

# **VAMPIRES OF THE WILD WEST**

BY MARK FRANK

# VAMPIRES OF THE WILD WEST

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# VAMPIRES OF THE WILD WEST

## **FOREWORD FROM THE PLAYWRIGHT**

Welcome to *Vampires of the Wild West*, a parody. This script combines and parodies two popular genre styles of vampire and western movies. It is loosely based on the 1987 movie, *The Lost Boys* by Janice Fischer and James Jeremias and the 1992 movie, *Unforgiven* by David Webb Peoples. Every character in the play is reimagined and larger than life, so have fun with them. The play is also a dark "dramedy." The subplot is comic and underscores the main, more serious dark plot of the story which has been reimagined. The conflict is between people rather than a conflict between people and intangible forces surrounding them. The costumes should be authentic 1865 Wild West period. The fight scenes should imitate those seen in your typical western or vampire movies with a lot of action and suspense. Music plays a very important role in this production from the pre-show music, music played during the play, intermission music, to the huge curtain call dance battle between the cowboys and the vampires. Many songs in the production set the mood of the scenes or help define the characters with the lyrics. A suggested list of pre-show and intermission music is listed below to play before the show starts and during intermission. See Copyright note about music on page 3.

### **PRE-SHOW/INTERMISSION MUSIC**

**"You Don't Mess Around with Jim"** by Jim Croce  
**"Cecelia"** by Simon and Garfunkel  
**"Bad, Bad, Leroy Brown"** by Jim Croce  
**"Brandy (You're a Fine Girl)"** by Looking Glass  
**"Ain't No Sunshine"** by Bill Withers  
**"Betty Lou's Gettin' Down Tonight"** by Bob Seager  
**"Mama Told Me Not to Come"** by Three Dog Night  
**"Lo Chiamavano King"** by Luis Bacalov and Edda Dell'Orso  
**"Run Faye Run"** By Issac Hayes  
**"It Should Have Been Me"** by Yvonne Fair

### **SPECIAL NOTE ON SONGS AND RECORDINGS**

\*For performance songs, arrangements and recordings mentioned in this play that are protected by copyright, the permission of the copyright owners must be obtained; or other songs, arrangements and recordings in the public domain substituted.

## VAMPIRES OF THE WILD WEST

*Vampires of the Wild West* was originally produced at the PACE Studio Theatre in Tulsa, Oklahoma by the Tulsa Community College Theatre Department on October 6-9<sup>th</sup>, 2022 featuring the following cast:

Billy Champion	Drew Sears
Rosemary Firebrand	Brooklynn Swift
Jim Walker	Kurt Bennett
Big John Payne	Levi Smiley
Mickey Payne	Davis Simpson
Leroy Brown	Nicholas Bradford
Eileen Champion	Samantha Kennedy
Cecelia Pursuant	Kate Olsen
Brandy Pursuant	Jenna Soltis
Bobby Brawn	Tommy Woodburn
Bart Brawn	Isabella Heck
Big Bastard Brawn	Logan Harper
Betty Lue Brawn	Chelsea Hinojosa
Brenen Hankins	
Bartender	Dean Silver
Piano Player	Tare Hankins
The Man	Touna Vue
Townspeople	Jillian Mohn
	Brittain Kennedy
	Michelle Davis
	Carmen Dohman
Director	Mark Frank
Production Stage Manager	Rachel Miller
Fight Choreographer	Kurt Bennett
Dance Choreographer	Jennifer Andrasko
Intimacy/Dialect Coach	Bethanie Frank

## VAMPIRES OF THE WILD WEST

**CAST: 10 M 5 F 5 ANY**

**BILLY CHAMPION** is a wide-eyed ambitious cowboy who gets involved with the gang, the Brood, who turns him into a vampire. His older sister is Eileen Champion, owner of the Camarilla Saloon.

**ROSEMARY FIREBRAND** is a very beautiful and mysterious but head- strong prostitute looking for love in all the wrong places. She is the girlfriend of Mickey Payne but is in love with Billy Champion. She is tough and not one to mess with, especially when she turns into a vampire.

**JIM WALKER** is a notorious gun fighter and thief. An outlaw past his prime and a cold-blooded killer brought out of retirement to battle Big John and his gang in Empire Valley.

**BIG JOHN PAYNE** is the corrupt, uncompromising, but efficient sheriff who maintains power and control over Empire Valley. He controls everything that happens in the town and has his gang, the Brood, led by his son Mickey Payne to take care of his dirty work.

**MICKEY PAYNE** is the charismatic, calculating, intimidating, and cruel son of the sheriff, Big John, and does his dirty work for him to protect his father's power. He is also the dangerous, psychopathic vampire leader of the Brood who is in love with Rosemary.

**LEROY BROWN** is a retired gunslinger-turned-farmer and best friend to Jim Walker. He comes into town hired by Eileen Champion to take out Big John and his gang.

**EILEEN CHAMPION** is the owner and operator of the Camarilla Saloon and older sister of Billy. She is in charge of all the prostitutes who work for her.

**CECELIA PURSUANT** is the older sister to Brandy Pursuant and a prostitute that works for Eileen at the Camarillo Saloon. She later becomes a vampire bounty hunter with her sister.

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**BRANDY PURSUANT** is the younger sister to Cecelia Pursuant and a prostitute that works for Eileen at the Camarillo Saloon. She later becomes a vampire bounty hunter with her sister.

**BOBBY BRAWN** is the brother to Bart and Betty Lou Brawn and is a member of the Brood. He works for Mickey and Big John.

**BART BRAWN** is the brother to Bobby and Betty Lou Brawn and is a member of the Brood. He works for Mickey and Big John.

**BETTY LOU BRAWN** is the sister to Bart and Bobby Brawn and is a member of the Brood. She works for Mickey and Big John.

**BIG BASTARD BRAWN** is the brother to Bart, Bobby, and Betty Lou and is a member and the muscle of the Brood. He works for Mickey and Big John.

**FATHER JOHN** is the priest of the town.

**THE MAN** is a customer of the saloon.

**TOWNSPEOPLE**

# VAMPIRES OF THE WILD WEST

## ACT 1

*Empire Valley in the Wild West, 1865. The set consists of the Camarilla Saloon stage right that is open towards the audience with an entry way to saloon doors extreme stage right. The saloon is simple and has a bar upstage that actors can work behind, four tables with three chairs around each table, and a piano is angled so the audience cannot see the keys being played since the piano music should be recorded piano music. The piano song, "Fast Boogie" by Piano Connection & Marc Boogie plays in the background. \*(See Copyright note on page 3.) There is a backroom exit on the left corner of the saloon. Next to the saloon on the outside is a stairway up to a four-foot-high platform that serves at the bluffs that Billy Champion and the Brood jump off which can be done by falling on mattresses hidden behind the platform. The platform also has a trap door on it that is used for the grave of Eileen Champion. The grave should have dirt on it for her to rise from the dead at the end of the play. Her tombstone should be placed on the bluff before the last scene of the play. Stage left of the set is an open area for the Jim Walker farming scenes. Four feet of stage is needed downstage in front of the saloon for Rosemary's scenes in her room and Jim Walker and Big John's big dual at the end of the play. A sign that says "Empire Valley" is downstage right close to the saloon. Someone painted a big red "V" in front of the word "Empire" on the sign. The population has also been crossed out and changed in red to the number, "zero".*

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### **SCENE 1: THE CARMARILLA SALOON- NIGHT**

*ROSEMARY serves drinks to patrons in the saloon. TOWNSPEOPLE are drinking and dancing up a storm to “Fast Boogie” by Piano Connection and Marcs Boogie\* (See Copyright note on page 3.) played by a towns person on the piano. Four figures, three men and a woman known as the Brood enter the saloon. Everyone freezes. BOBBY goes over to the piano and stops the piano man from playing the music by smashing his hands by closing the lid for the keys. The piano player screams in pain. BIG BASTARD enters and the MAN points and yells while pointing at him, “It’s Bbbbbbbbig Bastard.” There is a moment of silence with everyone looking at the four dangerous figures as they move through the bar slowly. BART takes out his pistol and points it at the people in the saloon slowly one at a time surveying who he is going to shoot until he shoots his gun in the air. Everyone except Rosemary and CECELIA scurry out of the saloon quickly. Cecelia hides behind the bar. Bobby approaches Rosemary and backs her up against the wall behind the bar.*

**BOBBY.** *(Approaching Rosemary slowly.)* Mickey says you talkin’ too much. You know the rules. *(He grabs her by the hair in the back of her head and she kicks him into Big Bastard standing just at the side of the bar on the left side by the back door of the saloon. She starts throwing stuff from behind the bar at him and at the other Brood members, Big Bastard, BART, and BETTY LOU. Bobby continues to advance on her with an open bowie knife and circles her out in front of the bar.)*

**ROSEMARY.** You tell Mickey, I’m done with him, I’m done with all of ya.’ I don’t wanna be part of your gang anymore.

**BART.** You just don’t quit us and walk away. It don’t work that way. *(Bart pulls out her gun and sticks it under Rosemary’s chin.)*

**BOBBY.** Take her behind the bar, we’ll torture her there. *(Bart and Betty Lue grab Rosemary as she struggles while they man handle her and drag her behind the bar by her arms.)*



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**ROSEMARY.** Does Mickey know about this? Mickey's not going to be happy about this. Mickey's going to kill you. (*Rosemary spits at Bobby once back behind the bar. Bobby loses his temper and cuts her throat with the knife as Betty Lue and Bart hold her. She collapses behind the bar.*)

**BOBBY.** That bitch spit on me! (*Bart gives off a goofy laugh. Bobby comes from behind the bar and wipes his knife off on Big Bastards shirt.*) Drag her outside. We ain't done yet. (*Bobby starts to head outside as Bart and Betty Lou start to retrieve Rosemary's body. She pops up all of a sudden from behind the bar with a big smile showing them her sharp pointed fangs. She is a vampire. The song "Love Grows (Where my Rosemary Goes)" by Edison Lighthouse plays in the background. \** (*See Copyright note on page 3.*)

**ROSEMARY.** My turn. (*Bobby, Bart, Big Bastard, and Betty Lou show their fangs to Rosemary revealing that they too are vampires and hiss at her as the battle is in super slow motion. Facial expressions and actions during the fight should be very cartoonish, big, and over exaggerated. Rosemary slams Big Bastard's head into the bar as he approaches her. She then leaps on the bar and jumps and kicks Betty Lue in the face. She pivots around like a ninja and sidekicks an approaching Bart who tries to retreat but is pushed into a kick to the face by Rosemary by Big Bastard who just stands up. Rosemary knocks on the bar and Cecelia hands her takes a shot of whisky with just her hand showing as the Brood recover. Betty Lue falls back on the right side of the bar and smashes her head into the piano and Bart drops to the floor and rolls downstage. Rosemary leaps off the bar and lands in front of it. Big Bastard tries to grab Rosemary from behind but Rosemary headbutts him as he slams into the front side of the bar. She squares him up and kicks him in the groin as he falls backwards. Rosemary waves to Bart and Betty Lou who runs to her. She grabs each by the head and knocks their heads into each other. Bobby enters back into the saloon and both Bobby and Rosemary do a quick head snap look at each other. Bobby takes out his gun and fires many rounds with both of his guns into Rosemary along with the Brood members who also fire their guns into*

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*Rosemary she is violently propelled backwards still in super slow motion. She collapses in front of the bar seemingly dead.)*

**BOBBY.** Clean her up. *(Bobby turns around to leave but hears Rosemary stand back up quickly like a zombie possessed with a demonic grin.)*

**ROSEMARY.** OH HONEY... honnney... you should know better. SHOTGUN! *(Cecelia pops up and tosses Rosemary a shotgun up in the air from behind the bar as Rosemary catches it and shoots Bobby outside the saloon doors not before he yells, "shit!" She then hoots and blows Bart and Betty Lou to the ground. She continues to shoot Big Bastard, but nothing phases him as he continues to advance towards her. She cocks her gun and shoots him three times as he continues smiling big. She knocks him to the ground with the butt of the gun. Bobby, unseen, slowly comes back into the saloon and approaches Rosemary from behind and breaks a bottle over her head from behind, knocking her out. The music stops abruptly.)*

**BOBBY.** Drag her ass outside and tie her up facin' where the sun comes up. Make sure she burns real good.

**BART.** But Bobby, Mickey wants her alive. He just wanted us to scare her, beat her up a little. Give her a warnin.' You know, teach her a lesson.

**BOBBY.** I'm in charge here now, do what I say, or you three can join her. *(Big Bastard steps towards Bobby.)* Chop, chop, chubby! *(Bart and Betty Lou pick up Rosemary and Big Bastard carries Rosemary over his shoulder outside the saloon. Bobby puts money on the bar as the music resumes as Bobby exits with the Brood. Cecelia pokes her head from behind the bar with a look of horror on her face. as "Love Grows (Where my Rosemary Goes)" by Edison Lighthouse plays in the background again picking up where it stopped abruptly. \*(See copyright note on page 3.) She takes the money and slinks back behind the bar as the lights fade and the music plays until the next scene is set up and then fades out.)*

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### SCENE 2

#### ROSEMARY'S ROOM - MORNING

*Rosemary is on her bed. Her burned body and face are covered with gauze bandages. CECELIA and BRANDY puts a wet cloth on Rosemary's head and are ministering to her as BIG JOHN is looking down on her standing next to a very unhappy EILEEN who stares at Big John. He looks disgusted. He drinks from a flask and smokes a cigar. Women from the town pray on their knees by Rosemary's bed with rosaries in their hands. FATHER JOHN reads nonverbally from a bible at the head of the bed.*

**BIG JOHN.** She gonna die?

**EILEEN.** *(Determined.)* She'll survive. *(Big John turns to go but before he does, he ashes his cigar over Rosemary.)* She didn't do nothin' she don't deserve this.

**BIG JOHN.** No?

**EILEEN.** No! All she done was told Mickey it was over. Wanted outta his gang or whatever the hell ya' call it. That's all. Didn't deserve this. *(Big John turns away, smiling, and starts out of the room.)* You gonna hang me? They'll need to be strung up for doin' this. *(Big John turns around, walks back in the room and slaps Eileen, knocking her to the ground. Father John takes a step towards the sheriff with concern. He pauses. Big John addresses everyone in the room who cowers.)*

**BIG JOHN.** You mind yourself! Remember who the sheriff is and who the whores are in this town. *(He exits as Eileen is helped up by Brandy and Cecelia. She gives Big John a cold, hard stare as he exits as the lights cross fade back to the saloon. During the scene change, the piano song, "Fast Boogie" by Piano Connection & Marcs Boogie plays.)*  
*(\*See Copyright note on page 3.)*

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### SCENE 3 INSIDE THE SALOON

*Bobby is sitting at the bar with Bart, Big Bastard, and Betty Lou. They are wearing tinted spectacles, laughing and being loud, drinking out of a bottle, and playing with a knife with the bartender's hand. All four of them are drunk. The townspeople in the saloon are quiet at their tables and try not to be noticed by the Brood. The piano player plays the piano. The piano song, "Fast Boogie" by Piano Connection & Marcs Boogie plays in the background. \* (See Copyright note on page 3.) Brandy and Cecelia are playing cards at the downstage table. All the windows in the saloon are covered up, so the bar is very dark and cold. Big John enters from the back left entrance of the saloon. The piano player abruptly stops playing. The four look at Big John and laugh, not scared at all. Eileen stares at Big John as he enters.*

**BIG JOHN.** Bart, get up. (*Kicks his bar stool.*) An' go fetch up one of my whips. Bobby, where's Mickey? (*Laughter turns to stark terror on the faces of Bobby, Big Bastard, and Betty Lue as they can see Big John is not happy.*)

**BOBBY.** Don't know.

**BIG JOHN.** Don't know... huh? (*Bart returns with a large bullwhip. He hands it to Big John.*)

**EILEEN.** You're not gonna hang 'em? Just give 'em a whippin'? After what they done to Rosemary?

**BIG JOHN.** She still alive ain't she? The whip'll remind 'em who runs this town. Nothin' done in this town without my permission. They follow my orders, NOT Mickey's. (*Big John physically grabs the Brood members and lines them up in front of the bar.*)

**EILEEN.** How 'bout punishin' 'em for burnin' a girl alive?

**CECELIA.** They need to be shot for what they done to her.

**BRANDY.** Castrated.

**EILEEN.** (*Eileen has a piece of paper in her hand and hands it to the sheriff.*) Quiet, girls! Here, damages to my saloon. They burned one of

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my best-lookin' girls. I'm outta lotta money with her not workin' and all the repairs. A whippin' don't pay my bills.

**BIG JOHN.** No?

**EILEEN.** *(Showing him the paper in his hand.)* Rosemary's one of my best workin' girls and I cain't make any money on a burnt whore. Now, I brought her here and gave her room and board, and I need to be compensated for my loss by the town, that gang, or by you, the sheriff.

**BIG JOHN.** Compensation? *(Laughs and crumbles up the bill.)*

**EILEEN.** It's not the first time your boys roughed up one of my girls or made 'em disappear into thin air. I've lost a lotta money. No one's gonna wanna pay for her lookin' like that.

**BRANDY.** I know a guy that might. *(Brandy stands up.)*

**BIG JOHN.** *(Looking around the saloon. Brandy slowly sits back down.)* You got other whores to pay them bills. You're doin' quite nice for yourself lately.

**EILEEN.** Not like Rosemary, and they ain't gonna screw her lookin' like the way she does.

**BRANDY.** I know a guy who would. *(Brandy stands up again then slowly sits back down.)*

**EILEEN.** And I'm tellin' you, no cowboy in the Wild West is gonna pay good money for a burnt whore.

**BRANDY.** No, really, I know a guy. *(Both Brandy and Cecelia stand up and then both sit slowly back down.)*

**CECELIA.** She does, really, know a guy. Seriously.

**BIG JOHN.** *(Making up his mind and turning to Bobby, Bart, Big Bastard, and Betty-Lou.)* Mickey put you four up to this...right?

**BOBBY.** *(Nodding.)* Yes sir.

**BIG JOHN.** Yes? *(Looking at Bart.)*

**BART.** *(Sullenly.)* Mickey.

**BETTY LOU.** Mickey.

**BIG JOHN.** Big Bastard?

**BIG BASTARD.** Duh... *(Long pause. Big Bastard gets mad at himself for not knowing the answer.)*

**BIG JOHN.** Guess you boys just as well not deal with a trial and get off Scott-free? *(Bobby, Bart, Big Bastard, and Betty nod, willing to say*

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*anything Big John wants. He turns to Eileen.)* Alright. Done! She's your girl. You do the whippin.' Ten lashes each, I'll tend to Mickey.

**BOBBY.** But sheriff, we done this on the orders of Mickey!

**BIG JOHN.** *(He crosses over quickly and gets into Bobby's face.)*

Fifteen and shoot him if he flinches! *(Big John hands Eileen the bullwhip.)*

**EILEEN.** You're the sheriff, the law. If you're not gonna hang 'em, the least you can do is whip 'em. Remember, it's your town to run. You're the authority, the law. *(Eileen throws the whip back on the ground. Big John is raging inside.)*

**BIG JOHN.** That's right. I'm the law, and we don't need no whips.

*(Big Bastard picks up the whip off the ground.)*

**EILEEN.** But you said...

**BIG JOHN.** You think I'm gonna let some uppity, loudmouth whore whip my men? *(He laughs as Bart, Bobby, Big Bastard and Betty laugh with him. He turns to the townspeople who break into a loud laughter joining his men.)*

**BIG JOHN.** Quiet! *(Everyone goes silent.)*

**EILEEN.** You... you ain't even gonna... whip 'em now? 'Cause what I said?

**BIG JOHN.** I tell you what, I'll put some money in your pocket. One bottle of whiskey fine for each one of 'em, owed to the law. *(He goes behind the bar and gets four bottles and hands a bottle to each of his men.)*

**EILEEN.** For what they done? That girl's probably gonna die. She won't survive her wounds. She won't survive the night. You call yourself the law?

**BIG JOHN.** If I'm not mistaken, your Daddy used to be sheriff of this town before I arrived, is that so?

**EILEEN.** That's right. He was an honest man that believed in justice.

**BIG JOHN.** *(Bartender rushes over and pours Big John a shot.)* Now if memory serves me right, he was found in a horse trough with all the blood drained from him and a bullet in his head.

**EILEEN.** Yeah, funny it happened right before you showed up with your men and became sheriff... unopposed.

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**BIG JOHN.** *(Tosses the shot glass to the bartender. He approaches Eileen from behind.)* Eileen, Eileen...ain't we all seen enough sufferin' for one night? *(Whispers in her ear.)* You ever talk to me like that again and you'll see real sufferin.' Like your Daddy. You understand me? *(Big John changes his tone and grabs her by the shoulders in a friendly manner laughing.)* Hell, Eileen, they just havin' fun. They got carried away outta havin' a bit of fun with the girl. They're hard-workin' pokes and they were foolish and made a mistake. Anyway, no harm in it, I mean she just a...

**EILEEN.** *(Eileen is furious.)* Whore?

**BIG JOHN.** You said it, I didn't. You four, let's go. I wanna see Mickey. He's got some explainin' to do. Oh, and by the way if the girl dies just finish burnin' the body out back. Thanks for the whiskey. Oh, and Eileen, their fine is paid in full for their misdeed. *(Big John, Bobby, Big Bastard, Bart, and Betty start to exit the saloon not before Big John punches father John in the face for no reason on his way out the door.)*

**BART.** *(Crosses to Cecelia and Brandy before leaving.)* I know a guy that might.

**BOBBY.** *(Before Bobby exits, he wraps the bullwhip around Eileen's neck.)* Watch yourself, ma'am. People are known to disappear outta thin air in Empire Valley. *(Tips his hat to Cecelia and Brandy.)* Ladies. *(Bart, Bobby, and Big Bastard tip their hats to the ladies as Betty Lou blows a kiss to Eileen. They all exit with Big John. Eileen throws the bullwhip out the saloon doors as Cecelia and Brandy each throw a shot glass out the door in anger.)*

**EILEEN.** What the hell you doin'?

**BRANDY.** Copyin' you?

**CECELIA.** I was angry...you know, Big John bad, grrrrrr. Like you. No?

**EILEEN.** You're both payin' for those glasses. *(Cecelia and Brandy drop their heads in despair as lights fade to black. The song, "It Should have been Me" by Yvonne Fair plays until the next scene is set up.)*

*\*(See Copyright note on page 3.)*

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## SCENE 4 ROSEMARY'S ROOM

*Cecelia and Brandy are helping Eileen and tending to Rosemary's wounds. Cecelia has her face inches away from Rosemary who is resting in bed studying her.*

**CECELIA.** She is toast.

**BRANDY.** *(Peels a piece of Rosemary charred skin off Rosemary body and Cecelia dares her to eat it. Brandy puts the charred skin in her mouth.)* Burned toast! Maybe more like bacon?

**CECELIA.** *(Brandy puts a piece of Rosemary in Cecelia mouth to taste it.)* Oooh, yes! That crispy bacon that's kinda black but still delicious. Rosemary, you taste so good.

**EILEEN.** *(Frustrated.)* Quiet! You girls are so nasty! Look, just 'cause we're workin' girls, don't give those sons of bitches the right to burn us alive or kill us when they're not satisfied with their purchase.

*(Brandy and Cecelia are cautiously quiet. Eileen is thinking hard, frowning, and then she makes a decision.)* You girls have any money?

**CECELIA.** *(Pulls a wad of cash out of her bosom.)* I got fifty dollars and I plan to buy that gorgeous red dress that I saw in the store window...

**EILEEN.** *(Takes Cecelia's money out of her hand as Cecelia moans.)* Thanks. What about you, Brandy?

**BRANDY.** *(Brandy digs obnoxiously in her bosom and pretends like she can't find anything. Cecelia holds up ten fingers to Brandy behind Eileen's back as Brandy has a difficult time counting.)* I don't have anythin,' maybe like ten dollars?

**EILEEN.** *(Reaches in Brandy's bosom and pulls out twenty dollars and looks at Brandy in shock.)* You two been givin' discount prices?

**BRANDY.** Hey! It's been a slow month. Give us a break. Everybody wants Rosemary. She's the pretty, popular one.

**CECELIA.** That sheriff controls most of the money in this town. You know he takes his cut from the saloon and lately he's been taking a percentage of our money we make off his men.



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**EILEEN.** WHAT? That son of bitch goin' behind my back takin' my girls' money? I'll tell ya' what, with what you two girls got and what I got saved up, and if I take what Rosemary has, it's enough for a day's ride to fetch my brother and a sizeable bounty to hire some muscle to make him and his men disappear for good.

**CECELIA.** *(Soberly.)* It ain't enough of a bounty to pay outlaws to go against Big John and his gang. 'Specially Mickey, he's a deadly violent, ragin,' psychopath.

**BRANDY.** Big John never has a problem usin' excessive violence to enforce his law on this town. You need another few hundred dollars on that bounty to have someone with nerve enough to kill him, no questions asked. Big John's known in all the towns in the West, and most people are too afraid of him. You won't find anyone to hire to kill him. He's too powerful. 'Specially with Mickey and his gang protectin' him. *(Cecelia celebrates Brandy saying something smart as she claps and jumps up and down with Brandy.)*

**CECELIA.** He's untouchable.

**EILEEN.** *(Determined.)* Maybe, maybe not, but tonight I ride. You two cover for me. If anyone asks where I am, tell 'em I'm tendin' to Rosemary. Got it? Now where am I if he asks?

**BRANDY/CECELIA.** WE-are-tending-to-Rosemary.

**EILEEN.** No, no, no. Now focus girls. EILEEN is tending to Rosemary. Got it? We need to get rid of Big John and his men before they kill us next. They already destroyed this town by drivin' good folks away with their bullyin,' killin,' and takin' our hard-earned money. It ends today!

**BRANDY.** This town's become a ghost town with so many people just disappearin.' *(Cecelia scares Brandy from behind.)*

**EILEEN.** No coincidence there.

**CECELIA.** Eileen don't go! He'll hang you if he finds out ya' turned on him. You know that.

**EILEEN.** Then he can hang me when I get back. Until then, cover for me. *(Saying slowly so Brandy and Cecelia understand)* I'm... tending... to... Rosemary... *(They both repeat what she just got done telling them trying to figure out that "I'm" means Eileen and not themselves when*

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*they repeat it back to Eileen. Eileen exits but not before finding more money in Brandy's corset.)*

**EILEEN.** By the way, you both got burnt Rosemary in your teeth. Lord give me strength with these two! *(She exits. Brandy and Cecelia look at each other with wide eyes.)*

**CECELIA.** She took my damn dress money!

**BRANDY.** Well at least she didn't feel up your bosom. Ya' know what, I kind of liked it. *(Brandy laughs as Father John has entered the room unnoticed and has a surprised look on his face and smiles as he starts reading his bible frantically as the lights cross fade back to the saloon.)*

### **SCENE 5**

#### **A RANCH A FEW HUNDRED MILES AWAY.**

*The song, "You Don't Mess Around with Jim" by Jim Croce\*(See Copyright note on page 3.) plays in the background as the scene starts. JIM WALKER is planting seeds in a small garden. Jim is fifty-five years old; his hair is thinning, and his skin is like leather. He is a shell of his former self as a notorious thief and gun fighter. A young cowboy, BILLY CHAMPION approaches Jim. He wears a wide brimmed hat, very clean cowboy outfit with a vest and gun belt with holstered pistols. He walks with a weird cowboy sway. As the scene starts, the music fades out.*

**BILLY.** Am I supposed to believe you're the famous cold-blooded killer and outlaw, Jim Walker as you're plantin' your little seeds with your fancy little garden basket?

**JIM.** *(Looking up, gives him a look, then ignoring him and continues to plant his seeds.)* Hmmm.

**BILLY.** I know you're the famous murderer, Jim Walker, 'cause you're missin' your right hand. See, you're plantin' those seeds with your left hand. Jim Walker's known for missin' his right hand. *(Jim Walker is missing his right hand and is getting annoyed and continues to plant his seeds quietly. He is tired and exhausted. He doesn't look at Billy.)*

## VAMPIRES OF THE WILD WEST

**JIM.** I'm Jim Walker. And yes, I'm missin' my right hand. You're correct. Now, kill me or leave me alone kid, I'm busy.

**BILLY.** Legend has it you've killed hundreds of men, women, and children.

**JIM.** Is that what they say?

**BILLY.** That's what everyone says. You're known throughout the Wild West as the most dangerous, notorious gunfighter, and thief that ever lived.

**JIM.** Don't believe everything you hear kid.

**BILLY.** Yep, meanest killer that ever lived. If I ever wanted a partner for a killer then I want the most dangerous, vicious, outlaw killer that's wanted dead or alive.

**JIM.** You gonna take me in?

**BILLY.** No sir. I couldn't even if I tried. I'm no match for you. I heard you can shoot even better with your left hand. I heard you're the fastest most accurate gunslinger in the West. I've come to learn from the best and put my hat on to be your new partner.

**JIM.** Go home kid. I'm no teacher. Not lookin' for a partner. I'm retired. I no longer do that stuff. My wife cured me of my sins a long time ago.

**BILLY.** For a cold-blooded killer, I'm sorry to say, I'm just not seein' it.

**JIM.** Kid! GO AWAY! I'm retired. Lemme do my farmin' in peace.

**BILLY.** Sure, you won't change your mind?

**JIM.** About what?

**BILLY.** Bein' my partner and collectin' the three-hundred-dollar reward in Empire Valley. My sister runs the saloon there and she needs help killin' a gang of rough neck cowboys.

**JIM.** What for?

**BILLY.** Burnin' one of her whores to death.

**JIM.** Christ! Sorry kid I'm not interested.

**BILLY.** Three-hundred-dollar reward. Split between us that's one hundred fifty each. *(Jim looks up and throws his seeds down and crosses over to Billy.)*

**JIM.** Look kid. I don't wanna be your partner. There's just me, a farmer, and my land. That's all. There's no gang, I'm no longer a gunfighter, an outlaw, or a killer. I'm retired. I'm just a lonely farmer. Now go

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someplace else to find a partner or a gang to collect your rewards and leave me alone. *(Billy pauses as Jim goes back to his garden. Billy starts to twirl his guns. He practices drawing his guns trying to impress Jim Walker and one goes off almost shooting Jim.)*

**BILLY.** Wow! That felt great. Pretty good, eh? Did you see that? Whoa, I'm a pretty good shot. Yeah, I killed many men like you. I'm considered one of the most dangerous, wanted gun fighters in the West. *(Jim Walker gets up and asks Billy to see his impressive guns and quickly grabs the guns away from Billy.)*

**JIM.** Kid, time to put your toys away if ya' cain't play with 'em responsibly, ya' bein' so dangerous after all.

**EILEEN.** *(Eileen comes crawling in through a fence.)* Billy, did you just fire that gun? You could've shot me!

**BILLY.** Eileen!!! Shoot my own sister-no way. Come give me a big hug. *(They hug.)*

**EILEEN.** Asked around, said you were headin' to Jim Walker's place. Why the heck would ya' come here? The man's a notorious outlaw.

**BILLY.** I got your telegram about the reward, and I'm out tryin' to find you some muscle to help me do the job, like Mr. Walker.

**JIM.** No!

**BILLY.** I told him a bit but give him the low-down on the situation. *(Jim continues to farm.)*

**EILEEN.** A no-good gang in Empire Valley burned one of my workin' girls. She's barely hangin' on, and she'll probably die. Sheriff won't punish 'em. Corrupt as hell.

**BILLY.** Why?

**EILEEN.** 'Cause she's just a prostitute. But she's one of my girls, paid in full and I won't have that. He wouldn't even whip 'em that did it. Said she wasn't worth the punishment. The sheriff and his men have held the town hostage for years with fear, killin's, and intimidation. Takin' all our hard-workin' money. He needs to go. That's why I contacted Billy and he's here talkin' to ya.'

**JIM.** *(Still gardening not looking up.)* Ya' want 'em dead? Or just scare 'em?

## VAMPIRES OF THE WILD WEST

**EILEEN.** I want ‘em gone. Dead. Whatever it takes for the bounty I have. Don't care how, ‘specially the sheriff. They cut up and beat up my other girls last week. Some of my girls disappeared a month ago. Gettin’ rid of ‘em wouldn’t only improve my business but also the town. The town’s dryin’ up and dyin.’ They all just need to just disappear.

**BILLY.** You gonna take the bounty?

**JIM.** No, not me kid, I already told ya,’ I'm retired, I ain’t got no fight left in me, but I know a guy that may be interested. Good friend of mine. He may do the job.

**BILLY.** Count me in. We can split the bounty between me and this guy ya’ know.

**EILEEN.** Billy, I asked you to help me find a gun fighter, not take the job yourself.

**JIM.** Careful, the kid's a dangerous gun fighter. Best in the West. He's your man. Killed many men in his time.

**EILEEN.** *(Eileen laughs hysterically pointing at Billy.)* What nonsense are you feedin’ this man Billy? He’s never killed anyone little less fired his pistols.

**BILLY.** Well regardless of what you might’ve heard, I'm goin’ with ya’ so the same thing that happened to that girl doesn't happen to my sister. If that sheriff finds out ya’ came to take him out, you're as good as dead.

**EILEEN.** What's this man’s name? How’d I get in touch?

**JIM.** His name’s Leroy... *(LEROY BROWN enters before Jim can finish his sentence. Leroy is in his forties and is kindhearted, practical, and a long loyal friend to Jim. A very likeable man who has turned from being a gun slinger to a farmer retired and helps Jim farm on his land.)*

**LEROY.** ...Brown.

**JIM/LEROY.** The baddest man in the whole damn town.

**JIM.** Bader than ole King Kong...

**LEROY.** Meaner than a junk yard dog!

**BILLY.** *(To Eileen.)* What’s a King Kong?

**EILEEN.** What’s a junk yard dog?

**LEROY.** *(Jim and Leroy share a laugh.)* Hold on right there, Jim. I'm outta the “outlaw for hire business,” just like you. I'm retired and happy just bein’ a farmer and workin’ with your sorry ass.

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**JIM.** You got two hands. I only got one. The lady needs help. Rode here from a long way away. Big bounty. The farm needs money and repairs. Ya' always tellin' me you miss the good ole days and you get bored with farmin.'

**LEROY.** How long's it been since ya' even shot a gun?

**JIM.** I don't know, maybe a few years at least.

**LEROY.** Exactly, we're farmers now Jim, we're no longer hired assassins.

**JIM.** She's payin' a three-hundred-dollar reward. We can buy a lot of nice stuff for our farm for that kind of money.

**EILEEN.** Please sir, I wouldn't have risked my life and rode all this way to find the best outlaws in the West for this job if it wasn't a dire situation.

**LEROY.** What's the situation? Not that I'm interested.

**EILEEN.** A power hungry, corrupt sheriff and his gang burned one of my workin' girls almost to death. *(Leroy gives Jim a look.)* He's outta control, they have to go. They need to be brought to justice. The sheriff has no problem killin' anyone who doesn't follow his law or his authority.

**JIM.** Hell of a thing to burn a girl to death. Whore or not. Just not right.

**LEROY.** What's the sheriff's name and who's the kid?

**EILEEN.** Big John, and that there's my brother Billy. *(Leroy and Jim look at each other again.)*

**LEROY.** Big John? You sure you don't want this one Jim?

**JIM.** Take the kid. That's ancient history with myself and Big John. I let it go a long time ago. I've no fight left in me for the likes of him.

**LEROY.** You're talkin' Big John, right? A man you despise. I'd say you two have lots of unsettled business.

**EILEEN.** He's dangerous and needs to be dealt with, now!

**JIM.** *(He unburies the Colt six shooter from his garden and tosses it to Leroy.)* Here, take my Colt. You still a good shot?

**LEROY.** Well...I can still shoot a flyin' vulture between the eyes.

**EILEEN.** We really could use your help mister. Please?

**LEROY.** Look lady, I'll try to run 'em off, but I'm not killin' anyone. I'm not gonna hang. Reward still the same, dead, or alive.

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**EILEEN.** Deal. I'll pay ya' half now, half when the job's done. I sure do appreciate this.

**LEROY.** Fine, lady, and I'm a damn idiot for doin' this. Just make sure your brother don't get me killed!

**BILLY.** Hey!

**JIM.** You miss the action, and you know it.

**LEROY.** And you're a damn liar!

**JIM.** Maybe, but Big John'll be tough to take in, 'specially with his men. Might wanna grab some extra muscle besides the kid.

**BILLY.** Nah, I'm all the muscle you need. We're only splittin' the reward two ways. No locals. No way.

**EILEEN.** Billy... Seriously?

**JIM.** If it's just you and the kid, then the best way is to drive away Big John's men first. Without 'em protectin' him, he won't put up a fight, he'll just up and move to another town.

**LEROY.** Good advice and sounds, exactly what Big John would do. Still wish you were goin' with us, Let's go kid, saddle up.

**JIM.** Be careful. Don't underestimate Big John. Like the lady said, he can be dangerous.

**LEROY.** Well, so can I. *(Jim hands Eileen Billy's guns. Jim nods to Leroy in a show of friendship and respect. Leroy nods back in admiration of his old friend. Eileen, Leroy, and Billy leave. Jim picks up a wooden stake and sticks it in the ground. He looks off to where Leroy, Eileen and Billy have left and stares out in the distance. He takes out a flask and downs the entire thing. He holds out his right hand and looks at his stump trying to stop it from shaking.)*

**JIM.** Big...John. *(He takes a long drink and continues to stare off in the distance as the lights fade out as "You Don't Mess Around with Jim" plays.)* \*(See Copyright note on page 3.)

# VAMPIRES OF THE WILD WEST

## SCENE 6 ROSEMARY'S ROOM

*“Cecelia” by Simon and Garfunkel plays in the background. \*(See Copyright note on page 3.) The basement of the Carmarilla Saloon. Rosemary is in bed under the covers sleeping. Cecelia and Brandy are sitting at a table, playing cards facing away from the bed. Their backs facing towards Rosemary. The music fades as the scene begins.*

**CECELIA.** You think she'll die?

**BRANDY.** Maybe. *(Long pause.)*

**CECELIA.** It's weird...

**BRANDY.** What's weird?

**CECELIA.** That all her skin burned off and she's still alive. I mean who survives that?

**BRANDY.** They burned her real bad. I cain't imagine how much she suffered.

**CECELIA.** Most people would've died. Ya' know, from almost bein' burned to death.

**BRANDY.** What ya' tryin' to say? *(Long pause.)*

**CECELIA.** Can I tell ya' somethin'?

**BRANDY.** Sure. I'm your sister, you can tell me anythin.'

**CECELIA.** Promise you won't tell anyone what I tell you?

**BRANDY.** You know you can trust me.

**CECELIA.** It's kind of crazy. Like “lock me up and throw away the key” crazy.

**BRANDY.** Oooooooooo, so, tell me.

**CECELIA.** You remember last night when Big John's gang come in and wanted trouble with Rosemary?

**BRANDY.** Yeah, and I got the hell outta there, we all did.

**CECELIA.** Well... I didn't.

**BRANDY.** What?!

**CECELIA.** I was hidin' behind the bar after y'all ran outta the saloon.

**BRANDY.** Are you crazy, they could've burned you like Rosemary if they found you?



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**CECELIA.** I know but I was so worried about Rosemary, I couldn't leave her.

**BRANDY.** So, what they do to her?

**CECELIA.** This is where it gets really weird. I'm not sure I can say.

**BRANDY.** Go ahead, you already started to tell me.

**CECELIA.** They came behind the bar and cut her throat!

**BRANDY.** They did what?

**CECELIA.** Cut her throat, end to end. Shhh!

**BRANDY.** I thought they burned her.

**CECELIA.** They did!

**BRANDY.** But if they cut her throat, that would've killed her right then and there on the spot.

**CECELIA.** I KNOW, but it DIDN'T.

**BRANDY.** *(Brandy gets up looks around to see if anyone's around listening. She grabs a bottle of whiskey, and two shot glasses and pours them both a drink then sits back down.)* Keep talkin.'

**CECELIA.** After they cut her throat, she dropped to the ground and then just popped back up alive like it didn't faze her.

**BRANDY.** Then what happened?

**CECELIA.** She showed her teeth at 'em, and she had...um... fangs.

**BRANDY.** Fangs?!

**CECELIA.** Fangs!

**BRANDY.** You mean fangs? Sharp pointy things on your teeth? Fangs?

**CECELIA.** Yeah, fangs! *(Rosemary gets up out of bed unnoticed by Cecelia and Brandy. She is totally healed and no longer burned. She no longer has bandages on and looks normal like nothing happened to her, but she is confused as to where she is. She slowly crosses up behind the two women. She is still a little out of it.)*

**BRANDY.** Fangs!

**CECELIA.** Yes, fangs damn it! Fangs, fangs, fangs! Then Bobby shot her like TWELVE times, and she didn't die.

**BRANDY.** Bobby and his gang shot her twelve times, and she didn't die?

**CECELIA.** Yeah, in the chest!

**BRANDY.** In the chest?

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**CECELIA.** YES! In the chest, in the head, in the arm, everywhere...and then she got up like nothin' happened. She had this superhuman strength and flung everyone across the room.

**BRANDY.** Superhuman strength?

**CECELIA.** They knocked her out from behind with a bottle or else I think she would've killed 'em all.

**BRANDY.** We're talkin' about Rosemary, correct? Workin' girl? Weighs a buck five, wet?

**CECELIA.** Yes, Rosemary. I got this bizarre book from one of my crazy regulars about these creatures that have fangs and superhuman strength. They're creatures that come back from the dead, and they're also blood suckers.

**BRANDY.** Blood suckers like bats?

**CECILIA.** No, not like bats like... *(Cecelia turns around and see's Rosemary and smiles as first and then screams.)* ROSEMARY!  
*(Brandy screams seeing Rosemary which causes Cecelia to scream which then causes Rosemary to scream. They all then scream together and Brandy hops on Cecelia's lap. Rosemary is still confused. She is still unaware what happened to her, like she woke up from a long nap.)*

**ROSEMARY.** I'm sorry I didn't mean to scare you. What's gonna on? Why are you in my bedroom? Why are you two freakin' out so much. It's freakin' me out.

**BRANDY.** Look at you...it's a miracle?! You're... *(Cecelia and Brandy get up and examine Rosemary closely.)*

**CECELIA.** Just look at you. Not a scab on you.

**BRANDY.** You're all healed. How can that be?

**CECELIA.** No longer burned...

**BRANDY.** And your neck's not cut...

**CECELIA.** No bullet holes in you.

**ROSEMARY.** I can explain, but don't freak out.

**BRANDY.** What are you?

**CECELIA.** Don't kill us you blood suckin' dead creature of the night!  
*(They both cower. Cecelia holds a chair over her head and Brandy puts a bed pan over her head. They are both scared to death.)*

## VAMPIRES OF THE WILD WEST

**ROSEMARY.** STOP! Put that away. I'm not gonna kill either one of you. You two are my favorite girls. You're like sisters to me. Okay?

**CECELIA.** Okay.

**BRANDY.** Okay. *(She puts her arms around them both and smiles big. They check for her fangs. Their fear is out of control, but they hide it well.)*

**BRANDY.** Nice smile!

**CECELIA.** Yeah, no sharp teeth.

**ROSEMARY.** Oh, I can explain that. It's complicated.

**BRANDY.** Complicated...

**CECELIA.** Like sisters. *(Brandy and Cecelia laugh awkwardly as Rosemary nervously laughs with them. They are now all laughing for a moment until Brandy and Cecelia start to cry while Rosemary continues to laugh. The lights fade as "Brandy" by Looking Glass plays\*.) (See Copyright note on page 3.)*

### SCENE 7

#### THE CARMARILLA SALOON

*Billy, Leroy, and Eileen enter the saloon. Townspeople are in the saloon going about their business as soft piano music is heard in the background.*

**BILLY.** It's so dark and cold here. How come there ain't any windows?

**EILEEN.** Sheriff's order. He wants the Carmarilla Saloon to be a sanctuary for the men to relax in private, drink, and have fun where they're not bothered with people leerin' in or bein' thrown through windows when they're drunk. You see that sign on the wall? "No guns allowed." Sheriff's rules. So, take off your guns and go give 'em to the bartender. Ya' don't wanna get caught wearin' a gun in here or in this town.

**BILLY.** What'll happen?

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**EILEEN.** You don't wanna know. Most men that bring their guns into town without turnin' 'em in are never heard from again. Now go give your guns, and Mr. Brown's guns, to the bartender. He'll lock 'em up for you. Ya' don't wanna test Big John's authority. *(Billy takes Leroy's guns and turns them in with his own guns to the bartender.)*

**LEROY.** What do you know about Big John?

**EILEEN.** Big John? Well...coincidentally he became sheriff right after my daddy was murdered. He was a railroad contractor that showed up in town one day. He became popular as he hired a bunch of labor to build his railroad through our town and easily became the next sheriff. He became obsessed with his authority and isn't afraid to use violence to enforce his rule of law. That man is drunk with power. I cain't stand him.

**LEROY.** What's the story with the kid?

**EILEEN.** He's young and lost. I think he's still reelin' from the death of our folks. Besides bein' sheriff of this town, both our parents owned this saloon. Our mother died in a wagon accident and then shortly after that our daddy was gunned down. I think Billy's still havin' a hard time dealin' with it. Tryin' to figure out why they were taken so quickly from us. I think he's now tryin' to find answers and answers in his own life. Like where he belongs and what he should do with his life. He's lookin' for someone to tell him what to do, but he needs to find his purpose in life himself.

**BILLY.** *(Billy returns from the bar.)* Hey Mr. Brown...

**LEROY.** You can call me Leroy, kid. *(Leroy pours them all a drink from a bottle brought back from the bar by Billy.)*

**BILLY.** Mr. Leroy, how come you came to do the job and not Jim? Jim's a legendary notorious outlaw, everyone knows and fears him. Just the mention of him and those guys would've left town without a fight.

**LEROY.** Jim's retired. I've been ridin' with Jim since his wife and children were murdered. He lived the life as an outlaw and thief until he met a woman that changed him.

**BILLY.** How'd she do that?

**EILEEN.** Power. All women have that over a man. The power of love.

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**LEROY.** Very true. Jim left his former way of life when he got married. Jim was a new man who found God, renouncin' thievery, violence, and even gave up the bottle. He married into the world of farmin' as it was his wife's farm. His only purpose was to take care of his family and a plot of land he called his own. Until one day when he was out in town late one night sellin' cattle and a gang of bandits came on his land and killed his wife and children.

**BILLY.** For what reason?

**LEROY.** Seemed like "someone" had plans for a railroad goin' right through Jim's property, and he refused to sell his land to 'em. They figured killin' his wife and family was enough of a message to take the deal and sell the land. When he came home that night, he found his wife and children drained of all their blood hangin' upside down. They were all pure white like ghosts. He buried 'em that night, but the next mornin' someone, grave robbers, stole their bodies. He spent the next years tryin' to find the killers and the remains of his wife and little ones.

**EILEEN.** Big John. As I live and breathe and all for his damn railroad.

**LEROY.** Suspicious, but never proven it was Big John's men.

**EILEEN.** Another coincidence. Right.

**LEROY.** I met Jim many years back durin' our gun fightin' days. I've known him for a long time. It's one thing to murder a man's family, but it's an evil son of a bitch to steal their bodies outta the grave. He went back to bein' an outlaw 'cause it'd messed his head up somethin' fierce. Some say he went mad.

**BILLY.** Cain't blame him. Grave robbin' your loved ones would turn anyone to violence.

**LEROY.** I don't know about that, but rage and revenge'll also make a man's mind dirty. He hired me on his farm to keep the law out and to look after him after he lost his hand. The law just left him alone, too dangerous to apprehend. Sometimes I think he's hopin' someone comes and kills him to take his pain away. He's just bidin' his time farmin' waitin' for death to come.

**EILEEN.** How'd he lose his hand?

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**LEROY.** He told me a wolf bit him, and he got a bad infection, so he had me cut it off. His doc said he would've died, and he almost did die. So, I had no choice.

**EILEEN.** We had some people in town get bitten by some animal many years back. Even bit the sheriff. Some men died from rabies but just our luck, Big John survived his bite.

**BILLY.** Did he ever find his wife or the young'uns' bodies and who stole 'em?

**LEROY.** Yes and no.

**EILEEN.** What's that mean?

**LEROY.** He found 'em years later and buried 'em with his own hands. But he never told me who took 'em or what happened. He's never spoken to me 'bout it, and I believe he never will. Too much pain for one man to have to relive all that over again.

**EILEEN.** *(Eileen hears the Brood outside the saloon. She gets up to check if they are coming in.)* Shit, Big John and his men are comin.' I need to warn the girls. *(Just then Cecelia, Brandy and a refreshed, healed, Rosemary come in from the back of the saloon.)*

**ROSEMARY.** Eileen! *(Gives Eileen a big hug.)*

**EILEEN.** Oh my God, it's a miracle. There's not a mark on you. You're totally healed like nothin' ever happened to ya'!

**BRANDY.** *(Unenthusiastic.)* Praise Jesus. I think.

**CECELIA.** *(Suspicious.)* It's a miracle??? Yeah...right.

**EILEEN.** Rosemary, this is Billy, my brother. He's in town...um visitin.' *(Rosemary looks at Billy and Billy stands and looks at Rosemary for the first time. Time stops. It is love at first sight. The song "Somebody's Baby"\* by Jackson Brown plays\*(See Copyright note on page 3.) in the background as the two stare at each other which seems like forever until Eileen breaks the moment and the music stops abruptly.)*

**EILEEN.** Billy?

**BILLY.** How'd ya' do ma'am? Ya' don't look as bad as they described. Y' know, all burned up and stuff.

**ROSEMARY.** Well, how do I look? *(Time stops for the two of them again. The song, "Somebody's Baby"\* plays\*(See Copyright note on*

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*page 3.) again as they both stare into each other's eyes. Eileen breaks the moment as the music stops abruptly.)*

**EILEEN.** Billy? BILLY!

**BILLY.** You look beautiful ma'am.

**ROSEMARY.** You don't look so bad yourself... cowboy. *(Time stops once again. The song "Somebody's Baby" plays\*(See Copyright note on page 3.) a third time as Billy and Rosemary gaze into each other's eyes. Eileen breaks it up for a final time as she stops them and then cues the sound booth to cut the music. The music stops abruptly.)*

**EILEEN.** Enough already, you two!

**BRANDY.** Yeah, get a room.

**CECELIA.** Um, Rosemary don't forget about Mickey. You know, your jealous, crazy, boyfriend that had ya' almost burned alive.

**ROSEMARY.** *(Still fixated with Billy.)* Yeah... Sure... Mickey. *(Eileen snaps her finger in Eileen's face.)*

**EILEEN.** This here, is Mr. Leroy Brown.

**LEROY.** *(Leroy is beside himself and starts yelling and getting angrier while he looks at Rosemary. Rosemary pretends to drop her fan getting Billy's attention.)* Wait a minute lady! Are ya' tryin' to tell me that this is the girl that was almost burned alive that I'm bein' paid a three hundred reward to kill the sheriff and his gang that supposedly did this to you? Are you outta your damn mind? There's not a mark on her!

**EILEEN.** Keep your voice down!

**BILLY.** *(Trying to impress Rosemary.)* Actually, one hundred and fifty dollars 'cause I'm helpin' him kill these guys or run 'em off or somethin' like that. Ya' know, give 'em a scare, and then we split the bounty right down the middle. I'd show you my guns, but the bartender has 'em.

**ROSEMARY.** Aren't you the brave one? Mercy. *(She continues to make eyes at Billy.)*

**LEROY.** WHAT THE HELL WOMAN? She looks perfectly fine to me! What've you gotten me into? I'm not riskin' my life to come in here and run off Big John and his gang over somethin' that didn't happen! You're crazy! I'm retired and I'm stayin' retired. Goodbye. I'm leavin.' Guns! *(He gets his guns from the bartender and starts to leave.)*

## VAMPIRES OF THE WILD WEST

**EILEEN.** I didn't know she'd heal so fast. She was burned real bad over her whole body! She almost died. Who heals that fast?

*(Brandy and Cecelia say the following lines under their breath.)*

**BRANDY.** The devil...

**CECELIA.** The undead...

**BRANDY.** Bloodsucker...

**CECELIA.** Beelzebub...

**LEROY.** Lady, you're nuts. I'm outta here. *(Big John enters with Bart, Big Bastard, Betty Lou, and Bobby. There is an awkward pause in the air as Big John and his gang walk around the saloon. They cross past Leroy and Billy's table. He is reads from the Bible out loud.)*

**BIG JOHN.** "Whoever eats my flesh and drinks my blood remains in me, and I in them." *(Big John closes the Bible and tosses it to Father John sitting at a table. Big John goes behind the bar and inspects Rosemary pulling her downstage.)* Lookin' good today, Rosemary. Looks like ya' got a good night's sleep and healed up nicely.

**ROSEMARY.** No thanks to your goons. *(Bobby lights a match and waves it in front of Rosemary's face. Eileen blows it out.)*

**BIG JOHN.** Eileen, Eileen, Eileen... you and I need to have a little talk later. You've been a very naughty girl.

**EILEEN.** Looking forward to it Sheriff.

**BIG JOHN.** *(Big John crosses over to Billy and Leroy's table.)* Who do we have here? Out-of-towners?

**EILEEN.** Just my brother and his friend visitin' me. They were just leavin.'

**BIG JOHN.** No, no, no! Let 'em stay and have a round of drinks on the sheriff. Eileen. On me. Let's show 'em some hospitality. After all, they come from such a long way.

**EILEEN.** Hospitality...yeah... right. *(The song, "Hey Mickey" by Toni Basil\*(See Copyright note on page 3.) plays in the background as MICKEY enters the Carmarilla Saloon. He wears a blood red bandanna over his face so none of his skin is exposed to the outside sun and red tinted spectacles. He is dressed in black western outlaw wear with red leather chaps. His gun belt and holster are also red. Everyone freezes in pure terror as he pulls down his bandanna and walks around the bar*



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*slowly and methodically. Another long awkward silence hits the saloon. Mickey grabs a few girls at a table and twirls them. He then approaches Brandy and Cecelia sitting at the bar and picks them up grabbing their hand and twirling them. Brandy goes twirling uncontrollably into other townspeople at a table. Mickey pours himself a whiskey shot at the bar and downs it as everyone in the saloon watches in silence, still not moving. He goes over to Rosemary and grabs her and moves towards Father John who he stands up like he wants him to marry them but then pushes the priest to the ground. He kisses the hand of a female townspeople at another table until he notices Billy and Leroy at the downstage table. He goes over and pushes his chair to the table where they are sitting and sits backwards in the chair right behind Billy as the music fades out. He hisses at Billy and grabs his hat off his head with his mouth as Billy pulls it back down on his head.)*

**MICKEY.** Who's your new friends Rosemary?

**ROSEMARY.** I don't really know this gentleman. But this handsome cowboy is Billy.

**MICKEY.** Billy, Billy, Billy... boy, boy, boy.

**ROSEMARY.** Leave him alone Mickey!

**BILLY.** It's okay, I can handle myself. *(Billy stands up quickly and reaches for his guns, but they are not there. Mickey gets up pretending to be frightened, hiding behind Rosemary.)*

**MICKEY.** Easy Billy, easy. I'm not here to cause trouble. Think of me as your new friend. We don't get too many visitors in Empire Valley. Ya' must be hungry after that long ride from New Mexico. How 'bout you grab a bite to eat with us? I'll introduce you to the gang.

**ROSEMARY.** Billy don't... *(Billy interrupts her and winks at Rosemary to show her he's not afraid.)* I'd love to. Let's go.

**BIG JOHN.** Why don't you make our guest feel at home? Mickey, take Rosemary with ya. I'll have Bobby, Big Bastard, Bart, and Betty stay with me a bit and meet ya' shortly. I need to get acquainted, if I'm not mistaken, with the legend that rode into and graced our town, bad, bad, Leroy Brown. Oh, and Mickey... *(Big John grabs Mickey by the arm and whispers in his ear.)* We need to talk later. I think some clarification on whose runnin' things 'round here needs to be re-explained to you.

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*(Mickey pulls his arm away violently and hisses at Big John and gives him an evil stare. He starts to leave with Billy, Rosemary, and Eileen).*

No, no, no, Eileen, you stay. I've a few questions for ya.'

**BILLY.** Ya' gonna be, okay?

**EILEEN.** Yeah, I'll be fine. You go ahead, just be careful. Mickey's very dangerous. *(Mickey glares a devilish smile at Eileen. Billy gets his guns from the bartender and Mickey, Billy, and Rosemary exit.)*

**BIG JOHN.** Listen up, this saloon is closed! Everyone needs to leave except my new guest, Mr. Leroy Brown. *(Everyone in the bar including Cecelia and Brandy exit the saloon quickly. Cecelia tries to hide behind the bar, but Big Bastard catches her and tosses her out the saloon doors. Eileen tries to crawl out the saloon doors, but Big John catches her. She gets up and heads behind the bar.)* Oh, and Eileen, you can stay also.

**EILEEN.** How'd you expect me to make money if ya' keep closin' my saloon in the middle of the day?

**BIG JOHN.** *(Pours himself a drink at the bar.)* How'd you expect to make any money if you're payin' outlaws a three-hundred-dollar reward to come to my town to kill me and my men?

**EILEEN.** I don't know what you're talkin' 'bout Big John. *(She starts wiping down the bar as Bart, Big Bastard, Bobby, and Betty circle around Leroy who is still sitting calmly drinking his shot. They sit backwards in chairs on both sides, staring at him.)*

**BIG JOHN.** A three-hundred-dollar bounty on my head. Hmmmm, seems like a lotta of money for a whorehouse to raise. You've been holdin' out on me Eileen?

**EILEEN.** I said, I don't know what you're talkin' 'bout.

**BIG JOHN.** Let's ask your "friend of the family" and maybe he could put some light on the subject.

**LEROY.** I'm just here ridin' into town with her brother as a guest of Ms. Eileen. I was just havin' a drink then leavin.' *(Leroy tries to stand, but Bart and Betty Lou aggressively sit him back down in his chair.)*

**BIG JOHN.** A guest of Eileen's. It's too bad Eileen. You see I hate liars. Your daddy, the sheriff before I arrived in Empire Valley, told me I could build my railroad through this town. A new economic opportunity to develop and raise up this shit town and bring together our

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communities with others in the West. But then he changed his mind, said he didn't trust me, and you know what I done? Do you know what I do to people who lie to me?

**EILEEN.** No.

**BIG JOHN.** I shoot 'em right in the head. Now, I'm gonna ask you just once, and if ya' don't answer me honestly, I'll shoot you in the head like I did to your daddy. Do you understand me? Now, did ya' hire this man for three-hundred-dollars, to kill me and my men? *(She looks at Leroy who takes a drink. He stares at her and gently shakes his head, "no". Big John points a gun to her head.)*

**EILEEN.** *(She pauses and struggles and then can no longer hold back and pours out her anger.)* Yes, I hired 'em! Somebody should've taken you and your men out a long time ago. You'll never be the sheriff my daddy was. He never stood behind his men like a coward. Put that gun down and I'll show ya' how a woman half your size can kick a grown man's ass in the West. *(Big John laughs and claps his hands in approval. There is a long pause and then Big John shoots Eileen in the head, dead. Leroy gets up and reaches for his gun hidden in his back waist band, but Bart, Big Bastard, Betty, and Bobby disarm him and sit him back down. They pull their guns on him. Big John pours himself another shot.)*

**BIG JOHN.** That's a damn shame. I hate liars. A big mouth and no brains. Just like her daddy. Now whose gonna look after the whores and my new saloon? Drag her out and pitch her in a shallow grave on the bluff. Make sure no one sees you. We'll burn the body later tonight. *(Big Bastard puts his bandanna on and drags Eileen's body offstage.)*

**LEROY.** You son of a bitch. You didn't have to kill her. *(Big John picks up Leroy and drags him over to the sign on the wall. He slams his face against the sign.)*

**BIG JOHN.** What does that say? What does it say!

**LEROY.** *(Leroy reads the sign.)* "No guns permitted in Empire Valley, order of the acting sheriff, Big John Payne."

**BIG JOHN.** That's right. Ya' came in with a gun when ya' knew it was against the law, so your actions killed her, not me. Outlaws get innocent people hurt and that's what we have here. A broken-down old outlaw tryin' to relive his glory past that thinks he can defy the law and run us

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all outta town based on his legendary name. *(Big John sits him back in the chair. Big Bastard enters back in from the back door.)*

**LEROY.** You and all your men are wearin' guns? Ya' break your own laws, you hypocrite.

**BIG JOHN.** WE ARE THE LAW. We're the exception. We wear 'em to stop outlaws from comin' into our town to murder us.

**LEROY.** I don't know your game sheriff, but I'm no outlaw for hire. *(Big John sits at the bar and pours himself another drink. "White Rabbit" by Jefferson Airplane plays \*(See Copyright note on page 3.) softly in the background during the following scene.)*

**BIG JOHN.** You're the partner of the legendary, notorious killer, thief and gun fighter, Jim Walker, aren't you?

**LEROY.** I don't know who you're talkin' 'bout.

**BIG JOHN.** Jim Walker, the famous wanted outlaw. Killed all those men, women, and children. You play second fiddle to him, correct?

**LEROY.** I've no idea who you're talkin' about.

**BIG JOHN.** Now Leroy, we just had a tough lesson about lyin' with Miss Eileen. Her brains are all over the floor. You sure 'bout that?

**LEROY.** You've mistaken me for someone else mister.

**BIG JOHN.** Damn, I sure hate liars. Tie his hands. It's time to get some truth from you. Repent! For the TRUTH SHALL SET YOU FREE!

*(Big John shoots Leroy in the foot.)* WHOA, LEROY, THAT MUST'VE HURT! Did that hurt? Bobby what do ya' think? Ya' think that hurt?

**BOBBY.** I bet that hurt. *(All four laugh.)*

**BIG JOHN.** What about you Bart, Betty Lue? Ya' think that hurt?

**BART/BETYY LUE.** Yes sir, Mr. Payne, it certainly did.

**BIG JOHN.** Big Bastard, you think that hurt? *(Big Bastard isn't sure how to answer and misses his chance and berates himself as Betty Lou hugs and nurtures him.)*

**BIG JOHN.** Let's ask Mr. Brown. Mr. Brown, did that hurt?

**LEROY.** I'm tellin' ya,' you got the wrong man. I'm just visitin' friends. I don't know Jim Walker. *(Big John shoots Leroy in the other foot.)*

**BIG JOHN.** Wow! That's gotta hurt! Still visitin' friends huh. I think your friend, Jim Walker, sent you 'cause he knows who runs this town. He's just a yellow-bellied coward with one hand. A shell of his former

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self. He's afraid. Afraid of me. *(The men all laugh again. Bobby pretends to mumble and moves his hand up his sleeve trying to grab his gun. Leroy, lost in anger and pain, yells out.)*

**LEROY.** He's a better man than you'll ever be! Any of ya'!

*(Big John shoots Leroy in the arm.)*

**BIG JOHN.** There we go! A breakthrough. See, wasn't that easy? You do know Jim Walker. Was that so hard?

**LEROY.** He's gonna kill you when he finds out what you've done to me and Eileen. *(Big John shoots Leroy in the other arm.)*

**BIG JOHN.** He's dead in a bottle. Little secret, Leroy, Jim, and I go way back. We've a "history" you can say.

**LEROY.** He could've come here and killed you at any time.

**BIG JOHN.** And I could've taken him in and hung him for his crimes anytime I wanted.

**LEROY.** Jim Walker's comin' for ya.' Believe that.

**BIG JOHN.** Well... ya' see, the problem is he's not here, you are. You're no Jim Walker. No one cares who you are. Your legendary status as an outlaw is just a figment of your little imagination. I'm outta your league. Hell, you cain't even lace my boots. *(Big John and his men surround Leroy's chair and unload many rounds into Leroy, killing him.)* Cut him up into pieces and feed him to the dogs. I don't want no trace of his body. Understand?

**BOBBY.** Yes sir. *(Bobby, Betty Lue, Big Bastard, and Bart go out and come back in with hacksaws. They stand around Leroy and stare at his dead body in the chair. They show their fangs as they thirst for his blood. A heartbeat is heard as the stage is flooded with red light.)*

**BIG JOHN.** *(Pouring himself another drink. Looking out the saloon doors.)* I'll be waitin' for ya' Jim Walker. Been a long time comin'. *(Lights fade as "You Don't Mess Around with Jim" by Jim Croce plays.)*  
*\*(See Copyright note on page 3.)*

### INTERMISSION

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