

# **DASTARDLY DEEDS AT HARMONY HOUSE**

**Also Known As  
“Mine ... All Mine”  
or  
“What’s Mine is Mine  
and What’s Yours is Mine”**

**By  
Gary McCarver**

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

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# **DASTARDLY DEEDS AT HARMONY HOUSE**

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Welcome to the ultimate family friendly audience participation old west melodrama with authentic old-time music based on actual stories pulled from the history books ... only from HeroAndVillain.com.

This is the story of our favorite villain trying to hoodwink a slew of investors with a bogus tin mine up in the canyons above Orange County California. It is also the story of the Irish Judge that made San Juan Capistrano his home for half a century as well as the world-famous actress that many of those canyons were renamed to honor. As always ... this is the story of dreamers and schemers, heroes and villains, but mostly about those that came from all over the world to make San Juan Capistrano and California their new home. Always fun and always a family-friendly time in store for you.

**DISCLAIMER:** In case you didn't know, scripts at HeroAndVillain.com start off as Bonafede actual stories of the old west in Orange County back in the late 1800s. But then we add reworked public domain music of the era, jokes, puns, the opportunity for dancing and as you might guess ... that changes the story a bit. Also, some of the names have been changed to be more humorous or to protect the innocent. Although the content depicted in this play, including but not limited to events, locales, entities or persons, living or dead, and a bazillion other things, were inspired directly by history, be advised that they have been adjusted as a work of old-west style musically melodramatic humorous fiction ... so any resemblance to actual events or locales or persons, living or dead, even those based on real people, is entirely a miracle. Let me add that all characters in this Melodrama may be considered as composite characters for the constraints of time, and space. So, don't go using the play as a textbook at college or try to win a bet with your friends at the historical society who will undoubtedly fact-check everything.

## THE CAST OF CHARACTERS

**HENNESSEY** – Travelling from Ireland and crossing the continent working for the railroad to find a new Life. (I)

**HEATHER-ANNE-COLLEEN** – Hennessey’s true love left behind in Ireland and who longs to join him in California. (I)

**PAIGE TURNER** – Paige reminds audiences to join in the fun by holding up cue-cards. She is also optionally acts in the role of a Narrator. (S)

**TRUDY LITE** – Our pianist brings the melodramatic antics to life as she tinkles out the old-west-style tunes.

**THE JUDGE** – The unofficial “King of San Juan”, repository of common sense, and owner of Harmony Hall. (I)

**GROVER WOODS** – Local landowner, gambler, and friend of The Judge. Grover’s dad used to own half the county.

**TENNESSEE** – A mine workers that enjoys a good game of cards. Hennessey’s friend and a southern gentleman. (S)

**TIM BURR** – Local Prospector and fur trapper living out in the hills of San Juan. A long-time friend of The Judge. (W)

**MADAME M** – The accomplished Polish actress who has made Orange County her new home. (E)

**PROFESSOR MACK-INTOSH** – An opportunistic conman who has been selling shares in his bogus tin mine.

**CLAIRE VOYANT** – Former soothsayer and wife of The Professor becoming disenchanted with his larcenous ways. (pronounced Claire “Voy-Aunt”)

**DINA MITE** – The youthful, brave, and daring explosives expert for the Mac-Intosh mine. (W)

**ACCENTS:** Irish (I) Southern (S) Western (W) European (E)

## SONG LIST FOR THE MELODRAMA

### **Dreaming**

Music by Ernest R. Ball

Lyrics by Gary McCarver & Jeff T. Nenarb

### **The Music Box**

Music by Geo W. Persley

Lyrics and arranged by Gary McCarver

### **Charming Girl**

Music by G. Puccini & Lyrics by Gary McCarver

### **The Mack-Intosh Tin Mine**

Music by Shamus O'Connor

Lyrics by Gary McCarver & John J. Stamford

### **Heather-Anne-Colleen**

Music by James J, Russell & Lyrics by Gary McCarver

### **SING ALONG – An Irish Lullaby**

Music and Lyrics by J.R. Shannon

Additional lyrics by Gary McCarver

### **SING ALONG – My Wild Irish Rose**

Music and Lyrics by Chauncey Olcott

Lyrics and arranged by Gary McCarver

### **A Good Old Villain's SONG**

Music by Walter Scanlan

Lyrics by Gary McCarver & George A. Kershaw

### **When the Moon Shines in San Juan**

Music by Bert Peters & Lyrics by Gary McCarver

### **CURTAIN CALL SONG – San Juan**

Music by Con Conrad and J. Russel Robinson

Words by Gary McCarver

## PROLOGUE

The Place:       The dockyards in Ireland  
                       Heading for a new life in America  
 When:             A Foggy Evening Late at Night – 1887

(When PAIGE TURNER acts as NARRATOR ... she speaks directly to the audience and all actors freeze in place.)

**PAIGE TURNER** – (ASIDE) My name is Paige ... Paige Turner. Would you all like to hear a story? (waits for an answer) Of course you would. Well ... the secret of telling a story is make it as comfortable as an old pair of shoes. And this is one of those stories. But the story begins five thousand miles away from where you might expect it to start.

(PAGE TURNER – Shows cards then EXITS)  
 CUE-CARD – Queenstown Seaport – Ireland 1897  
 CUE-CARD – Late at Night

**PAIGE TURNER** – (ASIDE) You all did that so well.

(SOUND EFFECT – steamship sounds, seagulls, and bells.)

(PAIGE TURNER EXITS as the scene begins)

(We see barrels and crates obscured in fog in the corner of the set.)

(HENNESSEY and HEATHER are on the dock with HENNESSEY ready to leave on a ship to travel to America.)

**HEATHER** – Hennessey ... so, it's now or never ... isn't it?

**HENNESSEY** – We don't always do what's right or what's good. But when it all comes down to it ... I believe we do exactly that. Do ... what's right and good for each other ... no matter what.

**HEATHER** – I'm in love with everything about you. You've talked about finding that pot of gold in California, since ye were a wee lad. It was inevitable and this day would come.

**HENNESSEY** – Aye. In America “the inevitable” almost never happens and “the unexpected” ... it constantly occurs.

**HEATHER** – My father would always say ... Life is for the living and Death is for the dead.

**HENNESSEY** – Heather ... you are an “odd” girl. (pause) But I love you all the same. And remember ... this is only for a while. It only takes 10 days to cross the ocean to New York City and then I have a job with the railroad which will take me across America to California in less than three months.

**HEATHER** – Oh my!

**HENNESSEY** – I will save every dollar and when I make it to California, I will keep my promise and send you a ticket to join me. This is our dream remember?

**HEATHER** – “Our” dream ... yes ... our dream ... of course.

## **SONG**

### **Dreaming**

Music by Ernest R. Ball

Lyrics by Gary McCarver & Jeff T. Nenarb  
(Sung by HENNESSEY and HEATHER)

### **HE SINGS**

I was dreaming last night in the moon's silv'ry light.  
In those dreams I was gazing across the blue sea.  
As I stood on the shore, I remembered once more,  
of a place I've been longing to see.

### **HE SINGS**

Tho' this land I call home is a fine one.

### **SHE SINGS**

With air sweet as a wild Irish rose.

### **HE SINGS**

It's a great grand adventure awaits us.

### **SHE SINGS**

But you'll miss where the shamrock grows.

**HE SINGS**

It's a place like no other, a land to discover,

**SHE SINGS**

Yet far, far away we must roam.

**BOTH SING**

May the angels above you protect you

**SHE SINGS**

I love you!

**HE SINGS**

California we'll soon call our home.

**HEATHER** – Although you won't be holding my hand where you go ... know that you are always holding my heart. Not literally, of course, that would be disturbing to the wee children.

**HENNESSEY** – And just remember, every time you look up at that moon, I, too, will be looking at a moon. (beat) Not the same moon, of course, that's impossible ... but a moon all the same.

(OFFSTAGE VOICE) – Anchors aweigh!

**HENNESSEY** – I must go.

**HEATHER** – Must you? (said sadly with a hand to her forehead)  
To be Irish is to know that in the end ... the world will ... break your heart.

(SOUND EFFECT – steamship boarding steam whistle.)

**HENNESSEY** – The world might ... but I'll never break your heart. I promise ... as soon as I can ... I will send for you.

(HENNESSEY EXITS and HEATHER waves goodbye)  
(SPECIAL EFFECT – smoke comes from behind the crates.)

**HEATHER** – (coughs with all the smoke in the air) (EXITS)

**LIGHTS FADE OUT ON HEATHER**



## OPTIONAL PAIGE TURNER SCENE AND SONG

### LIGHTS FADE UP ON PAIGE TURNER

(PAGE TURNER ENTERS with a small music box.)

**PAIGE TURNER – (ASIDE)** Will he make it to America? Will she ever see her love again? Will the future be kind to them? A common story told many times. I came to California with my family when I was young. We didn't have much ... but this little music box was always with me ... my prized possession.

**PAIGE TURNER – (ASIDE)** Wherever life may take me ... my music box is with me ... no matter where I may call home.

**SONG - The Music Box**

Music by Geo W. Persley

Words and arrangement by Gary McCarver

(Two keys are provided ... pick the one that works best for your singer. PAIGE hums along and then sings the song.)

I dream of a place that is far far away  
where-ev-er I travel or roam  
those mem-rys in-side I treasure and hide  
till I find-me a place to call home  
those mem-rys in-side we'all treasure and hide  
till we find-us a place to call home

(PAIGE TURNER closes her music box, turns and EXITS)

**FADE TO BLACK**

## ACT 1 SCENE 1

The Place: San Juan Capistrano - Harmony House

When: Many months later - Late in the day

(PAGE TURNER – Shows cards then stays to narrate)

CUE-CARD – Many Months Later

CUE-CARD – San Juan Capistrano 1897

CUE-CARD – Harmony House

**PAIGE TURNER – (OPTIONAL - ASIDE)** This is Harmony House ... home of The Judge. In case you're new around here ... the Judge was born in Ireland and reached America as an orphaned child of ten. He was nineteen when the Civil War broke out and served the Confederacy as a sailor. Many consider the Judge ... the town's repository of common sense and a great story teller. This red brick home is a place where you could sit down for a friendly game of cards or enjoy a meal with whomever might have been invited ... or who invited themselves.

(THE JUDGE is dealing cards. Everyone is looking at their cards.)

**PAIGE TURNER – (ASIDE)** It is late in the evening and the Judge is just finishing up one of the stories he loves to tell ...

(PAGE TURNER – Shows Cue-card)

CUE-CARD – Late at Night

(PAIGE TURNER EXITS as the action begins)

**THE JUDGE –** Most of my travels across Orange County were done leisurely, but one time I was on the Anaheim-San Diego stage when an outlaw attempted a holdup. The driver refused to stop, and had his hand shattered in the ensuing exchange of gunfire. Inside the cab of the stage I was tossed wildly from side to side as the frightened horses dashed in a runaway across the rough terrain. It was then that I opened the door ... grabbed the top rail of the stagecoach ... and pulled myself into the driver's seat. After controlling the horses ... I stopped the coach and administered first-aid to the injured man. Then I took the reins and drove to the next station where I telegraphed the stagecoach company that I was resigning as a driver ...

**TENNESSEE** – But you weren't employed by the stagecoach?

**GROVER WOODS** – That's the point of the whole story ... You must be new in town ... If I had a nickel for every time I have heard this tall tale.

**THE JUDGE** – “Tall tale” ... “tall tale”? I might embellish my stories a little as any good Irishman would, but that's what make them interesting.

**GROVER WOODS** – Interesting ... of course.

**THE JUDGE** – They say that “war is what happens when ... everyone tells only the truth” ... did I ever tell you about that time back near the end of the war ... (interrupted by crash)

(SOUND EFFECT **TIM BURR** – horse arriving and crash)

(TIM BURR ENTERS and looks like an old sourdough prospector with dozen animal pelts and tails attached to him.)

**TIM BURR** – Sorry for the caty-wumpus arrival. Seems I had a little disagreement with your hitching post ... your post won.

**GROVER WOODS** – Perfect timing ... The Judge was about to launch into another of his stories ...

(TIM BURR comforts a sore shoulder as he walks to take a seat at the poker table and puts a dollar in the pot and picks up a hand of cards.)

**THE JUDGE** – I was wondering when you might be coming down to town from those hills you love so much. It wouldn't be a card game without you Tim. As always ... I saved you a spot.

**TIM BURR** – Much obliged. I was over the hill visiting a friend in Hemet.

(PAIGE TURNER ENTERS and Shows cue-card)

CUE-CARD – HEMET!

(PAIGE TURNER EXITS)

**TIM BURR** – But you know I will never miss our Saturday night card game. I can't resist playing a good game of cards. (he continues playing cards)

**THE JUDGE** – It's not the playing ... it's the winning I enjoy.

**HENNESSEY** – (to GROVER) Who is this mountain man?

**GROVER WOODS** – His name is ... Tim (pause) ... Tim Burr.

**TIM BURR** – (to HENNESSEY) I may live in the mountains, but my profession is prospector ... so you can consider me gainfully un-employed.

**GROVER WOODS** – I know a lot of jokes about unemployed people ... but none of them work.

**HENNESSEY** – (scrutinizing) Grover, where does Tim hail from?

**GROVER WOODS** – Tim came to California with the Judge after the civil war. A good friend of the Judge for 40 years.

**THE JUDGE** – (listening in) He saved my life ... twice.

**HENNESSEY** – Did he now? Then he must be a good friend indeed.

**THE JUDGE** – What he lacks in the area of personal hygiene ... he more than makes up for in playing his harmonica.

**HENNESSEY** – Just in to town for the first time and got invited to this card game ... probably because I am Irish.

**GROVER WOODS** – Absolutely. The judge comes from Ireland. I heard your accent and I figured you'd be welcome.

**HENNESSEY** – Americans say they love our accents, but many I think rather dislike us as a people. A lesson learned by being on the edge of conversations where Americans assumed no true Irishmen were listening.

**THE JUDGE** – Reminds me of when I arrived here ...

**GROVER WOODS** – Here we go again ...

**THE JUDGE** – ... English was practically an unknown language and I was the only Irishman. Most people spoke Spanish or German. People hardly knew they were even part of the United States. Yes ... hearing your “Brough” makes me glad my friend Grover Woods here invited you to Harmony House.

**HENNESSEY** – “Harmony House”?

**GROVER WOODS** – (betting and playing cards) Mister Hennessey I will match your last bet and I will see you an additional ten dollars. By the way “Harmony House” is what the Judge calls his home. Where do you call home?

**HENNESSEY** – Currently working in the mine up in Timber Canyon with my new friend here Tennessee. (holding up a map of the canyons and Orange County) They have a bunkhouse for the miners.

**GROVER WOODS** – That’s an old map. They renamed Timber Canyon to Silverado some years ago. All the trees are gone now.

**THE JUDGE** – Now sir, you have the upper hand and know something that I do not. Silver tapped out years ago and after that the Black Star Coal Mining Company was pulling 10 tons of coal each day mostly for Anaheim and Los Angeles ... until that tapped out also.

**TENNESSEE** – All I know is the Professor and this Geologist feller Mister Borden hired are having us dig more tunnels.

**THE JUDGE** – I thought those hills were mined out years ago. Memory serves that the boom towns of Carbondale and Silverado faded into history back maybe ... 20 years ago.

**HENNESSEY** – (mysteriously) Mining might be over for silver and coal ... but it all depends what you’re looking for.

**THE JUDGE** – (looking at his cards) Now that is a mysterious answer ... and might just deserve a trip to visit your mine.

**TENNESSEE** – I’m told the Mine is mostly owned by New York dairy “Ty-Foon” Gail Borden ...

**THE JUDGE** – (correcting) “Tycoon”.

**TENNESSEE** – You know him. Borden has invested a heap of money in the mine from that Milk company he owns.

**HENNESSEY** – (wagering) So ... I figure these ten shares in the mine should more than cover your wager sir ... and I call.

**THE JUDGE** – Fine. (said to TIM) You going to bet Tim?

**TIM BURR** – A little too rich for my blood ... unless I can cover my bet with these furs that I collected the other day?

(TIM BURR holds up several tails or fur pelts)

**THE JUDGE** – I have so many pelts in the upstairs office already ... I'm afraid that if I put any more up there ... I won't be able to close the door. It's getting to be a fire hazard.

**TIM BURR** – I figured ... (throwing in his cards) ... I'm out.

**THE JUDGE** – ... What exactly might you be mining for?

**HENNESSEY** – Well ... I have my own guess ... but all I can say is that the Professor is talking about an assayer's report that came back and confirmed a big strike! He was so excited ... he paid us our back wages, gave us the day off, and handed out shares in the mine ... as a bonus. Some headed up to Santa Ana ... but mister Grover Woods here ... invited me over for a game of cards.

**TIM BURR** – What you were saying ... “a big strike”?

**HENNESSEY** – Whoever wins this hand of cards ... will find out for themselves, since I have wagered 10 of my 100 shares and it is right there in the pot you are all staring at.

**GROVER WOODS** – Only fitting someone else gets a chance at a little wealth ... as you have won the last 4 hands.

(THE JUDGE turns over his winning hand and starts to gather in his winnings of cash and the 10 shares of mining stock.)

**THE JUDGE** – In that case ... Looks like the tide has finally turned my new friend ... not much can beat three aces.

**HENNESSEY** – (tossing in cards) Seems like we both have the luck of the Irish.

**GROVER WOODS** – But with those tall tales about mines and riches ... you must have kissed that blarney stone ...

**TIM BURR** – (interrupting) ... probably more than once. (EXITS to kitchen)

**HENNESSEY** – All I know is what I am told ... come see for yourselves ... a full crew of men and the Professor will be busy working the mine at first light tomorrow.

**THE JUDGE** – Since it seems that I am a new “part owner” of that mine, I might want to do just that. (looking at the shares).

**HENNESSEY** – (interrupting) ...When I first arrived in America ... I worked with the railroad mending ties and tracks. That brought me all the way from New York. As a child I heard the stories of the miners getting rich in the gold fields of California ... so I promised myself that one day I would come get rich in California.

**GROVER WOODS** – Old news. Those stories are from 20 years ago up in Placerville ... a four-day stagecoach ride away. Not much left to mine down here.

**TENNESSEE** – (mysteriously) Not according to the Professor.

**HENNESSEY** – Now that I have made it here to this state of sunshine ... I can keep my promise and send for the most beautiful thing you have ever seen ...

(Suddenly MADAME M ENTERS bursting into Harmony House wearing a beautiful hat and in a few moments ... she strikes a pose next to the piano.)

**MADAME M** – “Most Beautiful”? Someone talking about me?

**TENNESSEE** – Who is that?

(PAIGE TURNER ENTERS)

**PAIGE TURNER** – (ASIDE) Madame Modjeska according to this newspaper ... (reading) quote ... “She is considered the first and best tragic actress on the stage. Genius and originality in each character... soul-stirring.” Unquote. It’s an old newspaper.

(PAIGE TURNER EXITS)

**GROVER WOODS** – Local royalty, a “countess” or something like that. She was a famous Opera singer back in Poland and decided to come out to California to make a home for herself. Her husband the “count” and her live up on 400 acres in a canyon near your mine. She likes everyone to call her ...

**MADAME M** – (loudly interrupting) Madame Modjeska ...

**TENNESSEE** – Pleasure to meet you Madame M. (tip hat)

**MADAME M** – I like that. “Madame M” ... who might your friend be?

**HENNESSEY** – My name is Ian Hennessey.

**MADAME M** – So ... you are two of those miners bound and determined to disturb the serenity of my “Forrest of Arden”?

**TENNESSEE** – If you’re talking about all the blasting ... The Professor says he’s on a tight schedule and put a contentious sort in charge ... of the charges.

**HENNESSEY** – As for disturbing your serenity ... my job is only to lay and repair the tracks they use for ore carts that run through the tunnels crisscrossing the inside of those hills. And I do so ... as quietly as possible.

**THE JUDGE** – Helena ... apparently, they have made a “big strike” at the mine BUT are not at liberty to tell us more about it.

**MADAME M** – Ohhhh? Interesting. Is that so?

**TENNESSEE** – Yes ... your highness ... I mean your lady-ness.



**MADAME M** – (a long stare then laughing) As you are a friend of the “King of San Juan”. I suppose ...

**TENNESSEE** – (interrupting) “King of San Juan” ... “Harmony House” ... “Forrest of Arden” ... you have so many names for things I wouldn’t expect. They sound made up.

**GROVER WOODS** – Most probably are. But ... that’s one of the things that makes this little town so interesting. If you don’t like something ... just rename it.

**TENNESSEE** – And they just let you do that?

**GROVER WOODS** – No one has complained so far.

**MADAME M** – The Judge is truly the “King of the free and independent principality of San Juan.” He has been the justice of the peace, a telegrapher, a notary, a surveyor, a dispenser of charity, a mayor, a judge ... as well as being a good friend.

(TIM BURR RE-ENTERS from the kitchen and breaks up the card game.)

**TIM BURR** – With “Madame M” here ... we might as well call it quits for cards. Soon she will start her singing and all ...

**HENNESSEY** – Singing?

**GROVER WOODS** – Why do you think we have Trudy Lite over at the piano?

MUSIC BEGINS (A few chords played by TRUDY.)

**MADAME M** – I was wondering ...

**TIM BURR** – ... Here it comes ...

**MADAME M** – Did I ever tell you about how I filled opera houses in New York, Boston and San Francisco with this song?

(MADAME M gives sheet music to TRUDY LITE at her piano.)

**MADAME M** – This was my favorites by Puccini. Would you like to hear it Judge?

(Everyone is shaking their heads “no” except THE JUDGE)

**THE JUDGE** – Have I ever told you no?

## **SONG**

### **Charming Girl**

Music by G. Puccini

Lyrics by Gary McCarver

(Sung by MADAME M)

All thru the town  
I saunter on-ward merrily.  
I wander on-ward daintily.  
See how their heads turn ‘round  
because they know I’m’a darling,  
and a disarming, charming girl.

Now - that you know your passion has (been) betrayed  
(but) why should you feel (so) dismay'd?  
Yet, though deep in my heart, deep in my soul  
the un-spoken truths I'd never dare to con-fess but rather Lie.

**MADAME M** – One cannot speak of opera without speaking of Giacomo Antonio Domenico Michele Secondo Maria Puccini. What is your opinion Judge?

**THE JUDGE** – My opinion ... is (pause) I know too little to have an opinion on opera. If YOU love it ... so do I. It is good to see you out and about without that husband of yours. Although I am surprised he left you own after your ...

**MADAME M** – (interrupting) ... I will have you know ... I am well on the road to recovery. I even planted a tree myself a few days ago ... I named it Chopin.

**THE JUDGE** – Why you name all of your trees eludes me?

**MADAME M** – And to answer your question, that gentleman farmer-husband of mine needed to travel to Los Angeles to show off cuttings of his prized olive trees.

**THE JUDGE** – Did I ever tell you about the time I was on the stagecoach heading to Los Angeles ...

**MADAME M** – Many times ... but ... it is still a splendid story.

**TENNESSEE** – IF YOU will excuse us Judge and Madame M ... we have a big day at the mine tomorrow and we best head off. It was indeed pleasure meeting you.

(TENNESSEE kisses her hand)

**MADAME M** – The pleasure ... it was all mine.

**TENNESSEE** – Since you're new in town Hennessey ... let's head over to Garcia's Mercantile and Saloon and maybe get a bowl of his "crow soup" or roasted goat head. They serve it with "sarsa" and cactus fruit so you can't taste the crow too much. (ummm ummm)

**HENNESSEY** – Crow soup?

**TENNESSEE** – In this town ... if you catch it ... it becomes a meal. Or if you prefer ... we could go over and grab a quick bite at (NAME OF A LOCAL RESTAURANT).

(PAIGE TURNER ENTERS)

(PAGE TURNER – Shows card)  
CUE-CARD – Shameless Plug!

**TENNESSEE** – ... or we could grab come roasted blackbird at (DIFFERENT NAME OF A LOCAL RESTAURANT).

(PAGE TURNER – Shows card)  
CUE-CARD – Shameless Plug!

(PAIGE TURNER EXITS)

(TENNESSEY AND HENNESSEY EXIT).

(All EXIT except for MADAME M and THE JUDGE).

**MADAME M** – What two very pleasant men. I hope we see them again.

(THE JUDGE holds up the shares of mining stock he had won in the card game and muses out loud for MADAME M)

**THE JUDGE** – Since your Karol is in Los Angeles ... how about an excursion to the mine tomorrow to sort out all the ruckus and find out more about this “big strike”. If you are up to it.

**MADAME M** – With these shares you won ... you might just be a rich man. (Laugh) After my recent ill health ... an excursion may be exactly what I need. ... It is getting late.

**THE JUDGE** – I will join you at your ranch in the morning and then escort you to the next canyon to see this so-called mine.

**MADAME M** – In the morning it is then. Goodnight Judge.

(MADAME M EXITS as THE JUDGE cleans up after the card game moving a couple of the stools to the side of the set since they will be unused for the next scenes and he then EXITS into his house.)

**FADE TO BLACK**

## ACT 1 SCENE 2

The Place: Hills outside San Juan Capistrano  
The Mack-Intosh Mine  
When: The Next Morning

(PAGE TURNER – Shows cards)  
CUE-CARD – The Mack-Intosh Mine  
CUE-CARD – The Next Morning

**PAIGE TURNER** – (ASIDE) Meet the Professor and his wife Claire Voyant. Before you ask ... yes ... she used to be a sooth-sayer in town until the Professor swept her off her feet. The Professor is an example to others. (pause) A bad example, so keep on your toes.

(PAIGE TURNER EXITS)

**CLAIRE VOYANT** – (in mid conversation) One day I was riding in a two-horse carriage in San Fran-cisco and now ... you are insisting that we live in a shed next to a mine in the middle of nowhere.

**THE PROFESSOR** – Isn't it grand? You'll get used to it.

(PAIGE TURNER ENTERS)

(PAGE TURNER – Shows card)  
CUE-CARD – Boo Hiss!

(PAIGE TURNER EXITS)

**CLAIRE VOYANT** – What did you say?

**THE PROFESSOR** – I said ... you'll get used to it ... the fresh air ... the excitement ... the money invested by our benefactor and those additional stock speculators?

**CLAIRE VOYANT** – You are nothing but a bamboozler and swindler. I know you too well to think this whole mine is anything less than ... larceny.

**THE PROFESSOR** – But you married me anyway.

**CLAIRE VOYANT** – I had to marry someone, and it might as well have been you. And besides women always believe that they can change their man.

**THE PROFESSOR** – And you have. I only bamboozle on weekends. And purloining only on every other Tuesday. (laugh) Since the stock market panic last year ... I have sold two million dollars in Mack-Intosh Mining shares.

**CLAIRE VOYANT** – (double take) Did you say two million dollars?

**THE PROFESSOR** – Just shy of that amount less expenses.  
(THE PROFESSOR pulls out jewelry from his pocket and tease CLAIRE with it finally handing the jewelry to her.)

**CLAIRE VOYANT** – Then maybe ... just maybe ... I can deal with a little bit of inconvenience for just a little while longer.

**THE PROFESSOR** – You know how it works. You don't hoodwink people as a group ... you do it one by one ... and that takes time. If you do it right ... they don't even notice it. The trap is set ... and I am just waiting for it to spring.

(PAIGE TURNER ENTERS)

(PAGE TURNER – Shows card)  
CUE-CARD – Boo Hiss!

(PAIGE TURNER EXITS)

**CLAIRE VOYANT** – Dear ... I still don't understand then why you gave shares to the men and then gave them time off ...

**THE PROFESSOR** – (interrupting) Simply ... to wager those shares in card games from Santa Ana to San Diego. The men can't resist a good card game. Consider it ... advertising.

**CLAIRE VOYANT** – How many more shares can you sell?

**THE PROFESSOR** – Why concern yourself with numbers ... I would never be so selfish as to prevent the common man from becoming shareholders of the Mack-Intosh mine.

**CLAIRE VOYANT** – You have no idea how many shares you have sold. Do you? Mister Borden is not going to like that you are selling more shares in what HE considers HIS mine.

(CLAIRE gestures to a sign over the entrance of the mine that says THE MACK-INTOSH MINE ... a Borden Company.)

**THE PROFESSOR** – There is some money to be made in mining ... but like most businesses ... it is the selling of shares that makes you rich. (pause) I only do what I do to keep you happy ... my dearest wife.

**CLAIRE VOYANT** – Have I told you how villainous you are lately?

**THE PROFESSOR** – It is always music to my ears.

**CLAIRE VOYANT** – My darling scoundrel.

**THE PROFESSOR** – My bewitching and enchanting treasure.

**CLAIRE VOYANT** – Oh, my goodness. Did we just have a moment?

(SOUND EFFECT - horses' hooves and horse neighs)

(THE JUDGE AND MADAME M ENTER the scene and wait off to the side of the mine as PAIGE TURNER EXITS)

**HENNESSEY** – (to THE PROFESSOR) I've laid out thirty more yards of track in the number five tunnel Professor ... are you sure that's the direction we should be digging? I've spent a lot of time in mines and although it's not my place to question ... the rock face seems fractured and I don't think ...

(THE PROFESSOR knows that he is being overheard by the visitors.)

**THE PROFESSOR** – (interrupting) Hennessey ... you are not being paid to think. At least not about ore. That's why we have a top geologist on the payroll ... I predict we are one tunnel away from the strike of the century!

(THE JUDGE and MADAME M walk to THE PROFESSOR)

**THE JUDGE** – “Strike of the Century” ... you say?

**THE PROFESSOR** – Mining is always challenging ... but with my crew of brave and hard workers.

**HENNESSEY** – I’ll get right on adding new tracks to the line in tunnel five. (he tips his hat to MADAME M.) Madame M.

**MADAME M** – Hennessey ... mining seems so perilous and treacherous ...

**CLAIRE VOYANT** – ... If you are looking for treacherous ... let me introduce my husband ... Professor Mack...

**THE PROFESSOR** – (interrupting and correcting his wife) Mack-Intosh ... that is Professor MackIntosh.

**HENNESSEY** – Professor, may I introduce San Juan’s famous Judge.

**THE JUDGE** – By the name on your mine ... might I guess that you are Irish.

**THE PROFESSOR** – Yes ... but only on my ... Father’s side.

(DINA MITE ENTERS from the mine with dynamite sticks and coil of rope.)

**DINA MITE** – Who knows what the future holds in store ... everyone takes risk just by living. My dad used to say “Life is short. No risk ... no riches.”

(MADAME M notices the sticks of dynamite and primer cord that DINA MITE is holding nonchalantly.)

(PAIGE TURNER ENTERS)

(PAGE TURNER – Shows card)

CUE-CARD – Oh My!

(PAIGE TURNER EXITS and HENNESSEY EXITS into the mine)



**MADAME M** – Oh my. Is that dangerous?

**DINA MITE** – Oh this ... nothing to worry about ... it is only a few sticks of blasting powder and some primer cord. Won't go off until I tell it to.

**CLAIRE VOYANT** – May I introduce our explosives expert ... Dina Mite. Third generation in her family working with things that go boom.

**DINA MITE** – If you think this is dangerous ... when we first arrived here ... the hills were chock full of Red Diamond rattlesnakes. It seemed like every rock had one underneath it and most of our days were spent popping snakes.

**MADAME M** – “Popping snakes”?

**DINA MITE** – Hold this.

**MADAME M** – Oh my.

(DINA MITE hands the dynamite for Madam M to hold then demonstrates by swinging a rope around in a circle.)

**DINA MITE** – You grab them by the tails and swing them around until their heads popped off. Saves ammunition. And a stray bullet ricochet is not something you want with all of the combustibles and inflammables you find in a mine.

(DINA MITE takes back the dynamite from MADAME M and turns to leave but stays to answer MADAME M)

**DINA MITE** – Thank you kindly.

**MADAME M** – Dina ... if you excuse me ... isn't it bold for someone of your youth to work with “explosives”?

**DINA MITE** – BOLD ... I am not. As my grandfather used to say ... “Those that are BOLD with explosives don't end up being OLD with explosives.” If you'll excuse me.

(DINA MITE tosses a stick of dynamite in the air and catches it effortlessly as she quickly EXITS into the mine entrance.)

**MADAME M** – She's a strange girl.

(THE PROFESSOR picks up a large rock from the ore cart that is just outside the entrance to the Mack-Intosh Mine)

**THE PROFESSOR** – Here, look at this ore. Exciting isn't it!?

(THE PROFESSOR hands THE JUDGE a speckled rock)

**THE JUDGE** – Is it ... is it Gold? (looking carefully at the rock)

**THE PROFESSOR** – Genuine gold stands up to a nitric acid test. And this ore ... well ...

**HENNESSEY** – (interrupting from the entrance of the mine) Failed the test. Sorry. Not gold.

**TENNESSEE** – (interrupting from the bunkhouse door) ... not silver not nickel either ... by my figuring.

**THE PROFESSOR** – ...what we have is far better than that!

**THE JUDGE** – Far better than that?

**THE PROFESSOR** – Maybe not gold, but RARE enough.

**MADAME M** – Rare?

**THE PROFESSOR** – See this hill ... Iron probably makes up 50 thousand parts per million.

**CLAIRE VOYANT** – Give or take.

**THE PROFESSOR** – And this ore you hold in your hand ... makes up only about 2 parts per million ... "normally".

**CLAIRE VOYANT** – (bigger) Give or take.

**THE PROFESSOR** – But it is plentiful in these canyons. Don't tell anyone but we have struck it rich ... we found ... TIN!

(TIM BURR ENTERS)

**THE JUDGE** – TIN you say?

**TIM BURR** – Someone mention my name?

**MADAME M** – He said TIN ... not TIM.

**TIM BURR** – Oh ... sorry. My mistake.

(TIM BURR EXITS as DINA MITE returns from the mine.)

**THE PROFESSOR** – Exciting isn't it?

**MADAME M** – Is it? (confused) Why?

**THE PROFESSOR** – TIN is used everywhere from carriage parts to food containers. Our main benefactor has invested heavily in this mine so we can find TIN to make milk canisters. He can't ship milk in wood barrels 'cause it's against the law.

**CLAIRE VOYANT** – Look who is talking about laws. (laughs)

**THE PROFESSOR** – (scowling at CLAIRE) If you could read my mind right now ... you wouldn't be smiling.

(PAIGE TURNER ENTERS)

(PAGE TURNER – Shows card)

CUE-CARD – Boo Hiss!

(PAIGE TURNER EXITS. CLAIRE VOYANT EXITS to shed.)

**MADAME M** – When I think of TIN ... I think of rusty cans.

**DINA MITE** – Tin don't rust ... TIN covers those STEEL cans, so it don't rust ... and it's what keeps food fresh to eat.

(TIM BURR ENTERS)

**TIM BURR** – I definitely heard TIM that time.

**MADAME M** – Not TIM ... she said TIN again.

**TIM BURR** – Sorry. (TIM BURR remains for the SONG)

**THE PROFESSOR** – I neglected welcoming you to my mine ... but that is easily rectified. Gentlemen ... will you join me?

(THE CREW all join in this big SONG which is started by the PROFESSOR or a strong baritone. The rest join in singing the chorus or repeating the song.)

## **SONG**

### **The Mack-Intosh Tin Mine**

Music by Shamus O'Connor

Lyrics by Gary McCarver & John J. Stamford

My (His) name's Professor Mack and  
I'm (He's) the leader of this clan.  
Although we're few in numbers,  
we're the bravest in the land.  
We mine and dig and blast away at ev'ry vein of ore.  
And when a shaft it plays out, well, we're ready to find more.

CHORUS:

Oh! The blasts go bang, and the pick axe clangs,  
as the men they toil away.  
McCarthy pumps in fresh water  
while men they mine all day.  
And HENNESSEY Tennessee loading the carts with ore,  
Oh! Ain't that something fine.  
A treasure's here for takers in the Mack-in-tosh Tin mine.

**THE PROFESSOR** – In our mine there is a treasure trove of minerals that people will be clamoring for. They left a fortune behind you can see the ore all

over the hillside and even on the ground in front of you. Soft, pliable, easy to polish. Without tin there would be no such thing as pewter or bronze.

(THE PROFESSOR pulls out a report to reference it as he speaks)

(TENNESSEE walks over to reference the big list of minerals and metals that is posted on the side of the mining shed.)

**DINA MITE** – Old mining trick. When you see ore on the ground ... you know there's more to be found below. That is why we blasted these tunnels and created the lovely mine you see here today.

**THE PROFESSOR** – Here's the report from a respected geologist that these hills are full of Tin. (Pulling from pocket)

**THE JUDGE** – “FULL” doesn't exactly sound like a term a geologist might use?

**MADAME M** – Geologist?

**TENNESSEE** – Gee-ologist J.A. Comer maam. He's the one that discovered the famed 20 Mule Team Borax mines in Death Valley. So, to every miner ... Comer's word is gospel.

**THE PROFESSOR** – (reading the report) Comer report says ... Cassinite is “plentiful in this area” and all of our many shareholders will thank their lucky stars they invested in the Mack-Intosh Mine.

**MADAME M** – Cassinite? I thought you found TIN.

**THE JUDGE** – (looking at TIM BURR) Don't think about it.

**TIM BURR** – Fine. (TIM BURR EXITS)

(DINA MITE grabs the report from THE PROFESSOR for THE JUDGE to read and then hand to MADAME M.)

**DINA MITE** – Here is a copy of the geologist's report ... based on initial findings. By the way, Cassinite is where you get TIN.

(DINA MITE EXITS into the mine entrance)

**MADAME M** – (reading) Looks like what he is saying is true.

**THE JUDGE** – Comer's signature and a seal from the county recorder ... the report looks to be the genuine article.

(CLAIRE VOYANT looks strangely at THE PROFESSOR)

**CLAIRE VOYANT** – (said to her husband) Genuine?

**THE PROFESSOR** – Of course it's genuine, my dearest wife.

(DINA MITE is yelling as she runs out of the mine entrance)

**DINA MITE** – ... "Fire in the hole!"

**MADAME M** – Oh my!

**DINA MITE** – You might want to take a few steps back if you know what's good for you ... 'maam.

(Everyone moves back as the dynamite explodes)

(SPECIAL EFFECT & SOUND EFFECT: a blast coming out from the mine entrance with smoke and confetti cannon.)

**CLAIRE VOYANT** – That is such a lovely hat.

(Making an effort to dust themselves off)

**MADAME M** – Why ... thank you.

**CLAIRE VOYANT** – If I may ask ... what brought you here to San Juan Capistrano?

**MADAME M** – My husband and I had a farm up in Arcadia ... but it proved fruitless, milkless, and eggless ... SO we turned to ranching and orchards in these hills above San Juan.

**THE PROFESSOR** – My understanding is that you have been bothered by our mining activities ...

**MADAME M** – My husband and I live in the next canyon over about ten years for the “peace and quiet” that these hills provide ... which you are disturbing.

**DINA MITE** – Sorry for the inconvenience ... I will try to limit blasting to daylight hours ...

**MADAME M** – Small consolation.

(HENNESSEY and TENNESSE go in the mine with shovels.)

**THE JUDGE** – I can’t help but notice that you have an excessive amount of explosives. (referencing boxes nearby.)

**DINA MITE** – An overzealous supply that The Professor accidently ordered ... more that we will need in a month of Sundays. (in confidence to THE JUDGE) You think that’s a lot ... I’m storing ten times that much in unused tunnels 2 and 3.

**HENNESSEY** – (interrupting from the entrance of the mine) Professor and Dina ... you might want to come have a look.

**MADAME M** – Hennessey, if you want a home cooked meal, join the Judge and myself at Harmony House tonight.

**HENNESSEY** – It’s nice to know I haven’t worn out my welcome. Looks like they won’t be needing me until they clear out tunnel 6.

(HENNESSEY looks at THE PROFESSOR and THE PROFESSOR gestures that they won’t need him more today.)

**HENNESSEY** – Aye ... I’ll be there.

**MADAME M** – I think we have bothered these folks enough.

(HENNESSEY EXITS into the mining shed.)

**THE PROFESSOR** – (calling back) Judge and Madame ... if you have any friends that might want to invest in our mine ... we DO have just a FEW

shares left, but the moment that big strike comes ... share prices will naturally go up and up.

**MADAME M** – I would expect so. Have a good day sir.

**THE PROFESSOR** – This might be the big one. (Tossing a rock to THE JUDGE) Whether you invest or not ... keep this as a souvenir.

(PAIGE TURNER ENTERS)

(PAGE TURNER – Shows card)  
CUE-CARD – Don't Trust Him

(PAIGE TURNER EXITS)

(THE PROFESSOR EXITS into the mine)

**MADAME M** – Looks like the opportunity of a lifetime.

**THE JUDGE** – I am normally a cautious man ... but Helena ... you might just be right.

(THE JUDGE exams the ore rock as he EXITS)

(Any remaining Miners EXIT into the mine or the shed)

(THE JUDGE and MADAME M EXIT to town)

**FADE TO BLACK**



## ACT 1 SCENE 3

The Place: San Juan Capistrano – Harmony House  
When: Late in the Evening

(PAGE TURNER – Shows cards then tells the story)  
CUE-CARD – Harmony House  
CUE-CARD – Late at Night

PAIGE TURNER – (ASIDE – to give cast time to get in place) Madame M was a frequent guest of the Judge at Harmony House. And since Hennessey was not one to miss a home cooked meal the three of them were sharing stories of life, the universe, and everything in between.

(PAIGE TURNER EXITS)

(HENNESSEY, MADAME M, and THE JUDGE sitting just finished eating.)

**MADAME M** – (in the middle of conversation) ... So why is it that you are involved in mining ... Mister Hennessey?

**HENNESSEY** – You and the Judge may call me Ian if you like.

**MADAME M** – Ian it is then.

**HENNESSEY** – I come from a mining family. My whole town were miners ... coal mostly. The smell of fresh air and the rays of sunlight after you have been deep in a mine ... it almost hurts ... like you are the first one to breathe air or see the sun. It's at that moment that you feel the most alive. I suppose that is why I keep at it.

**THE JUDGE** – That was a fine meal indeed.

**HENNESSEY** – I am just glad that it wasn't crow soup?

**THE JUDGE** – Being in San Juan requires the cheerful acceptance of whatever comes your way ... be it pleasure or 'crow soup'. I heard you are fresh over from Ireland. I haven't seen it in many years. Is it still green then?

**HENNESSEY** – Wet as a bath sponge and mud up to your knees most of the time but, aye, it is still green enough. Sir ... have you ever thought about going back ... back to Ireland?

**THE JUDGE** – Whether I want to or not ... it will do no good ... I am here now. This is my home. Ireland used to be ... but I don't suspect you'd understand.

**HENNESSEY** – Maybe not ... but I am starting to. These hills are just as green ...

**THE JUDGE** – (continuing the thought) ... And the weather is much better. But something tells me that you left a lass behind in Ireland.

(HENNESSEY pulls a photo of HEATHER from his pocket to show to THE JUDGE and MADAME M)

**HENNESSEY** – Aye ... here is a picture of her, My Heather.

**MADAME M** – She's ... beautiful.

**HENNESSEY** – Some people are like matches ... you know ... a bit of light and no real heat. And some ... they are like furnaces ... all heat but ... not much light. And then ... once ... once in a lifetime, you get a bonfire. Someone who's so bright and so hot that you dare not stand too near without burning up yourself. That is my Heather. Sweet looking with her innocent smile. Then there are times she gets "as mad as a box of frogs". But you have to love her anyway.

**MADAME M** – Do you?

**HENNESSEY** – Aye ... I do. (smiling and thinking about her)

**THE JUDGE** – Be careful ... you smile any harder and your face is liable to crack. (laugh)

**HENNESSEY** – I almost have enough money saved up so she can join me.

(THE JUDGE picks up a framed photograph of a sweetheart. MADAME M notices this and calls HENNESSEY's attention.)

**MADAME M** – Some men are blessed with great adventures in their life and great success ... but not great loves.

**THE JUDGE** – Fine then. I will tell the lad. (pause) I had a love once for a girl who played the organ in the old adobe chapel here in town. Her name was Mollie. She was perfect. But I suppose some things are just not meant to be.

**HENNESSEY** – Not to pry, but what happened?

**THE JUDGE** – Mollie forgot to tell me she had a suitor back in Montana. And one day at the telegraph office I received a wire for Mollie. It was that suitor ... and he wanted to come take her away from all of this.

**HENNESSEY** – What did you do?

**THE JUDGE** – Well ... it was up to her and the girl had me wire him he answer was yes. So, I tapped out a telegram that spelled the end of days with Mollie. She was married at the mission and rode off to San Diego on her honeymoon.

**HENNESSEY** – Criminy! ... What did you do then?

**THE JUDGE** – I spent some time rustivating in San Francisco. But San Juan was my home ... and it called to me. So, I came back and built this fine home.

**HENNESSEY** – Aye ... this is a beautiful place. Every chance I get ... I explore on horseback, getting familiar with the hills, valleys, ravines, and creeks of this Orange County of yours.

**THE JUDGE** – It appears you have an Irishman's inborn love of the land .... that is another thing we share.

(THE JUDGE pulls out his wallet and proceeds to count out several bills ... folding and handing them to HENNESSEY)

**HENNESSEY** – What is this for?

**THE JUDGE** – Don't wait another day. Send for her the moment the telegraph office opens tomorrow. Promise me.

**HENNESSEY** – But I can't take your money ...

**THE JUDGE** – (interrupting) Just promise.

**MADAME M** – He won't take no for an answer.

**HENNESSEY** – You're a man immensely worth knowing. Thank you ... I will.  
A very good night to you both.

**THE JUDGE** – I hope to see you and your Heather here soon.

(HENNESSEY nods to THE JUDGE and then EXITS)

**MADAME M** – You didn't tell him the whole story about Mollie.

**THE JUDGE** – And WHY do that ... and ruin a perfectly good evening.

**FADE TO BLACK**

## ACT 1 SCENE 4

The Place: Hills outside San Juan Capistrano  
The Mack-Intosh Mine

When: Late in the Evening

(PAGE TURNER – ENTERS to show cue cards)

CUE-CARD – The Mack-Intosh Mine

CUE-CARD – Late at Night

(PAIGE TURNER EXITS)

(HENNESSEY and TENNESSEE are warming their hands near a small crackling wood fire in front of the mine's entrance. It is late at night with both sitting on tree stumps.)

**HENNESSEY** – I tell you ... it was the best meal I've had since I came to California. And then the Judge gives me enough money to send for my Heather.

**TENNESSEE** – Here we go with a story of your aching heart.

**HENNESSEY** – Shows what you know. I'm sure you've heard people talk about their 'Heart's Desire' ... well that's a load of rot. Hearts are daft. They're big and squishy and full of foolish dreams. It's not my heart that pains me ... it's my regrets. Regrets I left her behind. I should've found a way, but I only had enough money for one ticket. It was my fever for finding gold that got the best of me. Did I tell you that at the age of ten ... I heard those stories of gold found in California and I promised myself that one day ... I would be a miner.

**TENNESSEE** – At ten years old ... you were a minor.

**HENNESSEY** – I'm going to ignore that.

**TENNESSEE** – Good choice. I always say ... don't think about what can't be undone ... only what you can do instead. I may not be the sharpest knife in the drawer, but I never let what I cannot do stop me from doing the things I can do.

(HENNESSEY plays with a letter that he will be taking to the telegraph office in the next morning to send for HEATHER.)

**HENNESSEY** – The journey to Ellis Island in New York was hard. But the twenty-eight-hundred miles to California were harder. It will all be worth it when my Heather arrives.

## **SONG**

### **Heather Anne Colleen**

Music by James J. Russell

Lyrics by Gary McCarver

Soon a letter I'll be mailing.  
 And soon she will be-sailing  
 and I'll bless the ship that brings her  
 to my dear old San Juan shore.  
 Here we'll settle down forever  
 I'll leave her a-gain never,  
 And I'll whisper to my sweetheart words  
 of love to which I swore.

### **CHORUS:**

Yes, here's the water's flow'in,  
 and the Orange-trees are grow'in,  
 Where the gentle swallows soar'in  
 over hills so rich and green.  
 And the moment that I meet her  
 with a hug and kiss I'll greet her.  
 For there's not a gal that's sweeter  
 than my Heather Anne Colleen.

(HEATHER ENTERS where HENNESSEY cannot see her.)

**HEATHER** – There is no need to mail that letter.

(HEATHER and HENNESSEY embrace)

**HENNESSEY** – Heather. I won't ask how.

**TENNESSEE** – Probably better that way.

(TENNESSEE EXITS into the mine shed/bunkhouse)

**HEATHER** – After you left ... I was standing in a field in Ireland, alone, a little lost ... wishing for you more than I wished for my next breath. That was the moment that I knew I must find you at all costs and I followed you to America (pause for a breath and say with emotion) “Because you’re the beginning of the dream I want to remember for all my life.”

**HENNESSEY** – Did you just come up with that?

**HEATHER** – No. Actually ... I read it on a card in the giftshop on the ship coming over. (handing him a greeting card) See ... here it is.

**HEATHER** – Not another word.

**HENNESSEY** – I know. I talk too much.

**HEATHER** – That is true. But actually ... it is time for Intermission. And these fine folks likely want some refreshments and a cookie from concessions.

(HEATHER and HENNESSEY EXIT)

(PAIGE TURNER ENTERS – rushing in out of breath)

**PAIGE TURNER** – (ASIDE) I was just going to say that. (under her breath) I only have one job to do ... oh never mind.

(PAGE TURNER – Shows card)

CUE-CARD – Intermission!

(PAIGE TURNER EXITS)

**FADE TO BLACK**

**INTERMISSION**

## WELCOME BACK SING-ALONG

(PAGE TURNER ENTERS with THE JUDGE)  
(Sing-Along songs are printed on huge cue-cards.)

(PAIGE TURNER shows a cue-card sign)  
CUE-CARD – Sing Along Time

**PAIGE TURNER – (ASIDE)** Welcome back. As you can see ... lyrics for a song are printed in your playbill (or on large signs if you prefer). With Trudie Lite at the piano ... The Judge here will start out his favorite old Irish song and then we can all join in on the chorus. Are you all ready?

(TRUDY LITE begins playing the intro)

**PAIGE TURNER – (ASIDE – more forcefully)** I said are you ready?

### **An Irish Lullaby**

Music and Lyrics by J.R. Shannon  
Additional lyrics by Gary McCarver

Over in Killarney Many years ago My Mother sang a song to me in tones so sweet and low.

Just a simple little ditty, in her good old Irish way. And I'd give the world if she could sing that song to me this day.

CHORUS:

Toora loora loora - Toora loora li.  
Toora loora loora - Hush now don't you cry.  
Toora loora loora - Toora loora li,  
Toora loora loora - That's an Irish lullaby.

**THE JUDGE – (ASIDE)** That was mighty fine ... but let's see if you have truly mastered the art of the sing-along. Paige ... would you mind helping me with one more song.

**PAIGE TURNER –** It would be my pleasure “mister Judge”.



(TRUDY LITE begins playing the second short song)

**THE JUDGE** – Just “Judge” is fine.

**PAIGE TURNER** – It would be my pleasure “Just Judge”.

**THE JUDGE** – Close enough.

**My Wild Irish Rose**

Music and Lyrics by Chauncey Olcott

Lyrics adjusted by Gary McCarver

My wild Irish Rose.  
The sweetest flow'r that grows.  
You may search ev'ry  
where, but none can com-pare  
with my wild Irish Rose.

My wild Irish Rose .  
The Dearest flow'r that grows.  
And one day I do pray,  
she'll come here to stay  
my lovely and wild Irish Rose.

**THE JUDGE** – (ASIDE) You can all be very proud.

**PAIGE TURNER** – Now WELCOME BACK to the story ... and to find out the conclusion of Dastardly Deeds at Harmony House.

(PAIGE TURNER AND THE JUDGE EXIT)

**FADE TO BLACK**

## ACT 2 SCENE 1

The Place: Hills outside San Juan Capistrano  
The Mack-Intosh Tin Mine

When: The Next Morning

(PAGE TURNER – Shows cards then EXITS)

CUE-CARD – The Mack-Intosh Tin Mine

CUE-CARD – The Next Morning

**CLAIRE VOYANT** – (angry) I am so tired of the varmints and the weather out here. If half of what you said yesterday about the mine is true, we are rich! Unless you were lying again.

**THE PROFESSOR** – Some of my stories have less truth than others. But what I told them is absolutely true ... unfortunately it is the other half of the truth that's the problem.

**CLAIRE VOYANT** – (still angry) "Less truth than others?" That sounds like something liars say when people catch them. There you go again ... just trying to confuse me.

**THE PROFESSOR** – (stealthy) Truth is irrelevant. If you want to make a lie believable, just weave it with truth. A half-truth is even more valuable than a lie. People can smell a lie, but half-a-truth will mislead people for a long time.

**CLAIRE VOYANT** – (brows furrow loudly confused) What?

**THE PROFESSOR** – Two truths and a lie ... that what I always say ... it makes the lie harder to pick up on. What matters is whether they believed the lie.

(PAIGE TURNER ENTERS)

(PAGE TURNER – Shows card)

CUE-CARD – Boo Hiss!

(PAIGE TURNER EXITS)

**CLAIRE VOYANT** – Out with it!

**THE PROFESSOR** – Calm down.

**CLAIRE VOYANT** – Calm down? Calm done! What is it about those two words! Never tell a woman to ... Calm ... down!

(THE PROFESSOR pulls out the full geologist's report)

**THE PROFESSOR** – Unfortunately, the second page of the geologist's report said ... and I quote "plentiful but too difficult to separate the tin from the various other minerals in the ore like mercury. There's a little bit of everything in the Santa Ana Mountains, but not enough for it to pay to mine it."

**CLAIRE VOYANT** – So we are NOT rich?

**THE PROFESSOR** – Oh ... but we ARE rich. (handing CLAIRE jewelry)

**CLAIRE VOYANT** – I'm confused.

**THE PROFESSOR** – Borden and his fellow milk producers were in a bind due to a new decree by the U.S. health agency that all milk containers must be covered and sterilized. That meant wooden buckets he used to transport milk were done. So ... TIN to coat milk containers was the FIX he needed for his dilemma. That's WHY he invested nearly two million dollars in this mine.

**CLAIRE VOYANT** – (insistent) There is no way on earth that you spent all of that on this mine!

**THE PROFESSOR** – Exactly!

**CLAIRE VOYANT** – (confused then realizing the truth) Exactly. (affectionately) Ahhhh. I love the smell of coffee, blooming roses, and your schemes when they come together.

**THE PROFESSOR** – Are you saying my schemes smell?

**CLAIRE VOYANT** – Only in the best way my dear. You are the best villain I know ... they should write songs about you.

**THE PROFESSOR** – Interesting that you should say that.

**SONG**

**A Good Old Villain's SONG**

Music by Walter Scanlan

Words by Gary McCarver & George A. Kershaw

(Sung by THE PROFESSOR and CLAIRE joins in the chorus)

The songs they're singing now a-days  
they're always such a bore,  
They never seem to  
sing about villainy any more,

It's good guy this and Hero that's  
Coming to save the day.  
Neglected are those noble souls  
who dream of foul play.

I hope Villain tunes soon come back in style.  
And we can sing the songs that make me smile.

**CHORUS:**

Oh! How I love to hear a good old villain's song.  
for that the only kind appeals to me.

A song that's so pernicious,  
that's vicious and malicious,  
and only speaks of Heroes begrudgingly.  
(Gee - I love that.)

I want a song that has more than its share of bad.  
It always cheers me up when things go wrong.  
Like the damsel tied to the railroad tracks,  
or Polly tryin' to get'er mortgage back.  
I love to hear a good old villain's song.

**REPEAT CHORUS** one time

(DINA MITE ENTERS with a letter)

**DINA MITE** – Oh! Professor. It a telegram for you ...

(DINA MITE hands a telegram to THE PROFESSOR, but it is intercepted by CLAIRE. DINA MITE EXITS. CLAIRE starts to read the telegram and THE PROFESSOR snatches it from her hand.)

**CLAIRE VOYANT** – It is from ... Borden.

**THE PROFESSOR** – So it is.

**CLAIRE VOYANT** – Read it ...

(THE PROFESSOR starts reading it silently/quietly to himself)

**CLAIRE VOYANT** – Out loud. If you don't mind.

**THE PROFESSOR** – Fine. *“Dear Professor ... After investing almost two million dollars ... I will be making a trip to examine my mine with my attorneys and the authorities and decide if my investment has been a wise one or if my company had been ‘milked’ long enough.”*

**CLAIRE VOYANT** – At least he has a sense of humor and we have some time until he can make it all the way from New York City.

**THE PROFESSOR** – I will continue reading ... *“I am sending this telegram while already on my journey to you. My people say we will be arriving no more than a day after you receive this. Cordially ... Gail Borden the Third.”*

**CLAIRE VOYANT** – That's not good. Not good at all.

**THE PROFESSOR** – No time to finish plan A ... looks like we will have to resort to plan B. (thinking and looking at the mine entrance) People never make decisions they think are wrong. Because even when they are wrong ... they believe that it was the best option available at the time. (thinking) Claire ... tell everyone we have given them the rest of the day off.

**CLAIRE VOYANT** – Again ... why would we want to ...

**THE PROFESSOR** – (interrupting) ... Did you know that you can't prove or disprove a negative?

**CLAIRE VOYANT** – What?

**THE PROFESSOR** – Borden can't examine something that isn't here. It is so sad that there are so many accidents in mines these days. One match or a single spark ... in the wrong place at the wrong time ... and who knows what could happen. (evil laugh)

**CLAIRE VOYANT** – Is that why you ordered up so much extra blasting powder?

(THE PROFESSOR moves a barrel of explosives closer to the mine showing a sticks of dynamite with an alarm clock.)

**THE PROFESSOR** – They will think that we both perished in the mine explosion and in all the confusion ... we can make a clean escape from this wretched Orange County. Tell the men to enjoy their day off. That should make sure no one is around when the entire mountain goes up in smoke and flames.

**CLAIRE VOYANT** – Oh my!

(PAIGE TURNER ENTERS)

(PAGE TURNER – Shows card)  
CUE-CARD – Boo Hiss!

**THE PROFESSOR** – By the time they finish digging through the rubble looking for our bodies and interrogating Dina for her utter carelessness ... we will be enjoying life in Mexico. (handing CLAIRE more jewelry)

**CLAIRE VOYANT** – You are such a rascal. (drawing close the THE PROFESSOR) I do love that about you. No one actually harmed. Making Dina the “Escape Goat”. And we get off scot-free. Perfection ... complete and utter ... perfection.

(CLAIRE VOYANT embraces THE PROFESSOR)

(PAIGE TURNER ENTERS)

**PAIGE TURNER** – (ASIDE) I used to like Claire ... I am so disappointed. Well you know what they say ... You dance with the devil and the devil don't change ... the devil changes you. So sad.

(PAIGE TURNER EXITS)

**CLAIRE VOYANT** – A great plan B ... Professor. Sorry to doubt you.

**THE PROFESSOR** – Just don't let it happen again.

(THE PROFESSOR opens the mining shed door for CLAIRE VOYANT so they can EXIT inside to pack and prepare for the next part of his pernicious scheme.)

**FADE TO BLACK**

## ACT 2 SCENE 2

The Place: San Juan Capistrano – Harmony House  
When: Late at Night

(PAGE TURNER – Shows cards then stays to narrate)  
CUE-CARD – Harmony House  
CUE-CARD – Late at Night

**HEATHER** – (as if in the middle of a conversation) ... Everyone in town has gladiolas, geraniums and fuchsias growing. Some almost as tall as their houses. Everything about America is exciting. This is my first time away from home, and I've already seen so many places.

**MADAME M** – Which was your favorite place?

**HEATHER** – I've never been terribly attached to any place. But ... I guess I have to say ... right here.

**HENNESSEY** – (surprised) Here in Harmony House? Here in San Juan?

**HEATHER** – Actually No. (pausing) I mean here ... with my Ian.

**MADAME M** – A pleasure to meet you Heather. Hennessey has told us so much about you. As for me ... I enjoy San Juan because it is such a safe sanctuary. My ranch is up in Santiago Canyon ... you will have to come and visit.

**HEATHER** – Judge ... Ian told me about your generous kindness. Here ... please take your money back since we won't be needing it. (offering the money back)

**THE JUDGE** – No ... keep it. A gift is a gift.

**MADAME M** – That is so true.

**THE JUDGE** – (interrupting) I know where this is going. One year I gave Modjeska a mounted buffalo head which she hung over her fireplace. I am still surprised you gave it such a prominent location.



**MADAME M** – It was enormous, but it had a such a remarkable resemblance to my grizzled friend the Judge here.

**THE JUDGE** – Last time you told the story ... you said it was handsome. And I believe that I was telling the story ...

**MADAME M** – (interrupting) ... I have tried to return it several times ... but each time the Judge says.

**THE JUDGE** – A gift is a gift. (pause) Well it is.

**HEATHER** – (changing the subject) The journey to Ellis Island in New York was a long one ... I was lucky enough to get a 'standby' ticket. The ship was so big and steerage was a dark and stuffy place - that I did not enjoy. (noticing MADAME M's hat) What a beautiful hat.

**MADAME M** – Would you care for a cup of tea?

**HENNESSEY** – In Ireland ... when you visit someone's house ... and as sure as the hills are green, they will ask "if you care for a cup of tea". Of course, you say no ... no thank you ... you're really just fine. They ask again if you're sure. You say of course you're sure ... no thank you ... you don't need a "thing". Except back home in Ireland we pronounce it "ting". No ... you don't need a "ting". Well ... they say then ... I was going to get myself some ... so it'd be no trouble. Ah ... you say ... well ... if you were going to get yourself some tea ... I wouldn't mind a spot ... and you both end up around a stove drinking tea and chatting.

In America ... when someone asks you if you want a cup of tea and you say no ... you don't get any blasted tea. (laugh)

(MADAM M pours HEATHER a cup of tea)

**MADAME M** – I think I like the Irish way better.

**THE JUDGE** – Speaking of the Irish ... I find it hard to believe "that Professor" you work for is even one-quarter Irish.

**HENNESSEY** – “That” Professor ... never gives a straight answer to a question and I’m starting to think he doesn’t know the first thing about mining. “Why answer a question”, he says, “if you can tell a good story instead?”

**THE JUDGE** – If he isn't really Irish ... at least in that regard he does a good impersonation. (laugh)

**HEATHER** – From what Ian tells me of him, back in Ireland we would call that Professor ... a ‘Chancer’ ... a dodgy character who will do anything to get what they want.

**HENNESSEY** – You may have him figured right. He’s too rumbly a bloke to be fully trusted. Men at the mine say he’d sell you the eye out of your own head if you’re not careful.

**THE JUDGE** – Sometimes it is safer to doubt everything and ... since everyone sometimes lies ... you can never be certain what you are hearing is the whole truth.

**MADAME M** – Maybe you are just misunderstanding the Professor’s intentions. When I debuted in New York back in 1877 ... half way through my performance they whistled at me on stage! I thought that my career was over. In my country of Poland ... you see ... a whistle is not polite. But I was assured that whistles here in America had different meaning ... and after time I learned to be delighted by them ... and I no longer jump too quickly to conclusions.

(TENNESSEE knocks and ENTERS rushing in. Everyone jumps up.)

**TENNESSEE** – Sorry to barge in at this hour. Did you hear the news? Jose Garcia was shot dead in front of his Saloon.

**MADAME M** – That is horrible. Has his wife Maria been told?

**TENNESSEE** – She was home at the time. And yes ... the sheriff told her. But if there is any good news ... they caught the man that did it ... some man named Manuel (said “man-you-el”). The sheriff is busy keeping a mob from taking justice into their own hands.

**THE JUDGE** – I understand. Where did they find Manuel? (said “man-well”)

**TENNESSEE** – In the marshlands behind Grover’s house.

**THE JUDGE** – Really? That’s odd. (pondering) Thanks for the news.

**HENNESSEY** – Good night Tennessee.

**HEATHER** – (to MADAME M) I though you said San Juan was “safe”.

**THE JUDGE** – Normally it is. As Judge ... crimes punishable by hanging are out of my normal jurisdiction. Still I will lend my voice to make sure justice is served ... the least I can do for Maria.

**TENNESSEE** – Thank you Judge, Garcia’s family will appreciate it. I have to go now.

(TENNESSEE EXITS)

**MADAME M** – Heather ... I insist that you stay at my home tonight ... a miner’s bunkhouse or a hotel room here in town or the hot springs is no place for a young lady.

**HEATHER** – As long as it’s no trouble.

(HEATHER AND MADAM M rise to leave and begin to leave.)

**MADAME M** – No trouble at all ... and I can use the company. My husband “Charlie” is out of town. His given name is Karol, but he likes it when I call him “Charlie”. Come now my carriage is out back.

**HEATHER** – Thank you kindly. I would love that.

(HENNESSEY prepares to leave also.)

**HENNESSEY** – I will ride with you ladies to make sure that ... well to make sure you safely ... well ...

**MADAME M** – (not letting him finish) ... That would be nice. (to HEATHER) Many people think I am royalty ... but can I tell you a secret ... my husband is not actually a “count” ...

**HEATHER** – Really?

**MADAME M** – (fading away) It is an interesting story ... when most stars in the off-season rest ... I prefer to teach, encourage, and advise aspiring actors.

(MADAME M, HEATHER and HENNESSEY EXIT and we hear the sound of horses trotting off. At the same time GROVER WOODS ENTERS)

**GROVER WOODS** – I suppose you heard the news Judge.

**THE JUDGE** – Grover ... tell me you didn't have anything to do with this.

**GROVER WOODS** – Coincidental. I categorically assure you.

**THE JUDGE** – It is troubling that Garcia was shot just three days after signing a deed for grazing rights over to you. I notarized those for you ... remember.

**GROVER WOODS** – Yes. I do seem to recall that.

**THE JUDGE** – And apparently, they caught your hired hand Manuel hiding in the marshlands ... not more than a hundred yards behind your home. Any judge might find that a dubious set of events.

**GROVER WOODS** – You're not just ANY Judge. As I said coincidental. Manuel was drunk and never liked Garcia. With your help I'm sure everything will sort itself out.

**THE JUDGE** – With my help?

**GROVER WOODS** – Judge ... some questions are sometimes better not asked and certainly better not answered. I'm your friend ... you know me.

**THE JUDGE** – I thought that I did.

**GROVER WOODS** – It is a dastardly deed of course, but Judge ... our town doesn't need a scandal right now ... not when we are all just starting to get back on our feet after the financial panic last year. I am just suggesting that you do what you can to speed things along. It is best for the town.

(GROVER WOODS EXITS)

(THE JUDGE walks out to talk to the audience)

**THE JUDGE – (ASIDE)** I read somewhere that "The world is a fine place ... and worth fighting for." I suppose I must agree ... at least ... with the second part.

(THE JUDGE EXITS into his house shaking his head in disappointment)

**FADE TO BLACK**

## ACT 2 SCENE 3

The Place: Hills outside San Juan Capistrano  
The Mack-Intosh Mine  
When: Early the Next Morning

(PAGE TURNER ENTERS)

CUE-CARD – The Mack-Intosh Mine  
CUE-CARD – The Next Morning

**PAIGE TURNER – (OPTIONAL ASIDE)** It all began small and innocent like, as most catastrophes do. A butterfly flaps it's pretty wings somewhere and the wind changes and you have rain off the coast of Spain and before you know it you've got a Typhoon bearing down on you. By the time anyone figured out a storm was coming, it was too late to do anything but run for cover.

(PAIGE TURNER EXITS)

(CLAIRE VOYANT ENTERS from the shed and sets a bag down next to another that is just outside the shed. THE PROFESSOR ENTERS from the mine entrance to meet her.)

**CLAIRE VOYANT –** I never thought that saying ... "There's tin up in those hills" ... had the right ring to it anyway.

**THE PROFESSOR –** I've moved the explosives I had Dina store in tunnels two and three ... throughout the mine.

**CLAIRE VOYANT –** I saw a dire warning at the bottom of my teacup this morning ... dread portents of this scheme of yours. I used to be a fortune teller ... so I know a little about predicting the future.

**THE PROFESSOR – (sarcastically)** If you ask me ... Claire ... you were more of a "mis-fortune teller" ... but I will humor you and take extra care.

**CLAIRE VOYANT –** It is our wedding anniversary in a week ... how do you think we should celebrate it?

**THE PROFESSOR** – With a minute of silence.

**CLAIRE VOYANT** – (insulted and upset) Oh you!

(THE PROFESSOR gives CLAIRE one more bauble of jewelry)

**THE PROFESSOR** – For you my dearest one.

**CLAIRE VOYANT** – (wonderfully pleased) Oh you!

**THE PROFESSOR** – No one in the mine ... explosives put in strategic locations ... some of our old clothes spread out so when the entire mountain goes up ...

(THE PROFESSOR scatters clothing at the mine entrance)

**CLAIRE VOYANT** – (completing the thought) ... They will think we got trapped inside when it all went wrong ... you are brilliant.

(THE PROFESSOR holds up dynamite sticks with an alarm clock attached and then looks at his pocket watch.)

**THE PROFESSOR** – I do like to think so. Every possibility attended to. Now I put 10 minutes on the clock ... and set it right here ... for the start of a chain reaction.

(THE PROFESSOR sets the dynamite on an explosives barrel at the front of the mine placing a cloth over the bomb.)

**CLAIRE VOYANT** – Too bad we didn't have more time here. Just for an instant I thought this time ... it would be better. (they have a moment again)

**THE PROFESSOR** – (looks at pocket watch) Speaking of time ... Claire grab our bags. The clock is ticking. Let's vamoose while the vamoosing is good.

(THE PROFESSOR and CLAIRE VOYANT grab their bags which were waiting outside of the miners shed and then quickly EXIT. Moments later from the other part of the scene ... HENNESSEY and HEATHER ENTER in conversation. HEATHER is wearing MADAME M's beautiful hat.)

**HEATHER** – You would not believe how beautiful her house is. Roses miraculously in bloom, The fragrance of violets and orange blossoms everywhere. She was so nice ... she even gave me her favorite hat. (gestures to the hat she is wearing)

**HENNESSEY** – I know we could have visited with her longer ... but I just had to show you the mine. It's not a gold or silver mine ... but the tracks I laid are some of my best work.

(DINA MITE ENTERS carrying a crate surprising HEATHER)

**DINA MITE** – If you can find it ... even TIN can make you rich. Surprised to see you here on your day off Hennessey.

**HENNESSEY** – Dina ... may I introduce ... my Heather.

**HEATHER** – Pleased to meet you.

**DINA MITE** – So you do exist? The miners said you sounded too good to be real. I was just bringing back some supplies from town to chase off the occasional tarantula or scorpion we run into up here.

**HEATHER** – Oh My!

(PAIGE TURNER ENTERS)

(PAGE TURNER – Shows card)

CUE-CARD – Oh My!

**HEATHER** – I just said that.

(PAIGE TURNER EXITS)

(DINA MITE noticing that the barrels have been moved)

**DINA MITE** – Strange. Looks like someone has moved the barrels of blasting powder. (beat) What is that in the mine ... looks like clothing strewn about? (seeing scattered clothing)



**HENNESSEY** – (noticing the changes also) I think you're right. (beat) Stay here Heather. We will be right back.

(DINA MITE and HENNESSEY walk inside the mine out of view ... picking up some clothing as they enter.)

(HEATHER ignores their suggestion and walks to the front of the mine and peers inside and then yells after them.)

**HEATHER** – Is everything fine in there?

(HEATHER looks at the barrels in front of the mine entrance)

**HEATHER** – (musing to herself) I might as well tidy up out here. Someone left this cloth out here on a barrel.

(HEATHER takes the cloth off the barrel and exposes the bomb that THE PROFESSOR left. She looks carefully at it.)

(PAIGE TURNER ENTERS)

(PAGE TURNER – Shows card)  
CUE-CARD – Oh My!

(PAIGE TURNER EXITS)

**HEATHER** – Oh My! That's not something you see every day.

**HEATHER** – (calling into the mine) Oh ... Hennessey?

**HENNESSEY & DINA MITE** – We'll be right out.

**HEATHER** – You might want to come have a look at this.

**HENNESSEY** – We'll be right out.

**HEATHER** – (calling into the mine more loudly) I SAID ... You MIGHT Want to COME have a look at this! NOW.

(HENNESSEY rushes out of the mine to HEATHER's side)

**HENNESSEY** – (answering as he walks out of the mine) WHAT IS IT ... a snake or little tarantula?

**HEATHER** – Look. (pointing out the bomb)

**HENNESSEY** – That's not something you see every day.

(HENNESSEY and HEATHER back away from the bomb)

**HENNESSEY** – (calling into the mine) Oh Dina – YOU might want to come have a look at this?

**DINA MITE** – (calling out from the mine) I'll be right out.

**HENNESSEY** – (calling into the mine) I said ... You MIGHT Want to COME HAVE A LOOK AT THIS.

(DINA MITE rushes out of the mine to see the bomb)

**DINA MITE** – Well ... that's not something you see every day. Not one of mine ... even though it has my name on it.

**HENNESSEY** – Well if it isn't yours then ...

**DINA MITE** – That explains what I found inside the mine. Explosive charges set. One spark and the whole mountain is liable to blow sky high. Someone set it up for a chain reaction.

(DINA walks to look at the bomb's clockface then walks back)

**HEATHER** – Why not just cut the primary lead wire?

**DINA MITE** – Interesting that you ask that. It occurred to me also. It looks to be a Jefferson 28 style bomb but seeing as I didn't put the contraption together ... and whoever did only used black wires. Can't easily be defused.

(HEATHER slowly walks over to the bomb to look at it while HENNESSEY and DINA MITE are talking.)

**DINA MITE** – And there seems to be less than a minute to go until it ... well ... that bomb does what it was designed to do.

**HENNESSEY** – So what you are saying is ...

**DINA MITE** – Tunnels spread in all directions from where we are ...

**HENNESSEY** – I laid the tracks in each tunnel. I know that as well as anyone.

**DINA MITE** – So ... no matter where we throw it ....

**HENNESSEY** – (finishing her sentence) ... it will still trigger the same explosion in the mine.

**DINA MITE** – And with all those explosives ...

**HENNESSEY** – (finishing her sentence) ... No safe distance we can get to.

(DINA stretched out her hand to shake HENNESSEY's hand. And HENNESSEY instinctively stretches out his hand.)

**DINA MITE** – It ... has been a real pleasure working with you. I wish it could have ended in better circumstances.

(While DINA MITE is talking to HENNESSEY ... HEATHER takes a long hairpin out of her hat and places it into the bomb's mechanism in a fast fluid motion and then picks up the bomb and walks over to DINA MITE and HENNESSEY.)

**HENNESSEY & DINA** – (loudly) What are you doing!

**HEATHER** – It looked like a Jefferson 28, but it's actually a Stanley 42 ... they are commonly confused. All it needed was a ground to the common and the bomb was disabled. Good thing I had a hatpin to do the trick.

(HEATHER hands DINA MITE the bomb to hold.)

**DINA MITE** – Good thing.

(HENNESSEY and DINA MITE look dumbfounded.)

**HEATHER** – Don't you remember ... both my father and my grandfather were explosives experts in the coal mines back in Ireland.

**DINA MITE** – (to HEATHER) Third generation? Me too! (to HENNESSEY) You've got yourself a real keeper here Hennessey.

(HEATHER and DINA MITE chat about explosives as they walk off stage. HENNESSEY follows them a few feet behind.)

**HENNESSEY** – That ... apparently is an understatement.

(HENNESSEY approaches HEATHER to hug her, but DINA MITE comes between them and the ladies start walking off.)

**LIGHTS FADE OUT AS THEY WALK OFF STAGE**

(Additional dialogue that can be used as all three EXIT)

**DINA MITE** – I am impressed. Using a hatpin. Innovative.

**HEATHER** – Never underestimate the value of millinery.

**DINA MITE** – It is such a beautiful hat.

**FADE TO BLACK**

## ACT 2 SCENE 4

The Place: San Juan Capistrano – Harmony House  
When: Late at Night

(THE JUDGE and MADAME M are having coffee with HENNESSEY and HEATHER in Harmony House. PAIGE TURNER ENTERS)

(PAGE TURNER – Shows cards then tells the story)  
CUE-CARD – Harmony House

**PAIGE TURNER** – (OPTIONAL - ASIDE) I know you want to believe in heroes that are truly heroic and villains that are just plain bad, but I've learned that things are rarely that simple. Good guys can do some truly awful things on accident, and even a heroine can sometimes surprise the heck out of you with a hatpin. It is late at night at Harmony House as they share a cup of coffee and stories of the day.

ONE MORE CUE-CARD – Late at Night

(PAIGE TURNER EXITS)

**HENNESSEY** – (in conversation) ... I still can't figure if the Professor was a good man for not wanting to blow up the mine with us around or if there was just no good in him at all for not making sure. Suppose it doesn't really matter.

**THE JUDGE** – They still haven't found the Professor and Claire, but I believe that justice will get its arms around them soon enough.

**MADAME M** – Of course they'll catch The Professor ... what are the chances that he escapes and comes back to town to try another of his evil schemes in the future.

(Everyone turns to look at the audience pausing one moment)

**EVERYONE** – (in unison) Naaaa.

(HENNESSEY stands up with a glass in his hand)

**HENNESSEY** – Two cheers for Heather who saved the day  
Hip ... Hip ...

**EVERYONE** – (in unison) Hooray

**HENNESSEY** – Hip ... Hip

**EVERYONE** – (in unison) Hooray (then singing together)  
For she's a jolly good fellow ... for she's a jolly good fellow ...

(TENNESSEE ENTERS excitedly rushes in with a newspaper in hand and a large duffel bag and interrupts the festivities. Everyone surprised jumps up.)

**TENNESSEE** – Did you hear the news?

**HENNESSEY** – It's been a long day ... what "News" is that now Tennessee?

**TENNESSEE** – They discovered GOLD up in the Klondike. All the miners have already packed up. It's right here in the newspaper.

(Holding a newspaper that says "GOLD FOUND IN YUKON")

(TIM BURR ENTERS with a large duffel and positions himself in the back of the room grabbing a cup of coffee but staying attentive to the conversation going on.)

**HENNESSEY** – (excitedly) Gold! (calmer) I mean ... gold you say?

**TENNESSEE** – Some prospector named Carmack was prospecting in the Klondike. He found so much gold up there it's causing a "stampede". I for one am not going to miss out on freshly mined gold.

**HENNESSEY** – "Stampede" you say? (not wanting to look too excited for the prospects of prospecting in front of HEATHER)

**TENNESSEE** – (confiding) We have a JUMP of at least 6 weeks on those easterners. I am on my way to the Pacific Coast Steamship Company in San Pedro in the morning. They have a ship called the COOS BAY leaving for San Francisco and the Yukon and I intend to be on it.

(HENNESSEY looks over at HEATHER and starts to pace back and forth trying to choose the right words.)

**HENNESSEY** – Heather ... you've come such a long way ... and I ... well ... I can't ask you to ...

**HEATHER** – (interrupting) Tennessee ... to understand the Irish you have to know that the more foolish or illogical one's actions might be, the quicker we are to take the leap. Tennessee make that three tickets to go get some of that gold. Ian ... let's go pack up.

(HENNESSEY AND HEATHER embrace)

**TENNESSEE** – This will be such an interesting adventure to tell. Judge ... I am sure you will read about in a book one day.

**THE JUDGE** – Or maybe someone will act it out in a play.

**MADAME M** – (pause for effect) God forbid.

(HENNESSEY AND HEATHER EXIT hand in hand)

**TENNESSEE** – Tim ... you're invited to come too you know.

**TIM BURR** – I've been a prospector and fur trapper for Umteen years. (pause) Ten mules couldn't keep me away.

**TENNESSEE** – I already have my Klondike Guidebook (showing guidebook) it tells the best routes and equipment.

**TIM BURR** – Got my own copy right here. (holding up his copy) I will see you in San Pedro ... in the morning!

**TENNESSEE** – The more the merrier.

**THE JUDGE** – (looking sad talking to TIM BURR) I travelled through fourteen states of the union with you after the war and nowhere is there's a better place than right here in San Juan Capistrano. Tim ... are you sure ... the town just won't be the same without you.

(TENNESSEE EXITS to town as MADAME M EXITS into the kitchen door of the house but is listening from the door.)

**TIM BURR** – I've known you half my life ... it's that old broken heart of yours acting up again. Am I right or am I right?

**THE JUDGE** – I was just thinking about Molly. Aye.

(TIM BURR takes one last sip of his coffee, sets it down, grabs his duffel bag, and walks over to the door of Harmony House to leave but turns to deliver one final word of encouragement to THE JUDGE)

**TIM BURR** – Just remember what old Tim Burr says when the the winds of change blow. Tim Burr just looks that big storm right square in the eye and he says, go ahead ... give me your best shot. Judge ... sometimes nothing you can do about it except keep moving forward.

**THE JUDGE** – Actually Good advice. (beat) That's not at all like you Tim. (laugh)

**TIM BURR** – Ahhhh ... You'll see me back here soon enough ... with my pockets filled with gold. Good night Judge.

**THE JUDGE** – Good night Tim.

(TIM BURR EXITS and THE JUDGE takes his photograph of Molly off of a shelf and looks at it as if he is talking to her.)

**THE JUDGE** – Well ... Molly. Sorry I was so caught up in the events of the past few days. Wherever you might be ... you missed a lot of excitement back here in San Juan. Even if we didn't have a future ... we sure did possess a wonderful past you and I didn't we.

(MADAME M ENTERS opens the door a little wider to listen to THE JUDGE sing to the picture of Molly.)

THE MUSIC BEGINS PLAYING

**THE JUDGE** – Although it was more than twenty years ago ... in my eyes Molly ... you are not a single day older.



**SONG****When the Moon Shines in San Juan**

Music by Bert Peters

Lyrics by Gary McCarver

(Sung by THE JUDGE)

I am thinking tonight of a gal far away.  
Of a sweet thing that I once loved so,  
Tho' she far far away, she is nearer today.  
Ev'ry breeze whispers her name on low.

**CHORUS:**

When the moon shines in San Juan,  
She is with me once more.  
And I dream of my Molly here just as before.  
She's the lass that I loved. She's the one I adored.  
When the moon shines in San Juan ...  
I am with her once more.

**MADAME M** – You never told Hennessey the rest of the story ... did you?

**THE JUDGE** – There she was. Mollie standing there in my telegraph office waiting for me to say "please stay" or "please don't go" but that was not my way. So, she looked up sighed, and told me to wire back her consent to her old beau.

**MADAME M** – Tim is right. What did he say ... "keep moving forward."

**THE JUDGE** – You were listening from the kitchen? Ahhh ... Tim has never uttered a word that might send anyone to the dictionary (pause) But I'll miss that old so and so losing in cards to me every Saturday night.

**MADAME M** – It is nice to see Hennessey and Heather starting off a new life together. The excitement has been good for me ... I think.

**THE JUDGE** – But, you are still on the mend. Maybe it's time you call it a night.

**MADAME M** – What are you talking about? I know how much you love your cards. And with half the town off for the Yukon.

**THE JUDGE** – Karol should be back from Los Angeles by now. He is probably worried and wondering about you.

(MADAME M grabs cards ... sits down and starts dealing)

**BEGIN THE SLOW FADE TO BLACK**

**MADAME M** – I am sure he can manage without me while I play just one hand of cards ... with a good friend.

**THE JUDGE** – I'd like that ... I'd like that a lot.

(MADAM M deals out cards to THE JUDGE and they begin playing cards)

**FINAL FADE TO BLACK**

## OPTIONAL EPILOGUE

The Place: San Juan Capistrano  
When: Moments Later with THE MUSIC BOX playing

(Lights come up on PAIGE TURNER as she ENTERS.)

**PAIGE TURNER** – (ASIDE) It's not certain how the news of a tin strike traveled across the continent to New York, but it is certain that some two million dollars later ... Borden and his milk company learned the hard way that TIN mining was not a game for "TIN-horns".

The Professor and his wife Claire ... hightailed it out of town. But the search for them was soon forgotten since the Klondike Gold Rush was on and 100,000 prospectors were rushing off to the Yukon. Of those who reached the Klondike, only 4,000 struck it rich. I like to think that Hennessey and Heather were among that lot. And maybe Tim as well.

As for the murder ... Manuel was convicted and sent to San Quintin to be hung ... strange thing though ... they decided there was no satisfaction in hanging a man that didn't object to it ... so they set him free. It was a different time back then. Not long after he returned to San Juan ... justice was served ... Manuel got himself shot.

The Judge ... remained single his whole life and seldom left the town he loved. But it is said that once a year, until his own death in 1923, he would carefully tend the graves of Mollie's family ... a sign that he loved her until the end. So ... there you have it. A true story ... every single word. Many stories are forgotten over time. But unlike milk ... I guess true love doesn't have an expiration date. May it be that way ... for all of us.

(Lights fade down on PAIGE TURNER as she EXITS not looking back.)

**FADE TO BLACK**

## **CURTAIN CALL**

(Cast taking their bows ... then this final song is sung.)

(Print the words in your Playbill or make another huge cue-card sign if you want this to be a curtain call sing-along.)

### **SAN JUAN**

Music by Con Conrad and J. Russel Robinson

Words by Gary McCarver

### **CHORUS ONLY:**

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** – Goodnight everybody!  
(Everyone waves goodbye)

## ALTERNATE CURTAIN CALL SONG

### **SONG – ‘Till You Visit Again**

Words by Jack Drislane & Gary McCarver

Music by Chris Smith

### **VERSE**

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

### **CHORUS**

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

## **LIST OF CUE-CARD SIGNS**

Queenstown Seaport – Ireland 1897

Late at Night

Many Months Later

San Juan Capistrano 1897

Oh My!

Don't Trust Him

Harmony House

Shameless Plug!

The Mack-Intosh Mine

Boo Hiss!

The Next Morning

Intermission!

Sing Along Time

Hemet?

## 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.

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](http://heroandvillain.com) website should you need some inspiration of here are a few extra names if you want to ‘remoniker’ a character or two.

Alan Rench  
 Kylian Softly  
 Lance Boil  
 Brighton Early  
 Chris Cross  
 Craven Cash  
 Craven Money  
 Craven Power  
 Loggin Mecina  
 Craven Green  
 Foster Child  
 Harden Rock  
 Noah Way  
 Owen Cash  
 Pierce Hart

Pierce Hyde  
 Richard Mann  
 Seymour Paine  
 Stan Still  
 Ty Coon  
 William Wynn  
 Reed Toomey  
 Lou Scannon  
 Otto Matic  
 Patty O’Dors  
 Rudi Mentry  
 Dinah Mite  
 Doris Shutt  
 Avery Badman  
 Skip Town

Tim Burr  
 Brooke Trout  
 Ivana Furr  
 Justin Sane  
 Isabel Ringing  
 Sarah Nader  
 Kerry Seen  
 Kirsten Swore  
 Grover Timberline  
 Mark Smann  
 Frank Fossicker  
 Tanya Hide  
 Forrest Logs  
 Dee Vine

## MELODRAMATIC EMOTIONS

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

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

**Grief or Sorrow** – The actor's shoulders are rounded with his or her head down and hands cupping their face. Sobbing.

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

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

**Villainous Scheming** – One eyebrow raised while the other is down. There is a grimace on the scoundrel's face and his hands are rubbing together with fingers twiddling nervously.

**Feeling Overwhelmed** – One arm dropped limp to the side and the other hand open with the palm towards the audience on the top of the actor's forehead.



## VILLAINOUS HECKLER RESPONSES

Here are several heckler responses that your resident villain can use to keep control of the performance when a barrage of heckles, jeers or taunts ensues. A comprehensive compendium of responses can be found online at <http://heroandvillain.com>.

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

Everyone has the right to be stupid ... but that is no excuse for abusing the right.

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

I'm not paranoid! Which one of my enemies told you that?

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

It must be nice to be free from the burden of intelligence.

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

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

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

If I promise to miss you will you go away?

Your mind is like a soup dish ... wide and narrow.

If we have told lies you have told half lies. A man who tells lies merely hides the truth, but a man who tells half-truths has forgotten where he put it.

## **OLD TIME MELODRAMA SOUND EFFECTS**

Throughout the Melodrama we have put many cues for sound effects. However, these are just the bare minimum. Your sound effects wizard will find numerous humorous places for additional effects.

### **BREAKING THINGS ... FALLING OVER CRATES:**

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

### **DOG BARKING/ COYOTE HOWLING/ OWLS HOOTING:**

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

### **GALLOPING, TROTting, WALKING HORSES:**

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

### **WALLA WALLA (CROWD SOUND ENHANCEMENT):**

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

## PROPERTY LIST & RESOURCES GUIDE

They say that “clothing makes the man” I prefer to think that “Wardrobe makes the Melodrama”. There are countless sources for clothing and props that are appropriate for the late 1800s. Here are a few of the author’s favorites.

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

## SIGN POSTED AT THE MINE

### The Mack-Intosh Mine ... A Borden Company

A list of minerals with all having a line through except the last five.

Acanthite	Enstatite	Silver
Alunite	Bronzite	Sphalerite
Aragonite	Gold	Stibnite
Arcanite	Gypsum	Tin (cassiterite)
Calcite	Kaolinite	Zircon
Cassiterite	Melanterite	Mercury
Cerussite	Muscovite	Quartz
Chalcopyrite	Pyrite	Zinc
Copper	Pyrrhotite	Unknown
Dolomite	Quartz	

**The Judge’s Motto - Fortitudine et prudentia  
With fortitude and prudence.**

## SAMPLE CUE-CARD SIGNS

Cue-card Signs available for download from [HeroAndVillain.com](http://HeroAndVillain.com)



## 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.

Royalties need to be paid to perform plays. Simply visit [www.HeroAndVillian.com](http://www.HeroAndVillian.com) to easily pay for Royalties and purchase additional materials to perform this Melodrama.

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

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

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Great American Melodrama**

