

SCENE 6

(1946. HAYES CREEK. THE BOOKSTORE.)

(MAX enters.)

START

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.

ASHEVILLE

CFRT MARGO AUDITION CUT

4

START


MARGO:

51 

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


55 

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

59 

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

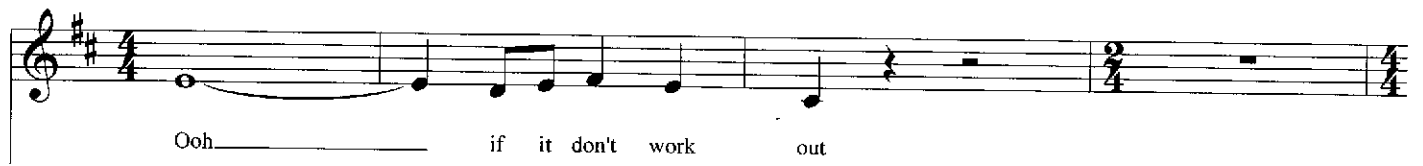
MARGO:



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



_____ Ooh _____ if it don't work out _____



Ooh if it don't work out



Ooh you can turn a round And come on back to



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

END



me

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

[Segue from #8]

♩ = 115 **STANFORD:** "Come on, Zebulon. It's Couples' Day. Grab a partner."
 4 8
 1-4 5-12

STANFORD:
 8 8 15 44
 13-20 21-28 29-43 44
 Here we go! Now

45 46 47 48
 take your part - ner, slap the floor, and close the door.

STANFORD: "Ah, Couples' Day!"


49 50 51 52 53-60
 Pass your girl and he - si - tate, round the cor - ner and cir - cu - late.

STANFORD: "Now run uptown."

61 62 63 64
 Face your ho - ncy, nose to nose, pass right through and stub your toes. While the


65 66 67 68
 roos - ters crow and the bir - dies sing, now take your swee - tie and make a ring.

STANFORD: "Keep going, keep going."



Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes marked with 'x' for vocal entries. Measure 69 starts with a treble clef and a key signature of two sharps. Measure 70 continues the sequence. Measure 71-72 is a double bar line with a '2' above it, indicating a second ending.

69 Ev - 'ry o - ther wo-man, 70 ev - 'ry o - ther man, 71-72



Musical staff 2: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes marked with 'x' for vocal entries. Measure 73 starts with a treble clef and a key signature of two sharps. Measure 74 continues the sequence. Measure 75 continues the sequence. Measure 76 continues the sequence.

73 Bow to your girl, 74 bow to your man. 75 Now you're home, so 76 thank the band!

[Applause Segue]