

Trouble Bubbles At The Hot Springs

By Gary McCarver

Also Known As

Professor Mack Comes Back!

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**Melodrama is essentially a theatre of shameless sentimentality.
An “over the top” emotional convoluted journey
of both the expected and the unexpected.
An original American art form that is simply unabashingly fun!**

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TROUBLE BUBBLES AT THE HOT SPRINGS

(For Use in Advertisements & Playbills)



Welcome to the ultimate audience participation old west style melodrama. A story that takes you back to the haunted happenings of old San Juan Capistrano's Hot Springs Hotel in 1898.

Learn the answers to these and other gripping questions ...

Who is behind the mysterious happening at Hot Springs Hotel? What turn of events brings both the Actress CARMEN GEDITT and the on the run outlaw DEE ZASTER to the Hot Springs? Did the ghost stories being told in town lure the spiritualist CELIA FATE to town or did she start those stories in the first place? How can our hapless young heroine JENNA ROSSITY hope to keep her mortgage to the Hot Springs Hotel from being foreclosed? Can the plucky reporter AVERY BRAVEMAN uncover the truth in time to save the day and win his true love? And is the return of that scoundrel PROFESSOR MACK merely a coincidence or does he have yet another nefarious scheme planned for the kind folks of San Juan Capistrano?

Discover ... the mayhem, mystery and mischief ... the schemers, scalawags and scoundrels of old San Juan Capistrano. All just a small part of the trouble bubbling down at the Hot Springs Hotel.

THE CAST OF CHARACTERS

Warren Peace • The Town Sheriff

A hard-drinking and story-telling ex-army officer now the town sheriff.

Dustin Debree • The Mysterious Guest

The somewhat listless father and husband with a sad and mysterious past.

Gloria Debree • The Mysterious Guest's Wife

What is she doing at the Hot Springs may just surprise you or maybe not.

Denise Debree • The Mysterious Guest's Daughter

The enigmatic young daughter with a sad secret of her own.

Barnaby Wilde • The Hot Springs Hotel's Manager

The hen-pecked and hot tempered caretaker of the Hot Springs Hotel.

Bea Wilde • Barnaby's Wife

The unseen vociferous wife of the Hot Spring Hotel's Manager.

Avery Braveman • The Newspaper Reporter & Our Hero

The courageous and skeptical newspaperman who frequents the hot springs on the chance that he might get to see the hotel's owner Jenna.

Celia Fate • The Spiritualist

The extremely superstitious psychic that has come to the Hot Springs Hotel after reading about reports of odd events going on. Confused but insightful.

Jenna Rossity • The Hotel's Owner & Our Heroine

The pretty and perky owner of the Hot Springs Hotel. So endearing that the audience can't help but be infatuated with her and her many turmoils.

Carmen Geditt • The Actress & Our Heroine's Friend.

The fashionable and irrepressible international actress. A frequent visitor to San Juan's famous healing hot springs since her career has hit the skids.

Professor Thaddeus Snavely Mack • The Fortune Hunter & Our Villain

The former flim-flam con-artist medicine-show impresario that has once again returned to San Juan Capistrano in his ruthless obsession with gold.

Dee Zaster • The "On-the-Run" Outlaw & Alleged Bandit Queen

She rustled cattle and held up 6 stages in the black hills with a fast horse and even faster six-gun. This woman could track a shadow on a rainy night.

THE LOCALS

Trudy Lite • Our resident Piano Player brings our melodramatic antics to life by tinkling out the tunes you'd expect from an authentic old west style melodrama. Tip her well as good melodrama musicians don't come cheap!

Dan Druff • Our sound effects wizard & town barber. If it clanks, creeks, crashes or kerplunks ... you can be sure that Dan was behind that melodramatic sound. Witty and enthusiastic ... haircuts are only "two bits".

Paige Turner • Our Cue Card Maven helps us by popping in from time to time holding up cue cards to remind our audience to "Hiss!", "Boo!", "Aaah" or even to repeat a favorite line of our heroine... "That's Just So Sad".

A FEW NAMED EXTRAS JUST FOR GOOD MEASURE

Sam Hill • A Hotel Guest & Wealthy Candy maker from Denver
Sam has traveled to the San Juan Capistrano Hot Springs Hotel just to meet the actress Carmen Geditt. He is a bit smitten with her if you ask me.
(Several lines with involvement in crowd scenes & singing the finale song)

Sally Mander • Yet another Hotel Guest
Sally is a high-falutin', ever complaining and always bellyaching socialite.
(Only walk-ons and crowd scene involvement & singing the finale song)

Daryl Lect • The Drifter & Town Drunk
Daryl is the somewhat forgetful and utterly confused town ne'er-do-well.
(Only walk-ons and crowd scene involvement & singing the finale song)

TROUBLE BUBBLES AT THE HOT SPRINGS SONG LIST FOR THE MELODRAMA

Music used is derived from public domain songs published prior to 1920. Also Included with the Melodrama are overture and interlude music as well as musical themes for entrances of several characters. More information on why public domain music is used can be found at the end of this melodrama script. Songs are listed in order of Performance.

1. OVERTURE (Opens the Melodrama with previews of character themes)

2. SLEEPYBYE BAY

A song sung by our mysterious guest Dustin DeBree and his Daughter

3. CAPISTRANO SUN

A song sung by our Heroine Jenna Rossity with help from Barnaby Wild

4. SAN JUAN MOON KEEP ON SHINING

A song sung by the Actress Carmen Geditt with full cast on the chorus

5. BEAUTIFUL MUSIC (SINGING MY DREAMS)

A touching song about life on the stage sung by the Actress Carmen Geditt

6. TROUBLE BUBBLES

A song sung by both our Villain Professor Mack and Jenna Rossity

7. INTERMISSION (Welcomes the audience back with a foxtrot style rag)

8. GOLD

A song sung by Professor Mack & Dee Zaster

9. JENNA

A love song sung by our Hero Avery Braveman and Jenna Rossity

FINALE – The Chorus from SAN JUAN MOON KEEP ON SHINING

A curtain call song that the entire cast and the audience sing together

TROUBLE BUBBLES AT THE HOT SPRINGS PROLOGUE



The Place: Just Outside of the Hot Springs Hotel
The Time: Early in the Evening - Taking you back to the year 1898

(**Overture music** is provided that recaps the musical themes of characters)

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – SAN JUAN CAPISTRANO HOT SPRINGS HOTEL 1898

(The Town Sheriff enters to give a short prologue on the history of the Hot Springs Hotel and to set the scene as he moves into his character.)

LIGHTS FADE UP TO HALF only on the sheriff or a **SPOT**

(**SPECIAL EFFECTS:** Firefly lighting effects (see appendix) is already on but the creek bubbling and the sound of crickets is **waiting for its cue**)

THE SHERIFF – San Juan Capistrano has always been a town of traditions ... of folklore ... of course the swallows ... plus an ample supply of heroes and villains. (The Sheriff puts on a strategically placed sheriff's hat) Back when the mission was not much more than a few walls and some rubble ... people came from all over to San Juan just to enjoy the healing waters of our mineral hot springs. (The Sheriff puts on a vest that from the back of a chair) Unfortunately some arrived too late for any good the waters might have done 'em ... so needless to say we've got more than our share of ghost stories out here in the hills that surround the Hot Springs. (Waving his hands indicating the hills) Capistrano's one of the oldest towns here in California so naturally it would be called one of the most haunted.

(**SOUND EFFECT:** of an owl hooting once or twice)

THE SHERIFF – (Looking around then abruptly changing the subject by clearing his throat then checking the time from a pocket watch that just happened to be in the pocket of the vest he just put on).

So where was I ... Oh yes I was about to tell you the story about this old place... the Hot Springs Hotel ... but where are my manners? I didn't even introduce myself. My name is Warren Peace ... Town Sheriff.

THE SHERIFF – I'll recount this story as best I can. Some consider this as nothing more than a tall tale (pause) ... but they weren't here and they didn't see what I saw ... hold on ... I'm getting ahead of myself ... again.

(The Sheriff walks back further in the set to the lobby of the old Hot Springs Hotel. On the hotel's counter we see a bottle, two glasses, a guest register, an inkwell with feather pen and an antique-style guest bell. There are slots behind the counter for messages and room keys on hooks below the slots.)

THE SHERIFF – As you can see ... the hotel here at the Hot Springs is not exactly palatial but people come here anyway ... at least until recently ... but you'll find out more about that in a bit. Room and board are included and the cost is \$2 per day. Not cheap ... but not a king's ransom either. The Hotel even has its own piano and an inviting dance hall. On those RARE ... mind you RARE ... occasions I get cut off at one of the bars in town ... I come out here to the Hot Springs Hotel. The hotel manager is always ready with a drink or two for the local lawman. (Tapping on his badge proudly). It's a little late so I really should be quiet. (Knocking over some small item on the counter)

(Making a "be quiet" signal to the audience ... then seeing a whiskey bottle and a shot glass on a table next to the bar ... he fills the glass then holds up the filled shot glass for all to see.)

See ... what did I say! I guess he reckoned I'd be by tonight. (Downing the shot with a nice gasp) (Pausing then starting to fill the glass once again)

Well maybe just one more ... after all it is 12 miles from town to the springs ... (pausing searching for another reason) and ... I've just made a whole lot of new friends tonight (waving a hand out towards the audience to acknowledge them) Haven't I ... Well Haven't I (Encouraging audience response ... nodding his head or reaching for his peacemaker) ... That's better! ... Here's to 'ya! (A gulp and a gasp.) Now ... that does the trick.

On a quiet night like tonight ... if you listen really carefully you might even hear the water babbling down the creek running not far from here. (pause)

(The SHERIFF puts a hand to his ear) (No special effect yet ... be patient)

THE SHERIFF – (Looking scornfully at the Lighting booth ... Hands cupped to yell back at the booth) I SAID ... If you LISTEN REALLY CAREFULLY you might hear water babbling down the creek running not far from here.

(SPECIAL EFFECT: NOW ... The babbling brook sound now starts)

THE SHERIFF – There ... now that's better. And if you look really closely... you might even see some of them fireflies I used to catch when I was young. (Looking for himself very carefully to the side of the stage that leads to the Hot Springs almost straining his eyes in a squint)

(SPECIAL EFFECT: Turn on the Fireflies – See resources guide)

THE SHERIFF – I knew it! There's one now. (straightening his hat)

But I don't 'recon you're here just to listen to an old lawman's ramblings. So ... now that you know WHERE you are ... you might as well see WHY this story has become part of the folklore of this town.

(THE SHERIFF firmly rings the fancy antique brass desk bell at the front desk twice and turns to the audience as he starts to walk off stage)

THE SHERIFF – The Hotel Manager's name is Barnaby Wilde (pause for laugh) and he should be out shortly ... Welcome to 1898 at the Old Hot Springs Hotel ... Hope you enjoy your stay.

(The SHERIFF flashes a smile, raises his eyebrows and opening his hands as acknowledgement to audience.)

(A guest – DUSTIN DEBREE – with two bags starts to come around the corner into the hotel as the sheriff exits and almost runs into him.)

DUSTIN DEBREE – Excuse me ... ah (Seeing the Badge) sorry ... Sheriff.

THE SHERIFF – No harm done ... son. (The sheriff tips his hat and exits.)

(A Light goes on and breaks through the cracks in the swinging door behind the front desk. A woman's and a man's muffled voices are heard off stage. The sound of footsteps is heard ... as if someone is slowly walking and then pausing a moment to continue with almost a hesitating step.)

BARNABY WILD (OFF STAGE Yelling onto stage) – Be right there!

THE WIFE (OFF STAGE) – Who is that out there at this ungodly hour?

BARNABY WILD (OFF STAGE) – Probably just that sheriff of ours coming by for a free drink ... must've reached his limit in town.

THE WIFE (OFF STAGE) – Just go and see who that is.

(BARNABY steps through the swinging door and steps up behind the check in counter looking at the misplaced whiskey bottle as DUSTIN steps up.)

BARNABY WILD – Hey! ... You're NOT the sheriff.

DUSTIN DEBREE – No actually I ... (am just)

THE WIFE (YELLING OFF STAGE) – (Interrupting) What did you say?

(Barnaby opens the door just a crack and then yells back stage to his wife)

THE MANAGER – I said you're not the sheriff

THE WIFE (OFF STAGE) – WHO'S not the sheriff?

DUSTIN DEBREE – I guess I'm not ...

THE WIFE (OFF STAGE) – WHO?

BARNABY WILD – (Sternly looking at DUSTIN) Well then WHO are you?

DUSTIN DEBREE – My name is Dustin ... Dustin Debree I think I just met the sheriff leaving as I arrived.

BARNABY WILD – Well ... whoever you are ... welcome to the Hot Springs Hotel. My name is Barnaby and I'm at your service. Not exactly fancy here, but the rooms are clean, the food is edible and the coffee is ... well ... strong. (pause) ... Mighty late to be coming out here for the waters?

DUSTIN DEBREE – I'm not exactly out here for the waters. You see ... I used to live around these parts and I decided it was time ...

THE WIFE (OFF STAGE) – WHAT did he say?

(Barnaby yells his reply backstage opening the swinging office door)

BARNABY WILD – I'm just about to find that out ... now go back to sleep.

THE WIFE (OFF STAGE) – WHAT?

BARNABY WILD – I said ... (Pause) GO BACK TO SLEEP!

THE WIFE (OFF STAGE) – No need to get all worked up ... I can hear you just fine ...'Tarnation ... I think I'll just go back to sleep.

DUSTIN DEBREE – (To the manager) (pause) Actually ... I was wondering if you had a room for the night?

(The BARNABY WILD fusses with a lantern and the lights come up just a little brighter around the front desk ... Quickly glancing around.)

BARNABY WILD – As many rooms as you want ... things have been pretty slow out here the last few months. (Clearing his throat) That'll be \$2 a night and I need you to make your mark right here in our register. (Sliding the guest register over to him) Room 12 is nice enough ... it's right at the top of the stairs ... has a good view of the creek and the dance hall. Board is included ... there's coffee in the morning at 8 and supper at 5 ... and free use of the hot springs and the lockers. The Key's here on the wall if you need it. (Motioning to the single key used for all of the hot springs lockers)

DUSTIN DEBREE – That will be just fine.

BARNABY WILD – (Making several notations in the guest register) (pause) By the way ... what is it that brings you WAY OUT HERE so late at night?

DUSTIN DEBREE – Nostalgia ... I suppose. (Looking around the hotel lobby) Just a feeling ... can't really put my finger on it to explain it ... just an urge to see an old friend.

BARNABY WILD – A friend? Way out here? Who's this friend? Maybe I know 'em.

(Dustin Debree signs the register and then grabs only one of his two bags)

DUSTIN DEBREE – I'm sure you do. It was THIS PLACE (waving his arms around the room looking around) ... This was our favorite place ... as I recall it was right here where it all began a long long time ago (pause) though it looked a lot better back then. (Dustin gives a laugh)

BARNABY WILD – Very Funny. (BARNABY turns his back to pull out a rag to clean the counter. DUSTIN walks upstairs towards his room leaving the manager alone at the front desk. BARNABY turns then calling after him) You said "OUR"? ... Will someone be joining you?

(In a moment the audience sees a light go on in the upstairs room façade)

(As BARNABY called out after Mr. Debree ... A dark haired woman with a long flowing white dress and a white shawl over her shoulders came in from the back of the audience walking towards Barnaby's counter.)

BARNABY WILD – (Now facing the vacant stairway) I said will there be a misses ... (quietly) Let me see here ... (Facing back to the audience he looks at the signature in the register placing his finger on the name and then reading aloud) “DEBREE” ... a misses Debree joining you?

GLORIA DEBREE – (Saying her name quite clearly as she reaches the counter) You can call me Gloria! (not showing her face to the audience.)

BARNABY WILD – (Clearing his throat as if to speak) (Barnaby ignores the lady and continues to write a quick note in the guest register before turning his head towards his swinging door) Debree? Something Familiar about ...

(The late night guest's Wife - Gloria Debree walks quickly past the counter turning to the audience tossing her mane of long black hair and flashing a quick broad and friendly smile ... then heads up the stairway.)

THE WIFE (OFF STAGE) – Barnaby? ... BARNABY?

(Barnaby turns his head to his office door)

BARNABY WILD – What is it now?!?

BARNABY WILD – Just finishing up renting a room. (pause) We can sure use the business!

THE WIFE (OFF STAGE) – ... At this hour?

BARNABY WILD – At any hour! In case you've forgotten... this is what I do. I stand at this counter and help guests day and night. (Mumbling and grumbling under his breath) No thanks to you ...

(Barnaby turns his head forward again looking back towards the audience and closes the guest register looking around and glancing up the stairs.)

BARNABY WILD – Strange? Debree? Where do I know that name from? (pause) Never mind.

THE WIFE (OFF STAGE) – What did you SAY?

BARNABY WILD – I said “NEVER MIND” ... I'm coming to bed.

THE WIFE (OFF STAGE) – Good ... then hurry up!

BARNABY WILD – ASIDE: I think I'll leave a light on ... Looks like the beginning of a busy night here at the Hot Springs. (Barnaby exits)

(From the back of the audience an 8 year old girl starts to walk in as Barnaby exits. She is holding an obviously over-loved teddy bear by one paw and gently asks a question to an audience member.)

THE DAUGHTER – Have you SEEN my mommy?

(Not waiting for the answer. She comes a few rows forward and asks that part of the audience almost the same question again)

THE DAUGHTER – Have YOU seen my mommy?

(Going to the front row she turns and says again as DUSTIN DEBREE returns to the lobby from up stairs to retrieve his other bag)

THE DAUGHTER – Have you seen MY ...? (pause) (The girl turns to look at the man and says excitedly) DADDY! I've been looking all over for you.

(She goes on stage and sits down in the easy chair poised next to the table in the sitting area stage right and bounces up and down in it.)

DUSTIN DEBREE – I was just wondering about you ... little one. (laughing) But it is getting SOOO late and good little girls should be in bed by now ...

(DUSTIN turns to head upstairs but his daughter calls him back)

THE DAUGHTER – (Interrupting) Daddy ... Sing me that song again!

DUSTIN DEBREE – (Gently shaking his head no) It's just too late ... and ...

THE DAUGHTER – (interrupting) Just one more song ... sing me the one about SleepyBye Bay. Sing it to me ... please ... please ...

DUSTIN DEBREE – (interrupting her plea) I don't even know if I remember all the words ... it has been a while since I ...

THE DAUGHTER – (interrupting) ... Please?

(DUSTIN sits in the other easy chair across from his daughter)

DUSTIN DEBREE – ... And I have a little tickle in my throat ...

THE DAUGHTER – (interrupting) ... PLEEEASE! I'll remind you the words.

(The lights begin to slowly fade on the stage with just a dimming light showing on the father telling a story to his daughter)

DUSTIN DEBREE – Fine then ... Just one song ... (chuckling) I've never been able to tell you no. (Leaning forward to sing the lullaby)

DUSTIN DEBREE – Let me see ... How exactly does that go? Oh yes ...

SONG: SLEEPYBYE BAY
(Sung by THE DAUGHTER & DUSTIN DEBREE)

From the 1910 Public Domain song – All Aboard for Blanket Bay
Lyrics by Andrew B. Sterling and Music by Harry Von Tilzer
New Lullaby Lyrics by Gary McCarver 2006

(The Daughter sings first verse helping her father remember the words that he sings as well. The daughter begins to nod off to sleep in the easy chair before the last line of the song of the second verse.)

All aboard for SleepyBye Bay
Won't be back 'til the break of day
Rest your head as you go off to sleep
Now close your eyes and don't make a peep
I'll tuck you into your trundle bed
Ships ahoy little sleepy head
Bless Mother, Bless Father and Sail Away
All Aboard for SleepyBye Bay.

THE DAUGHTER – (A big yawn) ... Good night Daddy ...

DUSTIN DEBREE – Good night my Little One ... Good night.

(All that's heard is the babbling of the creek and the chirping of crickets as fireflies joyfully dance in the dark as seen through the hotel window and beneath the boroughs of the sycamores leading to the hot springs.)

FADE TO BLACK

TRouble BUBBLES AT THE HOT SPRINGS ACT 1 SCENE 1



The Place: San Juan Capistrano Hot Springs Hotel
The Time: Early The Next Morning

(As the first faint light of the morning streams through the windows of the hotel and the lights come up on the stage you can see the light blue of the sky and hear the morning bird songs by the creek. DUSTIN DEBREE is asleep in the easy chair in the sitting room ... the little girl is gone.)

(PAIGE Turner enters holding a cue card walking across the stage to exit.)
CUE CARD – THE NEXT MORNING

(SOUND EFFECT – A rooster with the sound of morning birds is heard)

DUSTIN DEBREE – (musing to himself and the audience) I must have slept here all night ... or at least what was left of the night. I'd best get up to the room. (The FATHER gets up grabbing his bag and going up the stairs to his room almost knocking down guests that are coming down the stairs.) Pardon me ... excuse me.

(DAN DRUFF and TRUDY LITE enter)

TRUDY LITE – (To DUSTIN ... said in an exaggerated overly sweet tone) No ... excuse me! (Then turning to DAN – in a less than amicable tone) How can anyone expect get a good night sleep with all that noise down here throughout the night?

DAN DRUFF – I didn't hear any ...

TRUDY LITE – (interrupting) Well I did!

DAN DRUFF – I'm sure you're right Trudy. (Dejected following in Trudy's footsteps ... unmarried but "henpecked" all the same.)

TRUDY LITE – Well ... get a wiggle on ... we don't have all day.

(Several extras and CELIA FATE now enter the lobby and mingle)

TRUDY LITE – Hurry up will you.

(BARNABY WILD bursts through his office's swinging door carrying a pot of coffee and a tray of small cakes or tiny bread loafs)

BARNABY WILD – Fresh coffee and my wife's special breakfast corn cakes! (Placing the coffee pot on the coffee counter and the tray next to it on the table) First come are first served! Best coffee in the U.S. of A.

DAN DRUFF, TRUDY LITE AND ALL EXTRAS – Ooooh! (Rushing over)

BARNABY WILD – (Big Voice) Winchester, Colt Levi and Stetson all did their parts ... but Arbuckle's was the coffee that won the west. (pointing at the Arbuckle's sign on the wall - putting his hand over his heart in respect) "A heavy roasted full bodied brew with a smoky robust flavor. The cowboy's choice" ... (looking at bag on the tray) ... At least that's what the bag says.

DAN DRUFF – (Takes a sip of coffee) You know ... this IS REALLY good coffee. If you ever lose this hotel manager job ... you can always sell coffee. (laughing) Too strong ... but good all the same.

BARNABY WILD – There is no such thing as too strong coffee ... only weak people.

DAN DRUFF – Why ... you ...

CELIA FATE – (To Barnaby) Maybe you can start a chain of coffee only cafés ... with brew this good you'd get rich! I can see it in the STARS...! (looking up into the sky and holding arms outstretched) "He Died Rich!"

BARNABY WILD – It's just Arbuckle's coffee ...

EVERYONE (INCLUDING WALK-ONS) SAYS THIS IN UNISON – "Star-buckles"? (Quizzically - pause two beats)

(PAIGE enters holding a cue card then walking across the stage.)

(CUE CARD) – SHAMELESS PLUG

EVERYONE (INCLUDING WALK-ONS) SAYS IN UNISON - "Naaaah" ...

TRUDY LITE – Who'd spend more than 10 cents for a cup of coffee anyway? How would anyone ever get rich doing that? (Punching Dan's arm so that he agrees with her.)

DAN DRUFF – You're right Trudy ... makes me glad we get this for free! (pause) (Said quietly to Barnaby) Still it is good coffee. (taking a sip or two)

BARNABY WILD – My brother used to make a great cup of coffee. Talk about great coffee. Mom always loved Pete's Coffee.

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – SHAMELESS PLUG

BARNABY WILD – Today I like my coffee like my women ... "strong" and "sweet".

THE WIFE (OFF STAGE) – Barnaby? ... What was that? BARNABY?

BARNABY WILD – ... Or was that "cold" and "bitter"? I forget?

TRUDY LITE – I'd really like one of those cakes. (No one moves) Oh ... Dan? (Looking at DAN DRUFF) I said I'd really like one of those cakes.

DAN DRUFF – Oh ... sure ... right away. (Rushing to the coffee tray to get a corn cake for Trudy ... even though she's tough on him ... he still stays sweet on her ... and she does have a strong left hook.)

CELIA FATE – This is actually quite pleasant (taking another sip). Not as good as Dietrich's Coffee ...

(PAIGE enters holding a cue card then walking across the stage to exit.)
CUE CARD – SHAMELESS PLUG

CELIA FATE – My brother Dietrich ... who did you think I meant? (Quizzical) ... Good coffee all the same.

(The sound of horse hooves and AVERY BRAVEMAN – Avery Braveman enters from the "outside" part of the set)

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – APPLAUSE HOORAY

BARNABY WILD – Well ... Look who the cats dragged in ...

EVERY BRAVEMAN – ... Just in from looking at a small parcel of land down in San Diego. Real Estate is just so expensive you know ... can't hardly get an acre of land for under \$300.

DAN DRUFF – I hear you can get land for a tenth of that in a town only half a day's ride from here ... ever hear of a town called Hemet?

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – HEMET?

CELIA FATE – (walking over to comment) Who'd ever want to live there? ... Mostly dessert and tumbleweeds ... I hear. (going back to the coffee cart)

DAN DRUFF – You've got a point. (Walking away to sit down)

EVERY BRAVEMAN – (Walking towards BARNABY) I am writing an article for my newspaper ... the Santa Ana Standard ... "Fortunes and Misfortunes of San Juan Capistrano" and I thought it would give the article a nice touch to make it from the perspective of the only female hotel owner in these parts.

BARNABY WILD – Here we go again. (Quickly said) She's not here.

EVERY BRAVEMAN – What ever do you mean? I was just ...

BARNABY WILD – (interrupting) I know you're looking for her ... Jenna's not here.

EVERY BRAVEMAN – Well then ... not admitting that I was going to ask after her ... but just since you bring it up ... has Jenna been by yet today.

EVERY BRAVEMAN – ASIDE: The love of my life ... but she does not know it yet ... if I only had the GUMPTION to tell her how I feel about her.

BARNABY WILD – Don't worry ... you haven't missed her ... If that's your question. Anyway ... you'll know when she arrives ... she's not shy making an appearance and I suspect she will be over to the hotel shortly.

(EVERY BRAVEMAN goes to get a cup of coffee and CELIA FATE is making small talk with Avery any EXTRAS that are around the coffee cart)

CELIA FATE – ... I knew I was going to take the wrong train ... so I left early. (laughing ... no one else laughs) Normally I prefer tea ...

(SOUND EFFECT: horse hooves and a “whinny” as Jenna arrives)
(Jenna starts walks in singing while cleaning the hotel with a feather duster)
(As JENNA walks by the desk she the bell)

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – APPLAUSE HOORAY

SONG: CAPISTRANO SUN

(Verse sung by JENNA – Both JENNA and BARNABY sing chorus)

Music by Harold Freeman Original Words by Harry Donovan
Modified from the original 1915 composition of Shine On! Arizona Moon
New Lyrics by Gary McCarver 2005 & 2006

VERSE

Welcome to our humble little hotel.
We're so glad you're with us here today.
We know that you've traveled far to get here
So we hope that you'll enjoy your stay.
Here in lovely San Juan Capistrano
Way out west where all of life's a song
It's the place we love the very best ... so
It's where you and I belong.

CHORUS

Oh ... Shine on Capistrano sun up in the sky.
The mission and the Hot Springs are so fun
Swallows fill the skys.

(SPECIAL EFFECT: you might want to have some stuffed swallows or a bag of black feathers thrown across the stage at this point for a laugh)

Make us your home away from home ...
Where ever you may roam.
Soak, swim, dance, and play here ...
You'll want-ta stay here.
Shine on Capistrano Sun.

(REPEAT CHORUS)

JENNA ROSSITY – Good morning everyone! (Walking over to Barnaby)

EVERYONE – Good morning Jenna.

JENNA ROSSITY – I said good morning everyone. (including the audience)

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – GOOD MORNING JENNA (Everyone in unison)

JENNA ROSSITY – That’s much better. (Walking over to the hotel counter and looking at the guest register and then conversing with BARNABY)
When the railroad was extended from Santa Ana to Oceanside ... I had dreams that it would bring much needed visitors here to our hotel.

BARNABY WILD – San Juan’s now a part of that new county of Orange ... Judge Egan was so gol-durn set on establishing. Excuse my language. It hasn’t done us a lick of good if you ask me. Most of our hotel is empty.

JENNA ROSSITY – No wonder ... with all those ghost stories being told around town.

TRUDY LITE – I heard tell that they saw that “Lady in White” down by the creek bed ... again.

JENNA ROSSITY – (Said loudly across the hotel to Trudy) Just rumors.

TRUDY LITE – I heard that she was seen all the way over in town too ...

JENNA ROSSITY – Just RUMORS. I assure you.

TRUDY LITE – I heard she scared the socks off a few passengers just off the train ... they decided to skip San Juan and visit Hemet instead!

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – HEMET?

JENNA ROSSITY – Stop that foolish talk at once! Nobody would ever want to visit there. Just imagine?

(DAN DRUFF walks over to Barnaby’s counter ... gets rebuffed then returns to his usual position over near the coffee cart)

DAN DRUFF – Now ... I heard that ...

BARNABY WILD – (rudely interrupting) The lady said stop that!

CELIA FATE – I couldn't help but overhearing your stories ... those stories are why I am here in this beautiful little hamlet of San Juan Capistrano.

BARNABY WILD – (Conversation to Dan Druff) Her name is Celia Fate ... just some "spiritualist" that came to town after reading those ghost stories that are being printed in the newspapers about the Hot Springs.

DAN DRUFF – I think ... maybe we'd have better luck if we started catering only to spiritualists, fortune-tellers and sooth-sayers? (laughing)

JENNA ROSSITY – I think ... some people 'ought to keep their opinions to themselves! ... We need every customer we can get.

(Jenna goes off stage for a few moments to retrieve a box)

CELIA FATE – (Changing her voice into one more mysterious) On dark nights when the moon is all but obscured by wisps of passing clouds and the wind rises through the trees ... don't walk alone along the creek.

(SOUND EFFECT: A bell tree or row of mini chimes is heard – ghost sound)

BARNABY WILD – There she goes again ...

(AVERY BRAVEMAN walks over after getting his coffee and Barnaby is moving around items on the counter obviously looking for a lost item)

AVERY BRAVEMAN – (interrupting) Balderdash!

CELIA FATE – (ignoring them and continuing) During the day ... the creek may be a place of beauty where majestic oaks and wild reeds grow. But at night ... well at night ... the creek is a place of ...

AVERY BRAVEMAN – (Said out loud for all to hear) Nothing but foolishness if you ask me!

CELIA FATE – Disagree if you will ... but there is a science to this. There are ways to tell when ghosts are nearby. And ghosts ARE nearby.

BARNABY WILD – Black magic ... no one can tell when ghosts are around any more than a person can predict the future.

(Barnaby begins fumbling around desperately looking for a piece of paper)

BARNABY WILD – Blast! ... Where in the Sam Hill is that paper?

CELIA FATE – (Walking over to Barnaby) ... Don't be too sure ... (Picking up a paper that was hidden underneath the guest register and handing it to Barnaby) ... I suspect this is what you needed? (She walks towards Avery)

BARNABY WILD – Why ... yes ... (Quickly putting it away) Hrummph.

AVERY BRAVEMAN – I don't believe in all this hocus-pocus mumbo jumbo. As a reporter for the Santa Ana Standard Newspaper ... I deal with facts.

CELIA FATE – What is that new joke I heard about only believing half of what you see and NONE of what you read in the newspapers?

AVERY BRAVEMAN – Oh ... that is just a

CELIA FATE – (interrupting AVERY) I presume that you have not as of yet been wed? ... I suspect you haven't even told Jenna how you really feel?

(SOUND EFFECT: A bell tree or row of mini chimes is heard – ghost sound)

AVERY BRAVEMAN – Well ... no not as of yet ... I mean ... why do you ask ... (In a hushed voice) ... how do you know?

(AVERY walks away from CELIA to give his aside while others freeze in mid-action. NOTE: this is how melodramatic "Asides" are customarily done)

AVERY BRAVEMAN – ASIDE: Am I really that transparent? If only I had the determination to ask Jenna to marry me ... but I lack the position or property to properly ask her for her hand.

(JENNA comes back on stage carrying a small box and placing it behind Barnaby's counter and then walks over to AVERY)

AVERY BRAVEMAN – (Changing the subject and speaking for all to hear) I repeat ... all these ghosts stories are nothing more than balderdash and I for one intend to expose them as such.

JENNA ROSSITY – (walking over to AVERY) Oh my ... if you only could. Avery ... our hotel is barely half full. Any more of these ghost stories and we won't be able to pay the mortgage.

JENNA ROSSITY – ASIDE: In fact we are already two months behind and the bank has said they can no longer hold off on getting payment ... they are threatening to foreclose! ... what shall we do? ... what shall we do?

(PAIGE enters holding a cue card then walking across the stage.)
(CUE CARD) – AHHHHH

AVERY BRAVEMAN – (glancing at Jenna) ASIDE: Isn't she the most wonderful thing you've ever seen? If only I could tell her what's in my heart.

JENNA ROSSITY - ASIDE: (Glancing at Avery) Isn't he the most wonderful thing you've ever seen? If only I could tell him what's in my heart.

(PAIGE exits carrying the same cue card back across the stage)
(CUE CARD) – AHHHHH

JENNA ROSSITY – ASIDE: But I can't dwell on my feelings right now ... with the Hotel in such dire straights it would take a miracle or a rich benefactor to save us from certain doom. What should I do?

(SOUND EFFECT: A horse whinny and being "whooped" and music begins)

JENNA & AVERY & BARNABY – Who could that be?

CARMEN GEDITT (OFF STAGE) – Oh ... just put those bags anywhere.

JENNA ROSSITY – (To AVERY) If I don't miss my guess ... it is the international actress ... Carmen Geditt!

(CARMEN GEDITT bursts onto the stage with a fuss, flourish and a song! Her "Carmen Miranda Style" of fruits and flowers headdress and a brightly colored South American or Cuban influence outfit makes her stand out above the other characters. Everyone in town recognizes this actress and songstress because of her hit song "San Juan Moon keep on Shining". She visits town when not touring the world. She doesn't need to have a Cuban accent, but some accent wouldn't hurt. She's an "over the top" character.)

SONG: SAN JUAN MOON KEEP ON SHINING
(CARMEN GEDITT sings verse with a little help from all on 2nd chorus)

Music originally by Phil Goldberg & Frank Magine
Words originally by Gus Kahn
Modified from the original 1919 composition of Venetian Moon
Reworked and new lyrics by Gary McCarver in 2006

VERSE

Now ... at thee end of thee day ...
Drive ... all your troubles a-way ...
Here ... in San Juan we shall Stay ...
Where all thee Fun People Play.

CHORUS

San Juan Moon just keep on shining
When I'm away ... my heart is pining.
Here's thee place I wan-ta be
Where friends and neighbors are care free (can't you see?)
'Till my return ... my heart was aching ...
Trembling and Anticipating ...
Your song it fills my heart, but soon ...
I'll see you shine ... my San Juan Moon!

(SPECIAL EFFECT: Hoist a Big Moon up in the sky during the Chorus)
(Everyone joins in on the second chorus as if they've known this song it for years. There is a second part for the chorus on the rehearsal vocals CD)

(REPEAT CHORUS)

(At the song's end cast and extras rush over asking for her autograph)

TRUDY LITE – Dan ... Is that really who I think it is?

CARMEN GEDITT – (Over the top with enthusiasm) Hello darlings! Yes ... it is I ... Carmen Geditt (striking a pose) ... returning after my travels ... (hesitation and a lie) to spend more ... time here in beautiful San Juan Capistrano ... enjoying your marvelous healing waters.

(EXTRA) SAM HILL – May I have your autograph Miss Geddit?

(CARMEN quickly signs the autographs while the cast hovers around her)

TRUDY LITE – Excuse me ... May I also have your autograph?

DAN DRUFF – Why ... you put little San Juan on the Map with that song. How many years ago was that? Ten? ... Twenty?

CARMEN GEDITT – (Changing the subject with a “hrummp” and quickly signing a piece of paper and handing it to DAN DRUFF) ... Here you are?

DAN DRUFF – Why ... thank you. (walking away) ... thank you kindly.

CARMEN GEDITT – (moving her bags to the check-in counter) I just love the hills of San Juan ... (Said as a quotation with flourish and aplomb) “A peaceful retreat, far from the turmoils of the world” ... they so remind me of Shakespeare's forest of Arden in "As You Like It." You know the play?

AVERY BRAVEMAN – Well actually I can't say that I've actually ...

CARMEN GEDITT – Rosalind ... the comedy's lead ... if I must remind you ... is a role that I have played many times throughout the world ... in the finest of theatres ... even before royalty!

AVERY BRAVEMAN – Very interesting ... if you don't mind ... please excuse me. (Walking away to another part of the hotel lobby)

DAN DRUFF – (Said to AVERY as he Walks by) Strikes me less of Rosalind and more like Lady MacBeth if you ask me.

CARMEN GEDITT – (now talking to Celia) At the McCauley Theater in Louisville ... (self-aggrandizingly) ... my appearance in “A Doll's House” was enthralling to patrons young and old alike ... breaking records! Now after years on the big time stage I decided it was fine time to return to quaint little San Juan Capistrano. Just for a short visit ... of course.

CELIA FATE – Of course.

CELIA FATE – ASIDE: Human psychology is funny ... everyone wants to be normal ... but nobody wants to be average.

CARMEN GEDITT – It is only through theatre that we shield ourselves from the sordid perils of actual existence.

(Jenna approaches Carmen)

JENNA ROSSITY – A good friend is hard to find ... hard to lose and almost impossible to forget”. Hello ... Carmen.

CARMEN GEDITT – (Said to Jenna) It is precisely the moment that we are at our lowest ebb that the tide begins to turn. I received your letter and couldn't help but think you could use a friend by your side.

JENNA ROSSITY – A true friend never gets in your way ... unless of course you are haplessly going in the wrong direction. I am so glad to see you.

(Jenna and Carmen embrace then Laugh out loud)

AVERY BRAVEMAN – Jenna? ... you know Carmen Geditt?

JENNA ROSSITY – Of course Avery. We are old friends. Carmen ... let me introduce my ... my ... good friend ... Avery Braveman.

CARMEN GEDITT – Charmed ... I'm sure. (Ignoring Avery and talking to Jenna) What is all this fascinating news of ghosts here at the hot springs that I have read about?

(SOUND EFFECT: A bell tree or row of mini chimes is heard – ghost sound)

AVERY BRAVEMAN – Not from MY newspaper! The Santa Ana Standard will have NO PART in these fanciful flights of conjecture.

CARMEN GEDITT – Oh that is rich. (Laughing) Quite funny actually. As if I would ever read anything but the New York or Los Angeles Times.

(PAIGE enters holding a cue card then walking across the stage to exit.)

CUE CARD – SHAMELESS PLUG

AVERY BRAVEMAN – See ... That only proves my point! (beat) (Dejected) I think?

JENNA ROSSITY – Carmen ... he means well ... he just has a short fuse when it comes to the news ...

CARMEN GEDITT – Do tell? Darling ... are you two ...?

JENNA ROSSITY – No ... not really ... He is just ...

CARMEN GEDITT – Jenna ... (Whispering) We'll talk about him later.

JENNA ROSSITY – ... But he is just ...

(Carmen walks over to the coffee cart and unfolding a newspaper that was placed on the coffee card with the headlines "GHOSTS IN SAN JUAN")

CARMEN GEDITT – These spirit stories are simply delicious. (Holding up the newspaper) This news should bring guests to your hotel by the droves!

JENNA ROSSITY – I wish more people felt that way.

CARMEN GEDITT – They're not? ... Well ... don't give up hope darling. Everything will change once word gets out.

(Carmen moves to the sitting room and pours a cup of coffee for a conversation with her friend Jenna who joins her)

JENNA ROSSITY – Actually ... that's what I'm afraid of ...

CELIA FATE – What ever do you mean?

AVERY BRAVEMAN – (Walking over and interrupting) ... The stories that you are waving about are nothing more than pure unadulterated drivel ... written just to sell newspapers.

DAN DRUFF – (who has worked his way over to Trudy's Piano) "Drivel"?

TRUDY LITE – (To DAN DRUFF) Hush now.

CARMEN GEDITT – ... According to what I have read ... there have been other odd occurrences out here as of late.

AVERY BRAVEMAN – Intriguing ... but I can assure you Miss Geditt ... no truth to a single word in any of those articles.

CARMEN GEDITT – How can you say that ... you've heard the story of ... What was her name? ... Oh ... you know the story? ... (said to Jenna)

JENNA ROSSITY – You mean the story about ... "The Lady in White"?

(SOUND EFFECT: A bell tree or row of mini chimes is heard – ghost sound)

(PAIGE enters holding a cue card then walking across exits.)
(CUE CARD) – OOOOOOOH

(Jenna looks around and hands Carmen a fresh cup of coffee)

CARMEN GEDITT – Yes! (Excited recognition) ... That's the story. It had something to do with the old mansion and a fire ...

JENNA ROSSITY – Oh yes. What a terrible tragedy. That's Just So Sad.

(PAIGE enters holding a cue card then walking across exits.)
(CUE CARD) – THAT'S JUST SO SAD

JENNA ROSSITY – Avery ... I know you don't like repeating those stories ... but you DO tell them so well ... could you please? Just for Carmen? ...

AVERY BRAVEMAN – Well I don't know.

JENNA ROSSITY – Just for me? Please?

AVERY BRAVEMAN – If I must ... (pulling out his reporter's note pad and leafing through it) Only because you asked me Jenna. Ahaah ... here we go. The story is told of a woman that many now call "The Lady in White".

(SOUND EFFECT: A bell tree or row of mini chimes is heard – ghost sound)

AVERY BRAVEMAN – (pause looking around) ... People that have reported seeing her say that she is always searching ... not in a bad sort of way ... just searching for something or someone. One minute she is there and then ... poof ... gone. (Avery sits down in one of the chairs)

CELIA FATE – (From across the stage) "Poof"? Is that the "scientific" term?

AVERY BRAVEMAN – (Taking a sip of his coffee) (Clearing his throat) Hrummph! At least that is how the stories go.

CARMEN GEDITT – Do tell? ... That is simply fascinating. ... please go on.

AVERY BRAVEMAN – Even though I know the story ... it doesn't mean I believe it's anything more than just a bunch of malarkey.

CARMEN GEDITT – (Interrupting) Mister Newspaper man ... tell me more. Who or what is she searching for?

AVERY BRAVEMAN – I have it written down here somewhere ...

(AVERY is seen flipping back the pages of a reporter's notebook)

AVERY BRAVEMAN – ... Here it is ... she lost a child in a fire. Actually not very far from here ... you know when the old Bedford house got hit by lightning ... the name was ... let me see here ... it was...

JENNA ROSSITY – (Interrupting) The name of the house?

AVERY BRAVEMAN – No ... the name of the mother ... she was named ... I know it's here ... somewhere ... (rifling through his notes).

TRUDY LITE – (Standing up from her piano and walking over for a cup of coffee) I heard that grief got the best of her. She died not long after the fire. They say of a broken heart. (Taking her coffee and returning to her piano)

AVERY BRAVEMAN – I was just getting to that part ...

JENNA ROSSITY – That's just so sad!

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – THAT'S JUST SO SAD

AVERY BRAVEMAN – Actually according to the sheriff ... she died of strychnine poisoning ... everyone said it was an accident ... you know strychnine looks pretty much the same as sugar.

(CARMEN refills her cup with coffee and puts three spoons of sugar in it)

CARMEN GEDITT – Jenna would you like more coffee?

JENNA ROSSITY – (Pause) Thank you ... But If you don't mind ... I think I'll take my coffee black. (After a brief pause all laugh nervously.)

(CARMEN pours her a fresh black cup of coffee and hands it to her)

BARNABY WILD – (Behind his counter patiently listening during Avery's story) So ... did her husband do her in?

EVERY BRAVEMAN – No ... from all accounts he had a good reputation ... a good man ... a man of character. No evidence that he was anything more than a victim of events himself. He move his family to San Juan looking for a better life and all he got was a tragedy.

CARMEN GEDITT – What ever happened to him ... the husband?

EVERY BRAVEMAN – I tried to track him down to see if there was any truth to the rumors. He left town not long after the ... well not long after she died.

CELIA FATE – (Walking over to join the conversation using an eerie voice) There are many ghosts that inhabit the hills around these San Juan Hot Springs ... I will be glad to tell you more of the story if you would like?

CARMEN GEDITT – Perhaps some other time. (CARMEN Exits)

BARNABY WILD – Pay her no mind ... she is just a local spiritualist pestering me to hold a séance here at the Hot Springs Hotel. Here's a key to your usual room ... top of the stairs and down the hall ... nice an private.

(CARMEN takes the key from BARNABY and then walks outside for a moment to retrieve her bags)

JENNA ROSSITY – My goodness? Barnaby did you say séance? Don't we have enough trouble with inviting more with a séance?

BARNABY WILD – Don't fret ... of course I told her no. (to Jenna) Personally I think she's the one that must-of started these ghost rumors in the first place or at the least she knows who did!

CELIA FATE – (Walking over) Folklore is the tapestry of little towns across America. Stories like this one stay alive without my help, thank you. (Looking at Barnaby) And NO ... I did NOT start these stories.

BARNABY WILD – (playing along) In that case ... let me tell you a secret. (Looking around and speaking more slowly) Before I came to work here I never believed in specters or spooks or whatever you call them ... but after the odd happenings recently going on ... now ... I'm not so sure anymore.

(SOUND EFFECT: A bell tree or row of mini chimes is heard – ghost sound)

JENNA ROSSITY – (Sternly ... somewhat peeved) Barnaby?

EVERY BRAVEMAN – This is all very interesting but I don't see ...

CELIA FATE – (interrupting) Now you've gone and derailed his train of thought.

(CARMEN GEDITT returns with her bags)

DAN DRUFF – ... Pretty easy to derail if you ask me.

TRUDY LITE – Nobody asked you ... Hush Now!

CARMEN GEDITT – Please do continue. What were you saying? I find this oh so fascinating.

BARNABY WILD – Sometimes it's a shadow in the hallway moving ... when there was no one else there ... other times an odd groaning sound.

(SOUND EFFECT: A bell tree or row of mini chimes is heard – ghost sound)

(PAIGE enters holding a cue card then exits.)

(CUE CARD) – OOOOOOOH

JENNA ROSSITY – Stop that! You're just saying that to scare us.

BARNABY WILD – (pause) Of course I am. (beat) Did it work? (laughing)

JENNA ROSSITY – (smugly) Not in the least. Ooooh ... you!

BARNABY WILD – Drat! (Laughing)

(CELIA FATE walks away to the sitting room area)

EVERY BRAVEMAN – (Closing his notebook closed with a loud slap.) The best I can figure out ... these ghost stories are all superstitious speculation designed to keep people away from visiting the hot springs.

JENNA ROSSITY/ BARNABY WILD (IN UNISON) – ... but why?

EVERY BRAVEMAN – That ... is the real question we need answered.

(AN EXTRA – SAM HILL comes downstairs with a story while DAN DRUFF goes over to his space at the coffee bar where he keeps his sound effects)

(EXTRA) SAM HILL – Has someone been up to clean my room?

BARNABY WILD – Why do you ask?

(EXTRA) SAM HILL – The door was ajar with drawers out of place.

(Everyone stops what they are doing to listen to the odd news)

JENNA ROSSITY – Was anything missing?

(EXTRA) SAM HILL – No ... quite to the contrary ... I was actually left with an item that I wanted to talk to you about ...

(The guest SAM HILL holds up a hangman's noose then places it on Barnaby's counter for all to see)

BARNABY WILD – You found this in your room?

(EXTRA) SAM HILL – Yep.

BARNABY WILD – Didn't bring it with you when you came here?

(EXTRA) SAM HILL – That's right. And why would I bring ...

JENNA ROSSITY – (quickly) Barnaby was wondering where he lost that ...

BARNABY WILD – I was?

JENNA ROSSITY – Yes you were ... remember you were telling me ...

BARNABY WILD – Oh ... sure (figuring out that Jenna is just trying to defuse the situation) ... of course ... I was. Must of forgot that in your room when I (pause) brought in fresh towels ... yes that's when I must of left it. How careless of me. Thanks for finding it.

(EXTRA) SAM HILL – I guess that makes sense? (bewildered)

EVERY BRAVEMAN – Nothing unusual or to be fearful of ... I'm sure a lot of people misplace their "hangman's noose" all the time.

BARNABY WILD – Actually I use this to (pause) tie bags together when I lug them up to a guest's room. Yes ... that's' what it is.

EVERY BRAVEMAN – Of course ... one of my favorite mystery books ...
“The Case of the Lost Luggage Luger”.

BARNABY WILD – Very Funny.

(SAM HILL goes back up stairs to his room)

CELIA FATE – (said to Barnaby scornfully) If you can't be honest ... at least
have the decency to be vague. (Celia walks away and Exits)

BARNABY WILD – Now she's really starting to get on my nerves.

(Barnaby throws the noose under the counter and exits through his
swinging office door to get fresh coffee for the coffee bar)

BARNABY WILD – I think I'd better freshen up the coffee. Looks like we're
gonna need it tonight.

THE WIFE (OFF STAGE) – What's going on out there?

BARNABY WILD (OFF STAGE) – Nothing Dear ... Nothing.

JENNA ROSSITY – Can we please finally change the subject?

EVERY BRAVEMAN – Wait ... Jenna ... have these kind of things been
happening here frequently? Are the stories I've been hearing true?

JENNA ROSSITY – You mean like strange bumps in the night and mournful
wailing sounds out in the sycamore trees just past the Hot Springs?

(SOUND EFFECT: A bell tree or row of mini chimes is heard – ghost sound)

EVERY BRAVEMAN – Sure ... that would count.

JENNA ROSSITY – ... And odd items showing up in locked guest rooms?

(JENNA pulls out a box of nooses, knives, crowbars from under Barnaby's
front desk counter and puts it on the floor in front of EVERY with a crash)

(DAN DRUFF exits)

JENNA ROSSITY – Like these?

(JENNA holds up a few items like a big knife or a crowbar)

AVERY BRAVEMAN – Yes ... I guess that answers my question.

JENNA ROSSITY – (beginning to cry) Avery ... what can we do ... what CAN we do? Tell me what does this all mean? I just can't take it anymore!

(JENNA rushes off exiting the stage sobbing)

AVERY BRAVEMAN – But Jenna (Calling after her) ... We'll get to the bottom of this mystery. I promise! (Striking a pose) If it's the last thing I do.

(AVERY then rushes after JENNA and Exits)

AVERY BRAVEMAN (OFF STAGE) – Jenna? (calling after her)

BARNABY WILD – (Returning with coffee coming through his office door)
So ... who'd like some fresh coffee? (pause) Where'd everyone go? I leave for just one minute ... (to the audience) ... What did I miss?

FADE TO BLACK

TRouble BUBBLES AT THE HOT SPRINGS ACT 1 SCENE 2



The Place: San Juan Capistrano Hot Springs Hotel
The Time: The Early Evening

SPECIAL EFFECT – Harmonica or hurdy-gurdy playing in background with the sound of crickets beginning quietly in the background)

(PAIGE enters holding a cue card then walking across the stage.)
(CUE CARD) – NIGHT IS FALLING

(SOUND EFFECT: A large sound of metal pans crashing backstage)
(SPECIAL EFFECT: A few wisps of smoke come in from the hot springs)
(LIGHTS: Dim further on the outside of the hotel set)

PAIGE TURNER – Fine then ...
(PAIGE flips over the cue card then finishes walking across the stage.)
(CUE CARD) – NIGHT HAS FALLEN

(Jenna Rossity is alone looking out at the Hills of San Juan Capistrano)

JENNA ROSSITY – (musing to herself) I just love the hills of San Juan Capistrano at night fall. I will so miss them when the bank ...

(Barnaby comes in from his office to put away the coffee pot and cups)

JENNA ROSSITY – Oh... it's you Barnaby. You startled me.

BARNABY WILD – Difficulty Sleeping ... Miss Rossity? Odd to see you up at this hour. You're more of the early bird.

JENNA ROSSITY – I just couldn't sleep Barnaby.

BARNABY WILD – (Pulling a jar from beneath the coffee table and showing it to Jenna) Saved this last batch of dried fruit from the old Bedford and Company Cannery Remember? They used to call it "San Juan's Best".

JENNA ROSSITY – Very kind of you (grimacing to the audience) But ... no need ... no thank you Barnaby.

BARNABY WILD – Don't know what you're missing! (Eating some of the dried fruit) Not as good as their fig marmalade. Too bad the Bedford Cannery closed up shop all of a-sudden and sold everything ... even sold the old man's mansion up on the hill.

JENNA ROSSITY – I know the story. (Relenting and taking a small taste) The fruit is great. (Turning her back, making a grimace and tossing the fruit in the waste basket next to the counter when Barnaby is not looking)

BARNABY WILD – Funny thing though the way that mansion burned down right after the new family moved in ... hit by lightning they say.

JENNA ROSSITY – (nervously) Would you mind if we change the subject?

(SOUND EFFECT: Thunder in the distance)

BARNABY WILD – I see your point ... certainly Miss Rossity.

JENNA ROSSITY – (A smile becomes laughter then turns to hysterics and tears and then becomes sobs) The Hot Springs Hotel ... is ... is in Jeopardy ... Barnaby! ... What ever shall we do? What ever shall we do?

BARNABY WILD – Yes we have suffered several reversals as of late.

JENNA ROSSITY – Be honest ... we're just hanging onto the Hotel by a thread and a prayer. Last winter was so severe with all those rains and then these ghost stories started. Since then people just have not been coming to enjoy our hotel like they used to. (More sobbing)

BARNABY WILD – I just have to believe that a solution will come to us.

JENNA ROSSITY – Solutions are not the answer! (Pause look around) Remember when we used to have those big fandangos at the dance hall ... people came from miles around. There was music and fun ...

BARNABY WILD – Now ... not so much.

JENNA ROSSITY – No ... not so much. What ever will we do? (sobbing)

BARNABY WILD – Please don't take on so ... it will all work out.
Hope is like a balloon ... it can't soar as long as it is held by its string.

JENNA ROSSITY – (stopping her crying) What ever does that mean?

BARNABY WILD – Honestly ... I'm not quite sure myself. (a laugh) But it did distract you from all that infernal crying.

(Both begin to laugh)

(JENNA turns her head real fast as if she saw or heard something. They notice that CARMEN and a guest (EXTRA – SAM HILL) have entered.)

(EXTRA) SAM HILL – At first I hesitated ... unsure of what I should do ... then I knew the course that I must take ... as a designer of chocolates and candies ... I do with sweets what you do with song and dance.

CARMEN GEDITT – (Turning to him) Excuse me? Do I know you?

(EXTRA) SAM HILL – I have so enjoyed your performances in the past that I created a sweet confectionary named after you ... I call it a "Carmen Caramel" in your honor. (Holding up a sample) After just one, you'll never dream of sugarplums again.

CARMEN GEDITT – (Catching her interest) What is in it ...?

(EXTRA) SAM HILL – It's a dessert that conjures up visions of grandeur. A heavenly morsel produced with the finest of ingredients. It sounds like magic ... it tastes like heaven.

CARMEN GEDITT – (Taking a taste) this is wonderful... simply wonderful!

(EXTRA) SAM HILL – And it goes great with Arbuckle's coffee.

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – SHAMELESS PLUG

CARMEN GEDITT – (watching PAIGE) Why does she keep doing that?

(The EXTRA now goes over and sits in the lobby to drink coffee and relax)

(JENNA dries her tears with a kerchief and walks over to greet CARMEN.)

JENNA ROSSITY – Carmen ... It was dreadful thoughtful of you to come. I didn't tell you the whole story in my letter to you. And I was so hoping ... (breaking down to sobbing again).

CARMEN GEDITT – What ever is the problem my dear?

JENNA ROSSITY – (Jenna says this with a single breath as one sentence) We got an extension on the mortgage for two months but the banker confided in me that he will be selling my mortgage to an investor with the intentions to foreclose if I can't bring the mortgage current by Monday and there is no way we can bring the mortgage current by Monday.

CARMEN GEDITT – And you were hoping? (Realizing what Jenna was about to ask of her) Oh ... I see. My dear Jenna ... there was a time when I could have bought this entire town without a second thought ... I was the toast of London ... The toast of Paris ... The toast of Berlin ...

(Barnaby re-enters with more coffee and a tray with plate of toast)

BARNABY WILD – (interrupting) Toast anyone?

(BARNABY straightens up the coffee cart and then returns to the Hotel main counter to polish it as he eavesdrops on the lady's conversation)

JENNA ROSSITY – ... Carmen ... what happened?

CARMEN GEDITT – I challenge anyone to live on the theatrical circuit ... it is a strenuous and demanding existence. Traveling by railroad, steamship, and even (a pause and a grimace) horse-drawn wagon eleven months out of the year. So out of necessity I trusted a business manager with my finances. A dreadful mistake ... dreadful mistake ... if only I could help you my dear ... don't tell a soul ... truth be told ... now I can hardly help myself.

JENNA ROSSITY – Oh my ... I never realized.

CARMEN GEDITT – I always so looked forward to returning here away from the great theatres of New York and London and later in my career away from those makeshift halls and so called "opera houses". And today ... well ... let me say that fame is a very fleeting thing.

JENNA ROSSITY – ...The houses? ...The estates? ...The wealth?

CARMEN GEDITT – All dreams of the past ... I am sorry to say.

JENNA ROSSITY – ...Oh my.

CARMEN GEDITT – When I received your letter I was on my way to yet another hole in the wall theatre that won't even miss my arrival. That is the reason I returned here to San Juan ... a place where I am still remembered ... a place where I can still sing my dreams.

(Lights dim with a spot light hitting CARMEN as she sings this song)

**SONG: BEAUTIFUL MUSIC (Singing My Dreams)
(CARMEN GEDITT sings this song)**

Music originally by Victor Herbert

Words originally by Gene Buck

Modified from the original 1912 composition of
Weaving My Dreams

Reworked and new lyrics by Gary McCarver in 2004 and again in 2006

VERSE

Beautiful music I sing the day long

I love it so, sing as I go.

Small Happy Children I leave with a song ...

Soft and Low.

House lights go down as the spot light it shines

every new face,

every new place.

When did it all go a'slipping away ...

Dreams of Yesterday.

CHORUS

In every playhouse ... every theatre
dreams come true

Every costume ... every new tune
just for you.

In the Theatre's purple glow ...

when the shadows come and go,

I keep singing dreams in places that

I love so.

JENNA ROSSITY – Carmen ... I never knew. That is just so sad.

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – THAT’S JUST SO SAD

JENNA ROSSITY – Why does she keep doing that?

CARMEN GEDITT – But ... the show must go on! (Said with a big flourish)

BARNABY WILD – (from his counter) Somehow ... I had this feeling that she was going to say that.

CARMEN GEDITT – ... and so it must for YOU too! Don’t give up hope. It is my belief that tough times don’t last ... but tough people do! It is always better to act it as if you can not fail. “When facing Moby Dick” my dear ... “always take along tartar sauce and a slice of lemon”.

JENNA ROSSITY – Yes (confused) (pause) ... of course.

(Jenna walks over to DUSTIN DEBREE who has come on stage for coffee)

(SAM HILL (EXTRA) goes upstairs with a cup of coffee)

PROFESSOR MACK – (OFF STAGE) Out of my way ... you oaf! Baahh!

(EXTRA) SAM HILL (OFF STAGE) – Excuse me.

(A sinister laugh and our villain enters the scene. Professor Mack comes downstairs for messages carrying a small suitcase with his name and a Latin saying (See appendix) emblazoned upon it as Barnaby is busy polishing and cleaning his counter with a white rag.)

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – BOO! HISS!

PROFESSOR MACK – Do I have any messages?

BARNABY WILD – What?

PROFESSOR MACK – I am enthralled by the finesse and subtlety you bring to your profession. (pause - then saying the following as if to an imbecile) Let me restate my inquiry ... Has ANYONE left me a MESSAGE for me regarding their arrival?

CARMEN GEDITT – ASIDE: I have to wonder what Professor Mack is doing back here in San Juan? I have this feeling he's up to no good. Don't you? (Said to the audience to encourage a response)

BARNABY WILD – (Looking in message slots) No messages, Professor.

PROFESSOR MACK – In that case ... my Mischievous Miscreant ... could I prevail upon you for a glass of cold water?

CARMEN GEDITT – ASIDE: Life is like water. Cows drink water and make milk ... Snakes drink water and make venom.

(Barnaby produces a bottle of water with two glasses)

PROFESSOR MACK – ... And perhaps a little gin to go with it ... of course!

(Barnaby begrudgingly puts a bottle of gin on the counter next to the water and glasses ... the Professor then grabs the entire kit and caboodle)

BARNABY WILD – That is a lot of Gin Professor.

PROFESSOR MACK – When I want your opinion ... I'll give it to you. Oh ... look you missed a spot. (Mocking Barnaby's cleaning – then walking away)

(CELIA FATE and a few EXTRAS enter the lobby from the Hot Springs. CELIA will talk to anyone willing to hear her tall tales and ghost stories.)

CELIA FATE – (Said to one guest) ... So as I was saying earlier ... ghosts, spirits and apparitions are found throughout the old west but especially in San Juan and even more so around these hot springs. The feelings out here are so strong ... suffice it to say ...

PROFESSOR MACK – (interrupting and agreeing with CELIA) It pains me to have to agree with HER ... it's not be safe out at the hot springs tonight.

JENNA ROSSITY – Oh ... my!

CELIA FATE – But Professor ... I didn't say anything about ...

PROFESSOR MACK – (interrupting again) If there are indeed ghosts afoot ... I wouldn't trifle with them if I were you. (said to the group) No ... not safe out there tonight.

PROFESSOR MACK – ASIDE: (Evil laughter to the audience) That silly spiritualist ... Celia Fate ... is doing a wonderful job promoting my scheme and she doesn't even know it ... yet. (The Music starts right about here)

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – BOO! HISS!

SONG: TROUBLE BUBBLES (Here at the Hot Springs)

Music originally by William Wilander & Harry Donnelly

Published 1920 by Gilbert & Friedland, Inc.

Modified from the original 1920 composition of Afghanistan

Words Reworked and new lyrics by Gary McCarver in 2006

VERSE 1 (SUNG BY PROFESSOR MACK AS AN ASIDE TO AUDIENCE)

I will let you in on my plan.

And if I must say so it's grand

Trouble bubbles down at the hot springs. At least that's what I'll

Lead them to think. There's a treasure hid-den round here

So theses people must disappear.

One way or another ... I'll find it.

You have got my word. (Baaaah)!

CHORUS (SUNG BY JENNA ROSSITY)

Here in old San Juan

Life is oh so calm.

If you seek contentment

You will find it (Here at the Hot Springs)

Peace and joy abound ...

with that bubbling sound.

Avoid the rat races

Here at your oasis,

Stay in Old San Juan.

VERSE 2 (SUNG BY PROFESSOR MACK TO THE HOTEL GUESTS)

Everyone please gather round here.

There is something you must all hear.

Trouble bubbles here at the hot springs

There is danger to beware of!

Creaking groaning bumps in the night ...

tells you that something's just not right.

It may be the time for departing.

Pack your bags and flee.

JENNA ROSSITY – Just ignore that no account man. (Grabbing the arm of an extra that has grabbed their bag and is starting to exit the hotel)

CELIA FATE – (Trying to calm the guests) Never fear shadows ... it only means there is a light nearby. Ghosts mean you no harm ... no harm at all.

(The Guest or several Guests – if you have several extras – leave anyway)

JENNA ROSSITY – (To CELIA) All this ghost talk is not helping anything.

CELIA FATE – I'm so Sorry ... it was not my intention ...

(JENNA walks away and CELIA exits the stage towards the springs)

(SOUND EFFECT: hoof beats and sound of breaking wood OFF STAGE)

JENNA ROSSITY – Now who could that be?

BARNABY WILD – That didn't sound good.

THE WIFE (OFF STAGE) – Barnaby? ... WHAT did you say?

(Barnaby opens the swinging door to his office and yells back to his wife)

BARNABY WILD – Sounds like we've got a visitor.

(The Bandit Queen DEE ZASTER arrives to check in to the hotel with a big part of a broken post and a ranch hand style duffel bag)

DEE ZASTER – You better have that hitching post fixed (putting a big piece of wood on the counter as she comes in) ... almost broke my neck.

DEE ZASTER –(Loudly) Yeeeeee Haw Ya'all! (Waving hello to everyone)

(PAIGE TURNER enters holding a cue card.)

(CUE CARD) – YEEEE HAW!

DEE ZASTER – I SAID ... Yeeeeee Haaaaaaw Ya'all!

(PAIGE holds the cue card up much higher then exits with it.)

(CUE CARD) – YEEEE HAW!

DEE ZASTER – Now ... that's much better!

(AVERY BRAVEMAN enters and then recognizes DEE as “The Bandit Queen” from his newspaper as DEE checks in with Barnaby at the front counter. Barnaby tosses the wood post under his counter nonchalantly.)

AVERY BRAVEMAN – I recognize her from her picture in the newspaper ... her name is DEE ZASTER. (wait for laugh) To hear the reporters tell it ... she was like some robin hood handing out gold coins to the poor. What they didn't bother to mention is most of that gold came from stagecoach robberies ... but that part of the story didn't sell newspapers.

(DUSTIN DEBREE comes downstairs for a cup of coffee and sits down in the sitting area to read a newspaper. JENNA notices that DUSTIN DEBREE is on the opposite side of the stage and walks over to join him for a cup of coffee and a quiet conversation. AVERY joins them also.)

DAN DRUFF – (To AVERY) I heard that besides being quick on the draw she had one heck of a temper when you got her riled.

(DEE ZASTER unholsters her gun ... twirls it then reholsters it)

BARNABY WILD – In that case ... we best not get her riled then.

DAN DRUFF – (Gulp) You don't have to tell me that twice.

AVERY BRAVEMAN – Probably good advice.

(DAN DRUFF and AVERY BRAVEMAN both exit)

(DEE ZASTER sees the professor and walks over to join him on one side of the stage away from the other guests)

PROFESSOR MACK – (Said privately to DEE) I am so glad you were able to make it here to assist me in my (looking side to side) ... endeavors.

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – BOO! HISS!

DEE ZASTER – Alright ... Mack. What is this all about?

PROFESSOR MACK – I have told you not to call me that!

DEE ZASTER – Fine ... Fine ...”Professor”. The last time I saw you ... you vamoosed so fast your horse left smoldering hoof-prints? You know ... I didn’t see a red cent from that fiasco.

PROFESSOR MACK – Have no trepidations my dear ... you will be amply rewarded with a reasonable recompense and remuneration for past efforts.

DEE ZASTER – What?

PROFESSOR MACK – You’ll get your share.

DEE ZASTER – Knowing you ... I only believe half of what you say.

PROFESSOR MACK – Fair enough ... I guess In that case ... I will have to keep all the “gold” for myself?

DEE ZASTER – (Loudly) GOLD! (Quietly) Gold? ... Why didn’t you say so?

PROFESSOR MACK – I sadly misjudged my prospects of mining tin in the Santa Ana hills. Mining is a very slow way of getting rich and as such is an endeavor of which I am ill suited.

DEE ZASTER – You never had no patience for hard work Professor.

PROFESSOR MACK – Yes ... but there are “shortcuts”.

DEE ZASTER – I heard you high tailed it out of town with a big chunk of investor’s money from that phony “tin mine” of yours?

PROFESSOR MACK – As I said ... there are “shortcuts”.

DEE ZASTER – So why am I here ... of all places? What’re we doing 12 miles out of town in this run down hotel anyway? What’s your plan?

PROFESSOR MACK – (Interrupting) During last winter’s flooding in the area ... many things were covered in mud and muck ... but other things were ... fortuitously “uncovered”.

DEE ZASTER – What’re you talking about professor?

PROFESSOR MACK – I am talking about a portentous report of the tidings of an “El Dorado” right here in the hills of San Juan Capistrano.

DEE ZASTER – (Unholstering her gun) This a mighty portentous peace of iron I've got here. I use a powder so powerful ... this gun can shoot a bullet today and hit its target tomorrow! So start talking clear like in ENGLISH. I'd hate to have to shoot you ... I'm running out of places to hide the bodies!

PROFESSOR MACK – Let me explain ... while playing a few hands of cards some months ago ... I met a man who was drunk enough to tell me the story of the "Lost Gold of San Juan".

DEE ZASTER – "Lost Gold"?

PROFESSOR MACK – Now have I gotten your attention?

DEE ZASTER – I am all ears Professor ... (putting her gun away)

PROFESSOR – The story is told of the Deadwood to California stage that was held-up not far from here up back in 1877. It was 'supposed to meet a ship at the point and transfer over \$200,000 in gold bullion.

DEE ZASTER – (Angrily) That is a bold faced lie ... I tell you! I didn't do it ... why do they always think that just because of my past ...

DEE ZASTER – ASIDE: An old reputation is just so hard to shake.

PROFESSOR MACK – (quick interruption by professor) Of course you didn't steal the gold ... I am not accusing you of anything my dear ...

DEE ZASTER – Good and see that you don't. (pause) \$200,000 is a heap of gold. Why is it that I haven't heard this story before? How do you know the story is true?

PROFESSOR MACK – (Pulling an old bill of lading out of his pocket to show her) My inquisitive Dee Zaster ... This piece of proof came into my possession ... it clearly states the amount was \$200,000. The man that "gave me" this bill of lading assured me that the deadwood scales used to weigh the gold were so sensitive that they could weigh a signature made by a lead pencil. (laugh) It was \$200,000 ... not a penny less!

DEE ZASTER – Gold!? Here in the hills of San Juan ... And no one has seen the gold since? (Looking around to make sure no one is watching)

PROFESSOR MACK – The story goes that the bandits buried the gold out the hills, but as many times as treasure hunters have looked for that stash ... nothing has turned up.

DEE ZASTER – Then why did you ...

PROFESSOR MACK – (the professor interrupts) Looks like 20 years of rain has washed some of that treasure right into our laps.

(Professor Mack lifts up his small suitcase and pulls a small but obviously old and heavy canvas pouch tied with a worn leather strap.)

DEE ZASTER – So ... what in blazes is in that “poke” of yours?

PROFESSOR MACK – I have kept this pouch on my person ever since I heard the tale of where it originated. ... Won it with that bill of lading in a card game from a one eyed man ... as I recall his name was “Lucky Pete”.

DEE ZASTER – An honest game ... I suppose.

PROFESSOR MACK – What do you take me for? (Indignantly) Of course it WASN'T an honest game. I have my reputation to uphold. (Both laugh) (Snapping his retort) But the point is ... and it comes on good authority ... that THIS GOLD is part of that lost shipment ... look here ... this pouch has the deadwood lead-seal. (Looking around side to side) And where this comes from ... there must be many more just waiting for retrieval.

DEE ZASTER – What do we do if the news gets out?

PROFESSOR MACK – I've been spreading rumors all around town about ghosts that haunt the Hot Springs. Once everyone gets chased away ... there'll be no one around to stop us from finding and making off with all the gold! And if that's not enough ... I've arranged with the town banker to purchase the hot springs hotel for a song when Jenna Rossity defaults on her mortgage. (Maniacal laugh)

DEE ZASTER –... and I thought your last evil scheme was diabolical!

PROFESSOR MACK – It warms my heart to hear you talk like that ...

DEE ZASTER – I road the creek bed on my way here and couldn't help but notice you putting something up in the trees over on the far side

(CELIA FATE and some EXTRAs come on stage making a distraction)

PROFESSOR MACK – (Interrupting and clearing his throat) Perhaps now is not the time to be discussing my plans ...

BARNABY WILD – (Walking over) ... Anything I can do for you folks?

PROFESSOR MACK – (As Barnaby approaches the Professor speaks loudly to Dee Zaster for all to hear) It is certainly my pleasure meeting you ... for the FIRST TIME...

DEE ZASTER – (Looking perplexed) ... Meeting me? (Pause) ... of course ... For the FIRST TIME! Yes. (Roughly shaking THE PROFESSOR'S hand)

(Moving in opposite directions ... the Professor goes to the front counter)

BARNABY WILD – I know you're up to something Professor ... I just can't figure out WHAT ... or HOW ... or WHERE ... or why ... but I know it's something.

PROFESSOR MACK – (Privately) Well done my good man ... Well done earlier! Keep telling those ghost stories every chance you get and I'll make it worth your while. (Placing some folding money in Barnaby's vest pocket)

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – BOO! HISS!

BARNABY WILD – ... How stupid do you think I am?

PROFESSOR MACK – I can't rightfully say ... Having just recently met you. (a laugh)

BARNABY WILD – (Indignantly) Ooooooh!

(The PROFESSOR walks away from BARNABY as DAN reenters the set and hangs around TRUDY who is still at her piano)

PROFESSOR MACK – ASIDE: If Brains were dynamite ... That Hotel Manager wouldn't have enough to blow his nose.

(BARNABY takes out the bills from his vest pocket to look at them. CELIA observes him so this and scowls at him.)

CELIA FATE & TRUDY LITE – Tisk ... Tisk ... Tisk.

BARNABY WILD – WHAT? (To CELIA and TRUDY at a distance) I don't have the slightest idea of what he means? (Pause) ... It's for my wife?

THE WIFE (OFF STAGE) – What was that?

BARNABY WILD – Nothing dear.

(THE PROFESSOR is sneaking around looking beneath furniture and behind pictures on the wall with DEE ZASTER doing the same thing)

PROFESSOR MACK – The point is there is gold to be found here ... somewhere and I ... I mean ... WEEE are going to be bountifully rewarded.

DEE ZASTER – You can count on that Professor. You can count on that.

DEE ZASTER – ASIDE: Don't worry folks... I'll make sure the Professor gets exactly what he deserves.

PROFESSOR MACK – Let's check outside first.

DEE ZASTER – Lead on Professor.

(PROFESSOR MACK and DEE ZASTER exit)

(The father DUSTIN DEBREE puts down the newspaper he was reading and grabs a coffee cup that was on the table next to him.)

DUSTIN DEBREE – I guess I could use some fresh coffee ...

CELIA FATE – Ooooooh! (Rushing to JENNA - pointing at DUSTIN) THAT is the man that you were all talking about earlier!

JENNA ROSSITY – Excuse me?

CELIA FATE – The one that moved his family into the old Bedford House three days before it was hit by lightning!

JENNA ROSSITY – No! ... But that would make him ...?

CELIA FATE – Yes ... he is the husband of "The Lady in White".

(SOUND EFFECT: A bell tree or row of mini chimes is heard – ghost sound)

ALL CAST – (Everyone stops and looks at Dustin) ... OOOOOH!

(PAIGE enters holding a cue card then also stares at DUSTIN.)

(CUE CARD) – OOOOOOOH!

JENNA ROSSITY – Oh ...my!

DUSTIN DEBREE – Was it something I said?

DAN DRUFF – (To Trudy but out loud) Didn't see that one coming ...

FADE TO BLACK

TROUBLE BUBBLES AT THE HOT SPRINGS ACT 2 SCENE 1



The Place: San Juan Capistrano Hot Springs Hotel
The Time: The Next Day in the Late Morning

(Interlude Music – **That Beautiful Rag** – announces the beginning of act 2)

(PAIGE enters holding a cue card then walking across the stage to exit.)
CUE CARD – THE NEXT MORNING

(BARNABY is polishing his counter with a rag and then goes over to the window to look out. AVERY approaches BARNABY. Meanwhile on the far side of the stage ... we see glimpses of THE PROFESSOR and DEE ZASTER sneaking around searching for something.)

(SOUND EFFECT: water bubbling and sounds of happy banter off stage)

(We see CELIA, CARMEN and JENNA walking behind the window as they come around the wall to enter the hotel from the hot springs. They are wearing vintage style bathing suits with towels over their shoulders and water “spritzed” on faces as they come out into view.)

AVERY BRAVEMAN – Bathing suits are just so risqué today.

BARNABY WILD – Tell me about it. Never expected to see ladies getting sunburned in the places that they do today ... not complaining ... mind you.

THE WIFE (OFF STAGE) – (loudly) WHAT were you saying BARNABY?

BARNABY WILD – Nothing Dear ... (mumbling) ... nothing.

JENNA ROSSITY – Oh ... hello there gentlemen ... Barnaby ... Avery.

BARNABY WILD – (As a greeting) Miss Rossity ... Ladies.

AVERY BRAVEMAN – So nice to see you Jenna.

(Jenna seems a little embarrassed and covers herself with her a robe.)

EVERY BRAVEMAN – What I meant to say is ... ahh (searching for words) ... enjoying the waters? ... ahh ... Nice weather we're having?

JENNA ROSSITY – Yes ... a beautiful day.

(EVERY tips his hat, removes it and holds it)

EVERY BRAVEMAN – Absolutely beautiful ... the day ... a beautiful day.

(JENNA and CELIA go upstairs)

CARMEN – (As a parting greeting) Gentlemen.

(CARMEN goes upstairs to change. EVERY puts his hat on the counter)

BARNABY WILD – “Nice weather we're having”? (mocking) That was the best you could come up with? “Nice weather we're having?”

EVERY BRAVEMAN – The best you could come up with is “nothing dear”?

BARNABY WILD – Point taken.

EVERY BRAVEMAN – I've been a war reporter sending back news from the Peruvian Revolution and the Zanzibar Rebellion ... even the Spanish-American War, been in places few have lived to talk about ... but I tell you Barnaby ... when it comes letting Jenna know how I feel ... I just can't find the words. (pause) Well ... maybe one day ...

BARNABY WILD – (Changing the subject) So ... tell me Mr. Reporter man ... what words do you have regarding that Professor over there?

EVERY BRAVEMAN – (Glancing over at the Professor) Barring that natural expression of villainy which we all have ... the Professor looks honest enough. Still ... something is familiar about that man. Why do you ask?

BARNABY WILD – Just a hunch. Interesting how he's always talking with that outlaw Dee Zaster.

EVERY BRAVEMAN – We can't all be heroes, Barnaby.

BARNABY WILD – I suppose somebody's got to be left to sit on the curb and clap as the heroes ride by.

AVERY BRAVEMAN – You must be talking about that Swallows Day Parade sponsored by the Fiesta Association here in San Juan Capistrano?

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – SHAMELESS PLUG

BARNABY WILD – That was the most blatantly obvious Shameless plug I've ever heard. You 'ought to be ashamed of yourself.

AVERY BRAVEMAN – Sorry ... don't know what came over me.

BARNABY WILD – ... Just don't let it happen again.

(PAIGE enters holding a cue card then walking across the stage to exit.)
CUE CARD – MEANWHILE

(The PROFESSOR and DEE start conversation away from other guests)

DEE ZASTER – ... They all seemed to be enjoying there-selves ... maybe your disposition would be improved a mite if you just took a hot springs soak yourself.

PROFESSOR MACK – It is my observation that the happiest people seem to be those that have no particular cause for being happy. If that hotel owner only knew what misery is awaiting her. (maniacal laugh)

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – BOO! HISS!

PROFESSOR MACK – I feel more sanguine of success after my meeting with the town banker. (Holding up the deed to the Hot Springs)

DEE ZASTER – I don't know what sanguine means ... but I was wondering (Said Quietly) How'd you get that there deed to the Hot Springs Hotel?

PROFESSOR MACK – If you must know ... my inquisitive Dee Zaster ... it's not fully in my possession ... YET. But come Monday morning when the bank opens and Jenna Rossity fails to bring the mortgage up to date ... the Hot Springs will be all mine. (a laugh)

DEE ZASTER – So now you're about to swindle a hapless young thing out of the hotel her parents left her ... and she doesn't even know you're the one doing the swindling?

PROFESSOR MACK – Warms your heart doesn't it?

DEE ZASTER – (angrily) I just think swindlings 'ought to be out in the open ... face to face ... any other way's just not ... not ... HONEST.

PROFESSOR MACK – Honest?

DEE ZASTER – Well you know what I mean! How can you call yourself a villain when you do it all "sneaky like" and no one knows? It's like ... love ... love's gotta be out in the open ... or it don't count.

DEE ZASTER – ASIDE: (Sarcastically) Look who I'm talking to about love. Only thing the Professor's ever been in love with is himself.

PROFESSOR MACK – If you must know ... I do have a love ...

DEE ZASTER – I heard you were married once?

PROFESSOR MACK – History ... just ... History ...

DEE ZASTER – I heard she skedaddled with all your money after you hoodwinked all those tin mine investors?

PROFESSOR MACK –...(Clearing his throat) Yes I was married once ...and yes it didn't work out. So now ... I love another.

DEE ZASTER – ASIDE: Could he possibly mean me? He is rather charming ... for a villain that is! (The music starts right about here) Sure he could lose a few pounds and maybe loosen up a little ... still ...

(The professor approaches Dee and begins to sing the verse to her. He is still carrying the small sack of gold he showed earlier and pulls it out at the end of the first verse when he says the word "gold")

SONG: GOLD

Originally entitled "Jean" – Words and Music by Shelton Brooks

From public domain music originally published in 1919

New lyrics by Gary McCarver for Trouble Bubbles at the Hot Springs 2006

VERSE: (sung by The Professor)

All life long I have longed for a love

A love that's true-oooo.

Just when I think "I've found it this time"

She tells me toodle-oooo! (waving goodbye)

But now I've got a love that'll last

My whole life through...

How you thrill me ... how you fill me

With the thoughts of you ... Oh ...

(Dee approaches the Professor thinking he is singing the song about her)

CHORUS 1: (The Professor sings twice – 2nd time in the audience)

GOLD ... I'm craving for you,

GOLD ... How I adore you,

GOLD ... when I first met you.

I knew you'd mean the world to me ...

Oh ... (gold) ... can't you see?

(Come on now) ... gold ... I can't stand waiting ...

Why this hesitating?

You won my heart with ...

your sparkling glittering ways ...

That's why I want you GOLD

CHORUS 2: (The Professor and Dee Zaster both sing & dance this chorus)

GOLD ... We're craving for you,

GOLD ... How we adore you,

GOLD ... When we first met you.

We knew you'd mean the world to us ...

Oh ... (gold) ... what's the fuss?

(Come on now) ... gold ... we can't stand waiting ...

Why this hesitating?

You won our hearts with ...

your sparkling glittering ways ...

That's why we want you GOLD! (Spoken) GOLD!

(The PROFESSOR embraces DEE at the end of the song and then she then resolutely pushes him away)

DEE ZASTER – Professor are you loco? Remember the GOLD!

PROFESSOR MACK – Of course ... the gold ... of course ... I knew that. Ahhem! As for the GOLD ... my ghost stories have already started to make these hot springs as inhospitable as Hemet in August. (Maniacal laugh)

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – HEMET?

DEE ZASTER – What do you mean ... “YOUR ghost stories”?

(Both The Professor and Dee Zaster look around in bewilderment)

PROFESSOR MACK – “Good Lies” need a leavening of truth to make them palatable ... so I used the old ghosts stories of this Sleepy Little Town of San Juan Capistrano to be its undoing. Any fool can tell the truth, but it requires a man of some sense to know how to lie well. Soon all the guests will feel so frightened that they’ll run screaming from these hot springs.

DEE ZASTER – (completing his sentence) ... So we can search the grounds for the gold.

(DEE and the PROFESSOR continue to look around the hotel for gold)

PROFESSOR MACK – Exactly! Exactly!

(CELIA FATE makes her way over to the Coffee Cart where AVERY and BARNABY have been periodically looking out of the window at the Springs)

PROFESSOR MACK – Now that everyone seems to be coming down to the lobby ... Let’s search some of the rooms.

DEE ZASTER – After you Professor.

(The PROFESSOR and DEE ZASTER exit)

(PAIGE enters holding a cue card then walking across the stage to exit.)
CUE CARD – MEANWHILE

(The Focus returns to AVERY and the BARNABY at the coffee cart)

AVERY BRAVEMAN – May I have a cup of coffee without cream?

BARNABY WILD – Since we don't have any more cream ... I guess you'll have to have your coffee without milk instead.

EVERY BRAVEMAN – Just pour me some coffee. Is it Arbuckles?

BARNABY WILD – You have to ask (Points at sign) It's always Arbuckels!

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – SHAMELESS PLUG

BARNABY WILD – (To Avery) See ... that's the way a shameless plug should be done. (Barnaby goes behind his check-in counter to polish)

CELIA FATE – (Chasing Barnaby) Excuse me ... do you mind if I ask you a few questions to further my research on the Ghosts of San Juan ... I'm writing a book you know?

BARNABY WILD – I'm busy right now ... can I ignore you some other time?

(Barnaby looks up from the counter but doesn't say anything ... then goes back to his cleaning/organizing/polishing)

CELIA FATE – Fine ... I will have that as a yes. (Continuing her questioning of BARNABY) Do you ever feel as if you are being watched or hear unexplainable noises at night?

THE WIFE (OFF STAGE) – Barnaby?

BARNABY WILD – Most are explainable.

CELIA FATE – Have you felt strange cold spots in certain locations in the hotel where they should not be?

(BARNABY Gives CELIA a long hard cold stare)

CELIA FATE – ... Or perhaps seen odd occurrences like doors opening and closing by themselves?

THE WIFE (OFF STAGE) – Barnaby ... (louder) BARNABY?

(The office swinging door opens just a bit then closes we see the light from the office shining into the hotel lobby)

CELIA FATE – Have you ever heard a voice when there was no one there?
THE WIFE (OFF STAGE) – BARNABY!?!

CELIA FATE – Good enough ... let's forget that question.
Have you sensed an increased amount of anger or negativity recently?

THE WIFE (OFF STAGE) – BARNABY are you paying attention to me?

BARNABY WILD – (Yelling back) Just a minute I am in the MIDDLE of a conversation. Can't I have a CONVERSATION with one of the guests?

THE WIFE (OFF STAGE) – Fine! FINE!

BARNABY WILD – (Then calmly to CELIA FATE) No I can't say I've noticed any... INCREASED ANGER. It's the same level of anger I always have.

CELIA FATE – How about superstitions ... do you have any?

BARNABY WILD – Superstitions? What do you mean?

CELIA FATE – Like a black cat crossing your path ... or knocking on wood for luck (Celia actually knocks on the counter) ... or that old superstition that says when a bell rings three times someone is about to die.

(CARMEN comes downstairs to the desk and rings the bell three times)

CELIA FATE – Ooooooh! (Spiritualist walks away ... rushing off)

CARMEN GEDITT – Are there any messages for me? (pause) What is troubling her?

BARNABY WILD – Just superstitious I guess?

BARNABY WILD – (Looking at a message slot) Sorry ... no messages yet.

(JENNA ROSSITY comes downstairs and approaches CARMEN GEDITT)

JENNA ROSSITY – Oh My ... it would be so thrilling to have been all the places you've been and seen all the things you've seen ...

(DAN DRUFF comes in from around the corner obviously trying to eavesdrop on the conversation)

CARMEN GEDITT – Changing the subject again are you? I remember when I was young and IN LOVE for the very first time.

JENNA ROSSITY – What EVER do you mean?

CARMEN GEDITT – Don't be coy with me Jenna ... I've known you far too long. Why continue to chase lightning bugs when it is fire you really desire?

JENNA ROSSITY – Oh ... my!

CARMEN GEDITT – Just don't miss out on happiness trying to stay safe.

JENNA ROSSITY – I'm ... happy.

CARMEN GEDITT – No ... I believe you are comfortable. Comfortable is not the same as happy. A swallow cannot build a nest without taking flight.

(SPECIAL EFFECT: Catapult some stuffed swallows or a bag of black feathers across the stage at this point for a laugh)

DAN DRUFF – ASIDE: I believe ... that I am about to be sick. The doc says I have an aversion to too much sweetness. (DAN DRUFF exits)

JENNA ROSSITY – With all that's been going on lately ... I can't even admit to being "comfortable" anymore.

CARMEN GEDITT – Come now ... you know exactly what I am saying ... He is handsome and smart ... that Newspaper Reporter man of yours.

JENNA ROSSITY – But we are only ...

CARMEN GEDITT – ... Don't "But we are only" to me. There is a lot more you are not telling me ... or telling him I think?

JENNA ROSSITY – I wish I could tell him how I really feel.

CARMEN GEDITT – Sometimes that is all it takes ... a wish. You know your heart better than I ... listen to it. Now I think it would be as good a time as any for us to take a stroll to see that "dance hall" you had built. We do have so much catching up to do.

JENNA ROSSITY – If you don't mind I'll tag along in a minute or two ...

(CARMEN exits towards the Hot Springs while the Professor lurks around the corner overhearing their conversation. CELIA approaches JENNA)

CELIA FATE – Some people have the flaw of ignoring their worst traits ...

JENNA ROSSITY – That of course assumes that they have anything else but WORST traits. (Laughing with CELIA FATE and Barnaby) I have to assume that you're talking about "The Professor" aren't you?

BARNABY WILD – If you don't mind me saying ... that Professor strikes me as a man that should not be trusted ... a villain if I've ever seen one!

CELIA FATE – I am glad to hear you say that.

JENNA ROSSITY – (To BARNABY) You just may be right ... there is something about that man that I don't trust ... still it's not right to judge a book by its cover. (To CELIA) Celia, have you tried our Hotel's fine coffee?

(JENNA AND CELIA walk over to the coffee cart)

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – BOO! HISS!

PROFESSOR MACK – (sneaking up and walking over and surprising Barnaby from behind) You say "villain" like that's a bad thing.

BARNABY WILD – Some people follow their dreams. (pause) Others hunt them down and beat them mercilessly into submission. My guess is that you Professor are more one of those "Hunt them down" types.

PROFESSOR MACK – To set the record straight ... my good man ... I am nothing more than a purveyor of powders, pills, potions, elixirs and cure alls from Zanzibar to Timbuktu. Although at times I must resort to prestigitation and phrenology to make a buck. I am a merely an honest treasure seeker!

BARNABY WILD – Fine words professor. I wonder who you stole them from.

PROFESSOR MACK – Bahh! (Walking away)

BARNABY WILD – Sarcasm is just one more of the many services I offer to guests here at the Hot Springs Hotel. Come back any time. (laughing)

PROFESSOR MACK – We'll see who gets the last laugh ... baaaah!

(The Professor almost runs into CELIA as he is exiting)

PROFESSOR MACK – I can't seem to remember your name? ... and please DON'T help me.

(The Professor exits not waiting for an answer)

CELIA FATE – (Musing) I just don't feel comfortable with that man.

(DEE ZASTER enters from the Hot Springs side of the set behind CELIA)

CELIA FATE – Oh! You surprised me. But since you're here ... I was just wondering what is it that you see in that Professor?

DEE ZASTER – Why should I tell you? I don't cotton to people who take advantage of the weak and easily influenced. Isn't that what you do with those ghost stories of yours?

CELIA FATE – Actually ... I'm just a seeker of truth. Unfortunately it is a truth most people would prefer to ignore. And what is your story my dear? I have been told that you are fairly notorious.

DEE ZASTER – First I tried cooking for miners in the camps of Colorado ... then I tried my hand at prospecting an Arizona gold claim ... but with little success.

CELIA FATE – Is that when you found your calling as an "outlaw"?

DEE ZASTER – You can't unfry an egg ... but there's no law against wishing you could. Sure I guess you could call me that. But I will caution you to not believe everything you hear ... there's a lot more to be seen around here than meets the eye.

CELIA FATE – I have spent my whole life believing that. (Reaching out to DEE to shake her hand) Glad to make your acquaintance. The name is Celia Fate.

DEE ZASTER – Same back at you. The name is Dee Zaster. To tell you the truth ... reports about me aren't worth the paper they're written on. Most times just protecting myself from the desperados you find in mining towns.

(AVERY BRAVEMAN walks over and joins in on the conversation)

AVERY BRAVEMAN – I remember reading the reports. Apparently they arrested you for a stage robbery back in Wyoming. And if the stories are to be believed ... you were released from jail by a sympathetic jury.

DEE ZASTER – All I said was “I could not be tried under a law that my gender had no say in making”.

(Both women laugh)

AVERY BRAVEMAN – (Said to CELIA) Whatever it was she said ... it only took 10 minutes of deliberation for a jury to set her free. (Reaching out his hand to DEE ZASTER) From one reporter of the news to one maker of the news ... I am pleased to meet you. The name is Avery ... Avery Braveman. Been in the news lately?

DEE ZASTER – Almost ended up in the obituaries not long ago. Leaving for California ... I survived a gunfight thanks to the bad aim of a drunken gunfighter and well ... no ... no ... it's too ODD to mention.

AVERY BRAVEMAN – No offense ... look who you are talking to.

CELIA FATE – Good point. No offense taken.

DEE ZASTER – ... For a brief moment I could swear I saw ... someone who looked just like my long dead saintly mother (Hat over heart) ... made me stop in my tracks just long enough for the shot to miss me by an inch.

CELIA FATE – Often manifestations appear to loved ones at moments of crisis or at times of decision.

DEE ZASTER – If I listen to you much longer ... I'm liable to start believing in all this ghost malarkey!

(SOUND EFFECT: A piercing scream from upstairs is heard)

AVERY BRAVEMAN – Come on Barnaby ... let's see what item has mysteriously appeared in a locked room this time.

DEE ZASTER – ASIDE: That Professor ... this is starting to get out of hand!

DEE ZASTER – (Said to the others) Be back before two shakes I'm heading into town to ... (pause as if thinking) to pick up some supplies

(Rushing Off with a small saddle bag DEE ZASTER Exits)

(SOUND EFFECT: Hoof beats rushing off and the brae of a horse)

BARNABY WILD – I think I need a new sign above my office door (Said loudly with flourish as he places his hand on the swinging door to go back into his bedroom/office) “Abandon hope ... all ye who enter here.”

THE WIFE (OFF STAGE) – What was that you said?

BARNABY WILD – (Pause looking dejected) Nothing Dear. Nothing at all. I'll be upstairs with Avery finding out what all the commotion is about.

(BARNABY heads upstairs with AVERY)

(CELIA looks around and sees that she is the only one in the lobby)

CELIA FATE – (Calling after them) Don't leave me down here all alone! I'm coming with you.

(CELIA rushes after them)

FADE TO BLACK

TRouble BUBBLES AT THE HOT SPRINGS ACT 2 SCENE 2



The Place: San Juan Capistrano Hot Springs Hotel
The Time: Later in the Evening

(Once again Night has fallen on the Hot Springs ... there is the sound of crickets and the occasional frog croak and fireflies are in rare form flitting and flying about under the borroughs of the tree branches that lead out to the Hot Springs. A firefly or two can be seen through the window that faces the hot springs. A fog machine was turned on briefly behind the set to let wisps of fog waft around the tree side of the set adding eeriness. As we open up the scene CELIA is telling her Ghost Stories to BARNABY and JENNA who are gathering plates and cups from the hotel lobby obviously after dinner had finished. Most guests have returned to their rooms except for CARMEN, CELIA, DAN and a couple of EXTRAS – if you have them.)

(LIGHTS: come up to evening lighting settings)

(PAIGE enters holding a cue card then walking across the stage.)
(CUE CARD) – NIGHT IS FALLING

(SOUND EFFECT: A sound of metal pans is heard crashing backstage)

PAIGE TURNER – Come on now ...that was funny the first time ... fine!

(PAIGE flips over the cue card then finishes walking across the stage.)
CUE CARD – NIGHT HAS FALLEN

CELIA FATE – ... (we join CELIA in mid story) ... and that's why to this day if you listen carefully ... you can still hear an eerie sound up along the tree line. When tumbleweeds roll across Old Hot Springs Road ... it is said that they drift with the ghosts of Indians that once lived in the hills that surround these hot springs.

BARNABY WILD – I really wish you'd quit saying that!

CARMEN GEDITT – Actually I find it quite fascinating ... dear please go on.

DAN DRUFF – I've had just about enough of this ghost talk. I don't care what you say ... every night I take a walk out by the Springs ... your stories don't frighten me (DAN gets up to leave) ... much.

CARMEN GEDITT- Just ignore him ... I have the feeling he's a few swallows shy a full flock.

(CELIA and CARMEN laugh)

CELIA FATE – In any case ... maybe it is best I stop telling these stories for tonight. If you will all excuse me ... I think I'll be turning in. Good night.

(CELIA FATE exits upstairs as DAN DRUFF heads towards the Hot Springs. We see DAN DRUFF pass outside the sitting room window.)

(PAIGE enters holding a cue card.)

CUE CARD – BOO! HISS!

(The PROFESSOR slinks around the corner of the hotel)

PROFESSOR MACK – ASIDE: I am just so sick and tired of waiting for everyone to leave. No matter what I do ... every time that Jenna Rossity convinces them “that peace and joy abound with that bubbling sound” ... BAHHHH! This time I will just have to take action to make sure everyone flees this hotel like “rats off a sinking ship”.

(THE PROFESSOR grabs a peacemaker from his gun belt, spinning the cylinder and showing it for the audience as he stealthily follows DAN)

(PAIGE enters holds the cue card again then exits the stage.)

(CUE CARD) – BOO! HISS!

(We see The Professor take aim at the off stage guest ... just out of site of the other guests of the hotel. The Professor moves out of view.)

(Avery enters from one side of the stage)

EVERY BRAVEMAN - ASIDE: If only I could tell her what's in my heart ... She's just so sophisticated, so poised, so ... so ... so beautiful.

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – AHHHHH

(JENNA sees AVERY enter unseen by him from the other side of the hotel)

JENNA ROSSITY – ASIDE: If only I could tell him what's in my heart.
He's so brave, so smart, so ... so much of a hunk.

(JENNA is fanning herself and standard melodramatic style)

SONG: JENNA

A 1920 Public Domain Fox Trot originally titles Blue Jeans
Written by Lou Traveler
New Lyrics by Gary McCarver

VERSE (SUNG BY AVERY)

They say I'm one of those stout hearted men
Who'll fight for what's right until the bitter end
But they do not know that my heart skips a beat
When one special lady I greet
Her name is ...

CHORUS (AVERY ONLY SINGS FIRST TIME THROUGH)

Jenna I want you only ...
Jenna I dream of you.
If I could tell her how much I want her ...
If she could only know the truth. (My Darling)
'Till then I'll be here faithful ...
hoping one day you'll see.
Some day I'll tell you my yearning for you
Until then Jenna ... Please wait for me.

CHORUS (JENNA JOINS AVERY TO SING LAST CHORUS)

Jenna (Avery) I want you only ...
Jenna (Avery) I dream of you.
If I could tell her how much I want her (him) ...
If she (he) could only know the truth. (My Darling)
'Till then I'll be here faithful ...
hoping one day you'll see.
Some day I'll tell you my yearning for you
Until then Jenna (Avery) ... Please wait for me.

JENNA ROSSITY – I must confess ... much of this might be idle speculation ... but were you singing that song for me?

EVERY BRAVEMAN – You heard what I was saying?

EVERY BRAVEMAN – ASIDE: (to himself) Be honest ... be strong Avery.

EVERY BRAVEMAN – (to Jenna) Why ... yes it was.

JENNA ROSSITY – (Holding his hand) Oh Avery I had suspected ... I had hoped ... I had dreamed ... but ... I never knew!

EVERY BRAVEMAN – (holding her hand) I have wanted to tell you ever since ... (Interrupted)

(SOUND EFFECT: A shot and a scream coming from the hot springs)

(SOUND EFFECT: The sound of a body hitting the platform – sand bags)

JENNA ROSSITY – “SWEET SUGAR!” What in blazes was that!

EVERY BRAVEMAN – You must leave now ... go to Woodman’s Hall in town ... You’ll be safe there. Tell Judge Egan that things are getting out of hand here. I’ll meet you in town when we get this all sorted out.

JENNA ROSSITY – I can’t leave now ... this is my hotel. These guests are my responsibility. Irregardless of what happens ... I am staying.

EVERY BRAVEMAN – I believe it is ... “REGARDLESS of what happens I am staying”. (Correcting and repeating her comment)

JENNA ROSSITY – Oh so you’re staying too? I am so proud of you.

(JENNA hugs EVERY for his bravery)

EVERY BRAVEMAN – Fine then ... we’ll both stay ... But you need to be out of harm’s way here inside while I’ll discover what is going on outside. But, first I need to make sure ... (looking at the fireplace) ... yes that’ll do.

(Avery rushes towards the fireplace grabbing instruments to use as weapons ... he toys between giving Jenna the shovel or the poker)

AVERY BRAVEMAN – Take this just in case!

(AVERY gives JENNA the fireplace poker)

JENNA ROSSITY – Oh my! Are we expecting a fire too?

AVERY BRAVEMAN – Use it for protection.

JENNA ROSSITY – Oh my!

(General Pandemonium breaks out as Hotel Guests rush downstairs)

CELIA FATE – What's all this ruckus?

DEE ZASTER – (Rushing in with the others) (simultaneously) What's in 'tarnation is going on? (Aside to a guest) Sounds like gunplay to me.

CELIA FATE – (simultaneously) Loud enough to wake snakes.

TRUDY LITE – DUSTIN DEBREE – SAM HILL – What's going on?

CARMEN GEDITT – (simultaneously) Yes, what's going on down here?

THE WIFE (OFF STAGE) – Barnaby? Is that you making all that commotion?

JENNA ROSSITY – Mercy no!

(EXTRA) SAM HILL – Ghosts at the hot springs ... Gun shots in the night ... enough to make a sane man pack his bags and head out of town.

PROFESSOR MACK – (Sneaking back in from another direction) So ... what is this all about? How can you expect guests to sleep? (Yawning)

(AVERY BRAVEMAN rushes back in from the Hot Springs)

AVERY BRAVEMAN – Looks like the town barber Dan Druff has been shot!

JENNA ROSSITY – CELIA FATE – CARMEN GEDITT – Oh my!

(PAIGE enters holding a cue card then walking across the stage to exit.)

(CUE CARD) – THAT'S JUST SO SAD

(EVERYONE ON STAGE SAYS IN UNISON SAYS WITH THE AUDIENCE)

JENNA ROSSITY – ASIDE: How did you all know I was about to say that? Am I that transparent? (pause) That's just so sad. (Pointing at PAIGE Turner as she stands up to stop her from holding the card) You better not!

PAIGE TURNER – (Thinking better about it then sitting down again.) Fine.

TRUDY LITE – (entering) – He's the one I saw shoot Dan Druff.

EVERYONE – (IN UNISON all looking at TRUDY) Who?

TRUDY LITE – (Pointing her finger at THE PROFESSOR) The Professor!

PROFESSOR MACK – (Surprised anyone saw him) That's a lie!

TRUDY LITE – I saw him pull out a gun from under his coat and shoot down that lovely man. (Sobbing)

JENNA ROSSITY – We are talking about the same man aren't we? Dan Druff ... "Lovely"?

CARMEN GEDITT – (Angrily to the PROFESSOR) How could you?

AVERY BRAVEMAN – What do you have to say for yourself professor?

THE PROFESSOR – (Leaning towards the Audience but not an ASIDE) Curses ... Now I'll never get to finish my evil scheme where I convince the guests that the Hot Springs is overrun with ghosts ... so they flee the area ... so the Hotel defaults on its mortgage ... so I can then search the area for the lost gold of San Juan Capistrano (pulling out a big nugget from his vest pocket for all to see) ... so I get rich on gold nuggets just like this one.

(Unlike other asides where everyone freezes ... the crowd on the stage is obviously listening and moving closer to hear what the professor says)

THE PROFESSOR – (Said to the audience but hearing the crowd moving in behind him) Did I say that as an "aside" just to the you (waving at the audience) or did everyone hear my entire evil plot?

EVERYONE ON STAGE – We heard every word you said Professor.

THE PROFESSOR – Curses! (pause) I had hoped it wouldn't come to this!

(The PROFESSOR pulls out a peacemaker revolver from a gun belt hidden beneath his frock coat or cape)

THE PROFESSOR – Hands up everyone. (Pointing his gun at everyone)

JENNA ROSSITY – I guess that answers the question on who shot Dan.

PROFESSOR MACK – I have been patiently trying to get you out of the area ... ghost stories haven't been enough ... NOOOO ... Creaking and groaning sounds in the night haven't been enough ... NOOOO ... even attempted murder can't scare you off. SO NOW you will all be sorry.

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – BOO! HISS!

PAIGE TURNER – ASIDE TO THE AUDIENCE: This feels so familiar? Don't you think so? Did you see the melodrama last year too?

PROFESSOR MACK – Everyone move over there. (PAIGE starts to exit with her cue card) ... You too missy. (To Paige) Get over there with the rest.

PAIGE TURNER – But I just hold the cue cards?

PROFESSOR MACK – I don't care what you do ... just get over there with the others!

PAIGE TURNER – Boo! Hiss! (Holds up the "BOO! HISS! SIGN" again.)

(The Professor takes it from her and throws it to the side of the stage)

(The audience will undoubtedly boo and hiss more at this point)

PROFESSOR MACK – ASIDE: Oh come now ... Villains are vile ... that's just what villains do! (Waving hand in disgust at the audience) Bahhhh!

JENNA ROSSITY – That's just so ... so ...

(Everyone on stage looks at her expectantly and pauses for a moment)

JENNA ROSSITY – That's just so ... MEAN!

CARMEN GEDITT – (To Jenna) Nice change.

THE PROFESSOR – (interrupting) “Mean” you say? Why ... you haven’t even begun to see mean!

(The Professor points his gun at JENNA)

(AVERY bursts in between the professor’s gun and JENNA)

AVERY BRAVEMAN – If you must shoot someone Professor ... let it be me.

JENNA ROSSITY – Avery ... oh how brave. You are my hero.

AVERY BRAVEMAN (To the professor) – But before you shoot Professor ... there is something that you should know...

THE PROFESSOR – Ohhh?

AVERY BRAVEMAN (To the professor) – You said Gold a minute ago? ... That’s not gold you’ve got there ... it’s worthless brown mica ... May I? (walking over to the professor and taking the gold out of his hand then looking more closely at the sample ... holding it up to the light ... tasting a small part of the nugget) Maybe pyrite ... my father was an assayer in the Dakotas you know. See “Real Gold” doesn’t tarnish ... Look here ... (pointing at the nugget) ... see this tarnish right here ... and here.

(AVERY points out the flaw in the sample and tosses it back to the professor then walks back to JENNA to guard her again)

PROFESSOR MACK – Not real gold?

AVERY BRAVEMAN (To the PROFESSOR) – It’s just “Fools Gold”. Pretty ... but not worth dieing over.

(The Sheriff comes onto the stage behind The Professor with a gun drawn)

THE SHERIFF – Drop the gun Professor!

(PAIGE rushes over to pick up a cue card then holds it high.)

(CUE CARD) – APPLAUSE HORRAY

PROFESSOR MACK – What is the meaning of this?

THE SHERIFF – In case you weren't paying attention ... let me clarify the situation. Drop the gun Professor ... you are under arrest. Time to take you off to the Hoosgow ... Again.

PROFESSOR MACK – You look a might familiar. Are you a lawman that fancies himself quick on the draw? (Readying his gun)

THE SHERIFF – Actually I do. (Cocking the trigger of his gun)

PROFESSOR MACK – CURSES! (Handing over his peacemaker to the SHERIFF then the PROFESSOR puts his hands up in the air)

(PAIGE pick up a cue card then holds it high.)
(CUE CARD) – APPLAUSE HORRAY

PROFESSOR MACK – By the way ... how did you know I was here?

THE SHERIFF – (To the Crowd) Several years ago ... The Professor was "visiting" our local jail when he broke out and headed up into the hills.

TRUDY LITE – I remember him now. It was all about gold back then too!

BARNABY WILD – I thought he looked familiar. Pulling out an old wanted poster from behind the counter.

PROFESSOR MACK – Never liked that picture.

THE SHERIFF – (To the Crowd) After searching the hills in vain ... I figured We'd need to get crafty to nab that scoundrel. I knew he wouldn't risk showing his face in town UNLESS there was GOLD to be had ... so I took a short trip to Cheyenne to lose a hand of cards. (Pulling an eye patch from his pocket ... putting the patch on and taking his sheriffs' hat off)

PROFESSOR MACK – The one eyed man ... Luck Pete?

THE SHERIFF – Actually the name is Warren Peace ... but you can call me jailer. (Removing the eye patch and clumsily donning his sheriff's hat)

PROFESSOR MACK – ASIDE: Now's my chance!

(The Professor pulls out a small silver derringer from his suspenders that he had under his cape or rifle frock and holds it on the Sheriff)

PROFESSOR MACK – Now who’s jailing who Mr. Sheriff? (laugh)

(PAIGE grabs another cue card.)

(CUE CARD) – BOO! HISS!

BARNABY WILD – Look at that puny “pee shooter” ... He can’t shoot all of us with that little gun. And besides he’s only got one or two shots left.

PROFESSOR MACK – (To BARNABY) I don’t need to shoot all of you ... (pointing the gun now at BARNABY) I only have to shoot you!

BARNABY WILD – On second thought ... I think we should do exactly what The Professor says.

PROFESSOR MACK – ASIDE: What he lacks in brains he more than makes up for in stupidity!

(In all the commotion DEE ZASTER comes in from behind the PROFESSOR with her gun drawn)

DEE ZASTER – Drop the gun ... Mack ... and don’t think I won’t shoot.

(PAIGE grabs another cue card.)

(CUE CARD) – APPLAUSE HORRAY

PROFESSOR MACK – Why is it that things don’t ever go as expected in this town? (Looking at Dee Zaster) But Dee ... Why?

(DEE ZASTER takes the PROFESSOR’S gun handing it to The SHERIFF)

JENNA ROSSITY – I was sure you had to be “IN ON” the Professor’s Plans ... I guess I misjudged you.

DEE ZASTER – Actually I was “IN ON” the Professor’s scheme.

EVERYONE – (sound of astonishment) Ooooooh!

BARNABY WILD – See ... I told you so!

DEE ZASTER – I was just playing a role though ... sorry I had to keep you all in the dark. (Walking over to the Sheriff) So ... how did I do ...Father?

THE SHERIFF – (Dee hugs The Sheriff) ... You did plumb good!

EVERYONE – (In astonishment) Sheriff Peace is your father?

DEE ZASTER – All my life.

BARNABY WILD – Just when I thought I had this all figured out.

THE SHERIFF – (To DEE) “Hun” ... put these hand cuffs on the Professor.

(DEE puts hand cuffs on the PROFESSOR and takes his bag of gold and hands it to the SHERIFF)

CELIA FATE – What about that grove of trees that everyone has been avoiding ... the one with the high pitched wailing?

AVERY BRAVEMAN – Nothing more than bottles tied high in the trees catching wind ... (pulling three tied bottles from behind the counter).

CARMEN GEDITT – What about the bumps in the night?

AVERY BRAVEMAN – Mostly the Professor looking for the gold I suspect. Could have been squirrels, possums or maybe rats in an attic.

BARNABY WILD – We have no rats in our hotel! (Looking at the professor and walking over towards him) ... Well maybe one.

THE PROFESSOR – Baaaah!

TRUDY LITE – What about Dan Druff?

(Everyone bows their heads and takes off their hats placing them over their hearts in a moment of silence)

(DAN DRUFF re-enters with a bloody bandage around his arm in a sling)

DAN DRUFF – ... You talking about me.

AVERY BRAVEMAN – I thought you were dead?

DAN DRUFF – Ahhh ... it was just a “Flesh Wound”.

JENNA ROSSITY – Aren’t all wounds ... “FLESH” wounds?

TRUDY LITE – Oh my Dan! I was so worried about you! (Rushing over to him and giving him a big hug)

DAN DRUFF – I never knew you cared.

TRUDY LITE – (In astonishment herself) Surprisingly ... Neither did I.

JENNA ROSSITY – Mr. Sheriff ... no matter what good intentions you may have had ... a bag of “fools gold” won’t save the Hot Springs Hotel from being foreclosed and sold at auction when we can’t pay the mortgage.

DEE ZASTER – Oh the story of the lost gold shipment is true enough.

JENNA ROSSITY – But I distinctly heard you say the gold was just “fools gold”? (Said to AVERY BRAVEMAN)

AVERY BRAVEMAN – Actually the sample he showed us WAS real gold ... The tarnish was merely some iron oxide deposit that sometimes gets mixed in the ore. I wasn’t about to tell him that.

PROFESSOR MACK – The gold was REAL?!?

AVERY BRAVEMAN – Professor? ... Did you also hear that they removed the word “gullible” from the dictionary?

PROFESSOR MACK – Did they? (pause) Oh ... Baaaah!

AVERY BRAVEMAN & JENNA ROSSITY – Then you found the lost gold!?!?

THE SHERIFF – Nope ... guess that’s still up in those hills ... somewhere.

CARMEN GEDITT – Then where’d that gold come from?

THE SHERIFF – It’s part of the reward money.

EVERYONE – REWARD MONEY?

THE SHERIFF – (Giving the small gold bag to Jenna) Yep. Consider this part of the reward money for helping us capture the professor.

JENNA ROSSITY – Oh ... my!

THE SHERIFF – I already took the rest of your reward to town to pay off your mortgage ... so you are free and clear now. The least I can do for all the business we've cost you with those phony ghost stories.

DEE ZASTER – We had to give the professor enough rope to hang himself ... so to speak.

CARMEN GEDITT – That must have been one large reward?

PROFESSOR MACK – Curses!

CARMEN GEDITT – That means...?

JENNA ROSSITY – Yes ... everyone can I have your attention ... The Hot Springs Hotel is saved!

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – APPLAUSE HOORAY

JENNA ROSSITY – oh ... my! ... I just don't know what to say Sheriff?
How can we ever thank you?

THE SHERIFF – Well ... while I'm here ... there was this little fuss at the "Swallows Inn".

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – SHAMELESS PLUG

THE SHERIFF – ... and since I'm out here anyway ...(pause) ... perhaps I could impose upon you for a bit of a ...

JENNA ROSSITY – Barnaby ... could you please get the Sheriff a drink?

THE SHERIFF – But just one ... for the road.

(Barnaby brings up a bottle and a glass for the SHERIFF)

BARNABY WILD – Of course Sheriff.

DEE ZASTER – I ‘recon it’s time I best be taking you off to jail and this time we’ll make sure you stay there.

(DEE begins leading the Professor towards town and to jail)

JENNA ROSSITY – (rushing over to Dee and stopping her exit) Dee ... I’m so proud to know you. Thank you for helping save the Hot Springs.

DEE ZASTER – (to AVERY BRAVEMAN) And if you don’t mind me saying ... quit beating the devil around the stump and ask that girl to marry you.

AVERY BRAVEMAN – (as an announcement to all) I will have you know that Jenna ... has allowed me to give her a ring as a birthday present ...

DEE ZASTER – (Sarcastically interrupting) Well ... at least that’s a start ...

AVERY BRAVEMAN – (interrupting her interruption) ... and she has promised to wear it until I exchange it for a plain gold one.

JENNA ROSSITY – (Showing off the ring and telling everyone excitedly) We’re to be married in the fall ... right here at the Hot Springs. And you’re all invited. (JENNA Squeals)

DAN DRUFF – Didn’t see that one coming ...

TRUDY LITE – Oh how ... sweet!

(OPTIONAL: Trudy now back at her piano can play a couple of bars from the public domain song “Here Comes The Bride”.)

AVERY BRAVEMAN – (said to Dee Zaster) I may not be as quick on the draw as you ... but I do get the job done. (Grinning at the audience)

DEE ZASTER – And if you’ll excuse us ... Everyone has his day ... unfortunately Professor this one just wasn’t yours. It’s jail for you.

PROFESSOR MACK – Curses!

THE PROFESSOR – (As he is escorted off stage) You’ve not seen the last of Professor Thaddeus Mack ... (Maniacal laugh) Curses ... Foiled again!

DEE ZASTER – ASIDE: That's just how The Professor is ... always so "Melodramatic". (Pause for laugh) Yeeeeee Haaaaw Ya'all!

(PAIGE enters holding a cue card then walking across the stage to exit.)
(CUE CARD) – YEEEE HAW!

(DEE ZASTER finally exits leading the PROFESSOR offstage with her)

DEE ZASTER (OFF STAGE): Yeeeeee Haaaaw!

(SOUND EFFECT: Hoof beats rushing off and the brae of a horse)

CELIA FATE – You know ... some people were just born to wear black. I have this strange feeling that the professor may be right and we have not seen the last of that man.

JENNA ROSSITY – Lands Sake! That just sounds so familiar? I mean ...

CARMEN GEDITT – (interrupting) Never explain dear ... your friends don't need it and your enemies ... well ... they won't believe it anyway. Now tell me all about this engagement of yours ...

(JENNA, CELIA FATE and CARMEN GEDITT all exit offstage)

JENNA ROSSITY – (JENNA Squeals again) Oh My!

CARMEN GEDITT – You must let me throw you a party ...

(JENNA and CARMEN's conversation trails off as they exit the stage)

(Barnaby goes back into his office and everyone except DUSTIN exits)

(Everyone except DUSTIN and TRUDY at her piano have exited the stage)

(DUSTIN has pretty much been quiet in this scene until now. He comes from the background and walks over to sit down in one of the easy chairs.)

(LIGHTS: begin to fade just a bit)

(THE DAUGHTER moves into view on the stage ... standing silently just off to the side of one of the sitting chairs looking at her father)

DUSTIN DEBREE – (Looking at his Daughter) Little one ... you and your mother are never absent from my mind ... When I talk with you I can not help but think of her. (changing the subject) ... It was a simple hand carved wooden marker for her you know ... I buried her next to you in sight of the embers of our old house ... beneath that old sycamore that you both loved.

(DUSTIN stands to leave but then remembers an important thing.)

DUSTIN DEBREE – Wait there is one thing I forgot ...

(Dustin saunters to the other side of the stage reaching into his bags which were placed there at intermission to retrieve his daughter's old teddy bear. Meanwhile the daughter has disappeared silently out of sight of the audience ... behind a chair or maybe behind Barnaby's counter.)

DUSTIN DEBREE – (Talking as he is walking to his bag) I promise you will not disappear from my mind as so many other thoughts have ... there is not a single day that goes by that I don't think of you and your mother.

DUSTIN DEBREE – There you are ...

(DUSTIN returns and places the teddy bear tenderly on an empty chair)

DUSTIN DEBREE – ... Teddy should really stay here with you ... you did cherish him so. I know you're gone now ... I just wish...

(DUSTIN goes over and grabs his bags and walks to the hotel counter)

DUSTIN DEBREE – One last look ... (taking a long look around)

DUSTIN DEBREE – (Now talking to the bear) Oh ... Mister Bear ... if do you happen to see my daughter ... please take good care of her for me won't you? (Pause as if awaiting an answer ... he nods his head)

(Barnaby comes through his office's swinging door)

BARNABY WILD – Mr. Debree ... looks like you're ready to depart.

DUSTIN DEBREE – A piece of advice Barnaby ... Make every moment count ...you never know when you wish you could have one back. Don't take anything for granted.

BARNABY WILD – Excuse me?

DUSTIN DEBREE – Might not think it now ... but you'd miss her (motioning to the swinging door and Barnaby's wife in his office) ... if she were gone. (Pause ... pulling out his billfold or wallet) I expect it's time to settle my bill?

BARNABY WILD – No need ... strange thing ... looks like it's paid in full. (Picking up and ripping the bill. Then dropping it in the wastebasket that is to the side of the counter.) Come back any time ... any time at all.

DUSTIN DEBREE – I might just ... good night ... Barnaby. (DUSTIN exits)

BARNABY WILD – Good night ... Mr. Debree.

(BARNABY pauses and looks around the hotel a moment)

BARNABY WILD – I guess it's about time to call it a night ... Let's just blow out these candles.

(BARNABY stands in front of each candle and blows and they go out. They are electric candles and controlled by the lighting booth.)

(LIGHTS: Stage Lights dim just a bit further)

BARNABY WILD – Good night you old hot springs hotel ... been a pretty eventful day don't you think?

(Barnaby begins to go to his office going through the swinging door with light streaming in from the doorway)

THE WIFE (OFF STAGE) – (Loudly) Barnaby. You did good you know ... you did good.

BARNABY WILD – Thank you, Mrs. Wild. (Barnaby Exits)

(The office's swinging door closes and the office light that was shining through it goes out for the night.)

THE WIFE (OFF STAGE) – But don't let it go to your head!

BARNABY WILD (OFF STAGE) – Anything you say. Anything you say.

(Both the Mother – GLORIA DEBREE and THE DAUGHTER – Denise Debree come into view on stage from different sides of the set.)

(LIGHTS: Stage lights come up just a little)

THE DAUGHTER – Mommy ... It's dark out here. (Sounding a little afraid)

(SPECIAL EFFECT: The mother waves her hand and all the candles light themselves at once ... use electric candles – see resources guide)

(LIGHTS: Stage lights come up just a little more)

GLORIA DEBREE – Is that better now?

(The DAUGHTER rushes to the chair and picks up her bear with a giggle)

THE DAUGHTER – Teddy! I wondered where you had gotten off to.

(The MOTHER walks over to join her daughter)

THE DAUGHTER – Mommy?

GLORIA DEBREE – Yes sweetie.

THE DAUGHTER – I miss Daddy already.

GLORIA DEBREE – I know dear. I do too. (pause) Don't worry ... when it's time we'll see him again. Until then we'll be right here ... waiting for him.

(LIGHTS: Lights now start to fade slowly to black)

(The mother and daughter walk hand and hand up the stairs to the hotel)

GLORIA DEBREE – Don't dawdle ... my little one.

THE DAUGHTER – (Takes one last look at the hotel) Come on teddy.
(Grabbing her bear by one paw The DAUGHTER goes upstairs)

QUICK FADE TO BLACK

CURTAIN CALL – SONG: SAN JUAN MOON KEEP ON SHINING

**TROUBLE BUBBLES AT THE HOT SPRINGS
BLOCKING & DIRECTOR'S NOTES**

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TROUBLE BUBBLES AT THE HOT SPRINGS 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. Stick with top quality brands like Wah Maker, Frontier Classics or Scully. The Professor has a top hat ... maybe a short top hat, men wear vests with collars, women dress in Victorian style western wear ... don’t forget millinery for your heroine and you will need a couple of old 1890s style full body bathing suits for those that decide to enjoy the curative waters of the hot springs and a few towels. And a small water spray bottle.

Plus a critical prop is the reproduction antique hotel counter bell. Get one online from e-Bay or find one at a local antique shop.

Wild West Mercantile
Texas Jack’s Outfitter
Gentlemen’s Emporium
Western Stage Props
Village Hat Shop

www.wwmerc.com
www.texasjacks.com
www.gentlemansemporium.com
www.WesternStageProps.com
www.villagehatshop.com



Most of what you need in the way of props will be found in any theatre’s prop room others you can build ... a pocket derringer for The Professor, converted kerosene lanterns for the hotel counter, two pocket watches, a sheriff’s badge, an old coffee pot and coffee mugs, handcuffs, a sack of fools gold, several glasses and a whiskey bottle or two.

Remember the Professor like all melodrama villains has a black cape or an old west rifle frock (think an under taker or sheriff in Tombstone). He should wear a brighter colored vest with garters on each sleeve to match as he is just a flim-flam man. This year he comes back with a shorter version of his top hat. AVERY BRAVEMAN has a small leather pad and old wooden pencil to take notes. If needed ... several companies have patterns for 1890s style clothing including dress patterns for the little Debee daughter.

One very important special effect (prop) that you will have to create or purchase is the effect of fireflies that reside under the boughs of tree branches off to the side of the stage "leading" to the hot springs. The patent for the design can be found online at:

<http://www.freepatentsonline.com/6851208.pdf>

Or better still ... spend a little bit of money and buy the fireflies effect prepackaged and sold by the special effects wizard that designed them for that that "famous theme park's" "pirate's ride". (See how I managed to avoid having to add a paragraph of disclaimers here.) Here is the website:

<http://www.magicalfireflies.com>

CREATE SIGNS FOR THE WALLS OF THE LOBBY OF THE HOTEL

Open for guests seeking relief from all kinds of ailments
by soaking in our Steaming Mineral Waters

HOT SPRINGS HOTEL
PROPRIETOR - Jenna Rossity
MANAGER - Barnaby Wilde

We proudly serve only **Arbuckles' Ariosa Coffee**
The Chuck Wagon and Cowboy's Choice
(Place a bowl of peppermint candy near the coffee)

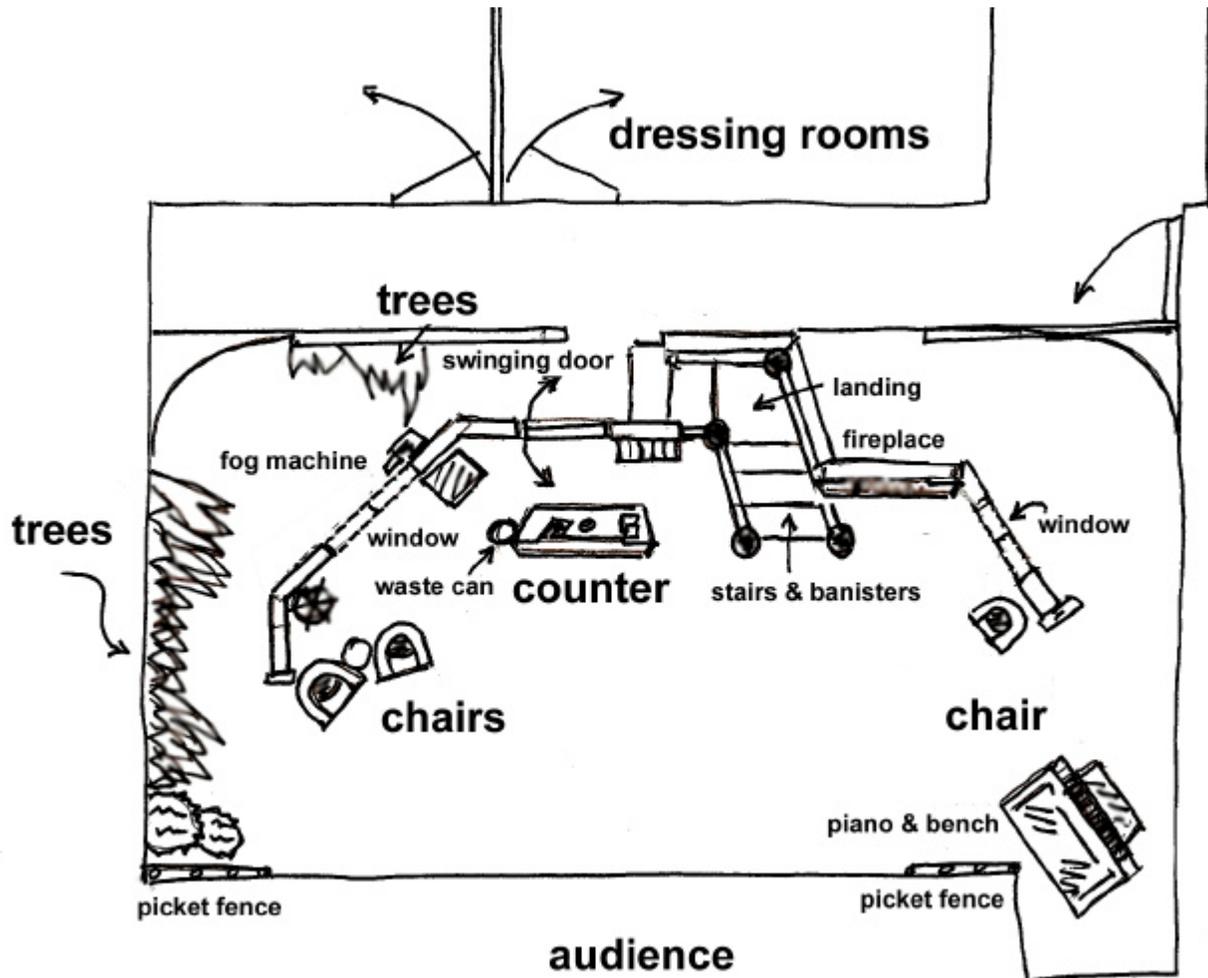
Gentlemen refrain from the use of rough language
in the presence of ladies and children

WORDS WRITTEN ON THE PROFESSOR'S BAG
De Ominibus Dubitantum.

(In case you skipped that day in Latin class it means: Doubt everything)

Or one of the many Latin Phrases we have included with this melodrama.

TROUBLE BUBBLES AT THE HOT SPRINGS ROUGH SET DESIGN



LATIN PHRASES FOR PROFESSOR MACK'S SUITCASE

Vincere est Totum

To win is everything

Vitam Regit Fortuna

Fortune rules lives.

Omnia Vincit Pecuniam

Money conquers all

Revelare Pecunia!

Show me the money!

Spectaculorum Procedere Debet

The show must go on

Olim habeas eorum pecuniam ... numquam eam reddis

Once you have their money ... never give it back

Primum noceo

The first thing is to do harm. (Hippocratic oath turned around)

Mvndvs vult decipi

The world wishes to be deceived ("There's a sucker born every minute")

Fortes Fortuna Punicas

Fortune favors the Treacherous

Cur etiam hic es

Why are you still here?

De inimico non loquaris sed cogites

Don't wish ill for your enemy ... plan it

COMPREHENSIVE LIST OF ALL CUE CARD SIGNS

SAN JUAN CAPISTRANO HOT SPRINGS HOTEL 1898

THE NEXT MORNING

SHAMELESS PLUG

APPLAUSE HOORAY

HEMET?

GOOD MORNING JENNA

AHHHHH

OOOOOOOH

THAT'S JUST SO SAD

NIGHT IS FALLING with NIGHT HAS FALLEN on the back

BOO! HISS!

YEEEE HAW!

MEANWHILE

ADDED BONUS

THEATRICAL MELODRAMATIC EMOTIONS

Melodrama is essentially a theatre of emotions ... a gesture here, an inflection there. “Over the Top” facial and physical expressions that you might typify as sensational, sentimental or thrilling ... an exuberance of emotions rather than the more realistic and mundane motivations that we normally experience in our daily lives.

In Melodrama every character, every action, every predicament needs to stay true to character. The good guys are really good and the villain is really bad ... that’s just how it is. Happy endings are the rule and the villain always gets what he deserves in the end. You may seek a little leniency for the scoundrel in the end ... but that is because townsfolk are good sorts ... and it also provides for an avenue where the villain escapes and comes back in next year’s melodrama. Cliché I know ... but it works for me.

Conflict, misadventure and desperation that are resolved at the very last moment, unexpected revelations, unexpected twists or turns are all ingredients of the successful melodrama. On stage however, the results of small actions taken are not necessarily recognized, but the consequences are foreshadowed to increase the tension inherent in the play. It is not telegraphed, but set up so that there is some sense of expectation of what might occur. The decisions that characters ‘might take’ and ‘might not’ take are presented as possible alternatives and the audience envisions several outcomes. As a result, when things do not go as might be expected, the audience is moved into a state of wondering of what might happen next. The actors knowing what is actually going to happen can help push the limits of audience frustration and take them where they never thought they would go and it can be a lot of fun. Melodrama is an audience participation style of entertainment and your villain may want to memorize several dozen snappy “come backs” to the inevitable heckler’s remark.

MELODRAMATIC EMOTIONS – LESSON 1

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

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

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

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

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

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

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

ADDED BONUS

A FEW VILLAINOUS HECKLER RESPONSES



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

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

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

A sharp tongue is no indication of a keen mind.

I'm not as dumb as you look.

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

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

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

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

He is as useless as a pulled tooth.

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

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

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

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

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

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

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

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

Obviously inebriated with the exuberance of his own verbosity.

He's got a mind like a ... a ... what's that thing called again

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

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

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

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

Remember: A closed mouth ... gathers no foot

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

I suffer from amnesia. Do I come here often?

His mind is like a steel trap ... rusty and illegal in 37 states.

The last thing I want to do is insult you. But it IS on my list.

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

You may pretend to dislike me, but deep down, you know you hate me.

(For repeat Hecklers) I think I'm experiencing a bit of "Deja Moo". A strange feeling that I've heard this bull before.

WHY ONLY PUBLIC DOMAIN MUSIC IS USED IN TROUBLE BUBBLES AT THE HOT SPRINGS

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 the underlying music came from the late 1800s ... the tunes may actually “ring a bell” for some audience members having heard the tunes as a child. The other big reason public domain music is used is because 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. So anyone (including the author of this Melodrama) is free to use Public Domain music and the song in the U.S. without permission or cost.

Even though this play’s manuscript is protected by copyright ... since the songs are in public domain ... they stay there and can not be copyrighted again in their original form. However 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 databases of works in the Public Domain and some of the songs selected for this melodrama were found there. Others I have pulled from my personal collection of antique sheet music obtained in journeys across the country to small antique shops. **Here is our safety net disclaimer:** The author’s intention is only to utilize bona fide Public Domain music in this play. If you discover that some villain lied to us and put a song used in this Melodrama in a purported Public Domain database by mistake ... inform the author and he will remove that song from future publications of this manuscript.

**MELODRAMA SONG SCORES AND REHEARSAL TRACKS
ARE AVAILABLE SEPERATELY**

For more Melodramas and Melodrama related Materials visit

www.HeroAndVillain.com