

Act 1, Scene 1 IGNITION

SETTING: EVARTS HIGH SCHOOL, 1955, HARLAN COUNTY. FRIDAY,
JUST BEFORE LAST BELL. OPEN: JENN PULLS UP TO SCHOOL IN HER
CAR AND PARKS, THEN WALKS INTO SCHOOL. MARY LOU AND THE
PLAYER ARE TALKING.

MARY LOU What do you mean you're not going to
be here this weekend?

PLAYER Baby, don't you want me to be famous
 someday? I gotta cut this demo. I
 won't be gone long.

MARY LOU No talking to them other girls,
right?

PLAYER Awww right honey, no
talking to them other girls.

THE TWO HUG, AND THE PLAYER WALKS STAGE LEFT TOWARDS HIS FRIEND BAU AND THE TWO HAVE A SILENT, WHOLESOME DIALOGUE. JENN WALKS ON FROM STAGE RIGHT. BAILEY ENTERS, WALKING TOWARD HER FRIEND MARY LOU. AS THIS IS HAPPENING, MARY LOU ENTERS, TURNS AROUND AND RUNS STRAIGHT INTO JENN, WHO'S BEEN WALKING TOWARDS HER. THE TWO COLLIDE AND DROP ALL OF THEIR BOOKS (BOTH HOLD BOOKS).

MARY LOU [QUICKLY] What're you doing, you clumsy goof!

JENN [WITH A FAKE SMILE, PICKS UP BOOKS]
Oh, I'm sorry. [TURNS AWAY, UNDER
HER BREATH] That girl's so stuck up,
she'd drown in a rain storm.

MARY LOU What was that?

JENN None of your goddurn business.

MARY LOU

Put an egg in your shoe and beat it!

JENN

Gladly!

BAILEY PICKS UP MARY LOU'S BOOKS, THEN WALKS AWAY WITH MARY LOU.

BAILEY

Who even was that?

MARY LOU

I don't know, some oddball.

FINAL BELL RINGS AND THE STUDENTS SCATTER. JENN WALKS TOWARDS HER CAR AND DRIVES HOME.

Act 1, Scene 1 INTERVIEWS

MARY LOU

So in this here school, we got the cool kids and the not-so-cool kids. The not-so-cool kids get in the way of those of us what's destined for greatness. Like my boyfriend. The Player!

THE PLAYER

Ta-dah !

INTERVIEWER

So what about the likes of Jenn Dandy?

MARY LOU

I'm sorry. Who now?

J/J

Hi, my name's Jenn Dandy, and I'm a loser. No, really. Nobody at school gives a rat's ass about me. [SCREEN GOES BLACK, BUT VOICE STILL PLAYS] But I don't care. Each night, I lose the buttons and bows, and I drive moonshine for my daddy. It's not pretty, but we all gotta make a living.

AFTER JENN GETS HOME, SHE PARKS THE CAR, WALKS OFF STAGE. SHE
CROSSES STAGE, LOOKING FOR CLOTHING. EACH TIME SHE LEAVES
STAGE, SHE APPEARS WEARING A DIFFERENT ARTICLE, BEGINNING HER
TRANSFORMATION INTO JAMES. JEANS, A WIG, OTHER THINGS. JENN
FINALLY APPEARS AS JAMES, AND LEAVES TO GO OFF ON HER/HIS
FRIDAY NIGHT MOONSHINE RUN.

Act 1 Scene 2 MADGE GETS AN IDEA

SETTING: ONE OF MADGE'S RESTAURANTS, THUNDER BIRDS. OPEN:
MADGE WALKS IN TO COLLECT HER MONEY FROM THE RESTAURANT'S
MANAGER, PATTY.

MADGE (YELLING) Patty! Get yer lazy
ass over here right now! I'm
here to collect and I'm busier
than a moth in a mitten!

MADGE WALKS TO THE BACK OFFICE AND SEES VERNON SITTING AT
PATTY'S DESK.

VERNON (MENACINGLY) Howdy there Madge,
been a long time.

MADGE (GRIMACING) It's been a long
time for good reason. Now what
in god's name gave you the
nerve to show yer face round
here?

VERNON Aw Madge, that's no greetin'.
Why dont'cha have a seat?

MADGE SITS DOWN, RESENTFULLY.

VERNON (THREATENINGLY) I got some
information I think you'd like
to keep in the right hands
(SLIPS FOLDER ACROSS THE DESK).

MADGE (MADGE LOOKS AT FOLDER CONTENTS, SEES EVIDENCE OF HER MOONSHINE OPERATIONS, AND GLARES) Whad'ya want Vernon?

VERNON Oh y'know darn well what I want, Madge. You got faster cars and faster drivers behind the wheels of 'em, an' I want 'em both.

MADGE (LAUGHS) Vernon you ain't got the good sense God gave a goose if you think I'm just gonna hand you mah best drivers

VERNON I'd bite mah tongue if I was you, Madge. Y'know how lucky y'are that I come to you with this first? I coulda give this to the po-lice and clean run you outta business. All I'm askin' for is a couple drivers.

MADGE Well y'aint gittin' em!

VERNON Well, I can give ya a week to think about it, after that these pictures'll be on the front cover of ever' newspaper from Memphis to Knoxville. Ain't no gettin' outta this one for you, Madge.

VERNON GETS UP AND WALKS AWAY.

MADGE (SIGHS, THINKING ABOUT WHAT TO DO.)

MADGE GETS UP AND WALKS BACK INTO THE MAIN RESTAURANT. AS SHE WALKS PAST, A COUPLE AT A BOOTH PLAYING "GREAT BALLS OF FIRE" BY JERRY LEE LEWIS.

MADGE

(HUMS ALONG, SUDDENLY STOPS,
GETTING AN IDEA.) I wouldn't be
too sure about that Vernon...

Act 1 Scene 3 THE PLOT EMERGES

MADGE'S BAT-CAVE. DUSTY OFFICE. MAP, PAPERS EVERYWHERE. MADGE AND CRICKET ARE ONSTAGE. MADGE IS RUMMAGING THROUGH SOME PAPERS.

CRICKET What do you need, Ma?

MADGE I need Charlie- where's Charlie?

CRICKET I--I--I--don't know! I'll find her.

CRICKET FRANTICALLY LOOKS AROUND, UNABLE TO HELP. CRICKET
OPENS THE DOOR TO LEAVE TO THE OFFICE, ONLY TO FIND CHARLIE
IS ENTERING FROM THE OTHER SIDE.

CRICKET I--I--found her, Ma. Hey, Charlene!

CHARLIE Cricket, how many times do I have to
tell you? It's CHARLIE.

MADGE Pipe down, you two. Charlie, where
have you been?

CHARLIE I took the Chevy out past Dead
Devil's Holler, see how fast I could
push 'er.

MADGE Listen here--that Vernon's been
running his mouth again.

CHARLIE And what's that gotta do with me?

CRICKET It means you're in trouuuuble.

MADGE GIVES CRICKET A DISAPPROVING SLAP.

MADGE Shut your pie hole! Go long now and
pick up them jars of sorghum down at
Buddy's store.

CRICKET [DISAPPOINTED] Aww right. Bye Ma,
Bye-bye Charlene.

CHARLIE It's CHARLIE!

CRICKET EXITS STAGE LEFT.

CHARLIE What's it really mean, Madge?

MADGE It means that if he keeps talking,
the both of us could end up behind
bars.

CHARLIE SITS DOWN.

CHARLIE Alright, so what're we going to do
about it?

MADGE So here's how it looks to me--we've
gotta get a leg up on this Vernon.
It pains me to say this about
family--

CRICKET ENTERS ABRUPTLY AND INTERRUPTS MADGE.

CRICKET Ma, I'm gonna go git that sorghum
for ya, right away!

MADGE Shut yer gullet, and go call that
Dandy kid!

CRICKET (HEAD DOWN, NOT STOPPING MOVING)
Okay, Ma.

MADGE --but [PAUSES SIGNIFICANTLY] we
might hafta "borrow" that boy of
his.

CHARLIE The one with the hips? (CHARLIE DOES
A HIP SWANG.) They say he's gonna be
big one day.

MADGE

Not if that Vernon don't clam up.

Act 1 Scene 3 INTERVIEWS

CRICKET (PROUDLY) Howdy. The name's Cricket, I'm 24 years old, and I live with my Mamma!

MADGE Cricket! Get out of my Goddurn chair!

CRICKET Sorry, ma!

MADGE Name's Madge. That's Queen Madge. I make the finest Moonshine in all the south. I don't mean to brag, but even Jerry Lee Lewis is a fan. Told me it knocked him plum flat on his tail.

CRICKET And I'm Cricket! I do everything Ma tells me too. She's the boss y'know. Ma's the best at everything!

MADGE Now Cricket, we don't wanna be puttin' on airs.

CRICKET But you are the best, Ma!

MADGE [CHUCKLES SELF-DEPRECATINGLY] I guess you right.

CHARLIE How long you keeping me 'ere for? I wanted to get a good drive in 'fore the sun went down.

INTERVIEWER Your boyfriend driving yah?

CHARLIE (VISIBLY ANNOYED) I'm sorry...what?

INTERVIEWER Your boyfriend?

CHARLIE

The day I let some man drive me will be the day they're driving my casket.

VERNON

Howdy. Vernon 'ere. I guess you could say I handle things on the dark side of this world we live in. Me and my girl Madge go waaay back. We been head to head since--

MADGE

I'll admit. Me and Vernon used to go steady.

CRICKET

(WHISPER) It didn't end well...

VERNON

Mmmmmmyyyyy son. The Player. You ever heard of him? Y'know, them fingers of his dance across the strings of a guitar faster than green grass through a goose.

Act 1 Scene 4 MADGE GIVES DIRECTIONS

JAMES SHOWS UP AT MADGE'S HOUSE.

MADGE [HANDS CRICKET A BOX] Now, put the pretty box in the pretty car. Think you can handle that?

CRICKET What's in the pretty box?

MADGE A surprise...a big ole, loud, ruckus-bustin' surprise!! [CRICKET NODS ENTHUSIASTICALLY]

JAMES GETS OUT OF THE CAR AND THEN MADGE PULLS HIM ASIDE.
CRICKET PUTS THE BOX IN THE TRUNK OF JAMES' CAR.

MADGE I got you runnin' somethin' a little different this time. You ever hear of The Player?

J/J [GRIMACES] Unfortunately.

MADGE You're takin' him down to Beardon for me.

J/J Totin' *him*? All the way to Tennessee? What for?

MADGE I don't pay you to ask questions--I pay you to drive.

J/J Speaking of that, what is the pay?

MADGE You'll find out when you're...finished.

Act 1 Scene 5 JENN MEETS THE PLAYER

JENN IS STANDING OUTSIDE HER CAR, DRESSED AS JAMES. SHE LOOKS IMPATIENTLY AT HER WATCH. THE PLAYER SWAGGERS ONSTAGE FROM STAGE RIGHT, CARRYING A GUITAR.

PLAYER Howdy! You the driver?

JAMES That depends--you...[SLIGHT PAUSE,
FAINTLY CONTEMPTUOUS] The Player?

PLAYER What gave it away? Ha ha ha ha!

JAMES You ready to leave, Mr. Player?
 You're an hour late and we got a
 whole lotta distance to cover.

PLAYER That's Mr. *The Player* to you. Hey,
they tole me they was a-sendin' me a
girl driver.

JAMES They sent you a *fast* driver.

PLAYER They sent me a *young driver*. But
that don't mean y'aint fast. Hope
you don' mind me playin' the guitar,
but nobody ever does. Let's roll.

JAMES Don't you mean--let's rock? [JAMES
WINKS, GETTING THE STINK-EYE FROM
PLAYER]

THE PLAYER DOES NOT LAUGH. THE TWO SITUATE THEMSELVES IN THE CAR AND FREEZE. THE LIGHTS ON THEM GO DOWN.

Act 1 Scene 6 MADGE SENDS CHARLIES OUT

LIGHTS UP ON QUEEN MADGE AND CHARLIE, ON THE OPPOSITE SIDE OF THE STAGE. MADGE AND CHARLIE SIT ON OPPOSITE SIDES OF HER DESK.

MADGE I'm worried, Charlie--it's been a whole week and we ain't heard a lick from that Dandy kid.

CHARLIE Too young to be up to somethin' sneaky, but too good of a driver not to be sendin' word.

MADGE We got more than you know riding on this little plan, and I for one don't wanna take any chances.

MADGE GIVES CHARLIE A LOOK AND CHARLIE GRINS.

CHARLIE Well I'll be damned! Am I hearin' what I think I'm hearin'? You finally gonna give me somethin' fun to do?

MADGE Absolutely nobody is to know what's really the word with this here run. [NODS SIGNIFICANTLY] You're goin' just to keep an eye out so everything runs smooth.

CHARLIE [WALKING OUT] Yeah, Yeah Madge. I'll go fire up my baby!

MADGE Hey listen! You know what's at stake here, and what you have to do if it comes down to it.

CHARLIE [STOPS] Yeah, of course Madge.

MADGE

No matter what happens, remember who
you are and why you're there. Those
two ain't nothin to us, and you
ain't nothin without me.

CHARLIE EXITS.

Act 1 Scene 6 INTERVIEWS

MADGE Want somethin' done right? You send a woman.

CHARLIE [IN THE CAR] Want something done right? You send me.

MADGE Charlie's my most reliable driver. She's been driving for me for ugh-- (DRAGS IT OUT) too long. Right after the accident, I took her in. She was living with her uncle back then. (REFLECTS, GRIMACES REMORSEFULLY) Gotta say, though, girl's gotten a little cold since then.

CHARLIE I don't get why you got me here...whaddya want me to say? I rather be drivin' mah girl. She's a sight better t'talk to than you!

INTERVIEWER Madge was talking about an accident. What accident?

CHARLIE Now, that ain't none of yur gosh darn business!

Act 2 Scene 1 CHARLIE MEETS JAMES

THE PLAYER AND JAMES ARE IN THE CAR. THE PLAYER IS STRUMMING HIS GUITAR. J/J, OBVIOUSLY INCREASINGLY FRUSTRATED WITH THE PLAYER'S NOODLING, IS ABOUT TO "LOSE HER RELIGION."

J/J If you don't stop playing that goldurn guitar, I'm gonna turn this car around and head straight back to Harlan.

PLAYER [HUFFS] You know how many people would pay to hear me play for this long?

J/J I'll pay to hear you stop..

PLAYER [SIGHS LOUDLY, LOWERS GUITAR, AND IS SILENT]

J/J [SQUINTS AT REARVIEW MIRROR] That car...it's gainin' on us. It's been behind us for a while.

PLAYER [MISCHIEVOUSLY] Maybe *they* want to hear me play...

J/J Shut up! With me drivin', they'll never get close enough.

THE LIGHTS GROW BRIGHTER.

J/J I can't believe this...there's no way these guys are cops. Wait, what the--

PLAYER They're cutting us off...for Heaven's sake, slow down!!

CHARLIE AND JAMES BOTH SCREECH TO A HALT.

J/J

[HANDS ON HIPS, ROLLS EYES] I don't
if I can *drive* that slow.

CHARLIE

Oh, sweetcakes, you ain't got no
idea!

PLAYER RETURNS

PLAYER

What's that, you talkin' about me?

J/J AND CHARLIE IGNORE HIM, WALK TO THEIR CARS.

PLAYER

[LOOKS AROUND BEMUSEDLY] Well, we
best be goin'!

Act 2 Scene 2 "I GOT FRIENDS IN LOW PLACES"

IT'S GETTING DARK OUTSIDE. CHARLIE SIGNALS FOR J/J TO PULL OVER.

CHARLIE We'll stop here tonight.

CHARLIE, J/J, AND THE PLAYER ALL GET OUT OF THEIR CARS. CHARLIE GRABS THREE JARS OF MOONSHINE OUT OF HER CAR, AND OFFERS THEM TO THE OTHER TWO WHILE TAKING A SEAT. J/J TAKES HIS/HERS WITHOUT BLINKING AN EYE. THE PLAYER LOOKS AT HIS JAR SKEPTICALLY, BUT SEEING THE OTHER TWO DRINK, HE DOES TOO, ONLY HE WINCES AS HE SWALLOWS, LETTING OUT HIS BREATH IN A LOUD "WHOOSH."

CHARLIE My uncle did it better.

J/J	Did what?
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CHARLIE My uncle used to make Madge the best
moonshine in the hole damn county.

J/J So it runs in the family?

CHARLIE Nah. My parents warn't in the trade,
 just civilians.

J/J Were?

CHARLIE They died in a crash when I was
nine.

J/J What happened?

CHARLIE

[LONG PAUSE] I was in the back seat on our way from the lil' diner down the road on my ninth birthday. We wasn't gonna go out 'cause of the weather, but Ma insisted. We never useta go out much, but that one time Ma and Pa scraped together enough for a night out. [PAUSE]

J/J

Then what happened?

CHARLIE

We were actin' silly, singing God knows what. One minute we were on the road, the next we were spinning off of it. By the time we come to a stop, half the car was hangin' off the edge of this steep cliff. Ma kept yelling, "Charleen get out the car! Charleen get out the car!!" I just sat there bawling my eyes out. She said, "Charleen, you best get your sweet little butt of this car right now!!"

J/J

But you made it out.

CHARLIE

Sure did. [PAUSES] No one else did though. [LOOKS AWAY] Anyways, I got sent to my uncle who roped me in with Madge. Thought I'd get out when he died, but Madge's got a way of keeping people right where she wants 'em. How 'bout you? What's your story, boy?

J/J

[INSTANTLY] Girl.

JENN QUICKLY CATCHES HER BREATH, REALIZING HER MISTAKE, BUT NOT BEFORE CHARLIE CATCHES ON.

CHARLIE

Girl?

Act 2 Scene 3 CRICKET FINDS OUT

MADGE [ON PHONE] Listen here, Vernon, if you ever
want to see that son of yours, you
best keep your trap shut!

CRICKET [OFF STAGE LEFT, EAVESDROPPING]

MADGE I've got a pretty box for your boy
in one of my cars that's
gonna...heh, heh...blow his mind.

CRICKET MAKES AIR BOX AND EXPLODES IT. HE RUNS TO CENTER
STAGE.

CRICKET I gotta tell Charleen!

CHARLIE [OFFSTAGE] It's "CHARLIE"!

Act 2 Scene 4 CRICKET CHIRPS!

EVERYBODY'S AT THE ROADHOUSE, EXCEPT CRICKET.

PLAYER [GROANS COMICALLY.]

CHARLIE 'Mornin, sunshine. [PLAYER GROANS AGAIN] Want some more *moonshine*?

PLAYER I'm not thirsty! But I'm so hungry, I could eat the north end of a south-bound polecat.

CHARLIE One'a Madge's diners is right up ahead. [JOKINGLY] Breakfast's on you.

PLAYER [GROANS AGAIN]

THEY GO INTO THE DINER.

AT THE DINER, THE GANG SITS DOWN IN A BOOTH]

WAITRESS Howdy, my name's Cindy. Welcome to Thunder Cats. What can I get for yuh folks?

CHARLIE AND J/J [TOGETHER, EMPHATICALLY] Coffee. Black.

PLAYER I'll have a steak, darlin'.

WAITRESS We ain't got steak, hon'. We got eggs and grits, ham and grits, bacon and grits, fresh kilt' squirrel and grits, pancakes and grits...

PLAYER You got steak and grits?

WAITRESS Eh...[thinks] No.

J/J He'll just have some coffee.

PLAYER Hold the grits.

WAITRESS [SIGHS, PICKS UP MENUS] I'll be
right back with your grits--I mean,
coffee. [LEAVES]

CRICKET COMES RUNNING IN.

CRICKET Charlene! Charlene! I got somethin'
to tell yuh! Charlene!

CHARLIE Oh, sweet Jesus.

CHARLIE STANDS UP, GRABS CRICKET BY THE EAR AND DRAGS HIM
AWAY.

CRICKET Charlene, you won't believe what I
just heard Momma say. Momma--

CHARLIE First of all, it's CHARLIE. Second
of all, I'm doing exactly what Madge
told me to do, so I don't know why
you're here.

CRICKET But the pretty box. [DRAWS PRETTY
BOX]

CHARLIE [STOPS HIM MIDWAY] Nobody cares
about your stupid box!

CRICKET [QUIETER] But...the pretty box.
[DRAWS PRETTY BOX AND EXPLODES IT]

CHARLIE [TRIES TO STOP HIM AGAIN] Cricket,
what did you just do?

CRICKET The pretty box. [DRAWS AGAIN AND
EXPLODES IT]

CHARLIE [FINDS THE BOX AND TRIES TO PULL IT LOOSE, GINGERLY. SHAKING HER HEAD.]
Madge...you done gone too far.
[CHECKS WATCH] We ain't got that much time before this thing blows.
[LOOKS AROUND]

CHARLIE'S SCENARIO FREEZES, CRICKET'S "UNFREEZES."

CRICKET I got some card tricks to show y'all too! [TAKES OUT A DECK OF CARDS, SHUFFLES THEM, PICKS TOP CARD] Is this your card?

J/J What? No, it's not, and what's my--

CRICKET [THROWS CARDS IN THE AIR] Boom!
Magic! I knew you were gonna say that.

WAITRESS IS NEARBY WITH COFFEE AS CRICKET THROWS CARDS AND CARDS LAND ON WAITRESS.

WAITRESS They ain't payin' me enough for this. [TAKES A SIP OF COFFEE AND WALKS AWAY WITH THE COFFEE]

J/J Wait. Ain't you Madge's boy?

CRICKET N-no! [RUNS OUTSIDE, J/J CHASES, AND THEY WATCH AS CHARLIE DRIVES AWAY WITH J/J'S CAR.]

PLAYER [WALKS OUT] Guess she ain't going to Nashville.

J/J Nashville?! We're already halfway to Beardon!

PLAYER What's a Beardon? I'm cuttin' a demo
in Nashville, y'hear.

J/J Not according to Madge.

PLAYER Well, is someone gon' go after her?

CRICKET

I [DRAGGING IT OUT] don't think
that's a grand idea. Ain't nobody
could evah catch Charlene.
Especially in that Fleetline she
runs...

J/J I ain't no *nobody*.

CRICKET, J/J AND THE PLAYER GET IN THE CAR AND RUN OFF STAGE.

ACT 2 SCENE 5 BOOM!

[LIGHTS OFF.]

CHARLIE

[OFFSTAGE] Damn. This thing sure moves fast. I ain't got much time.
[CHUCKLE] Well, haven't seen Ma and Pa for a while. How you guys doing up there? Y'know, I got a good feeling about that Dandy kid. I'll tell you all about her when I see y'all again. And by the looks of this here durn box, it'll be soon. Y'know I was itchin' to get out this moonshine business. Guess you gotta be careful of what you wish for.

SOUND EFFECT: EXPLOSION, LIGHTS TURN ON. CRICKET, J/J & THE PLAYER WALK ON. CHARLIE IS ON THE FLOOR, DEAD.

J/J

[LOOKS TOWARDS CAR] My baby! [RUNS TOWARDS CAR]

CRICKET

[UPSET] Ch-charlie! [FALLS TO KNEES]

PLAYER

That's a damn shame. Wonder what happen'd to her. [THINKS A MOMENT] Hey...wouldn' that make a great song? [STARTS TO HUM AND VOCALIZE WORDS TO "THUNDER ROAD", VERY, VERY HESITANTLY: "LET ME TELL THE STORY, I CAN TELL IT ALL; 'BOUT THE MOUNTAIN BOY WHO DROVE ILLEGAL ALCOHOL; PAPPY MADE THE WHISKEY; SON, HE DROVE THE LOAD; AND WHEN THAT ENGINE ROARED, THEY CALLED THE HIGHWAY...THUNDER ROAD...]

Act 2 Scene 5 INTERVIEWS

INTERVIEWER So what are your thoughts, Cricket,
as we look back on this tragedy?

CRICKET Charlie was the best friend I ever
had. She was the nicest one working
at Ma's place. She only yelled at me
half the time. Half! And only made
fun of me when I did something
really wrong. I'm gonna miss her.
Love you Charlie and I'll miss you!

J/J I felt like I'd known her my whole
life. I just wish I had more time.

MADGE People come. People go. It's just
part of the business.

THE PLAYER I ain't really knowed her. Seemed
like a nice gal, but...That's all I
got.

INTERVIEWER Here's somethin' y'all might not be
able to answer: did Charlie do right
by you all?

MADGE What do you mean "do right"? Only
thing she did right was drive.

CRICKET Of course she did right! She was
Charlene!

Act 2 Scene 6 VERNON, VERNON

MADGE AND VERNON SIT ON OPPOSITE SIDES OF MADGE'S
DESK, EACH WITH A JAR OF MOONSHINE.

MADGE So, Vernon, what made you come to
your senses?

VERNON

[TAKES A LARGE PULL OF MOONSHINE]

Well, I been thinking. We both been in this business for a while. And what you done pulled with my son made me realize a few things. Some things just matter more than petty set-tos. Also, how could any respectable gentleman turn down a jug of Queen Madge's finest?

MADGE [TAKES A PULL] Don't you try that,
you sly dog.

VERNON [LAUGHS UNCOMFORTABLE] Huh huh,
Madge, Madge, Madge. You always had
a way with words. May I have more
moonshine?

MADGE Oh Vernon, you're on yer way gettin'
drunk as a skunk! But hey, you are
drinking Queen Madge's finest!

[POURS VERNON ANOTHER JAR]

[PAUSE]

MADGE [TAKES A SIP] So, I have arranged for your son to be transported by my finest driver to Nashville so that he can record that there demo of his--he is so talented! You done raised that boy right.

VERNON

That's mighty kind of you, Madge. I do appreciate your hospitality. [SIPS AGAIN] For that, I'll make sure to keep this mouth of mine shut. I consider you like family, Madge. Distant family, hard t'take sometimes, but still family.

MADGE

Y'know Vernon, I think it's YOU with the way with words here.

VERNON

Awww shucks, Madge. You got me
drunker'n a three-eyed goat
aaaaaaaand you got me flustered. But
you sure my son's gonna get that
demo of his right?

MADGE

Yessiree.

VERNON

Well Madge, I gotta thank you for all you did for me today, but I'm gonna see myself out now. We should do this again sometime!

MADGE

Drive safe, now.

VERNON LEAVES.

MADGE

Cricket, Cricket! Get your diddly ding behind over here.

CRICKET

[OFFSTAGE] I'm coming, ma!

MADGE

[WAITS A MOMENT] Criiiiiikeeeett! I swear that boy's as useful as a trapdoor on a canoe.

CRICKET RUNS ONSTAGE.

CRICKET [OUT OF BREATH] Ma, I got good news!

MADGE And what might that be?

CRICKET Jenn-James...that *Dandy* kid! Her and that Player fella just arrived in Nashville!

MADGE Well I be damned, a day early! I guess some things really do work out for the best.

Act 2 Scene 7 #BRINGBACKMARYLOU

MARY LOU Bailey, you won't believe what I
heard about that awful Dandy girl!

BAILEY Whaddya hear?

MARY LOU Well...[GETS CLOSER] She's a boy!
Well, not actually a boy. She just
been dressin' like a boy, hauling
moonshine for Madge. Qa-ween Madge.

BAILEY No kiddin' ?

MARY LOU I'm bein' serious! She was tryin' to
steal my boyfriend by hauling him
all the way out to Beardon. He's
lucky to be alive--

BAILEY What do you mean?

MARY LOU Didn't you hear? Her car went [DRAWS
BOX WITH FINGERS AND MAKES EXPLOSIVE
GESTURE] Boom!!

THE PLAYER WALKS ON.

PLAYER Honey, that ain't how it happened.

MARY LOU But it sounds better my way! It's
almost as if I went up with the car!

PLAYER	Here's what really happened...
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