

Justice in Dusty Junction

A Wild West Musical Comedy

*Book, Music and Lyrics
By Jim Territo*

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SYNOPSIS

Dusty Junction is in big trouble! The roaming outlaw Ugly Monroe is terrorizing the citizens. First he shoots stable owner Joe and steals his boots; next he shoots the sheriff and steals his badge; and then he shoots the doc and steals his stethoscope. As the loyal community struggles to hold itself together, timid Deputy Shawn needs to step up and prove he is not Deputy Nancy-boy! He is bolstered by Marlene, the kindly saloon owner; Mindy Sue, his fiery sweetheart; and even Bobby Joe, the cute little boy...er, girl...well, child. The final straw breaks when Ugly not only kidnaps Mindy Sue but knocks off the Padre and steals the collection plate, too. Deputy Shawn must find it in himself to face the bad guy. Guns alone may not suffice. Some kung fu fighting – and some good backup from Dusty Junctions denizens – are gonna be needed. Some songs include “The Worst Kind of Lonesome,” “Take Him Down,” “Way Too Real,” “The One-Armed Fistfight Rag,” and “I Wish I Had a Partner.” Small orchestra. Instrumentation includes reed 1 (flute/alto sax), reed 2 (clarinet /bass clarinet), trumpet, trombone, violin, cello, guitar, bass, drums, and piano. Full evening.

PREMIERE PERFORMANCE

Clarkston High School, Clarkston, MI, May 2012

CAST OF CHARACTERS

(16: 8 m, 6 w, 2 flex, plus extras. With doubling 13: 6 m, 6 w, 1 flex, plus extras. In order of appearance.)

THE PIANO PLAYER / "MEL" THE ORGANIST: *(The music director.)* The piano/keyboard doubles as the saloon piano and the church organ.

BOBBY JOE: *(Belt soprano-played by a young woman.)* The "little kid," observant and unafraid to state the obvious. Wearing knickers and a ponytail; we're unsure of gender.

FARMER DAN: *(Bass or Tenor.)* A cantankerous and sarcastic older fella.

DOC BARTLETT: *(Baritone.)* The town doctor. He is a trusted pillar of the community. Patient and folksy.

DEPUTY SHAWN: *(Tenor.)* Our reluctant hero. Abandoned as a baby, the insecure young deputy was raised by Doc and has lived in the shadow of a heroic sheriff. Caught between his gentle nature and the violent responsibilities of his job.

MARLENE: *(Alto.)* Runs the town saloon. She is direct but tender, and tough but fearful.

CODY AND ROGER FINN: *(2 Bases or Tenors.)* Brothers. Saloon patrons. They fight a lot, play a lot of poker, and horse around with the ladies.

SALOON GALS (VICKI, VIOLET, VAL): The ladies who work at Marlene's saloon. They dance and sing in three-part harmony. Vicki, the nice one, Violet, the pretty one, and Val, the smart one.

MINDY SUE BARTLETT: *(Soprano.)* The Sheriff's daughter, schoolmarm, and the love of Shawn's life. Smart and sharp-tongued, but emotionally vulnerable.

SHERIFF JOHN BARTLETT: *(Baritone.)* The sturdy, polished alpha male of the community. John Wayne, Ronald Reagan, and Charlton Heston all rolled into one. Father to Mindy.

UGLY MONROE: *(Bari-tenor.)* A handsome, educated, and smooth roaming bandit who kills and steals without remorse.

THE CHOIR LEADER, MISS MAUDE: Somewhat deaf and elderly. Can be doubled.

PADRE BARTLETT: Brother to Sheriff and Doc. He speaks gently but resolutely. The three roles can be played by the same actor. If they played by different actors, then they should be made to look alike in some very distinctive way—a crazy mustache, hat or tie, characteristic walk, etc.

TOWNSFOLK and CHURCH CHOIR: The chorus of singers/dancers. They sing the underscoring and solos. They also do “cleanup” after moments of mayhem.

SCENES

ACT I

Prologue: Inside Doc's / In front of Marlene's Saloon.

Scene 1: Town Square

Scene 2: Inside Marlene's Saloon

Scene 3: Outside the Stable

Scene 4: Inside Doc's

Scene 5: Inside Marlene's Saloon

Scene 6: In the Church

ACT II

Scene 1: Inside the Church

Scene 2: Outside the Church

Scene 3: Back inside the Church

Scene 4: Marlene's Saloon

Scene 5: In front of the Stable

SET DESIGN

Doc's office is DSR. Marlene's store front is most of center stage and Joe's two-story stable is SL. There is a sign that says “Marlene's Saloon” over the swinging door to the saloon, and a bench in front. There is a sign that says “No Spitting” in front of the stable. A set is also needed for the inside of Marlene's Saloon, with tables, chairs, brooms, dustpans. The inside of the church can be set with chairs lined up as if church pews. The show's band can be onstage with the set changing around it.

MUSICAL NUMBERS

ACT I

1. Overture: Molto Dramatico
- 1a. Prologue: Neighbors by Our Side
- 1b. Ugly's Entrance #1
2. Stand-off #1
3. The Ballad of Deputy Shawn
4. Raise Yer Glasses
- 4a. Ugly's Entrance #2
5. Somethin' Wrong
6. Momma Figure
- 6a. Scene Change into Street
7. The Ballad of Ugly Monroe
8. The Worst Kind of Lonesome
9. Good Ol' Love
- 9a. Stand-off #2
10. What's It Gonna Take?
- 10a. Shawn's Exit
11. The Ballad of Marlene
- 11a. Scene Change into Church
12. Requiem Aeternam
13. Dies Irae/The Ballad of Shawn and Ugly

ACT II

14. Lacrimosa/Stand-off #3
15. Runnin' Out
16. Take Him Down
- 16a. Underscoring into "Wrong Kind of Love"
17. The Wrong Kind of Love
18. The One-Armed Fistfight Rag
19. Way Too Real
- 19a. Ominous Tremolo.
20. What's it Gonna Take? (Reprise)
- 20a. Scene Change into Street #2
- 20b. More Fightin'
- 20c. Val Stand-off
21. Good Ol' Reprise/Wish I Had a Partner/ Act 2 Finale
22. Curtain call
- 22a. Exit music

ACT I

Prologue: Inside Doc's/ In front of Marlene's Saloon

1. Overture: Molto Dramatico

(As the Overture draws to a close, a LIGHT comes up on BOBBY JOE, DSC, who waits patiently for a cue during a mariachi trumpet cadenza of epic proportions. Bobby Joe starts the prologue when it seems there's a break, but the cadenza continues, By the third "false start," Bobby Joe is losing patience. The music finally settles into a steady guitar groove and the prologue speech begins.)

1a. Prologue: Neighbors by Our Side

BOBBY JOE: *(At the first pause in the trumpet cadenza.)* Deep in the Western... *(Trumpet cadenza picks up again, then pauses.)* Deep in the west... *(Trumpet continues again then pauses.)* Deep... *(Trumpet again. Bobby Joe starts losing patience. Prologue continues after a long high note and the start of the guitar groove.)* Deep in the Western Territory, somewheres between no-man's-land, Mexico *(Pronounced MAY-hee-ko.)*, and hell itself, there's a small town sprung up at a crossroads. A junction between trails headed north and south; between man's wild spirit and his need for a sense a' belongin'. It's a lonely junction. A dusty junction. We call it...Dusty Junction. It's wild America, just like you imagine it, with familiar folks takin' on life's big questions, facin' fears, testin' loyalties, and sangin' and dancin' and breakin' the forth wall and stuff. It ain't no place for the faint a'heart. And it ain't no place for cell phones neither. Brace for some loud gunshots, don't record nothin' and *(If not taking an intermission.)* I hope ya done peed already, 'cause we ain't takin' no intermission. We got survivin' to do. *(Alt. If taking an intermission: "...I hope ya done peed already, 'cause intermission ain't for a bit. We got a story to tell.")*

End of Freeview

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