- CAST SCRIPT / VOCAL BOOK -



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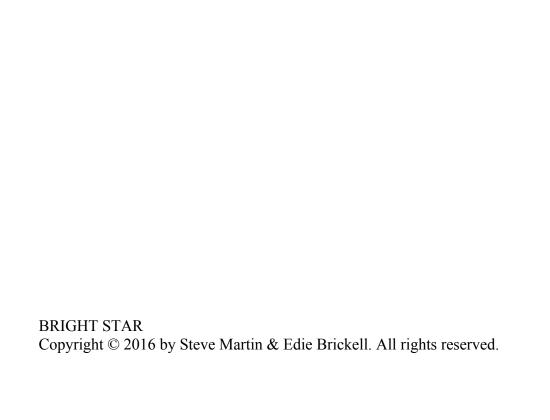


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PRODUCTION NOTES The play jumps in time between 1923-4 and 1945-6 in North Carolina. It is based on a true incident.

BRIGHT STAR

Scenes, Characters, and Musical Numbers

ACT ONE

SCENE 1 Alice, Billy, Company
#1 If You Knew My Story
SCENE 2 Billy, Daddy Cane, Margo #2 She's Gone
#2A Scene Change
SCENE 3
#3 Bright Star
SCENE 4
#4 Way Back In The Day
SCENE 5
#5 Whoa, Mama
SCENE 6
#6 Firmer Hand / Do Right
SCENE 7 32 Mayor, Jimmy Ray, Stanford
#7 A Man's Gotta Do
SCENE 8
#7A Bright Star Underscore
SCENE 9
#8 Asheville

SCENE 10
#9A Underscore (By Your Side)
SCENE 11
SCENE 12 53 Mayor, Jimmy Ray
#11 I Can't Wait pt. I
SCENE 13
#11A I Can't Wait pt. II
SCENE 14
#11B Scene Change
SCENE 15
#12 Please, Don't Take Him64
SCENE 16
#13 A Man's Gotta Do (Reprise)
ACT 2
#14 Entr'acte 70 #14A Opening Act 2 70
SCENE 0
#15 Sun's Gonna Shine 70
SCENE 1
#16 Heartbreaker

SCENE 2 7	9
Daryl, Lucy, Billy, Ensemble #16A The Shiny Penny	32
SCENE 3 8 Alice, Billy, Daryl	5
#17B Scene Change 8	7
SCENE 4 8 Alice, Clerk	8
#17C Scene Change 8	9
SCENE 5	0
#18 I Had A Vision 9	12
SCENE 6	4
#19 Always Will	
SCENE 7 9 Alice, Daddy Murphy, Mama Murphy	18
#20 Sun's Gonna Shine (Reprise)10	1
SCENE 8	12
#20A Baby Sweater Underscore	7
SCENE 9	. 0
#23 Finale	. 6

ACT ONE SCENE 1

#1 IF YOU KNEW MY STORY

(1945. LIMBO)

ALICE

IF YOU KNEW MY STORY
YOU'D HAVE A HARD TIME
BELIEVING ME
YOU'D THINK I WAS LYING
JOY AND SORROW NEVER LAST
I'LL DIE TRYING NOT TO LIVE IN THE PAST

IF YOU KNEW MY STORY
MY HEAVEN AND MY HELL
IF YOU KNEW MY STORY
YOU'D HAVE A GOOD STORY TO TELL

I LEFT MY CLOTHES ON THAT COLD RIVER ROCK
MY CARES AND MY WOES ROLLED UP IN MY SOCKS
I LAID DOWN IN THAT MOUNTAIN STREAM
AND THE ICY WATER RUSHED OVER ME

ALICE WOMEN AND MEN

IF YOU KNEW MY STORY

MY HEAVEN AND MY HELL

IF YOU KNEW MY STORY

YOU'D HAVE A GOOD

STORY TO

TELL ME I'M NOT ALONE

OOH...

YOU'D HAVE A GOOD

STORY TO

TELL...

ALICE WOMEN

TELL ME I'M NOT ALONE TELL...

ALICE

MANY BACKS HAVE BROKEN FROM LESSER WEIGHT I KNOW I WAS BORN TO CARRY MORE THAN I CAN HOLD EVEN THOUGH I STUMBLE EVEN THOUGH I FALL, YOU'LL NEVER SEE ME CRUMBLE, YOU'LL NEVER SEE ME CRAWL

ALICE

IF YOU KNEW MY STORY
DREW THE WATER FROM MY
WELL
IF YOU KNEW MY STORY
YOU'D HAVE A GOOD
STORY TO
TELL ME I'M NOT ALONE
TELL ME I'M NOT ALONE
EVEN THOUGH I STUMBLE
EVEN THOUGH I FALL
YOU'LL NEVER SEE ME
CRUMBLE
YOU'LL NEVER SEE
ME CRAWL

IF YOU KNEW MY STORY

WOMEN AND MEN

IF YOU KNEW MY STORY OOH...

IF YOU KNEW MY STORY
YOU'D KNOW HAVE A GOOD
STORY TO
TELL ME I'M NOT ALONE
TELL ME I'M NOT ALONE
I STUMBLE
OOH... I FALL

YOU'LL NEVER SEE AHH...AHH...
OOH...OOH...

WOMEN AND MEN

YOU'D HAVE A GOOD STORY TO TELL YOU'D HAVE A GOOD STORY TO TELL

BILLY CANE

YOU'D HAVE A GOOD STORY TO TELL

(The stage set spins. BILLY is approaching home.)

[TRANSITION TO:]

SCENE 2

(1945. BILLY'S HOME. OUTSIDE HAYES CREEK.)

(BILLY walks gently up the road to surprise his family. DADDY CANE (65) sits on a rocker on the porch. Still spry, good looking. He sits with MARGO, pretty, Billy's family friend since childhood. Daddy Cane sees him.)

DADDY CANE

Well, look how you've grown!

BILLY CANE

Daddy!

DADDY CANE

So good to see you, son.

(They hug each other.)

You win the war all by yourself?

BILLY CANE

I had a little help.

DADDY CANE

Well, I salute you.

BILLY CANE

Then you salute us all.

(They face each other, man to man.)

MARGO

Hi, Billy.

DADDY CANE

(then)

Look who I'm visiting with!

BILLY CANE

Margo! Is that you? You've grown every which-a-way.

(They hug, a friendly one.)

MARGO

I was just delivering a book your Daddy ordered.

BILLY CANE

(all in fun)

Now Daddy, have you been reading again?

DADDY CANE

(playing along)

I have, son.

BILLY CANE

Daddy, I've warned you about reading. That could make you smart.

DADDY CANE

I know, call the hillbilly police.

MARGO

Mr. Cane, Billy's been sending me his stories from overseas, and I've got a stack of them all edited.

BILLY CANE

And I got published in Stars and Stripes!

MARGO

Billy!

BILLY CANE

(to MARGO)

Did you get my latest?

MARGO

I sure did. You can come by the bookstore and pick it up.

BILLY CANE

Well, what'd you think?

MARGO

You don't have to know everything all at once.

BILLY CANE

Margo, that is so you! Mama inside? Or are you making her plow again, Daddy?

(MARGO and DADDY CANE look quickly at each other.)

MARGO

Billy, I've got to get back.

(She hugs him one more time, deeper. She exits, after taking a last look at DADDY CANE.)

BILLY CANE

What's gotten into her? And where is Mama? (yells)

Mama!

#2 SHE'S GONE

(BILLY notices his father's expression.)

What is it, Daddy?

(DADDY CANE walks to BILLY, wraps his arms around him, holds him. BILLY understands.)

DADDY CANE

No way to write you, son.

(DADDY CANE turns and faces BILLY.)

WE HAD A VISITOR
WHILE YOU WERE AWAY
UNWELCOME AS HE WAS
HE CAME ON IN ONE DAY

HE SAT DOWN QUIETLY AT YOUR MOTHER'S SIDE SHE LEFT WITH HIM SOMETIME IN THE NIGHT SHE'S GONE
YOU KNOW HOW MUCH SHE LOVED YOU SON

SHE HAD NO FEAR OF DEATH SHE WENT ON PEACEFULLY

SHE JUST CLOSED HER EYES AND DRIFTED OFF TO SLEEP

BILLY AND DADDY CANE

SHE'S GONE SHE'S GONE

DADDY CANE

YOU KNOW HOW MUCH SHE LOVED YOU SON

BILLY AND DADDY CANE

LET'S WALK ON OVER THERE AND LAY A ROSE UPON HER GRAVE

DADDY CANE

Why don't you pick a floribunda rose, son? That was her favorite.

(Lights change, BILLY and DADDY CANE walk into the graveyard. BILLY carries a rose.)

Here she is. Under the walnut tree.

(A gravestone angel marks her grave.)

BILLY CANE

You bought her a gravestone angel.

DADDY CANE

There was this lovely one in back of Julia Wolfe's garage. She made me a nice deal on it as a courtesy.

BILLY CANE

It's beautiful.

DADDY CANE

The owls are speaking tonight. I'll go hear what they have to say.

(He does.)

BILLY CANE

(to the gravestone)

Mama, when I was in mud up to my knees, I thought it would be you mourning me. Not this way round.

(He puts the rose on the grave, then looks around.)

BILLY CANE (CONT'D)

And, I'm sorry that daddy put an angel over your grave. You used to make fun of people for doing that. You said you'd rather let your deeds speak for your time on Earth.

(then)

Mama, thank you for the way you raised me. The way you spoke, your parlance around the house, made me a curious lover of words, and you always pointed me toward the writers who used them well. Remember when you had me copy stories out of the Asheville Southern Journal, just so I'd know what it feels like to write well?

(he kneels)

I made it back home like you always said I would. But I never thought homecoming could be so cruel.

#2A SCENE CHANGE

You are my Mama, and I place my hand here...

(he puts his hand on the dirt)
...to touch you now and forever.

BILLY AND DADDY CANE

SHE'S GONE SHE'S GONE

DADDY CANE

YOU KNOW HOW MUCH SHE LOVED YOU SON

[FADE OUT:]

SCENE 3

(1945. MARGO'S BOOKSHOP.)

(MARGO runs a modest bookshop. There are a few customers in the shop. She hands a book to MAX, a young customer.)

MARGO

Here it is, Max. Since when did you become such an avid reader?

MAX

Since you took over the bookstore. When you stopped working at the soda shop I lost three pounds. Margo, would you like to go to the movies sometime?

MARGO

I don't want you to spend your money on me.

MAX

It would be cheaper than buying all these books!

(MAX sighs and leaves. BILLY enters.)

FLORENCE

Hi, Billy.

BILLY CANE

Margo. Sorry, it took me a while to make it in.

MARGO

I thought it might. How are things with Daddy?

BILLY CANE

He's doing better. It's strange. We both swear we can hear her call out to us sometimes.

MARGO

How are you doing?

BILLY CANE

I started writing again. And that brings me comfort. (then, picking up a book from the counter)

A thesaurus? Are you writing now?

MARGO

No, Max just returned it. He thought it was a book about dinosaurs.

(then)

Oh, and Billy, I read the story you sent me.

BILLY CANE

I've been wondering about that. What'd you think?

MARGO

(teasing)

Well, it started out great...but...

BILLY CANE

Oh.

MARGO

Then it got better and better!

BILLY CANE

It did?

MARGO

Billy, you've grown up and so has your writing.

(She retrieves his stories from a shelf.)

Now, I caught a few typos and retyped it on heavy bond. In fact, I retyped them all!

BILLY CANE

(earnest)

Thank you. Thank you.

(then)

Margo, I've been thinking. What if...what if I submitted some of these stories to the Asheville Southern Journal?

MARGO

Oh, Billy! Yes. Yes. You were always so tentative about it. What made you decide that?

#3 BRIGHT STAR

BILLY CANE

I'M READY FOR MY LIFE TO BEGIN
I'M READY FOR IT ALL TO START
MY HEART'S ABOUT TO BUST
DON'T LEAD THE WAY I MUST
FOLLOW MY OWN BRIGHT STAR

MARGO

Edna, we still have that special delivery stamp I've been saving?

EDNA

We sure do.

BILLY CANE

I'm not mailing them, Margo. I'm going to hand-carry them to Asheville, and sleep like a dog on their doorstep until I get published.

FLORENCE

(exiting) Good luck, Billy.

BILLY CANE

MANY A LONG COLD NIGHT
I HUDDLED DOWN IN THE DARK
I MADE A VOW IF I EVER MADE IT OUT
I'D FOLLOW MY OWN BRIGHT STAR

BRIGHT STAR
KEEP SHINING FOR ME
SHINE ON AND SEE ME THROUGH

BRIGHT STAR
KEEP SHINING FOR ME
AND ONE DAY I'LL SHINE FOR YOU

(BILLY hugs MARGO, and exits the bookstore.)

MARGO

For what's it's worth, I'll [miss you]...

(But BILLY is gone.)

(We begin a travel montage of him heading for Asheville.)

BILLY CANE

ENSEMBLE

YOU NEVER KNOW WHAT

LIFE WILL BRING

ONLY WHAT YOU BRING TO

HOPES AND DREAMS AND

FINE IMAGININGS

THEY HAPPEN IN THEIR

OWN GOOD TIME.

I'VE SEEN A WEAK MAN

FIGHT

I'VE SEEN A STRONG MAN

CRY

I HAVE LEARNED THE

BRIGHTEST DAY CAN TURN

INTO THE DARKEST NIGHT

BRIGHT STAR KEEP

SHINING FOR ME

SHINE ON AND SEE ME

THROUGH

BRIGHT STAR KEEP

SHINING FOR ME

AND ONE DAY I'LL SHINE

FOR YOU

ООН...

ООН...

OOH...

HAPPEN IN THEIR OWN

GOOD TIME

ООН...

AH...

ООН...

CRY...

BRIGHTEST DAY CAN TURN

INTO THE DARKEST NIGHT

BRIGHT STAR

SHINE ON SHINE ON

OOH...

AND ONE DAY

AHH...AHH...

BILLY CANE

THERE'S ALWAYS A SONG

TO SING

A MELODY IN THE DARK

LIFTS MY SPIRITS EVERY

TIME I HEAR IT

COMFORTS MY ACHING

HEART

ENSEMBLE ООН...

ООН...

AHH...

BILLY CANE

KEEP SHINING FOR ME

AND SEE ME THROUGH

KEEP SHINING FOR ME

I'M ON MY WAY

ENSEMBLE

BRIGHT STAR BRIGHT DAY

BRIGHT LIGHTS BRIGHT

WAY

BRIGHT STAR BRIGHT DAY

I'M ON, I'M ON MY WAY

BILLY CANE (CONT'D) ENSEMBLE (CONT'D)

BRIGHT STAR KEEP SHINING FOR ME

SHINE ON AND SEE ME

THROUGH

SHINING FOR ME
AND ONE TO

SHINING FOR ME CARRY ME FAR AWAY
AND ONE DAY I'LL SHINE I'M GONE I'M ON MY WAY

FOR YOU

BRIGHT STAR BRIGHT DAY BRIGHT LIGHTS BRIGHT

WAY

SHINE ON AND SEE ME

THROUGH

BRIGHT STAR BRIGHT DAY

BILLY AND ENSEMBLE

BRIGHT STAR KEEP SHINING FOR ME SHINE ON AND SEE ME THROUGH BRIGHT STAR KEEP SHINING FOR ME AND ONE DAY I'LL SHINE

BILLY CANE

ENSEMBLE

FOR YOU

AHH...AHH...

[TRANSITION TO:]

SCENE 4

(1945. ASHEVILLE. LOBBY OF THE ASHEVILLE SOUTHERN JOURNAL.)

(A busy office. The front desk is manned by DARYL AMES. LUCY GRANT, an editor, mans her station. The desk bears a sign: "Asheville Southern Journal". BILLY enters, holding his manuscript.)

BILLY CANE

(to DARYL)

Hello, is this the Asheville Southern Journal?

(DARYL leans over and cranes to read the lettering on the front of his desk.)

DARYL

Good question, because this sign is often wrong.

LUCY

Don't mind Daryl.

BILLY CANE

If someone wanted to submit some stories to your magazine....

LUCY

Let me hand them to the nice man.

(LUCY takes BILLY's manuscript, gives it to DARYL who starts to put it in the "round file.")

DARYL

Then wave them goodbye.

BILLY CANE

Why wave them goodbye?

(BILLY retrieves the manuscript from the trash can.)

DARYL

Because our editor, Miss Alice Murphy, is one of the keenest editors in America. The New Yorker magazine sent people down here to try and hire her away.

LUCY

But she wants to stay right here in North Carolina.

BILLY CANE

That's good!

DARYL

Not for young tadpoles like you.

LUCY

She once made Ernest Hemingway cry. He lay right there, banged his fists on the floor and sobbed.

BILLY CANE

Why?

LUCY

He used a comma to join two independent clauses.

BILLY CANE

Look, I came all the way from Hayes Creek and I gotta get back, so...

DARYL

Well, aren't we busy.

BILLY CANE

Can I pick up my stories tomorrow?

(DARYL and LUCY both laugh.)

DARYL

Look, you think we're going to read them by tomorrow, if at all?

LUCY

I'm sorry but we don't even read young writers anymore without a whopping letter of recommendation.

DARYL

Hmm. Now where did that door go? Oh! There it is...

(He walks BILLY to the door. Miss ALICE MURPHY enters, (38). Trim, prim. All business.)

BILLY CANE

Thomas Wolfe read them.

ALICE

Thomas Wolfe?

BILLY CANE

He read them and wrote me back saying I had talent. I sent them to him last year.

ALICE

You can leave your stories here. I'm a great admirer of Thomas Wolfe.

BILLY CANE

Well, thank you. I will tell him you said that. You must be Miss Murphy.

ALICE

I don't have to be, but I am.

BILLY CANE

(to the room)

I'll wait to hear from you. I'm William Cane.

DARYL

I'm writing your name down...

(writes in the air)

William.

(DARYL starts to write. BILLY exits. As soon as he does, DARYL tosses the paper in the trash.)

ALICE

Mr. Ames, hand me those stories. I'm going to read them.

DARYL

Why?

ALICE

Because he's a liar, and liars sometimes make very good story tellers. Now, what about the new submissions?

DARYL

We have several. This one from... (reads)

Carl Sandburg.

ALICE

Well, we should certainly look at that.

DARYL

Tennessee Williams.

ALICE

A very promising new writer. Yes.

DARYL

And one from Joseph Algonquin.

ALICE

Another one? He's always terrible.

DARYL

Miss Murphy, it's time you knew. Joseph Algonquin is my pen name.

ALICE

Oh. Well, maybe you've improved. I'll take a look at it.

DARYL

Don't bother.

(He dumps it.)

LUCY

Miss Murphy, there's a dance at the Shiny Penny tonight.

ALICE

And?

DARYL

Those officers returning home keep asking about you.

LUCY

When a female walks in that place there isn't a head that doesn't swivel.

ALICE

No. Tonight I want to cozy up to a few unnecessary adverbs and then cut their heads off.

DARYL

I've heard stories about you, Miss Murphy, you weren't always such a wallflower.

ALICE

No, not always.

#4 WAY BACK IN THE DAY

DARYL

The whole world is rejoicing about the war being over.

LUCY

And you should get out and celebrate, too. Come with us; just this once.

ALICE

WAY BACK IN THE DAY
I WOULD HAVE GONE WITH YOU
WAY BACK IN THE DAY
YOU COULD NOT HAVE KEPT ME AWAY

I WAS THE LIFE OF THE PARTY
I WAS HAPPY AND CAREFREE
DANCING ON THE FLOOR WITH EVERYBODY
HE WAS NEXT TO ME

WE'D SING AND WE'D SWAY TO EVERY SONG TOGETHER WAY BACK IN THE DAY

I COULD NOT WAIT TO GET AWAY MOONLIGHT MUSIC FROM ACROSS THE RIVER CALLING, PLAYING THROUGH THE NIGHT

I WOULD RUN BAREFOOT THROUGH THE SOUNDS OF SUMMER TO BE WITH EVERYONE

ENSEMBLE

AHH...

ALICE AND ENSEMBLE

WAY BACK IN THE DAY

ALICE ENSEMBLE

YOU NEVER WOULD HAVE OOH.

HAD TO ASK ME

ALICE AND ENSEMBLE

WAY BACK IN THE DAY

ALICE

I'D HAVE BEEN THE FIRST ONE TO SAY

(ALICE changes her look to her younger self, North Carolina rural 1923.)

ALICE AND ENSEMBLE

COME ON WHAT ARE YOU WAITING FOR IT'S ALL GOING ON OUTSIDE OF YOUR DOOR

ALICE

I WON'T TAKE NO FOR AN ANSWER YOU'RE COMING OUT WITH ME

[TRANSITION TO:]

SCENE 5

(1923. A HOUSE IN THE VERY SMALL TOWN OF ZEBULON, NORTH CAROLINA.)

(JIMMY RAY (20), the Mayor's son, works outdoors under a tree. He fiddles with an old ice box on the street. ALICE enters, now age 16.)

(She approaches Jimmy Ray.)

ALICE

Now that's a sight. The Mayor's son with his sleeves rolled up repairing an ice box.

JIMMY RAY

Well, if it isn't the little princess of Zebulon. Princess, what's the matter with repairing an ice box?

ALICE

Jimmy Ray, an ice box has no moving parts. My granny could repair an ice box. There's ice and a box. I think you're just showing off your muscles.

JIMMY RAY

Keep talking, Alice Murphy. I'm curious how your mind works.

ALICE

Okay. You remind me of Adonis. You know who Adonis is?

JIMMY RAY

I sure do. He's a Greek God.

ALICE

Well, you remind me of him. In fact, you remind me of the myth of Adonis when he repaired the ice box.

JIMMY RAY

You ever think you might be too smart for this town?

ALICE

All the time.

JIMMY RAY

What makes you so sure?

ALICE

I entered an essay contest in Raleigh. The first prize was five dollars, and I won it.

JIMMY RAY

What was it about?

ALICE

I wrote about how there should be a rebirth of Southern writers, all writing about the Southern way, and that's how we can make our voices known.

JIMMY RAY

I don't know how a group of judges from Raleigh could turn that down.

ALICE

They couldn't. I took that five dollars and put it toward my college fund.

JIMMY RAY

How much do you have in your college fund?

ALICE

Five dollars.

(then)

Want a biscuit?

JIMMY RAY

I wouldn't mind havin' a biscuit.

(ALICE takes one over to him. He reaches out for it.)

ALICE

Your hands are dirty! You don't want to eat a dirty biscuit.

JIMMY RAY

You better feed it to me then.

ALICE

Now, you and I were thinking the exact same thought.

(ALICE feeds him the biscuit.)

JIMMY RAY

You got a little wildcat about you, Alice Murphy.

ALICE

What's that book?

(ALICE grabs the book out of his toolbox.)

JIMMY RAY

Hey there!

(ALICE looks at the title.)

F. Scott Fitzgerald. He's a new writer.

ALICE

(reads)

I know who he is. "The Beautiful and Damned." Is that us, Jimmy Ray?

JIMMY RAY

Damned if I know, but you're sure beautiful. I finished it. You can keep it.

ALICE

If my daddy sees the title he'll kill me.

JIMMY RAY

Read it under the covers.

#5 WHOA, MAMA

ALICE

(looks at poster for dance)
So, who you gonna take to the Couples' Day dance?

JIMMY RAY

I don't know yet.

ALICE

Well, I'm standing right here in front of you.

JIMMY RAY

That's not proper, you asking me.

ALICE

I read in a book that sometimes you have to plant an idea in a boy's head.

JIMMY RAY

Well, that might be a pretty smart book.

YOU'RE A YOUNG GIRL
AND YOU OUGHTA KNOW BETTER
THAN TO BE HERE
WHAT WOULD EVERYBODY THINK

WHOA MAMA, BETTER BACK UP SLOWLY
MAKE A QUICK GETAWAY AND HURRY ON HOME
WHOA MAMA AT THE RATE YOU'RE GOING
YOUR POP'LL GET A SHOTGUN HAVE TO RUN MEN OFF

THEY'LL HIDE IN THE SHADOWS FALL OUT OF TREES
WAIT BY YOUR WINDOW WHISPER BLESS YOU WHEN YOU SNEEZE
SOMEONE WILL LOOK AT YOU JUST LIKE THIS
SOMEONE WILL ASK YOU FOR A KISS

YOU'RE A SMART GIRL MAKE A FOOL OF SOMEBODY
I'M A SMART GUY AND I KNOW THAT IT WON'T BE ME

ALICE

We'll see.

JIMMY RAY (PLUS ENSEMBLE)

(WHOA, MAMA,) TAKE A SECOND
LOOK BEFORE YOU SET YOUR SIGHTS ON ME
(WHOA, MAMA,) I'M A RESTLESS SMALL TOWN BOY WITH A
HEART AS WILD AS A BIG CITY

(Dance break from JIMMY RAY.)

JIMMY RAY	ENSEMBLE
SOMEONE WILL TAKE YOUR	ООН
HAND	
JUST LIKE SO	JUST LIKE SO
SOMEONE WILL NEVER WANNA	ООН
LET YOU GO	LET YOU GO
SOMEONE WILL PUT YOU ON	SOMEONE
A PEDESTAL	ООН
SOMEONE WILL TELL YOU	SOMEONE
YOU'RE INCREDIBLE	ООН

ALICE

I'M A YOUNG GIRL AND I WANNA GO DANCING WANNA DIP AND TWIRL WITH THE HANDSOMEST BOY IN TOWN

> ALICE **ENSEMBLE**

SOMEBODY BETTER COMB SOMEBODY

THEIR HAIR

AND PUT A CLEAN SHIRT

ON

PICK ME UP AT EIGHT

SOMEBODY BETTER TAKE SOMEBODY

ME THERE

GONNA HAVE A LOT OF FUN ON OUR VERY FIRST

DATE

SOMEONE WILL WANT FOR OOH...

YOU TO

WALK HER HOME WALK HER HOME

SOMEONE WILL WANT A OOH...

LITTLE

TIME ALONE TIME ALONE

SOMEONE WILL WAIT ООН... AS LONG AS IT TAKES ООН... FOR YOU ООН...

JIMMY RAY

YOU'RE A SWEET GIRL WRAP A MAN AROUND YOUR PINKY ON YOUR FEET GIRL GET GOIN' 'CAUSE IT WON'T BE ME

> ALICE **ENSEMBLE**

SOMEBODY'S GONNA BUZZ

SOMEBODY

AROUND ME

LIKE A FUZZY BUMBLE BEE

JIMMY RAY

WHOA, GO SLOW, MAMA YOU'RE PRETTY AS A DAISY SMELL LIKE A ROSE MAKE A MAN CRAZY BUT IT WON'T BE ME!

[TRANSITION TO:]

SCENE 6

(1923. ZEBULON, NORTH CAROLINA. A CABIN IN THE WOODS.)

(MAMA MURPHY (late fifties), and DADDY MURPHY (early sixties) prepare supper. An extended family is there, busying about, readying for a feast. Reminder: this is not a bunch of hillbillies, but a turned-out group that's on the slim side of financial ease.)

(ALICE arrives, fresh from her visit with JIMMY RAY.)

#6 FIRMER HAND / DO RIGHT

ALICE

I'm home!

DADDY MURPHY

WHERE WHERE 'VE YOU BEEN
YOU SHOULD'VE BEEN HERE HELPIN' IN THE KITCHEN
WHERE WHERE DO YOU GO?
NO DAUGHTER OF MINE OUGHT TO WORRY ME SO

ENSEMBLE

YOU'RE THE BLACK SHEEP A LITTLE LOST LAMB

DADDY MURPHY

SHOULD'VE RAISED YOU WITH A FIRMER HAND

ENSEMBLE

BLACK SHEEP A LITTLE LOST LAMB

ALICE

ALL YOU EVER DO IS REPRIMAND

(MAMA sees the book ALICE is carrying, "The Beautiful and Damned." She takes it from her, hides it from DADDY.)

MAMA MURPHY

SHAME SHAME ON YOU

MAMA MURPHY (CONT'D)

THERE AIN'T NO LIMIT TO THE TROUBLE YOU BREW

DADDY MURPHY

SHAME SHAME ON ME YOU MAKE A MOCKERY OF THE FAMILY

ENSEMBLE

YOU'RE THE BLACK SHEEP A LITTLE LOST LAMB

ALICE

WHEN YA GONNA LOVE ME JUST THE WAY I AM?

MAMA MURPHY

I PRAY THAT YOU WILL CHANGE YOUR WAYS

ALICE

I don't know why a girl can't have fun around here.

DADDY MURPHY

WHY WHY ON EARTH HAVE YOU BEEN SO HARDHEADED SINCE THE DAY OF YOUR BIRTH

MAMA MURPHY

WHY WHY IN THE WORLD
DON'T YOU DO US ALL A FAVOR BE A GOOD LITTLE GIRL

ENSEMBLE

YOU'RE THE BLACK SHEEP A LITTLE LOST LAMB

DADDY MURPHY

SHOULD'VE RAISED YOU WITH A FIRMER HAND

ENSEMBLE

BLACK SHEEP A LITTLE LOST LAMB

MAMA MURPHY

ALWAYS UP TO YOUR SHENANIGANS

DADDY MURPHY

You gotta start towing the line!

ALICE

That's all I ever do around here is tow the line!

YOU'RE ALWAYS SAYING DO RIGHT DO RIGHT DO RIGHT FOR ME

YOU'RE ALWAYS SAYING STEP IN LINE BETTER MIND, DO OR DIE, DO RIGHT FOR ME

YOU'RE ALWAYS SAYING DO RIGHT DO RIGHT DO RIGHT FOR ME AND WHAT'S RIGHT FOR ME IS BA-A-A-D FOR THE FAMILY

DADDY MURPHY

I swear I'm going to have to rein you in!

ALICE

YOU'RE ALWAYS SAYIN'

ALICE AND ENSEMBLE

DO RIGHT DO RIGHT DO RIGHT FOR ME

ALICE

YOU'RE ALWAYS SAYIN'

DADDY AND ENSEMBLE

STEP IN LINE

MAMA AND ENSEMBLE

BETTER MIND

DADDY AND ENSEMBLE

DO OR DIE

MAMA, DADDY, AND ENSEMBLE

DO RIGHT FOR ME

ALICE

AND WHAT'S RIGHT FOR ME

MAMA, DADDY, AND ENSEMBLE

IS BAD FOR THE FAMILY

ENSEMBLE

DO RIGHT

MAMA

Alice, we need you to shell those peas.

ENSEMBLE

DO RIGHT

ALICE

Why do I have to shell the peas, Mama?

ENSEMBLE

DO RIGHT

DADDY MURPHY

(stern)

The Lord gave us those peas, Alice.

ENSEMBLE

DO RIGHT

ALICE

Well why'd he have to put 'em in pods?

DADDY MURPHY

Don't you ever question the Lord!

ALICE

I'm not questioning him; I'm just saying maybe some of my ideas are better.

ENSEMBLE

[GASP]

DADDY MURPHY

BLACK SHEEP

MAMA MURPHY

LITTLE LOST LAMB

MAMA, DADDY, AND ENSEMBLE

SHOULD A RAISED YOU WITH A FIRMER HAND

DADDY MURPHY

BLACK SHEEP

MAMA MURPHY

LITTLE LOST LAMB

DADDY MURPHY

SHOULD'VE RAISED YOU WITH THE BACK OF MY HAND

ENSEMBLE

(during scene transition)

DO RIGHT DO RIGHT DO RIGHT FOR ME

DO RIGHT DO RIGHT DO RIGHT FOR ME

STEP IN LINE, BETTER MIND, DO OR DIE, DO RIGHT FOR ME

DO RIGHT DO RIGHT DO RIGHT DO RIGHT FOR ME

WHAT'S RIGHT FOR ME

IS BAD FOR THE FAMILY

[TRANSITION TO:]

SCENE 7

(1923. ZEBULON. MAYOR'S LIVING ROOM.)

(The living room of MAYOR DOBBS (43).)

(MAYOR DOBBS, a powerful man, physically and professionally, stands with his lawyer, STANFORD ADAMS. JIMMY RAY enters.)

MAYOR

Jimmy Ray. You were supposed to be here a while ago. Thank you, ladies.

JIMMY RAY

Sorry, Daddy, I was out fixing Aunt Idell's icebox.

MAYOR

(to STANFORD)

Can you believe my son? I'm trying to hand over an empire to this boy and he's out fixing an icebox.

(picks up a document)

What's that?

JIMMY RAY

(grabs paper)

Application for college. I've been thinking about it.

MAYOR

Four years away from home when everything you need to learn I'm teaching you here within these walls? Your grandfather taught me and I teach you. That chain must not be broken.

JIMMY RAY

Well, Daddy, I understand, but I thought we'd discussed this.

MAYOR

Stanford, do I sense disinclination?

STANFORD

None of my business, Mayor.

JIMMY RAY

There's a whole world outside Zebulon. I want to get to know it.

MAYOR

Who are you getting this from? Where's that book you were reading?

JIMMY RAY

I gave it away.

MAYOR

Good. Let the Jazz Age infect someone else.

STANFORD

Mayor, the Conklins.

JIMMY RAY

The Conklins? In Charlotte? What about them?

MAYOR

They've got a beautiful daughter. Ola.

STANFORD

Well, a daughter with resources.

JIMMY RAY

Stanford, what exactly isn't your business?

MAYOR

The Conklins are a family with produce trucks that drive across this state, and we are the second biggest purveyors of produce for three hundred miles.

JIMMY RAY

You want me to marry someone for her trucks?

MAYOR

That's an equation they don't teach in college.

JIMMY RAY

Where's the romance in that?

(The MAYOR looks over at STANFORD.)

MAYOR

Romance?

STANFORD

(snide)

I have no comment.

JIMMY RAY

(to Stanford)

No comment? What do you think that was?

MAYOR

Just have lunch with her.

JIMMY RAY

I couldn't do that. I know their daughter. She's a dumbbell.

MAYOR

Doesn't have to be her. The Wilsons in Winston-Salem have a daughter and a very active horse farm.

JIMMY RAY

I've met her. She is indistinguishable from the horses.

MAYOR

How about Naomi Weiss? The daughter of tobacco. And she plays the banjo.

(then)

All right, I know.

JIMMY RAY

Daddy, I couldn't carry on a conversation with any of them.

MAYOR

You don't have to carry on a conversation. You ever seen me carry on a conversation with your mother?

STANFORD

It's not necessary.

JIMMY RAY

And that is a tragedy.

MAYOR

Son, the way it works is the business is handed down, and we marry conveniently. In order to live well.

#7 A MAN'S GOTTA DO

JIMMY RAY

Don't break the chain, right Daddy?

MAYOR

A MAN'S GOTTA DO WHAT A MAN'S GOTTA DO WHEN A MAN'S GOTTA DO WHAT HE'S GOT TO A WELL BRED WIFE WITH A SILVER SPOON AND KNIFE WILL BUTTER YOUR BREAD TWICE AS GOOD AS YOU DO

I REMEMBER WHEN I WAS YOUR AGE THAT'S WHEN I WAS SETTLING DOWN YOUR MOTHER AND I WERE ENGAGED AND I OPENED UP A BANK ACCOUNT.

JIMMY RAY

YOU CAN'T EXPECT THE FUTURE TO BE JUST LIKE THE PAST YOU HAVEN'T GOT A CLUE SIR, PLEASE TRY TO UNDERSTAND

MAYOR

WHEN I STOOD TALL SIDE BY SIDE WITH YOUR GRANDPA THERE WAS JUST NOTHING AT ALL WE COULDN'T DO

JIMMY RAY

WITH ALL DUE RESPECT I OBSERVE AND I OBJECT THERE'S NO RUSH FOR ME TO STEP INTO YOUR SHOES

MAYOR

YOU CAN'T WASTE YOU TIME ON FOOLISH THINGS WHEN THERE'S REAL WORK TO BE DONE THERE WON'T BE ANY STOPPING YOU AND ME WHEN YOU DO WHAT I TELL YOU SON

You have no idea what I would do to protect this dynasty.

(The MAYOR tears up the college application papers.)

JIMMY RAY

THE ROAD BEYOND THE RIVER LEADS RIGHT BACK TO THIS HOUSE

I WON'T BE GONE FOREVER JUST LET ME GO NOW

JIMMY RAY

MAYOR

YOU CAN'T EXPECT THE FUTURE

A MAN'S GOTTA DO WHAT A MAN'S GOTTA DO

JIMMY RAY (CONT'D)

TO BE JUST LIKE THE PAST.
YOU HAVEN'T GOT A CLUE SIR

PLEASE TRY TO UNDERSTAND

MAYOR (CONT'D)

WHEN A MAN'S GOTTA DO
WHAT HE'S GOT TO
WHEN I STOOD TALL SIDE
BY SIDE WITH YOUR
GRANDPA
THERE WAS JUST NOTHING
AT ALL WE COULDN'T DO

MAYOR

I CAN'T UNDERSTAND WHY YOU CAN'T COMPREHEND WHAT TO DO, WHY CAN'T I GET THROUGH TO YOU?

[TRANSITION TO:]

(1945. ASHEVILLE. ALICE'S OFFICE.)

(DARYL, BILLY, and LUCY are in ALICE's office.)

LUCY

Daryl and I read your stories.

DARYL

Yes, I thought they were extraordinary.

BILLY CANE

Really? Extraordinary?

DARYL

Sorry, I said that too fast: Extra. Ordinary.

LUCY

Don't mind Daryl. Can I get you a cup of coffee?

BILLY CANE

My nerves are jittery enough already.

DARYL

Shot of vodka?

BILLY CANE

I don't drink.

LUCY

Billy, if you want to be a writer you have to drink alcohol and feel sorry for yourself. We'll meet you one night at the Shiny Penny.

(ALICE enters. DARYL and LUCY quickly exit.)

DARYL

Going.

ALICE

Well. Mr. Cane. It's very rare to have a young writer make it past our gatekeeper, Mr. Ames. Your Thomas Wolfe letter certainly helped. He wrote you last year?

BILLY CANE

Yes, overseas. Tom - Thomas - was very kind to me.

ALICE

Thomas Wolfe letters are extremely rare. Did you bring it? I'm dying to see it.

BILLY CANE

I did. I'm never far from it.

(He hands it to her.)

ALICE

If I were you, I would protect this letter. It could be very valuable one day.

BILLY CANE

Thank you, ma'am.

ALICE

It is, indeed, valuable already. Since Thomas Wolfe died seven years ago.

BILLY CANE

(pause)

I missed that.

ALICE

Obviously.

BILLY CANE

You can imagine how difficult it was to get that letter. Are you sure?

ALICE

I'm as sure as he is. He's buried right here in Asheville.

BILLY CANE

Miss Murphy, I'm just doing what I have to. I never would have made it through that door...

ALICE

Clearly. Here are your stories back, Mr. Cane.

BILLY CANE

Did you read them at all, Miss Murphy?

ALICE

Like I said, here are your stories back. Except this one, which I'm buying from you for ten dollars.

BILLY CANE

But, I thought you said...

ALICE

I am not publishing it, but I am investing in you. You have a flair, Mr. Cane. Not for the scourge of war, but for gentleness and tenderness, and also the well-timed lie. You write well.

BILLY CANE

Do you mean that, Miss Murphy?

#7A BRIGHT STAR UNDERSCORE

ALICE

I don't have time to hand out compliments I don't mean. But you will write better when you find your voice. You need to find a sweeping tale of pain and redemption. In the people you know and in the people you meet.

(She writes him a check for ten dollars.)

(DARYL crosses to center to move the desk offstage.)

BILLY CANE

(to DARYL)

Ten bucks! I'm rich!

ENSEMBLE

YOU NEVER KNOW WHAT LIFE WILL BRING ONLY WHAT YOU BRING TO LIFE HOPES AND DREAMS AND FINE IMAGININGS THEY HAPPEN IN THEIR OWN GOOD TIME THEY HAPPEN IN THEIR OWN GOOD TIME

[TRANSITION TO:]

(1945. HAYES CREEK. MARGO'S BOOKSTORE.)

(MARGO primping the book shop. MAX browses, eyes MARGO out of the corner of his eye, then approaches.)

MAX

Margo...

MARGO

Oh, hi, Max.

(notices his stammering)

What is it?

MAX

Uh... These things are always hard. It's time for me to move on.

MARGO

From what?

MAX

Us. I hope you understand, it's not you; it's me.

(MAX exits. FLORENCE and EDNA enter with a package.)

EDNA

She's got it ready!

(EDNA takes the package and pulls out a pretty dress. MARGO takes it and holds it up to her.)

FLORENCE

I nipped it in at the waist, you slender thing. Every young woman deserves a new dress!

MARGO

Tomorrow I turn twenty-one. I've known Billy Cane since I was six and it's time he sees me in a new way. As the woman I am.

(She starts to put it back in the box.)

FLORENCE

Good for you.

EDNA

(to FLORENCE)

Billy's back from Asheville today....

MARGO

...and he said he was coming over here with a surprise.

FLORENCE

A present.

EDNA

Something he got there!

FLORENCE

There's a jewelry store in Asheville!

(BILLY enters, carrying a folded magazine. FLORENCE sees him.)

FLORENCE (CONT'D)

Oh Billy, I'm so happy for you!

(BILLY looks confused. FLORENCE and EDNA exit.)

BILLY CANE

Hello, Margo. The bookstore looks spick-and-span.

MARGO

I just made room for a new magazine rack.

BILLY CANE

Well, that's appropriate.

MARGO

Oh? How?

BILLY CANE

I've got something for you.

(He digs in his pocket.)

MARGO

You said you did. I was wondering...

(He produces a folded piece of paper. MARGO looks at it; opens it.)

BILLY CANE

It's my new address.

MARGO

Oh.

BILLY CANE

In Asheville. I'm going to live there and write there.

MARGO

Are you sure that's...

(He shows her the check.)

Ten dollars? From the Asheville Southern Journal.

BILLY CANE

Not published yet, but...

MARGO

Oh Billy, that's so exciting! A real adventure.

BILLY CANE

I can still send you my stories. That all right?

MARGO

(gathers herself)

Of course. You're going to need someone to cash that check.

BILLY CANE

Are you kidding? I'm going to frame it.

MARGO

If you frame it, you can't cash it.

BILLY CANE

Hello and goodbye. Will you miss me?

MARGO

Like I miss trouble.

BILLY CANE

Did you ever think that you might be selling a magazine with one of my stories in it?

(She hands him the money.)

MARGO

Yes.

BILLY CANE

Oh Margo, I could almost kiss you!

(He shakes her hand. BILLY disappears down the road and is out of sight.)

#8 ASHEVILLE

MARGO

WHEN YOU GET TO ASHEVILLE
WRITE ME IF YOU WILL
TELL ME HOW YOU'RE DOING
HOW IT'S TREATING YOU
DO YOU LIKE YOUR NEW JOB?
DID YOU FIND A NEW LOVE?
IS IT EVERYTHING THAT YOU WERE DREAMING OF?

MARGO ENSEMBLE

OOH...

IF IT DON'T WORK OUT

OOH...

IF IT DON'T WORK OUT

OOH...

YOU CAN TURN AROUND TURN AROUND

AND COME ON BACK TO ME COME ON BACK TO ME

YOU CAN COME ON HOME

TO ME

MARGO

IT WON'T BE THE SAME HERE
WITHOUT YOU I'LL BE FIGHTING TEARS
WHEN YOU WERE OVER IN THE WAR
I FOUGHT 'EM OFF BEFORE
I'LL JUST STAY ON THE LOOK OUT
AND I'LL LISTEN FOR THE SOUND
OF YOUR OL' 34 FORD

MARGO ENSEMBLE

COMIN' DOWN THE ROAD... COMIN' DOWN THE ROAD

OOH...

MARGO (CONT'D)

OOH...
YOU CAN TURN AROUND
AND COME ON BACK TO ME
COME ON BACK TO ME
YOU CAN COME ON HOME
TO ME

ENSEMBLE (CONT'D)

OOH...
YOU CAN TURN AROUND
AND COME ON BACK TO ME
COME ON BACK TO ME

MARGO

WHEN YOU GET TO ASHEVILLE
WRITE ME IF YOU WILL
LET ME KNOW THAT YOU STILL THINK ABOUT ME

#9 PICNIC DANCE

[TRANSITION TO:]

(1923. A PARK IN ZEBULON)

STANFORD

Come on Zebulon. It's Couples' Day. Grab a partner.

(A banner says, "Zebulon Couples' Day! Last Summer Bash of 1923." The park is populated with excited, dancing, townspeople. JIMMY RAY, separate from the revelers, is to the side, looking for ALICE.)

HERE WE GO
NOW FACE YOUR PARTNER, SLAP THE FLOOR
AND CLOSE THE DOOR
PASS YOUR GIRL AND HESITATE
ROUND THE CORNER AND CIRCULATE

Ah, Couples' Day!

NOW RUN UPTOWN

FACE YOUR HONEY, NOSE TO NOSE

PASS RIGHT THRU, AND STUB YOUR TOES

WHILE THE ROOSTERS CROW, AND THE BIRDIES SING

NOW TAKE YOUR SWEETIE, AND MAKE A RING

EVERY OTHER WOMAN, EVERY OTHER MAN KEEP GOING, KEEP GOING BOW TO YOUR GIRL, BOW TO YOUR MAN NOW YOU'RE HOME, SO THANK THE BAND

#9A UNDERSCORE (BY YOUR SIDE)

JIMMY RAY

Did anyone see you slip away?

ALICE

Not a person. Anyone see you?

JIMMY RAY

I don't care who sees me with you.

ALICE

You don't care who sees you with anybody. I heard you had tea at the Magnolia House with Ola Conklin.

JIMMY RAY

Oh, Daddy made me. Thinks it's good business.

ALICE

He made you dance with her too?

JIMMY RAY

Daddy thinks we're still living in the Old South.

ALICE

Well, aren't we? This is hicksville, Jimmy Ray, and we're the hicks in the ville if we don't get out. So what was she like?

JIMMY RAY

Who?

ALICE

Ola Conklin!

JIMMY RAY

Well, she sneaked rum in her tea.

ALICE

Well, that's something to her credit.

JIMMY RAY

Why are you favoring her? You should be jealous.

ALICE

Not me.

#10 WHAT COULD BE BETTER

ALICE (CONT'D)

I've got to believe in myself, don't I?

JIMMY RAY

Are you playin' me like a fiddle, Alice Murphy?

(Fiddle noise from the orchestra.)

ALICE

I'm not playin'.

(MAMA MURPHY and DADDY MURPHY appear upstage.)

DADDY MURPHY

(looking for Alice)

Alice! Alice! Where is that girl?

MAMA MURPHY

I think she went down by the river.

DADDY MURPHY

She sure is down by the river a lot. And she never takes her rod and reel.

MAMA MURPHY

I think she's landing a fish anyway.

DADDY MURPHY

Alice! Alice!

ALICE

Oh, that's Daddy. It's almost dark. I've got to get back.

(She starts to go. JIMMY RAY grabs her hand.)

JIMMY RAY

WHAT COULD BE BETTER THAN HOLDING YOU CLOSE TO ME LIKE THIS

ALICE

I'LL BE IN TROUBLE IF I STAY OUT LATE AGAIN

JIMMY RAY

TEN MORE MINUTES IN MY ARMS WON'T DO ANY HARM

ALICE

WHAT COULD BE BETTER THAN HOLDING YOU CLOSE TO ME? I CAN'T IMAGINE IMPROVING THIS MOMENT AT ALL

JIMMY RAY

IF I ASKED YOU FOR A KISS

ALICE

HOW COULD I RESIST?

(Musical interlude.)

ALICE AND JIMMY RAY

IF YOU SAID THIS WAS HEAVEN I WOULD NOT DISAGREE

TOWNSFOLK

WHAT COULD BE BETTER THAN HOLDING YOU CLOSE TO ME LIKE THIS

ALICE TOWNSFOLK

I DREAMED OF IT EVERY OOH...
DAY SINCE I TURNED

SIXTEEN

ALICE AND JIMMY RAY TOWNSFOLK

LIGHTNIN' STRIKE ME IF OOH...

I'M LYING

YOU'RE ALL THAT I NEED OOH...

ALICE, JIMMY RAY, TOWNSFOLK

LET ME STAY HERE FOREVER I DON'T WANT TO GO HOME

TOWNSFOLK

WHAT COULD BE BETTER THAN HOLDING YOU CLOSE TO ME LIKE THIS? WHEN THERE IS MUSIC AND DANCING AND STARS UP ABOVE

(Thunder and lightning. People still dance, but hold each other closer.)

ALICE AND JIMMY RAY TOWNSFOLK

LIGHTNIN' STRIKE ME IF OOH...

I'M LYING

YOU'RE THE ONE I LOVE OOH... (BLOW)

(Thunder and lighting. ALICE and JIMMY RAY melt into each other.)

(The dusk has turned to night, as the weather turns dark.)

(1923. ZEBULON. A DOCTOR'S OFFICE.)

(ALICE sits in an examining office with DR. NORQUIST.)

DR. NORQUIST

It's definitely a malady that we see around here sometimes that affects young women. You're about eleven weeks pregnant.

ALICE

Oh, Lord.

DR. NORQUIST

It's not the Lord that did it. That only happened once that I know of. You've been running around, Alice Murphy.

ALICE

I don't call it running around. Love is not running around.

DR. NORQUIST

Does he love you?

ALICE

I think he does.

DR. NORQUIST

Alice, when you tell him about this, you will know.

ALICE

Oh, Dr. Norquist, Zebulon has a thousand eyes and one, single, tiny mind. How can trouble and happiness walk hand in hand?

DR. NORQUIST

They sometimes do.

ALICE

What should I do now?

DR. NOROUIST

Come back in several weeks. I can handle this on account for a while. And don't worry, you can trust me with this news. (ALICE exits the office.)
[TRANSITION TO:]

(1923. ZEBULON. MAYOR'S HOUSE.)

(The MAYOR enters, confronts JIMMY RAY.)

MAYOR

I hope you don't love her.

JIMMY RAY

What is it, Daddy?

MAYOR

Jimmy Ray, are you the father of Alice Murphy's child?

(Oh. He's taken aback.)

JIMMY RAY

It's conceivable.

MAYOR

Jimmy Ray, sometimes you are too eloquent.

JIMMY RAY

She's going to have a baby?

MAYOR

It appears she is.

JIMMY RAY

I should go see her.

MAYOR

And what?

JIMMY RAY

Tell her I love her.

MAYOR

But you don't mean that. Now, it might feel like you do. But you're young, Jimmy Ray.

JIMMY RAY

I know those feelings, those misleading ones. I've felt them before. But Alice. I see her and it's different. She has special qualities that....

MAYOR

Special qualities. Those "special qualities" exist in your imagination. And the last thing we need is you dragging around a callow bride and child everywhere we do business. You let me take care of this.

JIMMY RAY

Daddy, I'll handle this myself. It's my right and my responsibility.

#11 I CAN'T WAIT PT. I

(JIMMY RAY exits.)

[TRANSITION TO:]

(1923. ZEBULON. LIMBO.)

(ALICE is alone on the street, but the lights dim, leaving her in limbo.)

SPIRITS

ООН...

ALICE

(sings to her unborn baby)
OOH I CAN'T WAIT
TO SEE YOUR FACE
OOH I CAN'T WAIT
TO SEE YOUR FACE
MM MY MM MY MY BABY
I CAN'T WAIT TO SEE YOU
MM MY MM MY MY BABY
I CAN'T WAIT TO SEE YOU
YOU'RE A SIGN FROM HEAVEN
OUR LOVE WAS MEANT TO BE
TO US YOU WERE GIVEN
OUR LOVE WAS MEANT TO BE

(Three women appear as though SPIRITS behind ALICE, and sing the chorus with her.)

ALICE AND SPIRITS

MM MY MM MY MY BABY
I CAN'T WAIT TO SEE YOU
MM MY MM MY MY BABY
I CAN'T WAIT TO SEE YOU

(Music vamps underneath.)

(The three women in the spotlights are replaced by four men. DR. NORQUIST, the lawyer, STANFORD ADAMS, DADDY MURPHY, AND MAYOR DOBBS.)

DADDY MURPHY

You brought sin into our blissful Eden.

MAYOR

My son was weak before you.

STANFORD

Have you ever stood up against society? Very few can withstand it.

DR. NORQUIST

There are ways to undo these things.

ALICE

Undo?

DADDY MURPHY

(to DR. NORQUIST)

That's a crime upon a crime.

(The MAYOR holds up his palm to DR. NORQUIST.)

MAYOR

This baby would destroy Jimmy Ray's career. I thought you loved my son.

ALICE

I do!

DR. NOROUIST

North Carolina doesn't abide illicit couples.

STANFORD

You don't want to go to a home for wayward girls. They're like prisons.

DR. NORQUIST

I know a place several hours out of town - a cabin in the woods - where you could stay until you figure out what to do. I've done it for others.

DADDY MURPHY

It sounds to me like you're being offered a sanctuary.

MAYOR

Alice, Jimmy Ray will ask you to marry him. But you must say no. He is still a boy. Now if you wait just a year, he will be one of the leaders of Zebulon and eventually all of North Carolina.

STANFORD

If this were known, there are people who wouldn't do business with him.

MAYOR

You wouldn't do that to Jimmy Ray.

ALICE

Of course I wouldn't...of course.

DR. NORQUIST

Well, then you must wait.

STANFORD

Wait, Alice Murphy. Wait.

#11A I CAN'T WAIT PT. II

DADDY MURPHY

Go to the cabin in the woods.

(The lights on the four men fade to black.)

(ALICE focuses on the baby inside her.)

ALICE

I'M GONNA MAKE YOU A SWEATER
AND DRESS YOU UP SO FINE
AND WE'LL ALWAYS BE TOGETHER
I'LL KEEP YOUR HAND IN MINE
IF YOU'RE LIKE YOUR DADDY
HANDSOME STRONG AND TRUE
IF YOU'RE LIKE YOUR DADDY
ALL THE GIRLS WILL BE CHASING YOU

(The SPIRITS reappear in the spotlight.)

ALICE AND SPIRITS

MM MY MM MY MY BABY
I CAN'T WAIT TO SEE YOU

(JIMMY RAY appears in spotlight, bearing flowers. He walks to ALICE.)

ALICE

Oh, Jimmy Ray.

JIMMY RAY

Look at you. You look like you're standing in a moonbeam.

ALICE

That's the way I feel.

JIMMY RAY

Will you marry me, Alice Murphy?

ALICE

Oh yes, Jimmy Ray. Yes, yes.

(They hug.)

But we can't right now. Not right away.

JIMMY RAY

What? Why?

ALICE

We need some time. The people in this town, always looking at us sideways.

JIMMY RAY

I don't care about that...

ALICE

And so many reasons. Dr. Norquist offered a cabin. Just for a short while, where I won't be seen. It's the only thing that makes sense right...

JIMMY RAY

Why're you giving me trouble, Alice?

ALICE

Don't you know I'm always going to give you trouble? (then)

Oh!

(She feels something in her stomach.)

JIMMY RAY

What, Alice?

ALICE

Oh, Jimmy Ray. It felt like a butterfly. Feel.

(She puts his hand on her stomach.)

JIMMY RAY

(to the unborn baby)
I CAN'T WAIT TO MEET YOU
AND SHAKE YOUR LITTLE HAND
IF YOU'RE LIKE YOUR MAMA

JIMMY RAY

MALE ENSEMBLE

YOU'LL MAKE ME A
HAPPY MAN
(to Alice)

I'M GONNA MAKE YOU A MAKE YOU A PROMISE

PROMISE

TO LOVE YOU FOR ALL

TIME

I'M GONNA MAKE YOU A

PROMISE

TO KEEP YOUR HAND IN

MINE

MATE ENSEMBLE

MAKE YOU A PROMISE

JIMMY RAY, SPIRITS, ENSEMBLE

MM MY MM MY MY BABY
I CAN'T WAIT TO SEE YOU
MM MY MM MY MY BABY
I CAN'T WAIT TO SEE YOU

[TRANSITION TO:]

(1945. INT. ALICE'S OFFICE.)

(LUCY and DARYL are arranging Miss ALICE MURPHY's desk. BILLY enters.)

BILLY CANE

Miss Murphy asked me to meet her here. Am I being sent home? It's been twelve weeks and I haven't published anything.

DARYL

She's on her way.

BILLY CANE

That sounded scary.

LUCY

Daryl can make Happy Birthday sound scary. Show him, Daryl.

DARYL

(scary)

Happy Birthday.

(ALICE enters holding a two-page manuscript. LUCY and DARYL leave.)

ALICE

(to LUCY and DARYL)

Thank you.

(to Billy)

Mr. Cane, your latest submission is a bit of a mess. What's going on?

BILLY CANE

I'm sorry, Miss Murphy. I'd sent it to Margo and hadn't gotten it back yet. So I just turned it in. Frankly, I'm getting a little discouraged.

ALICE

Well, don't get discouraged. Work on it with Daryl. He's a fine editor.

(She hands him the manuscript.)

BILLY CANE

Why did my mouth just go dry? How about if I work with Lucy?

ALICE

No, I should keep you out of harm's way.

(He starts to go.)

BILLY CANE

Miss Murphy, what do you think of it?

ALICE

What do I think of it?

BILLY CANE

Yes.

ALICE

Well, first you need to cut out three hundred words...

BILLY CANE

Three hundred?! Which three hundred?

ALICE

The superfluous ones.

(then)

You look shocked.

BILLY CANE

I always thought that was pronounced "superFLUous."

ALICE

And, you should open with your second paragraph, not the first. The action begins there.

BILLY CANE

What do I do with the first paragraph?

ALICE

Turn it into a lullaby because it put me to sleep. Look.

(She shows him the heavily penciled manuscript.)

BILLY CANE

Anything else?

ALICE

You have to cut the word "twixt."

BILLY CANE

Wait, what's the matter with "twixt?" You don't like "twixt?"

ALICE

Use "between."

BILLY CANE

Why?

ALICE

Because a man wrote this, not Tinkerbell.

(then)

And the second to the last paragraph should be cut.

BILLY CANE

What? I cried when I wrote that.

ALICE

Clearly. It's as purple as a baboon's butt.

BILLY CANE

(shocked)

Miss Murphy!

ALICE

Well, it's true.

(then, thoughtfully)

And then there's this last sentence. It flows nicely, but I'm curious.

BILLY CANE

About?

ALICE

Now why...why, Mr. Cane, would you end your essay with a word ninety-nine percent of our readers would have to look up?

(reads)

Dot dot dot, "the longing of the human heart and its search for propinquity."

BILLY CANE

I did that on purpose, Miss Murphy.

ALICE

Why?

BILLY CANE

It's the only five-dollar word in the whole piece. And because of it, I get the impact of the ending twice. The reader lands on a striking word with an elegant cadence. "Propinquity." Then, the reader goes to the dictionary...

(he mimes the action of picking up a dictionary)

"The longing of the human heart and its search for..."

(he opens the pages of the imaginary
dictionary)

...closeness."

(There is a pause.)

ALICE

I'll tell you what. If you can sway Daryl, you can sway me.

BILLY CANE

So then there's hope.

ALICE

Let me put it this way. No one has ever swayed Daryl.

(She exits.)

#11B SCENE CHANGE

ENSEMBLE

(moody)

BRIGHT STAR
KEEP SHINING FOR ME
SHINE ON
AND SEE ME THROUGH
BRIGHT STAR
KEEP SHINING FOR ME
AND ONE DAY
I'LL SHINE FOR YOU

[TRANSITION TO:]

(1924. ZEBULON. A PATHETIC SHACK IN THE WOODS. NIGHT.)

(The cabin is in shambles. The baby has been born, probably five days ago. Towels, pans, are everywhere. ALICE lies in bed with the baby by her side. DADDY is there. MAMA, too, tending to ALICE and the baby. DADDY MURPHY paces, holding a Bible.)

DADDY MURPHY

I'm glad the shame is here in the woods and not in our house.

MAMA MURPHY

Quiet, you'll wake the baby with your rantin'.

DADDY MURPHY

Thank God it's a boy. It was Eve who tempted Adam. Am I right, Alice? You bewitched him!

(The MAYOR enters with the lawyer, STANFORD, who is carrying a valise.)

MAYOR

(nods)

Mr. Murphy. Ladies.

ALICE

You came to see your grandson.

MAYOR

So this is the child.

ALICE

Isn't he beautiful?

MAYOR

Yes, fine looking.

ALICE

(to STANFORD)

We named him after his father. Isn't that right, little James? And where is Jimmy Ray? He's been here every day cooing over his boy.

MAYOR

He's on an errand to Durham.

MAMA MURPHY

On a Sunday?

(to STANFORD, suspicious)

Stanford, you come to see the baby?

STANFORD

I love children.

MAYOR

Now, this terrible and tragic situation must be salvaged.

STANFORD

Fortunately, there is a solution.

MAYOR

And I am here to see that it is implemented. A legal and completely anonymous adoption.

MAMA MURPHY

What?

ALICE

No! That is not a solution!

MAYOR

A legal and completely anonymous adoption! That is the only solution.

(STANFORD takes out a few papers.)

STANFORD

I have the papers drawn up here.

MAMA MURPHY

(to DADDY MURPHY)

Are you aware of this?

DADDY MURPHY

Somewhat.

MAYOR

And I have spoken with Jimmy Ray and he agrees.

ALICE

He agrees?

MAYOR

He certainly does.

ALICE

I doubt that.

MAYOR

Didn't he, Stanford?

STANFORD

He sure did.

(STANFORD takes out some papers and puts them on a table near DADDY MURPHY.)

#12 PLEASE, DON'T TAKE HIM

MAYOR

You are not of age, and only your father has to give consent. While the true father in this situation is decidedly unclear.

MAMA MURPHY

You watch the way you talk about our daughter.

ALICE

Nobody is taking my baby!

MAYOR

You've got to be reasonable.

DON'T DENY HIM
A BETTER WAY OF LIFE WHEN
HE CAN GROW UP WITH PRIDE
FOLKS WILL LAUGH AND
TALK BEHIND HIS BACK IF
YOU BRING HOME A BASTARD CHILD

ALICE

YOU CAN'T TAKE HIM
HE'S MY BABY
YOU CAN'T TAKE MY BABY BOY
DADDY! DON'T YOU LET HIM!
MAMA! DON'T LET HIM!
YOU CAN'T TAKE MY BABY BOY

MAYOR

DON'T BE FOOLISH
WHY WOULD YOU WANNA DO THIS?
DON'T YOU WANT WHAT'S BEST FOR HIM?

STANFORD

I KNOW PEOPLE
WEALTHY AND AGREEABLE
WHO WOULD LIKE TO TAKE HIM IN

ALICE

YOU CAN'T TAKE HIM
NO!
DON'T TAKE HIM
YOU CAN'T TAKE MY BABY BOY

ALICE & MAMA

DADDY! DON'T YOU LET HIM!

ALICE

MAMA! DON'T LET HIM!

ALICE

MAMA MURPHY

PLEASE DON'T LET HIM
TAKE MY BABY BOY

PLEASE NO!

MAYOR

I will take the baby myself to the State agency in Raleigh.

STANFORD

They've already been contacted.

MAMA MURPHY

(to the MAYOR)

You can't!

DADDY MURPHY

(thinks)

I will sign it.

MAMA MURPHY

No you're not!

(She goes for the papers.)

DADDY MURPHY

I have to do what I think is right for our daughter!

ALICE

No, Daddy! No!

(DADDY MURPHY signs the paper.)

DADDY MURPHY

DON'T BE SELFISH
LET HIM GO AND HELP HIM
LEAVE BEHIND A WORLD OF SHAME
IF HE'S RIDICULED AND THEY MAKE FUN OF HIM AT SCHOOL
YOU'LL ONLY HAVE YOURSELF TO BLAME

ALICE

PLEASE DON'T TAKE HIM

MAMA MURPHY

HE'S OUR GRANDSON

ALICE

NO! DON'T TAKE HIM

MAMA

HE'S OUR ONLY ONE

ALICE

YOU CAN'T TAKE MY BABY BOY

ENSEMBLE

NO...NO...NO...

NO...NO...NO...

OOH...OOH...OOH...

(The MAYOR takes the papers and puts them in his inside pocket. DADDY MURPHY goes toward ALICE and the baby.)

(ALICE turns away, the MAYOR is behind her and takes the baby from her.)

(The MAYOR puts the child in the valise. ALICE runs toward the baby, but DADDY MURPHY tightly holds her back. Mama stands in horror. STANFORD stands between the baby and MAMA MURPHY. ALICE falls to her knees in anguish.)

(The MAYOR takes the baby and puts him in the valise, leaving the top open for air.)

(Cries, moans from ALICE. DADDY MURPHY holds her back. STANFORD stands between MAMA MURPHY and the baby.)

MAYOR

I'M DOING YOU A FAVOR YOU CAN THANK ME LATER FOR MAKING YOUR LIFE EASIER

(The MAYOR is out the door. MAMA MURPHY runs to the portal.)

[TRANSITION TO:]

(1924. INTERIOR OF A TRAIN CAR.)

(Sounds of the train rolling. The MAYOR enters carrying the valise. He is sweating, anxious. He stands, holding the hand rail. Train sounds increase.)

#13 A MAN'S GOTTA DO (REPRISE)

MAYOR

WELL A MAN'S GOTTA DO WHAT A MAN'S GOTTA DO
WHEN A MAN'S GOTTA DO WHAT HE'S GOT TO
A MAN CAN'T BE FOOLED CAN'T BE PLAYED AND CAN'T BE
SCHOOLED
CAN'T BE MADE TO FOLLOW RULES THEY SAY HE OUGHT TO
A MAN MUST PROVIDE FOR HIS FAMILY
PAVE THE WAY FOR SUCCESS
A MAN MUST PROVIDE FOR HIS FAMILY
AND ENSURE THEIR HAPPINESS
I WON'T BE DUPED YOUR YOUNG MOTHER IS CONFUSED
TO IMAGINE SHE CAN USE MY SON
I WON'T LET ANYBODY STAND IN THE WAY OF THE PLANS THAT
I MADE
NOT ANYONE

MAYOR		ENSEMBLE
A MAN MUST ENGAGE	HIS	ООН
BACKBONE		
STAND UP STRAIGHT	AND	ООН
STRONG		OOHSTRONG
A MAN MUST ENGAGE	HIS	ООН
BACKBONE		
AND RIGHT WHAT HAS		

GONE WRONG

.....

(The tempo increases again, picking up the rhythm of the train.)

MAYOR	ENSEMBLE
(sung to the baby)	
A MAN'S GOTTA DO	GOTTA DO
WHAT A MAN'S GOTTA DO	GOTTA DO
WHEN A MAN'S GOTTA DO	GOTTA DO
WHAT HE'S GOT TO	GOT TO

MAYOR (CONT'D) I WON'T LET ANYBODY STAND IN THE WAY OF THE PLANS THAT I MADE	ENSEMBLE GOTTA DO GOTTA DO GOTTA DO	(CONT'D)
A MAN MUST PROTECT HIS FAMILY	ООН	
SHIELD THEM FROM ALL PAIN	ООН	
A MAN MUST PROTECT HIS FAMILY	ООН	
AND PRESERVE HIS GOOD	OOH	
NAME!	NAME!	
	AAHAAH	

(The clatter grows louder. The whistle blows. Suddenly, with straining face and fiery will, the MAYOR throws the valise from the train high into the air. It ascends in slow motion, tumbling, and is swallowed by the night.)

(End of Act One.)

ACT 2

#14 ENTR'ACTE

#14A OPENING ACT 2

SCENE 0

(1924. TRAIN DEPOT OUTSIDE OF ZEBULON.)

(MAMA and ALICE, with ALICE's luggage. Some people mill around.)

STATIONMASTER

Boarding, number 7 for Raleigh, Charlotte, and Chapel Hill. Number 7, board!

MAMA MURPHY

You doin' okay, Alice?

ALICE

First time away from home.

MAMA MURPHY

You always were too smart for this town, and Chapel Hill is a wonderful school. And you got a scholarship!

ALICE

That came out of the blue. (then)

How is Daddy?

MAMA MURPHY

I know your father is a tender man. Right now he's searching scripture to justify what he did, but the Bible is NOT obliging. How's Jimmy Ray doing?

#15 SUN'S GONNA SHINE

ALICE

Mama, he going to meet me in Raleigh as soon as I get settled and we're going to find our baby.

MAMA

That'll be a joyous day for all of us.

ALICE

LONELY, BROKEN FEELING LONELY, TO MY SOUL

I HAD IT ALL
HERE IN MY ARMS
I KNEW THE JOY OF TRUE LOVE
I HAD IT ALL
THEN IT WAS GONE
NOW I AM ALONE

SO LONG, SWEET EMBRACES SO LONG, SUMMERTIME

MAMA

YOU GOT TO FIGHT!
YOU GOT TO SAY

MAMA & WOMEN

I'M NEVER GONNA STAY DOWN

MAMA

YOU GOT THE NIGHT YOU GOT THE DAY

ALICE

I GOT THE OLD DARK CLOUD

MAMA

THE SUN IS GONNA SHINE AGAIN

MAMA & WOMEN

THE SUN IS GONNA SHINE AGAIN

MAMA

THE SUN IS GONNA SHINE AGAIN

MAMA & WOMEN

THE SUN IS GONNA SHINE AGAIN

ALICE

LONG TIME, I'VE BEEN WAITING A LONG TIME, LONG ENOUGH

MAMA MURPHY

WOMEN

YOU	GOT	THE	POWER	OOH
YOU	GOT	THE	FAITH	ООН

YOU'VE GOT THE STRENGTH YOU GOT THE STRENGTH

TO GO ON TO GO ON

YOU GOT THE LIGHT OOH... LIGHT YOU GOT THE WAY OOH... WAY

WE'RE NEVER ALL ALONE WE'RE NEVER ALL ALONE

MAMA & WOMEN

THE SUN IS GONNA SHINE AGAIN THE SUN IS GONNA SHINE AGAIN

ALICE, MAMA & WOMEN

THE SUN IS GONNA SHINE AGAIN THE SUN IS GONNA SHINE AGAIN

IT'S GONNA BE OKAY

MAMA MURPHY

SOMETHING TELLS ME IT'LL BE ALL RIGHT

MAMA & WOMEN

SOMETHING TELLS ME IT'S GONNA BE OKAY

MAMA & ALICE	WOMEN
SOMETHING TELLS ME	OOH
IT'LL BE ALL RIGHT	OOH
SOMETHING TELLS ME	OOH
IT'S GONNA BE OKAY	TIME TO GO

ENSEMBLE

MAMA & ALICE	ENSEMBLE					
SOMETHING TELLS ME	SUN IS GONNA SHINE AGA	IN				
IT'LL BE ALL RIGHT	THE SUN IS GONNA SHINE	AGAIN				
SOMETHING TELLS ME	THE SUN IS GONNA SHINE	AGAIN				
IT'S GONNA BE OKAY	THE SUN IS GONNA SHINE	AGAIN				

EVERYONE	ALICE
----------	-------

$_{\mathrm{THE}}$	SUN	IS	GONNA	SHINE	AGAIN	THE CLOUDS	ARE ROLLIN'	
THE	SUN	IS	GONNA	SHINE	AGAIN	ROLLIN' ON	BY	
THE	SUN	IS	GONNA	SHINE	AGAIN	THE CLOUDS	ARE	
THE	SUN	IS	GONNA	SHINE	AGAIN	ROLLIN' ON	BY	

ALICE & MARGO EVERYONE

THE	SUN	IS	GONNA	SHINE	AGAIN	THE CLOUDS	ARE ROLLIN'	
THE	SUN	IS	GONNA	SHINE	AGAIN	ROLLIN' ON	BY	
THE	SUN	IS	GONNA	SHINE	AGAIN	THE CLOUDS	ARE	
THE	SUN	IS	GONNA	SHINE	AGAIN	ROLLIN' ON	BY	

EVERYONE

THE	SUN	IS	GONNA	SHINE	AGAIN	
THE	SUN	IS	GONNA	SHINE	AGAIN	
THE	SUN	IS	GONNA	SHINE	AGAIN	
THE	SUN	IS	GONNA	SHINE	AGAIN	
THE	SUN	IS	GONNA	SHINE	AGAIN	
THE	SUN	IS	GONNA	SHINE	AGAIN	
THE	SUN	IS	GONNA	SHINE	AGAIN	
THE	SUN	IS	GONNA	SHINE	AGAIN	

ALICE EVERYONE ELSE

THE SUN IS GONNA SHINE AGAIN OOH

(1924. ZEBULON. MAYOR'S LIVING ROOM.)

(The MAYOR is in the living room. He is not well, and has a slight yellow cast. He drinks a scotch. JIMMY RAY enters, carrying a suitcase.)

JIMMY RAY

(firm)

You shouldn't be drinking.

MAYOR

Something's got to calm my agitation.

JIMMY RAY

You should be lying down.

(JIMMY RAY prepares medicine for him.)

Here's your medicine.

(He offers him medicine.)

MAYOR

There's no doubt about it. I'm turning yellow as a sunflower. That's poison in my liver, they tell me. That's a swift thing.

JIMMY RAY

Maybe not.

MAYOR

(sees his suitcase)
Suitcase? Where're you headed?

JIMMY RAY

Chapel Hill.

MAYOR

Overnight?

JIMMY RAY

Maybe more. Maybe a week or more.

MAYOR

Who's going to take care of me?

JIMMY RAY

I've arranged it.

MAYOR

You take care of me! The son takes care of the father the same way the father took care of the son!

JIMMY RAY

I'll be back.

MAYOR

What's in Chapel Hill? Business, I hope.

JIMMY RAY

What do you think?

MAYOR

That girl that almost ruined you? You stay away from her. Trouble once is trouble always.

JIMMY RAY

She and I are bonded, and we have a child out there somewhere.

(then)

Together maybe we can find him and lay claim.

MAYOR

(mocking)

Find him.

(JIMMY RAY starts to go.)

JIMMY RAY

Why not? You'd be surprised what can be accomp...

MAYOR

You will never find that child.

JIMMY RAY

What do you mean?

MAYOR

You're still holding that suitcase, Jimmy Ray.

(JIMMY RAY puts down the suitcase. Checks his watch.)

That's better.

(then)

I took care of my son that night. I made everything right for you, so you could go into the world without encumbrance.

JIMMY RAY

That adoption should have been my decision.

MAYOR

There was no adoption.

JIMMY RAY

What are you talking about?

MAYOR

I cleansed you as sure as I was dipping you in baptismal waters.

JIMMY RAY

Is this the liquor talking?

MAYOR

Nobody knew the mayor on that train; I got on in Ryan County. I was just a businessman passing through. But not with papers in a briefcase...Something better. Something better to relocate.

JIMMY RAY

What? What'd you have?

MAYOR

Had me a baby in a suitcase.

JIMMY RAY

What do you mean? What did you do?

MAYOR

I walked toward the far end of the train where there was just me and the creature and the clatter of the tracks. I stepped out between the cars...

JIMMY RAY

No.

#16 HEARTBREAKER

MAYOR

...and as we passed over the river I flung it high into the air.

JIMMY RAY

I'VE HEARD OF EVIL IN THE WORLD BUT YOU AND I ARE FLESH AND BLOOD HE WAS JUST A BABY HE WAS MY SON

MAYOR

I did it for you.

(JIMMY RAY points for the MAYOR to leave. The Mayor slowly exits.)

JIMMY RAY

THERE GOES OUR CHANCE FOR HAPPINESS AND ALL OUR HOPES AND DREAMS
I'LL NEVER GET TO SEE HIS FACE
OR KNOW THE BOY HE'D BE
I CAN NEVER GO SEE HER AGAIN
NEVER LOOK INTO HER EYES AGAIN
I CAN NEVER TELL HER WHY

HOW COULD SHE EVER LOVE ME NOW? OOH, HEARTACHE! HOW COULD SHE EVER LOVE ME NOW? HEARTBREAKER! HEARTBREAKER!

LOOK AT WHAT YOU DONE TO ME
YOU DESTROYED ME
I CAN NEVER GO SEE HER AGAIN
I COULD NEVER HURT HER WITH ALL THIS

JIMMY RAY (CONT'D)

I CAN NEVER TELL HER LIES

YOU MAY AS WELL HAVE MURDERED ME WHEN YOU CAST HIM AWAY THAT NIGHT ALL I HAVE TO LIVE FOR HAS DIED

I CAN NEVER GO SEE HER AGAIN NEVER HOLD HER IN MY ARMS AGAIN I COULD NEVER BREAK HER HEART

(JIMMY RAY, broken.)

[TRANSITION TO:]

(SHINY PENNY CAFE AND BAR, ASHEVILLE.)

(A lively cafe-bar in Asheville.)

#16A THE SHINY PENNY

(1946. People are dancing - along with LUCY and DARYL - to a jazzed up version of Asheville. They separate from the dancers. Light music continues.)

DARYL

I gave Miss Murphy one of my humor pieces.

LUCY

Oh, great Daryl! What did she say?

DARYL

She said she really liked it and could I turn it into a humor piece.

(BILLY enters.)

Well, look who walked in. Does he know this place sells intoxicating beverages?

LUCY

(rising)

I say he's lonely. Let's find out.

(LUCY goes over to him.)

Well, boy meets girl. This calls for a sloe gin fizz.

BILLY CANE

It does?

LUCY

It does.

BILLY CANE

I'll have one.

LUCY

Have you had one before?

BILLY CANE

I've seen photos.

LUCY

So, you lonely since you've been here?

BILLY CANE

Every evening I have a date...with my typewriter.

LUCY

That's not company. This is what a real person feels like, in case you forgot.

(She takes his hand.)

BILLY CANE

That does feel real.

LUCY

There's more where that came from.

(She offers the other hand. He takes it - for a moment. DARYL delivers the two gin fizzes.)

DARYL

Don't drink 'em both, Lucy.

(DARYL exits.)

LUCY

Here you are.

(he tastes)

What do you think?

BILLY CANE

It's sweet and tart at the same time.

DARYL

Just like Lucy.

(BILLY takes another swig.)

LUCY

It's called a sloe gin fizz, but you don't have to drink it slow.

(She downs her glass, and helps BILLY down his.)

BILLY CANE

You are a modern woman, Lucy.

LUCY

A bit.

BILLY CANE

You want to be a writer?

LUCY

Better than that. I want to be a censor.

BILLY CANE

A censor? Why a censor?

LUCY

When I was twelve, I gave my father a Raymond Chandler mystery novel. I was watching him read it and suddenly, his face went the color of a rose. He set the book face down and called for my mother and took her into another part of the house and shut the door. I went over to the book to see what he had just read, and right there in the middle of the page was the word "brassiere." I thought, "this must never happen again." So now, a few nights a week, I take a manuscript home, fix myself a Manhattan, and search for hidden erotic content. Would you like to do that with me sometime?

BILLY CANE

Well...

LUCY

Well? What? You got a girl back home?

BILLY CANE

Well, no...uh...I don't know.

LUCY

Well, don't bring her to Asheville.

BILLY CANE

Why not?

LUCY

(indicates her body)
Because country girls flatten out under the city lights.

(she calls to the waiter)

Another round!

#17 ANOTHER ROUND

BILLY CANE

Really?

DARYL

You heard the lady.

LUCY

Lady? Please! Not on a Friday night!

ALL WEEK LONG I'M UP TO MY ELBOWS

WORKIN' AWAY AT MY 9 TO 5

I'M NOT GONNA WASTE AWAY AT HOME

HITTIN' THE TOWN EVERY FRIDAY NIGHT

POUR ME ANOTHER ROUND POUR ME ANOTHER ROUND POUR ME ANOTHER ROUND

(Short instrumental, 8 bars.)

LUCY (CONT'D)

HAVE YOU TRIED A RITZ OR A GREYHOUND SO MANY DRINKS AND SO LITTLE TIME I'VE DECIDED IT'S ONLY RIGHT I TRY THEM ALL AND SEE WHAT I LIKE

POUR ME ANOTHER ROUND POUR ME ANOTHER ROUND POUR ME ANOTHER ROUND

ENSEMBLE

POUR ME ANOTHER ROUND POUR ME ANOTHER ROUND POUR ME ANOTHER ROUND

LUCY

BESIDES ALL THAT I LIKE A LITTLE BUZZ IN ADDITION TO THAT I LIKE A LITTLE HIGH

LUCY (CONT'D)

I DON'T KNOW ANYBODY WHO DOESN'T LIKE TO FEEL GOOD ALL OF THE TIME

	I	UCY		ENSEMBLE				
POUR	ME			POUR	ME	ANOTHER	ROUND	
POUR	ME			POUR	ME	ANOTHER	ROUND	
POUR	ME							
POUR	ME	ANOTHER	ROUND	POUR	ME	ANOTHER	ROUND	
POUR	ME			POUR	ME	ANOTHER	ROUND	
POUR	ME			POUR	ME	ANOTHER	ROUND	
POUR	ME							
POUR	ME	ANOTHER	ROUND	POUR	ME	ANOTHER	ROUND	

DARYL

MUSCADINE WINE MAKE ME FEEL SO FINE

LUCY

I LIKE HARD LIQUOR IT HITS ME QUICKER

LUCY AND DARYL

MUSCADINE WINE MAKE ME FEEL SO FINE I LIKE HARD LIQUOR IT HITS ME QUICKER

LUCY

Come on, Hayes Creek!

(Instrumental, 32 bar dance break.)

LUCY, DARYL AND BILLY

MUSCADINE WINE MAKE ME FEEL SO FINE I LIKE HARD LIQUOR IT HITS ME QUICKER

BILLY CANE

SHOT OF WHISKEY GOT ME FEELING FRISKY

DARYL

HOW BOUT A RUM AND COCA COLA WITH THE EXTRA-ADDED BONUS OF A SODA WITH A LITTLE KICK

LUCY, DARYL, AND BILLY

HOW BOUT A RUM AND COCA COLA WITH THE EXTRA-ADDED BONUS OF A SODA WITH A LITTLE KICK

BILLY CANE

I WAS FEELING LONESOME AND HOMESICK DOWN DEJECTED AND DUBIOUS

BILLY CANE (CONT'D)

I'VE DISCOVERED WHAT DOES THE TRICK BARTENDER GIVE ME SO MORE-A-THIS!

ALL

POUR ME ANOTHER ROUND

POUR ME ANOTHER ROUND

POUR ME ANOTHER ROUND

POUR ME ANOTHER ROUND

(LUCY goes to the bar and picks up two more sloe gin fizzes. Delivers one to BILLY, who takes a drink. She picks up a carafe from the bar and pours DARYL a drink. He sips.)

(During the instrumental and dance, everyone swaps drinks.)

(LUCY sidles up to BILLY seductively, swings him around.)

ENSEMBLE

POUR ME ANOTHER ROUND POUR ME ANOTHER ROUND

ALL

POUR ME ANOTHER ROUND

(LUCY smacks Billy on the lips with a big kiss. They separate, BILLY lingers, thinking, confused.)

#17A ANOTHER ROUND PLAYOFF

[TRANSITION TO:]

(1946. ASHEVILLE SOUTHERN JOURNAL OFFICE.)

(BILLY enters ALICE's office. He has a few stories with him.)

ALICE

I asked to see you, Mr. Cane, because Mr. Ames put your "propinquity" piece on my desk. He seems to think it's ready.

BILLY CANE

Ready?

ALICE

We're publishing it next month.

BILLY CANE

You are?

ALICE

We are.

BILLY CANE

Miss Murphy, would it be all right if I were to jump for joy?

ALICE

You may.

BILLY CANE

Yahoo!

ALICE

Is that the best you can do?

BILLY CANE

One more time. YAHOO!

(DARYL enters, carrying ALICE's hat and coat. BILLY runs to him, hugs him.)

DARYL

Miss Murphy...

BILLY CANE

(over hug)

Thank you, Daryl!

DARYL

Down, boy.

(then, to ALICE)

Just reminding you that you have a train to catch.

BILLY CANE

You're leaving?

ALICE

I'm going to Raleigh on some long-overdue personal business.

DARYL

(checking)

With a stop in Zebulon to see family...Here are your tickets.

BILLY CANE

Miss Murphy, that train runs right through Hayes Creek. We could meet there. I could show you the places I've been writing about.

ALICE

Well, I've done it for other writers. Mr. Ames, have Lucy put it on my itinerary.

DARYL

Oh, she's going to be a little late today. She's under the weather.

ALICE

Is that in quotes?

DARYL

Very.

(He exits.)

BILLY CANE

I'm afraid that's my fault. I went to the Shiny Penny last night and Lucy and I had a bit of a flapdoodle.

ALICE

You love to pull words out of your hat. I have the same habit.

BILLY CANE

I got that from my mother.

ALICE

I got it from a desperate need for attention.

BILLY CANE

Well, I've got a little of that, too.

(They laugh.)

ALICE

Have you started anything new?

BILLY CANE

I have, and I find I'm writing more and more about home.

ALICE

Mr. Cane, it would be easier to get Lincoln off the face of Mt. Rushmore than to get home out of the heart of a Southern writer. I'll see you in Hayes Creek. And congratulations.

#17B SCENE CHANGE

[TRANSITION TO:]

(1946. RALEIGH. A GOVERNMENT OFFICE.)

(ALICE is in a drab government office going through records. She looks exhausted. A CLERK sits at a desk as ALICE goes through records. She finishes one file, starts another. A female CLERK is at a nearby desk.)

ALICE

(to clerk)

Are these all the files for May 15th, 1924?

CLERK

They are. The laws are changing this year. These records won't be open anymore. Would you like me to help you search? Again?

ALICE

That would be so kind. The baby was wearing a...

CLERK

I know, a blue sweater.

ALICE

Maybe in one of the photos...

(They start to pour through another file together.)

CLERK

The photos are in black and white, Miss Murphy. Maybe he wasn't dropped off in Raleigh. You should be trying some of the surrounding towns. Charlotte has an agency.

ALICE

He was dropped off here. Kate, you remember anybody else checking for a baby left here on the same date?

CLERK

Not that I recall. Should there be?

ALICE

I would think so.

CLERK

I know this is hard to hear, but maybe he didn't care as much as you.

ALICE

If there's truth in this world, he cared. Somehow, he would have come looking.

CLERK

It's only me behind this counter for the last nineteen years.

ALICE

(she considers)

Well then that's a puzzle I should have sorted out before.

#17C SCENE CHANGE

[TRANSITION TO:]

(1946. RALEIGH. A WELL-MANICURED STREET.)

(A WELL-DRESSED WOMAN, (40s), exits the house.)

WELL-DRESSED WOMAN

LeAnn, Mary! Wait for Momma!

(yells back at the house)

I'll go on ahead! We'll just walk and meet you there.

(They disappear up the street. Then, an older, fine looking, and well-dressed JIMMY RAY exits the house. He stops by the gate, straightens himself, pulls himself together, and passes ALICE on the sidewalk. She turns and watches him, about to call out, but he stops first and turns.)

(He looks at her for a long while.)

JIMMY RAY

The sun does shine in Raleigh.

ALICE

Hello, Jimmy Ray.

JIMMY RAY

Alice. Young Alice.

ALICE

Not so young.

JIMMY RAY

Young forever in my memory.

ALICE

This is your home. It's nice.

JIMMY RAY

I worked hard over the years.

ALICE

Those your kids?

JIMMY RAY

In a way. They're my sister's kids.

ALICE

You married?

JIMMY RAY

No. I never married. Close, a couple of times.

ALICE

I guess I would have heard. I followed you.

JIMMY RAY

I know you never married. I paid attention. You did well in Asheville. I had some trips there, looked up at your building, never went in though.

ALICE

Why not?

JIMMY RAY

You moved on. You published Carson McCullers, Eudora Welty....

ALICE

You have been paying attention.

JIMMY RAY

I always paid attention to you, Alice. If I didn't, I knew I was in trouble.

ALICE

We were so young.

JIMMY RAY

We were, but I wonder...often, was I old enough to have behaved differently, better.

ALICE

Yes. When I came to Raleigh today, it wasn't my intention to see you. I was at the hall of records. With the same woman who has been there for twenty years. And I asked if anyone else had looked for the whereabouts of our child. And she said not one. Not one person. Not you.

JIMMY RAY

I didn't, Alice.

ALICE

And you never came to see me. Why?

JIMMY RAY

Oh Alice. Is it better to hope or to know?

ALICE

Please.

JIMMY RAY

After my father died, we discovered it was he who had funded your scholarship.

ALICE

Why?

JIMMY RAY

To get you out of town.

(then)

Guilt.

ALICE

Guilt?

JIMMY RAY

Alice, on the train to Raleigh, somewhere in the night, my father took our son and threw him off the train and into the river below.

#18 I HAD A VISION

ALICE

I HAVE BEEN BLINDED

I CAN'T SEE A THING

I HAVE BEEN BLINDED

DARKNESS FELL ON ME

JIMMY RAY

I HAD A VISION
OF HOW OUR LIFE WOULD BE
ROLLING LIKE A RIVER
PEACEFUL, WILD AND FREE
I HAD A VISION
OF HOW OUR LIFE WOULD GO
A HAPPY LITTLE FAMILY
PLAYING ON THE PORCH

JIMMY RAY (CONT'D)

IF I COULD LIFT
THIS VEIL OF DARKNESS
IF I COULD SEE
MY WAY BACK TO YOU

JIMMY RAY AND ALICE

I HAVE BEEN BLINDED
ALL THE LIGHTS WENT DIM
BLINDED BY SOMEONE

JIMMY RAY

I CAN'T SPEAK OF HIM

JIMMY RAY AND ALICE

I HAD A VISION
OF HOW OUR LIFE WOULD BE
FULL OF LOVE AND LAUGHTER AND SWEET HARMONY
I HAD A VISION OF HOW OUR LIFE WOULD GO
ALL OF OUR KIDS SINGING

JIMMY RAY

WHILE YOU PLAYED PIANO

JIMMY RAY AND ALICE

IF I COULD LIFT THIS VEIL OF DARKNESS
IF I COULD SEE MY WAY BACK TO YOU
I HAD A VISION OF HOW OUR LIFE WOULD BE
EVERYTHING WAS BEAUTIFUL, YOU WERE NEXT TO ME
I HAD A VISION OF HOW OUR LIFE WOULD GO
EVERYTHING WAS WONDERFUL AND I LOVED YOU SO

[TRANSITION TO:]

(1946. HAYES CREEK. THE BOOKSTORE.)

(MAX enters.)

MARGO

Hello Max, how can I help you?

MAX

Oh, I'm a little early. I'm walking Edna home after the bookstore closes.

(Seeing EDNA's anticipation.)

MARGO

Well, guess what. We just closed.

(MAX puts his arm out and EDNA takes it. They exit.)

(MARGO arranges books. BILLY appears at the door. The bell rings, MARGO's back is to him.)

May I help you...

(she swings around)

Well.

(She runs to him, they hug excitedly.)

BILLY CANE

Happy to see me?

MARGO

For a writer you're not very good at reading people. What are you doing here?

BILLY CANE

Margo, you're the first person I wanted to tell. I'm going to be published in the Asheville Southern Journal!

MARGO

What? Whoo hoo!

(MARGO goes crazy with celebration. She jumps around like BILLY did when he was

told the same information. Finally, she leans on the desk, exhausted.)

MARGO (CONT'D)

(out of breath)

That is some damn news.

BILLY CANE

...my, my.

(He steps back.)

MARGO

What is it, Billy?

BILLY CANE

I think I'm seeing you in a new way.

MARGO

What do you mean?

BILLY CANE

Margo, since I came back from the war many things have changed in my life.

MARGO

Of course.

BILLY CANE

And some things have remained constant. Family. This place, Hayes Creek. But one thing has been both constant and changing. And I wonder "how is that possible?"

MARGO

Anything's possible with people. What is it?

BILLY CANE

Us.

MARGO

There's an 'us?'

BILLY CANE

There is if you want there to be.

MARGO

I don't know. I've just never thought of you that way.

#19 ALWAYS WILL

BILLY CANE

WE'RE S'POSED TO BE TOGETHER I KNOW
I FEEL IT WAY DOWN DEEP IN MY SOUL
WE'RE NEVER MEANT TO BE APART
I KEEP YOU HERE INSIDE OF MY HEART
I ALWAYS HAVE ALWAYS WILL
ALWAYS ALWAYS ALWAYS WILL

BILLY AND MARGO

I ALWAYS HAVE ALWAYS WILL ALWAYS ALWAYS ALWAYS WILL

MARGO

WE'RE S'POSED TO BE TOGETHER IT'S TRUE I'VE HAD MY DOUBTS BUT NOT ABOUT YOU

BILLY CANE

WE'RE NEVER MEANT TO BE APART
I LOVE YOU NOW I HAVE FROM THE START

BILLY AND MARGO

I ALWAYS HAVE ALWAYS WILL ALWAYS ALWAYS ALWAYS WILL ALWAYS ALWAYS ALWAYS WILL

BILLY CANE

Margo, I have a confession to make. While I was in Asheville, I kissed a girl.

MARGO

Oh? What was it like?

BILLY CANE

Have you ever kissed a chicken?

MARGO

(embarrassed, giggles)

Yes!

(BILLY walks over and kisses her.)

BILLY CANE

How long's it been since I kissed you?

MARGO

Twelve years. And that was on a dare. You ran like a rabbit.

BILLY CANE

Believe it or not, I'm shakin' now like I was that day.

BILLY AND MARGO

WE'RE NEVER MEANT TO BE APART
I LOVE YOU NOW I HAVE FROM THE START
I ALWAYS HAVE ALWAYS WILL
ALWAYS ALWAYS ALWAYS WILL

ENSEMBLE

THEY ALWAYS HAVE ALWAYS WILL ALWAYS ALWAYS ALWAYS WILL

#19A SCENE CHANGE

[TRANSITION TO:]

(1946. ZEBULON. ALICE'S CHILDHOOD CABIN. NIGHT.)

(ALICE walks up the road. DADDY MURPHY sits asleep on the porch.)

(She walks up, pauses to look at the old place. It's been a long while. She continues, then stops where DADDY MURPHY can see her, and she puts down her bags.)

ALICE

Anybody home?

DADDY MURPHY

Well, child. Just as promised.

(He hugs her.)

ALICE

We're almost the same age now.

DADDY MURPHY

Oh, I'm staying a bit ahead of you. So happy to see you, darling, I didn't know if I was worth a visit any more.

ALICE

Daddy, how can you say that?

DADDY MURPHY

Through the years, reasonableness has laid its hand on my shoulder, and things I've done in the past don't quite stand up like they used to.

(Alice takes it in, then)

Do you want a glass of water?

ALICE

Do you have any of that hooch?

DADDY MURPHY

I do.

(He lifts a plank in the floor and retrieves a bottle.)

DADDY MURPHY (CONT'D)

How long can you stay?

ALICE

Just one day.

DADDY MURPHY

One day, darling. That's a short time to say a lot.

ALICE

Mama here?

DADDY MURPHY

She's at the neighbors; she'll be back. But I'm glad to have you alone. I can talk to your Mama, but not about certain things.

ALICE

Sounds like you've been banking words, Daddy.

DADDY MURPHY

You've got to around here.

(He stands, moves to the edge of the porch.)

Them trees. Some nights it's so quiet you can hear a leaf fall. And you can tell the color of that leaf just by the tiny crisp crack it makes as it lights on the ground.

ALICE

I know that feeling.

(then)

Sometimes I hear the fiddlers in town and I know they're playing the sound of the wind over the lakes back home.

(then)

What kind of things can't you talk to Mama about?

(He pauses for a moment. Something is hard for him to say.)

DADDY MURPHY

Certainly not about things that occurred twenty-three years ago.

ALICE

No, not about things that occurred twenty-three years ago.

DADDY MURPHY

That had to be the most painful day of your life.

(Silence.)

It was, wasn't it, sweetheart.

ALICE

Oh, Daddy...

DADDY MURPHY

It was.

ALICE

Yes.

DADDY MURPHY

Well, if shame could ever equal pain, I would say I know how you feel. Because what I did that day made it the most shameful day of my life.

ALICE

Thank you, Daddy.

DADDY MURPHY

I believe that was the last day my own daddy still had hold of me. How I felt after that helped me purge him from me.

(ALICE hugs him.)

I don't ask for forgiveness...

ALICE

Oh, Daddy, I forgi...

DADDY MURPHY

(cuts her off)

No, Alice, I cannot even forgive myself.

(MAMA MURPHY enters silently, and stands out of sight.)

I wonder what happened to the boy. Do you know, Alice?

ALICE

I do, Daddy.

(she collects herself, then thinks better of it)

He was adopted by a good family in California and raised with very much love. He's educated, and successful, and he's a fine young man.

DADDY MURPHY

That's what I wished for him all along.

ALICE

Maybe your wishes made it so.

#20 SUN'S GONNA SHINE (REPRISE)

(DADDY MURPHY and ALICE rise. DADDY MURPHY enters the cabin. ALICE follows.)

MAMA MURPHY

THE SUN IS GONNA SHINE AGAIN THE SUN IS GONNA SHINE AGAIN

[TRANSITION TO:]

(1946. OUTSIDE HAYES CREEK. DADDY CANE'S HOUSE. THE NEXT DAY.)

(Car lights off stage. BILLY and ALICE enter.)

ALICE

Your Daddy knows we're coming?

BILLY CANE

He sure does.

(yells)

Hey, Daddy! It's Billy, and put your pants on! There's a lady present.

DADDY CANE

All right! Let me get 'em on!

(He appears.)

Hello there, son. I still salute you.

(He does.)

BILLY CANE

Daddy, this is Miss Murphy.

DADDY CANE

I know all about you! We're standing on the wrong side of the porch.

(They walk to the porch.)

BILLY CANE

You want a Nehi?

ALICE

Yes, thank you.

(He retrieves them from a porch cooler.)

DADDY CANE

Miss Murphy, there's a barber shop in Hayes Creek with your magazines stacked on the settee. We're readers here.

ALICE

And Billy will be published in its next issue.

DADDY CANE

I heard! Mary Lee would have been awfully pleased to know that.

ALICE

Mary Lee?

BILLY CANE

That's my mother.

DADDY CANE

Billy, you've got clothes here, you know that? Good pants and some shirts. You ought to take 'em on over to your new place.

BILLY CANE

I could use 'em, Daddy.

(BILLY goes inside.)

ALICE

There must be some wonderful stories about your wife, Mr. Cane. Maybe Billy should write about her.

DADDY CANE

Oh, I don't think so. Better to pick from the whole town, with our array of cads and scoundrels.

(BILLY emerges from the cabin.)

BILLY CANE

Look at this! My old mail order plaid! Still good. And my old fishing vest.

DADDY CANE

Let me get you something to put them in. Miss Murphy...

(DADDY CANE goes inside.)

BILLY CANE

How do you like it here?

ALICE

It's lovely, Billy. Reminds me of Zebulon, in some ways.

(DADDY CANE comes out with a valise. Sets it down. BILLY goes inside.)

You must find wonderful repose here, Mr. Cane.

DADDY CANE

I do.

(ALICE glances at the suitcase. Something familiar? But she gets distracted.)

Miss Murphy?

ALICE

I'm sorry, Mr. Cane.

(collects herself)

Your wife must have died young. Billy's only twenty-three.

DADDY CANE

Mary Lee died last year at sixty-five. She had Billy late in life. That's a rarity around these parts, where everyone's married and bearing kids before they can ride a bike.

(ALICE still notices the suitcase. Perhaps it starts to bother her.)

(calling to BILLY)

Billy, there's a box full of your things in the shed.

(He starts putting the clothes into the valise.)

BILLY CANE

(calling)

I don't want to take up Miss Murphy's time with that. But look what I found. A good pair of boots and my old baby sweater! I want to show this to Margo.

(He holds up a blue baby sweater. ALICE sees it, and stands in shock. Goes to it.)

#20A BABY SWEATER UNDERSCORE

BILLY CANE (CONT'D)

What is it?

(She goes to the sweater. Takes it. Holds it.)

ALICE

I know this sweater.

(She walks to the suitcase.)

I know this suitcase.

DADDY CANE

How?

ALICE

My life was borne away from me in it.

DADDY CANE

You say you've seen this sweater before?

ALICE

I made it!

(DADDY CANE stands in shock.)

DADDY CANE

I knew this day would come.

ALICE

It's you who has a story, isn't it Mr. Cane? It's you.

BILLY CANE

What are you two talking about, Daddy?

DADDY CANE

Billy, one evening I was out frog gigging. I went a little farther down river than I usually go...

[LIGHTS CHANGE; THE SET CHANGES.]

(1924. THE WOODS. MOONLIT NIGHT. A TRAIN TRESTLE OVERHEAD.)

(We hear the sound of frogs croaking. YOUNG DADDY CANE with a flour sack and a flashlight combs the brush. He points the flashlight at a spot near the bank.)

YOUNG DADDY CANE

Now where are you fat ones? Me and Mary Lee gonna have you for dinnah! There you are, Mr. Toad...

(Suddenly, there is the violent noise, clatter and clang of the train going by. Lights flare and streak. The whole effect is overpowering, and YOUNG DADDY CANE cowers from its frightening strength. A suitcase flies in from above, and gently lands on the tall soft grasses at the river's edge. The train is gone.)

Damn it! You made me lose Mr. Ichabod P. Toad!

(He keeps wandering. But faintly heard, mixed in with the sound of the croaks, is the tiny sound of a baby crying.)

I hear ya...over there.

(Another cry.)

Somebody there?

(stands)

Anybody there?

(He walks over to the riverbank, and parts the foliage. There is the valise. He opens it.)

(squats again)

Good Lord! Little Moses. Little Moses in the rushes. (looks inside)

My Lord...

(looks firmly at the baby)

Bangs and bruises. You're in a heap o' trouble little... (checks)

...fella.

(He stands, picks up the valise with the baby in it.)

(The three SPIRITS walk to center stage, perhaps behind a scrim. They sing quietly behind the dialogue.)

#21 I CAN'T WAIT (REPRISE)

YOUNG DADDY CANE (CONT'D)

(to the baby)

Come on. We got to get you fixed up. If you came from the sky, it's the Lord's will that we raise you...if you came from that train, then somebody didn't want you.

SPIRITS

MM MY MM MY MY BABY
OOH
MM MY MM MY MY BABY
OOH

(DADDY CANE rejoins the scene.)

#22 SO FAMILIAR / AT LONG LAST

ALICE

SO FAMILIAR
I COULD FEEL YA
WHEN YOU CAME THROUGH THE DOOR
SO PECULIAR
LIKE I KNEW YA
SOMEWHERE BEFORE
YOU'RE MY BABY
HOW CAN THIS BE
YOU'RE MY SWEET BABY
COME BACK TO ME

ALICE

SO FAMILIAR
I COULD FEEL YA
HERE IN MY HEART
SO PECULIAR
LIKE I KNEW YA
RIGHT FROM THE START

ENSEMBLE

SO FAMILIAR I COULD FEEL YA

SO PECULIAR LIKE I KNEW YA

BILLY CANE

I'm sorry Miss Murphy...but my mother is buried just beyond this cabin.

(BILLY exits.)

DADDY CANE

Billy! Billy!

(DADDY CANE chases after him.)

ENSEMBLE

OOOH

LOVE IS COMING HOME

ALICE

AS THE SKY WAS DARKENING
THROUGH YEARS OF NIGHT
I FELT A DOOR WAS OPENING
TO THIS GORGEOUS MORNING LIGHT
AT LAST AT LAST AT LAST
AT LONG LAST

THE ANSWER TO A MOTHER'S PRAYER HEALING OF MY HEART'S DESPAIR A BURDEN NO LONGER TO BEAR AT LAST

FOUNTAIN IN THE SQUARE FILLED WITH FLASHING COINS WISHES IN THE WATER OH TO FIND MY BOY AT LAST

ALICE ENSEMBLE

LONELY MOMENTS NEARLY

BROKE MY WILL TO LIVE

SOMETHING ALWAYS TOLD ME

TO HOLD ON FOR THIS

HOLD ON ON LOVE IS LOVE COMING HOME OOH... AT LAST

AT LAST AHH...

AT LAST

AT LAST AT LAST

AT LONG LAST AT LONG LAST

ALICE (CONT'D)

A BLESSING UNEQUIVOCAL
TRULY IT'S A MIRACLE
FAITH RESTORED AND HOPE SECURED
AT LAST

HALLELUJAH HALLELUJAH

IT'S THE DAY I'VE WAITED FOR IT'S THE DAY I'VE WAITED FOR IT'S THE DAY I'VE WAITED FOR AT LAST

ENSEMBLE (CONT'D)

OOH... OOH...

AHH...

HALLELU, HALLELUJAH

OOH... OOH...

AH... AH, AH, AH... LOVE IS COMING HOME

[TRANSITION TO:]

SCENE 9

(1946. ASHEVILLE. SOUTHERN JOURNAL OFFICE.)

(It's 10AM. DARYL and LUCY are there.)

DARYL

Where is she? She's an hour and a half late. This is not like her.

LUCY

She got a notice from the post office that there's a special delivery letter.

DARYL

If they can send a notice why can't they send the letter?

LUCY

She went over there with Jimmy Ray to pick it up.

DARYL

She's pretty cozy with Jimmy Ray.

LUCY

He's attractive, don't you think?

DARYL

Oh Lucy, I don't know how to judge if a man's attractive.

LUCY

Yes, you do.

(Then a commotion. ALICE and JIMMY RAY enter the office, holding a manuscript, laughing hysterically.)

JIMMY RAY

(points to a line)

Read the next line!

ALICE

(reading)

Oh, my lord!

(to DARYL)

Daryl, this is the funniest thing I've ever read. We've got to run this in our humor column right away.

(She hands him the manuscript.)

DARYL

What is it?

ALICE

It's a hilarious piece by a writer I've never even heard of. Lillian Jones.

LUCY

Lillian Jones? Congratulations Daryl!

ALICE

What?

DARYL

(excited)

Lillian Jones is my new pen name!

ALICE

Good for you!

LUCY

Miss Murphy, you have been on a tear lately.

DARYL

You have. Miss Murphy, may I be frank?

ALICE

Well, it'll take a while to get used to calling you that, but sure.

DARYL

What's come over you? I really miss the dark layer of gloom that you brought to work with you every day.

ALICE

Oh, all right. Look, everyone's going to find out sooner or later. Years ago I had a child.

LUCY

Daryl, you owe me five dollars.

ALICE

Well, I found out he's alive and well, and raised by another family. He's a fine young man, and it turns out he works for me.

LUCY

Works for...? Oh my God. It's Daryl!

ALICE

It's Billy.

DARYL

Billy?

(LUCY and DARYL gasp.)

LUCY

When was the last time you spoke to him?

ALICE

The night he found out. A month now. He hasn't written or called. But these things take time, don't you think?

JIMMY RAY

I'm thinking of taking a trip just to lay eyes on him. I wouldn't know him if I saw him.

(BILLY enters, with MARGO.)

BILLY CANE

Hello.

JIMMY RAY

Oh my God.

ALICE

Hello.

BILLY CANE

(to JIMMY RAY)

Hello. Billy Cane.

JIMMY RAY

You're a handsome boy. You take after your father. And that would be me.

BILLY CANE

Honored to meet you, sir.

DARYL

Lucy, shall we go look for that pencil box?

LUCY

The missing pencil box? Yes.

(They remove themselves upstage, but turn to listen.)

DARYL

Now where is that pencil box?

BILLY CANE

Miss Murphy, I came to apologize.

ALICE

You don't have to apolo...

BILLY CANE

I do. I was selfish. All I thought about was how I was hurt that night. But it was not just me; it was every one of us.

ALICE

Oh, Billy.

BILLY CANE

So I went to the site of my real birth: a small cabin in the woods.

ALICE

How did you find it?

BILLY CANE

Your father loves you very much. He led me to the cabin and told the story of that awful night. How I was torn from your arms. And I understood that truth walks beside us like a shadow, and one day it merges with us. Until it does, we are not truly whole.

JIMMY RAY

(awe)

Billy, you are no doubt your mother's son.

BILLY CANE

Lucy, I owe you an apology, too. Perhaps I was a little misleading.

LUCY

(extends her hand)

Well we can start fresh...

MARGO

Ahem! Hello everyone, I'm Margo. I'm Billy's fiancée.

BILLY CANE

Oh Margo, you are? Thanks for letting me know! Whoo ha!

(He swings her around. Then...)

JIMMY RAY

Alice, are you going to the wedding?

ALICE

Well, of course I am. He's my son!

JIMMY RAY

Not theirs. Ours.

(JIMMY RAY walks to her.)

ALICE

(after a pause)

Lucy, put "getting married" on my calendar.

DARYL

Now that's the Miss Murphy we know and love.

#23 FINALE

JIMMY RAY

I HAVE A VISION OF HOW OUR LIFE WILL BE

ALICE AND JIMMY RAY

ROLLING LIKE A RIVER, PEACEFUL, WILD AND FREE

BILLY AND MARGO

I HAVE A VISION OF HOW OUR LIFE WILL GO ALL OF OUR KIDS SINGING WHILE YOU PLAY PIANO

DARYL

And Lucy and I are getting married.

(they all look at him)

We're not, but wouldn't that have been great?

EVERYONE

LOVE LET ME LIFT
THIS VEIL OF DARKNESS
LOVE LET ME SEE
MY WAY BACK TO YOU

(BILLY goes to ALICE, hugs her.)

I HAVE A VISION
OF HOW OUR LIFE WILL BE
EVERYTHING IS BEAUTIFUL
YOU ARE NEXT TO ME
I HAVE A VISION
OF HOW OUR LIFE WILL GO
EVERYTHING IS WONDERFUL
AND I LOVE YOU SO
LOVE LET ME LIFT
THIS VEIL OF DARKNESS
LOVE LET ME SEE
MY WAY BACK TO YOU
MY WAY
BACK TO YOU

(End of Act Two.)

#24 BOWS

EVERYONE

YOU NEVER KNOW WHAT LIFE WILL BRING ONLY WHAT YOU BRING TO LIFE HOPES AND DREAMS
AND FINE IMAGININGS
THEY HAPPEN IN THEIR OWN GOOD TIME

BRIGHT STAR BRIGHT DAY
BRIGHT LIGHTS BRIGHT WAY
BRIGHT HEART BRIGHT THINGS
THAT I WILL SAY
BRIGHT STAR BRIGHT DAY
CARRY ME FAR AWAY
I'M GONE
I'M ON MY WAY

BRIGHT STAR
KEEP SHINING FOR ME
SHINE ON AND SEE ME THROUGH
BRIGHT STAR
KEEP SHINING FOR ME
AND ONE DAY I'LL SHINE FOR YOU

AND ONE DAY I'LL SHINE FOR YOU

#25 EXIT MUSIC

THE END

- VOCAL SCORE -



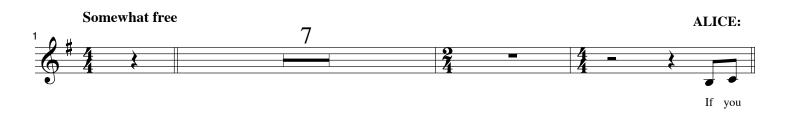
Music, Book, and Story by STEVE MARTIN Music, Lyrics, and Story by EDIE BRICKELL

Orchestrations by AUGUST ERIKSMOEN Vocal Arrangements by ROB BERMAN

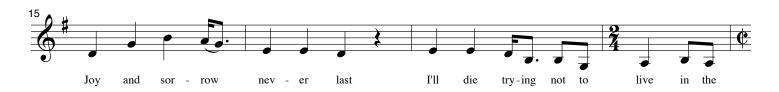
If You Knew My Story

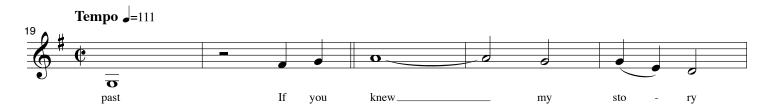
1

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal arrangement by Rob Berman



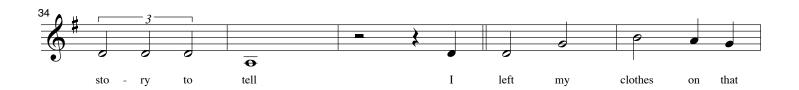






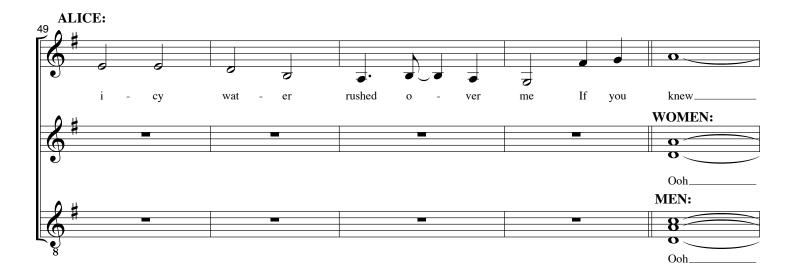






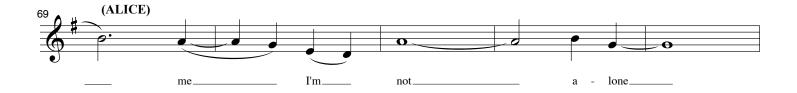


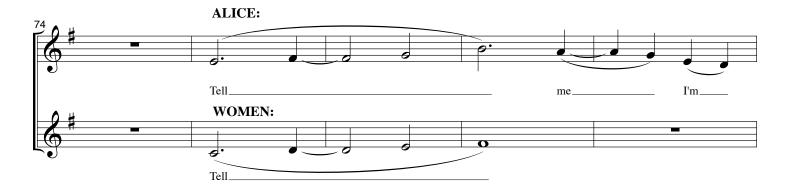






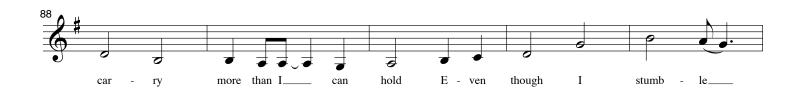
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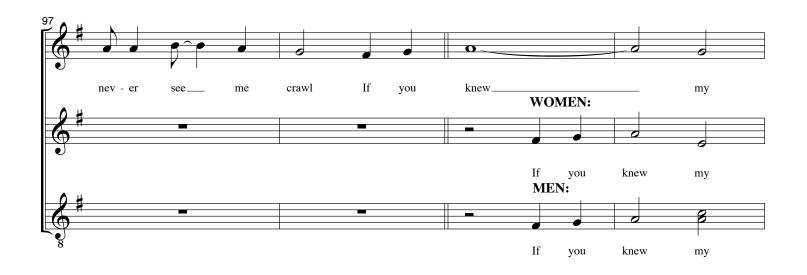


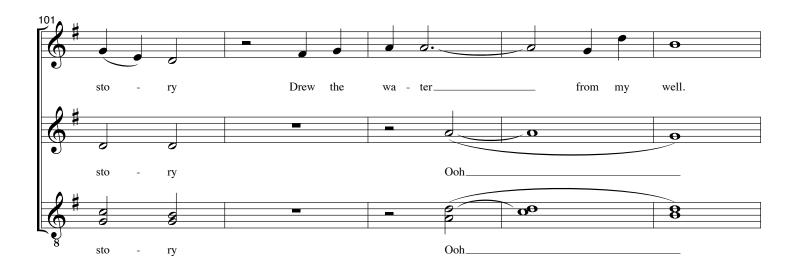


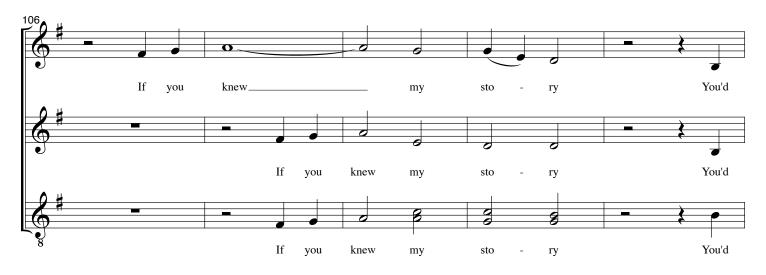




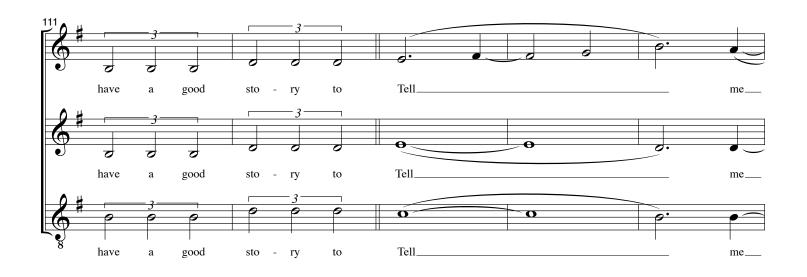


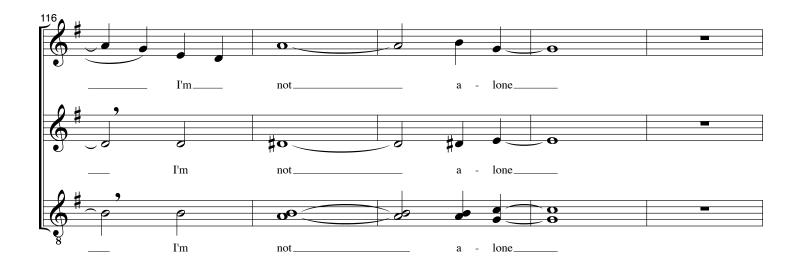


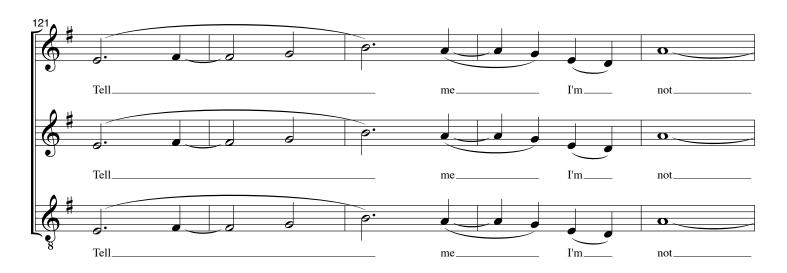


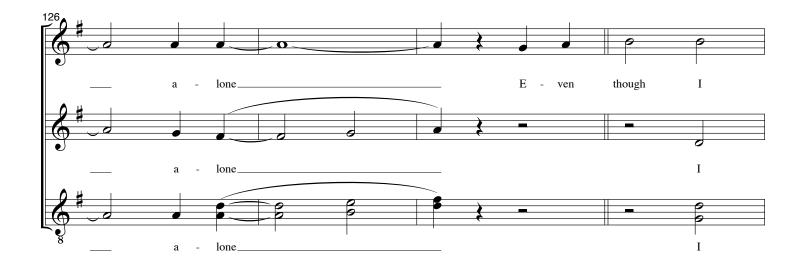


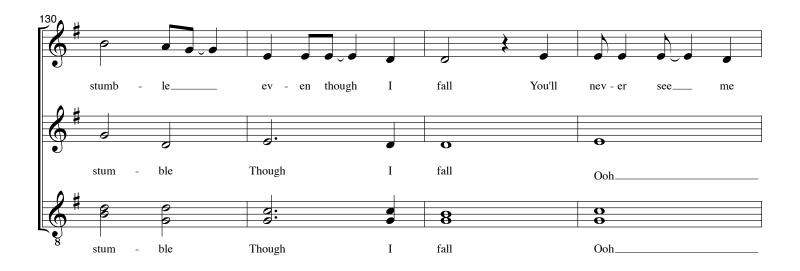
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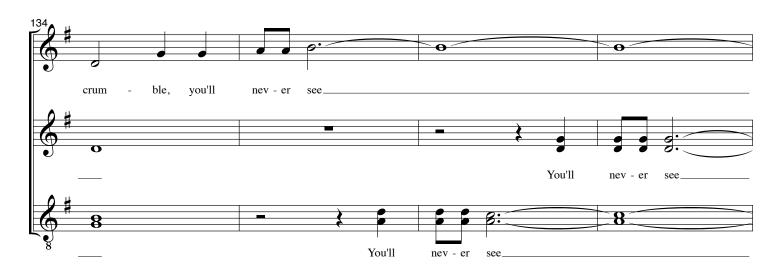




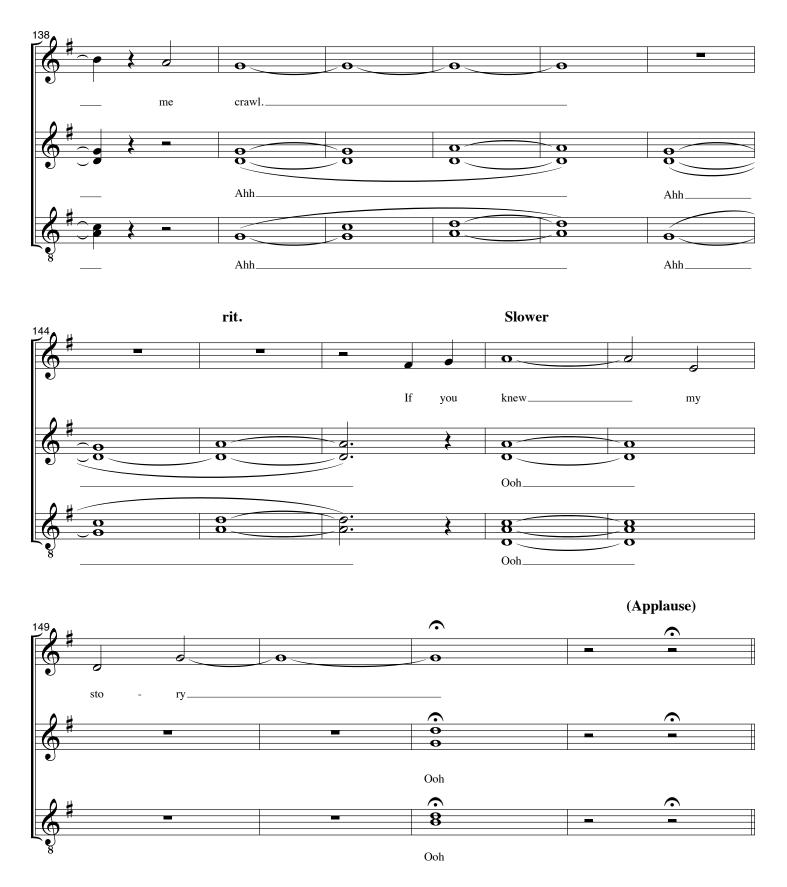






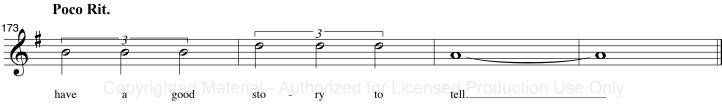


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Vocal Score

She's Gone

Bright Star

2

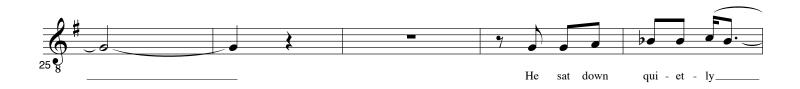
BILLY: "What's gotten into her? And where is Mama? (yells) Mama! ... What is it, Daddy?" **DADDY:** "No way to write you, son."

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal arrangements by Rob Berman















Vocal Score #2 She's Gone





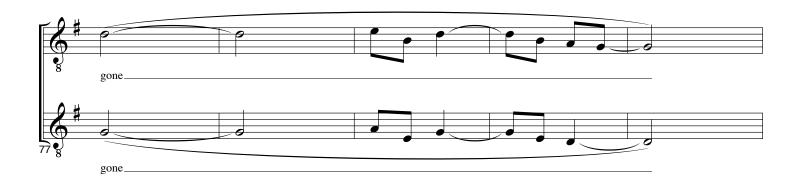




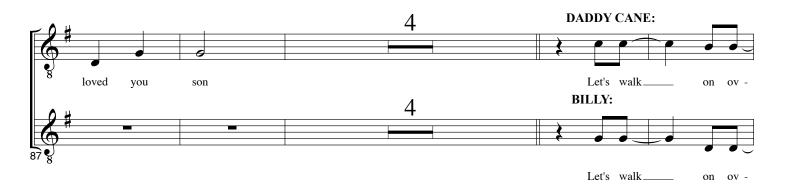


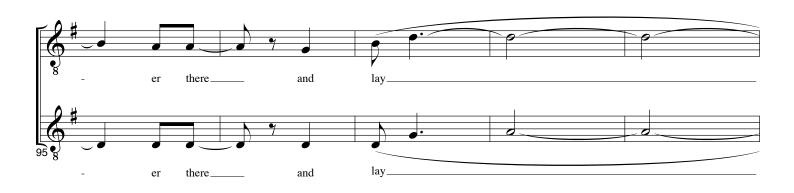


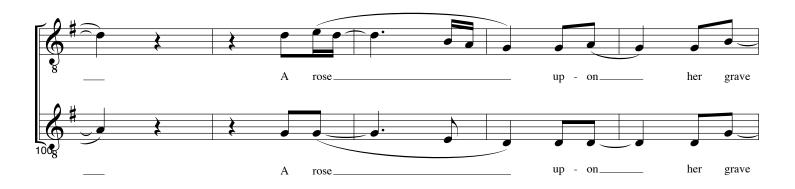
Vocal Score #2 She's Gone

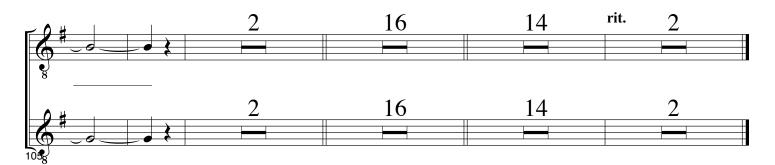












DADDY CANE: "Why don't you pick a floribunda rose, son? That was her favorite."

(Lights change, BILLY and MR. CANE walk into the graveyard. BILLY carries a rose.)

DADDY CANE: (cont'd) "Here she is. Under the walnut tree."

(A gravestone angel marks her grave.)

BILLY CANE: "You bought her a gravestone angel."

DADDY CANE: "There was this lovely one in back of Julia Wolfe's garage. She made me a nice deal on it as a courtesy."

BILLY CANE: "It's beautiful."

DADDY CANE: "The owls are speaking tonight. I'll go hear what they have to say."

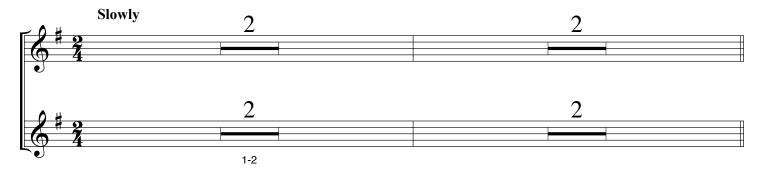
2A

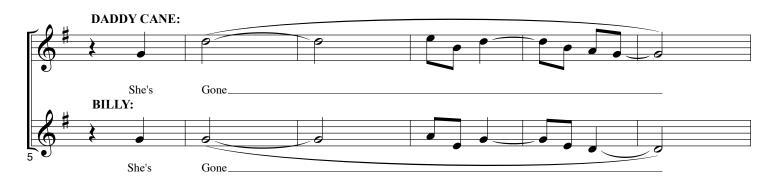
Scene Change

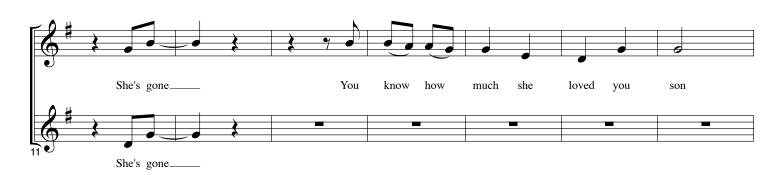
Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal arrangement by Rob Berman

<u>BILLY</u>: "I made it back home like you always said I would. But I never thought homecoming could be so cruel." [MUSIC]

BILLY: (cont'd) "You are my Mama, and I place my hand here... to touch you, now and forever." [GO ON]









Vocal Score

Bright Star

Bright Star

MARGO: "Oh, Billy! Yes. Yes. You were always so tentative about it. What made you decide that? [MUSIC] Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal arrangement by Rob Berman









MARGO: "Edna, we still have that special

delivery stamp I've been saving?"

EDNA: "We sure do."

BILLY: "I'm not mailing them, Margo. I'm going to hand-carry them to Asheville, and sleep like a dog on their doorstep until I get published." [GO ON]

FLORENCE: "Good luck, Billy."







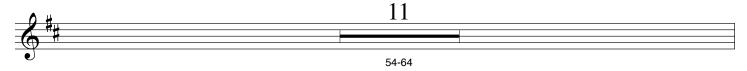




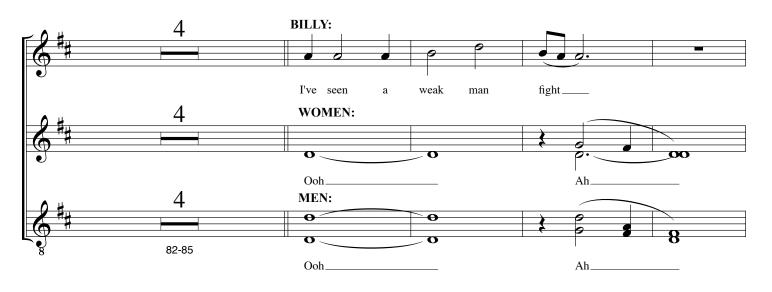


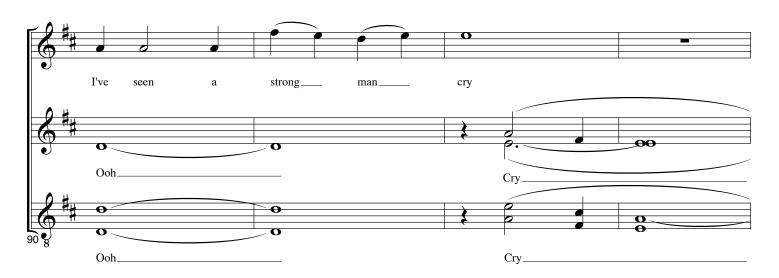


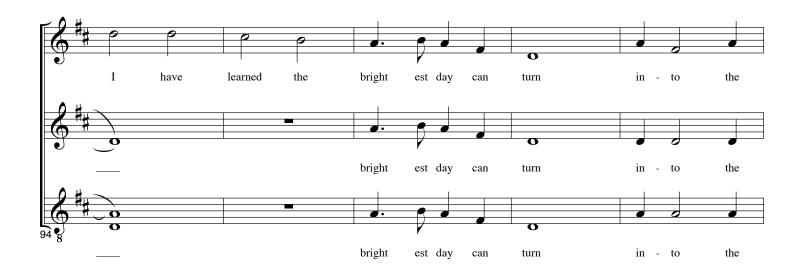
MARGO: "For what's it's worth, I'll [miss you]..."



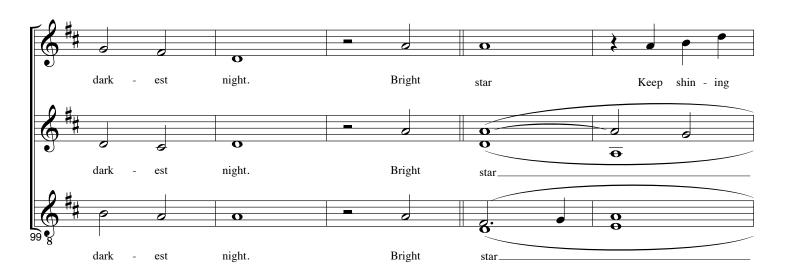


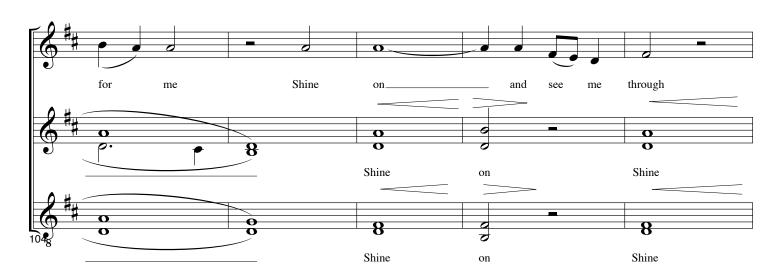


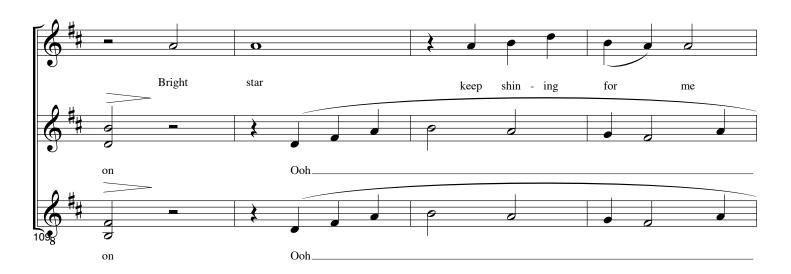


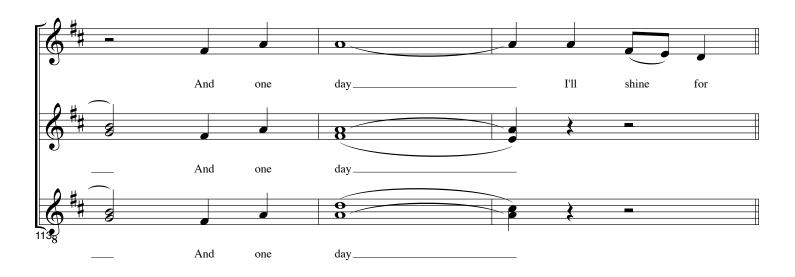


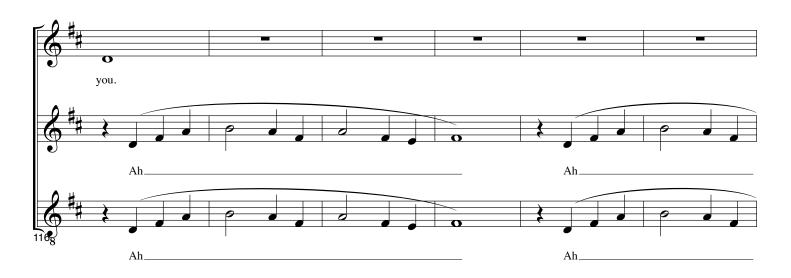
#3 Bright Star

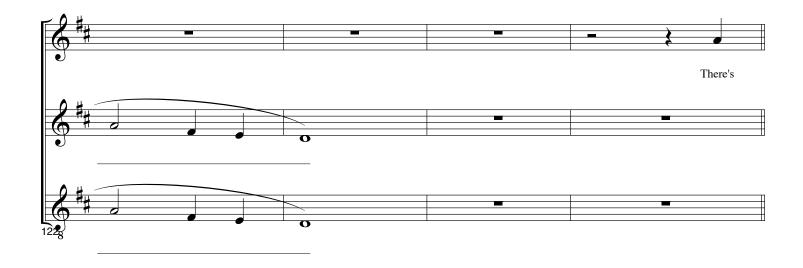




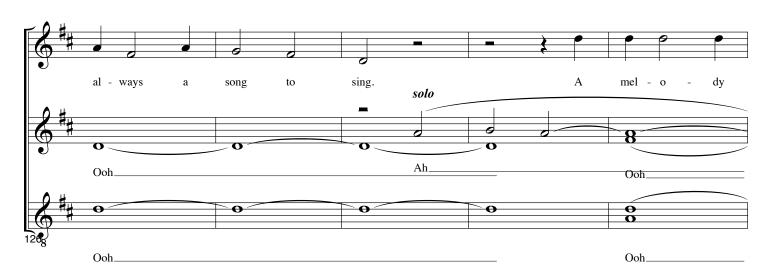


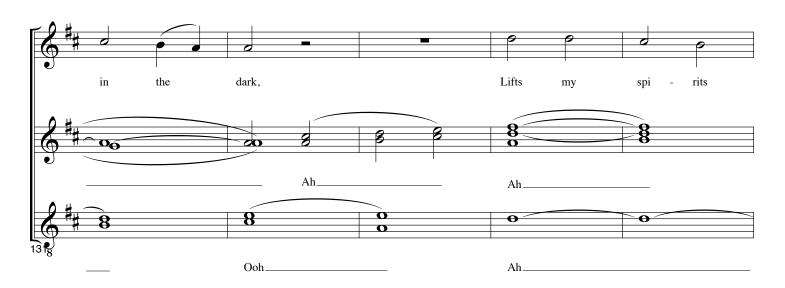


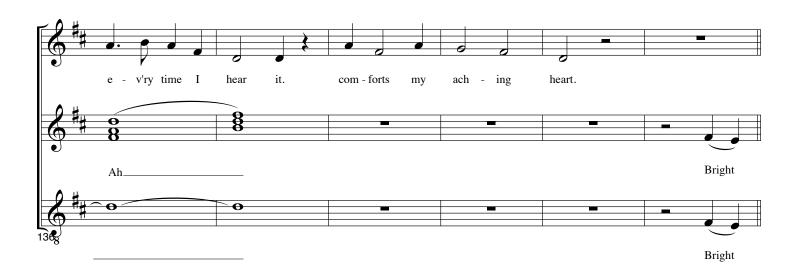


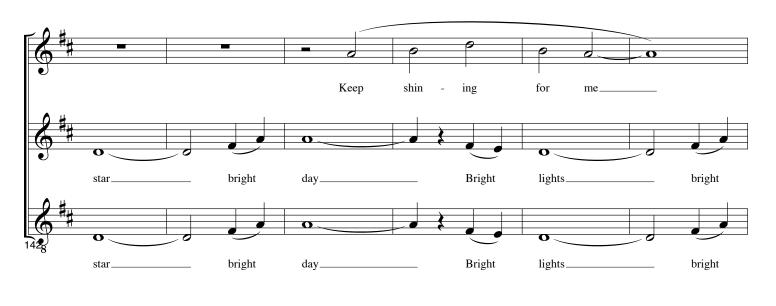


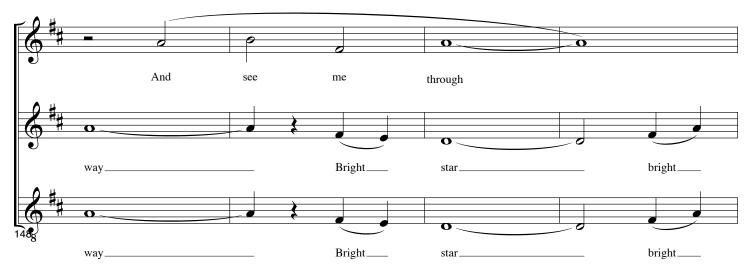
Vocal Score #3 Bright Star

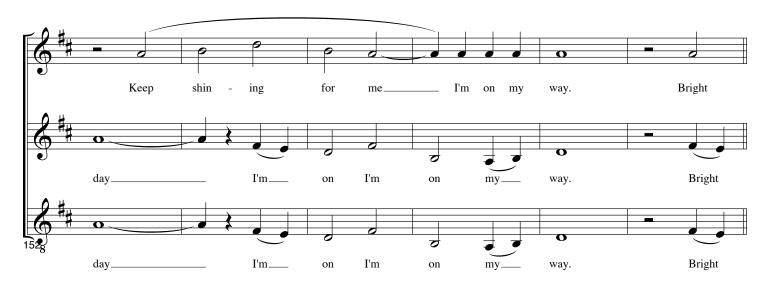




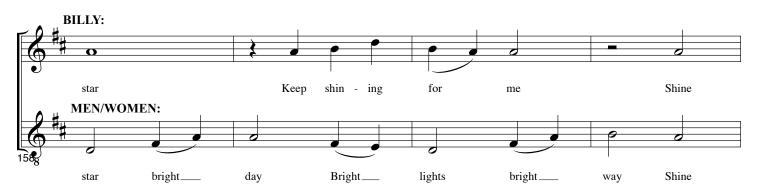


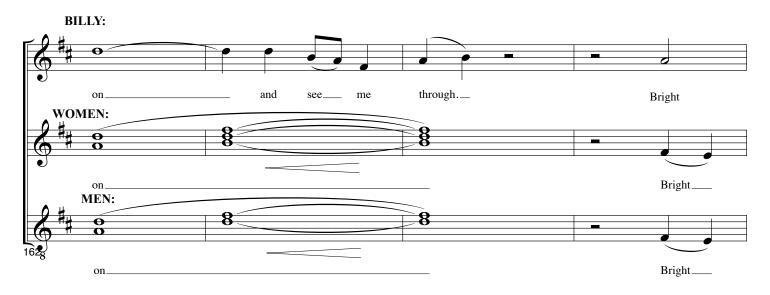


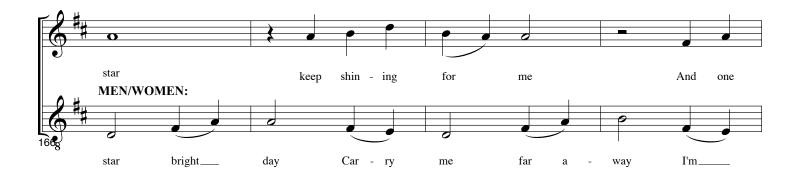




Vocal Score #3 Bright Star

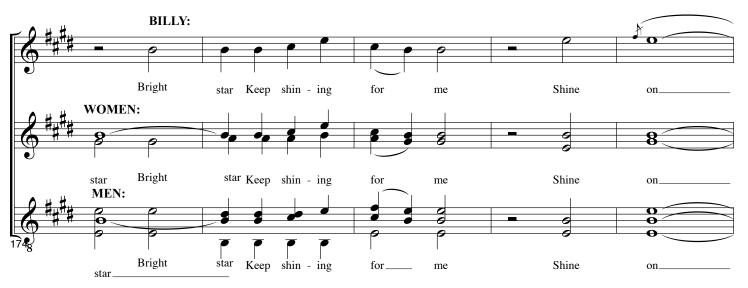


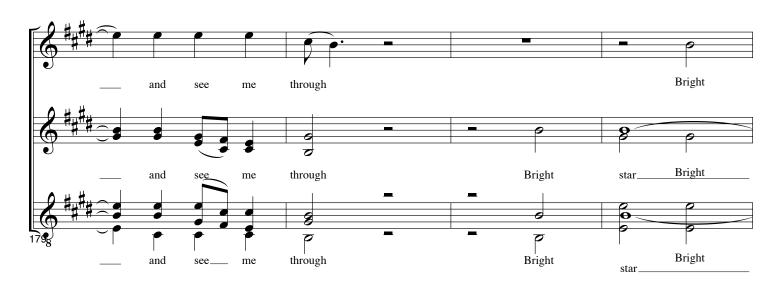


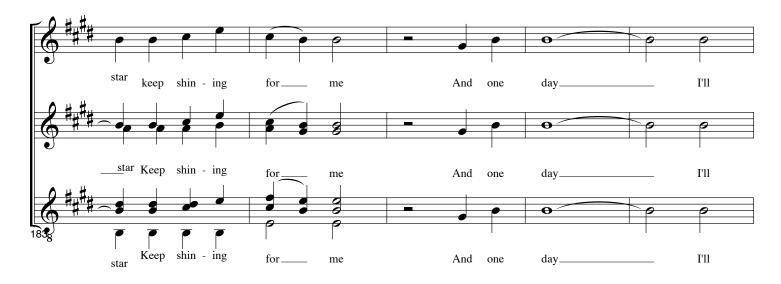


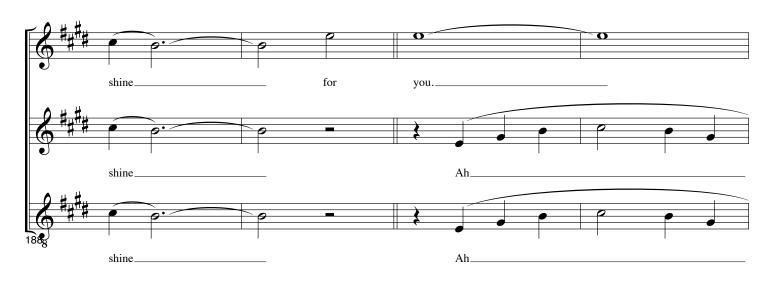


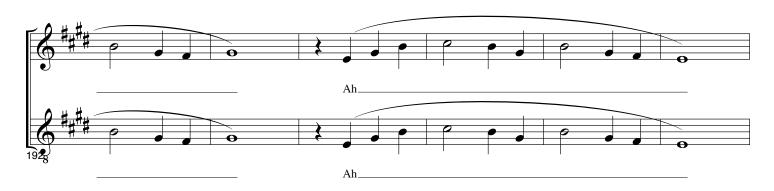
Vocal Score #3 Bright Star

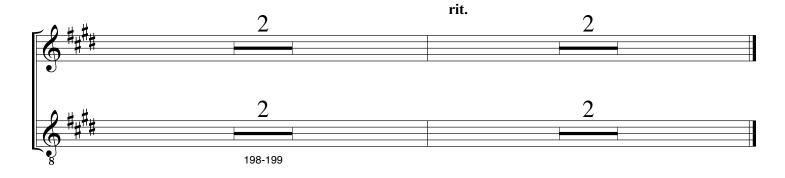












Way Back In The Day

Bright Star

4

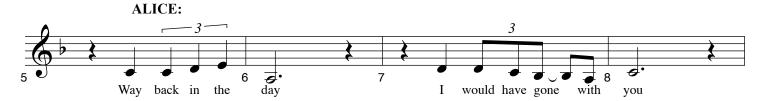
Music and Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal arrangement by Rob Berman

<u>DARYL:</u> "I've heard stories about you Miss Murphy, you weren't always such a wallflower."

ALICE: "No. Not always." [MUSIC]



<u>DARYL:</u> "The whole world is rejoicing about the war being over." **<u>LUCY:</u>** "And you should get out and celebrate, too. Come with us; just this once."







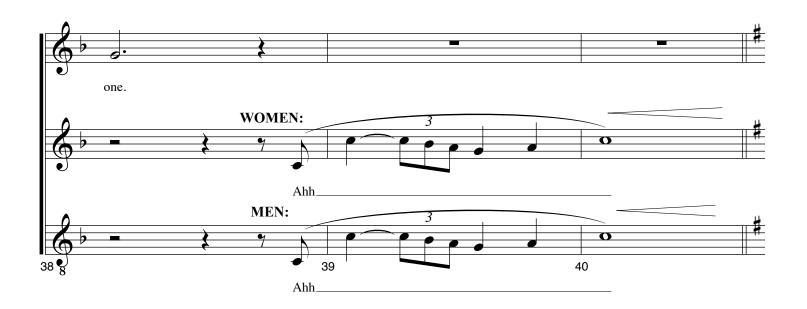




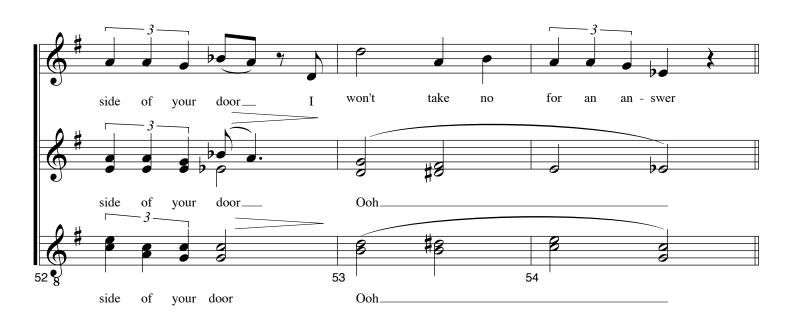


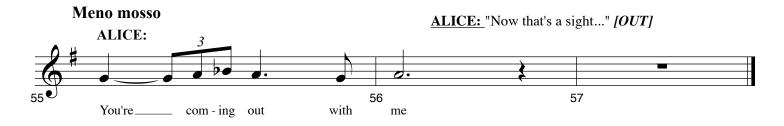












Whoa, Mama

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen

Vocal arrangement by Rob Berman

ALICE: "If my daddy sees the title he'll kill me."

JIMMY RAY: "Read it under the covers."

ALICE: "So, who you gonna take to the Couples' Day dance?"

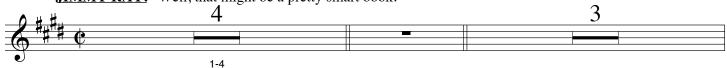
JIMMY RAY: "I don't know yet."

ALICE: "Well, I'm standing right here in front of you."

JIMMY RAY: "That's not proper, you asking me."

ALICE: "I read in a book that sometimes you have to plant an idea in a boy's head."

JIMMY RAY: "Well, that might be a pretty smart book."













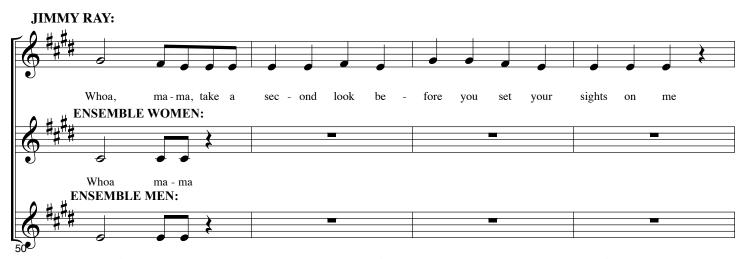




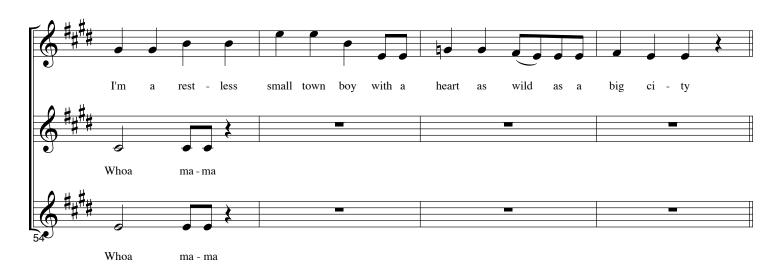


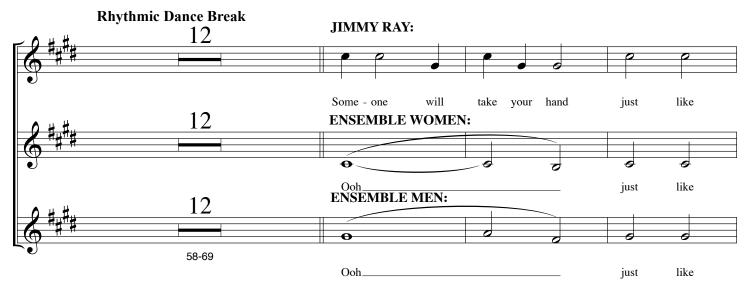


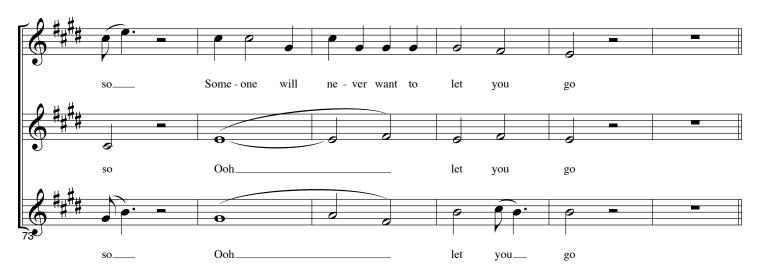




Whoa Copyma I mad Material - Authorized for Licensed Production Use Only

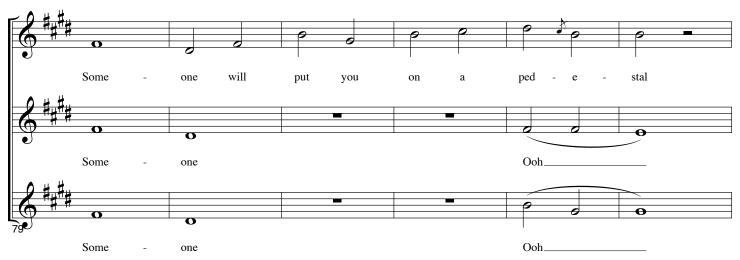


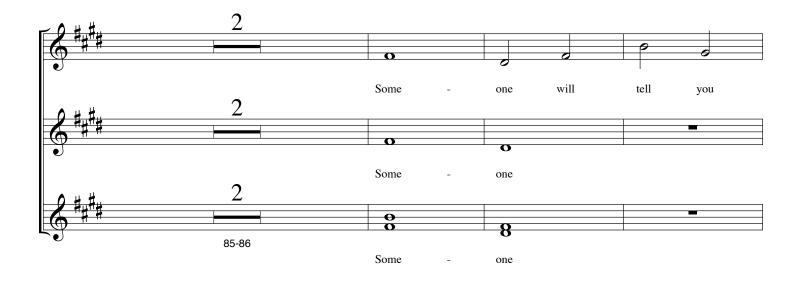


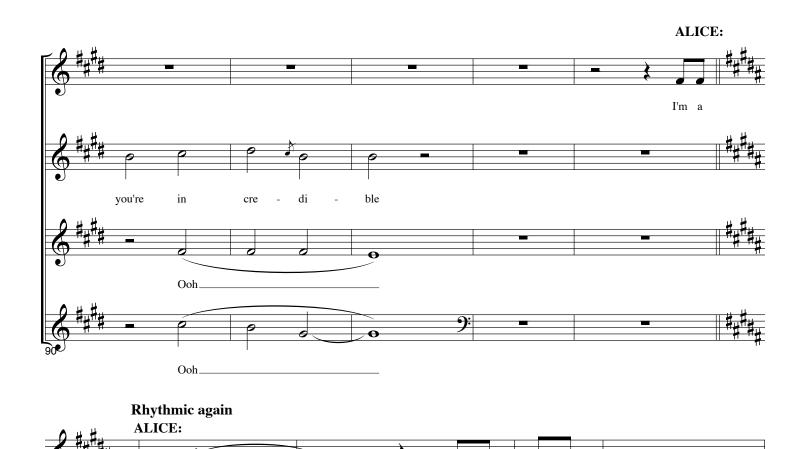


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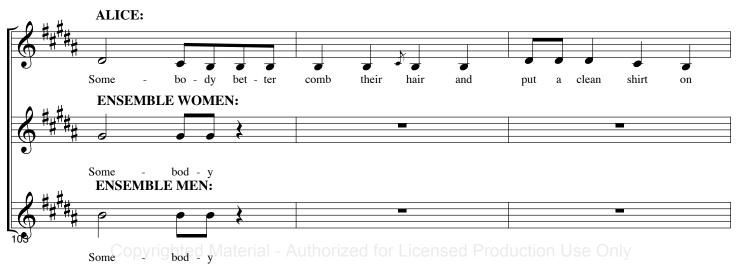


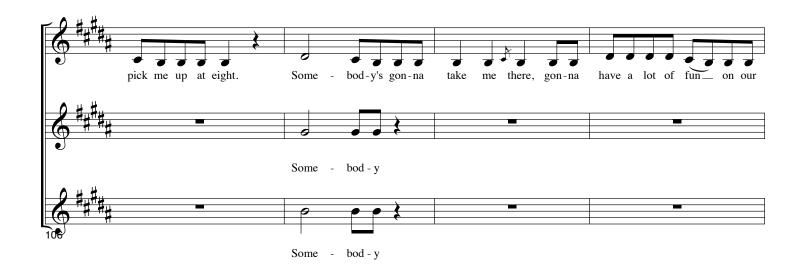
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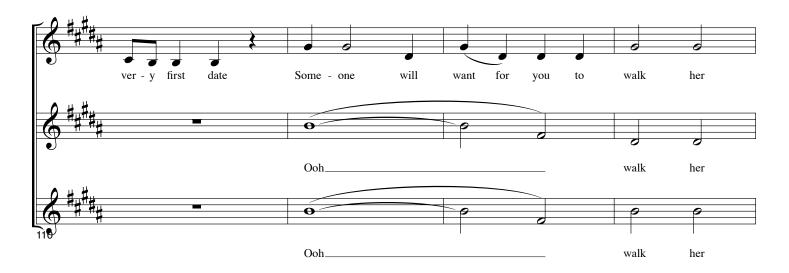
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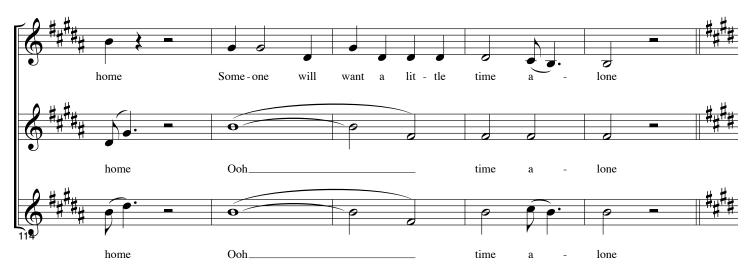
young

girl_

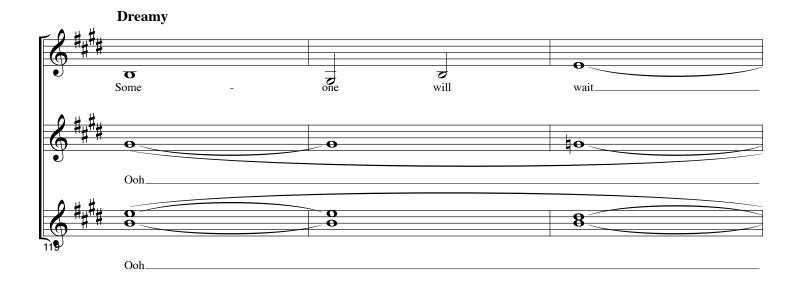


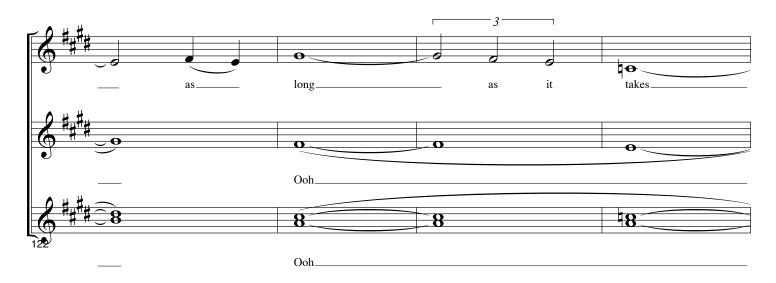


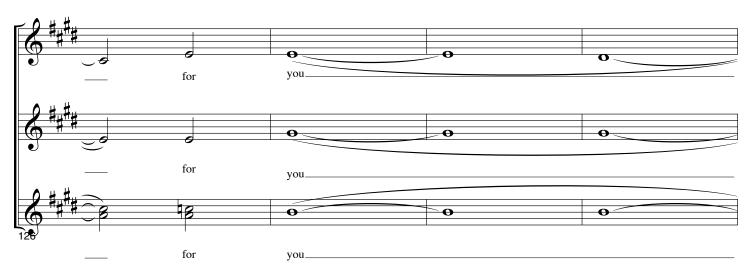




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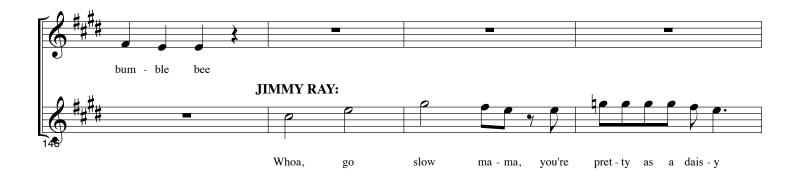




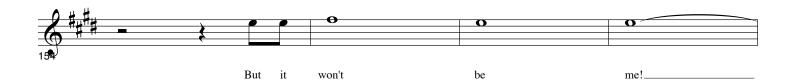


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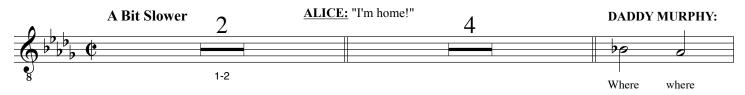
Firmer Hand / Do Right

Bright Star

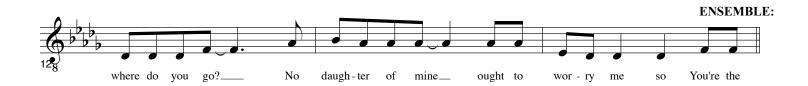
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Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal Arrangement by Rob Berman

[Attacca from #5]





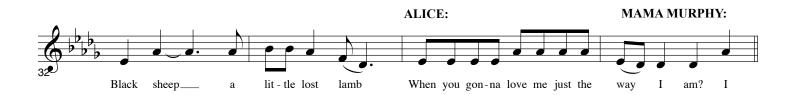




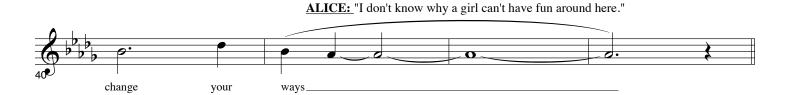










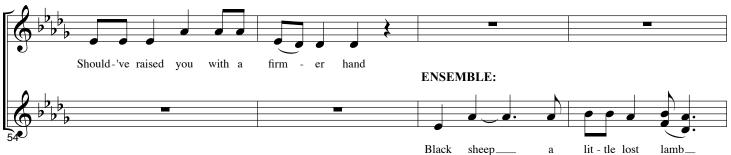
















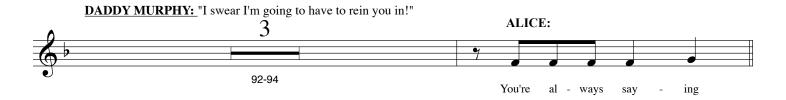


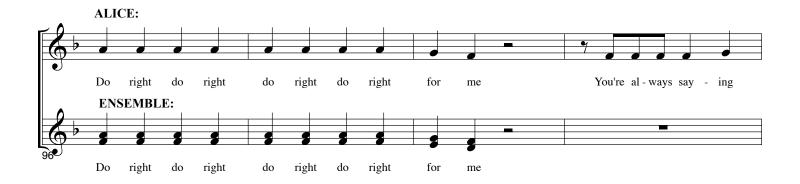




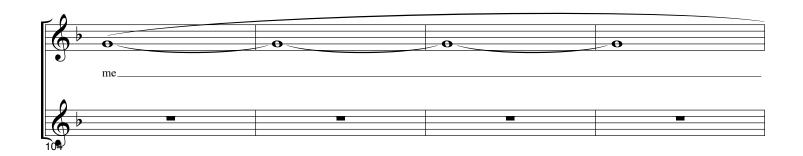




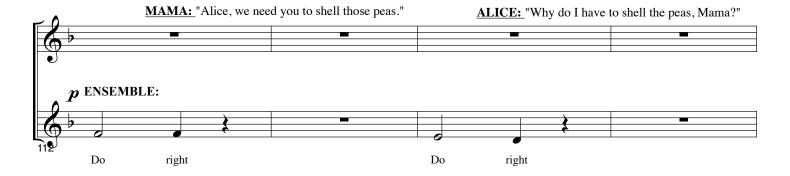






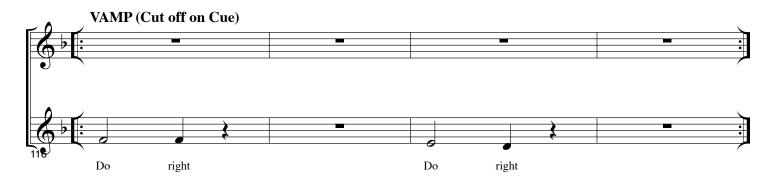




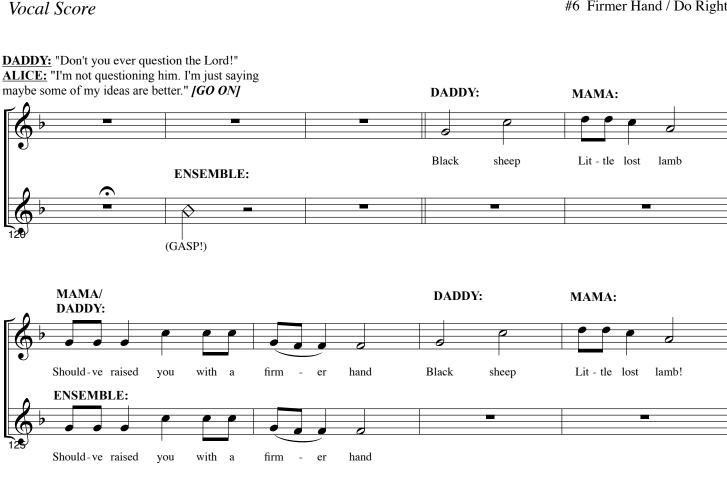


DADDY: "The Lord gave us those peas, Alice."

ALICE: "Well why'd he have to put 'em in pods?" [MUSIC OUT]



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A Man's Gotta Do

Bright Star

7

MAYOR: "Son, the way it works is the business is handed down, and we marry conveniently. In order to live well." [MUSIC]

JIMMY RAY: "Don't break the chain, right, Daddy?"

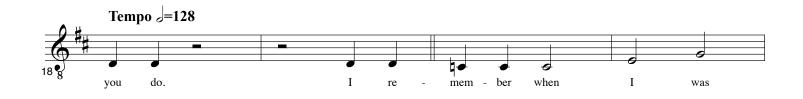
Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal Arrangement by Rob Berman





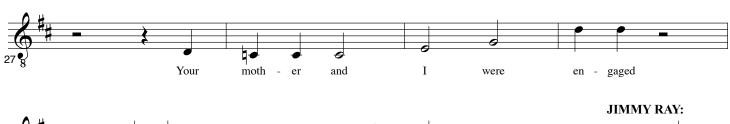








Vocal Score #7 A Man's Gotta Do



















Vocal Score #7 A Man's Gotta Do

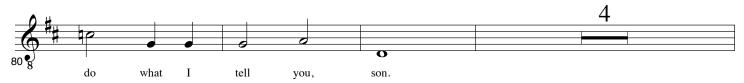








MAYOR: "You have no idea what I would do to protect this dynasty."

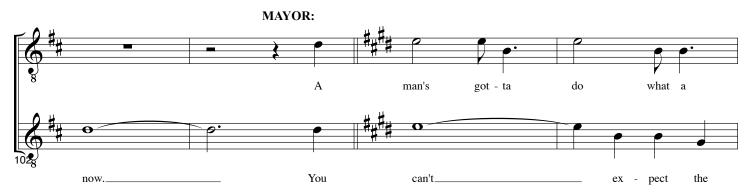


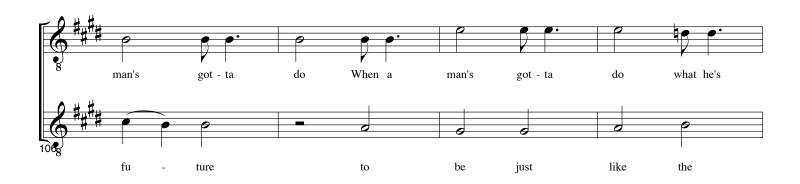


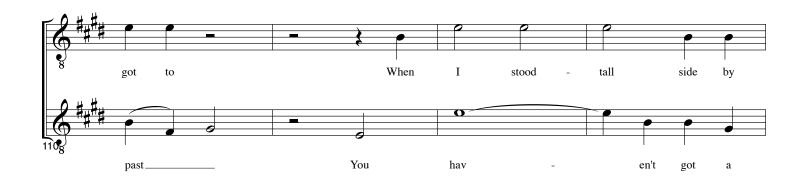


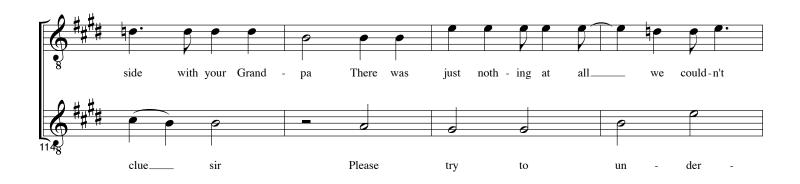


Vocal Score #7 A Man's Gotta Do

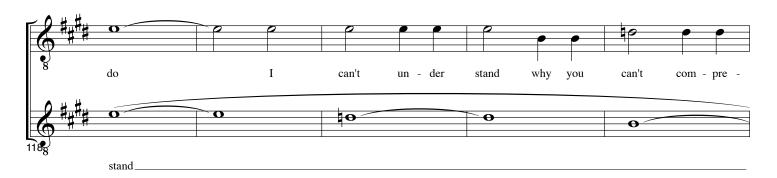


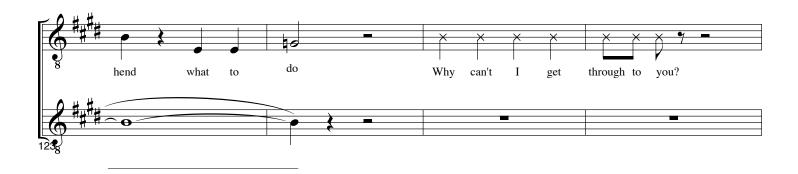


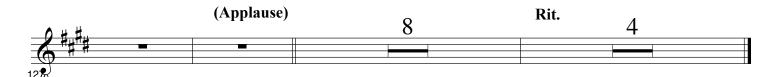




Vocal Score #7 A Man's Gotta Do







Bright Star Underscore

Bright Star

7A

BILLY: "Do you mean that, Miss Murphy?" [GO]

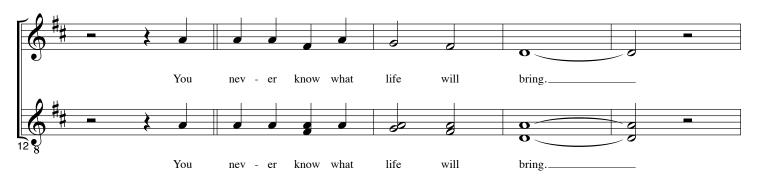
<u>ALICE:</u> "I don't have time to hand out compliments I don't mean. But you will write better when you find your voice. You need to find a sweeping tale of pain and redemption. In the people you know and the people you meet."

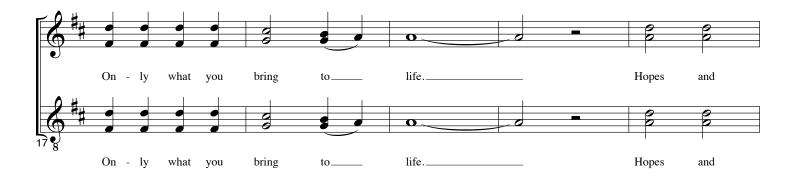
BILLY: "Ten bucks! I'm rich!"

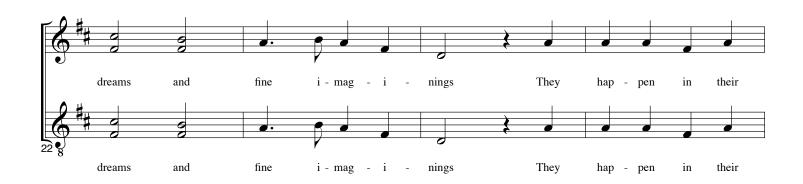
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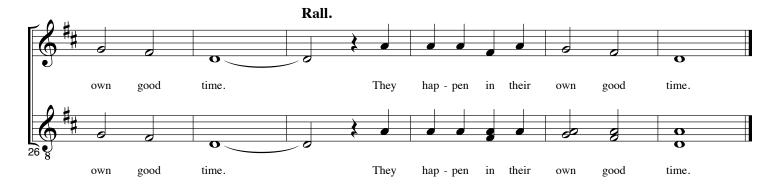
Freely 8 Tempo di Bright Star 3

ENSEMBLE:









Asheville

Bright Star

8

BILLY: "Will you miss me?" **MARGO:** "Like I miss trouble."

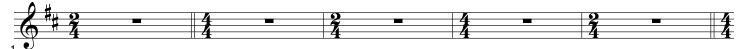
<u>BILLY:</u> "Did you ever think that you might be selling a magazine with one of my stories in it?"

MARGO: "Yes."

BILLY: "Oh, Margo, I could almost kiss you!" [GO]

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal Arrangement by Rob Berman

















Vocal Score #8 Asheville



Vocal Score #8 Asheville













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Vocal Score #8 Asheville



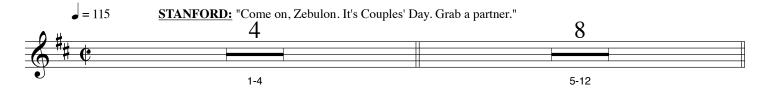
Picnic Dance

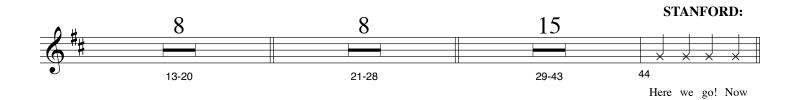
Bright Star

9

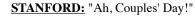
[Segue from #8]

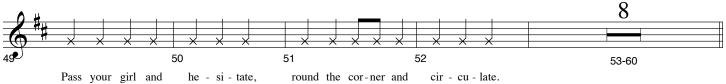
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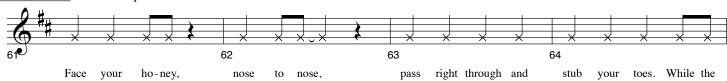


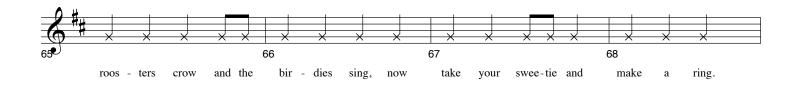












STANFORD: "Keep going, keep going."





[Applause Segue]

Underscore (By Your Side)

Bright Star

9A

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen

-TACET-

What Could Be Better

Bright Star

10

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal Arrangement by Rob Berman

JIMMY RAY: Why are you favoring her? You should be jealous.

ALICE: Not me. I've got to believe in myself, don't I?

JIMMY RAY: Are you playin' me like a fiddle, Alice Murphy?

ALICE: I'm not playin'.

<u>MAMA MURPHY:</u> Alice! Alice! Where is that girl? <u>MAMA MURPHY:</u> I think she went down by the river. <u>DADDY MURPHY:</u> She sure is down by the river a lot.

And she never takes her rod and reel.

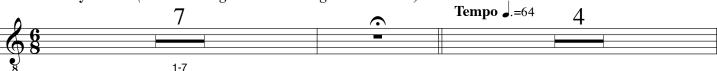
MAMA MURPHY: I think she's landing a fish anyway.

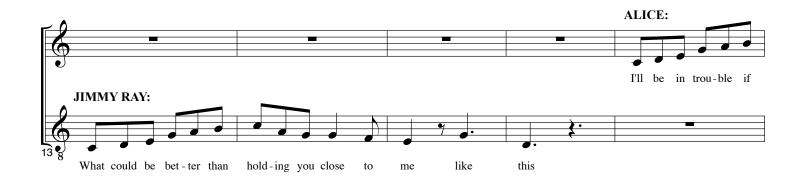
[Segue from #9A]

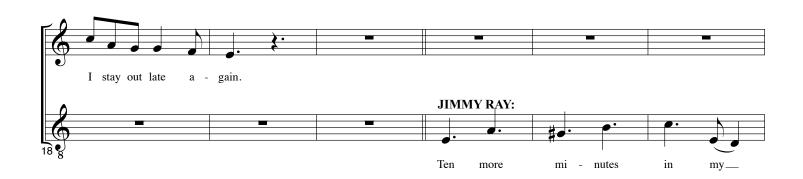
DADDY MURPHY: Alice! Alice!

ALICE: Oh, that's Daddy. It's almost dark. I've got to get back.

Freely (She starts to go. JIMMY RAY grabs her hand.)







If

you

said

this

was

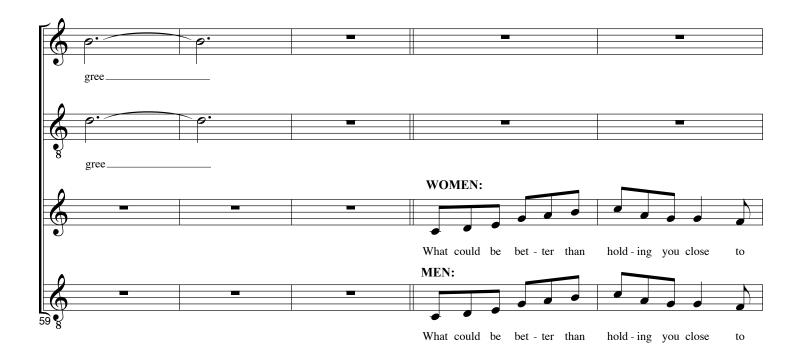
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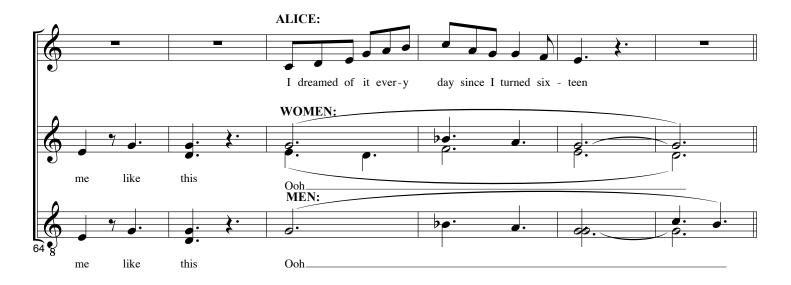


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-TACET-

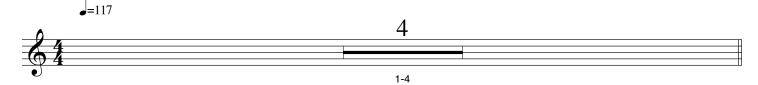
I Can't Wait (pt. 1)

Bright Star

11

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JIMMY RAY: "Daddy, I'll handle this myself. It's my right and my responsibility." [GO]





















DADDY MURPHY: "You brought sin into our blissful Eden."

MAYOR: "My son was weak before you."

STANFORD: "Have you ever stood up against society? Very few can withstand it."

DR. NORQUIST: "There are ways to undo these things."

ALICE: "Undo?"

DADDY MURPHY: "That's a crime upon a crime."

MAYOR: "This baby would destroy Jimmy Ray's career. I thought you loved my son."
ALICE: "I do!"

DR. NORQUIST: "North Carolina doesn't abide illicit couples."

STANFORD: "You don't want to go to a home for wayward girls. They're like prisons."

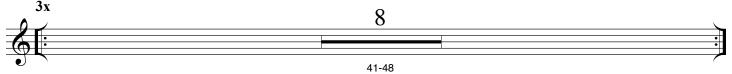
DR. NORQUIST: "I know a place several hours out of town -- a cabin in the woods -- where you can could stay until you figure out what to do. I've done it for others.'

DADDY MURPHY: "It sounds to me like you're being offered a sanctuary."

MAYOR: "Alice, Jimmy Ray will ask you to marry him. But you must say no. He is still a boy. Now if you wait just a year,

he will be one of the leaders of Zebulon and eventually all of North Carolina.

STANFORD: "If this were known, people around these parts wouldn't do business with him."





Segue

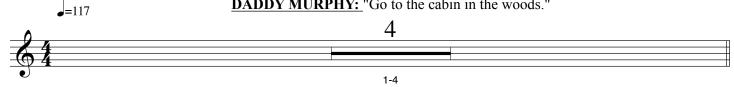
I Can't Wait (pt. 2)

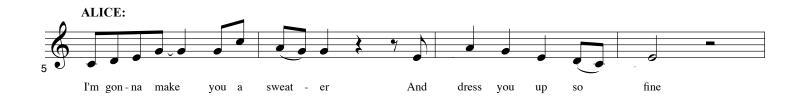
Bright Star

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[Segue from #11]

DADDY MURPHY: "Go to the cabin in the woods."













ALICE: "Oh, Jimmy Ray."

JIMMY RAY: "Look at you. You look like you're standing in a moonbeam."

ALICE: "That's the way I feel."

JIMMY RAY: "I want to set things right.

Marry me. Will you marry me, Alice Murphy?"

ALICE: "Oh yes, Jimmy Ray. Yes, yes."
ALICE: "But we can't right now. Not right away.'

JIMMY RAY: "What? Why?"

ALICE: "We need some time. The people in this town, always looking at us sideways."



JIMMY RAY: "I don't care about that..."

ALICE: "And... so many reasons. Dr. Norquist offered a cabin. Just for a short while, where I won't be seen. It's the only thing that makes sense right..."

33-36

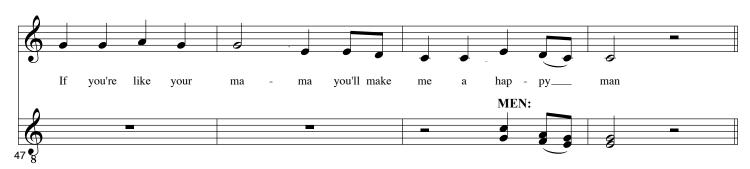
JIMMY RAY: "Why're you giving me trouble, Alice?"

ALICE: "Don't you know I'm always **VAMP** going to give you trouble?" [GO ON]

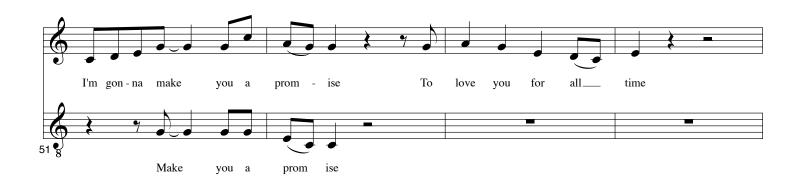


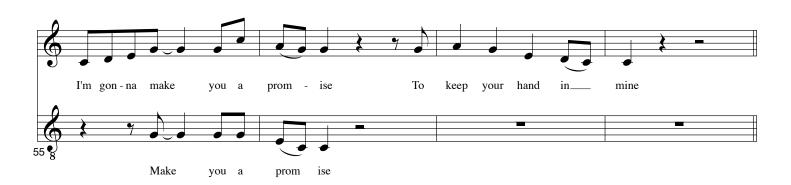


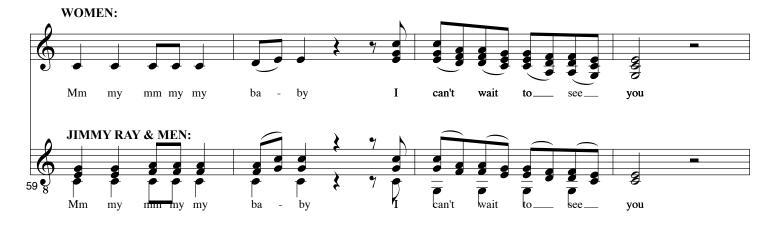


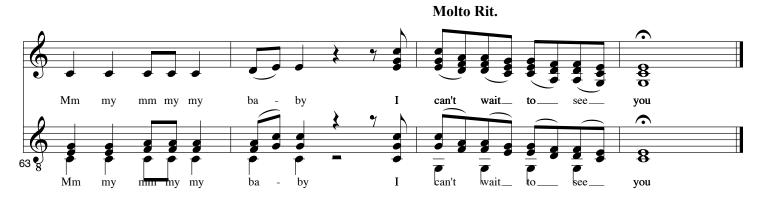


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Scene Change

Bright Star

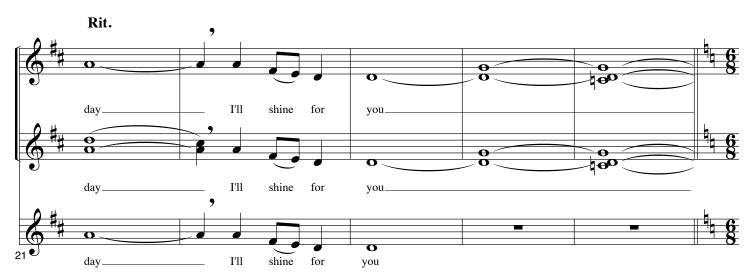
11B

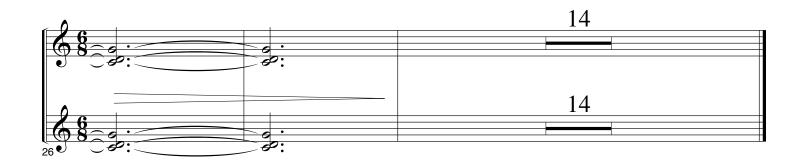
And

MISS MURPHY: "Well, let me put it this way: no one has ever swayed Daryl." [MUSIC]

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MAYOR: "You are not of age, and only your father has to give consent. While the true father in this situation is decidedly unclear."

MAMA MURPHY: "You watch the way you

talk about our daughter."

<u>ALICE:</u> "Nobody is taking my baby!" **MAYOR:** "You've got to be reasonable."

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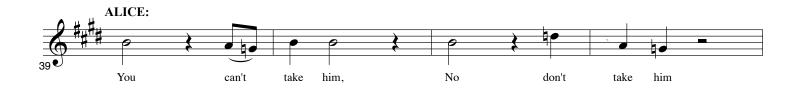




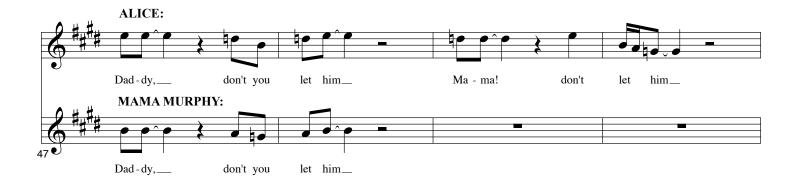














MAMA: "No, you're not!"

DADDY MURPHY: "I have to do what I think is right for our daughter!"

ALICE: "No, Daddy! No!" [GO ON]

the state agency in Raleigh."

STANFORD: "They've already been contacted."

MAMA MURPHY: "You can't!"











He's our grand - son. terial - Authorized for License He's our on - ly one. se Only

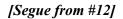


A Man's Gotta Do (Reprise)

Bright Star

13

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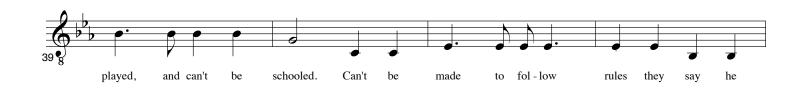




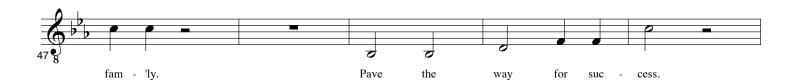




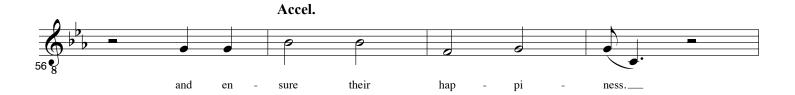










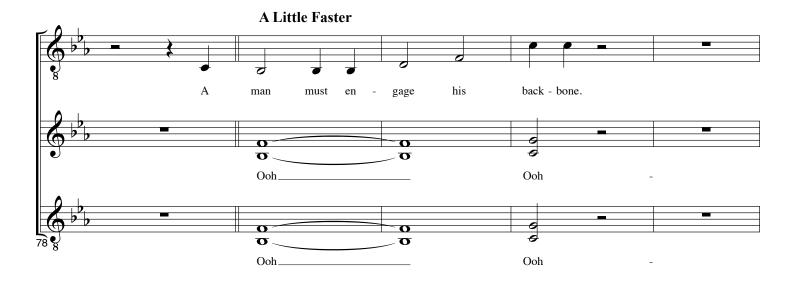


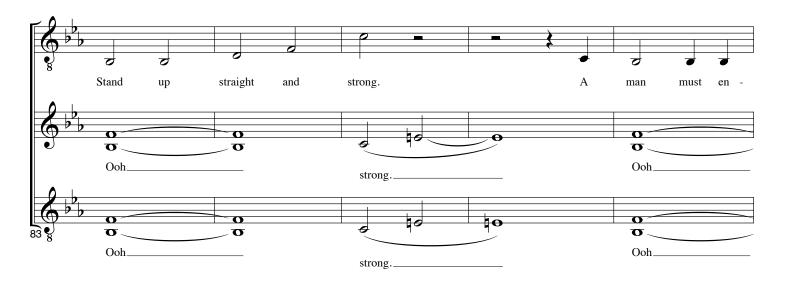


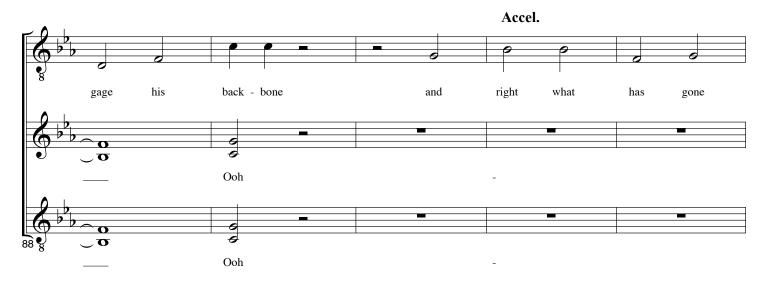


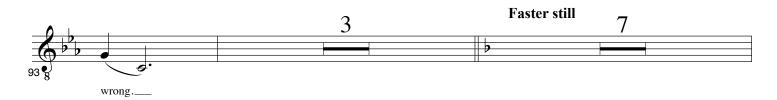


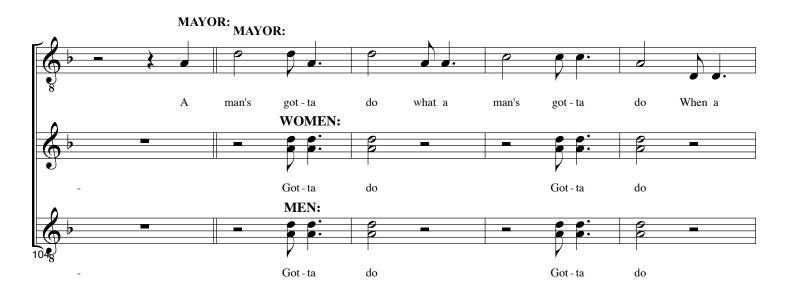


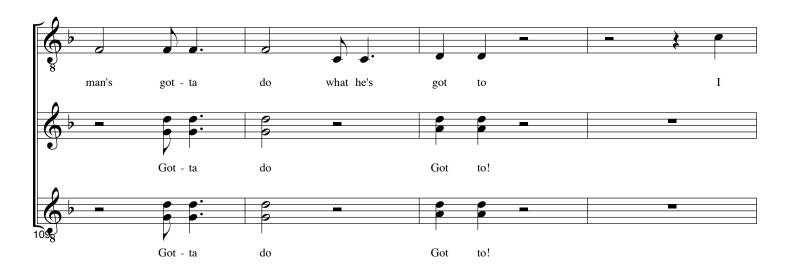


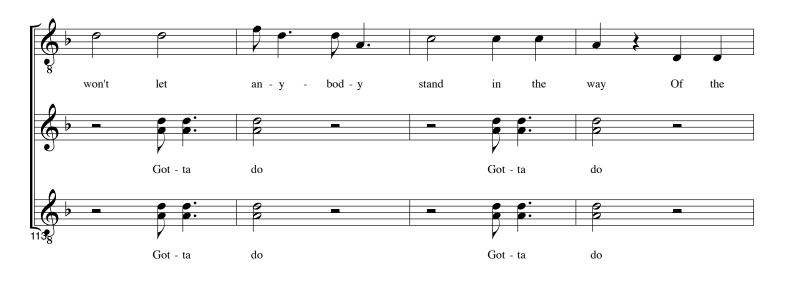


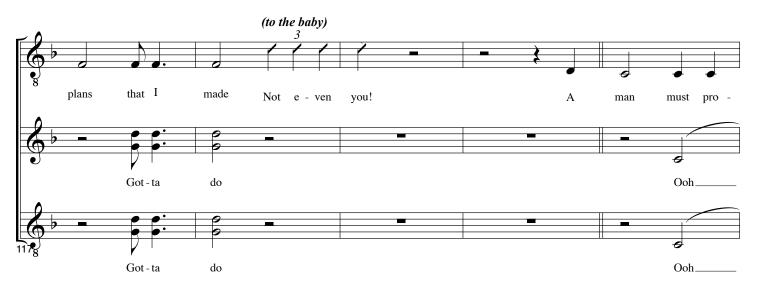


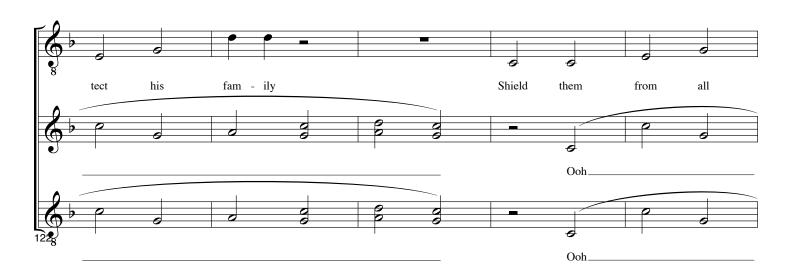


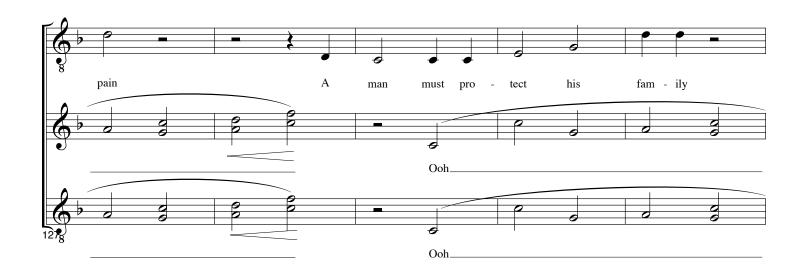


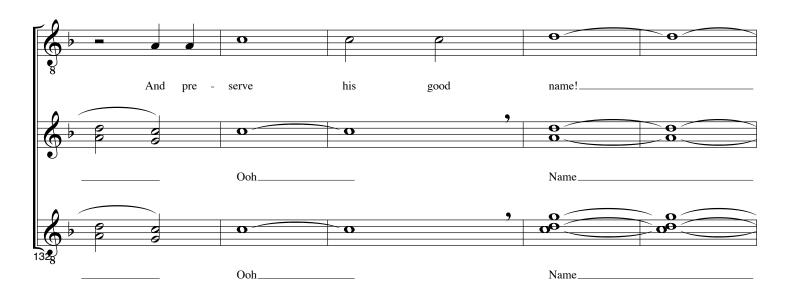


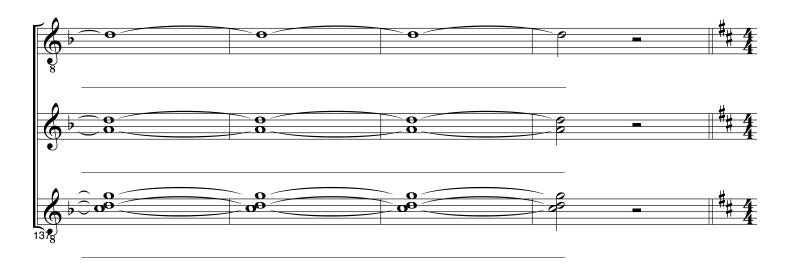


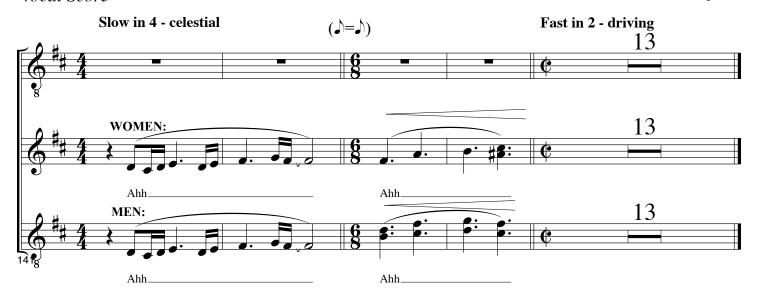












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-TACET-

Opening: Act Two (underscore)



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-TACET-

Sun's Gonna Shine

15

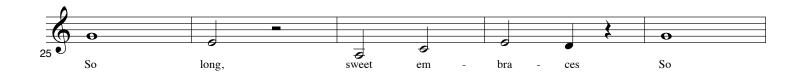
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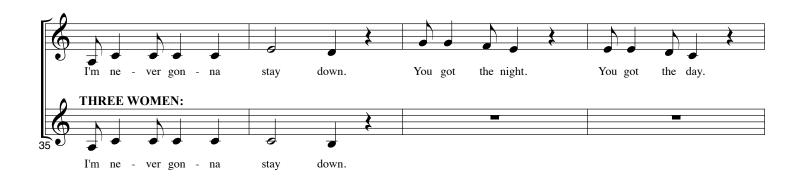


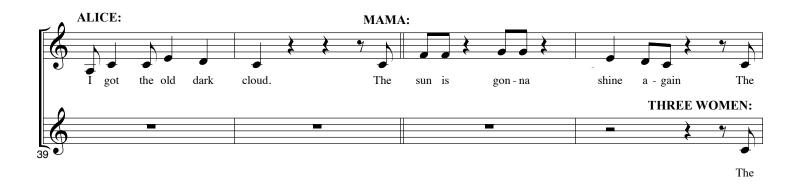


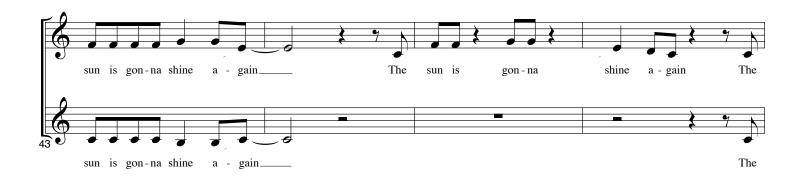




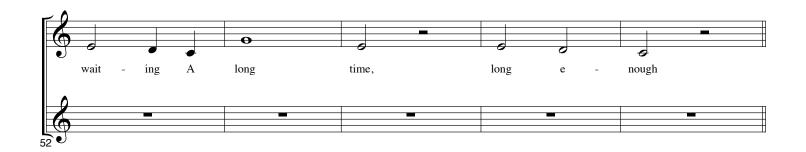


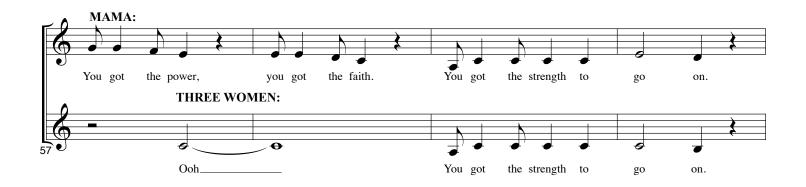


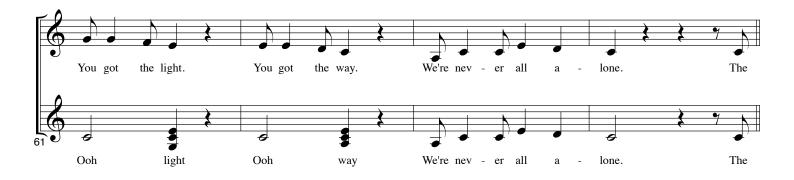


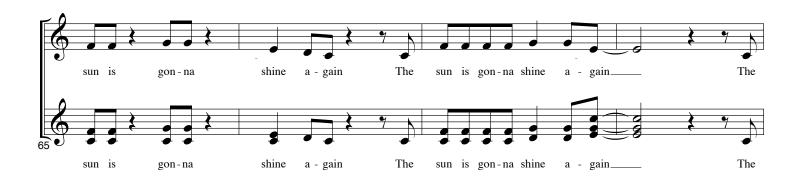


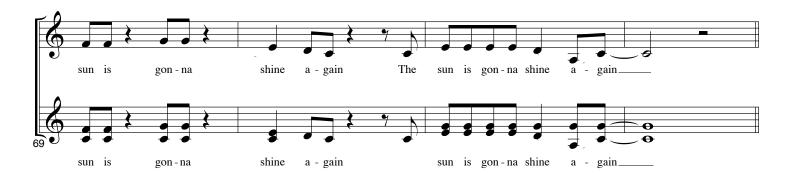


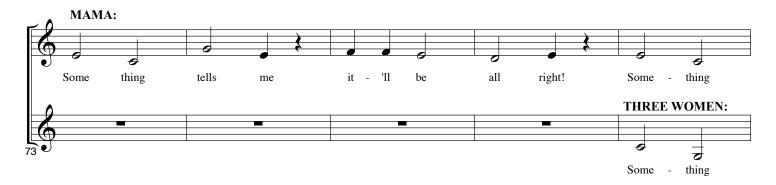


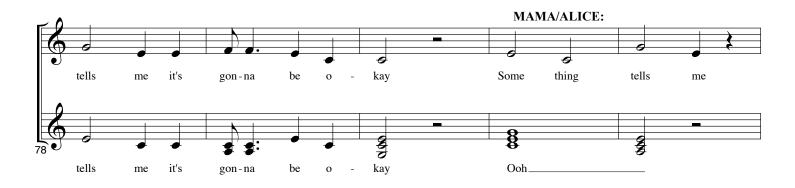


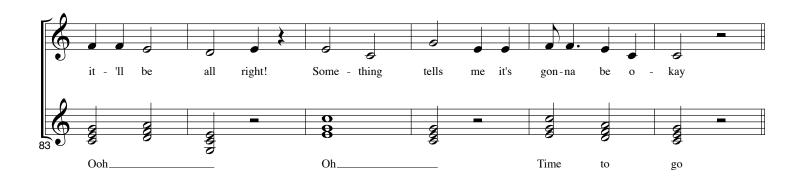


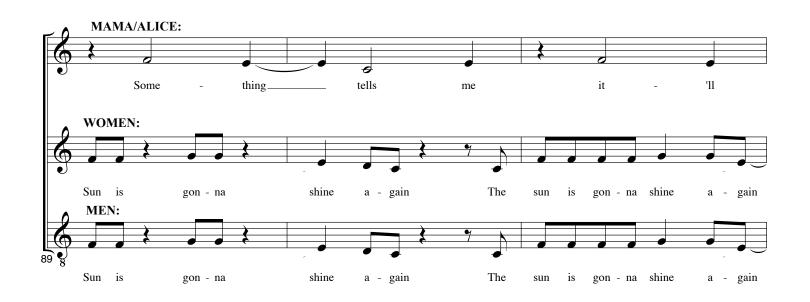


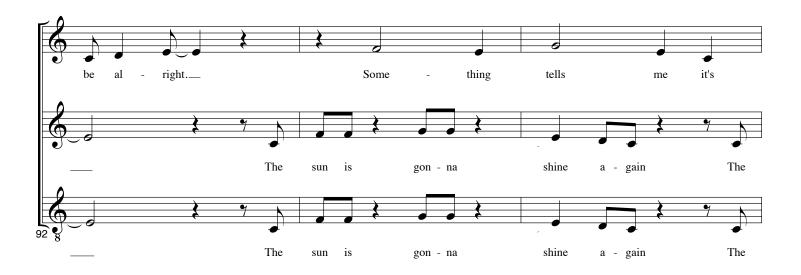


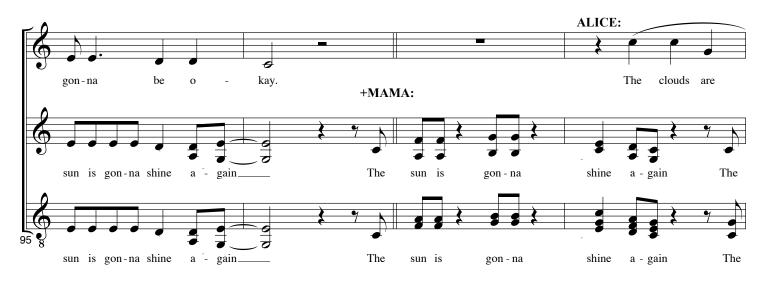








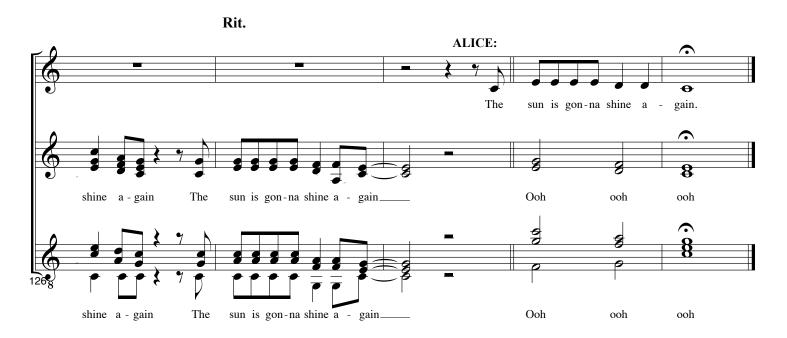




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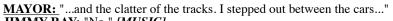




Heartbreaker

Bright Star

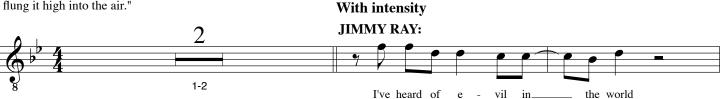
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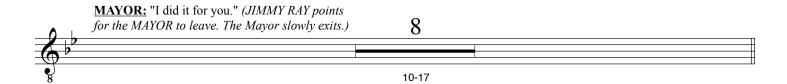
JIMMY RAY: "No." [MUSIC]

MAYOR: "... and as we passed over the river

I flung it high into the air."













Vocal Score #16 Heartbreaker





















The Shiny Penny

Bright Star

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen

[Segue from #16]

=105 (Swing 8ths)





DARYL: "I gave Miss Murphy one of my humor pieces."

LUCY: "Oh, great, Daryl! What did she say?"

DARYL: "She said she really liked it, and could I turn it into a humor piece. Well, look who walked in.

Does he know this place sells intoxicating beverages?"

LUCY: "I say he's lonely. Let's find out. Well, boy meets girl. This calls for a sloe gin fizz."

BILLY CANE: "It does?"

LUCY: "It does."

BILLY: "I'll have one."

LUCY: "Have you had one before?"

BILLY: "I've seen photos."

LUCY: "So, you lonely since you've been here?"

BILLY: "Every evening I have a date... with my typewriter."

LUCY: "That's not company. This is what a real person feels like, in case you forgot."

BILLY: "That does feel real."

LUCY: "There's more where that came from."

DARYL: "Don't drink them both, Lucy."
LUCY: "Here you are. What do you think?"
BILLY: "It's sweet and tart at the same time."

DARYL: "Just like Lucy."

LUCY: "It's called a sloe gin fizz, but you don't have to drink it slow."

BILLY: "You are a modern woman, Lucy." LUCY: "A bit." [CUT TO FINAL BAR]



Another Round

Bright Star

LUCY: "Because country girls flatten

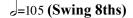
out under the city lights. Another round!" [MUSIC]

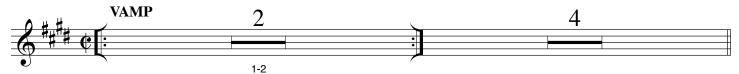
BILLY: "Really?"

DARYL: "You heard the lady."

LUCY: "Lady? Please! Not on a Friday night." [GO ON]

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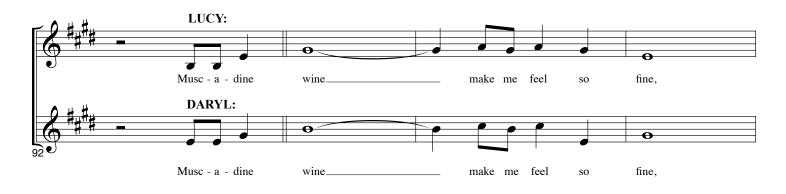


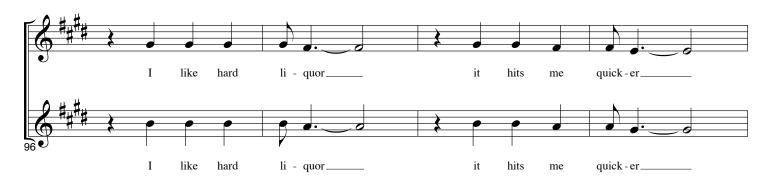






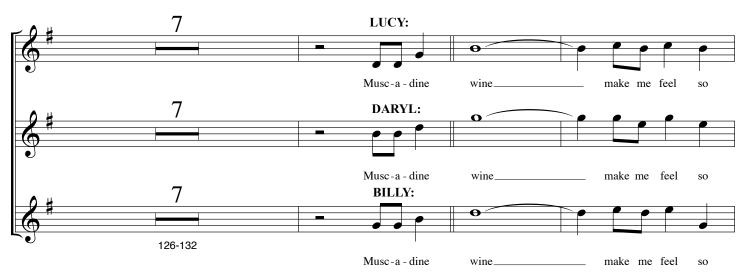




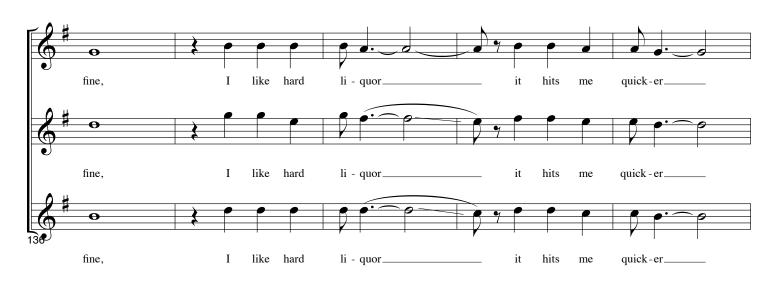






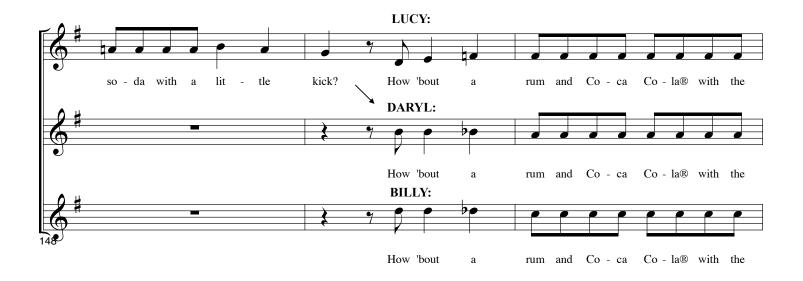


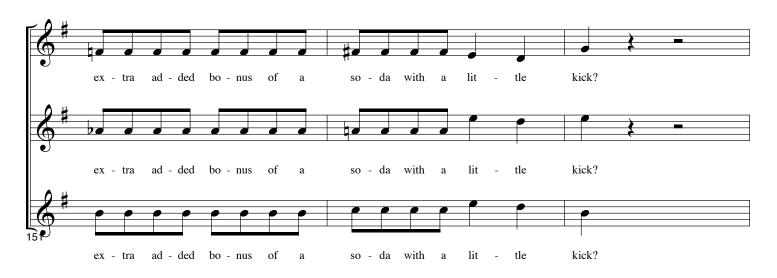
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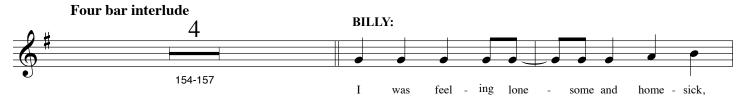




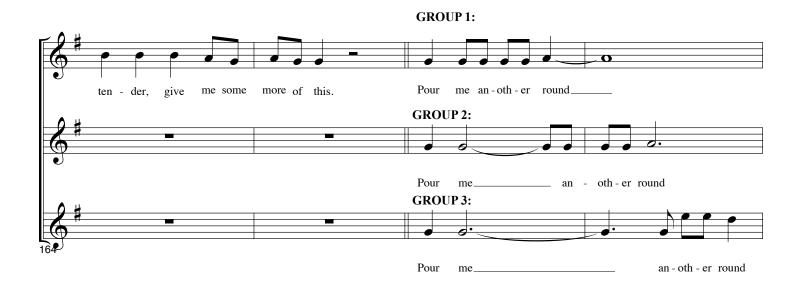


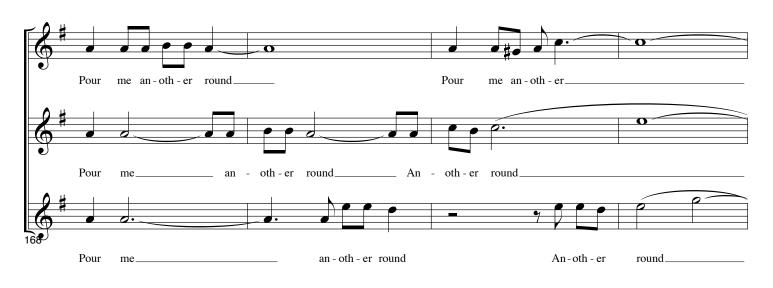


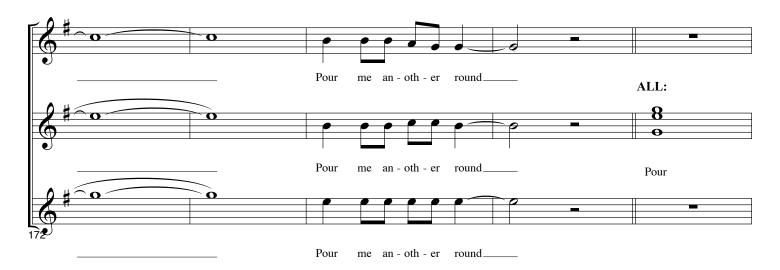


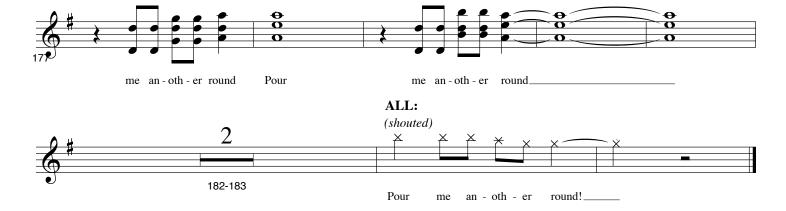












Applause Segue

Another Round Playoff

Bright Star

17A

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen

17B

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen

I Had A Vision

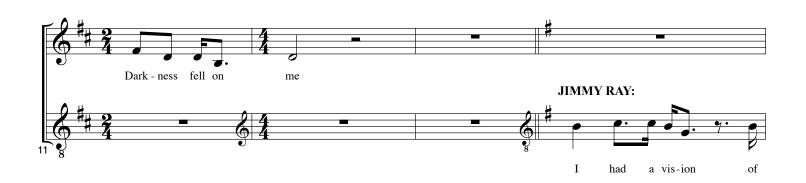
18

JIMMY RAY: "Alice, on the train to Raleigh, somewhere in the night, my father took our son and threw him off the train and into the river below." [GO]

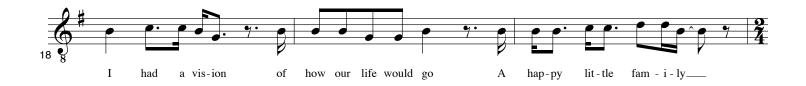
Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal Arrangement by Rob Berman







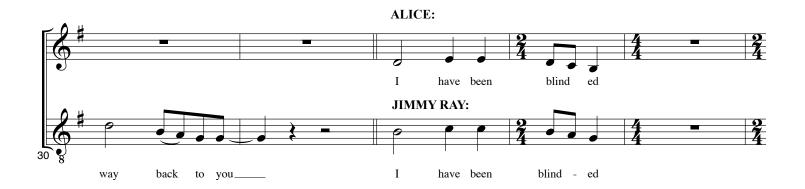


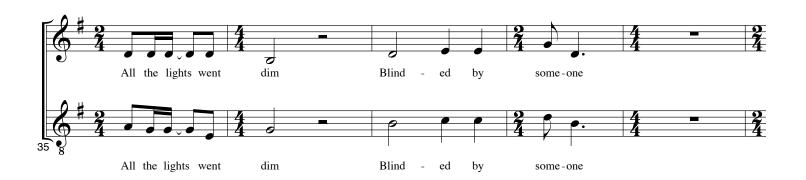


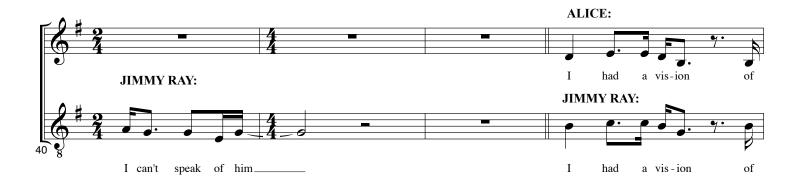


Vocal Score #18 I Had A Vision





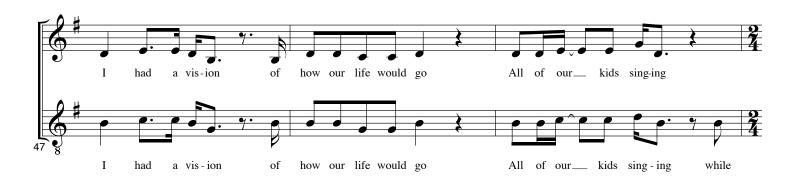


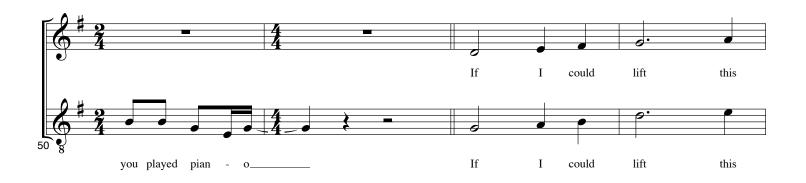


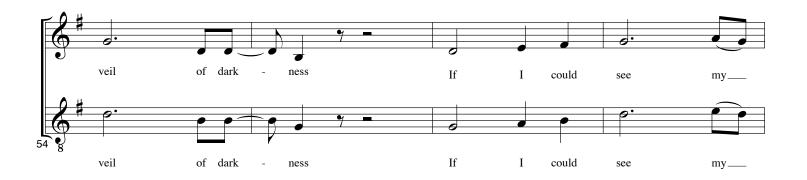


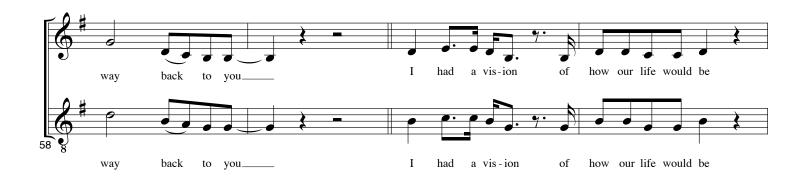
how our life would be d Material Full of love and laugh-ter 1880 Pro and sweet har-mon-y____

Vocal Score #18 I Had A Vision



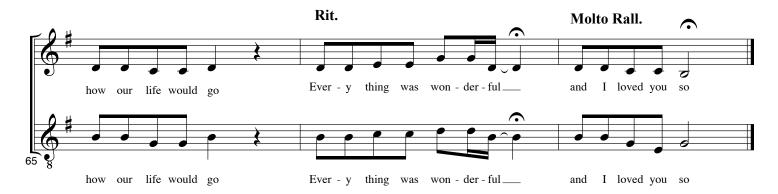






Vocal Score #18 I Had A Vision





Applause Segue

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen

Always Will

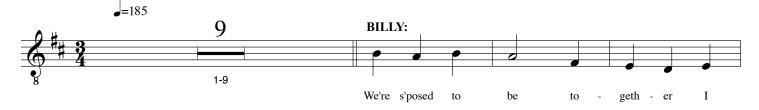
Bright Star

MARGO: "There's an us?"

BILLY: "There is if you want there to be."

MARGO: "I don't know. I've just never thought of you that way." [MUSIC]

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal Arrangement by Rob Berman

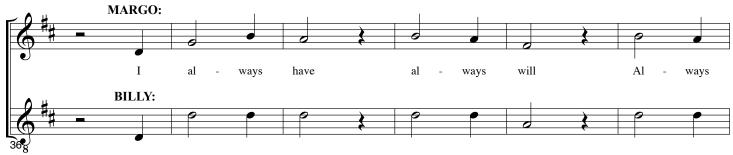






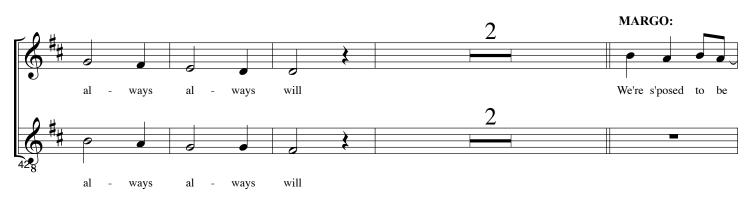




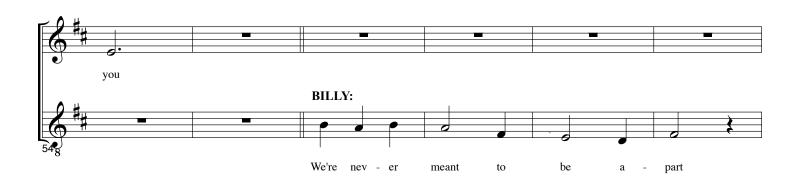


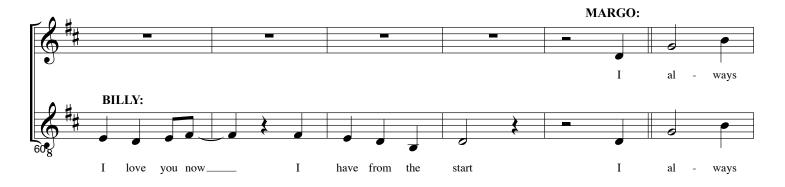
Cop I vright ald Mat ways - A have orized for Lialense ways od willon Use Only Al ways

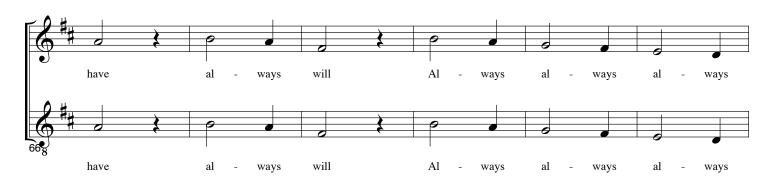
Vocal Score #19 Always Will





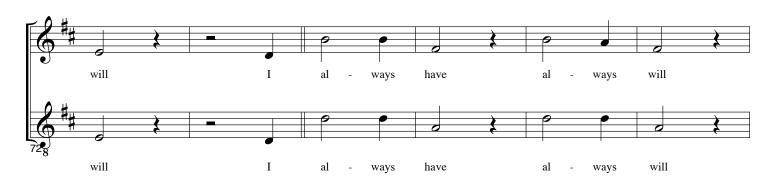


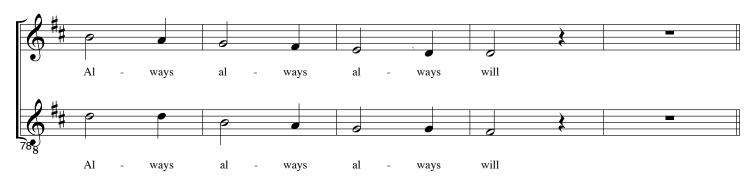




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Vocal Score #19 Always Will





BILLY: "Margo, I have a confession to make.

While I was in Asheville I kissed a girl."

MARGO: "Oh? What was it like?"

BILLY CANE: "Have you ever kissed a chicken?"

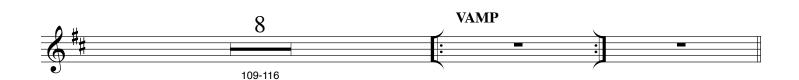
MARGO: (embarrassed, giggles) "Yes!"

(BILLY walks over and kisses her.)

<u>BILLY CANE:</u> How long's it been since I kissed you?

MARGO: "Twelve years. And that was on a dare. You ran like a rabbit." BILLY CANE: "Believe it or not, I'm shakin' now like I was that day."







Vocal Score #19 Always Will



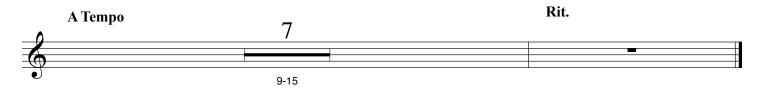
Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal Arrangement by Rob Berman

DADDY: "That's what I wished for him all along." **ALICE:** "Maybe your wishes made it so." *[GO]*







Baby Sweater Underscore

Bright Star

20A

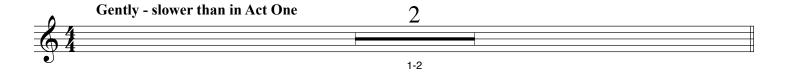
Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen

Vocal Score I Can't Wait To See You (Reprise) Bright Star

21

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal Arrangement by Rob Berman

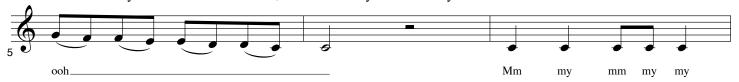
<u>DADDY CANE:</u> "Bangs and bruises. You're in a heap o' trouble little... fella..." *[GO]*

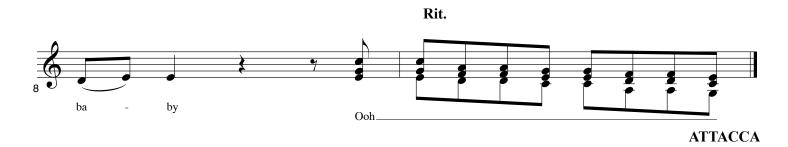


"...Come on. We got to get you fixed up. If you came from the sky, it's the Lord's will that we raise you..."



"...if you came from that train, then somebody didn't want you."





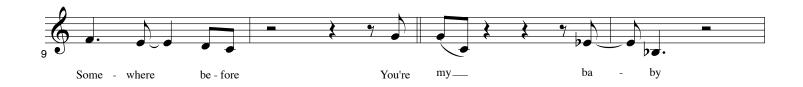
So Familiar / At Long Last

22

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal Arrangement by Rob Berman

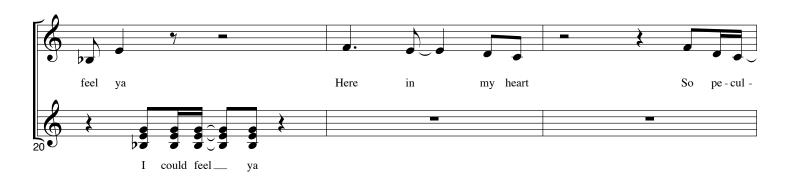


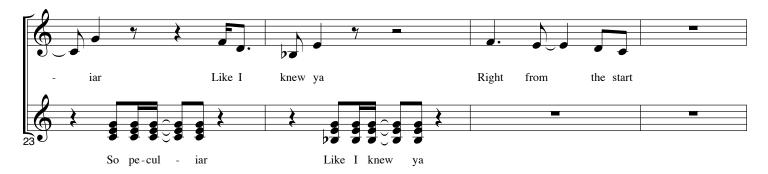












BILLY CANE: "I'm sorry Miss Murphy... but my mother is buried just beyond this cabin." (BILLY exits.)





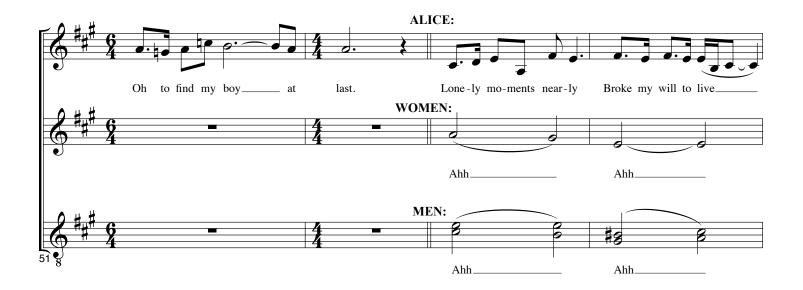


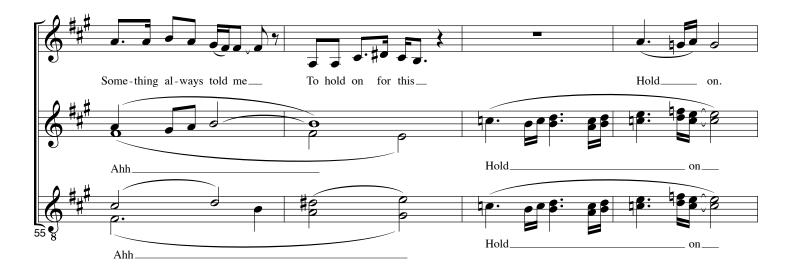


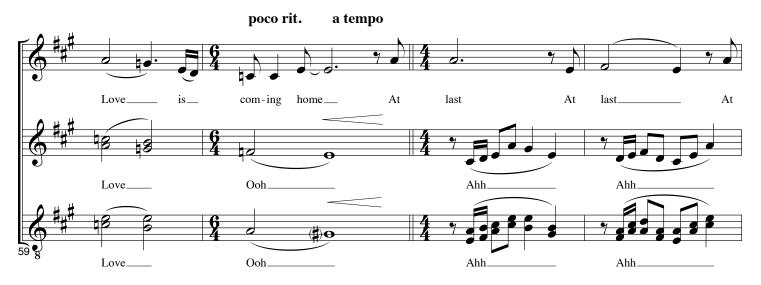


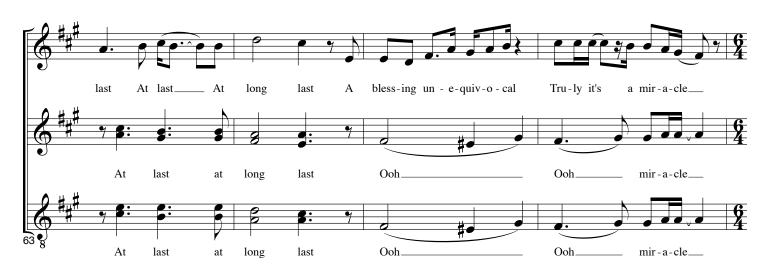






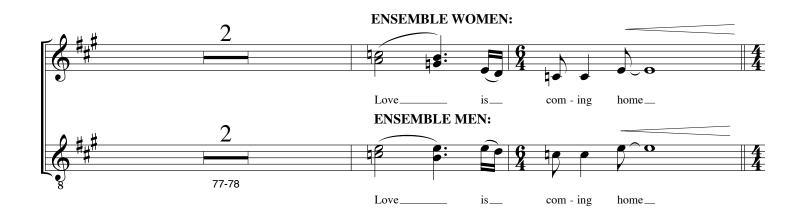


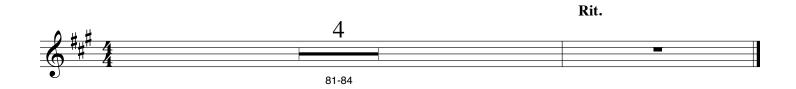




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Finale

Bright Star

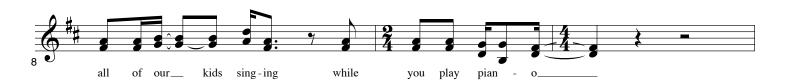
23

DARYL: "Now that's the Miss Murphy we know and love." *[GO]*

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal Arrangement by Rob Berman







DARYL: "And Lucy and I are getting married. ... We're not, but wouldn't that have been great?"



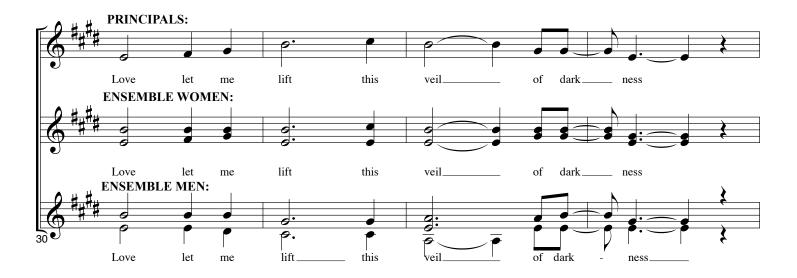


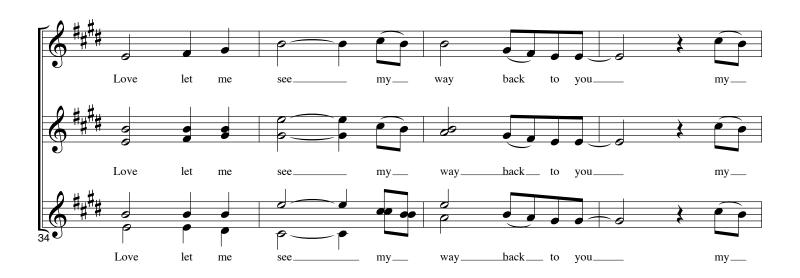


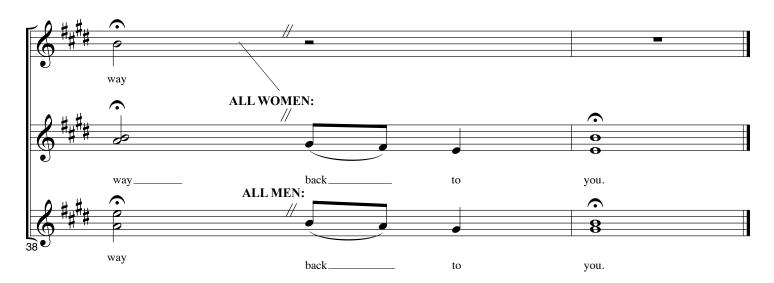
#23 Finale







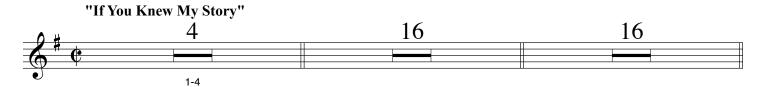


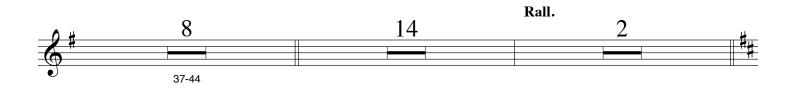


Applause Segue

Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen Vocal Arrangement by Rob Berman

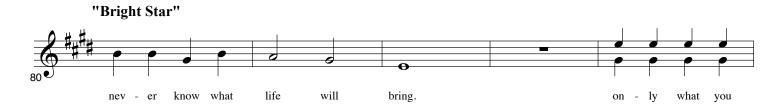
[Segue from #23]







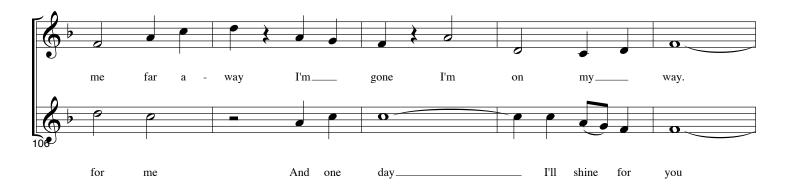


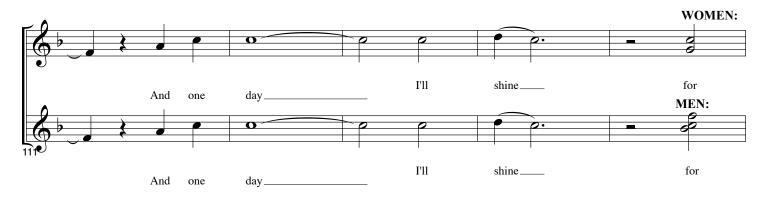


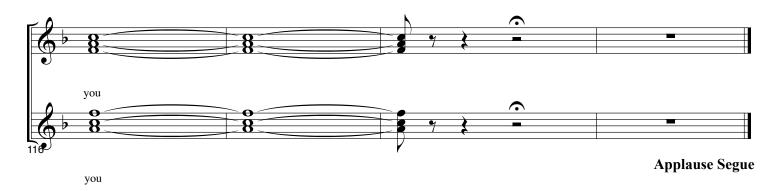












Music by Steve Martin and Edie Brickell Lyrics by Edie Brickell Orchestration by August Eriksmoen