

**RODEO &
JULIE-ED**

THE ACTION BEGINS IN THE PARKING LOT

As our guests arrive, Whipper directs traffic in the parking lot, and steers them inside.

She seems to know everybody, and warns them that this year the barn dance will go differently: no feuding.

She occasionally throws a suspicious character spread-eagled against the wall, and searches him for contraband.

INSIDE - WE MEET THE BOYS

As the guests enter and hang coats etc. they encounter Murky and Benny, rehearsing their talent show act in the corner. It's extremely bad, on purpose. The boys are just having a little fun with the folks, and who can take a barn dance talent show seriously anyway?

They mention that Rodeo is their lead singer but isn't here tonight.

Occasionally Benny fishes a woman or two out of the passing crowd, gets them to join in, and just generally cruises them.

LOOKS GOOD WORKS HER GREAT GAMS

Looks Good strolls by far too often looking to work her magic on Rodeo. She laughs too loud, primps too much, and so on.

She also wants to know what everyone thinks of her new perfume: she made it herself, out of weeds. She's an herbalist, and can fix what ails a man, if you know what I mean.

She also advertises her potions, and various powers of divination, card readings etc.

The boys let her know Rodeo is not present tonight, but if he was, he'd be happy to see her.

PASTOR JOHN WORKS THE FAITHFUL

When she's not working the room, Looks Good is working on her 'Dad', Pastor John Laurence Lyre.

The Pastor shakes every hand, and kisses every baby, points out all the saved, and publicly implicates the sinners. He looks for converts, donations, and babes he can hug in the name of the Lord. He will also accept drink tickets, because goodness is in the giving.

Now, Looks Good claims that he is her dad, tells everybody so, and makes him generally feel bad about fathering her illegitimately, and never coming around to see her, or give her any money. She likes the holy aura she gets from the association.

The Pastor explains it all away by implicating Satan in her development.

Apparently he had a spiritual liason with a Native American fashion model. Looks Good In Shoes claims to be the result, but the good Pastor holds that it would have to have been an immaculate conception.

FERRIS, YOU ASS KISSER

Ferris over-graciously works the line of guests at the ticket table.

His main job is to separate the Hatfields, and McCoys, to give name tags to all the McCoys, and suck up to them tremendously.

He second job is to make it clear that Wayne B. Wayne, his uncle will be singing tonight.

THE SCHOOL MARM KEEPS THE WAR GOING

She gives name tags to all the Hatfields, and directs them into the barn, making sure to stir up trouble between the families wherever possible.

THE HATFIELD SIDE

It is immediately clear that there are two sections of tables in the room, widely separated, one labeled Hatfields, and the other McCoys.

Sitting at the main table of the Hatfield side is none other than Rowdy Hatfield, the patriarch, beer swigger, and stucco blower.

He loudly welcomes all to his side of the world, and gripes at his wife.

Ah, Mergatroid, resplendent in her cheap get-up. She works the men of the area, and it becomes clear that she is the Queen of Sheba.

THE MCCOY SIDE

At the main table on the other side sits Big Boy McCoy, as rich and snobbish as they come. He welcomes all to his - rich- side of the world, hands out business cards, and writes the occasional check to anyone who appears hurting for money.

He's all smiles too, for his wife, June McCoy, the consummate social butterfly. She hands out ostensibly home-made cookies, and politics the crowd on behalf of her husband.

Both have the pleasure of hinting that there is to be a very special announcement later, that will make them all proud to be McCoys.

TROUBLE BREWING

Both Rowdy and Big Boy do their best to appear peaceful, but they will occasionally send a glare over to the other, or a coarse word, or perhaps even they might recruit a family member to send over an insult, or casually toss over a dinner roll.

Mergatroid and June play the same sort of games with the womenfolk.

TYRONE HELPS OUT

Tyrone helps Big Boy, does his bidding, works on his ranch, idolizes him.

If any real pranks are played on the Hatfields at this point, you can blame Tyrone.

THE WAYNETTES ARRIVE

Wayne's back-up singers arrive now, head to the stage, straighten mics, and so on, and the music starts to pick up in the room as the excitement builds.

EVERYONE IS SEATED

Everyone except The boys should be seated by now.

The First **Fight Song** begins.

FERRIS INTRODUCES THE ACTION

Ferris makes a big deal of getting up on stage, and asking Tammy for the microphone.

He starts to welcome everybody, but the mic is not on. Tammy helps him out, but then it's too loud. Once he learns to hold it properly he nearly trips over a mic stand, but recovers as cool as possible, and starts again.

FERRIS

Ladies and Gentlemen, your attention please. Welcome to the annual Wailin' Valley Barn Dance! Yes, I am Ferris Wheeler Wayne, as most of you know, Wayne B. Wayne's nephew. Thank you. And normally, this MC stuff would be the duty of Frank the Butcher. Stand up Frank. Frank the Butcher everybody. But tonight, the you-know-what is on me, on account of the big announcement that's gonna be made here in a few. And when it happens, you'll know what I mean. And I think you're all gonna remember this as the most far out barn dance of all.

Rowdy pipes up from the audience

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ROWDY

Hey, what the hell is this? Get offa there Ferrit. I'm not sitting here to listen you damn McCoys try and make this the McCoy barn dance. Get moving kid, or I'll split your lip with a knuckle sandwich. That goes for you too, Big Gut.

BIG BOY

Why don't you just sit your butt down, Hatfield. You've got as much class as cockroach.

ROWDY

Come here and say that.

BIG BOY

I make it a point to avoid household pests.

With that, the fight is on. The two men, then their wives, toss insults, getting louder and louder, until they face to face in the middle of the dance floor. It looks like the men are going to go at it, but June takes to shoving Rowdy, and Mergatroid goes after Big Boy. Tyrone looks for someone to wrestle with too, and tries to protect Big Boy.

The commotion reaches a climax, when...

WHIPPER LAYS DOWN THE LAW

Whipper climbs up on stage, and fires her service revolver into the rafters.

Everything goes deathly quiet.

WHIPPER

Everybody sit down.

Everybody blames everybody else, until Whipper points the gun in their general direction, at which point they grudgingly sit.

WHIPPER (CONT'D)

This is not going to happen at my barn dance. Are we clear? Do we understand me? McCoys? Hatfields? Barn dance, not barn feud. I don't see a barn feud sign. Do you?

ROWDY

I'm not sitting here through a McCoy ego party!

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BIG BOY

Moron.

WHIPPER

Hush up. Just you zip it. Every time a fly arts in this town, you blame it on them, they blame it on you. You're a bunch of kids. Where's Rodeo?

WHERE'S RODEO?

Everybody makes a big deal of looking around for him.

BIG BOY

He's out of town at a guitar convention.

ROWDY

What the hell? What are you... keeping tabs on my family now, you miserable scab?

BIG BOY

I'm just happy he's not here. The less Hatfields the better.

WHIPPER

Okay Ferris, where were you?

LET'S INTRODUCE THE MAYOR

Ferris gets centered again.

FERRIS

Right, okay then, before we get to the big announcement, and Wayne B. Wayne, my uncle, I have a couple of official type duties to get to. First of all, could I please have Mayor Bovine up here? Mr. Mayor? Give it up for the Mayor.

Ferris chooses the Mayor from the audience, and puts the official hat on him.

Gisella arrives with large scissors and a ribbon to cut in order to open the dance.

FERRIS (CONT'D)

Ms. Peabody will help us with the ribbon cutting Mr. Mayor, but first, let's ask Pastor John Laurence Lyre to lay down a blessing. How bout that Pastor?

THE BLESSING OF THE FOOD

The Pastor heads onto the dance floor, and takes a mic.

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PASTOR

Thank you Ferris. Let us pray. Dear God, let us be good, let us be kind, let us pick up the check once in a while. Let us remember to come down to the church, the sooner the better, and worship, and give generously. And bless our 4H Club, fund raiser, and let everyone know they can buy tickets from me for that, one for five, and three for ten, and bless this wonderful event, and the good food, and especially we hope for peace between the families Hatfield and McCoy. Amen.

THE RIBBON CUTTING

FERRIS

Thank you Pastor. Now, Mr. Mayor, if you wouldn't mind.
(Ferris hands him his speech)

MAYOR BOVINE

(reading) ~~intercourse~~ ^{relations}
I did not have sexual ~~intercourse~~ with that woman.

FERRIS

Sorry, Mr. Mayor, that was for the press conference.
(hands him another)

MAYOR BOVINE

I hereby declare this barn dance open. Cut the ribbon.

Ferris helps him to cut the ribbon, to much applause.

ROWDY

Get on with it Ferrit!

MERGATROID

Where's Wayne? We want Wayne.

FERRIS

Okay, all right. The BIG announcement will keep. So, everybody in the County King and Queen Contest, get your talents ready, because in addition to everything else, we are of course doing the annual contest to decide the County King and Queen. Anybody else who wants to audition for the contest next year, get your talents ready, sing a little song, get your turkey call ready, we'll do that at dinner time.

(Wayne's **theme music** starts playing)

Ladies and gentlemen, get your dancing shoes on. Fresh from his cross world tour, the man who writes the hits, and the title fits, you must admit, the one, the only, Ladies and Gentlemen, Wailin' Valley's own native son, The Prince of Country Music, my uncle, Wayne B. Wayne and the Waynettes!

WAYNE AND THE FIRST DANCE SET

Wayne enters in a flourish, grabs the mic, and he and the Waynettes rock the crowd with some big country tunes:

Callin' Baton Rouge**Sold**

Somewhere about now Rodeo and boys come tumbling into the room, making too much noise, rough housing etc.

WAYNE

Well there he is ladies and gentlemen. It was rumored that he wasn't gonna be here tonight, but I figured he'd show. Let's hear it for Wailin' Valley's coolest dude, Rodeo Hatfield.

Rodeo hams it up for the crowd.

Big Boy is shocked and appalled.

BIG BOY

What the hell is he doing here?

ROWDY

Hopefully pissing you off Fat Boy.

Big Boy has words with Tyrone at this point, telling him in no uncertain terms to keep Rodeo the hell away from Julie-Ed.

Wayne picks up the beat again.

WAYNE

Okay, let's pick it up with a little country conga.

Baby Likes to Rock It (conga)

WAYNE (CONT'D)

Let's do the line dance. Come on everybody, follow Ms. Peabody.

Gisella show them all how to do the line dance to this song.

Cadillac Ranch (Line Dance)

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WAYNE (CONT'D)

Thank you folks. Great to be back home. For those of you don't know, and there may be one or two, I grew up here in the Valley, and on a dare went to a karaoke contest in Medicine Hat, and on to Nashville from there. But I never forget my roots, and I'll be back here at the barn dance ever year no matter what, as long as you want me here.

The families lead everyone in vast applause.

THE BIG ANNOUNCEMENT

Then Big Boy rises, and gives a throat cutting motion to Wayne.

WAYNE

You ready Big Boy?

BIG BOY

Nope. Nah. Forget it.

WAYNE

All right, ladies and gentlemen, before we get to the King and Queen competition, it's time for the big announcement. Ladies and gentlemen, you all know him, Mr. Big Boy McCoy.

Big Boy takes the stage.

BIG BOY

Thanks Wayne. Well, first off, as head of the McCoy clan, I regret the ongoing bad behavior of the Hatfields.

ROWDY

Up yours you fat ass crook.

Tyrone leaps up to do battle with Rowdy if necessary, but Big Boy motions him to sit back down.

BIG BOY

And occasionally, rarely, we McCoys do overreact to the trailer trash talk. So, that's it.

Big Boy heads back to his seat. But June hollers at him.

JUNE

What are you doing, do the announcement. She's waiting in the back, Big Boy.

Trapped, Big Boy gets the mic back. He stares down Rodeo.

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BIG BOY

Don't you need to be somewhere else?

RODEO

Need to be right here.

BIG BOY

Fine, good, no problem. The Big Announcement... You all know that her mother and I always wanted our daughter Julie-Edwina to have everything, and be cultured, not like some others around here, and hence and therefore, she's spent a lot of time in home schooling out on my ranch, the Squanderosa, and the last few years in finishing school in Paris, France. So, most of you haven't seen her for well, years. Anyway, before she left, we made a kind of deal: she could fall in love and marry any guy she wanted, as long as he had money, and wasn't a Hatfield of any kind. But she didn't. In fact she kept saying she felt her true love was somewhere back home, here in the Valley. I happen to agree. The man her mother and I always had picked out for her anyway, her kindergarten sweetheart, and he's here tonight, in fact you've already met him. So, tonight we celebrate, and the lovers meet. How's that for an announcement? Ladies and gentlemen, my daughter, Julie-Edwina.

JULIE-ED'S ENTRANCE

Julie-Ed, in a snooty gown, along with her cousin Delilah, enter with a flourish.

As they enter they pass the Boys, who are generally jeering and throwing cat calls.

Delilah jeers back, but catches the eye of Benny, and her jaw hits the floor, metaphorically speaking, which she nearly trips over, and nearly goes ass over tea kettle, so to speak.

Julie-Ed catches her, expertly, straightens her up, brushes her off.

THE LOVERS MEET

Then she catches the eye of that Rodeo Hatfield, and nearly trips herself, but the finishing school pays off, and she recovers brilliantly.

Rodeo is similarly bit, but covers it up.

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But Delilah doesn't, and it's very clear from now on that she is smitten with Benny.

Julie-Ed takes the stage.

Big Boy signals to Tyrone, and Whipper, to clear the Boys out of the room somehow.

They wrestle and push and shove, but to no avail. Eventually, Rodeo says something like...

RODEO

Forget it, this is boring anyway. Let's go guys.

They repair to the bar for drinks.

Back to the stage now, as Julie-Ed is happy for the chance to get it together a bit.

BIG BOY

Darling, sweetheart, are you excited to meet your true love?

JULIE-ED

I.... I'm... kind of speechless actually.

BIG BOY

You all know Julie-Ed's cousin Delilah. Say hi, beautiful.

DELILAH

(directed at Benny)

Hi beautiful.

Big Boy motions to Tyrone who attempts further to get the Boys out of the room.

JULIE-ED MEETS FERRIS

Big Boy puffs himself up for the introduction.

BIG BOY

Ladies and Gentlemen, they met in kindergarten, it was love at first sight, they've been parted for years, we thought it would be nice if they met up again here tonight. Working in Nashville, for his uncle Wayne, got a nice car, Ferris Wayne!

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Ferris rises from the McCoy side, and strides confidently to the stage.

And he appears, even to Julie-Ed, to be quite a guy.

He pauses in front of her, not to be too forward.

Big Boy pushes them together in a hug.

BIG BOY (CONT'D)

How about that?!

He rouses some applause.

Julie-Ed is polite, and maybe even kind of likes him, then attempts to get off stage. But Big Boy has other plans.

BIG BOY (CONT'D)

Sweetheart? There's another thing. Wayne?

FERRIS' SONG

Wayne gets back into the action.

WAYNE

It's time to start the contest for the County King and Queen, everybody. And we've got a very special performance to start it off. Julie-Ed, this is for you.

Big Boy keeps Julie-Ed next to the stage to watch.

The music kicks up, and Ferris takes the stage, dons a cowboy hat, and grabs the mic.

The Boys, and Rowdy, and maybe all the Hatfields start heckling. Tyrone and Whipper try to calm them down.

WAYNE (CONT'D)

Now come on folks, the more dancers get on the floor, the more points that contestant gets toward the final tally for the King & Queen. Here he is, and yes, he is my nephew, Ferris Wheeler Wayne.

Ferris rips into a song: **I'm in a Hurry.**

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Now, here's the thing. Ferris is good. Real good. He can sing, he can dance, he sells the song.

Everybody, except the Hatfields snowballs people up to dance.

At the end of the song, the McCoys try to get their whole side of the room into huge applause.

Ferris takes a bow, as coolly as possible.

And one more thing, Ferris presents Julie-Ed with a ring.

FERRIS

Just a token of my affection, Julie-Ed, that's all.

JULIE-ED

Well, I don't know what to say. It's huge.

INTRODUCE THE CONTESTANTS

Wayne takes over again.

WAYNE

Okay now, now that we have some of the contestants up here, let's get the rest of them up, and do the introductions. Can I have Delilah McCoy, Benny Luis Garcia Lopez Hatfield, Looks Good in Shoes... that's quite a name you got there.... and Rodeo Hatfield. Rodeo, where are you? Come on up here.

Wayne lines them all up on the stage, and introduces them, one by one.

Rodeo has to stand next to Ferris, next to Julie-Ed, as the introductions are made.

WAYNE (CONT'D)

Okay, now, let's have one or two more performances before we break for dinner. How about you Julie-Ed, we just heard from your sweetheart, what have you got to show him, and us?

JULIE-ED

Well, I'm kind of not really ready. Can I go later Wayne?

WAYNE

Sure you can.

JULIE-ED'S FIRST SONG

Rodeo is kind of confused. He knows something is going on between him and her, but he fights it, by being a good ol' mouthy Hatfield, as he leaves the stage.

RODEO

No, go on, Daddy's cooked it all up for you to win, sing your song. It's obvious you all are cheating. Sing it. I could use the laugh.

Offended, Julie-Ed takes the mic.

JULIE-ED

Fine!

All the others leave the stage now, and spot light is on Julie-Ed. She sings a heart wrenching ballad.

Everybody dances. And in the end, everybody, even the Hatfields, applaud.

Just before she tosses down the mic, and storms off the stage to Ferris' side, she sends a snooty look in Rodeo's direction.

She puts on Ferris' ring, and holds his hand.

WAYNE

Well, that was beautiful. Really beautiful. So, how about one more before we get to the roast beef? Rodeo, I hear you think this thing is fixed, and I can tell you it's not. To prove it, why not do your talent now?

RODEO'S MISTAKE

Out in the Hatfield side, Rodeo is now highly conflicted. He and the boys have worked up a purposely bad act, as a joke. But, now he wishes he had something real, and something good.

TYRONE

Yeah, come on Hatfield! Let's see what you got.

The Boys look to Rodeo for direction, but he feels he has no choice but to get on up there, and do it.

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So, he and the boys, and perhaps Tammy and Waylon set up quickly, and start in on a really terrible, purposely terrible 'performance', but it's painfully obvious that Rodeo's heart isn't in it at all, and they all quit almost as soon as they start.

One of those awkward, pregnant pauses ensues.

WAYNE

I've heard worse.

RODEO

(mostly muttering, to Wayne)

It's a joke. Supposed to be a joke.

WAYNE

Well the joke's on you I'm sorry to say Rodeo. Thanks for playing the County King and Queen Contest. Okay, well, I guess now's as good a time as any to take a break.

LOOKS GOOD LAYS IT ON

Looks Good rushes up to the stage, on a mission.

LOOKS GOOD IN SHOES

Can I go? Please?

WAYNE

Ladies and gentlemen, how about one more song from Looks Good in Shoes, before dinner? Hey?

(to Looks Good)

How'd you get a name like that anyway?

LOOKS GOOD IN SHOES

It's an ancestral name I've adopted.

WAYNE

Riiight. Okay, what have you got for us.

LOOKS GOOD IN SHOES

I need a volunteer from the audience.

(she immediately grabs Rodeo)

You'll do.

She sits him down on a chair, on stage or the dance floor, and sexes him up with her rendition of **Back In the Saddle**.

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Vast applause generated mostly by the Hatfield side.

Rodeo welcomes the attention, since it salvages a bit of his tattered ego, and winds up in her arms after the song.

So now we have two couples, on either side of the room: Julie-Ed and Ferris, and Rodeo with Looks Good.

WAYNE

Okay, well, let's hear it for the contestants. And for these lovely couples. Looks like there truly is love in the air.

THE DINNER BREAK

Wayne now announces the buffet details, then calls for the Pastor.

WAYNE

Pastor? Would you kindly offer up a blessing for the food?

PASTOR

Friends, the Good Book says: "Enjoy the fruits of thy labor." You and I both know, the apple is a fruit. The very fruit that grew on the tree of knowledge. The tree of knowledge brought us to sin. Sin brought us to Jesus, and Jesus brought us to love. And love means to love thy neighbor, even as thyself. Amen. And thy neighbor means the church. What better neighbor is there? Love brings us to generosity, and generosity brings us to cash. And you bring your cash to the church. Amen.

WAYNE

Wonderful. Let's eat.

The buffet begins with the Hatfields and McCoys being asked to go first, but to different buffet tables.

Gisella Peabody will run the buffet lines, and call tables up to eat.

DINNER SONGS

During the first half of dinner, Wayne and Tammy and Waylon will entertain with several songs such as the following:

Goodbye Earl

(CONTINUED)

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Chatahoochie**Heads Carolina, Tails California****Suspicious Minds****I Will****Ring of Fire****That Don't Impress Me Much**

When most everyone is through the buffet line, Wayne, Tammy and Waylon get a chance to eat.

THE CONTESTS OF SKILL

Whereupon, Gisella gets up on stage, and introduces the skill events.

GISELLA

Okay everybody, it's time now for the skill events. The contestants in the County King and Queen Contest will now assemble on the dance floor. Everybody. Come on now. Rodeo, don't be anti-social, come join in. Okay, just so you all know, I've decided to modify the events a little this year, so they're even more decisive, since last year Rodeo, you pretty much swept the events. So, a few changes. The contestants will work their way through all five events, which are: The Pig Calling, The Bobbing for Apples, the Egg and Spoon Race, The Cherry Pit Spitting, and the Cow Milking.

NOTE: Alternate events could be Pancake Eating, Grapefruit under the chin race, Pin the Tail on the Donkey, or others. These events should be set up throughout the room (or alternately up on stage), and judges should be elected by cast members, either before the show, or at this point, by Gisella. Each judge should have a set of large score cards to hold up after each event, and Gisella will supposedly keep the overall tally.

It would perhaps be best if all the teams went to one or another of the stations immediately, then switched off in a kind of shot gun start.

The teams are as follows: Rodeo vs. Ferris, Julie-Ed vs.

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Looks Good, Delilah vs. Benny, Murky vs. Tyrone, and finally..

either the original County King and Queen, Rowdy Hatfield and June McCoy, or.... a couple from the audience should be announced as last year's winners, and invited to play again to as ambassadors.

Rodeo loses every round to Ferris because he's trying way too hard to win.

Julie-Ed and Looks Good come out about even.

Delilah and Benny use it all as an excuse to tease, and joke, and get to know each other, and steal a kiss.

Murky and Tyrone tie everything, right down to the second, and spend every other second jostling and threatening grievous bodily harm.

THE TOASTS

When the competition is over, Gisella takes the stage again.

GISELLA

Okay everybody, I have the tallies here, which will be added to the overall totals, and announced at the end of the night. Oh, Big Boy wants to make a toast.

BIG BOY

(rising from his seat)

Folks, I just wanted to make a toast, to the Hatfields, may you never change, and to my beautiful daughter, Julie-Ed, I hope you find happiness with your true love.

Everyone toasts. Julie-Ed puts on a stiff upper lip, and again directs her toast to Rodeo if she can.

Then Rowdy has to get a hold of the mic.

ROWDY

All right. Everybody's saying something, I wanna say something too. Shiiiiit-ah.

(MORE)

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ROWDY (CONT'D)

Just to let you know Julie-Ed, if you ever get in any trouble with that 'man' of yours, you can always come to uncle Rowdy. Yeah, I can get you a job blowing stucco down at the construction site.

June leaps up and gets in his face over that one, yelling and screaming.

JUNE

My daughter's never going to be a stucco blower.

ROWDY

What other kind of blowers are there?

JUNE

Give me that.

She grabs the mic, and shoves him back to his chair.

JUNE (CONT'D)

Will you never get any class?

ROWDY

I got some in class once.

JUNE

Ladies and gentlemen, let's, if you don't mind, have a toast just to love. To love. No matter where or when, to people getting along.

(they all toast)

But not with the Hatfields.

She sits. At which point Ferris gets the mic.

FERRIS

Okay folks, enough of the love making, how about some more dancing while Gisella counts up the points, and figures out how much I won by? Eh? Here he is, my uncle, the Prince, Wayne B. Wayne!

BIRTHDAYS, DRAWS, ETC.

Wayne re-enters now, and takes the stage.

Here we do birthdays, draws, other toasts, auditions for next year's competition, etc.

THE FAMILY SONGS

Then it's time for the family songs.

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WAYNE

Thank you Ferris. All right before we get on to the dance tunes, I think it's time we did the family songs... since everyone seems to be getting along so well. Hatfields, let's hear your song. Everybody sing along.

He leads them in singing **Friends in Low Places**.

Then it's the McCoy's turn. All together they sing **Wasn't That a Party**.

PIE EATING CONTEST

Wayne throws it over to Tyrone for the pie eating contest.

WAYNE

Time for the pie eating contest everybody. Take it awa Tyrone.

Tyrone runs the pie eating contest, featuring Big Boy and Rowdy, as well as several audience members.

Big Boy and Rowdy end up throwing pie at each other.

An audience member wins.

WAYNE (CONT'D)

Congratulations, you've won... a pie.

Tyrone makes the presentation.

THE SECOND DANCE SET

Wayne is joined by the Waynettes.

WAYNE

Give yourselves a hand. Okay, here we go with some more tunes. Let's everybody get up and dance.

Wayne and the Waynettes belt out a few more dance tunes.

How do you like me now

Little Bitty

Man, I feel like a woman

I love a rainy night

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Throughout these songs, Rodeo & Julie-Ed try to meet up somewhere - on the dance floor, at the bar, wherever - just to talk, to find out if it's real.

However, Tyrone is always right there to get in the way. By the third song, he's actually bold enough to shove Rodeo around if he has to.

The Boys are there too, as things progress, to help fend Tyrone off, but, but they are not much help when it comes to Julie-Ed. Even though Rodeo is their man, they still find it slightly taboo for him to be interested in a Hatfield, no matter how beautiful.

Moreover, Mergatroid has her say repeatedly in Rodeo's ear - stay the hell away from her, she's a damn McCoy. Check out the legs on that Looks Good In Shoes. What's wrong with her?

And even more moreover, Looks Good herself is everywhere, trying to make herself look alluring without being too pushy... at least to start with. She will occasionally dance with other guys to make Rodeo jealous.

It doesn't exactly work, but Rodeo doesn't want to risk total rejection either, so he tries to play both ends for a while here.

On the other hand, Julie-Ed gets repeatedly cut off by Murky, and Ferris -- two opponents with basically the same goal at the moment.

Ferris will occasionally dance with other girls to make her jealous, which doesn't work worth a shit, but she does make a show of playing along to make everything look good. On the inside, she's pining for Rodeo.

June gets into the act too, by coming to get her whenever she slips away from everyone else.

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Delilah and Benny spend most of their time dancing and romancing each other, blissfully unconcerned about anyone else.

When they do separate, they are quick to point out to the lovers that love is grand.

Still, they don't get much of any chance to be together for more than a moment or two.

THE SADIE HAWKINS DANCE

Until now, that is.

WAYNE

Okay, folks, time now for the traditional Sadie Hawkins dance. Folks, you all know what this is, it's the ladies choose the gents to dance with, and gents, if they pick you, you dance. Okay ladies, go get yourself a guy.

Julie-Ed is somehow instantly there in front of Rodeo, holding out her hand.

Looks Good tries to get there first, but skids to a stop next to them, too late.

Ferris is there too, thinking she came for him, but nope. So, he decides to stand right next to them during the dance, but it's even better when Looks Good asks him to dance with her.

So, as the song progresses, Rodeo & Julie-Ed are rapt in each other's eyes, saying nothing, and Looks Good and Ferris dance around them glaring.

Delilah and Benny dance of course.

As do June and Big Boy.

Mergatroid picks some guy from the audience.

Rowdy may be picked or he may not.

Strangely, Whipper chooses Tyrone.

Gisella chooses the Pastor.

(CONTINUED)

CONTINUED:

Murky may dance or her may not.

Everyone else in the crowd should be dancing too of course.

Wayne sings an amazing version of **Amazed**.

Rodeo & Julie-Ed seem to melt into one another, despite being nearly bowled over time and again by one of the other couples in turn.

RODEO AND FERRIS HAVE A FIGHT

Finally, Ferris can't take it anymore, and elbows Rodeo hard across the back of the head, making it look very much like an accident. They get into a shoving match, which Ferris wins when Rodeo hits the ground.

FERRIS

Stay the hell away from my girl.

Tyrone gets Rodeo up, and forces him toward the door under the guise of making sure he's okay.

Murky steps in to Rodeo's aid.

Then Ferris steps back in, and the parents, and so on, until a vast shoving match ensues.

JULIE-ED MAKES PEACE

Whipper takes the stage intent on firing another round into the ceiling, but Julie-Ed stops her. She takes a mic.

JULIE-ED

Stop it. Just stop it.

Whereupon everyone stops. Rodeo and Ferris are now side by side, waiting for her pronouncement.

She doesn't make one. Instead, she puts down the mic, and walks toward them.

(CONTINUED)

CONTINUED:

And picks Ferris.

At least, that's what it looks like. She takes his arm and leads him back to the McCoy side, to sit down.

Everyone thusly calms right down, and goes back to their places, except for Rodeo, who is embarrassed and heartbroken, and standing in the middle of the dance floor, alone, until Looks Good shows up to take his arm.

WAYNE

Okay, what would the old barn dance be without a little wrestling match. Folks, I can't solve love problems, I only sing about them. Speaking of which, it's time for another competitor in the King and Queen Contest. Rodeo, you asked for another chance, so how about you give it another crack?

RODEO

Fine. Perfect idea.

Rodeo does a bitter rendition of **Kiss This**, directed at Julie-Edwina.

Seeing how the tide has turned in their favor, the families get up to dance, and bask in the glory of it all.

The Hatfields and McCoys also takes pains to bump onto each other wherever possible, now that things are back to normal, and to throw the odd insult.

At the end of the song, they are pretty much nose to nose, and mad.

WAYNE

Good. Okay, tell you what, we've seen a lot or scrapping lately, between you families, how about a little peace offering? I'm talking about Rowdy and June. You guys were the original the very first King and Queen, right?

Oh great, this is just what the families need now, so they grumble and shuffle their feet.

Totally disinterested, Rodeo goes off to a corner with Looks Good to neck, in order to irritate Julie-Ed. He couldn't care at all about what's up with ma and pa.

(CONTINUED)

CONTINUED: (2)

Julie-Ed leads Ferris off to a neighboring corner to do roughly the same. Meaning, she won't exactly kiss him. But she will try to rub it in Rodeo's nose that she's rubbing with Ferris.

They continue in this way, trying various things to get the other's goat, as the following unfolds on the dance floor or the stage.

WAYNE (CONT'D)

(to Rowdy and June)

Do your song. Come on.

Rowdy looks at his shoes. June eventually approaches him, and silently invites him to sing with her, and silently apologizes to Big Boy.

They head up to the stage.

WAYNE (CONT'D)

Ladies and Gentlemen, the very first Wailin' Valley King and Queen.

THE DUET BY ROWDY AND JUNE

Rowdy and June do a wonderful duet,
Islands in the Stream.

Near the end of the song, they are holding hands, gazing into each other's eyes, and... at the very end they move in for the kiss...

BIG BOY

What the hell are you doing?! Get out of there June, I'm gonna kill him.

Big Boy draws his pistol from somewhere in his clothes.

Rowdy pulls one of his own.

Mexican stand off.

Whipper intercedes, literally standing between them.

(CONTINUED)

CONTINUED:

WHIPPER

Everybody sit down. Hatfields and McCoys up here.

THE WHIPPER SHOW

She motions them front and centre on the dance floor, and disarms them.

WHIPPER

Now then, ladies and gentlemen, and I use the term loosely, I've been all around this barn tonight, asking pretty near everyone, and I can't get a straight answer about one thing... what in the name of tarnation is this feud about? And I aim to find out. Now, Big Boy, I know how much influence you have in this Valley, and you want me to keep the peace, I got to know what the war's about. So?

BIG BOY

Nothing.

WHIPPER

Nothing? Rowdy, what have you got to say for yourself?

ROWDY

What feud? I don't see a feud.

WHIPPER

Okay boys. Sit down. Both of ya.

They grumbly sit. Whipper now confronts Mergatroid, who is about to lash out with some terrible invective, when Whipper commands...

WHIPPER (CONT'D)

(pointing to a chair up on stage)

Sit.

MERGATROID

Up yours.

WHIPPER

Last chance, short, fat and wide.

Mergatroid decides these are fighting words, and takes a swing at her.

Whipper dodges it gracefully, puts her in an arm lock, and drags her to the seat. Kerplunk.

(CONTINUED)

CONTINUED:

WHIPPER (CONT'D)

Stay.

MERGATROID

(to Rowdy)

Are you gonna let her talk to me like that?

ROWDY

I admire her for it.

Whipper heads back onto the dance floor to find June, who's trying to sneak away.

WHIPPER

Hold it right there Miss Prissy Pants. Have a seat, we're gonna have a little talk.

She seats June up on stage as well, then proceeds to run her version of the Jerry Springer show, using the audience to pry into the dirty laundry of the two women.

NOTE that this is a totally improvised portion of the show, which the cast must carefully direct to the desired end, which is that June eventually spills the beans about Mergatroid, or at least as much as she knows, and about the high school affairs, and how Mergatroid dumped Big Boy, and so on.

Mergatroid vehemently denies everything, until June accuses her of being a lousy singer also, like a cat run over by a six wheeled tractor.

At this point they would come to blows, but Whipper keeps them separated.

MERGATROID'S CONFESSION

Frustrated, Mergatroid confesses.

MERGATROID

All right. Fine. Yes, it's all about me. So what? Sure I dumped Big Boy. So what?

(she tells her whole story)

And yes, I was in the touring company of Jesus Christ Superstar, and you can't prove I wasn't.

(CONTINUED)

CONTINUED:

JUNE

I have the program. You're not on it.

MERGATROID

I was sick that night.

JUNE

Cheap, lying, bitch.

MERGATROID

Jealous, short, bowling ball.

At which point they attempt to come to blows again, but this time Rowdy intervenes. He stops them.

ROWDY

It's over. It's done. It's okay.

Rowdy manages to get her into her seat, and then to help June back to hers.

There, he bumps into Big Boy. It looks for a moment like they might be inclined to make up after hearing all this stuff aired to the public...

... but... nah.

They head back to their seats.

Meanwhile, back at the lovers...

Nearing the end of the Whipper Show, Rodeo and Julie-Ed both become very interested in the revelations, keeping their respective paramours at arm's length.

THE KIDS CONFRONT THE DADS

When the parents are back at their seats, the two young lovers close in on them.

JULIE-ED

Daddy? You mean the Hatfields didn't shoot uncle Louis? Didn't burn down his house? Didn't steal his still?

RODEO

What's going on Pop? The McCoy's didn't steal the family business, and run us down to the trailer court.

(CONTINUED)

CONTINUED:

The fathers protest, too much, and the discussions get very heated as the mothers try to calm down the kids. But the kids will not be calmed.

The argument escalates, until...

THE FALL OF DELILAH

Delilah takes the stage.

DELILAH

Stop. You don't know what you're doing.

(referring to Benny)

It's right there, right in front of you. It's that thing. The one thing. the It. And it's right there. All you have to do is open your heart, and then... what you'd been waiting for, what you thought could never happen, that it was just a dream... and you explode, like a torrent, racing down the fleshy mountain riverbanks, yearning for that one, aching, and your heart pounds like a thousand magic finger massage beds, so your only thought rises from deep in your loins, and when you see it, it's the truth of your soul...

(they share a moment)

BENNY

Who loves you baby?

DELILAH

(to the audience, since the moment is over)

Kay, we're going to do our talent now. Wayne?

DELILAH AND BENNY DO THEIR TALENT

Wayne comes out to do a song for them.

Delilah and Benny do a very hip and cool dance to a hot tune, such as
T-R-O-U-B-L-E.

It's quite possible that Gisella taught them the dance at some point, and is out there dancing back up.

There's quite a big finish, and lots of applause.

THE LOVERS TALK IT OVER WITH PASTOR JOHN

During this song, Rodeo and Julie-Ed meet at the back of the room to talk about the fact that their families are perhaps a bunch of jerks.

The Pastor quickly moves in to advertise his wedding specials.

Seeing this, the parents move in, and separate them. They go off to argue some more.

Of course, the parents are all apologetic, but the fact remains that Hatfields, and McCoys should never be together, that Rodeo should be with Looks Good, and Julie-Ed with Ferris and that's all there is to it. Rowdy says he'll beat the heck out of Rodeo if it goes any farther, and Big Boy tells Julie-Ed he may get heart troubles.

THE AUDIENCE VOTE

Gisella takes the stage.

GISELLA

Okay everybody, that's it for the talent contests. It's time to vote for this year's County King and Queen. Remember, your contestants are: Delilah McCoy, Looks Good in Shoes, and Julie-Edwina McCoy for the women, and for the guys, Ferris Wayne, Benny Luis Garcia Lopez Hatfield, and Rodeo Hatfield. So, everybody fill out your ballots during the next song, and I'll come around to pick them up.

TAMMY SONG

Tammy sings **Stand By Your Man** as the audience votes.

THE GUN FIGHT

At the end of the song, Julie-Ed takes the mic. Rodeo stands beside her.

JULIE-ED

Daddy, Mom, I have something to say.

BIG BOY

I'm not listening. I'm not hearing anything.

(CONTINUED)

CONTINUED:

RODEO
(to his side)
Me too guys.

ROWDY
I need a beer. Where's the washroom. Who wants to go for a
smoke?

RODEO
This is serious.

That's when Tyrone appears brandishing
a gun.

TYRONE
You're damn right it is.

whipper is close on his heels.

WHIPPER
Tyrone, give me back my gun.

TYRONE
Not till I settle something.

JULIE-ED
Tyrone, put that down.

TYRONE
Julie-Ed... I... I...

JULIE-ED
What?

TYRONE
I love you.

JULIE-ED
What? Tyrone, you're my cousin.

TYRONE
We're all cousins.

JULIE-ED
You're like my brother, I... Tyrone, I can't.

TYRONE
Is that your final answer?

JULIE-ED
I'm sorry.

(CONTINUED)

CONTINUED: (2)

TYRONE

Fine, if I can't be happy, no on will. You better be ready to shoot Rodeo.

Rodeo dashes over to Mergatroid to get a gun out of her purse.

FERRIS

This oughtta be good.

TYRONE

And you're next pencil neck.

Ferris rushes over to Big Boy for a weapon.

The theme from the **Good the Bad and the Ugly** starts up, as Tyrone and Rodeo square off.

They circle, they threaten, then they take cover and start shooting. But Tyrone's gun jams.

TYRONE (CONT'D)

Time. My gun jammed.

Rodeo comes on over.

RODEO

Let me have a look. Hmm. Here use mine.

TYRONE

What are you gonna use?

RODEO

Ma, you got another one?

Mergatroid digs around in her purse.. brass knuckles, mace, then.. she has one.

MERGATROID

Oh yeah.

(hands it to him)

And why don't you shoot Fat Boy over there while you're at it?

RODEO

I don't plan on shooting anybody...

BLAM! Tyrone doesn't wait. He's starts blasting again.

(CONTINUED)

CONTINUED: (3)

Rodeo takes cover, and squeezes off a shot as Tyrone is jockeying for better position.

And hits him in the ass.

TYRONE

Ah! You shot me in butt.

RODEO

How could I miss it? You okay?

Tyrone wanders the audience, whining, holding his butt, getting a woman to check on how bad it is.

It's not too bad apparently, but nevertheless, as June and Delilah escort him out of the room, he starts singing MY WAY like he was going to his last supper.

Whipper takes his gun, and takes over the room.

She strides menacingly over to Rodeo.

WHIPPER

You're on a big time out buddy ol'boy.

BIG BOY

Shoot him!

ROWDY

Shut up Big Boy, or I'll bust your head.

WHIPPER

I want you out of town. Otherwise, I'm throwing the book at you. Understand? Now git.

He dejectedly turns to Julie-Ed, who stares back at him angrily.

RODEO

He started it.

JULIE-ED

How can I trust you if you go around shooting my family members?

RODEO

You're right. Hatfields and McCoys just don't belong together, I guess.

(CONTINUED)

CONTINUED: (4)

JULIE-ED

That's not what I meant.

With a last look around Rodeo turns to leave.

BIG BOY'S ULTIMATUM

Tired of it all, Big Boy grabs Julie-Ed.

BIG BOY

No he's a fugitive from the law. Okay? Enough of this Hatfield business. Now listen up little lady, I've been trying to lead you down the path of righteousness to marriage, and now it's time for the bitter pill of truth. Honey, if you don't marry Ferris, my business is going down he toilet.

JULIE-ED

What? Why?

BIG BOY

It's a complicated investment strategy initiative. If I lose the business hon, we'll be living on the street before too long.

JULIE-ED

I can deal with that.

BIG BOY

Your mother can't. And seeing her like that, well, God will be calling me home before too long.

Julie-Ed is totally confused emotionally, and can't answer. Delilah whisks her off stage.

BIG BOY (CONT'D)

Folks, I'm proud to say there's gonna be a wedding here tonight, just as we planned.

PREPARATIONS

For the next few minutes, the McCoy's float around the room setting the ceremony, talking to the Pastor, getting people to stand up for the bride and groom.

DESSERT BREAK

This is an optional dessert and coffee break before the balcony scene.

ACT THREETHE BALCONY SCENE

Lights up on Julie-Ed in the balcony, and Rodeo alone at the other end of the room, getting ready to be banished for good.

They sing a lovely duet: **It's Your Love.**

This is a soliloquy song, so the other cast members are unaware of it.

As they sing, Big Boy begins to set up the actual wedding. He'll need the Pastor, the mayor, Delilah, a podium, flowers, and so on.

At the same time, Whipper starts to make her way over to Rodeo, to escort him out.

As the song progresses, the lovers walk through the crowd toward each other, and end on a kiss.

Then, She is whisked away to her wedding, and he is lead out of the room in shame.

BIG BOY

Hey wait a minute, wait a minute there Whipper. Ferris is gonna need a best man.

THE WEDDING

Whipper silently agrees, and leads Rodeo over to the wedding. She stands over him, probably with a gun on him, as the scene progresses.

So now everyone is present except Ferris.

A soft country love song starts playing.

Ferris enters, holding Julie-Ed's bouquet, and walks up to his destiny, looking a lot more like a bride than a groom.

(CONTINUED)

CONTINUED:

He hands her the flowers as he arrives.

She would water them with tears, but her heart is numb.

PASTOR

Dearly beloved, we are gathered here today, to bare witness to a hitchin'. Give me an amen! Give me a hallelujah!

(to Big Boy)

Give me a few bucks.

(which Big Boy does)

And now, shall we begin? Ferris, do you...

FERRIS

I do.

PASTOR

Now, just hold your horses. You want your money's worth don't you? Do you promise to love, honour and cherish Julie-Edwina, from this day forth, for better or worse, richer or poorer, and so on and so on, and should you get divorced do you promise to give her the house and the car, and shovel the walks for a year?

FERRIS

I do.

PASTOR

Julie-Edwina, do you promise to....

THE WEDDING

Julie-Ed backs off.

JULIE-ED

I can't. I can't do it Pa. I'm sorry. I'm just not in love with him. I love Rodeo.

BIG BOY

Julie-Ed I'll give you such a whipping!

LOOKS GOOD IN SHOES

Not if I get there first.

Looks Good comes barreling up from the crowd, and manhandles Julie-Ed onto the dance floor. They scrap, and though it looks like Looks Good will get the better of the match, Julie-Ed gets her in a head lock.

On the other side of the stage, another scrap takes place.

(CONTINUED)

CONTINUED:

Rodeo steps in to protect his love, but Ferris cuts him off, and they go at it too. Again, it looks like Ferris will prevail as he has throughout, but this time Rodeo gets him in a wristlock, with his face in someone's left over dessert.

Behind them June and Mergatroid get it on, Rowdy and Tyrone are scrapping, Whipper has Murky and Benny at bay, and the whole thing is totally out of hand, when...

THE SHOT GUN WEDDING

BLAM! Big Boy is discovered up on stage with a smoking shotgun.

BIG BOY

Now, there's going to be a wedding. Not a miserable Hatfield and McCoy wedding, but a real wedding as it should be! Back in formation!

He manoeuvres everyone back to their places.

JULIE-ED

Daddy, what are you doing?!

BIG BOY

This hurts me more than it does you sweetheart, and one day you'll thank me.

JULIE-ED

I doubt it.

Big Boy turns his weapon on Rodeo.

BIG BOY

Now, you git, or I'll blow a hole in you.

Rodeo looks to Whipper for protection, but she just shrugs - he is after all already in trouble with the law, and she's in Big Boy's pocket.

BIG BOY (CONT'D)

Go on.

JULIE-ED

Daddy, can I just say good-bye? Please?

(CONTINUED)

CONTINUED:

BIG BOY
You have two seconds.

THE LOVERS' CONSPIRACY

Julie-Ed embraces him, and whispers a little something in his ear. They share a moment, then Rodeo strides away.

Julie-Ed goes now to Looks Good in Shoes.

BIG BOY
Now what?

JULIE-ED
Just gotta fix my dress.

Big Boy withers, but goes ahead, and gets the wedding party back together in preparation.

Julie-Ed has hushed words with Looks Good, who brightens at the idea. She, Looks Good, smiling faintly, gives Julie-Ed a small vial of liquid from her pouch.

Grateful, Julie-Ed drinks half of it immediately.

THE SECOND WEDDING

Then she straightens herself, and takes her place beside Ferris.

BIG BOY
Now, where were we? Pastor?

PASTOR
Uhm... do you Julie-Edwina McCoy, take Ferris Wheeler Wayne to be your lawfully wedded husband, to have and to have again, etc. etc.?
→

Everyone hushes and awaits the reply.

At which point Julie-Edwina falls over dead. At least, that's how it appears.

Ferris gets to her first, propping her up. Her parents are in shock.

(CONTINUED)

CONTINUED:

FERRIS

Julie-Ed. Julie-Ed, are you okay?

RODEO

(marching back into the room,
trailing Whipper)

She's dead. Leave her alone, Ferrit!

BIG BOY

Dead?

JUNE

What do you mean she's dead?

RODEO

She's gone, thanks to you, just like I will be.

And now Rodeo drinks what remains of
the potion in the vial, convulses,
staggers around the room a bit...

RODEO (CONT'D)

If... if tomorrow never comes, will she know how much I loved
her? Is the love I gave her in the past, gonna be enough to
last, if tomorrow never comes?

(to the feuding families)

Happy now?

And he 'dies' next to Julie-Ed.

And the families stare for a beat in
shock, then the hugest fight begins.

Tears, and lamentations, shouts, and
accusations, horrors, and a general
melee, with Whipper trying in vain to
break it all up, until ...

FERRIS' CONFESSION

Ferris grabs a mic.

FERRIS

Stop it! Just stop it. It's all about you isn't it? Two
people are dead, and it's all about you. You're pathetic.
You're kids, your pride and joy, are dead. Get a grip.

The families fall to general weeping
and coddle the dead lovers, while still
managing to feud quietly as Ferris goes
on.

(CONTINUED)

CONTINUED:

FERRIS (CONT'D)

I came here, talking a big game and all. I am Wayne's nephew, that's true, but that's about all that is. I don't work at a fancy PR firm, I got fired. I work in a vitamin store in Nashville. I live in a shared basement suite, with a guy named Tubby, who won't let me use the remote control. Except for a bunch of 1000 milligram vitamin C tablets I have for sale out of the trunk of my car, I'm pretty much broke. I don't have cool hair. It's a weave. I actually have male pattern baldness. I'm pretty much a fake. A jerk. And I killed a jewel of a woman.

LOOKS GOOD IN SHOES

No, it was me.

LOOKS GOOD'S CONFESSION

She takes the mic from Ferris, nothing in her eyes but admiration for his courage, and, could it be? .. the beginnings of love?

LOOKS GOOD IN SHOES

Julie-Ed came to me for a sleeping potion, so she wouldn't have to marry you Ferris. But I gave her... poison. Because I wanted Rodeo for myself. And I killed him too. I'm the worst there is. I'm not a Shaman, I just made that up. These potions.. I got out of a book. The Pastor's not my dad. I'm not even Native American. I'm from Edmonton. I'm sorry.

LET'S BRING THEM BACK

Now she and Ferris have a Kodak moment, until Wayne pipes up.

WAYNE

Now wait a minute, wait a minute. If you can mix up a poison, how about an antidote? Vodka and orange juice brings me back to life in the morning.

LOOKS GOOD IN SHOES

They're dead.

WHIPPER

Then it's life in the steel bar motel for you missy.

LOOKS GOOD IN SHOES

I'm sure I can think of something.
(she pulls out her magic
manual)

Maybe they're only partly dead. But I'm going to need a pot or a cauldron or something.

(CONTINUED)

CONTINUED:

Tyrone emerges from the kitchen with a pot.

TYRONE

Would this do the trick?

LOOKS GOOD IN SHOES

In a pinch. Okay, I'm going to need some eye of newt, some toe of bat, and some wart of toad. Go.

Tyrone earnestly searches for the items in the audience, but comes up empty.

LOOKS GOOD IN SHOES (CONT'D)

Okay, go with the alternate. A smelly old shoe, a lock of hair from a dumb blonde, an old Kleenex, and a pint of beer.

Tyrone scrounges all that up from the audience, and brings it over.

She adds the contents, stirs it up and gets a good cloud of smoke coming out.

LOOKS GOOD IN SHOES (CONT'D)

Holy.

She takes it over to the dead lovers, and basks them in the miracle fog.

Everybody waits expectantly.

Nothing happens.

Whipper looms over Looks Good.

LOOKS GOOD IN SHOES (CONT'D)

There's not enough love in the room. It's only going to work if you're all pure of heart and want them to come back. Pastor, could you lead us to repent?

PASTOR

Okay. Everybody... say, I'm sorry for all the crap I ever did in my life.

The audience responds, followed quickly by Wayne.

WAYNE

I'm sorry for all the crack I ever did in my life.

Whipper scowls at him.

(CONTINUED)

CONTINUED: (2)

But again, nothing happens with the lovers.

Mergatroid and June are weeping but raging too. Big Boy and Rowdy look like getting back into a major fight.

LOOKS GOOD IN SHOES

Everybody hold hands.

Everyone does, with the notable exception of the Hatfields and McCoys.

LOOKS GOOD IN SHOES (CONT'D)

Music. We need music to stimulate the local vibrations, and work in the magic. Wayne? Please?

WAYNE

Sure. How about the powerful of all love songs? Everybody...

Whereupon Wayne sings the theme from the Love Boat, until he forgets the lyrics, and Wayne stops the music.

They all turn again to the lovers.

Nothing.

WAYNE (CONT'D)

All right, I've seen enough.
(getting out her handcuffs)
Come on little missy.

LOOKS GOOD IN SHOES

Wait.

(to the families)

Now you listen to me you jerks, I'm a damn good shaman... actually I have the potential to be a damn good shaman... one who can throw a hex a hundred miles, and I'll throw one on you if you don't get it together. These are your kids up here, dead, mostly, 'cause you can't settle a silly high school feud. Plus I gave them poison, but that's beside the point right now. You want them back, you've got about 60 seconds to kiss and make up. Do it, or lose them forever.

Whipper waits on it.

EVERYBODY MAKES UP, SORT OF

Slowly, like a bunch of kids, Rowdy, and Mergatroid, and Big Boy and June, resign themselves to the inevitable.

(CONTINUED)

CONTINUED:

They slowly shake hands, and kiss and apologize, and make up, but we can tell that they still don't really mean it.

PASTOR

Everybody, join in the love. Share the sign of peace, and grope, I mean hug someone you love.

He immediately hugs the hottest chick he can find, as a little country love song plays in the back ground.

Delilah and Benny get after it good.

Murky finds an audience member.

Whipper kind of has eyes for Tyrone if you can believe it.

Finally, Looks Good and Ferris recognize the truth, and embrace.

When the everybody is about finished, focus on Wayne and Tammy making out on the stage, too.

Then all eyes on the dead lovers.

But now they are gone.

FERRIS

Wait a sec. They're gone.

LOOKS GOOD IN SHOES

Okay, now, that was an accident.

THE BIG FINISH

Focus on Rodeo at the other end of the room, looking just fine.

RODEO

Your potions never work, don't you know that by now Looks Good In Shoes, or should I call you by your real name, Sylvia Gillespie?

Julie-Ed joins him now, and they stand arm in arm confronting the group.

JULIE-ED

And you Ferris, should be ashamed of yourself. For lying. You don't need to lie, you're a good man. Just not for me.

(CONTINUED)

CONTINUED:

Ferris and Looks Good put arms around each other.

RODEO

Mom, Pop, Mr. and Mrs. McCoy, we can't keep up your feud. Your feud is your feud. If we have to lose you over this, then I guess we will, cause I love...

(to Julie-Ed)

I love you.

JULIE-ED

I love you.

They kiss.

Gisella approaches with County King and Queen Crowns for them.

They walk over to their families, who finally give in, and give up, and hug, and make up.

THE BIG DANCE NUMBER

Wayne takes the stage again.

WAYNE

It's at a time like this I thank God I'm a country boy.

Wayne sings **Thank God I'm A Country Boy**, and the entire cast does a spiffy dance number to close the show.

THE END