

CHAOS AT THE CANNERY

**Also Known As
Miss Faye Sees All and Tells All**

**By
Gary McCarver**

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

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CHAOS AT THE CANNERY

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Up for a little adventure? Welcome to the small western town of San Juan Capistrano back before the turn of the century ... no not this one ... the 20th century. That's right ... the year is 1881 and California is still one of the last great frontiers. The president is James Garfield, the flag has only 38 stars on it and the one big employer in San Juan is the Belford and Company Cannery, purveyors of dried fruits, olives and, of course, their very popular "San Juan's Best" fig marmalade.

This is the story of a new Sheriff, a loyal family and a rowdy town. Mix in an ample amount of mayhem and mystery with a dash of scalawags and scoundrels, heroes, heroines, a stolen badge and a whole slew of toe tapping authentic old-time music and you'll get a good idea of what shenanigans are afoot. Even our Piano Player and Cue-Card Maven join in the action.

Now sit back ... take off your Stetson hat ... grab a foam rock or two to throw at the villain ... and prepare yourself to return to a day when the men were strong, the liquor was stronger, and all the women wore corsets ... well, at least that's our story and we're sticking to it.

THE CAST

Dan Belford – Owner of the Belford & Company Cannery.

Cora Belford – Dan’s Loving Wife and a Devoted Mother.

Felicity Belford – Heroine & Belford’s Eldest Daughter.

Nellie Belford – Belford’s Young Daughter.

Snake – The town’s new Sheriff swindled by The Professor on a train. (*His given name is Mort but don’t call Snake that.*)

Professor Phineas T. Mack – A Gambler, Con-Man, Scoundrel, and Villain impersonating as the town’s sheriff.

Des Berado – The Professor’s former shill and sidekick. Wants to “go straight” but the Professor has other plans.

Oliver Sudden – Handsome New Cannery Foreman singing and dancing his way into the hearts of San Juan and Felicity.

Drew Blood – A Cannery Worker who figured he’d be foreman, so he has a score to settle with Oliver Sudden

Cody Pendant – Shy Cannery Worker. Sweet on Sue Fley.

Faye Tality – The notorious owner of the Paloma Linda “dance hall” & palmistry parlor formerly with Professor Inferno’s Circus.

Sue Fley – Paloma Linda “Dance Hall” Girl. Sweet on Cody Pendent. Vivaious and “how you say” new to English. Oui?

Shirley Knott – Paloma Linda “Dance Hall” Girl.

April May – Paloma Linda “Dance Hall” Girl.

Natalie Drest – Our Piano Player bringing melodramatic antics to life tinkling out the tunes every melodrama needs.

Paige Turner – Our Cue-Card Maven helps the audience remember their part in the production by holding up Cue-Cards such as “Hisss - Booo”, “Aaah” or even “Shameful Plug”.

OPTIONAL EXTRAS & CHORUS

Owen Money – Cannery Worker

Percy Veer – Cannery Worker

Ellie Gant – Paloma Linda “Dance Hall” Girl

Betty Diddent – Paloma Linda “Dance Hall” Girl

Joanna Dance – Paloma Linda “Dance Hall” Girl

Holly Wood – Paloma Linda “Dance Hall” Girl

Alotta Fun – Paloma Linda “Dance Hall” Girl

Lewis Belford – Belford Family Children

Clark Belford – Belford Family Children

Sadie Belford – Belford Family Children

Mazie Belford – Belford Family Children

The Train Conductor – An off-stage voice.

SONG LIST FOR THE MELODRAMA

Music modified from public domain in performance order.

1. THE PLACE WE ALL BELONG

Music by Hugo Riesenfeld

Words by Harry B. Smith and Gary McCarver

2. SAN JUAN (1881)

Music by Con Conrad and J. Russel Robinson

Words by Gary McCarver

3. Yes, I've Known Love

Music by E. Ray Goetz

Lyrics by E. Ray Goetz and Gary McCarver

4. THIS IS THE LIFE

Music by Irving Berlin

Words by Gary McCarver

5. ALONG CAME YOU

Music by Irving Berlin

Words by Irving Berlin & Gary McCarver

6. WAY BACK IN OLD TIME SAN JUAN

Music by James S. Rule

Words by Gary McCarver

7. I'M ALWAYS WATCHING CLOUDS ROLL BY

Words and Music by Al Piantadosi and Gary McCarver

8. GIVE ME THE CHANCE

Music by Abe Glatt

Words by Ben Bard and Gary McCarver

9. I WONDER WHY I LOVE YOU SO

Music by May Greene

Words by W. A. Lang

10. FINALE REPRISE OF THE SONG: SAN JUAN (1881)

SET DRESSING NOTES

The set has a movable wall depicting the inside of an old-style Pullman Locomotive Car. The New Sheriff and the Professor will soon be playing cards facing each other across a table in the train. The Train folds back to open up the stage revealing a city street of old town San Juan Capistrano. In History, this street scene was just across from the railroad tracks although we do compress the real estate a bit for the stage. The new "Depot" won't be built for another four years, so you can look forward to getting the next Melodrama in this series for details on that part of Old California History.

When the train car is folded away ... the audience sees the front of an old warehouse with a sign hanging over it boldly identifying it as the "Belford and Company Cannery" "Home of San Juan's Best". Also showing is the front of the Paloma Linda "dance hall", and the front of the rough & rowdy Swallows Inn Saloon. A couple of tables are in front of these facades for the action to pour out from each door onto the stage

Most facades have a working window or one that at least can be seen through. The Paloma Linda has a porch. The Saloon has a couple of wine or whiskey barrels in front of it. There are large boxes ready for shipment are scattered around the stage and labeled to indicate dried fruit, fresh produce, canned pickled olives, and "San Juan's Best" Fig Marmalade. A table and chairs for card playing is near the Cannery facade and a few copies of the local newspapers of the time ... the Los Angeles Daily Globe and Santa Ana Standard are within easy reach. There is optionally another small table off to the side with live sound effect paraphernalia, a train whistle, and coconuts for horse hooves effects ... what have you. The other wall of the stage near the saloon reveals the bar's Piano. The piano has a money jar on it so Natalie can make ends meet.

FIRST CAST

Chaos at the Cannery was first performed in the month leading up to the Swallow's Day Parade in San Juan Capistrano. Performances were held at the Camino Real Playhouse where annual Melodramas have been a tradition in since the 1990s.

Dan Belford – Jayson Diorio

Cora Belford – Jenny Bradshaw

Felicity Belford – Morgan Angel

Nellie Belford – Rose McCarver

Snake – Lowell Reed

Professor Phineas T. Mack – Gary McCarver

Des Berado – Tim Blake

Oliver Sudden – Zach Hodgson

Percy Veer – John Hatherill

Drew Blood – Craig Adams

Owen Money – Mike Chavez

Cody Pendant – Mathew Dougherty

Al Bebak – Danny Shaffstall

Faye Tality – Catherine Dietrich

Sue Fley – Morgan Kortman

Shirley Knott – Alicia Wells

April May – Erica Donahue

Alotta Fun – Brittany Beisner

Piano Player – **Natalie Drest** – Linda Eldridge

Cue-Card Maven – **Paige Turner** – Bronwyn Bradshaw

The Train Conductor – Joel Peshkin

PROLOGUE

The Place: Train Station, Train, and a San Juan Home
The Date: March 2nd, 1881
The Time: The Evening

LIGHTS: A tight spotlight on The Professor as a Narrator.
(The Professor is standing near a barrel in what could be a dimly lit part of an old train station. Playing cards are in hand.)

THE PROFESSOR *(as a NARRATOR to the Audience)* –
The year eighteen eighty-one was a prolific time for dreamers and schemers, scalawags and scoundrels. As a professional gambler ... I should know. But excuse me ... where ARE my manners ... my name is Phineas T. Mack and I've made a fortune from those seeking a quick road to riches. The game is "Find the Lady" ... Never played it? Why ... it's a simple game of chance. Here let me demonstrate.

(The Professor pulls out three cards showing the Queen and begins shuffling them in classic three Card Monte fashion)

*"A little fun, now and then,
Is relished by the best of men.
In just one minute I'll show to you,
What all the winners do.
The Queen of Hearts, she is your friend
Find her when the shuffle ends.
If you have nerve, you may earn plenty;
Five draws you ten, and ten draws twenty.
If the Lady's the one you choose;
you're right, you win, if not, you lose;
The game itself is lots of fun,
My chances, though, are two to one;
And I'll tell you your odds are slack
To get your money back from Mack."*

THE PROFESSOR – I would like to think that history will remember me as the King of the Three Card Monte ... and ... quite handy with the ladies ... if you know what I mean. *(Flirts with a lady in the front row of the audience.)* My dear ... you can just call me "Professor".

(PAIGE TURNER ENTERS at the other side of the stage)

PAIGE TURNER – A-hem ... excuse me ... Professor?
(tapping a foot awaiting the Professor's attention)

(The Professor reluctantly acknowledges PAIGE TURNER)

THE PROFESSOR – I suspect that you'd like me to get on with the story?

(SOUND EFFECT: a train whistle blows three times)

PAIGE TURNER – That would be nice, but you don't have the time, or you will miss your train.

THE PROFESSOR – So right you are ... thank you for the reminder. Could you bring these fine folks up to date my dear?

(LIGHTS: Fade Out on THE PROFESSOR as he EXITS)

PAIGE TURNER – *(ASIDE to Audience)* Well ... it does go against my better judgment to help him, but it is important to moving the plot forward. And you paid good money to be here.

As The Professor said ... it is the year eighteen eighty one and the biggest scoundrel you are likely to ever meet is that man ... Phineas Mack. As the story begins, the Professor is boarding a train in the hopes of making a quick buck in a crooked card game. But truth be told ... he has chosen the wrong man to cheat this time. A mistake that could very well spell the end of his days as a villain and scalawag. But I've already said far too much about that. I don't want to spoil it for you.

(PAIGE walks to the other side of the stage where the Belford dinner table is getting set up for evening Supper.)

This is also the story of a small western town and the families that live there. One such family is the Belfords. They own the local Cannery in town. But times have been tough. Especially since the Cannery primarily sells dried fruits, olives and fig marmalade. Ever try fig marmalade *(yuck)*. Look ... Mother Belford is just getting ready to start supper with her children.

(PAIGE TURNER Produces a CUE-CARD SIGN)
CUE-CARD: Meanwhile in San Juan Capistrano

(LIGHTS: Fade Up on the Belford family gathered around a dinner table on the other side of the set.)

(PAIGE TURNER now EXITS)

(CASTING NOTE: There lines of dialogue for several Belford children. If the cast is smaller, extra children's lines can be eliminated or combined as needed into the remaining roles.)

CORA BELFORD – Nellie, it's nearly time for supper. Please set that bread on the table then go call Felicity and Max.

NELLIE BELFORD – Mother? *(waiting for an answer)*

CORA BELFORD – Yes darling ... what is it?

NELLIE BELFORD – When will Daddy be coming home ... I thought that he'd be back days ago.

CORA BELFORD – Nellie, so did I. *(pause)* It seems that things did not go as quickly as he expected in San Francisco. *(holding up a telegram)* Your father telegraphed that he was delayed. *(reading from the telegram)* ... but he said that he'd be home "as soon as he finished securing five or six more customers for our products".

NELLIE BELFORD – Father's trips never used to take as long.

CORA BELFORD – It is true that since the great stock market panic, business has been tough at the cannery. And people are not as keen on our Fig Marmalade as they used to be.

(FELICITY and her young brother MAX ENTER)

NELLIE BELFORD – That is very true.

MAX BELFORD – I am so tired of fig marmalade. *(yuck sound)*

FELICITY BELFORD – Max ... what we don't sell we eat.

CORA BELFORD – Children, your father always says - "the darker the storm, the brighter the silver lining will be."

NELLIE BELFORD – He does always say that.

CORA BELFORD – Well ... perhaps some Strawberry Jam is called for ... but just for tonight.

NELLIE BELFORD and other siblings – Thank you Mother.

CORA BELFORD – (*taking a small taste of the fig marmalade*) Obviously the fig marmalade is not as popular as I had hoped for a very good reason.

FELICITY BELFORD – Mother? What if Father can't get the customers that we need?

CORA BELFORD – Excuse me?

FELICITY BELFORD – Just before Father left on this trip, I heard you two talking about "storm clouds gathering". I am old enough to know that you weren't talking about the weather.

CORA BELFORD – Felicity ... perhaps you misheard.

FELICITY BELFORD – (*Interrupting*) I have been helping father out with the numbers at the cannery and doing the accounts when he is too busy or out of town. I know that we are barely holding on. And we have just lost two big customers. Sometimes I think it was a mistake ever coming to this town.

CORA BELFORD – (*interrupting*) I sometimes forget that you are nearly grown. There are times when I wonder the same thing. (*quietly as an ASIDE to FELICITY*) Please Dear... we will talk, but not around Nellie and Max. And especially not today.

FELICITY BELFORD – Certainly Mother. Of course. You're right ... perhaps I misheard.

MAX BELFORD – San Francisco is a long way from San Juan.

NELLIE BELFORD – Father said he would be back by my birthday. And that is tomorrow.

CORA BELFORD – (*pulling out the telegram and reading*) Nellie don't worry. I wasn't going to read this part, but he did also say, he would have a special gift for little Nellie for her birthday". Your Father has never missed your birthday before, and I don't think he about to start now.

NELLIE BELFORD – I do miss him so ...

(MUSIC STARTS)

CORA BELFORD – As we all do. As we all do. *(pause)* I am certain that he will be back in time.

SONG - THE PLACE WE ALL BELONG

Music by Hugo Riesenfeld

Words by Harry B. Smith and Gary McCarver

(Song sung by CORA BELFORD then joined by CHILDREN)

VERSE: *(SUNG by CORA alone)*

When storm clouds gather together
at noonday or at night.
tough times they can't last forever
everything will be all right.
But if from California one ever has to roam
then like a dream this song will stream
to lead them safely home.

CHORUS: *(SUNG by CORA then joined by children)*

San Juan Capistrano is the place we all belong.
From the day we came here, our lives were filled with song.
Absence makes the Heart grow fonder ... so ... they ... say ...
So if you ever wander you'll return one day ...
If we should be parted by the chances ... come what may?
(Just) like those gentle swallows –
we'll be sure to find our way.
So should the fates divide us ... mission bells will guide us.
Back to Capistrano – no one stays gone long.

NELLIE BELFORD – If those swallows can find their way home
...

FELICITY BELFORD – *(completing the thought)* ... then it should be pretty easy for Father to do the same.

CORA BELFORD – Of course it is. *(changing subject)* Now finish your supper ... then off to bed for the lot of you.

ALL BELFORD CHILDREN *(unison)* – Yes ...Mother.

(LIGHTS: *dim on the family dinner table*)

(PAIGE TURNER enters to side of stage with a CUE-CARD)

CUE-CARD: Heading West on the Santa Fe Train – 1881

(LIGHTS: *Lights come up on a table in a Pullman Train Car*)

(SOUND EFFECTS: *train whistles and clanking of wheels*)

(The Professor is sitting across a table from a man reading a newspaper. The Professor has playing cards in his hands and is shuffling them over and over.)

THE PROFESSOR – So ... what's the news ... "Stranger"?

SNAKE – It says here in the *Santa Ana Standard* that 500 feet of that Newport pier got washed out to sea with three train cars after that big storm. Must've been a real gully-washer ... *(reading)* not much else to report.

THE PROFESSOR – What brings you to travel to California on this train?

SNAKE – According to the Census bureau *(hitting the newspaper he is reading)* ... the frontier era is all but finished except maybe for Alaska ... so it looks like it's time to settle down. And California is as good a place as any ... I suppose.

THE PROFESSOR – By the look of that "peacemaker" on your side you don't exactly look like the "settling down" type. I suspect you're a 'gun slinger' or outlaw.

SNAKE – Some people might think that.

THE PROFESSOR – Are you famous? Should I know you? What's your name, stranger?

SNAKE – My given name is Mort *(getting angry)*, but don't never call me that! I hate that name! *(composing himself)* You can call me 'Snake'.

THE PROFESSOR – "Snake"? Yes much more pleasant name. A perfect name for a dime novel about the old west.

SNAKE – The stories in those Buntline dime novels are nothing but bunk. Outlaws coming to town with a pair of six-shooters strapped to them. Bunk! No person shoots straight with two guns at the same time. I've tried ... just can't be done. Nope. Any man that says he can ... is either a fool or a fake!

THE PROFESSOR – I suspected as much.

SNAKE – *(hushed)* But ... I will let you in on a secret. The real villains still carry two guns, but it's not like you think. One gun is worn outside, where everyone can see. *(pointing at his Peacemaker)* But the second ... is concealed in a hat, a sleeve, or the top of a boot.

THE PROFESSOR – *(interrupting)* ... or like this beauty here in my suspenders.

(The PROFESSOR reaches into a pocket for a Derringer.)

SNAKE – That's a fine Derringer you have there. Is that a 'Williamson'?

THE PROFESSOR – I'm impressed. You have a good eye. It's just like the one Wild Bill Hickok carried. Won this one in a card game back in Topeka Kansas.

SNAKE – So, I take it ... you're some sort of a gambler?

THE PROFESSOR – Not just any gambler ... the name is Professor Phineas Mack ... perhaps you've heard of me?

SNAKE – Nope ... can't say I have. Nope.

THE PROFESSOR – Well in that case ... *(broadly smiling)* How about a friendly game of cards?

(The Professor takes out a deck of cards and starts dealing.)

SNAKE – I reckon' a friendly game would pass the time.

THE PROFESSOR – Poker it is! *(dealing out the cards)* So where about in California are you heading to settle down?

(Pulling a sheriff's badge from his pocket and placing it on the table. The Professor is surprised but keeps playing cards.)

THE PROFESSOR – Sooo ... you're ... Sheriff?

SNAKE – Not yet. I'm on my way to a little town in California called San Juan Capistrano ... ever heard of it?

THE PROFESSOR – I passed through there once, but it was a very long time ago.

SNAKE – It's the nicest little town you'll ever see, there's a saloon called the Swallows Inn ...

(PAIGE TURNER enters to side of stage with a CUE-CARD)
CUE-CARD: SHAMELESS PLUG *(PAIGE TURNER EXITS)*

SNAKE – ... and a great Hot Springs, oh ... and yes ... a Cannery where they make the best fig marmalade.

THE PROFESSOR – Been away long? ... Raise you five.

SNAKE – Never been there in my life. I'll see your five and raise you another five.

THE PROFESSOR – How can you know so much about a town if you've never been there before?

(SOUND EFFECT: train Whistle twice)

SNAKE – *(acknowledging the train whistle)* We must be coming up to a tunnel. Professor ... When you intend to live in a place the rest of your life, you should learn about it. The town needs a new sheriff. So, they sent me this badge ... sight unseen ... I'm coming out West to take the job.

THE PROFESSOR – So let me get this straight ... any man that steps off the train with that BADGE is the new sheriff?

SNAKE – I guess that's about the size of it. *(looking at his hand of cards)* ... Raise you five more. *(putting in five dollars)*

THE PROFESSOR – You've never been to San Juan before?

SNAKE – I guess they are having a heap of trouble with Scalawags and Bamboozlers in that little town. California outdistances even Iowa for pure, trusting simple-minded folk.

Apparently, San Juan's full of 'em, so they need a lawman.
Why are you so interested?

THE PROFESSOR – Not interested ... just making
conversation. *(beat)* CALL ... So, what have you got?

*(Both men lay down their cards. The Professor reaches to
collect his winnings without even looking at any cards)*

THE PROFESSOR – Looks like I win.

SNAKE – *(standing)* What did you say your full name was?

THE PROFESSOR – *(standing)* Professor Phineas Mack ...
why so you ask?

SNAKE – I just want to make sure they get it right ... on your
TOMBSTONE! You didn't even pretend to look at what cards I
laid down. You're nothing but a swindler and card cheat!

(Both men stand up and begin reaching for guns)

SNAKE – You picked the wrong man to swindle Professor!

(SOUND EFFECT: a train's whistle blows three times)

BOTH MEN IN UNISON – *(looking at Audience)* The Tunnel!

(LIGHTS: BLACK OUT just as the men pull out their guns)

**(SOUND EFFECT: Two gunshots ring out one after another
and then the sound of a large sand bag hitting the floor)**

(LIGHTS: return to previous level after a long moment)

*(When the lights come back we only see the Professor sitting at
the table gathering his money. He then picks up the badge from
the table, holds it up for all to see then pins to his vest.)*

CONDUCTOR'S VOICE FROM OFF STAGE – Next stops are
Wichita ... Trinidad ... Albuquerque ... Needles ... Barstow ...
Hemet and ... San Juan Capistrano.

(PAIGE TURNER enters to Center Stage with a CUE-CARD)
CUE-CARD: HEMET?

(The Professor polishes his badge that is now on his chest.)

THE PROFESSOR – Looks like the little town of San Juan Capistrano WILL be getting a new sheriff after all. *(laughing)*

(PAIGE TURNER enters to Center Stage with a CUE-CARD)
CUE-CARD: BOO! HISS! *(PAIGE TURNER EXITS)*

FADE TO BLACK

(SOUND EFFECT: Three Long Train whistles in the dark)

ACT 1 SCENE 1

The Place: The Streets of Old San Juan Capistrano
Outside Belford and Company Cannery
The Date: March 4th, 1881
The Time: It is just beginning to approach dusk

(LIGHTS: COME UP SLOWLY on the street scene of old San Juan Capistrano ... the table from the train and the table from dinner have been removed revealing the stage.)

(There are 4 doors on the stage ... the Train Station door, the Paloma Linda 'dance hall' door, the Belford's Cannery door, and the Swallows Inn saloon swinging doors.)

(PAIGE TURNER enters to hold up a Cue-Card)
CUE-CARD: Welcome to Old San Juan 1881

PAIGE TURNER – Welcome to San Juan ... enjoy your stay.

(PAIGE TURNER EXITS)

(Stage comes to life. Conversations come from behind façades. Cannery workers come out of the Swallows Inn. Paloma Linda girls peer out from their window. DES BERADO has spent too much time “celebrating” in the Swallows Inn.)

DREW BLOOD – *(ENTERS from Swallows Inn door)* According to his telegram, Dan should be back on the train any minute ... maybe we can welcome him back over at the Swallows Inn.

CODY PENDANT – Forget about it. You'll never see Dan in there. He promised the misses he's given up gambling.

DREW BLOOD – You won't see me being hen pecked by a pair of bloomers. I decide where I'm going and what I'm doing.

CODY PENDANT – Didn't you say you've been happily married for 5 years?

DREW BLOOD – 5 years out of 10 is not bad.

CODY PENDANT – Very ... funny.

DREW BLOOD – To some - marriage is a word. But to me ... it's a sentence.

(DES BERADO swaggers onto the stage)

DES BERADO – *(a little tipsy)* I wanted to play a game of cards once, but we only had half a deck. *(beat)* It was no big deal. *(DES turns to ladies coming out from the Paloma)* Get it?

CODY PENDANT – Des, why not just go home and sleep it off.

DREW BLOOD – *(to CODY)* I never thought he was playing with a full deck anyway. Did we get that supply of fresh blotting paper in yet? When Dan gets back today he'll want to do invoices.

CODY PENDANT – That's right. I best go check with Felicity.

(DREW BLOOD EXIT into the Cannery)

DES BERADO – Hello Ladies ... Two hats were hanging on a hat rack in de hallway. One hat says to de other, 'Jou stay here and I'll go on a head.'

(DES EXITS swaggers into the Swallows again)

SUE FLEY – *(to SHIRLEY)* Iz zat supposed to be ... how you say ... funny?

SHIRLEY KNOTT – I guess that depends upon what the word "Iz" is?

SUE FLEY – *(to SHIRLEY)* Ooooh ... he is just sooo sweet.

SHIRLEY KNOTT – You can't possibly mean it? Him? Sweet?

SUE FLEY – No ... not him *(pointing at DES)*. I am talking about him over zere *(pointing at CODY)* ... I believe his name is Cody... No?

APRIL MAY – Cody ... YES. His name's Cody Pendant.

SUE FLEY – But I'd keep looking if I were you. He's just one of those Cannery workers

SHIRLEY KNOTT – At the end of the day they all start smelling like ... fig marmalade.

SUE FLEY – Perhaps oui, perhaps no ... but steel ... I zink that Mr. Cody... iz sooo sweet. Oooh La La.

(DREW BLOOD ENTERS and walk over to CODY)

(The Paloma Ladies wave at the Cannery Men)

SUE FLEY – Ooooh ... Hellooooo? Mr. Cody? Helloooooooooo.

DREW BLOOD – Cody ... your “girlfriend” is back. Haven’t you worked up the nerve to tell her you’re sweet on her?

CODY PENDANT – *(to DREW)* No ... not yet. Hello Sue.

(DES ENTERS walking towards the Paloma Linda Girls)

SHIRLEY KNOTT – Oh no! Here comes that no-account man again. They say he used to be an outlaw ... his name is “Des Berado” An Outlaw? ... Honestly, I just don’t see it.

SUE FLEY – Oh my! A desperado in town?

APRIL MAY – I don’t believe he’d hurt a living soul.

SHIRLEY KNOTT – Except if they’re downwind of him.

APRIL, SHIRLEY & SUE – *(laughing)*

DES BERADO – I went to de butcher’s de other day and I bet him \$20 dat he couldn’t reach de meat on de top shelf. He said he wouldn’t take my bet. - ‘De steaks were too high.’

DES BERADO – *(laughing)* ... ‘De steaks were too high’.

APRIL MAY – *(to DES)* Thanks for not annoying me any more than you do.... Hurrumph! *(walking away)*

SHIRLEY KNOTT – *(to DES)* Can I ignore you some other time? *(walking away)*

DREW BLOOD – *(crossing to DES)* That’s enough of you bothering these lovely ladies? *(grabbing DES by the arm)*

CODY PENDANT – *(removing the grip that DREW has on DES's arm and then putting a coin in DES's hand)* Des, just go get yourself some coffee and stop making a spectacle of yourself.

(DES heads over to the Swallows Inn)

DREW BLOOD – You'll excuse him ladies ... His porch light is just a bit dim I suppose. *(noticing her dress)* Goodness ... what a beautiful dress that is you're wearing Miss Shirley.

SHIRLEY KNOTT – Thank you kindly.

APRIL MAY – Goodness had nothing to do with it, 'hun'.
(joking)

SHIRLEY KNOTT – April! *(embarrassed SHIRLEY turns away)*

(SOUND EFFECT: Train Whistle 3 times)

(The sound of commotion at the Train Station Door as boxes are brought over to the Train Station by CODY and EXTRAS)

CODY PENDANT – If you'll excuse me ... ladies. *(CODY moves a crate to the Station)*

(DAN BELFORD ENTERS stepping in from the train station door explaining business to OLIVER PLACE at his side.)

DAN BELFORD – In Santa Ana sheep shearing has been bringing in more money than raising porkers. Grapes and most fruit is still bringing in \$17 to \$20 a ton, but when you CAN the fruit ... well that's when you make some real money.

(DAN notices CODY and DREW moving boxes to the train.)

DAN BELFORD – Good to see you 'Gentlemen'. Be sure to get those crates of fig marmalade on the train before it heads south to San Diego.

(Dan continues his walk over the Cannery with OLIVER)

(CODY walks over to the Cannery to grab another box.)

DREW BLOOD – That must be the new foreman that Dan hired ... ‘Oliver Sudden’.

CODY PENDANT – So what is the name of the foreman he hired ‘All of a sudden’.

DREW BLOOD – That’s right.

CODY PENDANT – What’s right?

DREW BLOOD – “Oliver Sudden’.

CODY PENDANT – Sure ... sure ... he hired him ‘All of a sudden’

DREW BLOOD – That’s right (*pause*) his name is “Oliver ... Oliver Sudden”.

CODY PENDANT – It would have been a heck of a lot easier if he just made you foreman.

DREW BLOOD – Sure, but it wouldn’t have been as funny.

(DAN and OLIVER walks over with bags and duffels. DAN is motioning to the various storefronts quietly explaining each as he gives OLIVER the tour of the town.)

OLIVER SUDDEN – So ... this is the famous San Juan Capistrano you’ve been telling me about for the last 500 miles?

(MUSIC STARTS)

DAN BELFORD – It might not be a fancy town like San Francisco, but I call it home.

SONG - SAN JUAN

Music by Con Conrad and J. Russel Robinson

Words by Gary McCarver

(Sung by DAN BELFORD then joined in by Entire Cast)

VERSE:

You can travel almost anywhere ... visit cities big or small.
(but) Let’s tell you about this town right here ...
she is the greatest of them all.

CHORUS:

Our little San Juan ... we're always thinking of you.
San Juan ... we'll tell the world about you ...
from the mountains right to the sea ...
you won't find a better place to quit the rat race.
San Juan ... You've been our inspiration ...
days are never blue ...
after all is said and done ...
there is really only one ...
and San Juan, San Juan ... it's you.

REPEAT CHORUS (EVERYONE JOINS SINGING)

OLIVER SUDDEN – Dan ... does the whole town always break into song and dance at the mention of its name?

DAN BELFORD – (*to OLIVER*) Interesting. Now that you mention it ... it does happen pretty often.

THE GIRLS OF THE PALOMA – Helloooo ... Mr. Belford.

DAN BELFORD – Hello Ladies. (*continuing walking*) Oliver... I'm glad you decided to come on board as foreman for my Cannery. The truth is ... we wouldn't have gotten those new winery accounts if it hadn't been for you.

OLIVER SUDDEN – ... Just glad to do my part.

DAN BELFORD – I'll tell you (*patting OLIVER on the back*) it's so good to be home. Oliver ... if you'll excuse me.

(*CORA BELFORD ENTERS with NELLIE, MAX and other young siblings part of the Belford Family except FELICITY.*)

CORA BELFORD – Darling ... You're finally home.

NELLIE BELFORD – (*rushing from the Cannery*) Father ...

(*DAN embraces his wife CORA and his children*)

DAN BELFORD – I ran into some difficulties. But everything has turned out for the best. Where's Felicity?

CORA BELFORD – She has been working on the ledgers. I suspect that she'll be here as soon as she hears you are back.

*(FELICITY ENTERS and carrying 2 ledgers from the cannery.)
(OLIVER SUDDEN is turned away from FELICITY as she enters but then turns to be seen by her as she raises her voice.
DREW and CODY and the Paloma Girls all EXIT)*

FELICITY BELFORD – Father ... you can't be serious hiring another worker ... I've been going over the books and we can hardly afford the workers we've got now without hiring a ...
(trailing off when she sees OLIVER)

FELICITY BELFORD – *(ASIDE to AUDIENCE)* Oh My! Who is that gorgeous man?

(SPECIAL LIGHTING EFFECT Showing Love)

(OLIVER and FELICITY stare transfixed at each other)

DAN BELFORD – His name is Oliver. He was personally responsible for securing 3 new accounts to replace the 2 lost last month. *(changing the subject to distract her from OLIVER)*

NELLIE BELFORD – *(interrupting)* Father! What about me?

DAN BELFORD – My little Nellie! ... You're not as little as when I left. Just look how tall you've gotten. *(beat)* Oh I almost forgot. I found a little something for you on my trip. Now where is that?
(looking in his pockets) Here it is. Happy Birthday.

(DAN gets down on a knee and gives NELLIE a doll)

NELLIE BELFORD – You didn't forget! *(excitedly)* Thank you. Thank you so much. *(hugging her father ... NELLIE rushes to her sister to show her new toy, but FELICITY ignores NELLIE)*
Felicity ... look. Father didn't forget!

(CORA walks over taking the bag from her husband and straightens his tie or other preening gesture.)

CORA BELFORD – She really is growing up, you know.

NELLIE BELFORD – *(trying to get FELICITY's attention)*
Felicity? Oooh ... Felicity?

DAN BELFORD – Little Nellie’s going to be grown before we know it.

CORA BELFORD – She’s not so little anymore. But I’m not talking about “Nellie”.

(CORA redirects DAN’s gaze to OLIVER and FELICITY)

FELICITY BELFORD – *(still gazing at Oliver)* Oh My!

CORA BELFORD – ... Felicity is right ... you know. You had no business hiring a new employee. You know how desperate things have been over the last year. We can barely make ends meet as it is.

DAN BELFORD – *(quiet ASIDE to his wife)* It might seem like the foolish thing to do, but if it had not been for Oliver’s help ... I wouldn’t have gotten the accounts I did on my trip. It was a fortuitous event running into him. He needed a job and I can’t help but having a really good feeling about him.

CORA BELFORD – It seems like your daughter “shares” your really “good feelings”.

DAN BELFORD – Oh ...NOW I see what you mean... Oliver?

OLIVER SUDDEN – Sir?

DAN BELFORD – I said none of that “Sir” malarkey around here ... you call me “Dan”.

OLIVER SUDDEN – Of course.

DAN BELFORD – *(to his wife CORA)* Darling ... I would like to introduce our new foreman ‘Oliver Sudden’.

FELICITY BELFORD – *(still gazing at OLIVER)* Oh My!

DAN BELFORD – I hired him to run the Cannery while I’m on the road drumming up business, so I can spend more time with you and the children. Oliver, may I introduce my wife ‘Cora’.

CORA BELFORD – ... My pleasure Mr. Sudden It will be good to see more of my husband here in San Juan.

OLIVER SUDDEN – Very pleased to meet you Maam.

DAN BELFORD – Here is my daughter Nellie and my son Max.

NELLIE BELFORD – ... Hello ... very pleased to meet you.

MAX BELFORD – ... Pleased to meet you, sir.

OLIVER SUDDEN – Likewise. And ... who might that be?

DAN BELFORD – Oliver this is my eldest daughter Felicity. She's been handling the books in my absence. A smart one she is.

OLIVER & FELICITY (*their eyes meet ... in unison*) – Oh my!

OLIVER SUDDEN – The pleasure is all mine. What a beautiful name ... Felicity. What does it mean?

FELICITY BELFORD – (*cooing*) Happiness ... I think.

DAN BELFORD – Felicity ... I suspect it is time to help your sister(s) and brother(s) with their lessons.

FELICITY BELFORD – (*gazing again at Oliver*) But ... Father. I thought that maybe I might ...

CORA BELFORD – (*interrupting*) There'll be time enough for that later. Felicity. Listen to your father.

FELICITY BELFORD – You always treat me like a child. (*pause*) I'm sorry. Yes Mother. (*to her younger siblings*) Come now it's time for lessons. Let's start with twenty minus nine ...

NELLIE BELFORD – Oh ... Oh... I know that one. (*writing the answer onto the slate.*)

MAX BELFORD – No fair ... you get the easy ones.

(*FELICITY, MAX and NELLIE and siblings EXIT into Cannery*)

CORA BELFORD – Dan ... you know ... Felicity's becoming a young woman whether we like it or not. She's already 18 if you have forgotten. They can't stay children forever.

DAN BELFORD – 18? Are you sure?

CORA BELFORD – Very sure dear.

DAN BELFORD – I miss so much when I'm away. Nellie must have grown half a foot and I've only been gone 3 weeks.

CORA BELFORD – It's been 4 weeks dear.

DAN BELFORD – 4 weeks ... really? Well, I'm just glad to be back home. Pardon me while I show Oliver the lay of the land.

(CORA EXITS while DAN takes OLIVER on a quick tour of the town walking over to the Paloma Linda Façade)

DAN BELFORD – Oliver. *(calling him over)* Over there is the Paloma Linda Dance Hall and Palmistry Parlor.

OLIVER SUDDEN – ... Dance hall?

DAN BELFORD – Until it opened its doors about 9 years ago ... entertainment in town was limited to the Swallows Inn Saloon and the occasional brawl. These days ... townfolk break into song and dance every chance they get.

OLIVER SUDDEN – ... That explains a lot.

(CODY and DREW walking across the stage carrying boxe.)

CODY PENDANT and DREW BLOOD – Ladies.

ALL THE PALOMA LINDA GIRLS *(in unison)* – Gentlemen.

(The Cannery workers set down the crates and then go into the Cannery and the Ladies of the Paloma Linda ENTER from their front door to their porch.)

DAN BELFORD – *(to OLIVER)* The “Paloma” is run by a lady who claims she became skilled in the science of palmistry while visiting the Far East. She says she comes from a long line of “Soothsayers”. I don't know if that's true, but people say she can read a person's past, present and future just like an open book. They call her ... ‘The Mysterious FAYE TALITY’.

OLIVER SUDDEN – I meant to ask you about that. Is it a house of ... well ... if I may be so blunt ...

(MISS FAYE bursts into the conversation interrupting.)

FAYE TALITY – I emphatically take exception to your inferences ... and ‘insinuates’ Sir. Nothing but, prevarications and rumors I assure you. The Paloma Linda is merely a place to share some good company and maybe a dance or two with ... local townfolk. And discover answers to life’s many mysteries.

DAN BELFORD – Hold your horses there ... Miss Faye. I’m sure Oliver meant no offense. Did you Oliver? Did you?

OLIVER SUDDEN – No ... no ... I only meant ...

FAYE TALITY – *(grabbing OLIVER’s hand looking at his palm)* I suppose not. Still, Mr. Sudden are you curious about the future? ... about your future?

OLIVER SUDDEN – Well ... I guess no more than any fellow?

FAYE TALITY – ... Do you ask yourself questions like ... Will I be rich? ... Will I be famous? ... *(beat)* Will I find TRUE love?

OLIVER SUDDEN – I meant no harm. I just ... *(pause)* True Love?

FAYE TALITY – Ahhhh. No one believes in love at first sight... until that special person comes along and steals your heart.

OLIVER SUDDEN – Who doesn’t like the idea that you could meet someone and tomorrow she’s the love of your life?

FAYE TALITY – Ladies, a romantic in town. Just what we need.

ALL THE PALOMA LINDA GIRLS – *(giggle and laugh).*

OLIVER SUDDEN – I didn’t say anything that might ...

FAYE TALITY – *(interrupting)* If you are looking for answers ... come to the Paloma Linda. A place with all the answers you seek. *(grandly)* ‘Miss Faye Sees All and Tells All’.

DAN BELFORD – Always a pleasure Miss Faye.

FAYE TALITY – Good to have you back in town, Mister Belford.

(FAYE walks over to the front of her Palmistry Parlor)

OLIVER SUDDEN – Is she always that touchy. I didn't mean "touchy", I meant ... confusing.

DAN BELFORD – *(interrupting)* I know exactly what you mean. She has that effect on everyone. It's been a long day. Head on over to Mendolson's Inn for a room. Then come to our home in the morning and I'll have Cora cook you up a hot breakfast.

(DAN EXITS. FELICITY ENTERS to gaze at OLIVER as he slowly EXITS and talks to FAYE for a moment.)

FELICITY BELFORD – *(to FAYE)* – Did you see that new foreman? Oh My! Isn't he the most handsome thing in San Juan? But he probably doesn't even know I'm alive.

(PAIGE TURNER enters to side of stage with a CUE-CARD)
CUE-CARD: Oh My! *(PAIGE EXITS)*

FAYE TALITY – Men will do that. Take your heart and crush it.

(FAYE walks away, but does not EXIT the stage as SHIRLEY and APRIL walk over to talk with FELICITY)

FELICITY BELFORD – What did I say?

APRIL MAY – Oh ... pay her no mind, 'hun'.

SHIRLEY KNOTT – She had her heart broken years ago and she hasn't opened it up again ... at least not as long as I've know her.

FELICITY BELFORD – That's just so sad.

APRIL MAY – Heart of stone ... if you ask me.

SHIRLEY KNOTT – No ... just afraid of getting it broken again.

CORA BELFORD *(yelling from off-stage)* – Felicity! Come into the Cannery I need your help.

FELICITY BELFORD – (*angrily*) It is always something. Do this. Do that. (*politely*) Please excuse me. And thank you.

APRIL MAY – I remember when I was young and in love.

SHIRLEY KNOTT – (*joking*) You ... were never that young.

(*FELICITY, SHIRLEY EXITS, and APRIL EXIT*)

(MUSIC STARTS)

(*FAYE TALITY is on stage alone and moves forward on stage.*)

(*LIGHTS: dim on stage except for on FAYE TALITY*)

SONG - YES, I'VE KNOW LOVE

Music by E. Ray Goetz

Lyrics by E. Ray Goetz and Gary McCarver

VERSE: (*Song sung by FAYE TALITY on stage alone*)

You Speak of love,
but you forget,
I once was young as you.
He broke my heart, I fell apart,
I thought my world was through.
Then came an awakening.
Strange, though it may seem.
I've changed and I then
said goodbye to thoughts of love for me.

CHORUS:

(Hm - mm - mm – mm) Yes, I've known love.
(Hm - mm - mm mm) Yes, I've known love.
I'm sure it was, and yet
It's only in my dreams I regret.
The joy of having someone.
A joy I'll never know. (Hm - mm - mm – mm)
Yes, I've known love.
(first chorus silent on final line)
But it was so long ago.

REPEAT CHORUS

LIGHTS FADE OUT

ACT 1 SCENE 2

The Place: The Streets of Old San Juan Capistrano
Outside the Cannery
The Date: One Week Later ... March 11th, 1881
The Time: Early in the morning as another train arrives

(LIGHTS COME UP on the street scene of old San Juan Capistrano. DAN and CORA are having a cup of coffee at a table just outside of the Cannery, NELLIE is with them reading. SUE FLEY is fussing with the Paloma's drapes in their window. Cannery workers are moving boxes from the Cannery to the front of the Train Station for shipping out. There is a new sign put on hooks on the front of the Cannery: '7 DAYS WITHOUT CANNED FRUIT MAKES ONE WEAK')

(PAIGE TURNER enters to hold up a Cue-Card)
CUE-CARD: One week later ... Early in the morning

PAIGE TURNER – It's early in the morning the next day and as you might expect ... the cannery workers are hard at work waiting for the train to arrive.

(PAIGE TURNER EXITS as DES and DREW ENTER from one side of the stage. Both men have cups of coffee in hand.)

DES BERADO – Drew ... Lately I've had dis real problem. I just can't stop singing de song 'De green, green grass of home.'

DREW BLOOD – I've heard of that problem ... it sounds like... 'Tom Jones Syndrome.'

DES BERADO – ... Iz it common?

DREW BLOOD – *(beat)* Well ... 'It's not unusual'.

(DREW waits for a reaction then EXITS. DES EXITS.)

(SOUND EFFECT: a train's whistle wails off in the distance)

(CORA and DAN BELFORD enter carrying cups of coffee)

CORA BELFORD – So Dan ... word has it that the new sheriff is arriving on this morning's train?

DAN BELFORD – It's about time law came to town.

(SOUND EFFECT: three train whistles)

(SPECIAL EFFECT: steam comes from behind the station)

(SUE, APRIL, SHIRLEY, DREW, other PALOMA GIRLS and CODY ENTER the stage from various doors and parts of town.)

SUE FLEY – *(waving at CODY)* Hellooooo ... Mr. Cody.

CODY PENDANT – Hello ... Sue. *(waving back shyly)*

(OLIVER and FELICITY ENTER out of view of her parents and come towards the audience to continue to talk.)

SHIRLY KNOTT – Look at those two love birds.

(APRIL MAY is looking at CODY and SUE)

SHIRLY KNOTT – No ... not those two.

(SHIRLEY directs APRIL's gaze to FELICITY and OLIVER)

APRIL MAY – Oh you mean Felicity and Oliver. He has only been in town for a week.

SHIRLY KNOTT – Love at first sight saves a lot of time.

APRIL MAY – ... And it's very romantic.

SHIRLY KNOTT – Give them some privacy ... Faye wants us to tidy up the front of the Paloma ... so let's get to it. Sue?

SUE FLEY – I vill zee you later Mister Cody.

(SUE, APRIL and SHIRLEY go to the front of the Paloma Linda and begin to sweep the porch and spruce things up. CODY EXITS. OLIVER and FELICITY walk down stage)

FELICITY BELFORD – I probably shouldn't say anything.

OLIVER SUDDEN – Probably not. Your father is my new employer and I just arrived here yesterday

FELICITY BELFORD – I wouldn't want you to think that am normally so forward ... But do you believe in love at first sight?

OLIVER SUDDEN – Strange you say that. I've been asking myself that same question since the moment I saw you when I first arrived here in town.

FELICITY BELFORD – Oh My!

OLIVER SUDDEN – We all make up our minds beforehand to the sort of person we would love. And when we meet them ... it as if we have known them our entire lives.

FELICITY BELFORD – I feel that way too ... it's as if I've know you ... MY whole life.

OLIVER SUDDEN – It's like gravity I suppose. When I see you, suddenly it's not the earth holding me here anymore. *(pause)* You do.

FELICITY BELFORD – Oh My!

(PAIGE TURNER enters to side of stage with a CUE-CARD)
CUE-CARD: Oh My!

(FELICITY extends her hand to OLIVER and they both EXIT)

(THE PROFESSOR ENTERS from the station wearing his newly found badge, carrying a bag and a fancy cane.)

(PAIGE TURNER enters to side of stage with a CUE-CARD)
CUE-CARD: BOO! HISS! *(PAIGE TURNER EXITS)*

THE PROFESSOR – The antiquated dilapidated ramshackle décor. The saloon of which I have been told. Actually ... I think this town looks much better from a distance.

(DAN BELFORD walks to the phony Sheriff to shake hands.)

DAN BELFORD – Excuse me ... Sheriff?

THE PROFESSOR – Where? *(beat)* Oh yes ... of course ... "Sheriff" ... that's me.

DAN BELFORD – My wife tells me that you are here to assure that good order in town prevails. (*offering a hand shake*) ... As the owner of the biggest business in town, ‘The Cannery’ ... I bid you welcome to our fine town.

(*DES BERADO ENTERS & hides behind a barrel or crates.*)

DES BERADO – (*ASIDE to Audience*) Carràmba! ... De Professor in town? Dat is no good. (*hiding himself again*)

THE PROFESSOR (*ASIDE to Audience*) – I never thought that I would be asking this question (*beat*) (talking to DAN) I was wondering if you could direct me to ... the San Juan Jail.

(MUSIC STARTS)

(*PAIGE TURNER enters to side of stage with a CUE-CARD*)
CUE-CARD: I Hear A Song Coming On

PAIGE TURNER – It doesn’t take a Pinkerton to figure that one out. (*PAIGE TURNER EXITS*)

SONG - THIS IS THE LIFE

Music by Irving Berlin

Words by Irving Berlin & Gary McCarver

Verse: (*Sung by DAN BELFORD*)

Welcome to Old San Juan, Be sure to take in the sights.
Rolling hills and other thrills, will take up most of your nights.
To our hot springs you must go.
After meeting May and Flo (hello).
(*The Paloma Girls gather and greet THE PROFESSOR*)
After Several Days or so ... this is what you’ll say ...

CHORUS 1: (*Sung by DAN (D) and THE PROFESSOR (P)*)

(D) You keep your New York City ‘cause this is the life
(P: I tell you) (D) This is the life (P: Oh baby)
(P) I love a town that’s gritty, where the fun’s awaiting, it’s invigorating. (D) You keep your French Champaign there ...
(P) I’d much rather have wine.
(P) Leave yer crowded cities (D) Out here it’s so pretty.
(D) This is the life. (P: Oh honey)
(D) This is the life. (P: I tell you) (D&P) This is the life for me.

CHORUS 2: *(Starts with everyone singing)*

(ALL) You keep your New York City 'cause this is the life

(P: I tell you) (ALL) This is the life

(MEN) I love a town that's gritty ...

Where the fun's awaiting, it's invigorating.

(LADIES) You keep your French Champaign there

(MEN) I'd much rather have wine, leave yer crowded cities.

(LADIES) Out here it's so pretty.

(ALL) This is the life. **(P: Oh honey) (ALL)** This is the life.

(P: I tell you) (ALL) This is the life for me.

SHIRLEY KNOTT – *(walking over flirting)* Welcome to our town
... Sheriff. If you ever need anything ... anytime ...

*(FAYE ENTERS and walks over to THE PROFESSOR as
SHIRLEY quickly moves to the porch of the Paloma Linda.)*

FAYE TALITY – “Like two ships passing in the night ...”

THE PROFESSOR – “And speak to each other in passing ...
Only a signal shown and a distant voice in the darkness ...”

FAYE TALITY – “... And so on the ocean of life we pass.”
(beat) Ten years is such a long time ... Phineas.

THE PROFESSOR – Has it been that long? You look just the
way I remembered you.

FAYE TALITY – I'm not the woman I was when we last met.

THE PROFESSOR – Faye ... you're just as beautiful as ever.

(Pulling out a flower THE PROFESSOR offers it to FAYE)

FAYE TALITY – And you ... are still the 'charmer' ...

THE PROFESSOR – You know you will never find another man
like me.

FAYE TALITY – Phineas ... If I didn't want YOU ... what makes
you think that I would want someone EXACTLY like you?

(FAYE tries to slap THE PROFESSOR's face ... Instead he intercepts her hand caresses it and then kisses it)

FAYE TALITY – And YOU are still the ‘cad’ I remember! You come walking into town wearing a smile and a fancy top hat ... some nerve! Leaving me at the circus after that tragedy on the trapeze, and then from out of the blue you show up again!

THE PROFESSOR – My ... aren't you ‘Melodramatic’!

*(Everyone pauses and looks at the Professor and FAYE)
(FAYE and THE PROFESSOR slowly turn to the audience)*

FAYE TALITY – *(beat)* ... Aren't we all?

*(THE PROFESSOR reveals the purloined Sheriff's badge)
(Ladies of the Paloma Linda and Men of the Cannery EXIT)*

FAYE TALITY – *(surprised)* So ... what are you doing here and where on earth did you get that sheriff's badge? I thought ...

THE PROFESSOR – *(interrupting)* ... After days of mind-numbing travel ... fortune finally smiled on me. I was playing cards with a lawman and through a strange turn of fate ... this badge came into my possession.

FAYE TALITY – A lawman? What was his name?

THE PROFESSOR – What does it matter?

FAYE TALITY – *(moving closer to him)* Just interested.

THE PROFESSOR – He called himself “Snake”, but I think his name was ... Mort ... Mort something or other.

(FAYE looks at a letter in her hand ... then hides it.)

FAYE TALITY – *(ASIDE to Audience)* – Oh my! Poor poor Mort.

FAYE TALITY – So ... what ever happen to him?

THE PROFESSOR – Let us just say ... I have the badge now and he never completed his journey. But enough about me. I figured that you'd be long gone from this hole in the wall town?

FAYE TALITY – When you and your brother left in search of gold, I decided to leave the circus and I decided to take a building here near the Cannery. I call my place the Paloma Linda ... that's Spanish for "Pretty Dove".

THE PROFESSOR – (*said snidely*) Well named.

FAYE TALITY – It's a "Dance Hall" and Palmistry Parlor.
(*indignantly*) A place where local folk can spend a little time ...

THE PROFESSOR – (*interrupting*) "Dancing" I suppose. Glad to hear you kept your 'Fortune Telling' racket going.

FAYE TALITY – (*quickly correcting him*) It was 'Palm Reading' and it was never a racket.

THE PROFESSOR – Of course ... 'Palm Reading'.

FAYE TALITY – Isn't that badge burning a hole in your chest?

THE PROFESSOR – Honestly, I didn't know what to expect returning to this town. But I did hope to see you.

(*PAIGE TURNER enters to side of stage with a CUE-CARD*)
CUE-CARD: I Hear A Song Coming On (*PAIGE EXITS*)

(*DES who is still trying to stay hidden behind a barrel or box*)

(*THE PROFESSOR sings to MISS FAYE and responds*)

SONG - ALONG CAME YOU

Music by Irving Berlin

Words by Gary McCarver

THE PROFESSOR SINGS

I've known girls by the score.

Yes a Hundred or more.

each one as nice as could be.

But now I regret every girl that I've met

('cause) you still look so lovely to me.

While I tried my best to forget you

I met some wonderful girls.

They came tripping along like a Beautiful song

Setting my mind in a whirl.

MISS FAYE SINGS

(oh my)

(I would hope)

(of course, I do)

(Phineas)

CHORUS:

I was growing very fond of Molly,
But I remembered you,
remembered you. (what else could you do)
I saw an awful lot of Dolly. There was Sadie then Sue
then Jane then June and Ruby and Ruth.
In ... Cheyenne I met Polly ... and then Eloise and May ...
But compared to you ... I must tell the truth ...
you stole my heart away.

FAYE TALITY – Really? You still think of me?

THE PROFESSOR – How could I not. You left quite a mark on me. (*ASIDE TO Audience*) ... or is that a scar?

FAYE TALITY – Just words Phineas. I know the real you. What are you REALLY doing here?

THE PROFESSOR – (*looking around*) Fine. I had hoped to hit this ‘one horse town’ ... make a big score then take my leave.

FAYE TALITY – (*indignantly*) ... and what’s stopping you?

THE PROFESSOR – I don’t know ... maybe seeing you again?

FAYE TALITY – (*And OFFSTAGE voices*) – Oh my!

(*PAIGE TURNER holding up her CUE-CARD Sign*)
CUE-CARD: Oh My! (*PAIGE TURNER EXITS*)

THE PROFESSOR – (*changing the subject*) Or maybe ... I just feel more comfortable being in the kind of town where a gun can go off at any moment ... and no one will care.

FAYE TALITY – You are incorrigible. I have never really have had much use for guns, but I did have to shoot a coyote once.

THE PROFESSOR – Was it mad?

FAYE TALITY – We’ll it wasn’t exactly pleased about it.

(*DES tries to stealthily exit. THE PROFESSOR stops him.*)

THE PROFESSOR – Is that ‘Des Berado’ trying to ‘Vamoose’?
... The infamous outlaw bandit wanted in five states?

DES BERADO – I sink it iz only four, eef you don’t mind not mentioning dat so loud ... I’ve gone straight. Working over at de livery and doing de odd jobs over at ‘Agua Caliente’.

THE PROFESSOR – I will catch up with you later Faye.

FAYE TALITY – I had expected as much. Until then.

THE PROFESSOR – Honesty ... we will catch up later.

FAYE TALITY – “Honesty” from you? Unlikely. (*FAYE EXITS*)

THE PROFESSOR – (*to DES*) As ‘Sheriff’ in town, I suspect I could rustle up a wanted poster with your face on it if I looked around the jailhouse.

DES BERADO – You wouldn’t!

THE PROFESSOR – Wouldn’t I? (*a stare down*)

DES BERADO – What do you want me to DO Professor?

THE PROFESSOR – I knew you would come to your senses. It’s ‘Sheriff’ now. I need you to set up a card game for me.

DES BERADO – But Profess’ ... I mean Sheriff. I am a new man. I jest want to go home to Mexico.

THE PROFESSOR – (*interrupting*) It’ll be like old times. Just make sure that rich owner of The Cannery is there.

DES BERADO – But, I never see Señor Belford play cards.

THE PROFESSOR – All the more reason to have him there. Suffice it to say ... I’m the law here in town now and if you don’t want to get on my bad side you’ll go set up the game!

(*PAIGE TURNER enters to side of stage with a CUE-CARD*)
CUE-CARD: BOO! HISS!

DES BERADO (*ASIDE to Audience*) – When he’s not fleeing de gullible with his Three Card Monte ... De Professor cheats gamblers out of their deeds. First de Professor loses a hand of poker after wagering a worthless deed.

THE PROFESSOR – Good! I’ve got the worthless deeds here to prime the pump for a big score. (*maniacal laugh*) Let’s see ... a ranch and 200 acres in the land of the “Midnight Sun” a paradise in the last great frontier. Irresistible. (*laugh*) ... A frozen worthless frontier.

(*PAIGE TURNER enters to side of stage with a CUE-CARD*)
CUE-CARD: BOO! HISS!

DES BERADO (*ASIDE to Audience*) – Then de Professor makes sure his “mark” is dealt what looks like an unbeatable hand. De Professor ups de stakes betting more deeds and insisting dat everyone at de table do de same ting... den he springs his trap.

THE PROFESSOR: So ... Des ... What will it be? Are you IN? Or would you prefer to be IN jail?

DES BERADO – I’ll get jou jour poker game ... Professor.

THE PROFESSOR – Good and remember ... call me ‘Sheriff’.

DES BERADO – Si ... Sheriff. ... Gringo! (*DES EXITS*)

(*PAIGE ENTERS*) CUE-CARD: Three Hours Later!

(*DREW and CODY and any other Cannery men ENTER*)

DREW BLOOD – Hey look ... the new sheriff is carrying a cane. What kind of sheriff carries a cane? (*laughing*)

THE PROFESSOR – This is no ordinary cane. It is the “cane of justice” how dare you make light of the “cane of justice”.

DREW BLOOD – I’m so sorry ... we didn’t know.

CODY PENDENT – Drew ... If you find yourself in a hole ... stop digging. He’s the new law in town. Buy him a drink.

DREW BLOOD – Sheriff ... I ... ahhh was hoping ... ahhh.

THE PROFESSOR – Sure ... I'll take your drink ... but I'd much rather enjoy a good poker game.

DREW BLOOD – Funny you should mention that ... we were just heading over to the Swallows Inn for a quick game.

THE PROFESSOR – (*ASIDE to Audience*) You just watch. Soon I'll own this entire town ... lock, stock, and barrel. (*laugh*)

(*PAIGE holds up a new card*) CUE-CARD: BOO! HISS!

(*THE PROFESSOR and Men EXIT into the Swallows Inn*)
(*DAN BELFORD and OLIVER SUDDEN ENTER*)

DAN BELFORD – I promised Cora that I'd stay out of that place, but where would my manners be if I didn't celebrate your first day here in town. (*walking towards the Swallows Inn*)

OLIVER SUDDEN – Mighty kind of you.

DAN BELFORD – I insist. We'll only be a few minutes.

(*DAN BELFORD and OLIVER SUDDEN EXIT into the Saloon*)

PAIGE TURNER – (*to Audience*) Things are never so bad that they can't be made a whole lot worse. You just watch.

(*PAIGE holds up a card*) CUE-CARD: Three Hours Later!

(*From the Swallows Inn: THE PROFESSOR and Men ENTER.*)
(*THE PROFESSOR EXITS laughing counting his money*)
(*DAN and OLIVER also ENTER sadly from the Swallows Inn.*)

OLIVER SUDDEN – I tried to stop you Dan.

DAN BELFORD – I know ... I know ...

OLIVER SUDDEN – I just can't believe you lost the deed to your business ... the Cannery. What are you going to do now?

DAN BELFORD – Don't remind me. I had a guaranteed winning hand of four jacks. There was no way I could have lost.

OLIVER SUDDEN – But you did ... to four aces.

DAN BELFORD – When I get gambling I just can't control myself. How will I tell Cora that the Sheriff now holds the deed to the Cannery? And all I have to show for it are this worthless deed to some ranch in ... 'Alaska'.

OLIVER SUDDEN – She's a good woman. I'm sure she'll understand.

DAN BELFORD – You've never been married have you? How will I tell my family that we have to move away from San Juan?

(NATALIE starts to play then stops abruptly as Paige speaks.)

PAIGE TURNER – Natalie ... stop right there. We don't have time for another song right now. The first Act ran a little long and these fine folk, look like they want to head out to the concessions stand for some refreshments. But don't worry folks we will make up for lost time in Act Two.

LIGHTS FADE OUT

ACT 2 SCENE 1

The Place: The Streets of Old San Juan Capistrano
Outside the Belford and Company Cannery
The Time: EARLY the Next Morning

(LIGHTS: Early Morning effect ... it is just dawning)

(PAIGE TURNER enters to side of stage with a CUE-CARD)
CUE-CARD: Early the Next Morning *(PAIGE TURNER EXITS)*

(There is a new sign on the front of the Paloma Linda that reads: "Miss Faye Sees All and Tells All". When the lights slowly come up we see MISS FAYE sitting at the front porch of the Paloma Linda looking into a crystal ball.)

FAYE TALITY – Oh My! ... I just can't see any other outcome.

FAYE TALITY – *(ASIDE to Audience)* – Oh ... excuse me ... I didn't know you were there.

(MISS FAYE stands up to address the audience again.)

FAYE TALITY – *(ASIDE to Audience)* – You know ... The future is sometimes hard to predict even for a professional as I.

(Pointing at her new "...Sees All..." sign behind her. She now walks to the front of the stage to start singing. She will very soon be joined by other cast members to sing their specific lines as indicated)

SONG - WAY BACK IN OLD TIME SAN JUAN
(Originally entitled "All Over Nothing At All")
Music by James S. Rule and Words by Gary McCarver

VERSE:

(FAYE to Audience) One Dreamer ... One Schemer ...

(FAYE) Once shared love's flames.

(DAN BELFORD) One careless wager, caused so much pain.

(FAYE) Will Dan get his deed again?

(CORA BELFORD) When will these heartaches end?

CHORUS 1:

(FAYE to Audience) Miss Faye Sees All and Tells All.

(FAYE) No question too big or small.

(FAYE to FELICITY) You ask “must you go on like this?”

(FELICITY) “Without the Bliss ... of his Sweet Kiss?”

(FAYE) You wonder ... “Is he sorry he made you cry?”

(FAYE to CORA) You can patch it up if you try.

(FAYE) Our new sheriff’s living a Lie ... **(PROFESSOR)** Baaah!

(FAYE & PROFESSOR) Way back in Old Time San Juan.

CHORUS 2:

(EVERYONE) Way back in Old Time San Juan

(EVERYONE) A town of which we are fond ...

(ALL WOMEN to the MEN) Must we go on living like this ...
without the bliss ... of your sweet kiss?

(ALL MEN to the WOMEN) We’re so sorry, we made you cry...

(EVERYONE) We could patch it up if we try.

(EVERYONE) One more ACT ‘till we say goodbye ...

(EVERYONE) Way back in Old Time San Juan.

(All EXIT except for MISS FAYE and the Paloma Linda Girls.)

SUE FLEY – *(to APRIL MAY)* I zink Miss Faye has been out here all zee night, just looking into that crystal ball? I have never seen her so, what is zee word? Oh oui ... “troub-belled”.

APRIL MAY – *(to SUE and SHIRLEY)* It’s that new sheriff in town ... a varmint if I’ve ever seen one!

SHIRLEY KNOTT – *(to FAYE)* Miss Faye? ... Are you all right?

FAYE TALITY – Oh ... you don’t have to worry Girls ... I just have a load on my mind. *(pause)* You know ... when you’re young it is far too easy to be attracted by the gaudy plumage of any well-dressed scoundrel that comes along.

APRIL MAY – Sounds like your talking about that new Sheriff?

FAYE TALITY – I met Phineas while we were both working for Professor Inferno’s Circus. I just loved the ballyhoo, the parades, the Steam Calliope. It was the happiest time of my life. It was there I perfected the art of reading palms, you know.

SHIRLEY KNOTT – What happened?

FAYE TALITY – Well, the Professor was a barker and his younger brother Thaddeus worked roustabouts. Back then he wasn't called Professor ... only Phineas. When the Circus packed up here in San Juan ... Phineas and Thaddeus headed off in search of gold. I heard that Thaddeus later on set up a traveling medicine show ... peddling snake oil or hokum. I never found out what happened to Phineas until he showed up back in town yesterday. After what he did to me ... I never thought my heart would ever heal.

(MISS FAYE begins to tear up and SUE hands her a hankie)

(PAIGE TURNER enters to side of stage with a CUE-CARD)
CUE-CARD: Ahaaaaa! *(PAIGE TURNER EXITS)*

SHIRLEY KNOTT – Did it?

FAYE TALITY – I guess not ... at least ... not very well. But I never thought I'd see him again. In all the small towns ... in all the west ... he has to walk into mine.

SUE FLEY – *(interrupting)* It looks like he's ... how you say ... 'done well for himself' ... being zee new Sheriff.

FAYE TALITY – I suppose that's what it might look like.

APRIL MAY – He doesn't strike me as the sheriff type.

SUE FLEY – If he was your true love Faye ... I do not understand. You don't seem so happy to zee him. Oui?

FAYE TALITY – Oui. I mean no ... I mean ... it's so much more complicated than that. *(Looking at her letter then sighing)*

(FAYE, SUE, APRIL and SHIRLEY EXIT into the Paloma door)

(LIGHTS: Start to brighten as the morning comes)

(FELICITY and NELLIE and MAX walk on stage talking ... NELLIE has a doll ... FELICITY is carrying a bundle of books for teaching the children lessons.)

FELICITY BELFORD – Father wants you to do your reading and I think you're ready for some of my books. One for you Max ... *Tom Sawyer*. And *Cinderella* for you Nellie.

(other books are handed out to other children and when finished FELICITY breaks down into tears sobbing)

FELICITY BELFORD – What is it sister?

MAX BELFORD – Too much fig marmalade I think. *(laughing)*

FELICITY BELFORD – Oh it's just that it seems that life is passing me by. Looking through my old books reminded me.

NELLIE BELFORD – I'm so sorry.

FELICITY BELFORD – Nellie and Max ... just go inside and finish your lessons for the day on your own ... I will stay out here and think a while.

NELLIE BELFORD – Are you sure?

FELICITY BELFORD – I'll be fine. Really. Just skedaddle.

MAX BELFORD – Thanks you for the book.

(NELLIE, MAX and other children EXIT into the Cannery)

MAX BELFORD *(off-stage to NELLIE)* – I got *Tom Sawyer*.

(MUSIC STARTS)

SONG - I'M ALWAYS WATCHING CLOUDS ROLL BY
Words and Music by Al Piantadosi and Gary McCarver

VERSE

Why should my heart be breaking?
when there is love somewhere.
Still mine is always aching ...
nobody seems to care.

CHORUS

I'm always watching clouds roll by,
for my castles in the air.
Chasing the rainbow in the sky.
I wake to find ... no castle there.
For my prince charming I await ...
I often wonder why ...
I see him and then ... he leaves me again.
Always watching clouds roll by.

(FELICITY ends with a long sigh then moves out of view.)

(CORA BELFORD ENTERS rushing in)

CORA BELFORD – *(angrily)* Dan ... How could you!

(DAN BELFORD ENTERS rushing behind her)

DAN BELFORD – But dear ... it was supposed to be ...

CORA BELFORD – You promised that gambling was behind you ...

DAN BELFORD – I was told it was nothing more than just a friendly game with the new Sheriff ... how was I to know that ...

CORA BELFORD – It doesn't matter. You lost the deed to our business. How could you? What were you thinking? Obviously not about our family. You promised!

(Crying CORA EXITS rushing off stage)

CORA BELFORD – You promised ... you promised!

(DAN starts to follow then quickly stops when he sees FELICITY near the front of the Cannery)

DAN BELFORD – Felicity I suspect you heard that ... ahhh ...

FELICITY BELFORD – Father ... just take your time with mother. If you need any help? I have a little money saved up.

DAN BELFORD – You know ... your mother is right. You have become a wonderful young woman. I am so very proud of you. For now though, just take care of the Children ... and I will see you home later.

DAN BELFORD – Cora ... please wait up!

(DAN BELFORD EXITS rushing after his wife)

FELICITY BELFORD – Father ... I know it will all turn out all right! *(pause)* I surely hope everything turns out all right.

(FELICITY goes into the Cannery)

(MISS FAYE and the Girls of the Paloma Linda ENTER with parasols, towels and baskets wearing 1880's bathing suits.)

FAYE TALITY – Girls ... I'm glad you insisted that we close for the afternoon and all go to the steaming pools of Rancho 'Agua Caliente' ... away from the hubbub of this town.

SUE FLEY – I am sorry ... what is zis ... 'Agua Caliente'?

SHIRLEY KNOTT – She's talkin' about... "Lizard Flats" ... you know ... that's what the locals call 'The Hot Springs'.

SUE FLEY – Oh ... zee 'Hot Springs'.

FAYE TALITY – We'll go to the pavilion and be back by evening ... I have serious thinking to do.

SUE FLEY – Your problem, she sounds impossible to solve?

FAYE TALITY – Sue ... Impossible only defines the degree of difficulty. I am sure a solution will come to me. Quit your lollygagging Ladies ... we are off to the Hot Springs.

SUE FLEY – If you do not mind Miss Faye ... I will stay behind ... I am not zee one for too much of zee sun.

FAYE TALITY – Suit yourself. *(to her Girls)* Come ... Ladies?

SHIRLEY KNOTT – Every thought about moving the dance hall to the Hot Springs Miss Faye?

(MISS FAYE and the Girls of the Paloma Linda all head off stage towards the Hot Springs except for SUE FLEY who remains behind)

(SUE grabs a feather duster and begins to dust the front porch area of the Paloma Linda singing a French tune. Meanwhile CODY PENDANT comes around the corner and watches.)

SUE FLEY – *(not looking)* I know you are zere ... Mr. Cody.

(CODY now comes forward)

CODY PENDANT – I meant no harm Miss Sue.

SUE FLEY – Are you stalking me ... or are you just shy?

CODY PENDANT – *(fumbling for words and almost tripping over his own feet)* ahhh ... well ... I ...

SUE FLEY – Oh, I see ... just shy. Mr. Cody ... you want to tell me something?

CODY PENDANT – Well I was hoping ... I mean ... I would be honored if ... I'm pleased ... well ...errr ... *(shakes her hand)*

SUE FLEY – I zink I know what you are trying to say ... and I feel zee same way about you. *(she kisses his cheek)* Oh my ... look at you. Why *(best)* you are blushing? Zat is just so sweet.

CODY PENDANT – I've got a homestead just outside town and a little money salted away. If we got married you wouldn't have to work here at the Paloma anymore ... if you'll have me?

(MUSIC STARTS)

SUE FLEY – Oh My!

(PAIGE TURNER holding up her CUE-CARD Sign)

CUE-CARD: Oh My! *(PAIGE EXITS)*

SUE FLEY – Have you? You'd do zat for me? Why?

GIVE ME THE CHANCE

Music by Abe Glatt

Words by Ben Bard and Gary McCarver

(SUNG by CODY PENDANT and SUE FLEY)

VERSE: *(CODY sings verse)*

I've known lots of pretty girls ...
who wanted me be their beau ...
but you're the only one for me
and I'm sure you know that's so.
I tried so many times to tell you ...
That my heart is true ...
we can start a life together ...
if you'll say the words ... " I do".?

CHORUS 1: (*CODY sings with Sue*):

Give me the chance to prove I love you ... for all my life.
Tell me that you love me too and you'll be my wife.
We'll build a nest and fill it just full of love.
(She sings) Where we can coo like the doves,
pretty doves, turtle doves, lovely doves.
(He sings) Give me the chance to drive off your sorrows and
fears ...
(She sings) And we'll start a family darling within a year.
My heart is open ... honey ... (oh) can't you see ...
you are the one and only love for me.

CHORUS 2: (*SUE sings*):

Give me ze chance to prove I love you ... for all my life.
Tell me zat you love me too and I'll be your wife.
We'll build a nest and fill it just full of love.
Where ve can coo like the doves,
pretty doves, turtle doves, lovely doves.
Give me ze chance to drive off your sorrows and fears ...
And we'll start a family darling within a year.
My heart she's open ... Cody ... (oh) can't you see ...
you are ze one and only love for me.

CODY PENDANT – So ... Sue ... (*pause*) will you ... marry
me? (*CODY gets down on one knee and shows a big ring*)

SUE FLEY – (*ASIDE To AUDIENCE*) – Zee word 'marriage'
does have a nice RING to it. (*look at the ring*)

SUE FLEY – Of course I will marry you ... My Mr. Cody!

CODY PENDANT – Then let's go see Judge Egan right now.

(As SUE and CODY hurriedly EXIT hand in hand ... CORA runs on stage and stops with DAN entering a second behind)

DAN BELFORD – Cora ... I'm so sorry.

CORA BELFORD – You should be! You should be.

DAN BELFORD – Blazes! I don't know what I'd do without you.

CORA BELFORD – You think that just saying you're sorry will make everything better?

DAN BELFORD – Well ... I had hoped.

(CORA walks over to DAN and they embrace)

CORA BELFORD – Fine. It's just things. Whatever happens ... we are in this together. We had nothing when we came to this town except each other. Even without the Cannery we have some money saved. We DO still have money saved?

DAN BELFORD – Yes dear ... all of it.

CORA BELFORD – Good ... and two lovely daughters ... what more could we ask for. *(CORA and DAN embrace again)*

CORA BELFORD – Dan ... just no more gambling

DAN BELFORD – 20 to 1 odds you'll never see me gambling again. *(beat)* I mean ... of course not dear. Never again.

(NELLIE and FELICITY and MAX enter for a Group Hug)

FELICITY BELFORD – I just KNEW that everything would work out.

LIGHTS FADE OUT

ACT 2 SCENE 2

The Place: The Streets of Old San Juan Capistrano
Outside the Belford and Company Cannery
The Time: As Night Begins To Fall

(THE PROFESSOR steps out from the Cannery with a big sign that reads "UNDER NEW OWNERSHIP", and he hangs it on a couple of hooks then tosses NELLIE's small doll off the table into the rubbish. MISS FAYE is looking out of the window of the Paloma Linda)

THE PROFESSOR – I just KNEW that everything would work out. *(another maniacal laugh)*

(PAIGE TURNER enters to side of stage with a CUE-CARD)
CUE-CARD: BOO! HISS! *(NOW PAIGE TURNER EXITS)*

THE PROFESSOR – *(to the Audience)* – Baaaah yourself.

(A Maniacal Laugh and THE PROFESSOR EXITS inside)

(MISS FAYE walks towards the Audience center stage front)

FAYE TALITY – *(mysterious ASIDE)* – Since ancient times, people have foretold the future, and they didn't need a crystal ball to do it. There is much to be discerned of past, present and future even by the simple act of looking at a person's palm.

(Stepping off the stage and walking to a gentleman in the first row of the audience FAYE TALITY prepares to take his hand)

FAYE TALITY – Everyone watch closely ... I will show you by picking a gentleman from the audience ... *(to the selected gentlemen only)* Sir, if you will permit me ... have we ever met before? Go ahead ... you may ... tell the audience ... please.

(A gentleman almost always answers 'no'. If he answers 'yes' ... jokingly say ... 'I thought you weren't going to tell your wife. He is obviously not a gentleman' ... simply pick another victim or continue with your first choice if you feel daring.)

FAYE TALITY – My, what a handsome man you are. Your palm please. Thank you. *(gaze intensely at his palm)* Very

interesting! Oh my! (*acting shocked*) Oh my ... you HAVE had an interesting life. Oooh La La. (*pause*) Do you every ask yourself questions like ... “Will I be rich?” ... “Will I be famous?” ... “Will I find TRUE love?”

(*Wait for an answer then improvise, ‘Well do you?’ or say ‘Of course you do ... everybody does!’ or for other answers say in a mysterious voice ... ‘I just knew you were going to say that.’*)

FAYE TALITY – Miss Faye Sees All ... and Tells All. Here is what I see about YOUR past and future. (*be confident*) You have a great need for other people to like and admire you. You have a great deal of unused capacity, which you have not turned to your advantage. That is sad ... but don’t worry ... I predict that will all change in the future. You also prefer a certain amount of change and variety and become easily dissatisfied when hemmed in by restrictions or limitations.

Sir ... not having met you before this night ... would you say that I have told the audience the truth about you? (*wait for the answer ... it will probably be ‘yes’*)

(*USE THIS LINE IF THE AUDIENCE MEMBER SAYS ‘YES’*)

FAYE TALITY – You must come here more often. I won’t tell. (*giving him a card*) Come and see me sometime.

(*USE THIS LINE IF THE AUDIENCE MEMBER SAYS ‘NO’*)

FAYE TALITY – In the future don't go to a mind reader to see the future ... go to a palmist ... I know you've got a palm.

(*FAYE leaves the audience and returns to the main stage*)

FAYE TALITY – (*Mysterious ASIDE*) – The next few minutes will be very ‘enlightening’ ... I can just feel it.

(*THE PROFESSOR Laughs and comes out from the Cannery*)

(*MISS FAYE walks over getting close to THE PROFESSOR*)

FAYE TALITY – So ... you OWN the Cannery now?

THE PROFESSOR – Lock ... stock ... and fig marmalade encrusted barrel.

FAYE TALITY – Do you remember that first kiss so many years ago at the circus?

(MUSIC STARTS)

THE PROFESSOR – How could I forget?

I WONDER WHY I LOVE YOU SO

Music by May Greene

Words by W. A. Lang and Gary McCarver

(SUNG BY FAYE TALITY to THE PROFESSOR.)

VERSE:

One fateful night,
with stars shining bright,
You and I were strolling, (yes I know)
I loved you so, (that was so long ago)
I re-member you rushed off
in search of gold. (It wasn't there)
I don't really care.
Though it is so good to see you again.
I still can repeat those words oh so sweet.
And now know my love was in vain.

CHORUS:

I wonder why I loved you so my dear
I wonder if you loved me too
I wonder why I've never loved another one
the way that I loved you.
I wonder why I loved to have you near.
And talk of things I longed to know.
And after years apart my old sweet-heart,
I wonder wonder why I loved you so.

FAYE TALITY – Phineas ... I just have one question. (beat)
Where did you get that shirt? Egyptian cotton I suspect?

THE PROFESSOR – Yes... the finest in the world.

(MISS FAYE begins to feel the fabric of his shirt vest then turning him around, so his back is to the audience and steals

his derringer obviously to the audience.)

FAYE TALITY – You never were one to settle for second best.

THE PROFESSOR – Life is far too short for that ...

FAYE TALITY – That is so true.

(Breaking away from The Professor ... FAYE EXITS)

(VOICE OF SNAKE LOUDLY FROM OFF-STAGE) –
Professor Phineas Mack ... could I have a word with you ...
outside?

(THE PROFESSOR places his bag at his front door)

THE PROFESSOR (ASIDE) – Probably someone from the Chamber of Commerce or City Council I suppose ... hardly let you open for business before they come with their hand out.

(A figure in a white hat comes from around the Train Station. It is SNAKE. You know ... the man that was supposed to be the sheriff and who we thought was killed by the professor.)

SNAKE – *(said to THE PROFESSOR with a hand on his gun)*
Professor, I don't think this town is big enough for the two of us.

DES BERADO – *(ASIDE TO THE AUDIENCE)* – And you thought I was a cliché western character?

SNAKE – I always wanted to say that line. *(pause)* I think you have something that belongs to me, my badge.

(EVERYONE except FAYE comes out from all parts of the stage to witness what will happen next. Make sure that FAYE is positioned just out of sight lines behind PROFESSOR.)

(The next few townsfolk lines are delivered fast paced.)

SHIRLEY KNOTT – Tarnation! I just knew he wasn't the sheriff type.

SUE FLEY – Oh my! Will zere be ... how you say ... a 'shoot up'?

CODY PENDANT – It’s ‘shoot out’ ... but that’s close enough. We’ll just have to wait and see what happens next.

CORA BELFORD – Dan ... the Children ...

DAN BELFORD – Stay behind me Nellie and Max... you too Felicity.

(THE PROFESSOR and SNAKE now situate themselves for a gunfight somewhere near center stage. Perhaps circling around the stage while everyone watched intently.)

THE PROFESSOR – Shouldn’t you be dead?

SNAKE – If you weren’t such a bad shot maybe. I lost my footing in between train cars and must’ve fallen off the train. The rest is just a blur. DRAW ... Professor!

OLIVER SUDDEN – *(cautioning crowd)* Stand back folks ...

EVERYONE – *(gasps or says something like that)*

(SOUND EFFECT: Two loud train whistles are heard)

A CONDUCTOR VOICE *(Offstage)* – *(Loudly)* ALL ABOARD!

(A Pile of Newspapers is thrown from the train onto the stage)

SNAKE – *(firmly to The Professor)* DRAW!! *(With his hand hovering over his gun in his holster.)*

THE PROFESSOR – Just a moment. This was just a terrible misunderstanding. Instead maybe I can make this worth your while.

SNAKE – *(more loudly to The Professor)* Go ahead and Draw!

THE PROFESSOR – Just a moment while I wipe my brow. *(Reaching up for his suspenders he cannot find his derringer)* Where is that derringer? It should be here somewhere?

SNAKE – *(pleading to The Professor)* Come on now Professor, just draw won’t you!

THE PROFESSOR – Well if I must ... I must.

SNAKE – On three it is.

THE PROFESSOR – *(repeating)* On three.

SNAKE – One *(pause)* Two ...

(Both men reach for their guns but before they reach ‘three’.
SOUND EFFECT: *shot rings out ... without either pulling guns.)*

SNAKE *(surprised)* – Did you shoot?

THE PROFESSOR – No ... I thought it was you? No bullets in you?

SNAKE – No ... *(checking)* none so far as I can tell. How about you?

THE PROFESSOR – As far as I can tell I’m fine ... Oh wait. I take that back. *(showing a handkerchief covered in blood)* I didn’t think you were that fast ... fast on the draw.
(THE PROFESSOR takes a stem then slumps over)

SNAKE – Actually ... I’m not.

(MISS FAYE steps into view holding up the derringer She fired ... stolen from the Professor’s suspenders.)

FAYE TALITY – You might not be ... but I am.

(MISS FAYE walks over to stand by SNAKE)

FAYE TALITY – Mort...

SNAKE – I have asked you not to call me that name ... remember? They call me ‘Snake’ now.

THE PROFESSOR – But ... Faye ... Why?

FAYE TALITY – Because I just couldn’t let you kill Mort ... twice ... After all ... he is *(pause)* My older BROTHER!

EVERYONE – *(gasps of surprise)* Your BROTHER?

SHIRLEY KNOTT – *(loudly)* Mort-TALITY ... and Faye-TALITY

... you couldn't figure that one out Professor ... come on now?

THE PROFESSOR – I guess I wasn't paying close enough attention. *(moving away)* You've not seen the last of Professor Phineas Mack ... *(a weak maniacal laugh and then several coughs and The Professor collapses)* Well ... perhaps you have. *(he lets out a final gasp and falls lifeless to the floor)*

(DES BERADO rushes over to check him out)

DES BERADO – He's dead. You've just killed the sheriff.

OLIVER SUDDEN – Haven't you been paying attention ... he was an impostor. That man over there is the REAL sheriff.

(DES solemnly shakes his head "no" several times)

THE PROFESSOR – *(sitting up)* I'm feeling much better now. *(pause)* Oooh ... Maybe not! *(beat)* Curses! Foiled Again!

(THE PROFESSOR Collapses again)

(DES looks at The Professor again ... taking his pulse then he shakes his head "no" several times. Taking a handkerchief out of his pocket he places it over THE PROFESSOR's face then removes his own sombrero and takes the sheriff's badge from The Professor to give to SNAKE)

DES BERADO – He's gone now. Dead as a doornail.

DREW BLOOD – Good riddance!

(Everyone takes a moment to look at The Professor's body then they ignore him moving to the other side of the stage)

CODY PENDANT – They say, "Life is just a game of chance".

SUE FLEY – ... and I guess zee Professor's luck just ran out.

SNAKE – Normally I don't condone shooting a man in the back Faye, but in THIS CASE ... I will make an exception.

DES BERADO – *(DES hands SNAKE the Sheriff's badge)* You might be needing this. Here's your badge ... Sheriff.

FAYE TALITY – Mort ... so you are the new sheriff after all?

SNAKE – *(Interrupting and getting angry)* Stop calling me ‘Mort’ ... you know I hate that name.

CORA BELFORD – *(approaching & interrupting SNAKE)* You couldn’t have made it to town before we got cheated out of our business for some worthless deeds.

(CORA BELFORD holds up the deeds she got from her husband reading them to the crowd.)

CORA BELFORD – Look. “200 acres and a ranch in Harris Creek, Alaska”. Completely worthless!

OLIVER SUDDEN – *(rushing over with Newspaper in hand)* Did you read the news ... just in on the train ... they found gold in Alaska!

(OLIVER Shows the Newspaper Headlines)

EVERYONE – Gold in Alaska! *(general pandemonium)*

OLIVER SUDDEN – The biggest strike in history, just outside of Juneau ... in a place called *(reading)* ‘HARRIS CREEK’.

DAN BELFORD and CORA BELFORD – Harris Creek?

CORA BELFORD – I believe we will need some warm winter coats. Sell the house ... we’re off to Alaska! Pack your bags children!

(FELICITY walks over to join hands with OLIVER SUDDEN)

FELICITY BELFORD – Father ... Mother ... Oliver and I will be staying here. We’re to be married. *(showing her diamond ring)*

EVERYONE – Oh My!

APRIL MAY – *(to SHIRLEY)* See I told you ... just like Miss Faye predicted ... “true love”!

SHIRLEY KNOTT – Hush now.

DAN BELFORD – Since that phony Sheriff won’t be needing

the Cannery where he's going... then consider it a wedding present for the two of you.

BOTH OLIVER SUDDEN and FELICITY BELFORD – Thank you. Thank you so much!

DAN BELFORD – Oliver. You take good care of her. Or you'll have me to answer to.

OLIVER SUDDEN – Don't worry ... I will.

CORA BELFORD – I know you will. Come on over to our home for a going away party and engagement party!

(CORA hugs OLIVER and FELICITY. DAN shakes OLIVER'S hand. NELLIE and MAX hug their sister.)

CORA BELFORD – *(loudly for everyone to clearly hear)* Oh fiddlesticks. Come on now... you're all invited!

(Everyone EXITS except FAYE, SNAKE, and the lifeless body of THE PROFESSOR)

SNAKE – Any loose ends, Faye?

FAYE TALITY – It's just ...

SNAKE – It's just what?

FAYE TALITY – I just ... that I hope that the Professor's brother doesn't hear what happened to Phineas in this town... Thaddeus was always a real hot head and there's no telling what he might do.

SNAKE – I get the feeling that you're trying to tell me something about the future?

FAYE TALITY – Never assume that the last word ... IS the last word.

SNAKE – Spoken like a true soothsayer. *(starting off stage)* So Faye, are you going to go to 'The Professor's' Funeral?

FAYE TALITY – I don't think so Mort ... I'm just not a 'mourning' person

SNAKE – I've asked you really nice to stop calling me that.

FAYE TALITY – Let's hurry now or we will miss the party ...
Mortimer.

(FAYE TALITY EXITS with SNAKE close behind.)

OFF STAGE VOICE OF SNAKE – STOP calling me that!

(LIGHTS: START TO FADE out but then come back up to the previous level with a small spot on THE PROFESSOR.)

DES BERADO – *(after a moment)* Psssst ... Professor.

(DES BERADO ENTERS and walks over towards THE PROFESSOR then looking down at his lifeless body.)

DES BERADO – Psssst ... Professor. De coast is clear.
Professor?

(THE PROFESSOR looks around then stands up.)

THE PROFESSOR – Finally! I thought they'd never leave.

DES BERADO – I tink iz time to disappear before dey come
back looking for jou.

(They both start to walk off stage but stop a moment to talk.)

DES BERADO – I'm always amazed at how jou get deeze tings
to work out for jou. The blood on de handkerchief ...

THE PROFESSOR – Quick thinking on my part ... I cut myself
shaving this morning.

DES BERADO – And joo letting Faye steal your derringer to
fake jour death and get a clean get-away. Good plan.

THE PROFESSOR – I couldn't have done it without you - old
friend.

DES BERADO – "Wizout me?"

THE PROFESSOR – Jes ... I mean Yes ... it was your good
thinking to put the blanks in my derringer when Faye was not

looking.

DES BERADO – Not looking? I didn't know Faye took jour gun until I saw in her hand. I thought JOU changed de bullets.

(The Professor rapidly feels all over his body for bullet holes)

THE PROFESSOR – No holes in me I didn't have this morning. If you didn't put in blanks ... and I didn't do it. Then who ...?

(FAYE enters carrying a suitcase she walks over to DES.)

FAYE TALITY – Who do you think? *(pause)* And you thought I couldn't predict the future?

THE PROFESSOR – So it was YOU all the time. Why?

FAYE TALITY – Do you really have to ask?

DES BERADO – Miss Faye ... I thought jou hated de Professor?

FAYE TALITY – Hate him ... never. Shooting the Professor was the only way to save him and Mort. Besides I've always wanted to see Mexico, but I never wanted to see it alone.

DES BERADO – Un-de-lea Professor and Miss Faye. If jou expect us to reach Mexico by dawn we need to leave.

(FAYE and DES start moving to EXIT but notice that THE PROFESSOR is looking around lost in thought for a moment.)

FAYE TALITY – What is it Phineas?

THE PROFESSOR – Oh, nothing ... except ... I do have this strange feeling ... that we've got one more song coming on.

DES BERADO – I was afraid you were going to say that.

(THE PROFESSOR, FAYE TALITY and DES BERADO EXIT)

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

FADE TO BLACK
MUSIC BEGINS FOR CURTAIN CALL

CURTAIN CALL

(Print the words to this song and fit them somewhere in your Playbill so the audience can sing along joining in on the fun.)

(LIGHTS: COME UP TO FULL)

FINALE REPRISE OF THE SONG

SAN JUAN

Music by Con Conrad and J. Russel Robinson

Words by Gary McCarver

CHORUS ONLY: (SUNG TWICE)

Our little San Juan ... we're always thinking of you.
San Juan ... we'll tell the world about you ...
from the mountains right to the sea ...
you won't find a better place to quit the rat race.

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

Everyone takes their bows and then

A FINAL FADE TO BLACK

PROPERTY LIST

RECOMMENDED PROPS & SET DRESSING

Bad puns and over the top acting is one thing ... but “Wardrobe is what 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. Our Fortune Teller has lots of veils. The Professor has a black frock coat (think ‘Tombstone’) or a cape and wears a vest with suspenders. The Belford ladies dress in Victorian style western wear and the ‘Ladies’ of the Paloma Linda can wear corsets and lace appropriate to the 1880s.

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

Most of what you need in the way of props will be found in any theatre’s prop room or can be build like the inside of an old Pullman car steam locomotive.

ADDED BONUS

A GUIDE TO MELODRAMATIC EMOTIONS

Melodrama is essentially a theatre of emotions ... a gesture here, an inflection there. “Over the Top” facial and physical expressions that you might typify as sensational, sentimental or thrilling ... an exuberance of emotions rather than the more realistic motivations we normally experience. Melodrama is an audience participation style of entertainment and your villain may want to memorize several dozen snappy “come backs” to the inevitable heckler’s remark.

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

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

Villainous Sneaking – Shoulders hunched over, one arm raised to cover the nose on down, eyes free to shift around the room, legs bent on the cross of the stage. Twirl black cape or duster as you enter.

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.

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
Kylian Moore
Corey Publican
Sal Ubrius
Adam Baum
Hooker Crooke
Lance Boil
Bill Folds
Brighton Early
Chris Cross
Craven Cash
Craven Money
Craven Power
Craven Moore
Craven Green
Forrest Green
Foster Child

Harden Rock
Noah Way
Owen Cash
Pierce Hart
Pierce Hyde
Ray Zenz
Richard Mann
Seymour Paine
Stan Still
Ty Coon
William Wynn
Reed Toomey
Lou Scannon

ANOTHER ADDED BONUS VILLAINOUS HECKLER RESPONSES

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

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

Ignore him. He's a few 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.

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

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

Obviously inebriated with the exuberance of his own verbosity.

He is as useless as a pulled tooth.

Some folks are wise ... and some are otherwise.

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

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

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

LIST OF CUE-CARD SIGNS
A LIST OF PAIGE TURNER'S CARDS

**Meanwhile
in San Juan Capistrano**

**Heading West
on the Train 1881**

Hemet?
(Or another local town to poke fun at.)

SHAMELESS PLUG

BOO! HISS!

Welcome to San Juan 1881

I Hear a Song Coming On

**The Next Day ...
Early in the morning**

Ahhhhhhh!

Three Hours Later!

WHY PUBLIC DOMAIN MUSIC IS USED

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

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

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

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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.**

