

# JIMMY RAY/ ALICE 1

## 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.)

**START**

(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.)*

END

# JIMMY RAY/ ALICE 2

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## SCENE 5

(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.)

**START**

**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.

END

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#18 I HAD A VISION
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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/ MAYOR

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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.

START

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

END



# JIMMY RAY

Piano-Conductor

#5 Whoa, Mama

127

you

you

you

E

G#m

START

131

Ooh

Ooh

(Vla, Vc)

F#m

Am

JIMMY RAY:

You're a

Rhythmic again

JIMMY RAY:

135

sweet girl \_\_\_\_\_ wrap a man a-round your pin - ky \_\_\_\_\_ On your

+Fid

TACET to the FINE

(Gtrs)

E5

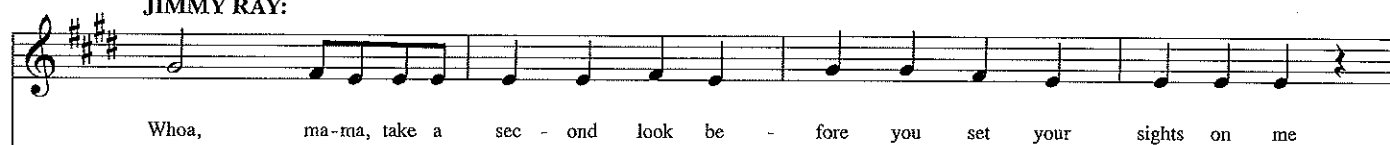
This block contains the first system of the musical score, starting at measure 135. It features a vocal line for Jimmy Ray in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "sweet girl \_\_\_\_\_ wrap a man a-round your pin - ky \_\_\_\_\_ On your". Below the vocal line is a guitar line in treble clef with a key signature of three sharps. Above the guitar line, the text "+Fid" is written. Below the guitar line, the text "TACET to the FINE" is written. Below the guitar line, the text "(Gtrs)" is written. Below the guitar line, the text "E5" is written. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps. The piano part consists of a series of eighth notes in the right hand and a series of eighth notes in the left hand.

139

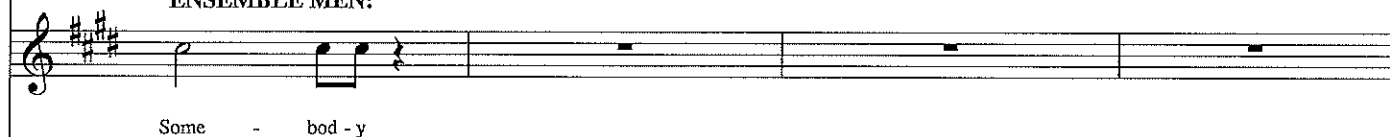
feet girl \_\_\_\_\_ get go-in' cause it won't be me.

This block contains the second system of the musical score, starting at measure 139. It features a vocal line for Jimmy Ray in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "feet girl \_\_\_\_\_ get go-in' cause it won't be me.". Below the vocal line is a guitar line in treble clef with a key signature of three sharps. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps. The piano part consists of a series of eighth notes in the right hand and a series of eighth notes in the left hand.

## JIMMY RAY:



Some - bod - y  
ENSEMBLE MEN:

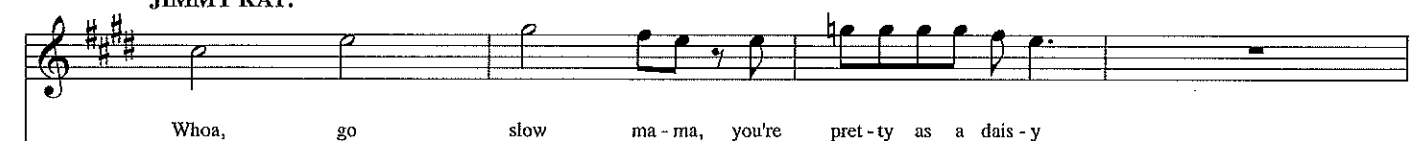


(Fid out)

143

C#m A B C#m E C#m B

## JIMMY RAY:



147

C#m A B G6 spoons

Smell like a rose \_\_\_\_\_ Make a man cra-zy But it

(Fid)

(Rhythm goin)  
C#m

G6

spoons

151

won't be me! \_\_\_\_\_

(Gtrs, Fid)

(Fid chop cont)  
A

B5

E5

155

**END**  
(Applause)

\_\_\_\_\_

(Tutti)  
B E

(Gtrs, Fid)

*f*

+Key II (Acc)  
+Vla, Vc  
E5

(Bs, Drs)

**ATTACCA**

159

# JIMMY RAY

Piano-Conductor

#16 Heartbreaker

8 I can ne - ver tell her — why

30

**START**

8 How could she ev - er love — me now?

Fiddle *f*

*f* Va, Vc

Vla.

8 Ooh, heart - ache! — How could she ev - er love me

Vla., Vc.

36

8

now? Heart - break - er! Heart break er! Look at what you done to

Banjo, Fiddle

*mp*

*mf*

39

8

me You de - stroyed me

Fiddle

*mp* *f*

43

8

I can nev - er go see her a - gain I could nev - er hurt her with all this

Fiddle

*p*

*mp* Va, Vc

47

8

I can nev er tell her ——— lies.

*mp*

51 (Vc)

Gtrs.

8

You may as well have mur - dered me when you cast him a-way that

Fiddle

*ff* *f*

*f*

Va, Vc

Vla.

53

**END**

8

night. All I have to live ——— for ——— has died ———

+Vla.

*mf* *f*

57