

SCHMIGADOON!

Written by

Cinco Paul

Based on the Apple TV Plus series Schmigadoon!

February 20, 2026

MAIN CHARACTERS:

JOSH
MELISSA

MAYOR MENLOVE
MILDRED LAYTON
DANNY BAILEY
BETSY MCDONOUGH
DOC
EMMA TATE
THE REVEREND LAYTON/LEPRECHAUN
FLORENCE MENLOVE
CARSON TATE

ENSEMBLE:

PETE/TOMMY
FARMER MCDONOUGH
LARRY THE FIREMAN
HARVEY THE INNKEEPER
FREDDY
LOUIS

HELEN PRITT
MEG/GRACIE
ANNIE
NANCY
CARRIE/ZANEETA
THE COUNTESS GABRIELLE VON BLERKOM

A NOTE FROM THE AUTHOR ON TONE:

Schmigadoon! is a musical comedy with satirical elements, which means those playing characters in the town need to utilize an artful mix of the broadly comic and the absolutely sincere. In other words, their portrayals must be heightened enough that the tropes are laid bare, but real enough that we never feel they are in on the joke. Therein lies the gold.

--Cinco Paul

ACT ONE

SCENE 1: HOSPITAL WAITING AREA - NIGHT

Various people mill about a hospital waiting area. JOSH, in scrubs, walks with a man on crutches. MELISSA, also in scrubs, speaks with a pregnant woman and her partner. They both say goodbye to their patients.

TITLE: "THE NIGHT THEY MET"

Melissa approaches a CANDY VENDING MACHINE, pays and makes a selection. Nothing happens. As she pushes the selection button repeatedly, Josh watches with interest.

JOSH

One more time oughta do it.

Melissa turns and sees Josh standing there.

MELISSA

Oh. Sorry. I haven't slept in three babies.

(desperate)

And I really need my Skittles.

JOSH

Well, I usually give it a kick. Right about there.

(off her look)

You can trust me--I'm a doctor.

MELISSA

Okay, but if this doesn't work you're delivering my next baby.

JOSH

I'm an orthopedic surgeon. But I do have a general idea of how things work down there.

MELISSA

(sizes up the machine)

So...one kick and apparently--magic?

*

He nods. She gives the machine a swift KICK. Nothing. Then--

ALL THE CANDY drops down at the same time. It's magical. They stare in open-mouthed shock/delight, then turn to each other and start taking off their scrubs.

SCENE 2: JOSH'S BEDROOM - NIGHT

Melissa and Josh lie in bed together after their first time.
A FRAMED KNICKS JERSEY hangs over the bed.

MELISSA

That was amazing.

JOSH

It was.

MELISSA

The way all the candy fell down
like that--oh, did you think I
meant--

JOSH

No, no, knew you were talking about
the candy the whole time.
Obviously. Amazing. Hard act to
follow, to be honest.

MELISSA

Well, I wouldn't say that...

(beat)

Okay, this is probably--my
therapist tells me I tend to over-
romanticize things--but I would
just like to put it out there that
while I'm fine with this being just
one night, I am also fine if this
is more than one night. So. Yeah.
What would your take on this be?

Josh looks at Melissa. Smiles.

JOSH

I don't think this is just one
night.

MELISSA

So, like two nights?

JOSH

Melissa.

MELISSA

Josh.

JOSH

You are gorgeous and funny and
smart...

MELISSA

Keep going.

JOSH

Maybe it's two nights. Maybe three.
Or who knows, maybe we'll end up
together forever. But for now what
do you say we just take it one
moment at a time?

MELISSA

Yes. I'm obviously great at that.

TITLE: "ONE YEAR LATER"

SCENE 3: JOSH'S BEDROOM - EVENING

Moving Day. The bedroom is filled with BOXES. The framed Knicks jersey has been replaced with a FRAMED SINGIN' IN THE RAIN POSTER. Josh and Melissa look up at it from the bed.

MELISSA

It looks good there, right?

JOSH

Mm-hmm.

MELISSA

I mean, it just looks classier than some old sports uniform, you know?

JOSH

Well, it was Jalen Brunson's own personal Knicks jersey that he signed and gave me for saving his knee, but sure. It's a very nice poster.

MELISSA

Singin' in the Rain changed my life. Do I need to make you watch it again?

JOSH

Hey, I loved it. Until they started singing and dancing, and then I wanted them all to die.

(off her look)

I'm sorry, but musicals are so fake. People don't just burst into song like that in real life.

MELISSA

Okay, I don't want to make you sad, but lightsabers aren't real.

JOSH

Wow. Do you realize how crazy you sound right now?

She laughs. Then--

MELISSA

So. This is a big deal. Moving in together. You sure you're up for this?

JOSH

You couldn't've asked that before I
moved all these boxes?

MELISSA

Be serious. This is kind of scary
for me.

He takes her hands and looks her right in the eyes.

JOSH

I have never been more sure of
anything in my entire life.

MELISSA

(tearing up)

Okay now you're making me cry.

JOSH

No! Boo! Stop!

MELISSA

(laughing)

I think I feel a song coming on...

JOSH

Not a song! Anything but a song!

They both laugh.

TITLE: "TWO YEARS LATER"

SCENE 4: JOSH & MELISSA'S BEDROOM - NIGHT

Josh and Melissa lie in bed looking at their phones in complete silence, ignoring each other. Melissa tries to get Josh's attention.

MELISSA

Ooh, they've already posted photos. Look, there's one of me catching the bouquet. What?

She holds her phone up to him. He gives it a cursory glance.

JOSH

Such a weird tradition.

MELISSA

Yeah. So weird. Wow, how crazy is it that Nicole and Eddie are married now, even though they started dating a year after we did?

JOSH

Almost as crazy as those vows they wrote for each other.

MELISSA

Crazy? They were beautiful.

JOSH

"And when there was only one set of footprints, that's when you carried me." Ucch.

MELISSA

Well, that part was about Jesus.

JOSH

Okay, but you have to admit the stuff in those vows was way over the top.

MELISSA

No, because that's how I feel about you. Is that not how you feel about me?

JOSH

Of course it is.

MELISSA

Well, sometimes it's hard to tell. Did you even read that last book I gave you?

JOSH

Let's see, which book was that?

He grabs a stack of books from his nightstand.

JOSH (CONT'D)

What's the Matter With Men?
Despicable He? She's Okay, You're
Not? There are so many I've lost
track.

MELISSA

See, this is why I wanted to go on
that couples retreat in the
Catskills.

JOSH

No, no--we do not need that. I'll
be better. I promise.

TITLE: "ONE YEAR LATER"

TITLE: "THE CATSKILLS"

SCENE 5: WOODS - DAY

THUNDER and LIGHTNING as Josh chases after an upset Melissa in the woods.

JOSH
Mel!

MELISSA
Don't talk to me!

JOSH
Will you wait up? Please?

MELISSA
No! Go away!

JOSH
I don't even know what I did!

MELISSA
Of course you don't!

JOSH
Mel! Come on!

MELISSA
Just leave me alone!

JOSH
Look, when I said we should bail on
this I meant the retreat! Not us!
Just the retreat!
(off her silence)
I mean, come on. We've been lost in
the woods for hours now, our phones
are dead, we're wet and miserable,
you're mad at me for some reason--

MELISSA
For some reason?

JOSH
Okay--

MELISSA
Last night at the campfire everyone
else was dancing with their
significant others. Everyone.

JOSH
You know much I hate that sort of
thing. It feels so performative.

MELISSA

It IS performative! It's dance!
It's beautiful and romantic and
meaningful! I wanted to dance!

JOSH

And I didn't! Why is your want more
important than mine?

MELISSA

Because mine is indicative of a
larger lack of emotional support
and yours is just dumb!

JOSH

Fine, you want me to dance with you
right now? Spin you around in the
middle of the woods when we're
soaking wet? Is that what you want?

MELISSA

YES.

Josh stares at her.

JOSH

Okay, I really didn't think you'd
say "yes."

MELISSA

What's the point of doing this if
you won't even put in the effort?
Don't you want to make our
relationship better?

JOSH

Our relationship is fine. It's...
fine. Why does everything have to
be perfect? Can't it just be
enough?

MELISSA

Okay. Shut down. Keep pretending
nothing's wrong. Because it's
easier that way.

JOSH

This is exhausting.

In the distance CHURCH BELLS RING. Melissa points to a STONE
BRIDGE.

MELISSA

You hear that? Maybe there's a town
across that bridge.

They head for the bridge, then cross it. When they get to the
other side it's suddenly sunny and bright. They see a sign:
"WELCOME TO SCHMIGADOON, pop. 167."

MELISSA (CONT'D)

"Welcome to Schmigadoon."

JOSH

"Schmigadoon"?

SCENE 6: SCHMIGADOON TOWN SQUARE - SAME

Melissa and Josh enter the town square of a classic American town, c. 1918, filled with TOWNSPEOPLE wearing the garb and attitude of the period. MUSIC STARTS up.

SONG: "Schmigadoon!"

JOSH

Okay...what is this? And why is
music coming from...everywhere?

And then suddenly PEOPLE IN TOWN START SINGING TO THEM. As if they were in a musical (SPOILER: THEY ARE).

ANNIE

Welcome to our little town

ENOCH

Where friends are all you'll meet

CARRIE

And you will never see a frown

A milkman named PETE waves to everyone.

PETE

Hey everyone!

TOWNSPEOPLE

*Hey there, Pete!
We bet you're prob'ly wonderin'
what we call
The most beautiful, wonderful,
magical place of all*

JOSH

What is happening? And who are they
singing to??

MELISSA

It must be something they do for
tourists. Like Colonial
Williamsburg.

TOWNSPEOPLE

*Schmigadoon!
Where the sun shines bright from
July to June
And the air's as sweet as a
macaroon
Schmigadoon!*

JOSH

We did not buy tickets! You are getting no money from us!

MELISSA

Stop it. Let them sing!

TOWNSPEOPLE

*Schmigadoon!
Where it's warm and safe as a new
cocoon
And our hearts all glow like a
harvest moon
Schmigadoon! Schmigadoon!*

MEN

*Where the men are men
And the cows are cows*

WOMEN

*And the farmers smile
As they push their plows*

TOWNSPEOPLE

*And the trees are tall
And we call it Schmigadoon!*

Melissa and Josh get pulled into the town by the townspeople.

MELISSA

How fun is this?

JOSH

Fun?? It's Children of the Corn.

The townspeople point to EMMA TATE, the town schoolmarm.

WOMEN

Our schoolmarm is Emma Tate

EMMA

So many minds to educate

SHIRLEY

Still unmarried at twenty-eight!

TOWNSPEOPLE

In Schmigadoon!

FARMER MCDONOUGH, a grizzled and grumpy farmer never without his handy SHOTGUN, steps forward with his daughter, the flirty BETSY, at his side

MEN

Farmer McDonough craved a son

BETSY

But had one daughter and was done

FARMER MCDONOUGH

*Touch 'er and you'll answer to my
gun!*

TOWNSPEOPLE

In Schmigadoon!

BANG! His gun accidentally fires. There's a PAINFUL CRY offstage.

FARMER MCDONOUGH

Sorry, Pete!

PETE (O.S.)

I'm okay!

FLORENCE MENLOVE appears, reading a newspaper.

TOWNSPEOPLE

Florence is the mayor's wife

WOMEN

She is not the sharpest knife

MEN

Doc is here when we get sick

DOC attends to Pete, who has a wounded and bleeding shoulder.

DOC

A cocaine pill should do the trick!

TOWNSPEOPLE

A cocaine pill should do the trick!

JOSH

Can I get one of those?

DANNY BAILEY, the local carnie, appears. MILDRED LAYTON, the town busybody, enters followed by her husband, THE REVEREND LAYTON.

MEN

Danny Bailey runs our fair

MILDRED LAYTON

All young ladies best beware

WOMEN

Mildred Layton is her name

MILDRED LAYTON

I make sure we all feel shame!

TOWNSPEOPLE

*She makes sure we all feel shame!
Shame! Shame! Shame! Shame!
Everybody, everybody feel shame!
Whooo!*

After a fantastic dance break, a little boy with a lisp, CARSON, appears.

CARSON

It'th the Mayor!

Everyone separates as the cheery, avuncular MAYOR ALOYSIUS MENLOVE steps forward.

MAYOR MENLOVE

*As Mayor of Schmigadoon
I feel that I must stress
Our motto is "We always strive for
peace and happiness."*

TOWNSPEOPLE

*Our motto is
We always strive
For peace and happiness!*

JOSH

(to Melissa)

Are you crying?

MELISSA

It's just...the harmonies...

MAYOR MENLOVE

Everybody!

TOWNSPEOPLE

*Schmigadoon!
Where the church bells ring every
day at noon*

BETSY

*And the Wells Fargo wagon brought
our new spittoon!*

TOWNSPEOPLE

Schmigadoon!

Betsy spits into the spittoon--DING! DING!

MEN

*Where a man can dream
Dreams so big and wide*

WOMEN

*And a gal can be
There right by his side*

TOWNSPEOPLE

*And there's hope for all
Whether great or small
There's no fol-de-rol
Bring your parasol
And we call it Schmiga--
Schmiga! Schmiga! Schmiga! Schmiga!
S-C-H-M-I-G-A-D-O-O-OHHH!
Schmigadoon!!!!*

After striking a grand final pose, everyone immediately goes back to their business as if nothing had happened.

MELISSA

Woo hoo!

JOSH

Yay. You guys did that.
(to Melissa)
Can we go now?

MELISSA

Already?

MAYOR MENLOVE

Howdy, folks!

As the Mayor approaches, Josh turns to Melissa in a panic.

JOSH

Please don't make me interact with
the performers. I can't do this
right--
(as the Mayor arrives)
Hey, Mr. Mayor!

MAYOR MENLOVE

Welcome to Schmigadoon! Mayor
Aloysius Menlove at your service!
And this is my wife, Florence.

FLORENCE MENLOVE

Here--have some "Re-Elect Menlove"
buttons!

MAYOR MENLOVE

I'm running unopposed--again.

MAYOR & FLORENCE

But who doesn't love buttons!

MELISSA

I know I do! I'm Melissa and this is Josh.

MAYOR MENLOVE

Nice to meetcha! Now you two'll be staying at the Schmigadoon Inn, of course.

FLORENCE MENLOVE

Oh, you'll love it! Aloysius and I stayed there on our honeymoon.

(coyly)

Although we didn't get much sleep that night.

(then, straight)

On account of all the roosters out back.

JOSH

Actually, we were just headed out, so...

MELISSA

We've been sleeping on the ground for days. You seriously want to pass up an actual bed?

MAYOR MENLOVE

It's settled, then. Carson! Run and tell Harvey we've got two very special guests checking in.

CARSON

Yeth thir, Mithter Mayor!

Carson runs off toward the inn. Mildred Layton swoops in, flanked by the Reverend Layton.

MILDRED LAYTON

Hello there. I'm Mildred Layton. And this is my husband, the Reverend Layton. Shoulders back, Howard, like you have a purpose.

REVEREND LAYTON

Yes, Mildred.

MILDRED LAYTON
 I'll take it from here, Aloysius.
 Best tend to your wife; she's
 looking directly into the sun
 again.

She is. Aloysius leaves with her and Mildred turns to Melissa and Josh.

MILDRED LAYTON (CONT'D)
 So--you are Mr. and Mrs....?

MELISSA
 Oh. No. We're not married. Even
 though many of our friends are.

MILDRED LAYTON
 Oh.

MELISSA
 Josh Skinner and Melissa Gimble.

REVEREND LAYTON
 Well, I sure hope you folks can
 stay 'til Sunday. It'd be real
 special to have you in our
 congregation.

MILDRED LAYTON
 Even sinners are welcome.

JOSH
 Oh, I can promise you we'll be long
 gone by then. So where's this inn?

MILDRED LAYTON
 I'll take you there. Follow me.

She leads the way. As they pass by the entrance to the carnival area, Danny Bailey gives Melissa a smile.

DANNY
 Hey there, little lady. What do you
 say--want the thrill of a lifetime
 in the Tunnel of Love?
 (suggestively)
 First ride's on me.

Melissa stares at Danny, his look definitely stirring something in her.

MILDRED LAYTON
 You keep your distance, Danny
 Bailey.

(MORE)

MILDRED LAYTON (CONT'D)

Our town would be a far more decent place without the likes of you!

DANNY

Now, Mrs. Layton, you don't mean that.

MILDRED LAYTON

Oh yes I do! You are nothing but a scoundrel, a rascal, and-- pardon my Jewish--a nogoodnik!

(to Melissa and Josh)

You don't want to waste any more time with this carnival trash. Come with me.

As she pulls them toward the inn, Melissa glances back at Danny. He tips his cap with a sly smile. Mildred approaches HARVEY THE INNKEEPER, standing behind his reception desk.

MILDRED LAYTON (CONT'D)

Harvey! We need two rooms for our out-of-town visitors.

JOSH

Oh, one room'll be fine.

MILDRED LAYTON

They're not married, Harvey, and I'm sure you're aware of the town rules regarding such things.

HARVEY THE INNKEEPER

Yes. Of course, Mrs. Layton. Two rooms.

JOSH

Okay, I get it. You're the preacher's wife and we're "living in sin."

(in mock fear)

Aah, we're going to hell!

(to Harvey)

Just the one room, please.

Mildred Layton shoots Harvey a threatening look.

HARVEY THE INNKEEPER

Sorry, sir, but town policy is town policy.

JOSH

Okay, listen, "Harvey the Innkeeper," I'm tired.

(MORE)

JOSH (CONT'D)

And frankly, not up for playing
along with your little show, so--

MELISSA

Josh--

JOSH

Sorry, I'm just not interested in
pretending we're all in "the olden
days" right now.

MELISSA

I don't want to tell you how to
feel about this, but can you feel
different?

JOSH

I just want to get a room with my
girlfriend, where there's wi-fi and
I can check the score of the
Yankees game and read my email.

HARVEY THE INNKEEPER

Sorry, sir, but the mail wagon
won't be here 'til next week.

JOSH

I hate you.

MELISSA

So where are our rooms? We'd love
to get washed up and then go
explore your lovely town.

JOSH

Or take a really long nap.

HARVEY THE INNKEEPER

Carson'll show you. Carson?

CARSON

Right thith way!

Josh and Melissa follow Carson inside the inn.

MILDRED LAYTON

Keep an eye on those two out-of-
towners, Harvey. Like the good book
says: "Thou shalt not trust the
stranger in thy midst."

HARVEY THE INNKEEPER

Where does it say--

MILDRED LAYTON
IT'S IN THERE!

SCENE 7: TUNNEL OF LOVE - EVENING

It's now evening. Danny Bailey is sweeping up when Melissa arrives, attempting to be casual as she takes it all in. He sees her and tips his hat.

DANNY
Evening, miss.

MELISSA
Evening. Mister.

DANNY
I don't believe we were properly introduced. The name's Danny. Danny Bailey.

He holds out his hand to shake.

MELISSA
Ah yes, the rapsCALLION. I'm Melissa. Gimble.

She shakes his hand, and he turns her hand to kiss the back of it. Charming as hell. She looks around, flustered.

MELISSA (CONT'D)
It's so beautiful here at night.

DANNY
More beautiful now. And my offer's still open. First ride's on me. Second one too.

MELISSA
Oh. No. I'm just here to look. Around.

DANNY
You're a funny kid.

He pulls out a handful of BLOSSOMS and blows on them, sending them flying all around Melissa.

MELISSA
Wow. Look at all the blossoms.

DANNY
Happens a lot this time o' year. Whenever the wind blows.

Danny moves close and removes a blossom that was caught in her hair. Stays close.

DANNY (CONT'D)

So. You have a feller?

MELISSA

Yes. I have a feller. He's back at the inn taking a nap.

Danny moves even closer.

DANNY

And he's okay with you walking unaccompanied at night? Talking with strange men?

MELISSA

Well. He. What was the question again?

Suddenly Danny backs off, giving Melissa a suspicious look.

DANNY

Wait a minute. What're you trying to do, get me to fall for you?

MELISSA

What?? No.

DANNY

Then why do those crazy kinda thoughts keep runnin' through my head?

MELISSA

I don't really kn--

DANNY

Well, you can forget about it.

SONG: "You Can't Tame Me"

Suddenly MUSIC starts up. Melissa looks around, confused. Where's that coming from?

DANNY (CONT'D)

No woman's gonna tie Danny Bailey down, no how.

MELISSA

Sure.

DANNY

*When a squirrel wants another
squirrel
He don't bother to get attached*

MELISSA

Wait, I get a private show?

DANNY

*And a robin don't think about the
future when he's got an itch to be
scratched*

MELISSA

Is this a good spot? I can move.

DANNY

*I'm like an animal in the wild
So here's a truth to which you must
be reconciled...*

MELISSA

Naw, I think I'll stay right here.

DANNY

*You can't tame me
This buck was meant to be free
A cowgirl on the range in El Paso
Smiled at me and got out her lasso
And that's when I put on the gas
Oh you can't tame me*

*You can't tame me
I'm like the wind on the sea
A music teacher named Annabella
Tried her best to make me her fella
But I choose to live a cappella
You can't tame me, it's true
But if anyone could, it'd be
someone like you*

Danny stands behind Melissa and wraps his arms around her.

DANNY (CONT'D)

And somehow I can just see it:

(sings)

*In a cosy little cottage with a
white picket fence
And a tractor that always needs
fixin'
And beamin' with pride is the
prettiest bride
This side of the Mason-Dixon!*

(MORE)

DANNY (CONT'D)

*We'd have a kid, or two, or three
Two girls for you and two boys for
me!*

MELISSA

Shouldn't all of the kids be for
both of us?

DANNY

And happy is what we'd be!

Danny dances like Gene Kelly. Hands Melissa a BIG RED BALLOON then dances around, popping balloons with his feet.

DANNY (CONT'D)

*Oh you can't tame me, it's true
But if anyone could
Change a guy who's no good
If anyone could it'd be someone
like you!*

Melissa's balloon pops. She starts applauding.

MELISSA

Bravo! That was a very handsome
song.

DANNY

Song? What song?

MELISSA

The one you were just singing to
me?

DANNY

Singing?

MELISSA

O-kay. It's late, and I'm tired,
and this is getting weird, so thank
you. And goodnight.

Melissa exits. Danny watches her go, confused, as he sweeps.

DANNY

No, you can't tame me...

SCENE 8: SCHMIGADOON INN - MORNING

Melissa joins Josh, who's at a table outside the inn.

MELISSA

Sorry to keep you waiting.

JOSH

No, I'm sorry. I can't believe I slept all the way through morning. How was exploring? Find anything interesting?

(reaches for her hair)

Is that a blossom in your hai--

MELISSA

Oh my gosh, how did that get there? What? I'm really hungry! Can we order?? WAITRESS!!

The waitress comes over to the table. It's Betsy, Farmer McDonough's flirty daughter.

BETSY

Good morning! How're we doing? Sleep well last night?

JOSH

Yes...

(looks at nametag)

Betsy. Slept like a log.

BETSY

(laughs)

Oh my gosh! "Like a log"? That is hilarious. Logs don't sleep! You are so funny.

She puts her hand on Josh's arm. Melissa is annoyed.

JOSH

I'm not that funny.

MELISSA

He's really not. Anyway, could we maybe order something?

BETSY

Sure! And you're in luck, 'cause today we've got our world-famous corn puddin'.

MELISSA

Corn puddin'? What's that?

SONG: "Corn Puddin'"

BETSY

What? You mean to tell me you never
heard of corn puddin'?

(to townsfolk)

She's never heard of corn puddin'!

Townsfolk start to gather. Josh looks around, panicked.

JOSH

Oh no. It's a song. You just
started another song!

TOWNSPEOPLE

*Corn puddin', corn puddin'
Corn puddin' corn puddin'
Corn puddin' corn puddin'*

JOSH

(raises hand)

Can we opt out of this?

MEN

*My gal loves corn puddin'
She eats it constantly
Sometimes I get to wonderin'
Does she love it more than me?*

TOWNSPEOPLE

Does she love it more than me?

WOMEN

*My guy loves corn puddin'
I've got the recipe
So if he wants my puddin'
He'll have to marry me*

TOWNSPEOPLE

*Oh, he'll have to marry me!
You put the corn in the puddin'
And the puddin' in the bowl
You put the bowl in your belly
'Cause it's good for the soul!
Corn in the puddin'
And the puddin' in the bowl
You put the bowl in your belly
'Cause it's good for the soul!*

The Mayor holds a GIANT BOWL of corn pudding.

MAYOR AND BETSY

Who wants corn puddin'?

TOWNSPEOPLE

We want corn puddin'!

MAYOR AND BETSY

Who wants corn puddin'?

TOWNSPEOPLE

We want corn puddin'!

Everyone turns expectantly to Josh and Melissa.

JOSH

What?

MELISSA

I think they want us to take a
verse.

JOSH

I am not singing. And you are not
singing.

MELISSA

Come on, it might be fun.

JOSH

Mel--no. Do not.

MELISSA

Never had corn puddin'

JOSH

Why.

MELISSA

*And it may be a waste
But if you've got some extry*

JOSH

"Extry"?

MELISSA

I sure would like a taste

TOWNSPEOPLE

*Oh, she sure would like a taste!
You put the corn in the puddin'
and the puddin' in the bowl
You put the bowl in your belly
'cause it's good for the soul
Corn in the puddin' and the puddin'
in the bowl
You put the bowl in your belly
'cause it's good for the soul
(MORE)*

TOWNSPEOPLE (CONT'D)

*Corn corn corn corn corn
Puddin'!!!
Yum!*

After the big finish, Melissa turns to Josh excitedly.

MELISSA

That was so weird. As soon as I started singing, it's like I knew what to say!

JOSH

That's fantastic. Can we please go now?

MELISSA

What, why?

JOSH

Are you serious? The entire town *and you* just spent five minutes singing about corn pudding!

BETSY

Did somebody say "corn puddin' "?

TOWNSPEOPLE

Corn puddin', corn puddin', corn puddin', corn puddin', corn puddin', corn puddin', corn puddin'!

JOSH

Can we *please* leave now?

MELISSA

Okay, but that one was on you.

They put on their backpacks and head for the bridge.

TOWNSPEOPLE

*We want corn puddin'
We want corn puddin'
We want corn puddin'
We want corn puddin'!*

SCENE 9: BRIDGE - DAY

Josh and Melissa head towards the bridge.

MELISSA

All right, admittedly that was kind of insane.

JOSH

Thank you! It's important to me that we can hate things together.

MELISSA

I know, sweetie. Me too.

JOSH

Okay, let's get out of here.

The two of them step onto the bridge. But when they get halfway across, they realize they are heading back to Schmigadoon.

JOSH (CONT'D)

Wait a minute. Why are we still here?

MELISSA

Maybe we try again?

They try. But once again they find themselves heading back to town.

JOSH

What is going on?

MELISSA

It's like we can't leave.

JOSH

Of course we can leave! Come on.

They try again. Once again it's Schmigadoon in front of them.

MELISSA

Okay, this is freaky. It's like it's. Magic. Or--

JOSH

It's not magic.

MELISSA

Then what is it?

JOSH
I don't know. I just--

MELISSA
What is going on??

POOF! A LEPRECHAUN appears, startling both of them.

SONG: "The Leprechaun Song"

LEPRECHAUN
(laughs, then)
*Once ye have entered Schmigadoon
'Tis true ye won't be leaving soon
Within its borders ye are bound
Until at last TRUE LOVE ye've found
But 'til ye've found it ye must
stay
Where life's a musical every day!*

POOF! The Leprechaun laughs again and is gone.

JOSH
Was that a leprechaun?

MELISSA
Yes.
(then)
He said something. What did he say?

JOSH
I don't know. I was more focused on
how he was shattering my whole
construct of what is real and not
real in the world because HE WAS A
FREAKING LEPRECHAUN!

MELISSA
"Life's a musical every day..."
(realizing)
That must mean...this isn't some
tourist attraction. This is a
musical. We're in an actual
musical.

JOSH
Kill me right now.

MELISSA
But he said we're only here until
we've found true love. Which--
I love you. Do you love me?

JOSH
What? Yes. Of course.

MELISSA
Then maybe we should try the bridge
again. Now that we know the rules.

JOSH
Yes. Now we know!

The two of them face the bridge. Exchange a look.

MELISSA
I love you.

JOSH
I love you too.

MELISSA
You hear that, Mr. Leprechaun?
We're in love!

They clasp hands and walk across the bridge. And when they
get to the halfway point--

They find themselves heading back towards Schmigadoon.

They turn to each other. Oh no.

MELISSA (CONT'D)
I don't understand. Why couldn't we
cross?

JOSH
I don't know. I mean--

MELISSA
What?

JOSH
Look, this whole thing is insane,
and I'm still trying to wrap my
head around it all? But apparently
the leprechaun or the bridge or
whatever have decided this isn't
"true love."

MELISSA
And you agree with them?

JOSH
No. I didn't say that. All I'm
saying is the bridge wouldn't let
us leave together. So therefore--

MELISSA

So therefore what, Josh?

JOSH

I don't know! I feel like you're making me the bad guy, when I'm just trying to figure out a way to get out of here!

MELISSA

But not together?

JOSH

I mean ideally, obviously, but--

MELISSA

But what? You want to try with other people? Because of what a leprechaun said??

SONG: "Lovers' Spat"

MUSIC STARTS UP. Josh hears it. Looks around and sees the townsfolk gathering.

JOSH

Oh no. No no no.

(to townsfolk)

Please, no song. I will do anything.

GALS

*You can't plow a field without
hittin' some stones*

FELLERS

*Every steak's bound to have some
fat*

ALL

*You can't eat a fish without
gettin' some bones
And you can't have love without
havin' a Lovers' Spat!*

MELISSA

Look, I love this--support the arts!--but Josh and I really need to--

GALS

*First she says something bound to
get his gander*

JOSH

This does not involve you!

FELLERS

*Then he says somethin' mean to get
her back*

MELISSA

Guys, this is NOT the time.

GALS

*Then she complains that he don't
understand 'er*

JOSH

Don't you have jobs?

FELLERS

And then he gives her a smack

The men turn their women over their knees and spank them.

MELISSA

Whoa--that is not okay. I mean--
unless it's consensual!

ALL

It's just a--

FELLERS

Love-love-lovers' Spat

GALS

Just 'cause you're feudin'

ALL

Don't mean that you're concludin'

FELLERS

It's as plain-plain-plain as that

ALL

It's only a Lovers' Spat!

GALS

First he says

JOSH

Yeah, I'm not doing this.

FELLERS

Then she says

MELISSA

Anything to avoid having a real conversation.

GALS

Then he says

JOSH

Um...what's that supposed to mean?

FELLERS

Then she says

MELISSA

It's not *supposed* to mean anything!
I said what I meant!

GALS

Then he says

JOSH

I can't do this with all these people around.

FELLERS

Then she says

MELISSA

Oh--you can't do this, period.

ALL

*Every gal and feller
Are bound to have a yeller!*

They try to get away from the ensemble.

JOSH

It's like if The Walking Dead was also Glee.

MELISSA

You watched Glee?

JOSH

I was aware of Glee!

ALL

*They're in a Love-love-lovers' Spat
Just 'cause you're wranglin'
Don't mean that you're untanglin'*

ALL (CONT'D)

*It's as plain-plain-plain as that
It's only a Lovers' Spat!*

GALS

First she says

MELISSA

So what's the plan, Josh? Look for someone new?

FELLERS

Then he says

JOSH

I'm not having a discussion that's part of a musical number!

GALS

Then she says

MELISSA

Why won't you just answer the question?

FELLERS

Then he says

JOSH

Fine, yes! If that's the only way to get out of here!

GALS

Then she says

MELISSA

I knew it! I KNEW IT!!

FELLERS

Then he says

JOSH

Aaaahhhhhh!!!

ALL

*It's only a Lovers' Spat!
When he puts her on the spot
And she spits out of spite
They're a kettle and a pot
Both convinced they're right
And they think it's all for naught
Then they kiss goodnight...*

Everyone freezes, waiting for Melissa and Josh to kiss.

MELISSA

Do you think this is true love?

JOSH

What?

MELISSA

Do you think this--you and me--is true love?

Josh just stares back at Melissa.

MELISSA (CONT'D)

You don't. You don't. Okay. Good to know.

JOSH

What does that even mean, "true love"? It's like you have this magical idea of what love is supposed to be. But maybe that only exists in musicals.

MELISSA

No, it just takes work. But clearly you're not willing to do that. So you know what? It's over.

JOSH

Mel--

MELISSA

I mean it. We are now officially broken up. And you are free to find true love with whoever you want. Because this is it. The end. And you suck. And I hope you die.

She turns around and marches offstage.

JOSH

Mel, come on, we don't need to--

TOWNSPEOPLE

*That's how you end a Lovers'
How you end a Lovers' Spat!*

As the townsfolk scatter post-song, Betsy shows up with chairs and decorations for the picnic basket auction.

BETSY

All right, let's get to decoratin'!
The auction'll be startin' soon!

Betsy then spots Josh looking miserable.

BETSY (CONT'D)

Well, hey there, Mr. Skinner!

JOSH

Hey...Betsy, right?

BETSY

You remembered!

(suddenly serious)

So sorry to hear about you
splitting up with Miss Melissa.

JOSH

That literally just happened.

BETSY

I s'pose that means you'll be
lookin' for a basket to bid on
tonight?

JOSH

A--a what?

BETSY

Tonight's the annual picnic basket
auction, to raise money for the
library so they can replace all the
books Mrs. Layton burned. Every gal
makes up a picnic basket to auction
off to the men in town. Highest bid
gets the basket and dinner with the
gal who made it.

(suggestively)

And maybe a little something
special for dessert.

(then)

So what do you say, Mr. Skinner?
You coming tonight?

The other women in town all clamor around Josh.

WOMEN

Oh yes! Please come! You have to!

JOSH

Well, okay, I'll come. For the
library!

The women all cheer.

JOSH (CONT'D)

And actually--it's Dr. Skinner.

BETSY

Doctor? Oh my...

The women giggle as she almost faints. Betsy quickly gathers herself and turns to them angrily.

BETSY (CONT'D)

Now come on, y'all, get back to work! Those streamers ain't gonna hang themselves!

As they get to work, Betsy leans in close and whispers to Josh, her lips brushing against his ear as she speaks.

BETSY (CONT'D)

My basket'll be waitin' for you tonight. And it'll be wrapped in a pink velvety ribbon and smellin' like peaches and sweet cream.

Josh stands there frozen as she pulls away from him.

BETSY (CONT'D)

See you tonight.

Betsy joins the women putting up streamers. Josh watches her go. Definitely intrigued.

SCENE 10: WOODS - DAY

Melissa makes her way through the woods, then sees someone standing next to the creek. It's Mayor Menlove. He wipes away a tear, then turns and sees Melissa watching him.

MAYOR MENLOVE

Miss Melissa?

MELISSA

Oh. Mr. Mayor. Sorry, I was just--

MAYOR MENLOVE

Are you okay? Have you been crying?

MELISSA

Um...

MAYOR MENLOVE

Come here. What's wrong?

MELISSA

Nothing you need to worry about.

MAYOR MENLOVE

I'm the mayor. I worry about everything that happens in Schmigadoon. Now what's the trouble?

MELISSA

Josh and I broke up.

MAYOR MENLOVE

Oh no. You sure it wasn't just a lovers' spat?

MELISSA

Yes! It wasn't a lovers' spat!

(beat)

It's over. It's actually over.

MAYOR MENLOVE

Oh, Melissa. I'm so sorry. But I wouldn't give up just yet. Schmigadoon has a funny way of changing people.

MELISSA

Believe me, I've tried. But maybe some people just can't change. I really felt like Josh was the one, but I guess...I don't know. It's just...so sad.

MAYOR MENLOVE

Well then, maybe he wasn't the one.
 Maybe it's time to forget about
 Josh. And find somebody new.
 Somebody better.

MELISSA

It's not that easy.

SONG: "Somewhere Love Is Waiting for You"

MAYOR MENLOVE

I didn't say it would be easy. But
 it *will* happen. I'm certain of it.
 (startlingly operatic)
Somewhere love is waiting for you
Someday it will come right on cue
Just as every morning
The sun comes into view
Somewhere love is waiting for you

The Mayor stops singing.

MELISSA

Oh, am I supposed to talk here?
 Well, thank you, Mr. May--

MAYOR MENLOVE

And when you find him
Bells won't be ringing
No angels singing
To lead you to him
For when you find him
A little voice
Leaves you no choice
But to pursue him
Then he'll smile at you, place your
hand in his
And at once you'll know what
contentment is
And he'll hold you close in his
strong, tanned arms
'Til your heart's a fire setting
off alarms
At last the love that was forbidden
No longer must be hidden!

The Mayor catches himself, realizing he got lost in the moment. He turns to Melissa and quickly tries to salvage the song.

MAYOR MENLOVE (CONT'D)

Somewhere love is waiting for you!

As the song ends the two of them stand there in silence,

MELISSA

Mr. Mayor, are you--are you--gay?

MAYOR MENLOVE

I try to be. Schmigadoon's motto is "We always strive for peace and happiness," so I try to be an example of joy and gaiety for the folks in town.

(beat)

But sometimes it's not easy. Life can be so hard. I suppose this place is where I go when I want to be gay, but can't.

MELISSA

Oh, Mr. Mayor. I'm sorry, I--

MAYOR MENLOVE

Now would you look at me? I'm going on and on and I'm the one who's supposed to be comforting you.

MELISSA

No, you have. I do feel better.

MAYOR MENLOVE

Good. Because you know what? Everyone in Schmigadoon deserves to find true love.

MELISSA

Yes. They do.

MUSIC starts up again.

MAYOR MENLOVE

*Somewhere love is waiting for
yooooouuuuuuu!!!*

SCENE 11: TOWN SQUARE - EVENING

The town square is now fully decorated and set up for the basket auction.

SONG: "The Picnic Basket Auction"

TOWNSFOLK

*It's the picnic basket auction
Where gals're sold and they're
bought
And each guy is biddin'
No clue what he's gittin'*

PETE

Maybe I'll git a prize!

MILDRED LAYTON

Maybe not!

TOWNSFOLK

*It's the picnic basket auction
It's the picnic basket auction
Somehow we're okay with it!*

Melissa returns to town to find Josh dressed in old-style pants and a button-down shirt with suspenders and a bowtie.

JOSH

Hey.

MELISSA

Hey. What are you, selling popcorn now?

JOSH

I don't know, I figured if I'm going to this basket auction thing I should--

MELISSA

Wait, we broke up like two hours ago and now you're going to the basket auction? Where men are bidding on women like livestock?

JOSH

Mel, it's for the library...

MELISSA

Let me guess. You're gonna bid on the Rhodes Scholar waitress who thought "slept like a log" was hilarious.

JOSH

I mean, I think it was more the way
I said it...?

MELISSA

Whatever. Go have fun with your
teenage cliché.

JOSH

She's not a teenager. And I'm just
trying to get out of here. Aren't
you?

MELISSA

Oh, I am trying as hard as I can.
If only I'd known the secret was
just laughing at everything you
say.

JOSH

Mel, be fair--

Melissa bursts into LOUD FAKING-IT LAUGHTER.

JOSH (CONT'D)

You know, you're stuck here too. So
maybe you should think about making
your own basket.

MELISSA

Really? So I can be "bought" by
some man with four teeth? No thank
you.

JOSH

Okay. Then have fun staying here!
Forever!

As Melissa walks away Betsy enthusiastically greets Josh.

BETSY

Dr. Skinner! Ooh, do I smell soap?
(to her friends)

And he's RICH!

(back to Josh)

Let me give you a hand with that
tie.

Melissa watches, disgusted, then goes to get a drink from one
of the PUNCHBOWLS on a table. Larry the Fireman stops her.

LARRY THE FIREMAN

You're not gonna want to drink that, missy--that's the gentlemen's punchbowl. It's got alcohol in it.

MELISSA

Thanks so much for the warning, Larry the Fireman.

She downs the cup of gentlemen's punch right in his face.

CARSON

It's th time to thtart the auction!

MELISSA

Who is that kid? Is it his job just to announce everything?

LARRY THE FIREMAN

That's Carson. Miss Tate the schoolmarm's little brother. Their parents are dead so she's had to raise him herself.

(shakes his head)

Poor kid's got no friends. On account of his tongue being too big for his mouth.

As Melissa continues drinking, the Mayor steps up to the stand.

MAYOR MENLOVE

All right, gentlemen--time to loosen up your pockets and raise some money for the library!

EMMA

And replace all the books that were recently destroyed.

MILDRED LAYTON

Because they were filthy!

EMMA

Filthy? They were great works of literature. Chaucer. Voltaire. Balzac!

MILDRED LAYTON

Dirty-sounding name!

The crowd murmurs.

MAYOR MENLOVE

All right, all right, enough
prattling! First I'd like to thank
Doc for once again reluctantly
sponsoring this year's auction.

Everybody applauds as Doc politely stands. He nods awkwardly,
then holds up a little medicine bottle.

DOC

And this year the highest bidder
gets a complimentary bottle of the
latest treatment for habitual
constipation: strychnine!

Oohs and aahs from the crowd. Josh reacts--what??

MAYOR MENLOVE

Strychnine's worked wonders for me!
So, let the auction begin! All
righty, time for the first basket!
(sniffing it)
Mmmm-mmmm! Is that gooseberry pie I
smell? What am I offered for this
beauty?

SCENE 12: TOWN SQUARE - LATER

The auction is almost over. A tipsy Melissa is still next to the gentleman's punch bowl, which is almost empty. Betsy stands next to the Mayor holding her basket.

MAYOR MENLOVE

All right. There's only one basket left. And something tells me this one's gonna be mighty popular.

PETE

Two bits!

LARRY THE FIREMAN

Four bits!

PETE

Dang it.

Frustrated, Pete goes to leave but trips and hits the ground with a CRASH!

PETE (CONT'D)

I'm okay!

HARVEY THE INNKEEPER

Six bits!

LARRY THE FIREMAN

A dollar!

The crowd gasps again.

MAYOR MENLOVE

A dollar? Nobody's ever bid a whole dollar before.

Betsy smiles, flattered. Then shoots a nervous look over at Josh. Isn't he going to bid?

MAYOR MENLOVE (CONT'D)

All right--one dollar going once...going twice...

JOSH

Hold on there, Mr. Mayor.
(holds up a twenty
dollar bill)

Twenty dollars!

The crowd goes crazy. Betsy smiles, delighted, and the Mayor bangs his gavel before Josh changes his mind.

MAYOR MENLOVE

Sold! To the newcomer Mr. Skinner
for twenty dollars!

The crowd cheers as Betsy runs to Josh, wrapping her arms
around him.

BETSY

It's DOCTOR Skinner!

In the back, Melissa watches, disgusted. She turns to Larry
the Fireman, now clearly drunk from the punch.

MELISSA

I'm a doctor too, by the way.

LARRY THE FIREMAN

But you're a lady.

Melissa takes one more swig of punch and marches up to the
front of the crowd, pushing her way through.

MELISSA

Excuse me. Coming through. Pardon
me.

(steps onto the stand)

Wait! The auction isn't over yet!

MAYOR MENLOVE

Oh. Miss Melissa, you decided to
make a basket?

MELISSA

Nope. I *am* the basket, baby!

MAYOR MENLOVE

I don't think you understand how
the Picnic Basket Auction works.

MELISSA

Oh, I know how it works. These
horny sickos--no offense--are
bidding on women like pieces of
meat. Well guess what...

(points to her head)

This piece of meat has a brain. And
it is filled with thoughts. And
ideas. So who wants this brain-
basket? Woo-hoo!

*

The crowd stares blankly. Josh calls to her.

JOSH

Mel, please. Get down from there.

MELISSA

You get down from there!
(to crowd)

And just so you know, where we come
from twenty dollars is nothing.
It's like a medium pizza. So don't
be all impressed. Also, he
[ROTATING NEGATIVE THING HERE]!

JOSH

Oh yeah? Well she [ROTATING
NEGATIVE THING HERE]!

MAYOR MENLOVE

Er...okay...let's start the
bidding. Do I hear two bits?
(looking around)
Two bits to start?
(nothing)
How about one bit? One bit for the
lovely Miss Melissa?
(still nothing)
Do I hear five cents?

Finally Larry the Fireman raises his hand.

MAYOR MENLOVE (CONT'D)

Ahh! We have five cents.

LARRY THE FIREMAN

I actually just have a question.
I'm confused. Is there pie?

MELISSA

No. But you get something better.

LARRY THE FIREMAN

Cake?

MELISSA

No. A strong, independent woman.
Who will never accept less than she
deserves again! Now who wants to
buy me? Come on, I'm attractive,
well-educated, I make good money, I
volunteer--or intend to. So let's
go, horny sickos! Bid already!

Silence as Melissa just stands there awkwardly.

MAYOR MENLOVE

Come on, fellas. It's for the
library.

People look away. Melissa stands there and it sinks in. Oh no. What has she done? Then:

DANNY

Two dollars!

The crowd gasps as Danny marches up to the front holding up the two dollars.

DANNY (CONT'D)

All I got in the world.

MAYOR MENLOVE

I've got a bid of two dollars from
Danny Bailey going once going twice
sold!

BAM! He bangs his gavel one last time. Everyone cheers. A jubilant Melissa points to Josh.

MELISSA

Ha! You see that? This super-hot
guy bought me. For two dollars.
Make it rain, Danny Bailey!

MAYOR MENLOVE

All right, that was fun! Obviously
those signs at the punch bowls
don't work. Goodnight, everybody!

TOWNSPEOPLE

'Twas the Picnic Basket Auction....

All the couples scatter as they go off on their dates. Josh and Melissa look back at each other one last time and then they're gone.

Watching all of this is Mildred Layton, her eyes daggers. She turns to her husband.

MILDRED LAYTON

Those two outsiders are already
stirring up trouble, Howard. A lady
drinking gentlemen's punch! Some
stranger giving an obscene amount
of money to the library for its
smutty books! There must be a
scripture that covers this.

REVEREND LAYTON

"Love thy neighbor as thys--"

MILDRED LAYTON
NOT THAT ONE! One of the mean ones!
(then)
We need to TAKE BACK OUR TOWN,
Howard. NOW.

She grabs him roughly and exits.

SCENE 13: TUNNEL OF LOVE - EVENING

Melissa and Danny wander through the carnival area. Melissa is still a little buzzed from the auction punch.

MELISSA

This is fun. Much more fun than
Josh and that stupid waitress are
having, right?

DANNY

I reckon so.

Danny motions to an OLD TIMEY TEDDY BEAR hanging up next to other prizes in the shooting gallery.

DANNY (CONT'D)

Say, what do you think of that
teddy bear?

MELISSA

Creepy. Are you gonna win it for
me?

DANNY

Heck no--you're a strong
independent woman. You're gonna win
it for yourself!

Danny hands Melissa the shooting booth gun, then gets behind her, ready to help.

MELISSA

Wait--is this an actual gun?

DANNY

Sure is. You're gonna wanna hold
the barrel with your right hand
while you position your finger on
the trigger. But be careful, now.
This thing can go off if you stroke
it the right way, even gently. So
mind your grip. Just remember:
these things were built to explode.

MELISSA

Danny...

DANNY

Yes, Melissa?

MELISSA

This may be complicated because of me being tipsy and the spectrum of consent, but all I am thinking right now is how good your neck smells and how I would push my mother in front of a bus to get the chance to ride you.

DANNY

You're a funny kid. What's a bus?

BLAM! DING! A TARGET falls--she wins! Danny grabs the teddy bear and holds it out to her.

DANNY (CONT'D)

And the lady wins a prize! It's all yours, Melissa.

Melissa holds the teddy bear close to her and swoons a little staring up at Danny.

MELISSA

I mean, even, like, how you use my name in a sentence. It's limb wobbling. I'm not used to this. I'm generally pretty level-headed and rational.

DANNY

Well, Yee Honk.

MELISSA

Yee Honk?

DANNY

I like women who can think for themselves. But sometimes you gotta do less thinking.

With that, Danny embraces her and they share a VERY PASSIONATE, SEXY, SUPER-AMAZING KISS.

DANNY (CONT'D)

How do you feel now?

SONG: "Enjoy the Ride"

MUSIC plays. Melissa hears it.

MELISSA

Wait, am I about to get a song???

My own song? I am!

(singing)

(MORE)

MELISSA (CONT'D)

*When it comes to love and romance
I've never left a thing to chance
Stiffer than a froggy in
formaldehyde
Now it's time to enjoy the ride
(realizing)
It's in my range and everything!*

DANNY

What about plans you've made?

MELISSA

Plans are for sissies

DANNY

I've heard you've never strayed

MELISSA

*Just gimme some kissies
Always used to let my conscience be
my guide*

MELISSA AND DANNY

Now it's time to enjoy the ride

MELISSA

*Effortless
Effortless
This is so effing effortless
I wanna taste the things I've never
tasted
Wow, your pants are really high-
waisted*

DANNY

What about bein' good?

MELISSA

I wanna be bad now

DANNY

Doin' the things you should?

MELISSA

*What are you, my dad now?
Bring on all the fun that I have
been denied*

MELISSA AND DANNY

Now it's time to enjoy the ride

DANCE BREAK.

MELISSA AND DANNY (CONT'D)
Boink boink!

The dance break ends.

MELISSA AND DANNY (CONT'D)
Yeah!

Then the music starts up again and things get steamy as they head for the swan and step inside it.

MELISSA AND DANNY (CONT'D)
Now it's time to enjoy the ride!

As Melissa and Danny disappear into the tunnel of love, they share a PASSIONATE KISS.

SCENE 14: WOODS - EVENING

Josh and Betsy search for a picnic spot in the woods.

BETSY

It was just so cruel of Miss
Melissa to break your heart like
that today.

JOSH

Yeah, it was cruel. I don't even
know what I did wrong.

BETSY

Oh you poor thing. You must really
be hurting. Well, don't worry--
Betsy's gonna make it all better.
Would you like that?

JOSH

Yes. Yes I would.

BETSY

Well, we're in the right place for
it. The high school kids call this
"Virginity Ruins." It's where they
all go to...you know, *picnic*. Not
that I've been here before! Tee
hee.

Josh chuckles nervously. Betsy begins setting out the picnic.

JOSH

Well, if you *had* been here before
it would've been a long time ago
because it was way back when you
were in high school, am I right?

BETSY

Oh look! There's the swing someone
put up the summer I turned
fourteen. Seems like that was only
yesterday.

JOSH

But it wasn't, right?

BETSY

And yonder is the special tree my
poppa planted when I was born.

She points to a TINY SAPLING. Josh stares at it, creeped out
as he realizes how young Betsy actually is.

JOSH

Oh no. You are...really young.
Look, Betsy--I feel like now is a
good time to set some ground rules,
in terms of what's going to happen
between us.

SONG: "Not That Kinda Gal"

BETSY

Why Dr. Skinner! What makes you
think anything is gonna happen
between us? I think you have the
wrong idea about me!

(singing)

*I know my reputation is that I'm an
awful flirt
'Cause I smile 'n' I bat my eyes
'n' like to swish my skirt
But unless you eat dinner you ain't
gettin' no dessert
'Cause I'm not that kinda gal!*

JOSH

Oh, that's good to hear, because
you are way too youn--

Betsy cozies up next to Josh, shutting him up.

BETSY

*From the day I was born my papa
warned me 'bout romance
Taught me all men're wolves and
don't deserve a second glance
So I'm kinda disgusted by
whatever's in yer pants!
'Cause I'm not that kinda gal!*

JOSH

Okay...

BETSY

*All the Janes 'n' Pats 'n' Jills
'n' Megs
May have welcome mats between their
legs
They will freely give you all
they've got
But will I?
Decidedly not!
So yer flowers 'n' yer finery can
stay up on the shelf
I don't sell off my chastity fer
poetry and pelf*

(MORE)

BETSY (CONT'D)

*There are parts of my body I don't
even show myself
'Cause I'm not that kinda gal
I'm not that kinda gal!
Tee hee!*

(smiles)

*'Cause if'n I were I'd probably do
something like this!*

Betsy LUNGES IN for a BIG SMOOCH. Josh doesn't kiss back but it's not long enough for anybody to see he's resisting, because mid-kiss--

COCKING OF A SHOTGUN. Betsy and Josh look up to see Betsy's dad, Farmer McDonough. He's pointing the gun at Josh.

BETSY (CONT'D)

Papa!

FARMER MCDONOUGH

You'd better start proposing, son.
Now.

Josh reacts. What??? He runs offstage, followed by the Farmer. Betsy grabs the picnic gear and skips happily after them.

SCENE 15: TUNNEL OF LOVE - MORNING

Melissa wakes up in the Tunnel of Love swan the next morning. Very disoriented. Danny arrives carrying a plate stacked incredibly high with pancakes.

MELISSA

Damn that gentleman's punch...

DANNY

Good morning, Melissa! Yee honk!
You look like you could use some
breakfast.

MELISSA

Wow. That's a lot of pancakes.

DANNY

Well, that's what a fellow does
when he's found "the one."

MELISSA

The what now?

SONG: "You Done Tamed Me"

DANNY

*You done tamed me
This buck no longer is free
A lady doctor from New York City
Smiled at me with her eyes all
pretty
Now I'm hooked and it's made me
giddy
You done tamed me!
(then)
So whaddaya say? Ready to make an
honest man outta me?*

MELISSA

Oh, Danny--nooo. I'm flattered, but
where I come from this was what we
call a "rebound." So let's just
keep this between us, okay? I'm
gonna skedaddle on out of here, and
you can go back to being a
rapscallion.

DANNY

*But wait! How's a broke and busted
carnie like me gonna provide
For my brand new high-falutin' big
city bride?
And the kid that's on the way?*

MELISSA

Whoa! Okay. I'm not your bride. And
no need to worry about a baby. I
have this magic thing called an
IUD--

DANNY

*'Course if he's a boy everything'll
be fine
But what if he's a girl?
A dainty, delicate, pink-wearin'
frills and curls girl?
That'd change everything!*

MELISSA

But would it really?

DANNY

*And so from this day forward I vow
I'm gonna get me some money some
way somehow!*

MELISSA

I'm not pregnant. I paid a
colleague to stick a copper, T-
shaped device up my--

DANNY

I gotta get some money!

MELISSA

Forget it.

DANNY

*And there's no way to make it
So I'm gonna have to steal it
Or even take it!*

MELISSA

Those are the same thing.

Melissa exits.

DANNY

*Or filch it or pilfer it
Or rob it or swipe it
Or nick it or thief it or finagle
it or abscond with it...*

MELISSA (O.S.)

Bye!

DANNY

...or die!

SCENE 16: TOWN SQUARE - DAY**SONG: "I'm Engaged!"**

Betsy, flanked by the women in town and flashing her DIAMOND RING, celebrate her engagement. Melissa watches, curious.

BETSY
I'm engaged!

WOMEN
She's engaged!

BETSY
I'm engaged!

WOMEN
She's engaged!

BETSY
To Doctor Joshua Skinner M.D.!

WOMEN
She's engaged she's engaged she's engaged she's engaged! Engaged!

Josh, hiding behind a bush, discreetly calls for her.

JOSH
Pssst! Mel! Mel! Over here!

Melissa turns and sees Josh behind the bush. Marches over to confront him.

MELISSA
You ass! You're engaged?! After all the meltdowns you'd have any time I'd very casually ask to look at rings? Online?

JOSH
He was going to shoot me!

MELISSA
What? Who?

JOSH
The farmer! Betsy's father! He pointed a full-on Elmer Fudd shotgun at my face and forced me to propose to her on the spot. I had no choice!
(off her smile)
It's not funny.

MELISSA

It kind of is.

JOSH

And by the way, that girl is apparently MUCH younger than she looks.

MELISSA

I tried to warn you. Have you not seen The Sound of Music? Liesl is sixteen going on thirty-two.

Harvey the Innkeeper comes out of the inn with Josh and Melissa's backpacks and leaves them outside.

JOSH

Wait, what?

MELISSA

Harvey, what's going on?

HARVEY THE INNKEEPER

I'm sorry, Miss Melissa. They just came over all of a sudden and made me clean out your rooms.

JOSH

Who's "they?"

HARVEY THE INNKEEPER

Well...it's...it's...it's...

Mildred Layton arrives flanked by her biddies Helen Pritt and Ruth O'Reilly.

MILDRED LAYTON

It is we. The concerned citizens of the Mothers Against the Future.

MELISSA

"The Mothers Against the Future"?

JOSH

So you're...against the passage of time?

MILDRED LAYTON

We are against city folks like you contaminating our town with your urban ways.

(points to Josh)

(MORE)

MILDRED LAYTON (CONT'D)

Exhibit A: you went off into the woods with an innocent girl and led her astray.

JOSH

What? No I didn't! Nothing even happened!

MILDRED LAYTON

(points to Melissa)

And Exhibit B: you spent the night with that known fornicator Danny Bailey.

Josh reacts to this. Melissa notices.

MELISSA

And also in my situation nothing happened! It was the same as his situation! And we are both outraged by these outlandish allegations!

MILDRED LAYTON

The only outrageous thing here is your behavior, which has now officially been deemed unseemly by the Mothers Against the Future.

MILDRED LAYTON (CONT'D)

And as a result no one--and I mean no one--in Schmigadoon will give you lodging.

(to Harvey)

And Harvey, don't even think about letting them back in. I can read you like a book--oh wait! Books have spines!

The biddies cackle at this as they follow Mildred offstage. Josh turns to Melissa, hurt.

JOSH

So. You and the carnie actually... last night...?

MELISSA

No. I mean, yes, I spent the night, but it was more like a bunch of kissing and then a fade out?

JOSH

So, did you like, sing and dance with him, or what?

MELISSA

I mean, there was a number--

JOSH

Never mind! I don't wanna know!

MELISSA

Hey, as I recall you paired up with Betsy first.

JOSH

You broke up with *me*!

MELISSA

Okay. Admittedly we both went a little crazy.

(sincerely)

I'm sorry.

JOSH

No need to apologize. I'm fine.

MELISSA

It's okay if you're not fine.

JOSH

I'm fine. And the fact is we've got more important things to deal with. Like me being shot to death.

MELISSA

That's not going to happen, Josh. We're in a musical. Nobody gets killed in a musical.

(then)

Except for Oklahoma. And Carousel. And South Pacific.

(realizing)

Oh, and West Side Story...

JOSH

That sounds like *all the musicals*! So I'm dead, we have no place to stay, and we're stuck here forever.

MELISSA

No we're not. Look, here's what we'll do. You go break things off with Betsy--

(off his look)

The farmer's not gonna kill you, I promise. And I'll go see if the Mayor can help find us another place to stay.

JOSH

And then what?

MELISSA

And then--I mean, we're smart, we found our way out of Ikea. We can figure a way out of here.

JOSH

Okay. Sounds good. Let's do it.

MELISSA

And sorry again about last night. I wasn't--

JOSH

Let's just do this. Okay?

Melissa nods and heads for the Mayor's house. Josh watches her go, then calls for Betsy.

JOSH (CONT'D)

Oh, Betsy!

She scampers over to him.

BETSY

Hey there! And that's Mrs. Dr. Josh Skinner to you!

JOSH

(chuckles)

Oh Betsy. So...there's something we need to talk about.

BETSY

No kidding! So many plans to make!

(smiles)

I just can't wait to be married!

JOSH

That's pretty clear. But you know, you're still young. How young we'll probably never know, but the point is you've got your whole life ahead of you. So...no need to rush into things. Right?

BETSY

But if it's true love...

JOSH

Well, sure, but--

(realizing)

(MORE)

JOSH (CONT'D)

Wait a minute. "True love"? Was that a clue? Are you maybe the key?

BETSY

The key to what?

JOSH

Hey, Betsy--how'd you like to take a walk with me over to the footbridge?

He holds out his arm. She smiles.

BETSY

Why, I would love to!

She takes his arm and they head for the bridge.

SCENE 17: BRIDGE - DAY

JOSH

You see, in my family we have this thing called the "Skinner Feeling."

BETSY

The "Skinner Feeling?"

JOSH

Yes. Before getting married every Skinner male must cross a bridge with his betrothed to test if it's actually true love. It's a feeling deep in their heart, and it's not to be doubted and only a Skinner can feel it and the other person can never know whether he does or doesn't.

BETSY

Dr. Josh Skinner, that is...the most beautiful thing I have ever heard! I would be honored to cross the bridge w--

JOSH

Awesome, let's do this!

He grabs her hand and they walk across the bridge. Until Josh realizes they're headed back to Schmigadoon.

JOSH (CONT'D)

Dammit.

BETSY

So did you feel it? The "Skinner Feeling?"

JOSH

Actually, no. I'm so sorry, Betsy.

BETSY

But--so it's not true love? We're not getting married?

JOSH

No. But trust me, you're probably better off. I wouldn't make you happy, Betsy.

(beat)

I'm actually not sure I can make anyone happy.

BETSY
(crying)
Papa's not gonna like this!

JOSH
Yeah, so maybe we should hold off
telling him, don't you think?

She bursts into tears and runs back to town.

BETSY (O.S.)
Paaapaaaa!

JOSH
Wait, seriously! Don't tell papa!
You'll find someone new, Betsy! I
promise! You just have to--
(realizing)
You just have to keep trying.

SCENE 18: MAYOR'S HOUSE - DAY

Florence Menlove brings a tea table out to Melissa in the parlor.

FLORENCE MENLOVE

I'm sorry, dear, but the Mayor's still out on his afternoon constitutional. He just loves his long contemplative walks!

(beat)

So how are you finding your rooms at the inn? I always use a long piece of string tied to the doorknob.

MELISSA

Actually, that's why I'm here. Mildred Layton had us kicked out of the inn, so I was looking for a place to stay.

FLORENCE MENLOVE

Hmmm. You know, I heard Doc is looking for a new nurse. The position even comes with room and board.

MELISSA

Well, I'm not a nurse--I'm a doctor.

Florence just stares back at Melissa. Blinks.

MELISSA (CONT'D)

Okay. And anyway, I was really hoping to find a place Josh and I could stay together?

FLORENCE MENLOVE

You two are back together? How wonderful!

MELISSA

Well, it's still a little complicated. I don't want to get into the details--

FLORENCE MENLOVE

Because you spent the night at Danny Bailey's?

(off her look)

Carson announced it this morning.

MELISSA

Okay, yes, that happened, and I think Josh is still upset about it. Although he won't actually admit it. What is it with men not being able to express what they're really feeling?

FLORENCE MENLOVE

I know what you mean. The Mayor keeps so much to himself. I guess you and I are in the same boat.

MELISSA

I mean, probably not the *same* boat...

SONG: "What's the Matter with Men?"

MUSIC BEGINS. Florence sighs heavily.

FLORENCE MENLOVE

Men.

MELISSA

Yeah--MEN.

BOTH

What's the matter with men?

MELISSA

Everything

FLORENCE MENLOVE

Everything?

MELISSA

*Let me say it again:
Everything*

FLORENCE MENLOVE

Everything

BOTH

*Ask him what he's feeling
He becomes a clam*

BOTH (CONT'D)

*Ask him what he knows
You've opened up the dam!
What's the matter with men?*

FLORENCE MENLOVE

Crude and crass

MELISSA

Bums and bores

FLORENCE MENLOVE

Passing gas

MELISSA

Starting wars

BOTH

That is what's the matter with men!

FLORENCE MENLOVE

*A word for Aloysius
Who's really quite a dear
Although at times the things he
does
May seem a little...queer*

MELISSA

Oh honey.

FLORENCE MENLOVE

*He's not the kind of man who gawks
at other gals
In fact he treats the female race
as if we were his pals*

MELISSA

*This was literally me in high
school.*

FLORENCE MENLOVE

*You've never met a man more tender
or expressive
I only wish that nightly
He were slightly...more aggressive*

MELISSA

*There it is.
(beat)
Men.*

FLORENCE MENLOVE

Yeah-- men.

BOTH

What's the matter with men?

FLORENCE MENLOVE

Keeping score

MELISSA

Earning more

BOTH

They are fine now and then

FLORENCE MENLOVE

But as a whole

MELISSA

Take their toll

BOTH

*Call a man to dinner
He will swiftly come
Call for help and suddenly he's
deaf and dumb!
What's the matter with men?*

MELISSA

Always right

FLORENCE MENLOVE

Eat like pigs

MELISSA

Snore all night

FLORENCE MENLOVE

*Wear your wigs
(off her look)
What?*

MELISSA

Nothing.

BOTH

*But still I love them unabashedly
So tell me what's the matter with
me!
Men!*

And then it's time for a encore!

BOTH (CONT'D)

What's the matter with men?

MELISSA

Smirks and snorts

FLORENCE MENLOVE

Beefs and brawls

MELISSA

All their sports

FLORENCE MENLOVE
All their balls

BOTH
*That is what's the matter with men!
Men!*

Suddenly Carson bursts in.

CARSON
It'th off! It'th off! Doctor
Thkinner called it off!

FLORENCE MENLOVE
Carson? What's this about?

MELISSA
Who called what off, now?

CARSON
Doctor Thkinner! He'th broken off
the engagement, and now Bet-thy'th
devathtated! It'th off! It'th off!

And he runs out of the house.

MELISSA
Wow. He actually did it. Maybe Josh
is finally done looking for the
easy way out and is ready to commit
to working on us.

SCENE 19: BRIDGE - DAY

Josh is at the bridge with EVERY SINGLE WOMAN IN TOWN.

JOSH
...and we call it the "Skinner
Feeling."

The women all "ahhhh" together, moved by the story.

JOSH (CONT'D)
So, which of you ladies wants to
cross the bridge with me?

CARRIE
I do!

MEG
Me too!

ANNIE
I didn't know about this until ten
seconds ago but now it's my
lifelong dream to marry Dr. Jeff
Spinner!

JOSH
Okay, it's not gonna be you. But
everyone else, let's try to do this
in an orderly fashion, no pushing
or shoving, and let's move it along
because there may or may not be a
farmer coming to kill me.

SONG: "Cross That Bridge"

MUSIC begins to play. Josh sighs.

JOSH (CONT'D)
Sure, yeah, make a number out of
it, why the hell not?

CARRIE
*I've heard it so often that I'm
numb to it*

MEG
*"Let's cross that bridge when we
come to it."*

ANNIE
*But now that I'm single still at
twenty-three*

ALL THREE

*I've got a new philosophy:
Find that bridge
And cross it now
Find that bridge and cross it right
now!*

ALL THREE (CONT'D)

*Let the other gals keep waiting
Wasting time procrastinating*

WOMEN

*Find that bridge and cross it right
now!
Find that guy (find that guy)
And get that ring (get that ring)
Find that guy and getcha that ring!
Let the other ladies falter
As they're racing for the altar
Find that guy and getcha that ring
ring ring!*

The men in town arrive and join in.

MEN

Here come the groom

WOMEN

Here come the bride

EVERYONE

*Let's all meet 'em on the other
side*

MEN

Here come the groom

WOMEN

Here come the bride

EVERYONE

*Let's all meet 'em on the other
side
Let's all meet 'em on the other
side
Let's all meet 'em on the other
side!*

Josh tries to cross the bridge with the first woman, but is unsuccessful.

JOSH

*Come on. Someone's gotta be the
one!*

Shirley takes center stage and sings counterpoint.

SHIRLEY

*It's not a metaphor
Oh no, it's something more
It's a literal bridge
Sister--get that mister
Go get 'im*

EVERYONE

*It's not a metaphor
Oh no, it's something more
It's a literal bridge
Sister--get that mister
Go get 'im*

Now the two parts join together as Josh continues his attempts to cross the bridge with someone, anyone.

EVERYONE (CONT'D)

*Find that bridge
And cross it now
Find that bridge and cross it right
now!
Every day you're hesitating
Is a day your looks are fading
Find that bridge and cross it right
now!*

Josh loops back with his final attempt, who joins the other rejects as they sing the big finale.

EVERYONE (CONT'D)

*Find that bridge
And cross it now
Find that bridge and cross it right
now!
All the gals who dilly-dally
End up dying in an alley
Find that bridge
And cross it right now
Cross that bridge right now!*

Melissa enters, confronting Josh.

MELISSA

Unbelievable.

JOSH

Mel...

MELISSA

This is what you've been doing all day?

All of the townsfolk quietly slip away.

JOSH

It was an experiment! I was just trying to figure a way for us to get out of here.

MELISSA

You mean for you to get out of here. While I run around trying to find a place for us to stay. It's like you're incapable of doing anything but whatever takes the least amount of emotional effort.

JOSH

Okay, for the record, I don't know how you define "effort," but there was a huge dance number.

MELISSA

Goodbye, Josh. Clearly we're just out for ourselves now.

She turns and walks away. Josh calls to her.

JOSH

Hey, I'm not the one who spent the night with a carnie!

As Melissa heads offstage Farmer McDonough arrives with his gun. Melissa points to Josh.

MELISSA

He's over there.

And she's gone. BAM! Farmer McDonough fires his shotgun at the sky. PERCUSSIVE DRUMMING begins.

FARMER MCDONOUGH

You broke my daughter's heart!
You're dead meat, boy!

JOSH

She told Papa!

Josh runs offstage. The Farmer chases after him.

SCENE 20: TOWN SQUARE/SCHOOLHOUSE - DAY

Farmer McDonough arrives in front of the schoolhouse to find Carson playing out front. The Farmer looks around. No sign of Josh. He runs offstage. As soon as he's gone Josh's head pops up from behind a bush. He turns to Carson.

JOSH

Thanks, kid.

CARSON

Happy to be of thervithe.

Just then Emma Tate comes out of the schoolhouse.

EMMA

Carson! Time to come inside and do your schoolwork.

CARSON

Coming!

Emma goes back inside.

JOSH

Whoa, wait--who was that?

CARSON

My thithter. Emma.

JOSH

She wasn't at the bridge. She's the only woman in town who didn't try to cross with me.

(realizing)

She's got to be the one.

KNOCK-KNOCK-KNOCK. On the other side of the stage Melissa knocks on the door to the doctor's office.

MELISSA

Hello? I'm looking for Doc?
Apparently there's a nurse position open? With room and board?

The door opens, revealing the incredibly handsome Doc.

DOC

Hello. I am Doc.

MELISSA

Well, Yee Honk.

Melissa enters Doc's.

*
*

SONG: "Act One Finale"

The ensemble appears and sings to us.

EVERYONE

*Did they just find true love? (true
love)*

*Will they soon be crossing that
bridge? (cross that bridge)*

WOMEN

Will the teacher set Josh free?

MEN

Will the doctor be the key?

EVERYONE

*Will they both be crossing that
bridge?*

Here in Schmigadoon!

Blackout.

END OF ACT ONE

ACT TWOSCENE 1: SCHOOLHOUSE - DAY

A young girl, ZANEETA, stands at the front of the class as Emma and the rest of the schoolchildren observe.

ZANEETA

Epiphany. E-P-I-P-H-A-N-Y.
Epiphany.

EMMA

Well done, Zaneeta. Now Tommy, your word is "catharsis."

TOMMY

(stands)
Catharsis. C-A-T-H--

Josh enters. Emma and all of the children turn to look at him.

JOSH

Hey.

EMMA

Children, say good morning to our new handyman, Dr. Skinner. He'll be staying in the barn for a while.

CHILDREN

(sing-songy)
Good-mor-ning Doc-tor-Skin-ner.

Josh stares at the schoolchildren. Turns to Emma.

JOSH

You realize these are all actually adults, right?
(blank stares)
Got it. Where should I start?

EMMA

The door to the supply closet has been stuck for weeks.

JOSH

On it.

Josh picks up his toolbox and heads for the supply closet door as Emma turns to the class.

EMMA

All right, Tommy, let's resume.
Your word is "cathar--

JOSH (O.S.)

Um, Miss Tate?

Emma turns and sees Josh at the closet door, jiggling the doorknob.

JOSH (CONT'D)

Yeah, this is really stuck. Do you have any other jobs?

EMMA

So you're just going to give up?

JOSH

No. I'm not giving up. I'm moving on to something else.

EMMA

So--giving up. Children, what does Shakespeare have to say about that?

Carson jumps up from his seat and recites.

CARSON

"Cowardth die many timeth before
their deathth; the valiant never
tathte of death but onthe."

(in awe)

Shakethpeare. Tho pertheptive, and
tho beautifully exprethed.

JOSH

What the hell does that mean?

EMMA

It means running away from your
problems always hurts more than
choosing to face them. Let me see,
how can I best explain it?

SONG: "With All of Your Heart"

EMMA (CONT'D)

*When you've got a job to do
You must try with all your heart
Life's profoundest joys go to girls
and boys
Who finish what they start
When faced with work
The shirkers shirk because
(MORE)*

EMMA (CONT'D)

*It's no longer fun
But the chaps for whom the whole
world claps
Are the chaps who keep at it 'til
the job is done
Oh at times you'll want to say,
"I've got nothing left to give"
But a life that's lived part way
Is no way to live
So here's a slice of good advice
That I'm obliged to impart:
You must always try your best
With all of your heart*

The children call out from their seats.

TOMMY

Miss Tate is right! How can you
live a life part way?

ZANEETA

Or be half a friend?

LOUIS

Why are you giving up, Dr. Skinner?

GRACIE

Yeah, why?

JOSH

Hey, back off! It's a door!

CARSON

Ith it?

EMMA

When you've got a job to do

KIDS

When you've got a job to do

EMMA

You must try with all your heart

KIDS

You must try with all your heart

EMMA

*Life's profoundest joys go to girls
and boys (girls and boys)
Who finish what they start*

KIDS

S-T-A-R-T!

EMMA

*When faced with work
The shirkers shirk because
It's no longer fun*

KIDS

F-U-N!

EMMA

*But the chaps for whom the whole
world claps.
Are the chaps who keep at it 'til
the job is done
Oh at times you'll want to say*

KIDS

Oh at times you'll want to say

EMMA

"I've got nothing left to give"

KIDS

"I've got nothing left to give"

EMMA

*But a life that's lived part way
Is no way to live (it's no way)*

KIDS

To L-I-V-E!

EMMA

*So here's a slice of good advice
that I'm
Obliged to impart:
You must always try your best
With all of your heart*

Josh notices Carson not participating.

JOSH

Not into singing, huh? I get it.

CARSON

I'm no good at muthic.

Josh clocks this. Emma starts TAP DANCING, joined by the children TAP DANCING. It's magical.

EMMA

*So here's a slice of good advice
that I'm obliged to impart:*

EMMA AND KIDS

*You must always try your best
Tho' life puts you to the test
You must always try your best
With all of your heart!*

KIDS

H-E-A-R-T! Heart!

Everyone ends the song by laughing.

JOSH

Why are you laughing? Nothing even
remotely funny just happened!

SCENE 2: DOC'S OFFICE - DAY

Doc blows a WHISTLE and Melissa, now wearing an old-fashioned nurse's uniform, rushes to join him.

MELISSA

Yes, Doctor?

DOC

Here is what I expect from my nurse: hard work, discipline, and a willingness to follow all my orders to the letter.

MELISSA

Absolutely. So tell me, doctor: have you...had many nurses?

DOC

(oozing sexual power)

Yes. I have.

MELISSA

Me too. Er, what? Who said that? That was weird. Anyway, I'm guessing you're a stern father figure type who needs someone more free-spirited to help open them up?

DOC

I have no idea what you are talking about.

MELISSA

Nailed it.

JINGLE-JINGLE-JINGLE! The front door opens and a young and very pregnant woman, NANCY, and a sailor, FREDDY, enter.

NANCY

Doc, I'm sorry but--

DOC

Young lady, I told you I cannot help you.

NANCY

But--

DOC

If you are determined to have a child out of wedlock, Nancy, that is your concern.

(MORE)

DOC (CONT'D)

But I will have nothing to do with it. Now please leave this office.

MELISSA

Wait--what?? You can't just turn her away.

DOC

I have every right to choose whom I will take on as a patient.

RING! It's the phone. Doc answers it.

DOC (CONT'D)

Doc speaking.

(listens)

I'll be right there.

(hangs up)

I have to run--the town mule kicked Pete in the head. Again. Please send these two on their way and close up the office.

He grabs his medical bag and is out the door. Melissa turns to a frightened Nancy.

MELISSA

Don't worry, Nancy, I'm not sending anyone away. I assume this is the father?

FREDDY

Yes, ma'am. Seaman Freddy Driggs.

MELISSA

(gestures to Nancy's pregnant belly)

Thank you for your service.

NANCY

We shouldn't even be out in public. My mother's told everyone I'm out of town visiting an aunt. She doesn't want a scandal.

FREDDY

Nancy and I want to get married, honest. But her folks don't approve of sailors on account of the way we curse so dad gum much--sorry.

MELISSA

Hey, you'll get no judgment from me.

(MORE)

MELISSA (CONT'D)

I just want to make sure you and your baby are safe. How many months along are you?

NANCY

I'm not sure. I've got so many questions, but no idea who to ask. For instance, where does the baby come out? I feel like there are a couple of options, but they both seem CRAZY!

MELISSA

The baby comes out of your vagina, Nancy.

NANCY

Really?

FREDDY

Ma'am, even I don't use language like that.

MELISSA

It's just a word, Freddy. Nothing to be afraid of. Let's see if I can make it easier for you.

She grabs a guitar from behind Doc's desk.

SONG: "Baby Talk"

MELISSA (CONT'D)

*Genitals are how we reproduce
Ovaries make eggs for you and me
Urethra is how the sperm get loose
Cervix is where they can swim free
Fallopian tubes are where both of
them meet
Uterus is where cells start to
sprout
Placenta is how they get to eat
'Til the baby comes straight out--*

She looks expectantly at Nancy and Freddy.

NANCY

I can't say it.

FREDDY

It just seems wrong!

MELISSA

It's a medical term! Stop making it
into something dirty! Now sing with
me!

(singing)

Genitals

ALL

Are how we reproduce

MELISSA

Ovaries

ALL

Make eggs for you and me

MELISSA

Urethra

ALL

Is how the sperm get loose

MELISSA

Cervix

ALL

Is where they can swim free

MELISSA

Fallopian tubes

ALL

Are where both of them meet

MELISSA

Uterus

ALL

Is where cells start to sprout

MELISSA

Placenta

ALL

*Is how they get to eat
'Til the baby comes straight out
the vagina!*

SCENE 3: SCHMIGADOON TOWN SQUARE - DAY

A banner announces "SCHMIGADOON ANNUAL BAKE SALE!" Various townsfolk mingle, sampling the treats.

Mayor Menlove approaches the Reverend Layton's table. Surveys the wide assortment of treats on display.

REVEREND LAYTON
Can I tempt you with anything?

The Mayor stares at the Reverend. Then, awkwardly--

MAYOR MENLOVE
What would you recommend?

REVEREND LAYTON
Well, most folks are partial to Helen Pritt's corn brittle, or Aunt Polly's shoofly pie. Unfortunately, no one seems to be interested in my rhubarb squares.

MAYOR MENLOVE
Oh, I love rhubarb squares.

REVEREND LAYTON
You do? Me too.

SONG: "I Thought I Was the Only One"

MAYOR MENLOVE
How interesting.

REVEREND LAYTON
Yes.

The Mayor pays for a rhubarb square and the Reverend hands him one.

MAYOR MENLOVE
You say that you love rhubarb squares

The Reverend also takes a rhubarb square.

REVEREND LAYTON
*Okay, I do love rhubarb squares
Year after year they don't get
bought
I thought I was the only one*

MAYOR MENLOVE
The ways I thrill for French eclairs

REVEREND LAYTON
Some days I'd kill for French eclairs

MAYOR AND REVEREND
Especially if they're apricot
 (gasp)
I thought I was the only one!

*It seems we were meant
 To be pals in this life
 For there are things that a gent
 Can't enjoy with his wife!
 And incidentally...*

MAYOR MENLOVE
Oh how I ache for flambéed pears

REVEREND LAYTON
*The vows I'd break for flambéed
 pears*

MAYOR MENLOVE
All these things that we crave!

REVEREND LAYTON
We must try to be brave!

MAYOR AND REVEREND
*I thought I was the only
 Not that I was lonely
 I thought I was the only--*

Just as they're about to finish the song and eat their
 rhubarb squares, Mildred swoops in flanked by her biddies and
 snatches the rhubarb square away from the Reverend.

MILDRED LAYTON
 Unh-uh-uh, Howard. Remember your
 diet. We don't want to have to get
 your fat pants down from the attic
 again.

*
 *
 *
 *

REVEREND LAYTON
 Oh. Sorry, Mildred.

As Mildred and the biddies exit the Mayor BREAKS his rhubarb
 square in half, and secretly hands half to the Reverend.

*

MAYOR AND REVEREND
 One...

They share a conspiratorial look and eat the treats.

SCENE 4: SCHMIGADOON SCHOOLHOUSE - EVENING

Josh, working on the TEETER-TOTTER, hurts his hand with the screwdriver. SMACK!

JOSH

OW! Son of a bee!

Emma arrives and smiles.

EMMA

Ah, this must be the "Skinner Feeling" I've heard so much about.

JOSH

Hey, just trying to "do my best with all of my heart."

EMMA

I appreciate that. But clearly the teeter-totter's gotten the best of you. Maybe try again tomorrow? It's getting late.

Farmer McDonough enters, accompanied by Betsy, who's in a wedding dress. He aims his SHOTGUN right at Josh.

FARMER MCDONOUGH

You!

JOSH

Whoa whoa whoa! Don't shoot!

FARMER MCDONOUGH

Oh, I'm not gonna shoot. Cuz yer heading with me and my Betsy to the church right now to get married!

JOSH

What?

EMMA

Hey!

Emma smacks the barrel of the shotgun up to the sky and pulls it from the farmer's hands.

EMMA (CONT'D)

You listen here, Patrick McDoogal McDonough. You will not come here waving a gun around and ranting like a lunatic. Do you understand me?

FARMER MCDONOUGH

Yes, ma'am.

EMMA

Do you really think so little of your daughter that you feel the need to threaten men to get them to marry her?

BETSY

Do you, papa?

FARMER MCDONOUGH

Well, I thought...

EMMA

Oh I don't see a whole lot of thinking coming out of that head of yours. But you are going to go home and think about your behavior. And let your daughter live her own life. Is that clear?

FARMER MCDONOUGH

Yes, ma'am.

(sheepishly)

Can I have my gun back?

EMMA

You will get it back when I think you've learned your lesson. Now, git!

The Farmer high-tails it out of there, followed by Betsy, who gives Emma a smile as she goes.

JOSH

Wow. Nicely done. Can't be easy being the only one around here with an actual functioning brain.

EMMA

Oh, they're not so bad. Just set in their ways is all. I imagine we must seem very backwards and provincial to someone from the big city like yourself. Do you miss it? Home?

JOSH

Well...

Suddenly MUSIC STARTS TO PLAY. Josh's face falls. He quickly backs away from Emma, trying to make the music stop.

JOSH (CONT'D)

No, no, no, no, no.

EMMA

What's wrong? Did I--

The MUSIC SWELLS, getting louder.

JOSH

I am not doing this!

The music stops.

EMMA

Fine. Sorry I asked. Have a nice evening, Dr. Skinner.

JOSH

Wait, Emma--

SLAM! She goes inside the schoolhouse, leaving Josh alone.

SCENE 5: DOC'S OFFICE - DAY

Melissa, in nurse garb, finishes up with Pete, whose hands are completely wrapped in BANDAGES.

MELISSA

So in the future, Pete, let's stay away from boiling pots of corn puddin', okay? Just knowing you and your whole deal.

Pete nods. As he exits he passes by Josh.

JOSH

'Sup, Pete?

He high fives Pete, who cringes.

PETE

Ow.

Then Josh approaches Melissa.

JOSH

So you're a nurse now? Where's the doctor?

MELISSA

He's out fishing today. What do you want? Why are you here?

JOSH

I kind of...I was...

MELISSA

You need my help.

JOSH

Yeah.

MELISSA

You want *me* to help *you*? Don't know if you remember, but we're broken up and I hate you.

JOSH

I know, I know, but. I've got nowhere else to turn. Please.

MELISSA

Fine. What is it?

JOSH

Okay. So, apparently there's a woman who didn't try to cross the bridge with me. Emma Tate. The schoolmarm. So I'm thinking she must be my ticket out.

MELISSA

So you're going to find "true love" with the schoolmarm?

JOSH

I don't know! All I know is it's not going well. Last night when we were talking music started to play. Out of nowhere. And then she stormed off.

MELISSA

You were supposed to sing.

JOSH

I guess?

MELISSA

Josh. You're in a musical. That's how musicals work. When you're too emotional to speak, you sing. And when you're too emotional to sing, you dance.

JOSH

What happens when you're too emotional to dance? Does it loop back to speaking? 'Cause I feel like that's where I'm at right now.
(off her look)

Look, there's got to be another way. You know musicals. Any tips for me? Like what musical I'm in?

MELISSA

I am so torn between really not wanting to help you and really wanting to show off how much I know.

(beat)

Dammit. Okay. She's a teacher. Accompanied by a young boy. Which is very Music Man.

JOSH

So who would I be in that?

MELISSA

Harold Hill. A morally adrift
narcissist who needs to change.

(thinks)

Or it could also be The King and I.

JOSH

And in that I'm--?

MELISSA

Also a morally adrift narcissist
who needs to change.

JOSH

I feel like that's just your
opinion of me.

MELISSA

You're gonna need to sing, Josh.

JOSH

Not happening. So what did the
music man do to win over the
teacher in their musical?

MELISSA

He gave her little brother a
trumpet.

JOSH

Why?

MELISSA

Why "Shipooopi," Josh? I don't know,
do you need to know the whole plot?

JOSH

Never mind. Trumpet. Little
brother. Got it.

MELISSA

Well, it's probably more than th--

JINGLE! The door opens and Nancy and Freddy enter. Panicked.

NANCY

Nurse Melissa!

MELISSA

I'm a doctor.

NANCY

I think I'm having the baby!

MELISSA
Okay. Let's do this.

NANCY
But Doc--

MELISSA
Screw Doc. Let's get you on the
table.

Melissa helps Nancy onto the table as Josh moves the privacy
curtain in front of the table.

MELISSA (CONT'D)
What're you doing?

JOSH
Figured you could use a hand.

MELISSA
(touched by this)
Yeah. I could.

Josh joins Melissa behind the screen as Nancy screams in
pain.

NANCY
YEE HONK!!!

A BABY CRIES. They pull the screen away to reveal Nancy
sitting on the table holding the new BABY, with Freddy right
by her side.

JOSH
Wow. That was amazing. You were
amazing.

MELISSA
Naw...

JOSH
You were.

MELISSA
Okay, I was. But to be fair, being
in a musical made it pretty easy.
That's the first time I've ever had
a baby come out completely dry.

JOSH
Yeah, that was weird.

MELISSA

But it was nice to have your help.
Thanks.

JOSH

Happy to do it. Anytime.

There's silence as they both enjoy the moment. Neither wanting to end it. Then:

MELISSA

Well. I guess you'd better go find that trumpet.

JOSH

Right. Yeah.

MELISSA

Good luck.

JOSH

Good luck to you too.

MELISSA

Thanks.

Josh heads out. Melissa watches him go, deep in thought. And then Doc storms with his fishing gear, very upset.

DOC

Is it true what I heard?

He sees Nancy and Freddy and the baby, who quickly exit the doctor's office.

DOC (CONT'D)

It IS true! How could you deliver that baby? Against my orders? You have no respect for authority! No decency!

MELISSA

I have no decency? You refused to treat a poor girl in need! I'm sorry, I don't care how incredibly handsome you are--you are just wrong. You're--you're a morally adrift narcissist and you need to change!

DOC

HOW DARE YOU???

Just then Danny Bailey bursts in.

DANNY

Excuse me, Doc, do you know what
time it is?

DOC

Er...

As Doc pulls out his pocket watch, Danny pulls out a KNIFE!

DANNY

It's time to hand over that pocket
watch! And all of yer money!

MELISSA

Danny, no!

DANNY

I got no choice, Melissa! I need to
provide for that baby girl you're
carrying!

MELISSA

Oh my gosh I AM NOT PREGNANT!

Doc picks up his fishing net and brandishes it at Danny.

DOC

Put down that knife, you scalawag!

DANNY

I'll put it in yer gullet, ya
leech!

MELISSA

Hey, what about we all sing a song?
Seems like it's been a while
without a song, right?
(singing)

Who wants corn puddin'?

Danny LUNGES to stab Doc, but instead trips and falls and
stabs himself with the knife. Melissa runs to his side.

MELISSA (CONT'D)

Danny!

DANNY

This is it! The end!

SONG: "You Done Tamed Me (Reprise)"

DANNY (CONT'D)

You done killed me

MELISSA

You stabbed yourself.

DANNY

*And now I'll finally be free
When we first met I heard bells a
ringin'
Now I'm hearin' the angels singin'
So to heaven I guess I'm wingin'*

MELISSA

I mean, if you're healthy enough to
sing a reprise--

DANNY

(growing weak)

Melissa. Tell our daughter...tell
her I only wanted to give her a
better life than I had.

Melissa stares at Danny, who is fading fast.

MELISSA

I will. I'll tell her, Danny. I
promise.

DANNY

You done killed me...

And he dies on the song's button.

SCENE 6: CEMETERY - DAY**SONG: "When the Night Is Darkest"**

As the townspeople arrive at the funeral they sing a hymn.

TOWNSPEOPLE

*When the night is darkest
And hope has lost its way
Lift up your chin
Dust off that grin
And pretend it's all okay
Pretend it's all okay*

The Reverend stands at graveside delivering a sermon.

REVEREND LAYTON

We are gathered here today to mourn
Danny Bailey, whose life was
tragically cut short when he
accidentally fell on his own knife,
which I know sounds implausible but
that's what we're going with.

(beat)

I'm reminded of the last time we
were gathered like this, when I was
up here delivering the eulogy for
Doc's late wife Norma...

Melissa turns to the Mayor.

MELISSA

Doc was married?

MAYOR MENLOVE

So tragic. He hasn't been the same
since.

As Melissa reacts Josh arrives late and stands next to her.
They speak in hushed tones as the Reverend continues.

JOSH

Hey.

MELISSA

Hi.

JOSH

You all right?

MELISSA

I don't know. It feels like this
was all my fault. If I hadn't--

JOSH

This wasn't your fault, Mel. He's the one who pulled the knife. It had nothing to do with you.

MELISSA

I guess.
(then, tenderly)
Thanks.

MILDRED LAYTON

Shhh!

REVEREND LAYTON

Maybe this is a time to reflect on our own lives, and ask ourselves: Are we making the most of our precious time here on earth?

JOSH

So. Town scuttlebutt is you've been spending a lot of time with Doc. How's that going?

MELISSA

It's not. I mostly just annoy him. How's it going with the schoolmarm?

JOSH

I can't find a trumpet anywhere! And I still don't see how that's going to make her fall in love with me.

MELISSA

Romance in musicals isn't always logical. That's why they usually let the songs do the heavy lifting.

JOSH

I'm not singing.

MILDRED LAYTON

Shhhh!!!

REVEREND LAYTON

Are we truly living our lives to the fullest? Do we have the courage to always follow our hearts?

Melissa notices the Mayor watching the Reverend intently. She leans in.

MELISSA

He makes a great point, huh? About following our hearts?

MAYOR MENLOVE

I'd like to. I would. But...

MILDRED LAYTON

SHHHHHH!!!!

The Mayor stares at the Reverend as he continues his sermon.

REVEREND LAYTON

Let's not waste time on bitterness and division. Let's spend it on love. And forgiveness. And leaving nothing unsaid.

Melissa and Josh both turn to each other.

MELISSA

Listen, I--

JOSH

Listen, I--

JOSH (CONT'D)

Sorry, you go.

MELISSA

No you go.

MELISSA (CONT'D)

I just wanted--

JOSH

I was thinking--

The Mayor turns to Melissa.

MAYOR MENLOVE

You know what? You're right.

(to Reverend)

Excuse me, Reverend. I have something I'd like to say.

REVEREND LAYTON

Of course, Mr. Mayor.

The Mayor heads up front. Melissa and Josh's moment is gone.

MELISSA

Oh noooo--not right--I didn't mean *right now*--

MAYOR MENLOVE

The Reverend is right. Life is precious, and we shouldn't waste a single minute. So.

(MORE)

MAYOR MENLOVE (CONT'D)

There's something I've wanted to
say for years, but have never had
the courage. Florence, my dearest,
I love you very much. But--
(deep breath)
I'm a homosexual.

MILDRED LAYTON

A *what?*

SONG: "Somewhere Love Is Waiting For You (Reprise)"

MAYOR MENLOVE

*I'm a homosexual
It's no longer subtextual
I'm attracted to men
(to Harvey, Larry &
Pete)
Not you men, you're dull
But I'm a homosexual!*

Everyone GASPS. Florence stares at the Mayor, stunned, then runs away. The Mayor chases after her.

MAYOR MENLOVE (CONT'D)

Florence, wait!

Mildred seizes the moment.

MILDRED LAYTON

(faux concern)
Oh no! Our current Mayor is an
homosexual? How astounding--
(privately to her
biddies)
-ly fantastic for me.

She and the biddies smile.

SCENE 7: SCHOOLHOUSE - DAY

Josh approaches Carson, who sits alone on the teeter-totter. A sad sack. Josh takes a deep breath. Here goes nothing.

JOSH

Hey, Carson.

CARSON

Hey, Doctor Thkinner.

JOSH

I've got a little something for you.

He holds out a KAZOO.

CARSON

What'th that?

JOSH

It's a kazoo. And I know you'd probably prefer a trumpet, but there aren't any in town, and besides, a kazoo is much better because you don't have to take lessons or practice or anything. You just hum into it and music comes out.

Carson takes the kazoo, examines it, definitely curious. Then hands it back, staring at the ground.

CARSON

No thankth. The other kidth would jutht make fun of me.

JOSH

Why do you say that?

CARSON

Beacauthe they alwayth make fun of me. I gueth I jutht don't fit in.

Josh nods. Ponders this for a second.

JOSH

(to himself)

Well, I tried.

He gets up and starts to walk away, then stops. Looks at Carson sitting there feeling alone.

JOSH (CONT'D)

Hey, just so you know--it's okay not to fit in, Carson. The other kids made fun of me when I was your age too.

CARSON

They did?

JOSH

All the time. I was the chubby kid, so everyone called me "Fat Josh." Which hurt a lot because I was the only Josh in the whole school.

CARSON

That'th mean.

JOSH

Yeah. It was mean. And it got pretty lonely sometimes. But you know what I did? I said, "Screw 'em."

CARSON

Thcrew 'em?

JOSH

That's right. I realized it didn't matter what the other kids thought. It only mattered what I thought. And so I worked hard and became a doctor and now I've got a ton of friends, including Jalen Brunson, this famous basketball player whose knee I fixed and then he invited me to his bachelor party. In Cancun.

CARSON

Wow.

JOSH

Yep. So hang in there, buddy. Things'll get better. I promise.

CARSON

Thankth.

Josh turns to go, but--

CARSON (CONT'D)

Can I thee the kathoo again?

JOSH

Um--sure.

He hands Carson the kazoo. Carson looks it over. Then tentatively tries it. Makes a sound. Then another one.

CARSON

Wow! I did it! I made muthic!
(calls to schoolhouse)
Thithter! Thithter!

Emma pops out of the door and Carson runs to her excitedly.

CARSON (CONT'D)

Doctor Thkinner gave me the motht
amathing thing ever! A kathoo!
Look--I can make muthic! I CAN MAKE
MUTHIC!!!

He plays it for her, delighted. Then smiles the BIGGEST SMILE EVER before running into the house. Emma gives Josh an approving smile, then goes inside as well.

JOSH

Holy crap it worked.

SCENE 8: DOC'S OFFICE/SCHOOLHOUSE - NIGHT

Late that night Doc stands alone in his office, deep in thought. Melissa enters quietly and watches him. Then approaches.

MELISSA

Doctor?

(no response)

Are you all right?

DOC

Oh, Melissa. Sorry, I was just... thinking. It's been...quite a day.

MELISSA

I didn't know about your wife. I'm so sorry. You must have loved her very much.

DOC

Yes, I did. And she would have been so disappointed in the man I've become.

MELISSA

I'm sure that's not true.

DOC

Something happened to me when I lost Norma. I was so angry, at God, at the world, I--I became the worst possible version of myself. Refusing to help poor young girls in trouble like Nancy. And now Danny Bailey is gone. Forever. Over a pocket watch! What sort of doctor am I? What sort of man am I? Nothing but a--what did you call me again?--a "morally adrift narcissist."

MELISSA

I'm sorry. I shouldn't have said that.

DOC

No. It's what I needed to hear. And yes, initially I hated the way you stood up to me, spoke your mind--but now I've come to realize...you were right. And I was wrong. About everything.

MELISSA

That is the sexiest thing any man has ever said to me.

DOC

Thank you, Melissa. For changing me.

Josh is outside the schoolhouse working on repairing the teeter-totter again. Emma watches, then undoes her hair and approaches.

EMMA

You've been working on that for hours now. Any luck?

JOSH

Nope. I'm kind of the worst handyman ever. Been here a week and haven't fixed anything.

EMMA

Except Carson.

Josh looks up at Emma, surprised by this.

EMMA (CONT'D)

I've never seen him smile so much. Thank you for reaching out to him. He's had such a hard time growing up without a mother or father. I've tried to introduce him to the important things in life-- compassion, integrity, that there should always be a third thing--but there's clearly so much else I've denied him...

JOSH

Hey. Don't be so hard on yourself. He's a great kid. And that's because of you.

EMMA

A lot of people in this town would disagree.

JOSH

Who cares what they think? You're better than all of them put together.

EMMA

Do you really mean that?

JOSH
 (surprised)
 Actually...yeah. I think I do.

Emma stares at Josh, moved by his words.

EMMA
 Josh Skinner, you are not the man I
 thought you were...

Melissa and Doc look into each other's eyes.

DOC
 I am sorry, Melissa. But what the
 mayor did today has inspired me. I
 realize this is sudden...but I
 don't want to waste another minute.

SONG: "Suddenly"

DOC (CONT'D)
*Suddenly I find myself forgetting
 All the things that bounce around
 my brain
 Suddenly I want to plan a wedding
 Although I know that's perfectly
 insane
 There's no sense in trying to
 explain it
 What and where and why and when and
 how
 All I know is suddenly I love you
 And suddenly that's all that
 matters now*

Josh and Emma look into each other's eyes.

EMMA
 If this seems sudden, well...it is.
 But after what happened today at
 the funeral, it just feels wrong to
 keep it inside.

(singing)
*Suddenly it seems I'm not the
 teacher
 And there's so much more for me to
 learn
 Suddenly I want to call a preacher
 And that's the sort of thought I
 used to spurn
 There's no sense in trying to
 explain it
 What and where and why and when and
 how*

(MORE)

EMMA (CONT'D)

*All I know is suddenly I love you
And suddenly that's all that
matters now*

DOC

But I need to know: are you ready
for this?

EMMA

Ready to start something new?
Together?

Josh and Melissa turn back to look at each other. Lock eyes.
Doc and Emma resume singing.

DOC AND EMMA

*There's no sense in trying to
explain it*

Doc and Emma gently pull Josh and Melissa back to them.

DOC AND EMMA (CONT'D)

*What and where and why and when and
how
All I know is suddenly I love you
And suddenly that's all that
matters now*

Both couples KISS. Blackout.

SCENE 9: TOWN SQUARE - DAY

Various TOWNSFOLK wander and mingle. Mildred makes eye contact with Helen Pritt and touches her nose. Helen touches her nose and drops a handful of PEANUT SHELLS onto the street. And then Donald tips his hat walking by.

DONALD

Good afternoon, Mrs. Layton.

MILDRED LAYTON

Is it?

DONALD

Pardon?

MILDRED LAYTON

Oh sir, I hear you, yes I hear you.
And normally I'd agree, yes, it's a
good afternoon.

Various townspeople stop to listen.

MILDRED LAYTON (CONT'D)

But not this afternoon, not with
the state of our town today.

SONG: "Tribulation"

MILDRED LAYTON (CONT'D)

*Oh we've got tribulation, my good
sir
We've got tribulation in
Schmigadoon
(points)
Look down there, do you see what I
see?
Peanut shells in the street!
Lying there like passed out drunks
in the gutter
Turning town square into the floor
of a saloon
The home of loose women and hooch
happy sinners
A petting pantry--in the middle of
the street!*

More townsfolk have gathered now, interested.

MILDRED LAYTON (CONT'D)

*Is that what our town's become?
Is that the future we want for our
children?
I'm telling you things have changed
(MORE)*

MILDRED LAYTON (CONT'D)

*Ever since those two outsiders
waltzed in*

She holds up an edition of the Schmigazette with a photo of Josh and Melissa on the front page.

MILDRED LAYTON (CONT'D)

*With their big city ways and their
newfangled ideas
Promiscuity and depravity!
Interlopers interloping
With hearts colder than the hinges
of hell!*

The townsfolk GASP, horrified by this. Mildred hands the newspaper to the biddy, who disappears with it.

MILDRED LAYTON (CONT'D)

*First the two of them arrived
unmarried
Brimming with lust wanting to share
a bed
Then a brazen display at the basket
auction
Now the Mayor's out proclaiming his
perversions
At the root of it all two strangers
who've never cracked a Bible in
their life
And that's gonna lead to
tribulation and strife!*

A big crowd is now assembled.

MILDRED LAYTON (CONT'D)

*Now I've got nothing against
outsiders
Provided they're the right kind of
people
Kind of folks who look and talk and
act like us
Peas in a pod and birds of a
feather
Not loud-mouthed trash with their
tommyrot and flapdoodle
Claptrap and fiddle faddle and
jiggery pokery
Stirring up the cream when you're
waiting for it to settle
Like vermin in the root cellar,
flies in the buttermilk
And they're influencing
There, I said it!
They're influencing your children
(MORE)*

MILDRED LAYTON (CONT'D)

Like an earwig crawling from their
 ears to their brains
 And soon your young-uns'll be
 neglecting chores
 Milk going sour unstrained in the
 springhouse
 Backtalk at dinner, no time for the
 good book
 Ragtime blaring on the Victrola
 And that's just the beginning,
 folks
 Soon you won't even, no you won't
 No you won't even recognize your
 own town
 I'm talking 'bout
 Neon signs (gasp!) and smoke-filled
 rooms (gasp!)
 Billiard parlors and painted ladies
 (gasp!)
 Wanton women having children out of
 wedlock
 Rowdy men using filthy language
 The devil himself dancing on the
 front porch
 Stealing your babies from their
 cribs at midnight!
 Cows and sheep having amorous
 congress!
 Children with the mark of the beast
 on their foreheads!
 All thanks to these two out-of-
 towners
 Dr. Skinner and Miss Gimble
 (to a WIFE)
 Better hold on to your husband!
 (to a HUSBAND)
 Best keep an eye on your wife!
 'Cause there's gonna be some
 tribulation and strife!

MILDRED LAYTON AND TOWNSPEOPLE

Oh we've got strife
 (Got strife!)
 And tribulation
 (Tribulation!)
 And not to mention--
 Improvisation!
 (That sounds bad!)
 Let's pray the Lord
 (Pray the Lord!)
 Will save us soon
 (Save us soon!)
 'Cause we've got strife and
 tribulation in Schmigadoon!

TOWNSPEOPLE

Strife! Strife! Strife! Strife!
Strife! Strife! Strife! Strife!

Mildred stands on a bandstand and begins her speech to the riled up crowd.

MILDRED LAYTON

Hey! Now, I love this town. It was my own great-great-granddaddy who founded Schmigadoon when he came upon this beautiful tract of land and said, "they'll never find us here." But it pains me, yes it pains me, to see my town turning into something it was never meant to be. I tried to alert the Mayor, but his mind is elsewhere. In his pants!

Everyone turns accusingly to the Mayor.

MILDRED LAYTON (CONT'D)

Why, his poor wife Florence is so ashamed she's locked herself inside her house. And this time it is on purpose!

The crowd reacts to this with lots of murmurs.

MILDRED LAYTON (CONT'D)

New leadership! That's what Schmigadoon needs. But who? Who has the moral where-with-all, the traditional how-to, the good old-fashioned all-American je ne sais quoi to stand up to these outsiders?

HELEN PRITT

Mildred Layton for Mayor!

MILDRED LAYTON

No, I couldn't.

RUTH O'REILLY

Mildred Layton for Mayor!

MILDRED LAYTON

No, I shouldn't.

DONALD

Mildred Layton for Mayor!

MILDRED LAYTON

Okay I'll do it!

A GIANT BANNER announcing "MILDRED LAYTON FOR MAYOR" unfolds.

MILDRED LAYTON AND TOWNSPEOPLE

It's time to vote!

(To vote!)

And vote for Layton!

(Vote for Layton!)

*She is the only one who'll save our
town from Satan!*

(Save us now!)

Let's hope that she

(Hope that she!)

Will save us soon!

(Save us soon!)

*'Cause we've got strife and
tribulation*

(Strife and tribulation!)

Grief and consternation

(Grief and consternation!)

*Strife and tribulation in
Schmigadoon!*

Then as the scene transitions:

TOWNSPEOPLE

Got strife! Tribulation!

Strife strife strife strife strife

strife strife!

SCENE 10: WOODS - DAY

Josh, Emma and Carson set up a picnic in the woods.

EMMA

I'm sorry, we really should be picnicking in the town park, but I can only imagine all the tongue wagging that would come of it.

CARSON

Well, you know what I thay? Thcrew 'em!

Josh stifles a laugh. Emma is shocked.

EMMA

Carson Tate, what did you just say?

JOSH

Hey buddy, why don't you go count the ants over by the oak tree?

CARSON

Abtholutely!

He runs off. Emma shakes her head.

EMMA

Well. I concur with the sentiment, but I can't imagine where he picked up that sort of language.

JOSH

Yeah, me either. Weird.

EMMA

It was obviously you.

(off his reaction)

Don't worry, it's okay.

(teasing)

I guess Mildred Layton was right about you and your "big city ways."

CARSON

Twenty-thix anthh!

JOSH

Keep going, buddy!

EMMA

So, how long will you be in Schmigadoon?

(MORE)

EMMA (CONT'D)

I only ask because, well, it's been several weeks now, and although thanks to you the closet door now works perfectly, you never know when it might get stuck again.

JOSH

To be honest, I really thought I'd be back in New York by now. But I guess...I guess you've made it hard to leave.

Emma smiles, then leans forward and kisses Josh. Carson sees and points.

CARSON

My thithter kithed Doctor Thkinner!
My thithter!

Emma pulls away from Josh, embarrassed and agitated.

EMMA

Carson!

(to Josh)

Sorry. He thinks everyone's got to know everyone's business.

JOSH

You know what? You're doing a great job with him. It can't be easy having to be both a sister and a parent.

EMMA

That's really none of your business.

JOSH

What? I'm sorry. I meant that as a compliment.

EMMA

Well, thank you for that. It's been so nice seeing you, Josh, but I think Carson and I need to call it a day.

Josh watches, confused, as Emma packs up the basket. It all feels a little manic.

JOSH

Emma. Please. What's going on?

Emma stops. Turns to Josh.

EMMA

What's going on is--I've been lying to you. To everyone. But especially to Carson. I'm not his sister.

(then)

I'm his mother. I know it was wrong to hide it, but I was only trying to protect him from the horrible things I knew people like Mildred and her biddies would say if they knew. But of course now you know.

(sadly)

I understand if that means this is over, Josh.

JOSH

This doesn't change how I feel about you, Emma. At all.

Moved by his understanding, Emma gives Josh a long hug. Then they separate when Josh notices Carson staring, stunned.

EMMA

Carson. Did you hear what--?

CARSON

You're not my thithter?? You're my--?

EMMA

I'm so sorry, Carson. I never meant to--

He runs and hugs her before she can finish. She holds him tight. Josh starts to leave.

JOSH

I'll give you two some space--

EMMA

No. Wait.

She gets up and faces Josh.

EMMA (CONT'D)

You are a good man, Josh Skinner. And I want to be with you and live somewhere both Carson and I can get a new start. So if you'll have us, I say we pack our things, cross that bridge out of Schmigadoon and head to New York together. Today.

Josh stares back at Emma.

JOSH
If that's what you really want.

EMMA
It is.

JOSH
Then let's do it.

SCENE 11: DOC'S OFFICE - DAY

Doc watches as Melissa slips off her shoes.

DOC

Melissa, my word, you're disrobing!

MELISSA

Just my shoes. Since we're on a lunch break.

DOC

What a breath of fresh air you are! Or is this another one of your jokes? I so love your sense of humor--especially after you explain it to me.

MELISSA

Well, you'll get it eventually. I hope.

DOC

I can't tell you how grateful I am for all you've done for me, Melissa. These past few weeks have been like a dream come true.

MELISSA

You know what? I feel the same way.

DOC

Shall we dance?

MELISSA

I mean, it's the third time today, but sure, why not?

They dance together. Then Doc spins Melissa and she flies from his arms. Right into--

The COUNTESS. Gorgeous and elegant. Melissa recoils, flustered. Doc is horrified.

MELISSA (CONT'D)

Oh, I am so sorry.

COUNTESS

It's my fault, I'm sure.

MELISSA

Well, it *is* kind of late to introduce a new character.

DOC

Everyone, looky! The Countess has
returned early! How wonderful!

(then)

(MORE)

DOC (CONT'D)

Melissa, this is the Countess
Gabriele Von Blerkom. Just back
from a trip around the world.

COUNTESS

And yet nothing could've prepared
me for the sight of those feet.
Let's put our shoes back on, shall
we?

MELISSA

Oh my gosh. This is just like The
Sound of Music. You're back from
the city and supposed to marry him,
right?

COUNTESS

Have we met? I'd never forget such
a lovely creature.

MELISSA

I'm Melissa. The new nurse.

DOC

Although you look much newer,
Blerky. You shine and sparkle so!

COUNTESS

Darling, I'm parched. Do root out
some champagne.

DOC

Of course.

He exits. The Countess confronts Melissa.

COUNTESS

He's in love with you. He'd hardly
be a man if he weren't.

MELISSA

Oh. Stop it. I mean. I guess?

(then, knowing)

I realize this must be painful for you. But I have this feeling--can't explain how I know, call it a sixth sense--that you are just going to graciously step aside.

COUNTESS

Am I now?

MELISSA

Even though admittedly it is bonkers for Doc to pick me over you. You're so beautiful and elegant and icy...

COUNTESS

Oh, it happens all the time, my dear. Powerful men can never resist the help.

MELISSA

The help?

The Countess pulls out a gun and points it at Melissa.

COUNTESS

But here's what's going to happen. You and your very ordinary legs are going to walk out that door--now--and never come back.

Just then an oblivious Doc returns holding a tray with a CHAMPAGNE BOTTLE and THREE GLASSES.

DOC

Champagne's here! Who wants to--

(notices the gun)

Okay--I feel like I missed something.

MELISSA

She's trying to get rid of me, Doc! She refuses to graciously step aside. And also it's never explicitly stated, but I think she's a Nazi.

COUNTESS

Of course I'm a Nazi.

(to Doc)

(MORE)

COUNTESS (CONT'D)

So it looks like you have a choice to make, my darling. Her...or me?

Doc stares at the two women. Then--

DOC

I'm sorry, Blerky. You are gorgeous. And armed. But for me there is no one but Melissa.

MELISSA

I knew you'd choose me over her!

DOC

And I am ready to be challenged and molded into the man you want me to be, if you'll have me. So...

He gets down on one knee. Pulls out a ring box.

DOC (CONT'D)

Will you do me the honor of becoming my wife?

Melissa stares down at Doc. All her romantic fantasies coming true. But she just stands there. The Countess smiles, realizing what's going on.

COUNTESS

Well I'll be. You're not actually in love with him, are you?

DOC

Blerky! Stay out of this!

COUNTESS

I wish I could. But a woman has a sense for these things. Tell us, dear--do you love Doc? Truly? With all of your heart?

Melissa stares back at the Countess, unable to answer.

COUNTESS (CONT'D)

Or is there someone else there?

*

SONG: "Melissa's Epiphany"

A SPOTLIGHT hits Melissa.

MELISSA

*Suddenly her question has me
reeling
Could it still be Josh for whom I
pine?
Suddenly I can't deny this feeling:
Maybe he's not perfect, but he's
mine
There's no sense in trying to
explain it
What and where and why and when and
how
All I know is suddenly...I miss him
And suddenly that's all that
matters now
Suddenly that's all that matters
now!*

The spotlight turns off and Melissa turns to Doc.

MELISSA (CONT'D)

Doc...

DOC

Melissa, no. We belong together.

MELISSA

You are a wonderful, gorgeous
fantasy. And I thought that was
what I wanted. But I think what I
really want...is Josh. If he'll
still even have me.

COUNTESS

There's only one way to find out.
You must let him know how you feel.
Now. Before it's too late.

MELISSA

I will.

Melissa grabs her shoes and a glass of champagne and runs out the door. Doc watches her go, then turns to the Countess.

DOC

So. You're a Nazi?

SCENE 12: BRIDGE - DAY

Josh, Emma and Carson make their way toward the bridge, Emma carrying a suitcase.

CARSON

I can't believe we're actually going to New York Thity! What'th it like there, Dr. Thkinner?

JOSH

Oh, it's amazing, buddy. You're gonna love it. It's got everything.

CARSON

Everything??

SONG: "NYC Dream Ballet"

As Josh describes the city, one by one the pieces of a TWO-DIMENSIONAL NYC--skyscrapers, trees, food stands--appear.

JOSH

Yep. Super tall skyscrapers, beautiful parks, amazing food, amazing people...

DREAM BALLET MELISSA appears, along with a TWO-DIMENSIONAL VENDING MACHINE.

JOSH (CONT'D)

...but most of all there's this feeling that at any moment something magical could happen.

DREAM BALLET JOSH appears and they reenact their first meeting through dance. The candy spills from the machine and they celebrate.

JOSH (CONT'D)

Something that could change your life...forever.

Dream Ballet Josh lifts and carries Dream Ballet Melissa offstage. Josh is lost in the memories.

CARSON

Wow.

EMMA

All right, here we are! Ready to cross? And start our new lives together?

Emma extends a hand to Josh, who comes out of his reverie and joins hands with them as they face the bridge.

EMMA (CONT'D)

Okay. On three. One, two, three!

Both Emma and Carson take big steps forward onto the bridge. But Josh doesn't move, and they break free of his hands. Emma and Carson turn back to him.

EMMA (CONT'D)

Is everything all right?

JOSH

Yeah, yeah, fine. I just--it's just a big deal heading back home, I guess.

EMMA

Of course. Take your time.

Emma and Carson watch Josh as he contemplates stepping onto the bridge. But does nothing. Emma realizes what's happening.

EMMA (CONT'D)

But...New York won't have everything, will it?

Josh looks back at Emma. Feeling horrible.

JOSH

I'm so sorry, Emma.

CARSON

What'th happening?
(to Emma)
He'th getting cold feet! Kith him!

JOSH

I really care about you...
(to Carson)
Both of you.
(back to Emma)
You've changed me. Helped me to be a better man. But.
(beat)
I'm so sorry. I didn't...I didn't realize how much I...

EMMA

It's okay. Go to her. Go.

Josh nods. The MUSIC SWELLS as he runs back toward town.

SCENE 13: TOWN SQUARE - DAY

Everyone is gathered in town square and over the gazebo hangs a banner announcing "SCHMIGADOON ELECTION DAY." Several townsfolk carry signs that say "LAYTON FOR MAYOR!"

SONG: "Election Day"

MILDRED/EVERYONE

*Election Day! (today)
Menlove and Layton! (mostly
Layton!)*

MILDRED LAYTON

*A landslide is what I'm
anticipatin'*

EVERYONE

So are we!

Mayor Menlove arrives and sees all the support for Mildred. His face falls. Mildred spots him and gives him a big smile.

MILDRED LAYTON

*Hello, Aloysius. Hello, Florence.
Oh, I keep forgetting--she's still
too ashamed to appear in public.
Anyhoo, good luck today.
(under her breath)
You're going to need it.
(to biddies)
Ladies, can I get a cackle?*

The biddies oblige with a CACKLE. Mayor Menlove watches them, worried. The Reverend awkwardly addresses the crowd.

REVEREND LAYTON

*Well, since Carson isn't here I've
been asked to yell stuff out, so--
(clears throat)
Hear ye, hear ye! It's now exactly
four on the o'clock and time to
hold the vote for Mayor. The two
candidates are Aloysius Menlove...*

A SMATTERING of polite applause.

REVEREND LAYTON (CONT'D)

And Mildred Layton.

Massive CHEERS and APPLAUSE. Mildred smiles confidently.

REVEREND LAYTON (CONT'D)

*We will vote according to
Schmigadoon tradition, by the show
of hands. All in favor of Mildr--*

MELISSA

JOSH!!!

Everyone turns to see Melissa running into town square, searching the crowd for Josh. Mildred frowns. Not her again!

MELISSA (CONT'D)

Where's Josh? Doctor Skinner? Has anyone seen him? I need to talk to him.

MILDRED LAYTON

Do you mind? We're about to begin the mayoral election!

(points at Melissa)

Strife and tribulation, people!
Strife and tribulation!

MELISSA

Wait, did I miss a song?

MILDRED LAYTON

Shall we proceed with the vote, Howard?

REVEREND LAYTON

Yes, dearest. We shall now vote by the show of hands. All in favor of--

JOSH

MELISSA!!!

The Reverend stops. Everyone turns to see Josh arriving in the town square, out of breath.

MILDRED LAYTON

Oh for crying out loud!

Melissa and Josh walk toward each other and meet in the middle of the square. Everyone in town watches the reunion, captivated.

MELISSA

I'm sorry, Josh.

JOSH

Mel...

MELISSA

No, I am. I'm sorry. For acting like everything that wasn't perfect was a failure. For treating you like a burden I had to carry on my way to some ridiculous fantasy.

(MORE)

MELISSA (CONT'D)

And for pushing you to change
without ever considering maybe I
needed to change too.

(beat)

Since that first night at the candy
machine I knew. I just--I knew. And
I feel like somehow now I've messed
it all up. But. I want to try
again. Because...I miss us.

(beat)

So. Yeah. What would your take on
this be?

Josh stares back at Melissa. Emotion building up in him.
Until suddenly he starts singing. Unaccompanied.

SONG: "You Make Me Wanna Sing"

JOSH

*I am not the man of someone's
dreams
Never been romantic, at least
that's how it seems
I laugh at every sentimental thing
But you make me wanna sing*

MELISSA

Oh Josh...

MUSIC softly begins playing underneath Josh's singing.

JOSH

*Seems my heart has always been a
stone
Even when you're with me, you kind
of feel alone
And so I bounced from fling to
fling to fling
But you make me wanna sing*

*I wanna hold you and spin you
around
So fast that we'll never part
I wanna hold you and spin you
around
'Cause that's what you've done to
my heart*

Josh holds his hand out to Melissa.

JOSH (CONT'D)

*Now I'm here and offering my hand
And asking you to take it, so we
can make a stand
For love and all the joy that it
can bring
'Cause you make me wanna sing*

Melissa steps towards Josh, he steps toward her, and they begin dancing. Softly, gracefully, effortlessly, in perfect sync. And then they stop and Josh sings to Melissa.

JOSH (CONT'D)

Now I'm here and offering my hand

MELISSA

*And I will gladly take it, so we
can make a stand*

JOSH AND MELISSA

*For love and all the joy that it
can bring
'Cause you make me wanna sing*

As the song ends they embrace and kiss. The entire town responds with cheers and applause. That is, everybody except Mildred Layton.

MILDRED LAYTON

No! Boo! No!
(to crowd)
Why are you cheering for these two?
Have you forgotten what they've
done to this town?

EMMA

No.

Everyone turns to see Emma standing with Carson.

EMMA (CONT'D)

I haven't forgotten. And I hope I never will. I hope none of us ever will. Because they've made Schmigadoon better. For everyone.

MILDRED LAYTON
"Better"? What a load of fiddle
fiddle! These two have only made
things worse! First off, the mayor--

FLORENCE MENLOVE
The mayor?

Everyone turns to see Florence step onto the bandstand.

FLORENCE MENLOVE (CONT'D)
Let me tell you about the mayor.
The mayor is finally free to be
honest about who he really is. And
I love him for it.

The Mayor turns to her, grateful.

MAYOR MENLOVE
Thank you, Florence. I love you for
that.

(beat)
Just not, you know, bedroom love.

FLORENCE MENLOVE
Oh believe me, I know. I'm not
STUPID.

EMMA
Maybe it's time we all followed the
Mayor's example and were more
honest about who we really are. For
instance--
(deep breath)
I'm not Carson's sister. I'm his
mother.

GASPS from the townsfolk. Mildred smiles an evil smile.

MILDRED LAYTON
I knew it! I knew that child was a
bastard!

CARSON
You're a bathtard!

EMMA
You can call him any nasty name you
want. But the circumstances of his
birth have nothing to do with who
he is.
(to Carson)
I love you, Carson.

CARSON

I love you too, Mom.
(notices her crying)
What's wrong?

EMMA

I hadn't realized how much I wanted
to hear you call me that.

Everybody in town ahhhs.

MILDRED LAYTON

Oh give me a break! I suppose you
and the mayor expect to be admired
for airing your dirty laundry in
public. Well, wake up, sister.
Because you two are all alone in
this. The rest of us are good,
decent people. God-fearing
Schmigadoonians who are exactly
whom we purport to be!

There's silence. And then Harvey the Innkeeper steps forward.

HARVEY THE INNKEEPER

Actually, I'm living a lie myself.
I hate being an innkeeper. I want
to be an inventor! I've got an idea
for something I call--a "bicycle."

JOSH

"Bicycle"? What year is this
supposed to be?

MELISSA

Yeah, I was WAY off, but you go,
Harvey!

Inspired by this, Larry the Fireman steps forward.

LARRY THE FIREMAN

Remember the old mill fire last
year? I set that myself.

JOSH

Yikes.

Pete steps forward.

PETE

I like getting injured. I do it for
the attention. And the cocaine.

MELISSA

Yeah, it's taken a turn but...
 (loudly)
 You be you, Pete!

REVEREND LAYTON

All right, maybe we should hold the
 vote n--

BETSY

I'm pretty sure I'm a socialist.

DOC

I'm actually a veterinarian.

Nancy and Freddy the seaman step forward with their baby.

NANCY

The seaman got me pregnant out of
 wedlock! And yes, I heard it.

MILDRED LAYTON

Nancy! What are you doing??

NANCY

It's time everyone knew, mother.
 I'm tired of hiding just because
 you're ashamed of me.

Melissa and Josh exchange looks.

JOSH

Mother??

MELISSA

Yee Honk!

MAYOR MENLOVE

So I guess you *do* have secrets,
 Mildred.

An irate Mildred turns to the Reverend.

MILDRED LAYTON

Are you going to let him talk to me
 like that, Howard? Are you???

REVEREND LAYTON

He's only telling the truth,
 Mildred. And I'm glad it's out.
 (to Nancy)

I'm sorry, Nancy. We never
 should've kept you hidden away like
 that.

(MORE)

REVEREND LAYTON (CONT'D)

(to crowd)

And speaking of the truth, it's
time I let all of you know--I'm a
homosexual too.

(turns to the Mayor)

And I have feelings for Aloysius.

MAYOR MENLOVE

You do?

The two men embrace and kiss and everyone cheers. Mildred
looks like she may have a meltdown.

MILDRED LAYTON

No...no...this can't be
happening...

FLORENCE MENLOVE

Mildred, I know--

MILDRED LAYTON

NO! I don't want your pity,
Florence! Because I am stronger
than you!

(turns to crowd)

I am stronger than all of you! So
go ahead! Let it all out! Be "true"
to yourselves! But here's the real
truth: you are toilet people! And I
hope you all die and go straight to
hell! Because that's where you
idiots belong!! I HATE YOU!!!

Everyone in town stares at her.

REVEREND LAYTON

All right, time for the vote.
All in favor of Mildred Layton for
mayor, raise your hands!

Mildred raises her hand proudly. She turns to the biddies.
They all look away. She turns to the Reverend.

MILDRED LAYTON

Howard. Raise your hand.

REVEREND LAYTON

No, Mildred.

(to crowd)

All right. That's one vote for
Mildred Layton.
And now, all in favor of Aloysius
Menlove for mayor, raise your
hands!

Everybody in town raises their hands. The Mayor beams.

REVEREND LAYTON (CONT'D)

Looks like it's Mayor Menlove by a landslide!

Everyone CHEERS.

MAYOR MENLOVE

Thank you for your support! I am proud to be Schmigadoon's first openly gay anything!

Everyone celebrates as Mildred collapses, falling to her knees.

MILDRED LAYTON

It's not fair...

Melissa sees her. Approaches and tentatively holds out a hand.

MILDRED LAYTON (CONT'D)

What are you doing?

MELISSA

I know what it's like to want everything to be perfect. But the truth is life's messy. Perfection is boring. And demanding it just makes everyone miserable. Including yourself.

MILDRED LAYTON

But...I'm a good person.

MELISSA

Not really. You're actually kind of the worst person here. By a lot.

SONG: "How We Change"

MUSIC starts up.

MELISSA (CONT'D)

But you don't have to stay that way.

(beat)

That's what's great about change.

(glances over at Josh)

There's always the hope that we can be something better than we are.

(back to Mildred)

It's not too late. I promise.

Melissa reaches out her hand again. Mildred stares at it.
Looks at all the townsfolk watching her. Then takes Melissa's
hand and rises to her feet.

TOWNSPEOPLE

*This is how we change
Reimagine, Rearrange
See ourselves through others' eyes
Reexamine, Realize*

Nancy and Freddy approach Mildred. Nancy holds out the baby.
A stunned Mildred accepts her grandchild.

TOWNSPEOPLE (CONT'D)

*This is how we grow
Blossom burst
Melting snow
Find another way to learn
Let the soaring phoenix burn*

FLORENCE MENLOVE

A hurt

MAYOR MENLOVE

A lie

REVEREND LAYTON

A kiss

EMMA

A goodbye

BETSY

We stretch

DOC

We hope

MELISSA

We reach

The music pauses. Everyone turns to Josh.

JOSH

We try

TOWNSPEOPLE

*The miracle of intersection
Two hearts meet
Both change direction
This is how we change
This is how we change*

Suddenly the music changes to a lively gospel-pop beat. The townspeople all clap as they sing.

MILDRED LAYTON

I think I wanna change! Yeah!

Danny Bailey appears, now with wings and a halo, and joins in the celebration.

TOWNSPEOPLE

*This is how we change
Reimagine, rearrange
See ourselves through others' eyes
Reexamine, realize
This is how we grow
Blossom burst, melting snow
Find another way to learn
This is how we, this is how we
change!*

Everyone sings and dances together. It's joyful.

TOWNSPEOPLE (CONT'D)

*Schmigadoon!
Where the sun shines bright from
July to June
And the air's as sweet as a
macaroon
Schmigadoon!
Where we learned to change
And we learned to grow
What the future holds
Well, we just don't know*

They all follow Josh and Melissa out of town.

TOWNSPEOPLE (CONT'D)

*But there's hope for all
And we call it
Yes there's hope for all
And we call it*

Josh and Melissa and the townspeople arrive at the footbridge.

TOWNSPEOPLE (CONT'D)

*Oh there's hope for all
And we call it Schmiga--*

Everyone suddenly stops singing as they see the bridge. It's time to say goodbye. As the music continues Josh hugs Emma and Carson goodbye. Carson gives him the kazoo. Melissa hugs the Mayor, Florence, and the Reverend goodbye.

Then Melissa and Josh step onto the bridge. The music swells. They exchange a look. Clasp hands. Blackout.

THE END