

**SCENE 4**

Setting: Four unspecified locations.

Lights up: Sound of a mobile phone ringing. BEEMER appears in a special light and answers his mobile phone.

**BEEMER**

Hello, this is Beemer Wilson.

*CARLY appears in a special light holding a mobile phone.*

**CARLY**

Answer the phone you slimy sack of pus.

*FORD appears in a special light speaking on his mobile phone.*

**FORD**

Hey, Beemer, it's Ford!

*KIT appears in a special light and answers her mobile phone.*

**KIT**

Carly, don't kill me.

**CARLY**

I'm not going to kill you. Not right away. I'm going to skin you and slowly roast you alive.

**KIT**

Listen, Carly, I've been trying to call you.

**BEEMER**

Say, Ford, I've been trying to call you.

**KIT AND BEEMER**

There's something I need to explain.

**FORD**

What is it, Beemer?

**CARLY**

It better be good.

**BEEMER**

I just got off the phone with Kit McCandless. She's the agent for Carly Speranza.

**KIT**

I just got off the phone with the business manager for Pinto Packard and the Car Men.

**FORD**

You called her?

**CARLY**

He called you?

**KIT**

No, I called him.

**BEEMER**

No, she called me. She acted like she didn't know who Earl Conway is. Can you believe that?

**KIT**

I saw this name Earl Conway in the contract, and I wondered if he was going to sing Don Jose. Also they misspelled Carmen.

**CARLY**

Can you believe that?

**FORD**

That's hard to believe. Everybody's heard of Earl Conway.

**KIT**

I'd never heard of Earl Conway. Turns out he's not an opera singer. He's a country music singer. One of the top stars.

**FORD**

It's not like he's some opera singer nobody's ever heard of.

**BEEMER**

Ford, when you talked to Kit, what exactly did you tell her?

**CARLY**

Kit, what exactly did Ford tell you?

**FORD**

I asked if she could sing with the Car Men—

**KIT**

Well, I thought he was saying Carmen—

**FORD**

Beemer, I was so excited I'm not sure what I said exactly.

**KIT**

Carly, I was so excited I'm not sure what he said exactly.

**CARLY AND BEEMER**

Well, guess what.

**KIT**

I know this must have come as a big surprise.

**BEEMER**

It came as a big surprise when I told her this was a country music show and not some opera.

**CARLY**

Surprise? I nearly sh—

**BEEMER**

Shipshape and Bristol fashion, that's how we like to run things, Ford.

**FORD**

Right, Beemer.

**CARLY**

Kit, I don't care how you do it, you get me out of this contract!

**BEEMER**

I was afraid she'd try to get out the contract.

**FORD**

Now, Beem—

**KIT**

Now, Carly—

**BEEMER**

Now, Ford—

**CARLY**

Now Kit, I'm only going to tell you this once. Please listen carefully. GET ME THE HELL OUT OF HERE!

**BEEMER**

I convinced her to have Carly stay on and do the show.

**KIT**

Carly, there's something I have to tell you.

**FORD**

Beemer, there's something I have to tell you.

**BEEMER**

She's a professional soloist, and if she breaks a contract, nobody will hire her again. Word will get out. I know how these things work.

**KIT**

I know how these things work. If you break a contract, nobody will ever hire you.

**CARLY**

Thanks to you, nobody ever has!

**KIT**

Now that's not fair.

**FORD**

She's gonna love the state fair!

**BEEMER**

Ford, do you think you can work with her?

**CARLY**

If you think I'm going to work with the Hillbilly Hoedowners—

**KIT**

Carly, please—

**FORD**

Beemer, please, don't worry about a thing! She's going to be great! That's why I called you. As soon as we met I knew we were going to hit it off!

*CARLY emits a guttural growl.*

**KIT**

Carly, we are going to work this out. I'm taking the next flight out. Try not to worry. I'll be there as soon as I can.

**CARLY**

Just ask for directions to the state fair. I'll be between the cow barn and the giant pumpkin. Maybe you'll get to stay for the milking contest.

**KIT**

Carly—

**CARLY**

**GET ME OUT OF HERE!**

*Lights fade. Transition music: Clutch Me (Score #7).*