

BILLY CANE/ MARGO 1

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.)

START

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.)

END

#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

OOH...
IF IT DON'T WORK OUT
OOH...
IF IT DON'T WORK OUT
OOH...
YOU CAN TURN AROUND
AND COME ON BACK TO ME
COME ON BACK TO ME
YOU CAN COME ON HOME
TO ME

ENSEMBLE

OOH...
OOH...
OOH...
TURN AROUND

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

COMIN' DOWN THE ROAD...
OOH...
IF IT DON'T WORK OUT

ENSEMBLE

COMIN' DOWN THE ROAD
OOH...
IF IT DON'T WORK OUT

BILLY CANE/ MARGO 2

SCENE 6

(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.)

START

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.

MARGO

Piano-Conductor

#8 Asheville

me

f

mf

p^G

46

Detailed description: This block contains the piano-conductor score for measures 46 through 51. It features a vocal line with rests, a piano accompaniment with various dynamics (f, mf, p), and a bass line. The time signature changes from 2/4 to 4/4 and back to 2/4.

START

MARGO:

It won't be the same here With - out you I'll be fight-ing tears When

(Stgs. out)

D5

G (Clave)
(Mando, Gtr)

D5

G etc...

52

Detailed description: This block contains the vocal score for MARGO in measures 52 through 55. The lyrics are: "It won't be the same here With - out you I'll be fight-ing tears When". The piano accompaniment includes chords D5, G (Clave), and D5, with a note for "(Mando, Gtr)". A bracket labeled "START" is on the left. The time signature changes from 4/4 to 2/4 and back to 4/4.

you were ov - er in the war I fought 'em off be - fore I'll

A

56

Detailed description: This block contains the vocal score for MARGO in measures 56 through 59. The lyrics are: "you were ov - er in the war I fought 'em off be - fore I'll". The piano accompaniment includes a chord A. The time signature changes from 4/4 to 2/4 and back to 4/4.

just stay on the look - out
And I'll lis - ten for the sound

Mando (+Banjo)

(add in Tinkle)

D5 G A

60

Detailed description: This block contains the musical score for measures 60 through 63. It features a vocal line with lyrics, a Mando (+Banjo) line, and a piano accompaniment. The piano part includes chord markings D5, G, and A. The score is in a key with two sharps and a 4/4 time signature, with some measures in 2/4. Measure numbers 60, 61, 62, and 63 are indicated at the bottom of the piano staff.

MARGO:
Of your ol' thirt - y four Ford _____ Com - in' down the road _____

ENSEMBLE MEN 1 & 2:
Com - in' down the road _____

(Vn, Va)

+Stgs.
A G A G

64

Detailed description: This block contains the musical score for measures 64 through 67. It features a vocal line for MARGO, an ensemble line for ENSEMBLE MEN 1 & 2, a violin/viola line, and a piano accompaniment. The piano part includes chord markings A, G, A, and G. The score is in a key with two sharps and a 4/4 time signature, with some measures in 2/4. Measure numbers 64, 65, 66, and 67 are indicated at the bottom of the piano staff. An arrow points to the right at the end of the page.

MARGO:

Ooh_____ if it don't work out

Ooh_____ if it don't work out

mp

D5 (Drs a lil' more than Clave) G5 D5 G5

(Cello)

68

Ooh_____ if it don't work out

Ooh_____ if it don't work out

mp *mp*

A A D/A A D/A Dsus4

72

76

Ooh _____ you can turn a - round And come on back to

Ooh _____ you can turn a - round And come on back to

mp *mp*

D5 G5 D5 G5

(Cello)

Detailed description: This system contains measures 76 through 79. It features three vocal staves and a piano accompaniment. The vocal staves have lyrics: "Ooh _____ you can turn a - round And come on back to". The piano accompaniment includes a cello part with notes and chords (D5, G5) and a piano part with chords (D5, G5). Dynamics include *mp*.

80

me Come on back to me _____ You can come on home to

me Come on back to me

mp

A A D/A A

Detailed description: This system contains measures 80 through 83. It features three vocal staves and a piano accompaniment. The vocal staves have lyrics: "me Come on back to me _____ You can come on home to" and "me Come on back to me". The piano accompaniment includes chords (A, D/A) and a cello part. Dynamics include *mp*.

END

Interlude

me

(Fid)

mf

mf

D (Va, Vc)

shaker >

84

88

MARGO:

When you get to Ashe - ville Write me if you will

Gr., Mando

(Drs out)

D

(Strings out)

G5

92