ... not good at all.

DOC MCCAVIDY – Slim chance you’ll talk your way out of this.

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

SALLY – *(excitedly interjecting)* It just can’t be true!

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

(JUSTIN grabs the note from the JUDGE to examine it.)

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

(All the men freeze and reach for their gun belts as well, crouching and expecting a gunfight or shoot out.)

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

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

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

SALLY – What?

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

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

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

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

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

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

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

CLAIRE – Definitely “several swallow’s short of a flock” isn’t he?

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

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

DOC MCCAVIDY – ... “One ship short a fleet” ... “One snowflake short a ski slope” ... “A line short of a good script” ... “Two sandwiches short of a picnic.”

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

DOC MCCAVIDY – ... “A few lines short of a good script.”

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

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

CUE-CARD – Ahhhhhh! *(PAIGE EXITS)*

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

(PAIGE TURNER ENTERS AND HOLDS UP A CUE-CARD)
CUE-CARD – Shameless Plug! *(PAIGE EXITS)*

SALLY – ASIDE TO AUDIENCE – I guess you were all wondering when we would finally fit that into the dialogue. *(JUSTIN gives his gun belt, gun, the note and his badge to SALLY. He walks behind the jail façade. We see his face through the bars.)*

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

JUDGE – Not much I’m afraid. Evidence ... IS evidence.

SALLY – But Father ... you know he couldn’t have done it?

JUDGE – Sally ... I don’t think you should be keeping company with “jail birds”. Come on now ... let’s go on home ...

SALLY – But Father!

JUDGE – Come now!

(The JUDGE starts to lead SALLY off stage as the Saloon Girls EXIT into the Swallow’s Inn and most of the townsfolk EXITS.)

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

SALLY – I’ll wait for you ... I’ll wait for you.

JUDGE – Not while I’m Judge in this town! Pack your bags. I’m sending you back east to your Aunt Fiona’s on the train tomorrow.

(SALLY starts to whimper as she and the JUDGE EXIT)

(PAIGE TURNER ENTERS AND HOLDS UP A CUE-CARD)
CUE-CARD – Ahhhhhh! *(PAIGE EXITS)*

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

CLAIRE – ASIDE TO AUDIENCE – I guess the public will believe anything ... so long as the lie is big enough. (*Getting angry*)

That Professor! Tarnation! It wasn't supposed to turn out like this.

(CLAIRE turns to leave but returns for one quick comment)

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

(CLAIRE storms off into The Swallow's Inn Saloon)

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

(TRUDY LIGHT plays a melodramatic chord on the piano)

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

FADE TO BLACK

ACT 2 SCENE 2

The Place: San Juan Capistrano
The Date: March 5th, 1896
The Time: It is Noon Time and the train is about to leave

(IMPORTANT NOTE – Before lights come back on ... quickly and quietly remove SALLY's standing microphone from the Radio Station set ... leaving only two on set.)

(LIGHTS TO FULL)

(PAIGE TURNER ENTERS AND HOLDS UP A CUE-CARD)
CUE-CARD – Old San Juan – 1896 *(PAIGE EXITS)*

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

(SOUND EFFECT – Three blasts of a train whistle)

(SPECIAL EFFECT – Smoke from behind Water Tower)

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

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

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

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

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

SARAH BELLUM – So judge ... let me get this straight ... the sheriff put himself behind bars in his own jail house.

JUDGE – That’s about the size of it.

SARAH BELLUM – If he’s as simple minded as you say ... I guess that makes sense. But can he do that?

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

SARAH BELLUM – Too much hard liquor is bad for you Judge.

JUDGE – I emphatically disagree. The human brain is like a herd of buffalo.

SARAH BELLUM – I’ve heard of buffalo ...

JUDGE – Like the buffalo ... weak, slow brain cells are the ones that are killed off by whiskey, making our brains operate more efficiently.

SARAH BELLUM – Judge i think you have had one whisky too many. Buffalo? Really.

JUDGE – *(impatiently looking at his pocket watch)* Where is that daughter of mine? She’s going to miss her train. Maybe she’s in that Swallow’s Inn. If you’ll excuse me.

(The JUDGE EXITS into the Swallow’s Inn)

SARAH BELLUM – I’ll come with you Judge. *(following him)*

(The JUDGE and SARAH enter through the swinging doors of the Swallow’s Inn. We hear greetings and laughter coming from within.)

(SALLY sneaks from behind the Water Tower to the Jail. She is carrying a carpet bag containing Justin’s gun, badge and the note.)

JUSTIN – Sally!

SALLY – I brought you this fig marmalade sandwich to eat.

(SALLY hands JUSTIN a sandwich wrapped with a bow)

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

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

JUSTIN – That doesn't sound so bad?

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

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

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

CUE-CARD – Ahhhhhh! *(PAIGE EXITS)*

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

SONG – When the Little Swallows Come

Sung by SAN JUAN SALLY to JUSTIN

Lyrics by Cary Duncan and Gary McCarver

Music by Anselm Goetzl

VERSE

Tho' times may seem tough from behind those bars.

Remember I am here for you.

I've heard the things they say you've done,

but not one word is true. Through good times or bad

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

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

REFRAIN

Love is love in satin or tatters dear.

Love is love and nothing else matters dear.

Love that is true is all in all.

Always watching ...tenderly lovingly.

Love is love in jail house or mansion dear.

Heart to heart speak softly and love will hear.

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

When the little swallows come ...

(Yes) When the little swallows come.

SALLY – Justin ... you just couldn't have killed that desperado ... I was with you the entire time. Remember?

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

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

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

(JUSTIN steps out from behind the bars.)

SALLY – Oh my goodness ... is this a jail break?
(They Hug and SALLY gets ready to kiss JUSTIN, but he needs to save the town.)

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

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

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

SALLY – Could it be the Proooo...

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

SALLY – Justin ... maybe the initials stand for Professs ...

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

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

JUSTIN – Or maybe Professor Mack the scoundrel and villain.

SALLY – (mug to the audience) How brilliant of you.

JUSTIN – Thank you ... now if I only knew where he was.
(*PROFESSOR steps out from the Swallow's Inn into the street*)

(*Pulling out his Peacemaker JUSTIN confronts PROFESSOR*)

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

PROFESSOR – On what proof?

(*At the point a crowd is coming from the Swallow's Inn Saloon.*)

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

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

JUSTIN – (*to SALLY*) See Sally ... I told you ... Post Mast ...

(*SALLY gives him a firm look*)

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

(*A crowd gathers to listen to JUSTIN and the PROFESSOR*)

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

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

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

(*CLAIRE steps forward and approaches JUSTIN*)

CLAIRE – *(to JUSTIN in one breath)* The next thing you'll be telling us is that the Professor is behind the desperado's shooting up the town and the only reason he framed you is to get you out of the way so that he can buy the town for pennies on the dollar.

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

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

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

EVERYONE – *(Gasps! Or says Oh My!)*

(SOUND EFFECT – even Palomitas is heard neighing.)

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

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

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

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

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

EVERYONE – *(Gasps!)*

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

(CLAIRE gently throws the PROFESSOR a kiss)

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

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

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

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

(SOUND EFFECT – Three blasts of a train whistle)

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

(The PROFESSOR pulls out a pistol from his holster and fires two shots in the air ... everyone backs up.)

EVERYONE – *(Screams or Gasps!)*

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

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

JOE KING – *(yelling out as a conductor through a megaphone)*
All Aboard! Train leaving for Anaheim, Azusa, Cuuuu-ca-mon-gaaa and Hemet!

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

CUE-CARD – Hemet! *(PAIGE stays around for the next song)*

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

(JUSTIN pulls out his Peacemaker points it off towards the train then pauses a moment turns it to the sky and shoots once into the air. Then turning to the crowd, he holsters his gun.)

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

JUSTIN – Don't try to follow him folks.

(JUSTIN puts his arms out to hold people back)

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

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

JUSTIN – Don't worry ma'am. I suspected that this might happen, and I already telegraphed ahead to the next town to arrest that scoundrel the moment his train arrives ... in Hemet.

(PAIGE TURNER holds up the same CUE-CARD)

CUE-CARD – Hemet?

(The JUDGE walks over to apologize to JUSTIN)

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

(The JUDGE offers his hand and JUSTIN shakes it)

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

EVERYONE – (Sounds of disapproval) Ohoooo.

(MUSIC STARTS)

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

(Sally walks over towards JUSTIN as the 1896 cast gathers ... to sing the familiar theme song)

SONG – There's A Place That I Know

Everyone sings this Reprise from Act 1
Words by Gene Buck and Gary McCarver
Music by Dave Stamper

CHORUS

There's a place that I know ...
where the sweet waters flow.
Where the sky is so clear and blue.
It's a place far from care

and I want to go there ...
and I bet you'll want to go there too!
Where the people you meet
as you walk down the street
are like family and know your name.
Pack your bags ... come away.
I know you'll want to stay.
Where the swallows will greet you
and folks are glad to meet you.
It's the town that we call ... San Juan!

(REPEAT CHORUS one last time)

(CLAIRE walks over to the JUDGE, looping her arm in his arm and then begins to slowly walk towards the Swallow's Inn Saloon where the rest of the crowd is heading ... except for SALLY and JUSTIN.)

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

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

CLAIRE – I'm sure whoever it was ... they were taught by the best. How else would they outsmart that Professor at his own game?

(CLAIRE discreetly hides the deeds and rejoins the JUDGE)

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

CLAIRE – That can be easily remedied. Care for a drink?

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

(Both CLAIRE and the Judge enter the Swallow's Inn followed by the cast. JUSTIN and SALLY remain.)

(THE LIGHTS FADE to about 25% on the 1896 parts of the stage and FADE UP to full on the Radio Booth.)

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

(MUSIC STARTS with ... ‘There’s A Place That I Know’ being very quietly played as THROCKMORTON speaks.)

THROCKMORTON – And so ... once again peace and tranquility have returned to that quaint little town of San Juan Capistrano. (pause) Until next time we meet ... this is Reginald Throckmorton and the entire cast of San Juan Radio Theater wishing you happy trails and happy listening.

(SPECIAL EFFECT – THE ON THE AIR LIGHT TURNS OFF)

INTERCOM VOICE – We’re off the Air. ... It’s been a pleasure working with you gentlemen (*beat*) ... oh ... and you too Trudy.

THROCKMORTON – Great show tonight Joe ... your best ever! And thanks again Trudy ... marvelously melodic as ever.

TRUDY LITE – (*to THROCKMORTON*) Thank you.

JOE KING – (*to TRUDY*) You still up for a little bit of a Rhumba?

TRUDY LITE – You just watch me! (*standing and laughing*)

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

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

(JOE joins THROCKMORTON next to his copy stand.)

JOE KING – What is it Throck?

THROCKMORTON – Didn’t there ... Wasn’t there ... another microphone right here tonight? Somehow - I seem to recall ...

JOE KING – Only you and me tonight ... and of course Trudy at the piano. Just like Always. You feeling alright? (*concerned*)

THROCKMORTON – ... I could have sworn ... Oh ... never mind. Let's just get out of here Joe. I can swear I hear a martini calling my name.

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

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

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

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

(JUSTIN and SALLY walk in from hiding behind the Water Tower to center stage. JUSTIN takes SALLY's hand.)

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

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

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

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

SALLY – Oh! My!

(PAIGE returns with one last Cue-Card)

CUE-CARD – Oh! My!

(JUSTIN and SAN JUAN SALLY embrace and finally kiss, but the kiss is covered by JUSTIN's hat so that the audience doesn't see it as the cast peeks from inside the Swallow's Inn.)

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

FADE TO BLACK

CURTAIN CALL

(Everyone enters singing and taking their bows)

SONG – ‘Till You Visit Again

Words by Jack Drislane & Gary McCarver

Music by Chris Smith

VERSE

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

CHORUS

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

EVERYONE – Goodnight everybody!

(Everyone waves goodbye)

(Final Bow and the cast EXITS)

FADE TO BLACK

PROPERTY LIST

recommended Props & Set Dressing

Bad puns and over the top acting is one thing ... but “Wardrobe is what really makes the Melodrama”. Get creative! There are countless sources for clothing and props that are appropriate for the late 1800s. Here are a few of the author’s favorites. Stick with top quality brands like Wah-Maker, Frontier Classics or Scully. The Professor has a top hat, a black turban and a black frock coat. Most men wear old west lapeled vests or suspenders and just about everyone has a hat of some kind. Ladies dress in Victorian style western wear or wear corsets and lace. This melodrama does need two identical red scarfs.

www.wmmerc.com
www.texasjacks.com
www.gentlemansemporium.com
www.westernstageprops.com
www.villagehatshop.com

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

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

SOUND EFFECTS

FOR OLD TIME RADIO AND Melodrama

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

SWALLOW BIRDS: (When the word Swallow is uttered)

Twist a little bird call. (Not too often). Check a local camping outfitter.

PEACOCKS DURING THE HINDUSTAN SONG:

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

CHIMES FROM THE HINDUSTAN SONG:

Long metal tubes suspended from the ceiling hit with a drum stick.

BREAKING THINGS ... FALLING OVER CRATES:

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

FOOTSTEPS SNEAKING AROUND THE WATER TOWER:

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

CRACKLING CAMPFIRE:

Very quietly and randomly crinkle a large plastic bag at a microphone.

DOG BARKING/ COYOTE HOWLING/ OWLS HOOTING:

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

WHIPPOORWILLS CALLING:

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

THE HERO'S FAITHFUL HORSE "PALOMITAS":

Start practicing your neighing and whinnying.

A FACE BEING SLAPPED:

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

FIGHTING and STRUGGLING or PUNCHING:

Whack two plastic clubs together or on a leg and then grunt.

GALLOPING, TROTTING, WALKING HORSES:

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

HAND CLAPS:

Clap hands three times. (Remember always make it a 3 count)

WALLA WALLA (CROWD SOUND ENHANCEMENT):

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

SLIDE WHISTLE DOWN:

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

TRAIN CHUGGING or SLOWING upon arrival to the Depot:

Drummer’s brush on an old-fashioned wash-board. A metal pie tin with holes punched it could substitute for the wash board.

TRAIN WHISTLE:

Go ahead and buy one from eBay or an online toy shop.

ADDED BONUS

A QUICK GUIDE TO Melodramatic ACTING

Melodrama is essentially a theatre of emotions - an exuberance of emotions rather than the more realistic motivations we normally experience in life on stage.

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

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

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

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

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

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

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

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

LIST OF CUE-CARDS USED

**All Held Up by Paige Turner – Our Cue-Card Maven
CUE-CARDS ARE LISTED IN ORDER OF APPEARANCE**

The Year is 1939

The Year is 1896

Five Minutes Earlier

Old San Juan - 1896

Ahhhhhh!

Boo ... Hiss!

Oh ... My!

Hemet?

(Or another local town to poke fun at.)

Shameless Plug!

CHARACTER NAMING

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

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

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

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

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

Alan Rench	Forrest Green
Kylian Moore	Foster Child
Corey Publican	Harden Rock
Sal Ubrus	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

ADDED BONUS

A FEW VILLAINOUS HECKLER RESPONSES

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

Not playing with a full deck? Heck, he's not even in the game! Ignore him. He's a few swallows shy of a full flock.

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

A sharp tongue is no indication of a keen mind.

I can't seem to remember your name, and please don't help me! I'm not as dumb as you look.

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

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

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

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

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

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

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

I'm busy working now. Can I ignore you some other time?

Look, don't go to a mind reader; go to a palmist; I know you've got a palm.

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

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**

IMPORTANT NOTICE REGARDING USING MELODRAMA OR MUSIC SCORE

THE SHORT AND SIMPLE VERSION:

Royalties need to be paid to perform plays. Simply visit www.HeroAndVillian.com to easily pay for Royalties and purchase additional materials to perform this Melodrama.

THE LONG AND INCLUSIVE VERSION:

A music score has been created to accompany the Melodrama listed above for purposes of auditions, rehearsals and performances. The amateur and stock acting rights to the above referenced Musical Melodrama Play and this score are controlled exclusively by Gary McCarver of HeroAndVillain.com without whose permission no performance of the play may be given. That written permission is easily obtained by paying a Royalty Fee for a specific play on the above-mentioned website. Paying a Royalty Fee also gives you the ability to purchase and then use scripts and music scores but must be obtained before the play is performed whether it is presented for charity or for profit and whether or not an admission is charged. By definition a play is performed anytime it is acted before an audience. Any copies of scripts or scores obtained without paying a Royalty Fee are considered "perusal copies" in order for you to consider performing one of the HeroAndVillian.com Musical Melodrama plays.

**COPYRIGHT LAW GIVES THE AUTHOR OR ITS AGENT
THE EXCLUSIVE RIGHT TO MAKE COPIES OF SCRIPTS,
MUSIC SCORES AND SUPPORT PUBLICATIONS.**

IMPORTANT NOTICE

REGARDING MODIFICATION, RIGHTS AND RECORDING

Unlike other plays and melodramas available for royalties by other publishers, HeroAndVillian.com plays give you the expressed ability and authorization to make alterations, deletions and substitutions to character names, business references, geography and locale in order to have your production more closely match the needs of your playhouse, theatre troop, school or community. If you see “San Juan” in the script or a song and want to change it to the name of your town or just to “our town” ... go ahead. That’s what they did back in the 1800s and who are we to stop you from what you will be doing anyway. Using HeroAndVillian.com plays also give you the right to audio or video record your specific production for archival or profit purposes during the period of time you have paid a Royalty Fee to perform the play.

Other publishers and authors almost without exception expressly prohibit this right. I think it is important and provides an additional way for your organization to make money. This is another great reason to select a HeroAndVillian.com play over those others you could choose from. Also, there are music scores, easy to use melodramatic resources such as printable “Cue-Card Signs”, and a very nice selection of “Melodramatic Swag” such as shirts or coffee mugs available.

Please note however that all other rights not listed above, including but not limited to the professional, motion picture, radio, television, video, podcast, foreign language, tabloid, recitation, publication, and reading are reserved.

Printed versions of all plays and music scores are available for purchase from **www.LuLu.com**. Order what you need and feel free to make modifications to fit your community.

One last thing: On all programs or playbills that you print, it is important that the following notice should appear:

**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.**

