

# **PROFESOR MACK'S LAST TRAIN**

**Also Known As  
Villainous Loco-Motives**

**By  
Gary McCarver**

**This Melodrama  
Includes Music & Staging Resources**

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# **PROFESSOR MACK'S LAST TRAIN**

**(For Use in Advertisements & Playbills)**

Are you up for some melodramatic excitement? From the small town of San Juan Capistrano all the way to Paris France ... this musical melodrama fondly retells the story of lost loves, lost youth, found love, and the last days of the Wild West Shows.

There will of course be an ample supply of twists and turns as well as schemers and scoundrels. You can also count on a whole slew of Cue-Cards for audience participation and a never-ending supply of foam rocks to throw at those with villainous intentions.

Be sure to mark your calendar and invite your friends for an evening of melodramatic frivolity and authentic live old-time music. Melodrama is still the most fun you can have in live theatre.

Purchase tickets online for "Professor Mack's Last Train" today. This Melodrama is a HeroAndVillain.com production.

Information on the Authentic Old Time Music in this Melodrama Sheet music, CD sample tracks, and many other great old time Melodramas as well as Cue-Card graphics can be found online at: **[www.HeroAndVillain.com](http://www.HeroAndVillain.com)**

# THE CAST OF CHARACTERS

**CANTANKEROUS KATE** - Sharp Shooter, talented singer and working in her own Wild West show after years performing in the circus. As quick with her pistol as she is with her temper. Kate brings the Wild West to life with her fast-draw antics.

**DARREN DEEDS** - Darren is the winsome manager running Kate's Wild West Show. Times are tough, and he is doing everything he can to keep the show alive. In love with Kate since the day they met, but though he has asked her to marry him ... she won't take the plunge.

**MONTANA ANA** - Apprentice to Cantankerous Kate in her Wild West Sharp Shooting Act and talented trick shooter. Now a force to be reckoned with ... Montana is tired of staying in the shadows of her mentor. Secretly smitten with Darren, who hardly notices her.

**MADAME ZORELDA** - Kate's close friend and former sideshow Sooth-Sayer. Zorelda now works for Kate's Wild West Show.

**PROFESSOR MACK** - The supposedly "rehabilitated" villain, now running The Mack Brother's Travelling Wild West Show in Paris France. But you never know about either of the Mack Brothers.

**CLAY WALL** - Trusted employee of Kate's Wild West Show. A very sturdy guy, salt of the earth kind of person.

**PENNY NICHOLS** - The good-natured friend of Montana Ana. Not the fastest bunny in the forest, but as reliable as the day is long.

**CRYSTAL CHANDA LEER** - Employee of Kate's Wild West, doubling as audience in both the USA and France. Talented singer and dancer.

**LOIS PRICE** - Employee of Kate's Wild West, doubling as audience in both the USA and France. Talented singer and dancer.

**HEIDI CLAIRE** - Employee of Kate's Wild West, doubling as audience in both the USA and France. Talented singer and dancer.

**BILL BOARD** - Yet another capable employee of Kate's Wild West Show. Multiple extra roles throughout the play.

**MELODY PLAYER** - Our resident pianist brings all the melodramatic antics to life while tinkling out the tunes and ambiance music that you'd expect. Without Melody ... there's no "melo" in melodrama.

**SADIE WORDS** - Our ever-vigilant Cue-Card Maven. For those that don't come to melodramas often, Sadie reminds what to say with her audience participation Cue-Cards.

# SONG LIST

(Listed in order of performance)

## **SONG 1 - A ROOTIN' TOOTIN' SHOOTIN' KIND-A-GAL**

Lyrics by GARY McCARVER

Music by ALBERT VON TILZER

## **SONG 2 - WHEN I'M ALONE I'M LONESOME**

Lyrics by IRVING BERLIN & GARY McCarver

Music by IRVING BERLIN

## **SONG 3 - MONTANA ANA**

Lyrics by LUELLA LOCKWOOD MOORE & GARY McCARVER

Music by LUELLA LOCKWOOD MOORE

## **SONG 4 - THE PLACE THAT IS RIGHT FOR ME**

Lyrics by EDWARD CORLISS & GARY McCARVER

Music by EDWARD CORLISS

## **SONG 6 - MY DARREN**

Lyrics by JEAN LEFAVRE & GARY McCARVER

Music by J W.C. POLLA

## **SONG 6 – THE LAST WILD WEST SHOW**

Lyrics by JEAN LEFAVRE & GARY McCARVER

Music by J W.C. POLLA

## **SONG 7 - BROKEN BLOSSOMS**

Lyrics by BALLARD MacDONALD & GARY McCARVER

Music by A. ROBERT KING

## **SONG 8 - SINCE I FIRST MET YOU**

Lyrics by EUSTACE BALL, FRANK GREY & GARY McCARVER

Music by FRANK GREY

## **CURTAIN CALL SONG 1 - 'TILL YOU VISIT AGAIN**

Words by Jack Drislane & Gary McCarver

Music by Chris Smith

## **CURTAIN CALL SONG 2 - OUR LITTLE SAN JUAN**

Lyrics by Benny Davis and Gary McCarver

Music by Con Conrad and J Russel Robinson

# ACT 1 SCENE 1

**The Place:** The Cantankerous Kate Wild West Show  
In San Juan Capistrano  
**The Date:** March 4th, 1913  
**The Time:** Dusk or Early Evening

(LIGHTS COME UP revealing Cantankerous Kate's Wild West Show at the end of a performance. There are large banners, barrels with cups, candles, and bottles on them, as well as bullseyes with the centers shot out. Special effects are prepared so that items shot at can be pulled from behind the barrels by fishing line.)

(SADIE WORDS ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience.)  
CUE-CARD – SAN JUAN CAPISTRANO 1913

(SADIE then holds up another Cue-Card sign.)  
CUE-CARD - APPLAUSE  
(SADIE WORDS shows a Cue-Card, reads it, then EXITS)

**(MUSIC STARTS)**

**SONG - A ROOTIN' TOOTIN' SHOOTIN' KIND-A-GAL**

Lyrics by GARY McCARVER

Music by ALBERT VON TILZER

SUNG BY: CANTANKEROUS KATE

(MUSIC STARTS AS IF THE SONG IS HALFWAY DONE)

[I'm-a] root-in' toot-in' shoot-in' kind-a-gal.  
[who wants-a] rootin' tootin' shootin' kind-a pal.  
I'm the kind who can ride 'n rope,  
not the kind who can make lye soap.  
I spend my time ridein' an' shootin',  
not that stuff that's high-falootin'.  
[It's a] rootin' toot-in' shoot-in' kind-a world.  
For this root-in' Shootin' kind-a girl.  
[By] Gosh, this is the only life 'fer me.

**EVERYONE – (APPAUSE)**

(SADIE WORDS shows another Cue-Card sign.)  
CUE-CARD SIGN – APPLAUSE

**SADIE WORDS** – You can do better than that!

(DARREN DEEDS moves center stage to make an announcement to everyone.)

**DARREN DEEDS** - Now ladies and gentlemen ... boys and girls ... watch as Cantankerous Kate demonstrates her most famous trick shot ... that gave her the world title of "Ricochet Queen". Watch her as she precisely aims for a piece of metal strategically placed behind her. Watch as she then hits a target while shooting backwards using a mirror for aim.

(CANTANKEROUS KATE takes some confetti and drops it to judge the direction of the wind.)

**CANTANKEROUS KATE** - (MUTTERING LOUDLY TO HERSELF) Maybe 2 miles per hour. Wind heading due south.

**DARREN DEEDS** - These incredible feats of marksmanship have amazed audiences across these united states and now come to you in this small town of ... small town of?

(SADIE WORDS shows another Cue-Card sign.)  
CUE-CARD SIGN - SAN JUAN CAPISTRANO

**EVERYONE** - SAN JUAN CAPISTRANO!

**DARREN DEEDS** - Yes of course ... San Juan Capistrano.

**PENNY NICHOLS** - Hush now as Kate takes aim.

**BILL BOARD** - Everyone ... Hold your breath.

(SADIE WORDS shows another Cue-Card sign & reads it with the audience, but stays near to show another card.)  
CUE-CARD - COVER YOUR EARS FOLKS

(KATE looks back over her shoulder aiming in a mirror at a small piece of metal and then she fires ... the clang of metal and a can flies off of a barrel.)



(SADIE WORDS ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
CUE-CARD - APPLAUSE

**EVERYONE** - (HOORAY and other sounds from the small but excited audience in the bleachers)

**PENNY NICHOLS** - I knew she could do it.

**MONTANA ANA** - Penny ... of course she could do it ... she does it every show.

**PENNY NICHOLS** - You're my best friend Montana, but I still think Kate is amazing.

**MONTANA ANA** - I swear ... there ain't no difference ... between lies and complements if It's all the same when people wanting something from you.

(MONTANA ANA STORMS AWAY FROM PENNY NICHOLS)

**BILL BOARD** - (TO PENNY) What's with Montana?

**PENNY NICHOLS** - Oh ... she is just a jealous since that last Buntline dime novel came out ... with a story about Kate.

**BILL BOARD** - (TO PENNY) Oh that? Just tired of playing second fiddle? After all ... look at the sign. It is Kate's Show.

(REFERENCING THE SIGN/BANNER OVER BLEACHERS)

(PENNY NICHOLS and any other extras EXIT as DARREN DEEDS walks over to CANTANEROUS KATE with CLAY WALL entering behind. MONTANA ANA is eavesdropping.)

**DARREN DEEDS** - (SAID TO KATE) You know with the harsh economy ... it's gotten hard for most folks to afford tickets. We've been barely making ends meet for quite a while. And look at these ... (HOLDING UP RECEIPTS) ... pitiful box office receipts.

**DARREN DEEDS** - (SAID TO CLAY) Clay, take these to the office and come back with Madame Zorelda. I've held off as long as I can ... Its time we pack it in.

**CLAY WALL** - Sure thing Boss.

**CANTANKEROUS KATE** - What are you saying?

**DARREN DEEDS** - Since people started going to those moving pictures... the Wild West shows are old hat. Ticket sales hardly feed the animals and pay for ammunition ... let alone gives us any extra.

**CLAY WALL** – That's true. Most Wild West Shows have already closed up for good. (DARREN GIVES CLAY THE EYE) Fine ... I'm Leaving. (CLAY TAKES THE RECEIPTS AND EXITS)

**BILL BOARD** - I heard the bad news about Buffalo Bill and Pawnee Bill calling it quits. A really sad day. (BILL BOARD EXITS)

**DARREN DEEDS** - Kate ... that is why I had to do what I did.

**CANTANKEROUS KATE** - What did you do?

**DARREN DEEDS** - Remember a year ago when things were really tough, and we didn't have money even to feed the horses.

**CANTANKEROUS KATE** – Sure ... but you found that “rainy day money” and it all worked out all right.

**DARREN DEEDS** - Not exactly.

**CANTANKEROUS KATE** - Come clean.

**DARREN DEEDS** - I had to take on an investor. He offered the money we needed for 51% of the business with no strings attached.

**CANTANKEROUS KATE** - And??

**DARREN DEEDS** - And ... there were strings after all. The money came from another Wild West Show that now says we have to combine our shows for one big extravaganza.

**CANTANKEROUS KATE** - That's bad ... but not too bad.

**DARREN DEEDS** - I am glad you are saying that. Oh ... and one more thing. The show we are combining with is already on a tour of Europe. We are leaving in the morning to catch up with them.

(DARREN HOLDS UP A POSTER OF THE MACKS WILD WEST SHOW AND THEN KATE RIPS IT OUT OF HIS HAND.)

**CANTANKEROUS KATE** - Hold 'yer horses there! No sir!

**DARREN DEEDS** - Kate ... it's guaranteed crowds and a promise to split the box office right down the middle. It's not a bad deal.

**CANTANKEROUS KATE** - You're not talking about teaming up with that Mack Brothers Show. Anything with them is a BAD deal. We've got places lined up for the next two months here in California then to Omaha and finally in Texas.

**DARREN DEEDS** - But Kate!

**CANTANKEROUS KATE** - I'd rather take my chances here than cancel them to hightail it off to Europe on a wing and a prayer. No sir. I've got my reputation to consider.

**DARREN DEEDS** - Listen Kate ... we need the capital to stay afloat. Ever since the world's fair in France ... they tell me that getting crowds of hundreds ... even thousands for a Wild West show is not a problem.

**CANTANKEROUS KATE** - Nope ... Not 'gonna happen.

**DARREN DEEDS** - Without a 'Trick-Shot woman' they say it's a dead deal. Kate, won't you reconsider? We really need this.

**MONTANA ANA** - (EXCITEDLY INTERRUPTING) I can go! I have practiced and practiced and can do all Kate's shots.

**DARREN DEEDS** - Even the Ricochet Trick?

**CANTANKEROUS KATE** - Not a person alive 'cept for me ...  
can ...

(WHILE KATE TALKS MONTANA PULLS HER GUN AND  
PREPARES TO SHOOT AT THE METAL TARGET.)

(SADIE WORDS ENTERS with a Cue-Card sign then EXITS)  
CUE-CARD - COVER YOUR EARS FOLKS

(SPECIAL EFFECT - METAL PLATE IS HIT AND SPINS  
AROUND)

(SOUND EFFECT - CLANG AS A BULLET HITS METAL)  
(EVERYONE FROM THE SHOW ENTERS TO WATCH)

**MONTANA ANA** - I told you.

**EVERYONE** - (APPLAUSE)

**DARREN DEEDS** - Very impressive!

**MONTANA ANA** – Thank you kindly.

**CANTANKEROUS KATE** - It will do.

**MONTANA ANA** - I learned from the best.

**CANTANKEROUS KATE** - STOLE from the best you mean.

**MONTANA ANA** - So. What-da ya say? I'll go with you to  
Europe. To be your 'Trick-Shot woman'. Say yes.

**DARREN DEEDS** - (HESITATION) Fine, yes. Go pack your  
bags.

**MONTANA ANA** - (ASIDE) Paris ... is where Montana Ana will  
finally come make a name for herself. And finally get  
everything that she rightly deserves.

**CANTANKEROUS KATE** – Be careful little miss high-and-mighty. Just ‘cause you can steal a few trick shots ... don’t mean top billing.

**MONTANA ANA** - If you've done it ... it ain't braggin'!  
If you'll excuse me ... I have to go pack now.

**DARREN DEEDS** - Everyone ... pack your bags. We leave  
(MONTANA ANA EXITS)

**CANTANKEROUS KATE** - Darren ... you can't be serious.

**DARREN DEEDS** - Kate ... I've got no choice. It's either Europe or lose it all. I am not willing to let what you and I built over the last 15 years to vanish. I know the Mack's don't shoot straight. But even it's not more than an even-money chance ... we've got to take it.

**CANTANKEROUS KATE** - NOPE! I'm staying here and finishing the schedule we started ... you do what you have to do.

**DARREN DEEDS** - We head off on the train and then to France.

**CANTANKEROUS KATE** - You've made your mind up ... so go.

(SADIE WORDS ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience then EXITS.)  
CUE-CARD - OH MY

**DARREN DEEDS** - It's just 'til we get ahead, Kate. I promise.  
If you won't go ... I'll leave Clay and some of the roustabouts with you to make sure you are fine.

**CANTANKEROUS KATE** - Kate don't need any man watching out over her to make sure she is "fine".

**DARREN DEEDS** - In any case ... Clay is staying and so is Madame Zorelda... and enough roustabouts to make sure you have a good show in Omaha and Texas.

**CANTANKEROUS KATE** - (TURN ING HER BACK) Suit  
yerself ...

**DARREN DEEDS** - I don't want to leave like this.

**CANTANKEROUS KATE** - Skee-daddle ... now. I got some  
practicing to do before the next show.

**DARREN DEEDS** - If you change your mind ... I'll save your  
usual seat for you.

**CANTANKEROUS KATE** - Just get now.

(DARREN DEEDS EXITS as MADAME ZORELDA ENTERS)

**MADAME ZORELDA** - (SAID TO CLAY) What was that all  
about?

**CLAY WALL** - Darren is taking most of the show to Europe.  
And Kate is refusing to go. He's joining up with the Mack  
Brothers in Europe for big crowds and big money ... just like  
the old days.

**MADAME ZORELDA** - That doesn't sound too bad.

**CLAY WALL** - You and I are staying here with Kate and finish  
the schedule ending in Texas.

**MADAME ZORELDA** - I take back what I just said.

(SADIE WORDS ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
CUE-CARD - COVER YOUR EARS FOLKS

**CANTANKEROUS KATE** - Con'sarn ... Dad-gum ideriot of a  
man.

(KATE SHOOTS ANOTHER CUP OFF THE BARREL.)

**MADAME ZORELDA** - Calm down Kate. Everything's going to  
be all right. He wouldn't be going away if he didn't feel that he  
had to do it.

**CANTANKEROUS KATE** - If there is one thing worse than being an ugly duckling in a house of swans, it's having the swans pretend there's no difference.

**MADAME ZORELDA** - What do you mean?

**CANTANKEROUS KATE** - I know things have been tough, but he's heading off to work with those Mack Brothers ... and no good ever comes from working with those two snakes.

**MADAME ZORELDA** - I'm sure that ...

**CANTANKEROUS KATE** - (INTERRUPTING) I'm the one that's sure ... because I have history with those "Macks". We all started in Danté Inferno's Circus when we were nothing but wet behind the ears kids.

**MADAME ZORELDA** - Darren never let us down yet and he can hold his own. Sure you know the "Macks", that's no reason to be fearful.

**CANTANKEROUS KATE** - It's not just what you don't know. It's what you know you don't know and what you don't know you don't know that you should be scared about.

**MADAME ZORELDA** - I ... suppose that is true, but ...

**CANTANKEROUS KATE** - (INTERRUPTING) I know Phineas and Thaddeus. And they are the kind of men that sell you a bird on the branch. Darren just better watch his-self.

**MADAME ZORELDA** - But ...

**CANTANKEROUS KATE** - (INTERRUPTING) A pole-cat don't change his stripe. And Villains are always villains even if it don't look that way.

**MADAME ZORELDA** - But ...

**CANTANKEROUS KATE** - (INTERRUPTING) AND when it comes to Montana ... She was mighty quick to grab the chance to replace me.

**MADAME ZORELDA** - But ...

**CANTANKEROUS KATE** - And she's been giving Darren the eye lately.

**MADAME ZORELDA** - Why haven't you married that man yet?

**CANTANKEROUS KATE** - Don't you start that again!

**MADAME ZORELDA** - He thinks the world of you and he's asked you six times to marry him.

**CANTANKEROUS KATE** - That's a lie. (BEAT) It was seven. (BEAT) But I ain't the marrying kind ... Shooting trick shots with pistols and shot guns heck ... that's easy. I'm more of a solo act.

**MADAME ZORELDA** - You keep talking like that and you'll stay a solo act.

(SEVERAL CAST MEMBERS WALK THROUGH WITH BAGS)

**CANTANKEROUS KATE** - Maybe you're right. It'll be mighty lonesome with him gone.

**(MUSIC STARTS)**

(CANTANKEROUS KATE WALKS CENTER STAGE)

**SONG - WHEN I'M ALONE I'M LONESOME**

Lyrics by IRVING BERLIN & GARY McCarver

Music by IRVING BERLIN

SUNG BY: CANTANKEROUS KATE

I feel blue, lonesome too,  
Just because I'm all alone.  
I confess lonesomeness  
seems to be the only friend I own.  
No one cares to hear my woes,  
Friendless like a faded rose.  
I'm unhappy goodness knows.  
When I'm all alone.



## **CHORUS**

When I'm alone I'm lonesome.  
When I'm alone, I'm blue.  
Someone kindly listen to my sympathy plea,  
Ev'ry pal and ev'ry other  
has some one just like a mother  
whom they can tell their troubles,  
whom they can call their own.  
Won't somebody kindly hear me,  
linger near me, come and cheer me,  
I'm lonesome when I'm all alone.

## **REPEAT CHORUS**

**CANTANKEROUS KATE** - I just hate the sound that goodbyes  
make.

(SOUND EFFECT - A LONESOME TRAIN WHISTLE)

**FADE TO BLACK**

## ACT 1 SCENE 2

**The Place:** On the train heading east  
To catch a ship to France  
**The Date:** Same Day - Still 1913  
**The Time:** A few hours later in the day

(LIGHTS COME as the center part of the stage that is a replica of an old baggage car on a train. Piled high are boxes, crates, and bales of hay, ropes, circus props, and more. There are two benches where DARREN DEEDS and MONTANA ANA are seated. The windows on the train have a rotating vista of trees and landscape rotating in an endless loop behind the window to represent the train car moving.

Also seated are several other Wild West Show cast members including PENNY NICHOLS, LOIS PRICE, and BILL BOARD.)

(SADIE WORDS ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
CUE-CARD - ON THE TRAIN

**MONTANA ANA** - Why do you always insist on riding in the baggage car? They have a dining car, a first-class car and a 'sleeper' car.

**DARREN DEEDS** - Old habit I suppose. When Kate and I started the Wild West Show ... often travelling in baggage was all we could afford. (BEAT) I remember one-time Kate and I were ...

**MONTANA ANA** - (INTERRUPTING) Enough talk of the past ... we are on our way to a new future. Catching a ship for Paris. Imagine. "Montana Ana" ... the toast of France.

**PENNY NICHOLS** - I can't believe it ... I am going to France.

**DARREN DEEDS** - We will be performing next to the Eiffel Tower on the site of the 1889 World's Fair.

**PENNY NICHOLS** - I hear the tower is over 80 stories high

**HEIDI CLAIRE** - I read that it's the tallest structure in France.

**BILL BOARD** - Actually ... that tallest in the world.

**MONTANA ANA** - All I know is that in France ... they appreciate a Wild West Show.

**DARREN DEEDS** - I figure that we will be able to fill up the bank account again and get back here to the states before you know it.

**MONTANA ANA** - We haven't even left, and you are talking about coming back?

**MONTANA ANA** - After France to England then Germany and Italy.

**HEIDI CLAIRE and PENNY NICHOLS** - Oh My!

**MONTANA ANA** - Bringing the Wild West to Europe. Who would have thought?

**BILL BOARD** - I hear it's getting pretty wild over there even without us. There's even talk of war.

**PENNY NICHOLS** - Oh My!

**MONTANA ANA** - Pay no mind to that talk ... Penny ... We are going to Paris.

**PENNY NICHOLS** - Ever since I was a little girl ... I always feel safe on trains ... just not sure about taking a boat across the Atlantic. An ocean is a mighty large and unforgiving thing.

**BILL BOARD** - It's not a boat ... it's a ship.

**DARREN DEEDS** - And the Mack brothers spared no expense to get us there. Booked us tickets on one of the fastest ships, big enough to pack everything we need to put on the greatest Wild West Show France has ever seen.

(HOLDING UP A PILE OF TICKETS FOR ALL TO SEE)

**DARREN DEEDS** - Never been a safer ship built ... and we will be traveling in style.

(MONTANA ANA AND PENNY NICHOLS LEAN OVER AND LOOKS AT THE TICKETS in DARREN DEEDS HANDS)

**PENNY NICHOLS** - What a pretty name for a ship ...

**MONTANA ANA** - Loo- see-tain-ia. (BEAT) Did I say that right.

**DARREN DEEDS** - Yes that's close enough. Catch some shut eye while you can. It's a long trip to New York City to catch our ship.

**(LIGHTS SLOWLY FADE TO BLACK)**

**FADE TO BLACK**

## ACT 1 SCENE 3

**The Place:** The Mack Brother's Travelling Wild West Show  
Paris France  
**The Date:** Several weeks later - Still 1913  
**The Time:** Near the end of the day

(LIGHTS UP as the wall swings open to reveal the Mack Brother's Wild West Show in Paris. A crowd is already gathered and listening to PROFESSOR MACK as he concludes the show. Bleachers and a backdrop of the base of the Eiffel Tower located on the Champ de Mars. The combined Wild West Show is reminiscent of the 1889 World's Fair. Signs announce - "Mack Brother's Traveling Wild West Show" and "Montana Ana – Sweetheart of America's Wild West." Another sign reads "Vive la Wild West Show.")

(SADIE WORDS ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience.)  
CUE-CARD - SEVERAL WEEKS LATER)  
(SADIE then holds up another Cue-Card sign then EXITS.)  
CUE-CARD - PARIS FRANCE 1913

**EVERYONE** - (APPLAUSE) HOORAY or HURRAH!  
(THREE IS THE SOUND OF AN EXCITED AUDIENCE)

**PROFESSOR MACK** - Madams, Mademoiselles, and  
Monsieurs. We have once again come to the end of yet  
another show about the Wild West of the United States of  
America.

**EVERYONE** - Aweeee or sacré bleu or c'est la vie or Mon dieu.

**PROFESSOR MACK** - But ... the day wouldn't be complete  
without one more chance to see the star of our show Montana  
Ana.

**EVERYONE** - (APPLAUSE) HOORAY or HURRAH!

(DARREN DEEDS ENTERS with MONTANA ANA and others.)

**DARREN DEEDS** - Fresh from performances with Cantankerous Kate throughout America. Sooo ... hold onto your seats ...

**PROFESSOR MACK** - ... and grab hold of something ... or someone if you prefer ... here she is once again Montana Ana from the Wild and Woolly West ... right here in Paris France.

**EVERYONE** - (APPLAUSE) HOORAY or HURRAH!

**SONG - MONTANA ANA**

Lyrics by LUELLA LOCKWOOD MOORE & GARY McCARVER

Music by LUELLA LOCKWOOD MOORE

SUNG BY: MONTANA ANA and the entire cast

Way out west lives a girl that we know best.  
Top trick shot west of Lo Ray Do.  
Hair like jet ... lots of nerve, you bet.  
Eyes with a heap of don't care-O.  
She can hold her own with ranglers  
all the day and night.  
At each round-up she's a winner,  
Reck'on that is right.  
When she aims she never misses,  
Never throws a bet a way.  
Montana Ana is the best ... Hooray! Hooray!

**CHORUS**

Montana Ana, She is the one. Fast with her gun.  
Outlaws fear her. You'll revere her.  
Whoops and a holler, Worth evry Dollar,  
So, invest a dime to see Montana Ana

**EVERYONE** - (APPLAUSE) HOORAY or HURRAH!

**PROFESSOR MACK** - (TO MONTANA ANA) An excellent show ...

**MONTANA ANA** - Thank you. Or as they say here 'merci beau-coup'!

**PROFESSOR MACK** - (TO MONTANA ANA) I told you ... you will be a star. Top notch. Stick with me and you'll go far.

**PROFESSOR MACK** - (TO DARREN DEEDS) I'm off to count today's receipts. Looks like we are exceeding expectations. It was a great Idea I had to extend our stay. Come to the box office ... so I can give you your cut for the day.

**DARREN DEEDS** - I'm just on my way to post this letter to Kate. Things have been going so well ... I figure by the end of the month we can be back in the states and I just need to let her know.

**PROFESSOR MACK** - I don't know if you'll be able to rip your performers away. They seem to like the crowds and the money. Can you blame them ... not much of that back in the states. I'll be in the office.

(PROFESSOR MACK EXITS)

**MONTANA ANA** - Oh Darren ... I am on my way to post a letter myself. I can take yours if you like.

(DARREN DEEDS HESITATES IN GIVING UP THE ENVELOPE)

**MONTANA ANA** - I believe the Professor was needing you? Didn't you say you like watching him count the receipts?

**DARREN DEEDS** - Yes. Well in that case ... thank you for taking care of this.

(DARREN DEEDS hands MONTANA ANA the letter and EXITS.)

**MONTANA ANA** - Men are so paranoid. No wonder it's so easy to secretly manipulate them.

(SADIE WORDS ENTERS holding a Cue-Card sign. Shows it & Reads it. She waits as another sign is coming soon.)  
CUE-CARD - BOO HISS

**MONTANA ANA** - (ASIDE) - Since the invention of Villainy ... never has there been such an evil scheme. One letter saying

“I’ll be coming home”. Replaced with a letter simply saying ... “I have found another and will never be coming home”. How simple could that be?

(SADIE WORDS ENTERS holding a Cue-Card sign. She shows the sign & Reads it. Then she EXITS.)  
CUE-CARD - BOO HISS

**MONTANA ANA** - (ASIDE) - I already have top billing ...

(MONTANA ANA points to a sign that says “Starring the Wonder of the Wild West Montana Ana”)

**MONTANA ANA** - (ASIDE) - And soon I will have everything I deserve ... and Kate ... will have nothing.

(LAUGHING and MONTANA ANA puts her letter in DARREN’s envelope and takes the replacement off to mail.)

**DARREN DEEDS** - Why are you so fixed on returning to that town of ... what was it’s name?

(SADIE WORDS ENTERS holding a Cue-Card sign. Shows it & Reads it with the audience.)  
CUE-CARD – SAN JUAN CAPISTRANO

**DARREN DEEDS** - Yes, I guess that was it.

**MONTANA ANA** - Well ... when I first arrived ... I hardly knew the town, but I have to admit that it grows on you.

**DARREN DEEDS** - Like a mold?

**MONTANA ANA** - I get your joke. No ... there us just something about that town.

**PROFESSOR MACK** - I’ve never really cared for it much.

**MONTANA ANA** - So ... you have been there?

**PROFESSOR MACK** - On several occasions. Most ended up badly.



**MONTANA ANA** - Sorry to hear that.

**PROFESSOR MACK** - Having traveled the world ... there are so many places to visit. We have visited England and Italy and now in Paris ... in the shadow of the Eiffel Tower ... you want to go back that that one-horse town? There is something wrong with you.

**(MUSIC STARTS AS LIGHTS COME UP)**

**DARREN DEEDS** - Maybe there is ... but perhaps it is not easy to put into words. So, I will tell you in a song.

**SONG - THE PLACE THAT IS RIGHT FOR ME**

Lyrics by EDWARD CORLISS and GARY McCARVER

Music by EDWARD CORLISS

SUNG BY DARREN DEEDS and then joined in by entire cast

Thinking of Paris France. City of sweet romance.  
Where a heart may Wander.  
Whether in Yucatan, Africa, or Japan.  
England, Spain or yonder.  
Every land competes as I walk down their streets.  
Ev'ry place I wander.  
But I must declare that there's a place that out shines the rest!  
Yes! There's a place that is never second Best.  
Yes! There is one that put others to the test.  
One that I long to see.  
One far across the sea.  
Far above the rest.

**CHORUS**

Yes I love the town of old San Juan ... it is the place to be.  
And we sing of people living there of liberty.  
As I think of swallows flying  
high between the mountains and the sea.  
It's the town that I will all my home,  
that's the place that is right for me.

**REPEAT CHORUS**

**DARREN DEEDS** - That song has made me think - Montana ...

**MONTANA ANA** - You can call me Ana.

**DARREN DEEDS** - Montana ... Even though the Professor only paid 40 cents for every 50 cents he owed me ... it doesn't matter. Now I've got enough money, so we can head back to the states. Maybe we can catch up to Kate and the show before they get to Hemet.

(SADIE WORDS ENTERS holding a Cue-Card sign. Shows it & Reads it with the audience. Then EXITS)  
CUE-CARD SIGN - HEMET?

**MONTANA ANA** - Why would you want to go there? It's perfect here.

**DARREN DEEDS** - I've seen enough of Europe and rumors of war makes me want to get back to the States while the getting is good.

**MONTANA ANA** - But you can't go.

**DARREN DEEDS** - Can't go?

**MONTANA ANA** - No. You need to stay here with me ... and the show ... of course. We've got a good thing going and it would be a shame ...

**DARREN DEEDS** - (INTERRUPTING) You've been listening too much to that Professor Mack. From the 'get-go' ... I said we were here only until I got enough to save our show. We did what we needed to do and now we are going home.

(DARREN TURNS TO LEAVE)

**DARREN DEEDS** - Pack your bags ... We're leaving.

**MONTANA ANA** - (CALLING AFTER) It won't do you any good. I sent a letter to Kate telling her that you won't be coming back.

**DARREN DEEDS** - (RETURNING) You what?

**MONTANA ANA** - If she really loved you she would have married you by now.

**DARREN DEEDS** - She's got her reasons.

**MONTANA ANA** - Do you hear yourself taking her side? You've got everything you need right here and you want to go back to what?

**DARREN DEEDS** - To ... the only woman I ever loved.

**MONTANA ANA** - What if she doesn't want you.

**DARREN DEEDS** - I made a promise to come back and I intend to keep it.

(PENNY NICHOLS and BILL BOARD ENTER)

**BILL BOARD** - What's this I hear we are going home?

**PENNY NICHOLS** - I hear we are heading back to America tomorrow first thing in the A.M.

**DARREN DEEDS** - That's right. Pack her up ... lock, stock, and barrel ... we're off to the states. Spread the word.

**MONTANA ANA** - But what about me?

**DARREN DEEDS** - Well you better pack up too.

**MONTANA ANA** - What if I stay?

**DARREN DEEDS** - That's might not be such a bad idea.

(DARREN EXITS AS PROFESSOR MACK ENTERS  
OBVIOUSLY FRAZZLED BY SOMETHING)

**MONTANA ANA** - Professor ... Darren says he is taking his show back to America ... but I wanted to say I can stay here with you.

**PROFESSOR MACK** - Then you'll be the only one.

**MONTANA ANA** - Excuse me?

**PROFESSOR MACK** - Police just paid a visit to my office ...

**MONTANA ANA** - What did you do this time?

**PROFESSOR MACK** - For once ... nothing. Apparently, war is just about to break out.

**MONTANA ANA** - What does that have to do with the price of tea in China?

**PROFESSOR MACK** - ... And anything that could be of use for the war efforts is being confiscated. It's going to be hard to put on a show without horses or ammunition.

**MONTANA ANA** - What? ... Listen to yourself and all those words you are using. Those are just facts. And facts are just opinions. And opinions can be wrong. You can't expect me to believe things that are "wrong" can you?

**PROFESSOR MACK** - Believe what you like but it looks like we are pulling up stakes. If we stay any longer I will lose everything I built.

**MONTANA ANA** - You said there would always be a place for me in your show. You said ... that I would be a star! Sooo ... it was all a big LIE!

**PROFESSOR MACK** - I prefer to look at it as a big dream.

**MONTANA ANA** - But one that you are not working towards.

**PROFESSOR MACK** - Are you working towards all of your dreams? Well, are you?

**MONTANA ANA** - I thought you were different than other men.

**PROFESSOR MACK** - I AM different than other men ... and by different ... I mean better. We've got a boat leaving in the morning. And I plan to be on it.

(PROFESSOR MACK EXITS)

**MONTANA ANA** – (calling after him) It's called a ship.

**(MUSIC STARTS)**

**SONG - MY DARREN**

Lyrics by JEAN LEFAVRE & GARY McCARVER

Music by J.W.C. POLLA

SUNG BY: MONTANA ANA

**VERSE**

Life can be so happy,  
And be so dreary too.  
For men may come and men may go  
[and] now I have lost you,  
You've made a big mistake,  
and soon you will see,  
Nothing on earth will stop me.  
We are just meant to be!

**REFRAIN**

Darren, I want you,  
Darren, my heart's just for you.  
Darren, you will regret you left me.  
Soon you will know that's true.  
In dreams my sweet face it will haunt you.  
In life my absence it will taunt you.  
Darren, I've got a bulls-eye right on you.

**REPEAT REFRAIN**

**MONTANA ANA** - (ASIDE) Mark my words ... that Darren has not seen the last of Montana Ana. He can run but he'll never get away.

**FADE TO BLACK**

**INTERMISSION**

## ACT 2 SCENE 1

**The Place:** The Cantankerous Kate Wild West Show  
Across the Globe  
**The Date:** Several Weeks Later 1913  
**The Time:** Late in the Evening (at least it is not dusk)

(A WALL SWINGS OPEN & LIGHTS COME UP REVEALING CANTANKEROUS KATE'S WILD WEST SHOW. NO ONE IS THERE EXCEPT FOR CANTANKEROUS KATE AND MADAM ZORELDA. LOOKS AS IF JUST ABOUT EVERYTHING IS PACKED UP AND READY TO HEAD TO THE NEXT TOWN.)

(ZORELDA carrying a packet of mail handing a letter to KATE).

**MADAME ZORELDA** - Mail just came in. Got my dime novel and look ... it's another letter for you Kate. It's from France. Here you go ... How are they doing? What does it say? ... is it bad news?

(CANTANKEROUS KATE opens the letter and reads it silently to herself. All color drains from her face)

**CANTANKEROUS KATE** - Of course not ... I never get bad news. Excuse me ... I need some time alone before the next show.

**MADAME ZORELDA** - Of course Miss Kate.

(MADAME ZORELDA starts to leave but stays nearby to listen.)

**CANTANKEROUS KATE** - (ASIDE) Found someone new?  
(BEAT) (ANGRY) Never coming back!?! Must stay in Paris!

(KATE places the letter on a barrel.)

(SPECIAL EFFECT - When Kate puts the letter on the barrel she secretly attaches museum wax connected to fishing line that is waiting on the barrel. When she pulls her gun to shoot at the letter in a moment ... the letter will fly off the barrel, pulled from behind.)

(SADIE WORDS ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
CUE-CARD - COVER YOUR EARS FOLKS

(KATE walks back 10 paces- pulls her gun and shoots the  
letter which flies off the barrel. A second letter is placed behind  
the barrel with a blackened gunshot hole in the center.)

**MADAME ZORELDA** - So ... did that make you feel any  
better?

**CANTANKEROUS KATE** - Not so much.

**MADAME ZORELDA** - What ... ever are you going to do?

**CANTANKEROUS KATE** - When a woman steals the love of  
your life ... I believe there is no better revenge ... than to let  
her keep him.

**MADAME ZORELDA** - You can't mean that.

**(MUSIC STARTS)**

**SONG - BROKEN BLOSSOMS**

Lyrics by BALLARD MacDONALD and GARY McCARVER

Music by A. ROBERT KING

SUNG BY: CANTANKEROUS KATE

Often a page of a book get's turned  
Brings back a vision of love's that's Yer'ned  
Only a rose leaf that lingers yet,  
Touches a spot that we can't forget.

**REFRAIN**

Broken blossoms, maybe of violet blue.  
Pansies purple, tenderest thoughts renew  
Lilies of white or roses red.  
Brings back a mem'ry long shot dead.  
Broken blossoms in mem'ry they bloom again.

**REPEAT ONCE MORE**

**MADAME ZORELDA** - Sad just don't suit you Kate.

**CANTANKEROUS KATE** - There's no denying that. But I just can't figure this out.

(MADAM ZORELDA HOLDS UP A PILE OF DASRREN'S LETTERS)

**MADAME ZORELDA** - There has just got to be some mistake ... Darren would never say something like that. Look at all the other letter he wrote to you. Once a week all the while he's been gone.

**CANTANKEROUS KATE** – Give me those dad-gum letters. You might be right. There WAS something catawampus about that last letter.

(CANTANKEROUS KATE picks up the letter she shot with a hole right in the center of it to compare with those ZORELDA hands to KATE.)

**MADAME ZORELDA** - What are you thinking!?

**CANTANKEROUS KATE** - Fetch me that 'magnerfying' glass.

**MADAME ZORELDA** - Right away.

(MADAM ZORELDA EXITS)

**CANTANKEROUS KATE** - Look at that! The "M"s in this here letter are just like the ones Montana used to write. It was all horse feathers! **CANTANKEROUS KATE** - (BEAT) Darren didn't write this letter. (YELLING) Zorelda ... Darren never sent me that letter. It was all Montana's doing.

(MADAME ZORELDA ENTERS AGAIN RUSHING IN)

**CANTANKEROUS KATE** - (YELLING) Zorelda ... I said Darren never sent that letter.

**MADAME ZORELDA** - I just figured that out when I was looking for the magnifying glass. (HANDING A MAGNIFYING GLASS TO KATE)



**EVERYONE** - (OFF STAGE) (SOUNDS OF EXCITEMENT)

**CANTANKEROUS KATE** – What are you jabbering about. And what's all the ruckus for?

(DARREN DEEDS ENTERS WALKING OVER TO KATE)

**MADAME ZORELDA** - He just arrived on the train.

(SADIE WORDS ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
CUE-CARD - OH MY

(MOST OF THE WILD WEST SHOW CREW NOW ENTER  
JUST AFTER SADIE DELIVERS HER CUE-CARD)

**DARREN DEEDS** - If you're riding ahead of the herd you might want to take a look back every now and then ... just to make sure it's still back there. Hello there Kate.

**CANTANKEROUS KATE** - I reckon I got the wrong pig by the tail when I thought you took off for someone else. Sometimes what I think ain't worth a hill of beans.

**DARREN DEEDS** - I've got enough money now to save the show.

**CANTANKEROUS KATE** - The money it don't matter. What matters is you came back. I'll never doubt you again.

**DARREN DEEDS** - There will never be a need.

**CANTANKEROUS KATE** - ... Anyone ever tell you that you're handsome as a red heifer ...

**DARREN DEEDS** - Only you Kate.

**CANTANKEROUS KATE** - Sorry I plumb pitched a fit when you left.

**DARREN DEEDS** - Water under the bridge. Tomorrow we're on the train heading off to Texas. But before we go I have a little something I picked up in France for you.

**CANTANKEROUS KATE** - I don't deserve anythin' after thinkin' what I was thinkin'. But heck ... what did you bring?

(KATE EXTENDS AN OUTSTRETCHED HAND TO DARREN)

**DARREN DEEDS** - (GETTING DOWN ON ONE KNEE) A ring.

(EVERYONE LOOKS ON AS KATE DELIBERATES.)

**CANTANKEROUS KATE** - Like they say. Eighth time is the charm.

**DARREN DEEDS** - You know ... they never say that.  
(DARREN PUTS THE RING ON KATE'S HAND)

**CANTANKEROUS KATE** - But they should.

**(MUSIC STARTS)**

**SONG - SINCE I FIRST MET YOU**

Lyrics by EUSTACE BALL, FRANK GREY and GARY McCARVER

Music by FRANK GREY

SUNG BY: CANTANKEROUS KATE and DARREN DEEDS

When we met we we're riding so high.  
Long ago. And we were like a perfect bull's eye.  
(I) guess that's so!  
Sweet your kiss, at our greetings.  
Rare our bliss it was fleeting,  
When we spoke, love awoke.  
Love which comes but once in a lifetime.  
I recall our El Paso meeting! I do too.  
I recall how fast hearts were beating.  
Yes, that's true.  
When I made my proposal,  
I was at your disposal  
That's when we knew,  
you and I would pard'ner for our lifetime.

## **CHORUS**

Since I first met you, thoughts of all others died,  
Since I first met you, only for you I've sighed;  
You were meant just for me, that I plainly can see,  
Only for me, since the world began.  
That' so true, for me, for you too!  
We'd go town-to-town, trava'lin side-by-side,  
On the open plain, as every camp-fire died.  
Your own dear eyes of blue told me you would be true.  
Ever since I met you.

## **REPEAT CHORUS (OPTIONAL KISS AT END OF SONG)**

**MADAME ZORELDA** - What took you so long?

**EVERYONE** - (APPLAUDES) (Whoops & Hollers)

(SADIE WORDS ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
CUE-CARD - OH MY

**FADE TO BLACK**

## ACT 2 SCENE 2

**The Place:** On the train heading east to Texas  
**The Date:** Still 1913  
**The Time:** Very Early the Next Morning

(LIGHTS COME as the center part of the stage that is a replica of an old baggage car on a train. Piled high are boxes, crates, and bales of hay, ropes, circus props, and a Red Emergency Lantern. There are two benches where DARREN DEEDS and CANTANKEROUS KATE are seated as well as some of the other Wild West Show cast members including PENNY NICHOLS, MADAME ZORELDA, LOIS PRICE, and BILL BOARD. The windows on the train have a rotating vista of trees and landscape rotating in an endless loop behind the window to represent the train car moving. There is a large handle on the wall with a sign that says EMERGENCY BRAKE above on the far wall opposite from the seated passengers.)

(SADIE WORDS ENTERS holding a Cue-Card sign. Shows it & Reads it with the audience. Then EXITS)  
CUE-CARD - ON THE TRAIN

**DARREN DEEDS** - Like the tree said to the lumberjack - I'm stumped. I still can't figure out at why Montana had it in for you Kate.

**MADAME ZORELDA** - For such a smart man ... you really don't know anything about women.

(SPECIAL EFFECT - 5 GUNSHOTS ring out off stage.)

(MONTANA ANA ENTERS bursting into the train car.)

**MONTANA ANA** - I'm just a little preoccupied. I almost killed a man with a cup of coffee getting on this train.

**MADAME ZORELDA** - Last week a story like that might have surprised me. But I have to ask ... did the man have a cup of coffee or did you use a cup of coffee to ...

**MONTANA ANA** - enough questions

(MONTANA ANA pulls out a gun and points it at those nearest to the emergency brake.)

**MADAME ZORELDA** - I guess that answers my question.

**DARREN DEEDS** - Montana Ana ... I never figured you for one to go off the deep end.

**MONTANA ANA** - So how's you get to be so perfect? Do singing birds and mice dress you in the morning? (PAUSE)  
Step away from emergency brake.

**DARREN DEEDS** - Why?

**MONTANA ANA** - More questions. What is it with you and questions. Fine then. I cut all them emergency brakes and this one is the only one left that will stop the train.

**MADAME ZORELDA** - Oh ... I see where this is going.

**MONTANA ANA** - I don't think so.

**DARREN DEEDS** - That's the oldest trick in the book. Cut all the emergency brakes and set the train to crash head on wherever it might be heading.

**MONTANA ANA** - Good try ... but not even close.

**DARREN DEEDS** - What do you mean?

**MONTANA ANA** - Again with the questions ... fine. It is a moonless night ... and I checked the train schedule. Another train is following just behind us.

**DARREN DEEDS** - And so you are going to wait until both trains make up for lost time on the straight stretch just outside of Hemet

(SADIE WORDS ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
CUE-CARD - HEMET?

**MONTANA ANA** - Since this is the last Emergency Brake ... I pull the brake ... and make an escape just before the train following us cuts through this train ... like a knife through warm butter.

**MADAME ZORELDA** - I never thought that you were the sharpest knife in the drawer. But When you do scheme ... you scheme one hundred and crazy percent.

**MONTANA ANA** - Enough talk. Time to saddle up and say goodbye to common sense. Time for this fawn to grab this here 6-shooter, spread its wings and start shooting anyone that gets in her way until just the right moment and then fly away.

**DARREN DEEDS** - What exactly do you think a “fawn” is?

(PROFESSOR MACK BURSTS IN WITH GUN DRAWN)

**PROFESSOR MACK** - Montana ... stop right where you are!

**MONTANA ANA** - What in blazes are you doing here Mack. You told me that you were heading to Wichita.

**PROFESSOR MACK** - In Paris I overheard what you said about getting revenge on Kate and I had to stop you.

**DARREN DEEDS** - You know Kate?

**PROFESSOR MACK** - Grew up together. Other than my brother ... Kate is the closest thing I have to family.

(THE PROFESSOR PULLS A GUN ON MONTANA AS SHE PULLS OUT HER GUN)

**PROFESSOR MACK** - Put down the gun Montana ... it won't do you any good anyway.

**MONTANA ANA** - What do you mean?

**PROFESSOR MACK** - I was counting your bullets when you shot your way onto the train. And obviously you have no bullets in your gun. Or you would be shooting at me.

**PROFESSOR MACK** - Unless I only have one bullet left and I want to make sure you are close enough that there is no conceivable way that I could miss. If you're not shooting I figure you are the one out of bullets.

**MONTANA ANA** - Or ... I'm pretending to have no bullets left when I only have one left, and I want to make sure that "I" cannot possibly miss.

**PROFESSOR MACK** - Ahhh ... and so the student becomes the master.

**MONTANA ANA** - Or the student has always been the master and just wanted to make sure that the master thinks the master was the master when he was actually the student.

**CANTANKEROUS KATE** - No wonder we don't like each other ... you are mighty confusing.

**PROFESSOR MACK** - Agreed ... my head hurts. Neither of us have any bullets, do we?

**CANTANKEROUS KATE** - At least not in this gun.

**PROFESSOR MACK** - Give me the other gun you always hide in your boot.

**MONTANA ANA** - I have no gun. (MONTANA ANA PULLS OUT A SMALL DERRINGER AND POINTS IT AT THE PROFESSOR) Oh ... you mean "this gun"? But one thing I learned from you Professor is to always keep a spare handy.

(NOW POINTING THE GUN AT DARREN)

**MONTANA ANA** - If I can't have you ... then no one can. I have one bullet left so ... perhaps a better target might be Kate.

(MONTANA ANA raises her gun and points it at KATE)

(PROFESSOR MACK MOVES IN FRONT OF CANTANKEROUS KATE AS MONTANA SHOOTS AND THE PROFESSOR TAKES THE BULLET FOR KATE)

(SADIE WORDS ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
CUE-CARD - OH MY

**PROFESSOR MACK** - Sometimes a person just has to do the right thing.

**CANTANKEROUS KATE** - What does that mean?

**PROFESSOR MACK** - Honestly ... I have no idea.

**CANTANKEROUS KATE** - Why did you do that ... for me?

**PROFESSOR MACK** - Same reason I sent that anonymous bail money you needed back in Abilene. And the same reason I bought half your Show. Inferno was like a father to me and he only made me make one promise.

**CANTANKEROUS KATE** - What was that?

**PROFESSOR MACK** - His last words to me were ... "Don't let anything bad happen to Kate". I may be a villain ... but a promise is a promise.

**CANTANKEROUS KATE** - You picked a strange time to keep that promise ... you old scoundrel.

**PROFESSOR MACK** - Seems like the story of my life ... I'm always in the right place, but at the worst time. And ... I figured I might just even the score by doing one good deed.

**CANTANKEROUS KATE** - You saved my life. I figured you wrong all these years. Any debt you had to Inferno is now paid in full. Thank you.

**PROFESSOR MACK** - I always had a soft spot in my heart for you Kate. (WINCING IN PAIN) Now it just is a little softer I suppose.

**DARREN DEEDS** – Zorelda ... take Montana to the baggage car and tie her up.



(THE PROFESSOR PULLS OUT A BLOOD SOAKED WHITE HANKERCHIEF FROM HIS VEST POCKET)

**MADAME ZORELDA** – Professor ... that is definitely going to leave a mark.

(ZORELDA EXITS TAKING MONTANA ANA OUT OF THE TRAIN CAR THROUGH THE DOOR SHE ENTERED FROM)

**PROFESSOR MACK** - Quick give me that lantern ... I've got a plan to stop that train.

**DARREN DEEDS** - You're telling me you are going to grab a lantern, jump from a moving train on a moonless night, and stop a train that is racing behind us before it cuts through us like soft butter ... all with a bullet in your chest. (beat) You will never survive!

**PROFESSOR MACK** - Nonsense ... you are only saying that ... because no one ever has.

**DARREN DEEDS** - Professor ... you keep doing brave things like this and people might start calling you a hero?

**PROFESSOR MACK** - Then don't tell anyone ... it will spoil my reputation. I'll let you in a secret ... over the years I've learned that a hero is no braver than any ordinary man, but all he has to do is be brave for five-minutes longer. (BEAT) Wish me luck.

(THE PROFESSOR grabs the lantern covers his gunshot wound and heads out of the train. THE PROFESSOR EXITS)

(SOUND EFFECT: Screeching train wheels and a Crash)

**FADE TO BLACK**

## EPILOGUE

**The Place:** Back in San Juan Capistrano  
**The Date:** 10 Years Later - 1920  
**The Time:** Late in the Day – Sun is Setting

(LIGHTS COME UP revealing the Wild West Show at the end of a performance. Things look a little worse for wear ... but still good enough. There are large banners as well as bullseyes with the centers shot out.)

(SADIE WORDS ENTERS holding a Cue-Card sign.  
Shows it & Reads it with the audience. Then EXITS)  
CUE-CARD – 10 YEARS LATER – 1920

**DARREN DEEDS** – (announcing to the full audience) Ladies and gentlemen ... boys and girls. That’s our show for today. The Wild West is still alive and well in these “roaring twenties”. We are in your town for one more day to share incredible feats of marksmanship that have amazed audiences across these United States for 20 years and now come to you in this small town of ...

(SADIE WORDS shows the Cue-Card sign.)  
CUE-CARD SIGN - SAN JUAN CAPISTRANO

**EVERYONE** - SAN JUAN CAPISTRANO!

**DARREN DEEDS** - Of course ... San Juan Capistrano.  
(ASIDE to KATE with a smile) Kate ... aren’t you glad to get back here where it all began so many years ago?

**CANTANKEROUS KATE** – Don’t get all mushy on me now.

(KATE turns and ignores him as she wraps up her props)

**DARREN DEEDS** – (turning and announcing to the audience) Now ladies and gentlemen ... boys and girls ... be sure to come back tomorrow to see Cantankerous Kate demonstrate her world-famous trick of hitting a moving target while shooting backwards using only a mirror for aim.

(MONTANA ANA ENTERS with a gun pointed in the general direction of KATE. MONTANA is quietly walking up behind KATE unseen by her and since DARREN is talking to the audience he doesn't see MONTANA enter.)

(SADIE sees MONTANA and shows the Cue-Card sign.)  
CUE-CARD SIGN – OH MY!

**MONTANA ANA** – One thing I learned is to always keep a spare pistol handy. You never know when you might need it.

(CANTANKEROUS KATE turns around to see MONTANA ANA pointing the gun at her. There is a silent pause.)

**CANTANKEROUS KATE** – Thanks for cleaning my extra gun for tomorrow's show ... Montana.

**MONTANA ANA** – I brought your mirror too. I figured you might need it.

(MONTANA ANA hands the pistol and a mirror to KATE)

**CANTANKEROUS KATE** – Your timing is perfect ... as always.

(DARREN walks over and puts his arm around KATE)

**DARREN DEEDS** – (Announcing to the audience) Here they are ... back together again! Cantankerous Kate and her protégé Montana Ana ... setting aside old grudges to bring you fine people an amazing show. Keeping the old west alive for a new generation. Who needs the roaring twenties when you can have the spectacular of the old west right here in your town.

**MONTANA ANA** – (to KATE and DARREN) I needed somewhere to begin again ... and this was the only home I'd ever known. Thanks for letting me come back to the wild west show after I got out of jail.

(BILL BOARD ENTERS and walks over to join the action)

**BILL BOARD** – (said with a laugh) We know you didn't get out of jail early on ... good behavior.

**MONTANA ANA** – (to BILL) It didn't hurt any that the Judge was an old friend of Kate's and she put in a good word for me. (said to KATE) I still don't cogitate why you did that Kate ... after my trying to shoot you and everything?

**CANTANKEROUS KATE** – After all ... a gunfight doesn't determin' who's right ... just who's left. And being the last of anything ... can be mighty lonely.

**DARREN DEEDS** – Besides ...when the Professor managed to stop the train that day and then got that big reward from the railroad for saving the day ...

**CANTANKEROUS KATE** – (interrupting DARREN) ... THE LEAST I could do was to let bygones be bygones. And since ... Montana you are the second fastest gun in the west

**MONTANA ANA** – Or one of the two fastest guns in the west.

**BILL BOARD** – (showing MONTANA the poster) And that is what the new banners will say next week. It was Darren's idea.

(BILL BOARD puts his arm around MONTANA ANA.)

**MONTANA ANA** – When a woman steals the love of your life ... there is no better revenge than to marry the next man that asks you.

**BILL BOARD** – Isn't she the best?

**MONTANA ANA** – Not the sharpest knife in the drawer ... or the quickest bunny in the forest.... but he asked ... and he loves me for who I am.

(PROFESSOR MACK ENTERS and walks over)

**PROFESSOR MACK** – And it doesn't hurt that his father owns the biggest buffalo ranch in all of Kansas.

(MONTANA ANA shows the audience a big wedding ring.)

**DARREN DEEDS** – I never thought it would turn out this way.

**CANTANKEROUS KATE** – I never thought ... I'd get this old.

**DARREN DEEDS** – Let's not start that again.

**PROFESSOR MACK** – Seems like... I always manage to show up when you least expect it.

**DARREN DEEDS** – That reward money you got helped keep the wild west show going. It might be operating on a smaller scale now ... but at least we are still around.

**PROFESSOR MACK** – And with the two of you now working together ... ticket sales are holding their own.

**MONTANA ANA** – Plum glad I didn't kill you on the train Mack. No hard feelings?

**PROFESSOR MACK** – Hard feelings? ... It was only a flesh wound.

**MONTANA ANA** – Aren't all wounds ... "flesh wounds"?

(MONTANA ANA EXITS with BILL BOARD)

(DARREN and KATE begin to walk off stage. Then stop)

**DARREN DEEDS** – We're off to count today's receipts. Professor ... come to the box office ... when you get a minute.

**PROFESSOR MACK** – (calling after them) Sure thing ... one last thing and then I'll be there ... just to keep you honest.

**CANTANKEROUS KATE** – You ... old scoundrel you.

(DARREN and KATE EXIT)

(LIGHTS FADE on stage except one single spotlight on PROFESSOR MACK who walks forward into that light.)

**PROFESSOR MACK** – (to the audience) We were bound and determined to make a go of it. And manages to keep the wild west show alive until 1927. Not a bad run. History remembers the names of Annie Oakley, Calamity Jane, Cantankerous Kate and Montana Ana. Now you know how the story ended.

**PROFESSOR MACK** – (to the audience) The story of two little boys who ran away from home and joined the circus and many years later made a reputation for themselves. They did some things that not too many would be proud of along the way ... but there were a few things that in the end didn't turn out half bad. Couldn't ask for more than that I suppose. (thinking) Well maybe you could ... but what's the fun in that. (pause) I guess ... whether you are a hero or a villain ... it is all about fearlessly diving in ... and making the best of the cards you are dealt.

I hate the sound that goodbyes make. So, I'll just say ... see you in your dreams of the wild west.

(PROFESSOR MACK tips his hat and turns and EXITS)

(SADIE sees MONTANA and shows Cue-Card sign.)  
CUE-CARD SIGN – APPLAUSE (then SADIE EXITS)

**LIGHTS FADE TO BLACK**

(CAST MEMBERS get ready for curtain call songs and bows)

# **CURTAIN CALL SONG (PART 1)**

## **SONG - 'TILL YOU VISIT AGAIN**

Words by Jack Drislane & Gary McCarver

Music by Chris Smith

### **VERSE**

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

### **CHORUS**

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

**Everyone takes their Bows**

## **CURTAIN CALL SONG (PART 2 - OPTIONAL)**

### **OUR LITTLE SAN JUAN**

Music by Con Conrad and J. Russel Robinson

Words by Gary McCarver

### **CHORUS SUNG TWICE**

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

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

**EVERYONE** - Goodnight everybody!  
(Everyone waves goodbye)

**FADE TO BLACK**



## **SOUND EFFECTS FOR OLD TIME RADIO AND MELODRAMA**

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

**SWALLOW BIRDS** - (When the word Swallow is uttered)  
Twist a little bird call. Check a local camping outfitter.

**BREAKING THINGS - FALLING OVER CRATES** -  
Manipulate and shake a crash box. (A large potato chip or pretzel can filled with glass, wood, metal, chain, and sand)

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

**TRAIN CHUGGING or SLOWING** upon arrival -  
Drummer’s brush on an old-fashioned wash-board. A metal pie tin with holes punched it could substitute for the wash board.

**TRAIN WHISTLE** -  
Go ahead and buy one from eBay or an online toy shop.

## **ADDED BONUS**

### **A GUIDE TO MELODRAMATIC ACTING**

Melodrama is essentially a theatre of emotions ... a gesture here, an inflection there. 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. Melodrama Actors actually get to 'Break the 4th Wall' in Melodrama and talk to the audience ... especially when they do the pondering and thinking of "asides" found in any respectable Melodrama. Remember to have everyone except the actor sharing the aside freeze their actions until any revealing exposition is over.

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

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

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

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

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

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

## **'PHRASES' ON BOXES AND SIGNS OF THE WILD WEST SHOW**

### **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)

### **Fortes Fortuna Punicas**

Fortune favors the Treacherous

### **De inimico non loquaris sed cogites**

Don't wish ill for your enemy ... plan it

# **CUE-CARD SIGNS**

**SAN JUAN CAPISTRANO 1913**

**SAN JUAN CAPISTRANO**

**ON THE TRAIN**

**COVER YOUR EARS FOLKS**

**APPLAUSE**

**OH MY**

**PARIS FRANCE 1913**

**SEVERAL WEEKS LATER**

**SHAMELESS PLUG**

**MEANWHILE**

**BOO ... HISS**

**HEMET?**

**10 YEARS LATER 1920**

## **VILLAINOUS HECKLER RESPONSES (IF THE AUDIENCE IS ESPECIALLY ROUDY)**

Here are just a few heckler responses that your resident villain can use to keep control of the performance when a barrage of heckles ensue.

Not playing with a full deck? He's not even in the game!

Ignore him. He's a few swallows shy of a full flock.

A sharp tongue is no indication of a keen mind.

I can't seem to remember your name, and please don't help me!

I'm not as dumb as you look.

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

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

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

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

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

A more comprehensive compendium of retorts and responses can be found online at <http://www.heroandvillain.com>.

## CHARACTER NAMING

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

Unlike melodramas, plays, and musicals provided by other companies ... with a HeroAndVillain.com play you have the freedom (and permission) to rename characters or even the play itself to better match your venue, town history, or even your own peculiar sense of humor. Just be sure to keep it family-friendly and G-rated. Should your town have a seaport instead of a stage station or train depot ... feel free to make the modification. If you want a “tannery” instead of a “cannery” or an “orchard” instead of a “vineyard” ... go for it. Melodrama is historically a platform for community involvement and people love local references. That is why the Cue-Card “shameless plug” is can be added several times during your performance to poke fun at local people, places or businesses. One such poke at a local town called “Hemet” can be changed to any other town you wish.

As for character names ... additional choices can be found on the heroandvillain.com website should you need inspiration. Here are a few names if you wish to remoniker a character.

Alan Rench  
Kylian Moore  
Corey Publican  
Sal Ubrius  
Adam Baum  
Hooker Crooke  
Lance Boil  
Bill Foldes  
Brighton Early  
Chris Cross  
Craven Cash  
Craven Money  
Craven Power  
Craven Moore  
Craven Green

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

## 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 antique hotel counter bell.

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

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 fool’s 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. He should wear a brighter colored vest with garters on each sleeve to match as he is just a flim-flam ma and a suitcase with writing on its sides ...

**Revelare Pecunia!**  
*Show me the money!*

**Spectaculorum Procedere Debet**  
*The show must go on*

**Fortes Fortuna Punicas**  
*Fortune favors the Treacherous*

## WHY PUBLIC DOMAIN MUSIC IS USED

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

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



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Great American Melodrama**

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

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

























































