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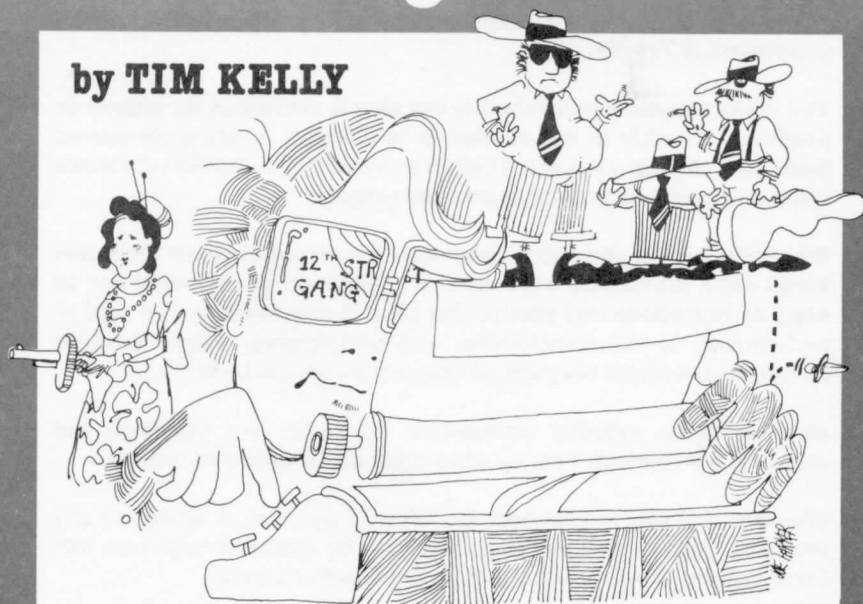
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LUCKY, LUCKY HUDSON AND THE 12TH SREET GANG

Lucky, Lucky Hudson and the 12th Street Gang

by **TIM KELLY**



A gangster comedy for a flexible cast of about 30 players.
(smaller with doubling)



Meriwether Publishing Ltd.

Contemporary Drama Service

PO Box 7710 • Colorado Springs, CO 80933-7710

STORY OF THE PLAY

GANGSTERS! GANGSTERS! GANGSTERS!

Thrill-packed and spectacularly entertaining is the name of the game when Steve Jenkins, an imaginative lad, decides to fight racketeers. Steve's an aspiring writer who creates stories about fictional crime-buster LUCKY HUDSON! Steve's teachers, parents and friends all think his imagination will get out of hand one day — and it does. Or does it? Lucky actually turns up and shows Steve how he plans to defeat a gang of hoods known as THE 12TH STREET GANG. The gang is planning to pull off the biggest caper in the history of crime. Steve finds himself in an underworld of seedy nightclubs and city pavements — a world populated by such colorful characters as Big Al, Ma Cribbs, Mad Dog Myrtle, Two-Gun Tommy, Petty-Larceny Jane and Video Vicky. And there's Hong Kong Holly, Skeets the Squeaker and musical comedy star La Verne La Verne and her Broadway Babies who keep turning up when they're least expected. All controlled by a godfather figure known only as "The Boss". Hold-ups, prison breaks, jury trials and floor shows flash by in wild fashion until Lucky informs Steve it's up to him to defeat the gang.

WATCH STEVE GO INTO ACTION!

Written for an easy rehearsal schedule, with no scenic or production hassle. When you think box office — THINK LUCKY.

CHARACTERS (CONT'D)

PRISON GUARD: Of Fulsome Prison

CYRIL: Warden's friend

SKEETS THE SQUEALER: Of Fulsome Prison

EXTRAS: As Desired

*NOTE: Consult Production Notes following for suggestions of how to make cast smaller, if desired. Also, how to make some roles female rather than male.

PRODUCTION NOTES

SET PROPS:

Steve's Bedroom: Bed, pillow with large stamped envelope under it, sheets, blanket, slippers, small table with medicine bottle, liquid medicine, spoon, box of paper tissues, desk, chair, lamp, typewriter with ribbon, typing paper, cup with pencils, etc. . .

General Stage Area: Small table with tablecloth and three chairs.

PRODUCTION NOTES (CONT'D)

HAND PROPS:

ACT ONE (brought on): Bathrobe (MRS. JENKINS), attache case or briefcase with papers (MISS WINTERS), soda pop bottle with pop, glass, tray (FIRST WAITER), chair, tommy gun or submachine gun, watch (TOMMY), dish towel, large spoon, chili, wristwatch (MA CRIBBS), shopping bag with: fur piece, clock, perfume bottle, blouse, shoes, rubber chicken, large ugly necktie (PETTY-LARCENY JANE), gun (MAD DOG MYRTLE, ROXIE), machine gun, whistle (MA CRIBBS), small table and chair with small gong and hammer (WAITERS), menu (HONG KONG HOLLY), wallet and money bills (LUCKY), cup of soup, spoon, tray, stamp (WAITER), receipt (HONG KONG HOLLY), walking stick (BOSS), safe with papers (WAITERS or STAGEHANDS), bag with tools (LITTLE AL), guns (MA CRIBBS' GANG), guns (12TH STREET GANG), gun (LUCKY).

ACT TWO (brought on): Chair and rope (VICKY — set prior to Act Two curtain), typewriter ribbon (LUCKY), candy bar (STEVE), gun (MA CRIBBS), machine gun (TWO-GUN TOMMY), shopping bags (PETTY-LARCENY JANE), small table or desk (WAITERS), steno pad and pencil (SECRETARY), purple flower, legal document, pen (HELIOTROPE HARRY), bench (2) (WAITERS), gavel, pocket watch (JUDGE), thermometer (MRS. JENKINS), newspapers (NEWSPAPER SELLERS), billy club, dog leash, rifle (GUARD), dog collar (CYRIL), whip (WARDEN), rifle, whistle (GUARD), paper with poem (MIKE), tin plate on string (WAITER), watch (WARDEN), telephone (SECRETARY), typewriter eraser (LUCKY), optional chauffeur's cap (WAITER), contract (MISS CORDELIA).

PRODUCTION NOTES (CONT'D)

SOUND EFFECTS:

Honky-tonk music, dance routine music for Broadway Babies, machine gun or gunfire, gong, burglar alarm, telephone, prison siren, optional car horn.

COSTUMES:

Costuming throughout is modern, although it helps with the “gangster” atmosphere to mix in some items from the 20’s, 30’s, 40’s — hats for the men, some Charleston dance frocks, etc. Since the play is happening “inside Steve’s head,” clashes of styles won’t matter. In fact, they’ll help the overall mood. Listed here are only those costumes that might require some special attention because of plot points:

STEVE: Pajamas and robe. He’s fully dressed for much of Act Two.

MISS CORDELIA: Tailored suit or something to suggest the business world. Large “picture” hat.

GANGSTERS: Wide-brimmed hats, dark suits, ties, optional tinted glasses. Both the 12th Street Gang and Ma Cribbs’ Gang should be dressed in “classic” gangster fashion(s). The Boss might also wear white gloves.

LA VERNE LA VERNE: Evening gown, very “show bizzy”.

PETTY-LARCENY JANE: Lots of junk jewelry.

MYSTERIOUS MAN (OR WOMAN): Trench coat or raincoat with hat.

HONG KONG HOLLY: Chinese dress.

WAITER: In Hong Kong Holly’s he might wear an optional Chinese hat and Mandarin jacket.

HOLLIHOCKS: Optional Chinese hats.

HELIOTROPE HARRY: Suit, vest, purple flower in lapel.

JUDGE: Optional robe (can be choir robe).

PRODUCTION NOTES (CONT'D)

COSTUMES:

PRISONERS: Classic prison “stripes” or can wear T-shirts and dungarees.

MOURNERS: In Death Row scene. Dark dresses and veils for MRS. JENKINS, MISS WINTERS, JENNY. Dark suit or jacket, black tie for MIKE.

SOME TIPS:

BROADWAY BABIES ROUTINE: As mentioned in the script the number of “chorines” can be anywhere from two on up. Dancers performing the “Charleston” or “Ragtime” is always a good bet because it recalls the famed period of gangsterism, but anything that works will suffice. Remember — to work it must be **LOUD, FAST, FUNNY**. Excellent chance with the **BABIES** to work in a production number.

EXTRA CHARACTERS: This depends entirely on the space available and the director’s wishes in the matter. For example, in the Paradise Club sequence there could be additional customers. Ditto for the courtroom, the prison yard, etc.

LUCKY RETURNS FROM THE RIVER: He’s dripping wet and will soon come down with a bad cold, so “sprinkle” him with the contents of a watering can before he comes on stage in the final scene of Act One.

THREE PERSONALITIES OF STEVE JENKINS: The actor must portray three distinct “shifts” in character — (1) Steve Jenkins, boy writer; (2) Steve Jenkins, crime-fighter a la Lucky Hudson and (3) the bitter con of Fulsome Prison.

CYRIL: The vicious dog in the warden’s office is optional, but it usually brings the house down. Director can decide whether or not to use the “hound” in any subsequent scenes. The chase, etc. **CAUTION:** If Cyril is used in other scenes he may “steal” them.

PRODUCTION NOTES (CONT'D)

SOME TIPS:

PRISON ESCAPE: STEVE might leap into the auditorium and make his escape this way with the spots (lights) criss-crossing the auditorium and the siren wailing.

PACING: There must be no pauses, waits, delays. The play should move like a film, one scene blending into the next. No pauses. If there is any unavoidable break cover it with music — the fast dance music is a good bet.

PIANO: Rather than using taped music Director might wish to have a live piano for the dance numbers and any required “cover music” like chase sequences.

ADDITIONAL BUSINESS: In any play as free-wheeling as this all sorts of funny bits will turn up during rehearsals. If they work — use them.

PHYSICAL SIZE OF “THE BOSS”: Pad out his suit so he looks enormous.

ABOUT THE PROP GUNS: Don't use anything but TOY GUNS. Department stores, joke stores, toy stores, etc., carry an ample selection of toy revolvers, rifles, submachine guns, etc.

DOUBLING AND ALTERING ROLES: Many roles can be doubled. For example, SKEETS in ACT TWO could be the MYSTERIOUS MAN of ACT ONE, “The Boss” could portray the prison guard, WAITERS can appear as convicts and NEWSPAPER SELLERS, etc.

Many of the male roles can be changed to female roles. LITTLE AL might become LITTLE ALICE, MYSTERIOUS MAN become MYSTERIOUS WOMAN. HELIOTROPE HARRY become HELIOTROPE HAZE, CYRIL might become CINDY, etc.

PRODUCTION NOTES (CONT'D)

SOME TIPS:

THE CUT-OUT AUTOMOBILE: The shape of an automobile is cut from heavy cardboard or lightweight wood and painted. The actor in front (CHAUFFEUR) holds onto an unseen "handle" on the upstage side of the cut-out. Another handle is in the back for the passenger. Thus, chauffeur and passenger grab the handles and simply "walk the car" into position. Ditto for "driving away".

SYNOPSIS OF SCENES

The world of Steve Jenkins.

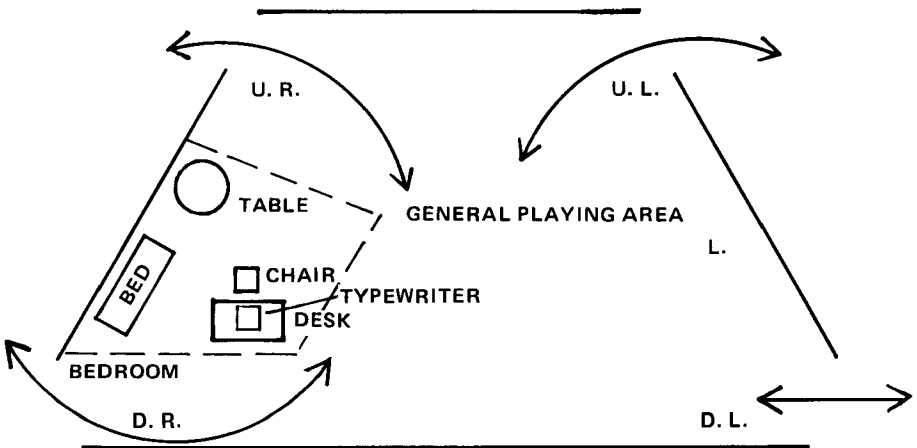
ACT I

Late afternoon.

ACT II

Early following morning.

STAGING DIRECTIONS



1 ACT I

2
3 *SETTING:* Stage Right represents the bedroom of Steve
4 Jenkins. In the bedroom are the following properties: Bed
5 with pillow, sheets, blanket, slippers or moccasins under bed.
6 A small table with medicine bottle, spoon, box of paper tis-
7 sues. Also, a student's desk and chair. On the desk is a stu-
8 dent lamp, typewriter, typing paper, cup with pencils,
9 erasers, etc. The room can be entered from Upstage Right
10 and Downstage Right. It helps, although it's not necessary,
11 if this room can be somewhat elevated. This way the action
12 of the "real world" will be clearly separated from the "im-
13 aginary world" that Steve creates with his writing. The re-
14 mainder of the Stage is open space. This "open space" area
15 can be entered from Up Right, Up Left, Down Right and
16 Down Left. Down Left Center is a small table covered with
17 a tablecloth, and three chairs.

18 NOTE: For further suggestions consult Production Notes.

19
20 *AT RISE:* Steve Jenkins, a young teenager, is seated at
21 the typewriter. He wears pajamas. Although the bedroom
22 is in the Light, the rest of the Stage is in Shadows. Steve
23 types eagerly, finishing up a page. He stops, rips the paper
24 from the machine, reads:

25
26 *STEVE:* "Lucky moved toward Big Al, the "syndicate"
27 kingpin. "The game's up, Big Al," he said. "Sez you,
28 copper," answered Big Al with a snarl on his gangster face.
29 "Are you handing me that gun," asked Lucky, "or am I
30 taking it from you?" "I'm gonna give you the biggest
31 funeral in town," joked Big Al. Lucky stiffened, he meant
32 business. "Have it your way, Big Al," he said. The look on
33 his face turned to cold steel . . .' (*He sneezes. Stands, gets a*
34 *paper tissue, blows his nose. From Offstage, Down Right,*
35 *we hear the voice of Steve's mother and the voice of one of*

1 STEVE: (contd) his teachers.)
2 MRS. JENKINS: (Voice from Offstage) This is awfully nice of you,
3 you, Miss Winters. Steve will be so pleased to see you.
4 MISS WINTERS: (Voice from Offstage) You're sure he's feeling
5 better?
6 (Steve jumps back into bed and pulls the
7 blanket to his chin)
8 MRS. JENKINS: (Voice from Offstage) Much, much better.
9 MISS WINTERS: (Voice from Offstage) Sometimes flu can be
10 quite serious.
11 MRS. JENKINS: (Voice from Offstage) The doctor assures me
12 the worst is over, but he's still feverish.
13 (Mrs. Jenkins, a pleasant-appearing woman, Enters the bed-
14 room followed by Miss Winters. Mrs. Jenkins carries Steve's
15 bathrobe. Miss Winters carries an attache case or briefcase.)
16 MRS. JENKINS: (contd) Steve, you have a visitor.
17 MISS WINTERS: Hello, Steve. I understand you're feeling better.
18 I'm so glad.
19 STEVE: (Sits up) Hello, Miss Winters. A little fever, that's
20 all.
21 MISS WINTERS: I told your mother I'm only staying a moment.
22 MRS. JENKINS: Please sit down.
23 MISS WINTERS: (Sits at desk, puts attache case on the floor.) I
24 knew you'd be anxious about the contest, so I thought I'd
25 come along and deliver the forms to cheer you up.
26 STEVE: Thanks, Miss Winters. You're the best English
27 teacher I have.
28 MISS WINTERS: I'm the only English teacher you have.
29 MRS. JENKINS: (Puts robe on foot of bed) Here's your robe. I
30 this minute took it out of the dryer. (Curious) Contest?
31 MISS WINTERS: Short story contest. I'm certain Steve has an
32 excellent chance of winning. He has a writer's
33 imagination. It's a gift.
34 MRS. JENKINS: I don't think he should be worrying about a
35 contest until he's completely well.

1 STEVE: I'm fine, Mom. Honest.
2 MRS. JENKINS: The doctor said — 'rest'.
3 STEVE: That's all I do. Rest, rest, rest.
4 MRS. JENKINS: Sometimes I think my son has too much
5 imagination.
6 MISS WINTERS: So do some of his teachers. I'm not one of
7 them. Don't worry about your son, Mrs. Jenkins. He's got a
8 head on his shoulders.
9 MRS. JENKINS: Everyone has a head on his shoulders, but that
10 doesn't mean everyone has to have too much imagination.
11 MISS WINTERS: Steve's weak point is not imagination — it's
12 spelling. Here are the forms. *(She opens the attache case and*
13 *takes out some papers)* I'll leave them and you can fill them
14 out when you feel up to it. *(Puts them on desk)*
15 STEVE: I feel up to it.
16 MRS. JENKINS: *(An order)* Rest.
17 MISS WINTERS: Do you have an idea in mind? For your entry.
18 STEVE: It's going to be about Lucky.
19 MISS WINTERS: Lucky?
20 STEVE: Lucky Hudson. He's a crime-buster.
21 MISS WINTERS: Of course. You've written stories about him
22 before. I should have remembered.
23 MRS. JENKINS: Why a boy wants to write about crime-busters
24 and gangsters is beyond me. I like stories about doctors and
25 nurses, or people who live on farms.
26 MISS WINTERS: I'll be on my way. *(Stands)* Literary tastes
27 differ, Mrs. Jenkins. Don't worry about the classes you're
28 missing. You'll catch up without any trouble. You're a
29 bright boy. Get well soon, Steve.
30 STEVE: Count on it. Thanks again for the entry forms.
31 *(Mrs. Jenkins and Miss Winters Exit Down Right)*
32 MRS. JENKINS: This really was kind of you, Miss Winters.
33 MISS WINTERS: My pleasure. *(They're Out. Steve waits a mo-*
34 *ment, flings aside the blanket and steps to the desk and picks*
35 *up the short story entry forms, studies them, sneezes.)*

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