Music by Steve Martin and Edie Brickell
Edie Brickell
tion by August Eriksmoen
ngement by Rob Berman

MARGO: "Oh, Billy! Yes. Yes. You were always so tentative about it. What made you decide that?" *[MUSIC]*

W/ MUSIC LX 56 S1 ↑Billy SP Q 23

Freely **BILLY:**

I'm rea - dy for my life to be - gin I'm

Gtr. solo

mf

D G D

*OPTIONAL: tacet m.1 chord

1

STB SP Q 25 1 OUT STB SP Q 27 1 ↑Billy

rea - dy for it all to start. My

D G A

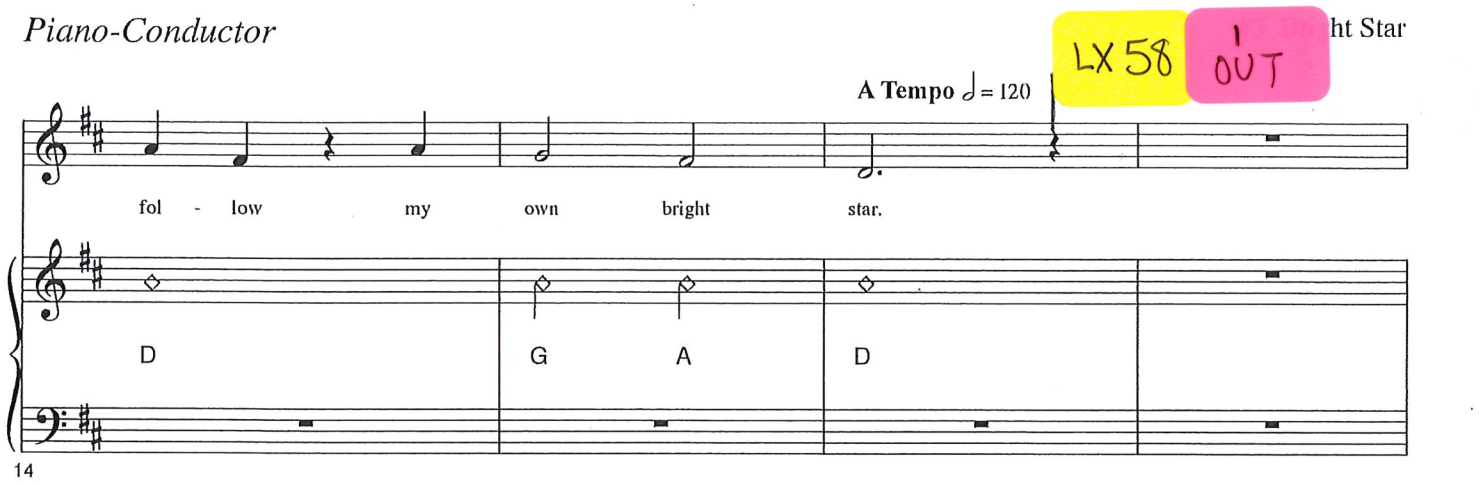
6

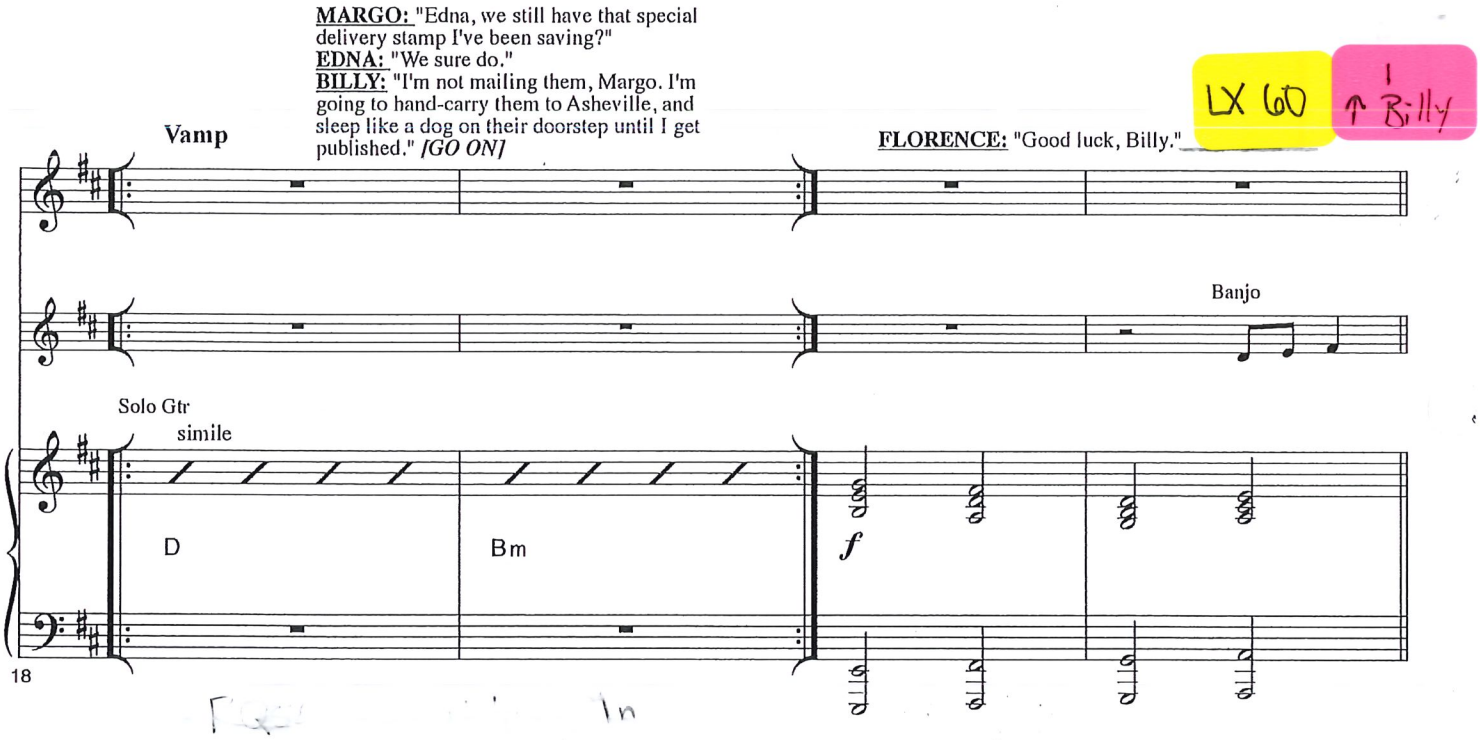
heart's a - bout to bust, don't lead the way I must

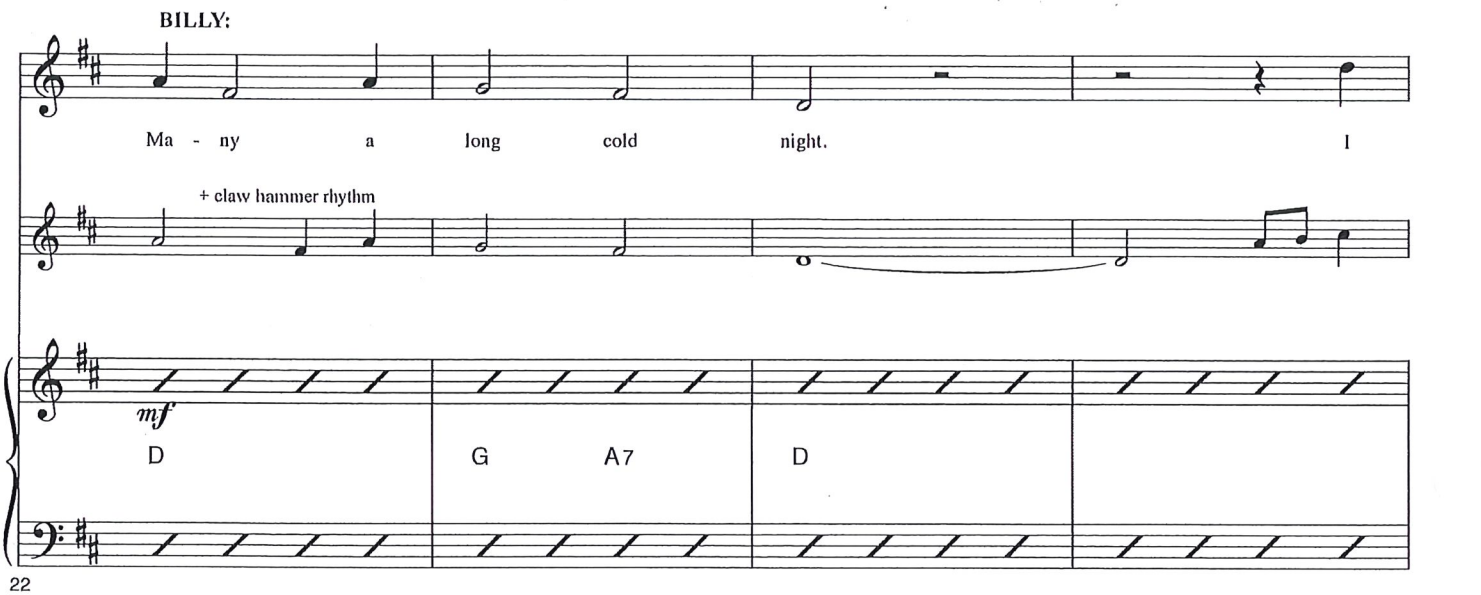
D Bm D Bm

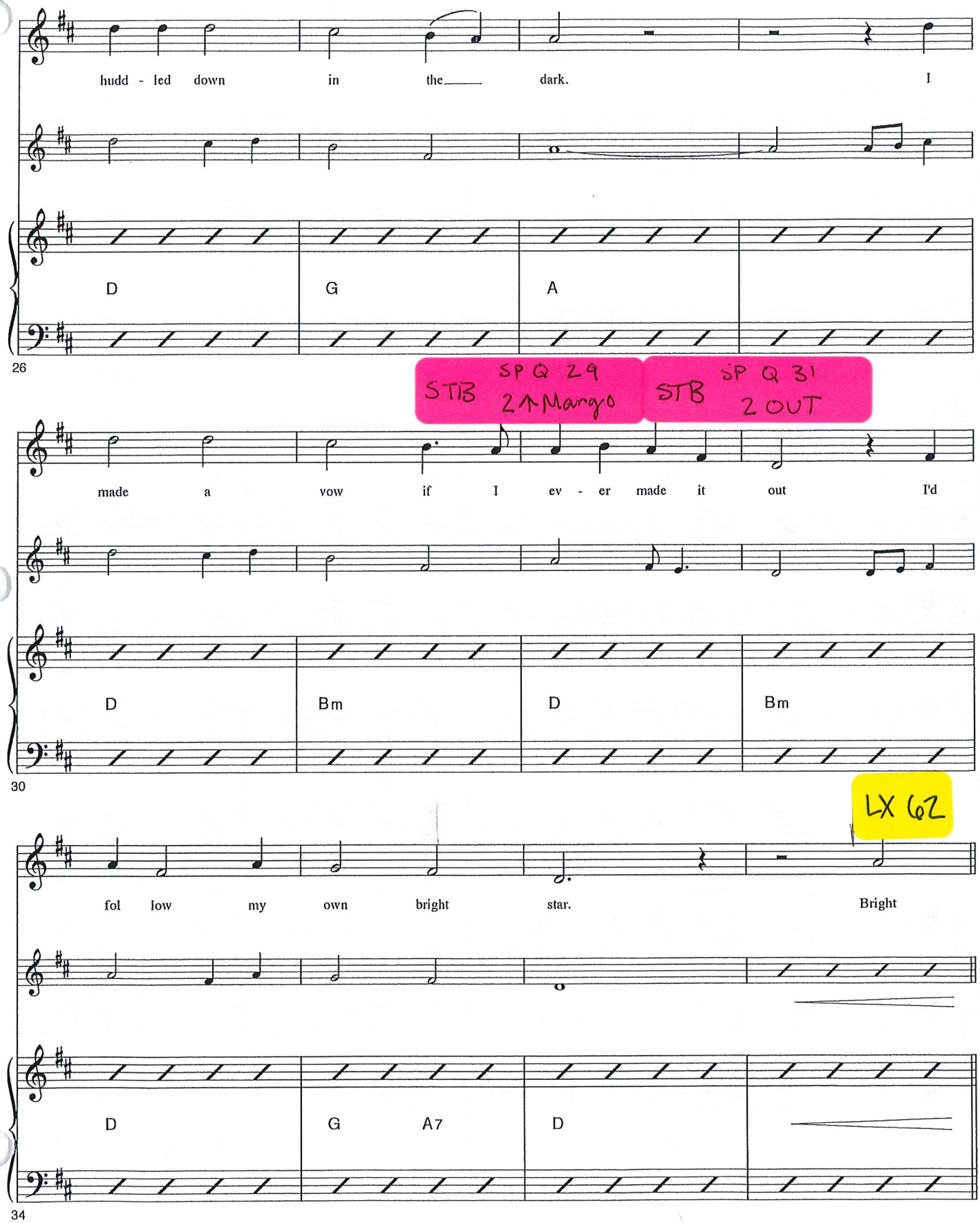
10

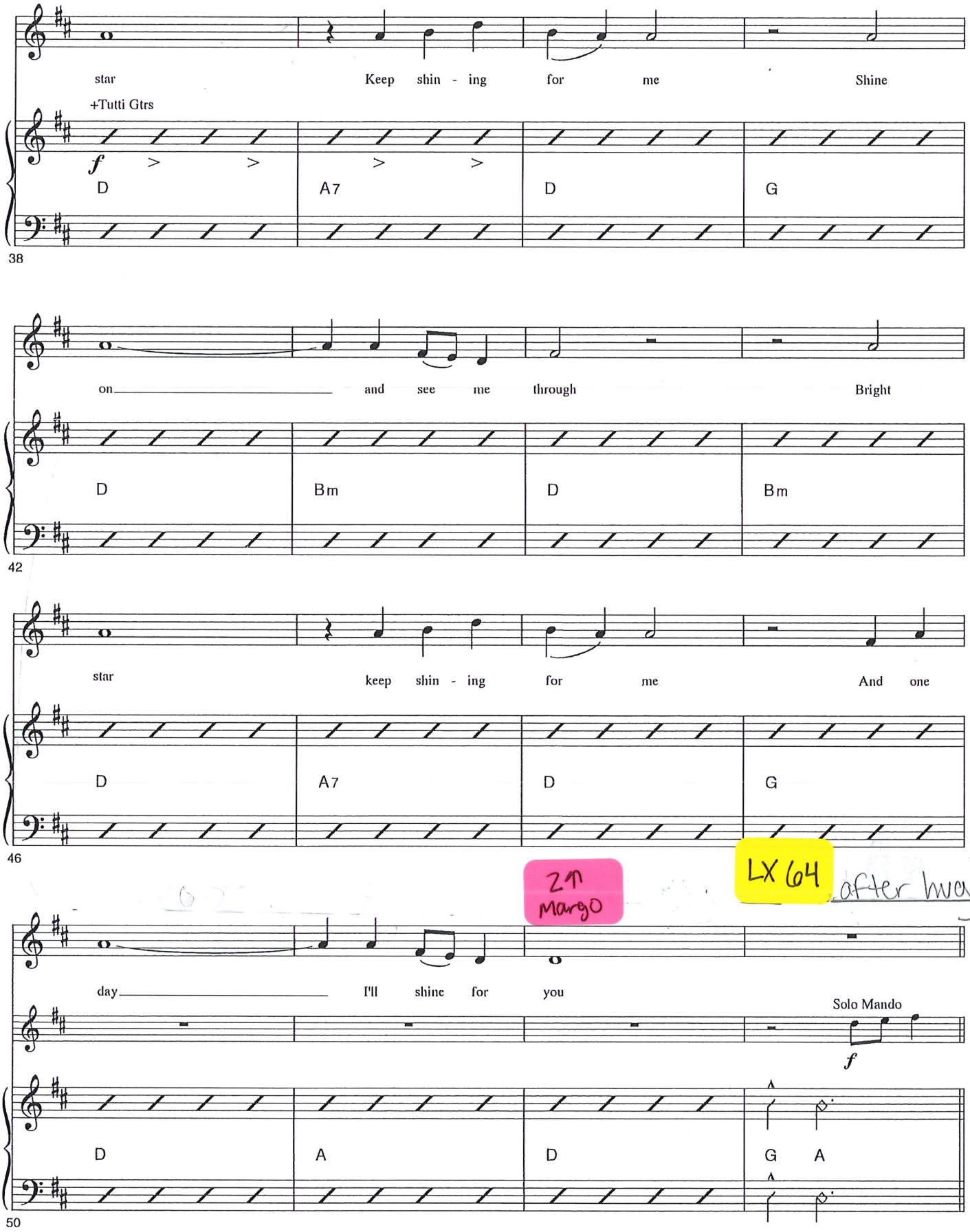
Q.F.!


LX 58
OUT
ht Star
A Tempo ♩= 120
fol - low my own bright star.
D
G
A
D
14


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]
LX 60
↑ Billy
Vamp
FLORENCE: "Good luck, Billy."
Banjo
Solo Gtr
simile
D
Bm
f
18


BILLY:
Ma - ny a long cold night. I
+ claw hammer rhythm
mf
D
G
A7
D
22


hudd - led down in the dark. I
D G A
26
SP Q 29
STB 2↑Margo
STB SP Q 31
2 OUT
made a vow if I ev - er made it out I'd
D Bm D Bm
30
LX 62
fol low my own bright star. Bright
D G A7 D
34


star Keep shin - ing for me Shine
+Tutti Gtrs
f
D A7 D G
38
on and see me through Bright
D Bm D Bm
42
star keep shin - ing for me And one
D A7 D G
46
day I'll shine for you
Solo Mando
f
D A D G A
50

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

+Stgs

54

RQ 32

during transition

52 OUT

00 after Margo wave

+Drs

58

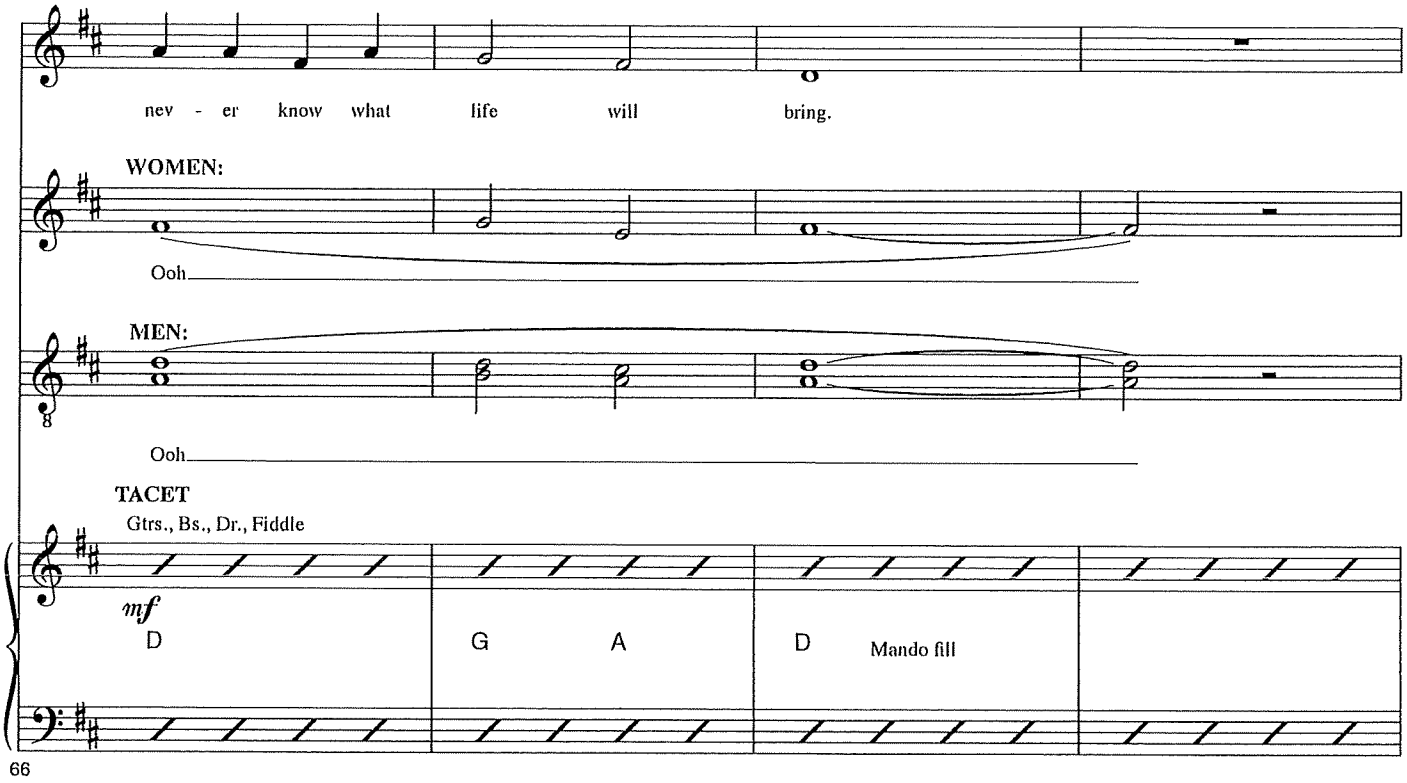
LX 66

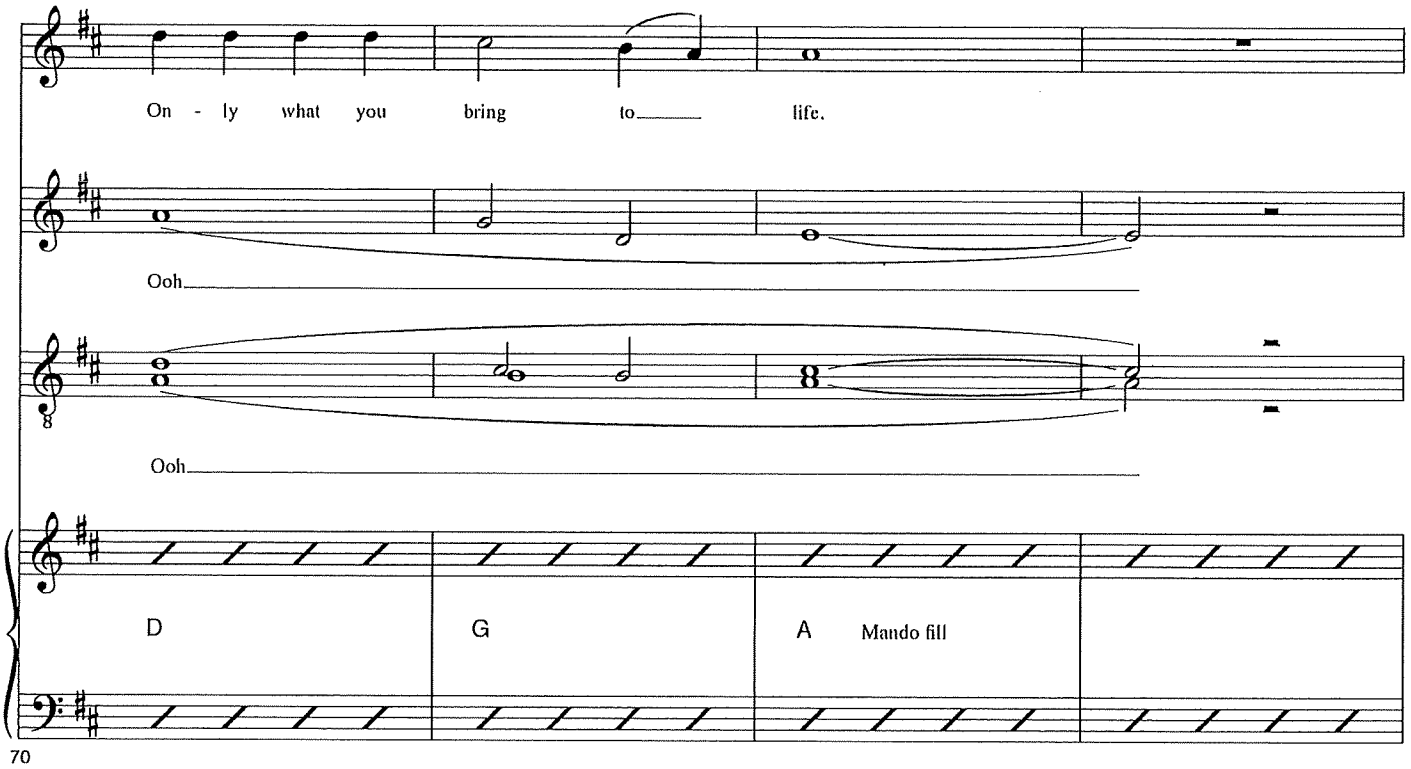
LY:

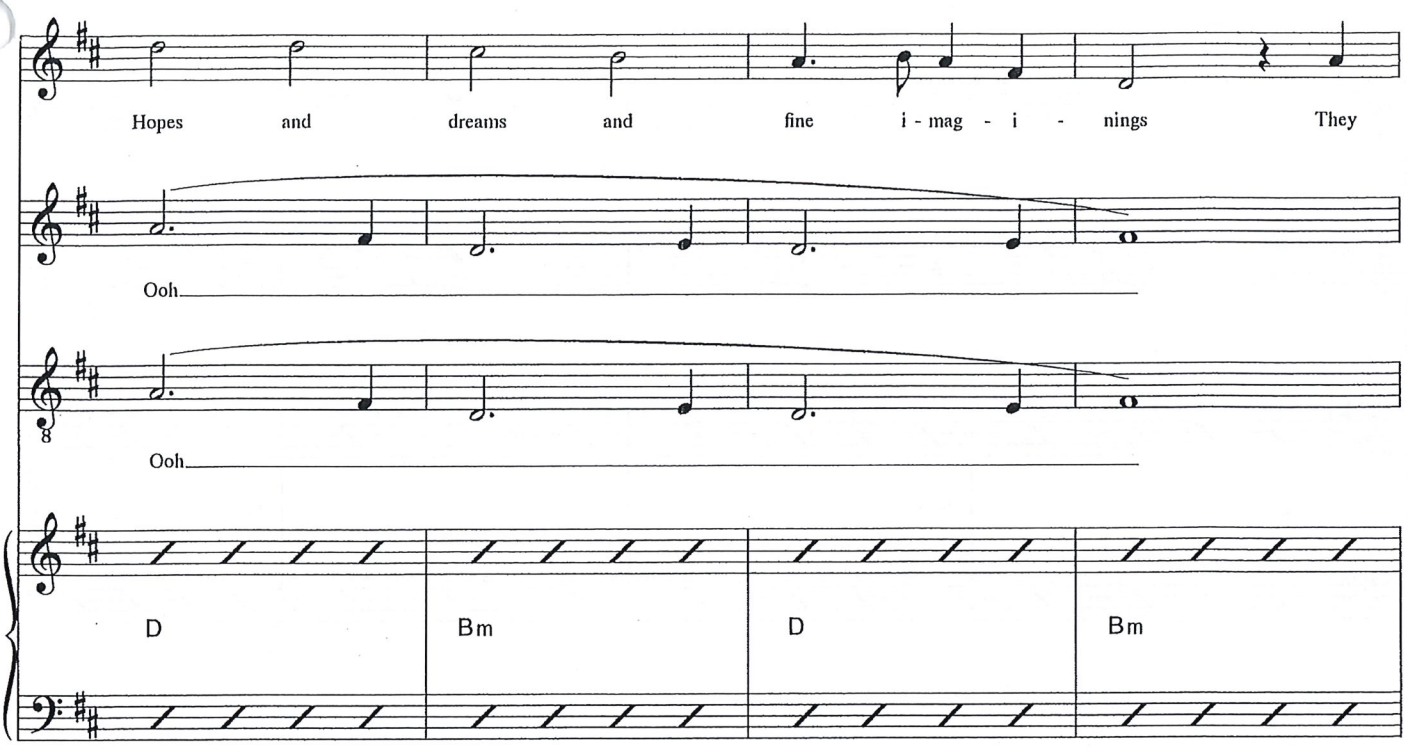
You

62

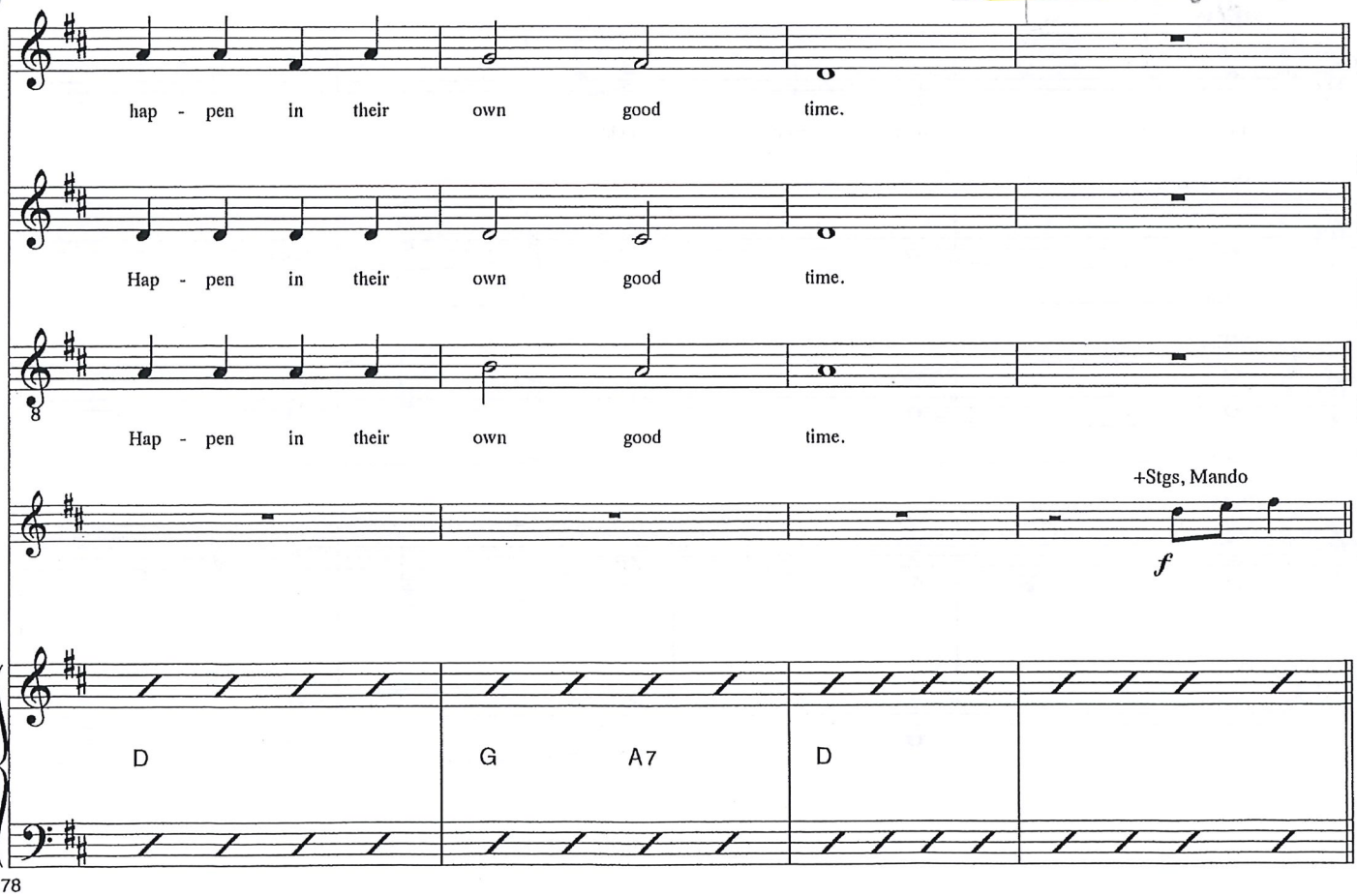
[- TIME -]

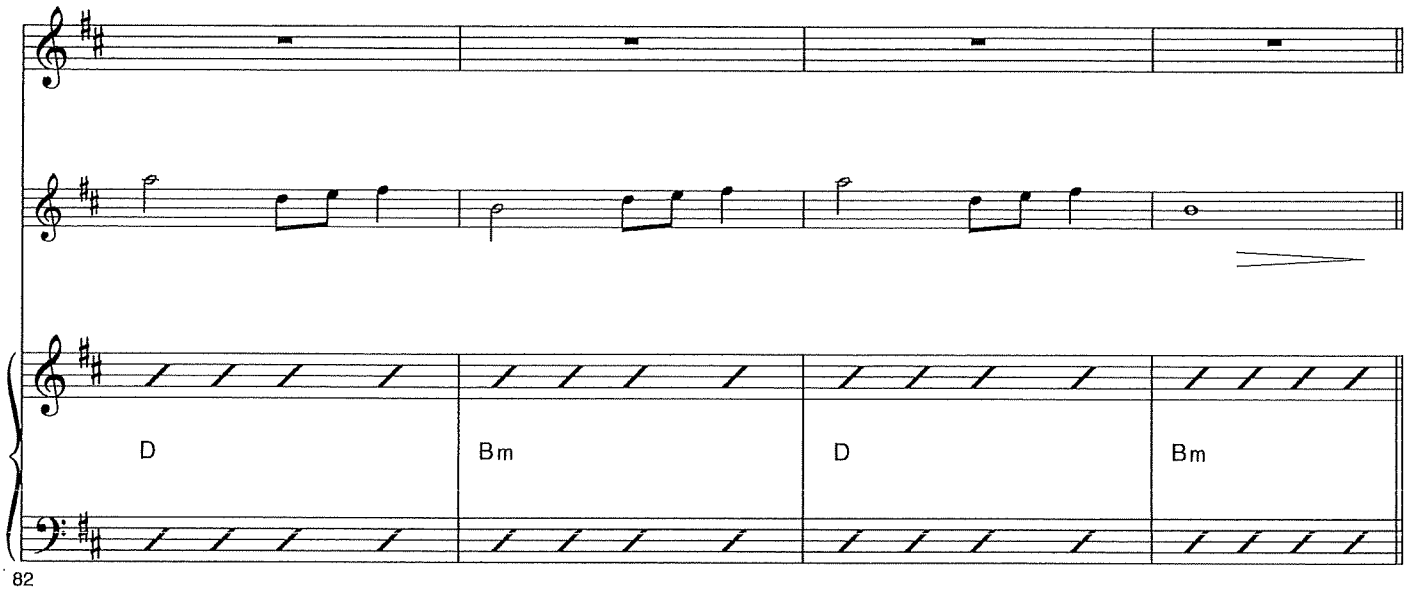

nev - er know what life will bring.
WOMEN:
Ooh
MEN:
Ooh
TACET
Gtrs., Bs., Dr., Fiddle
mf
D
G
A
D
Mando fill
66

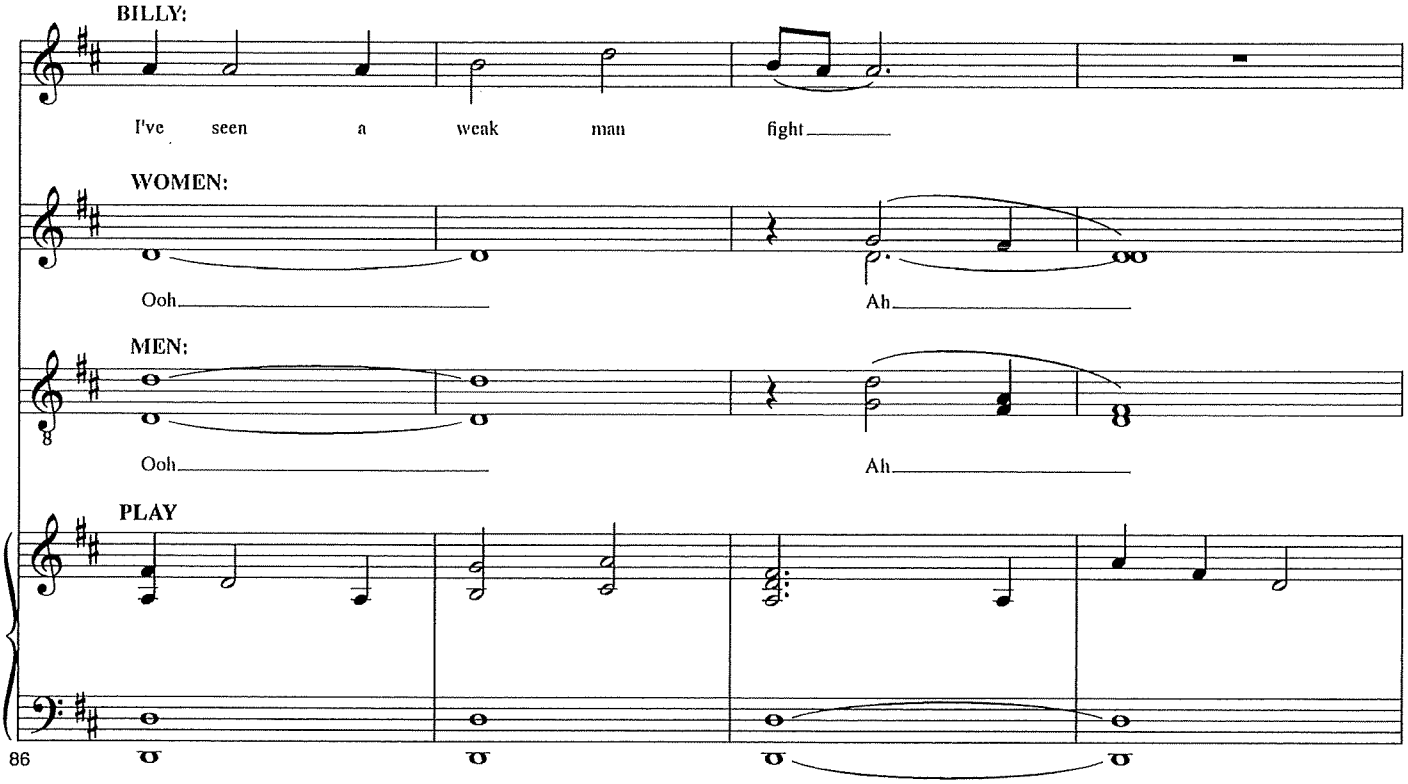

On - ly what you bring to life.
Ooh
Ooh
D
G
A
Mando fill
70

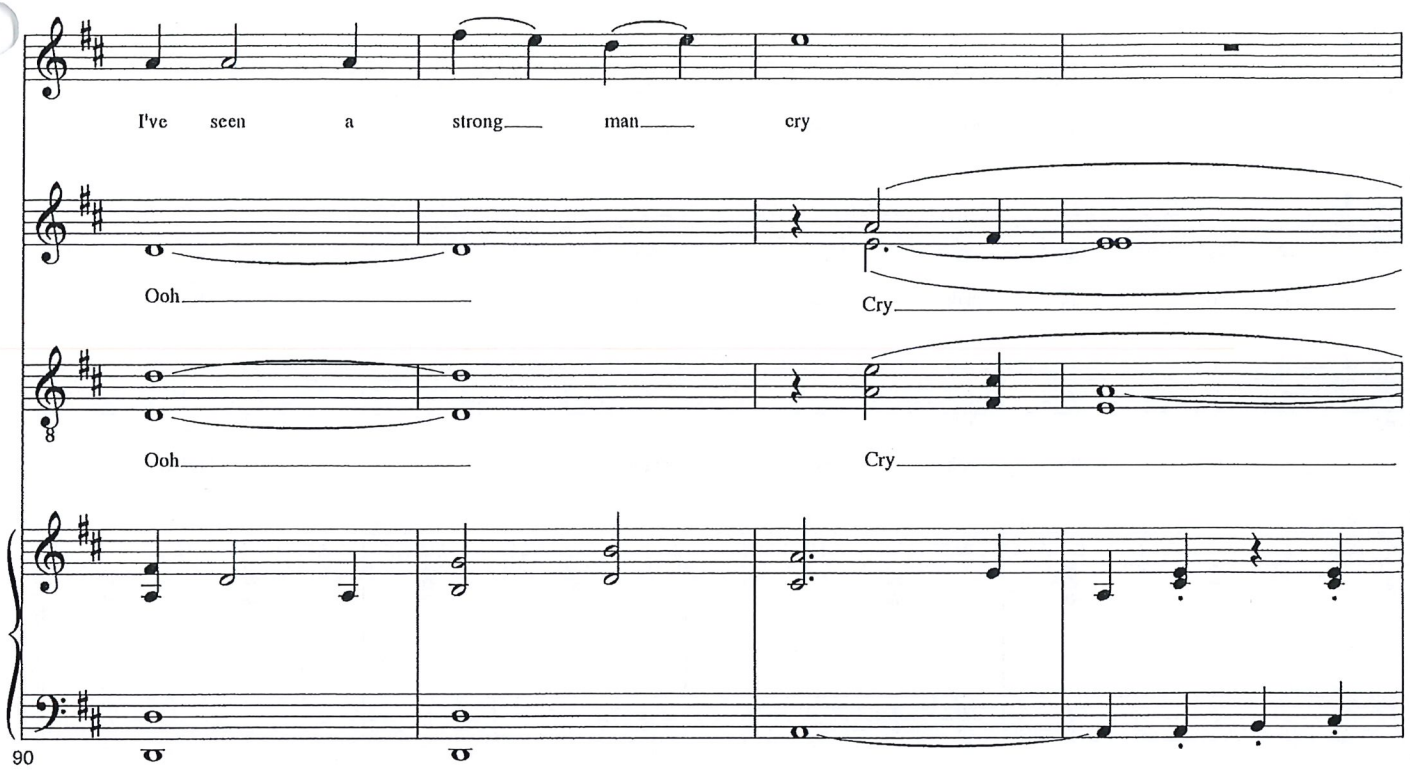


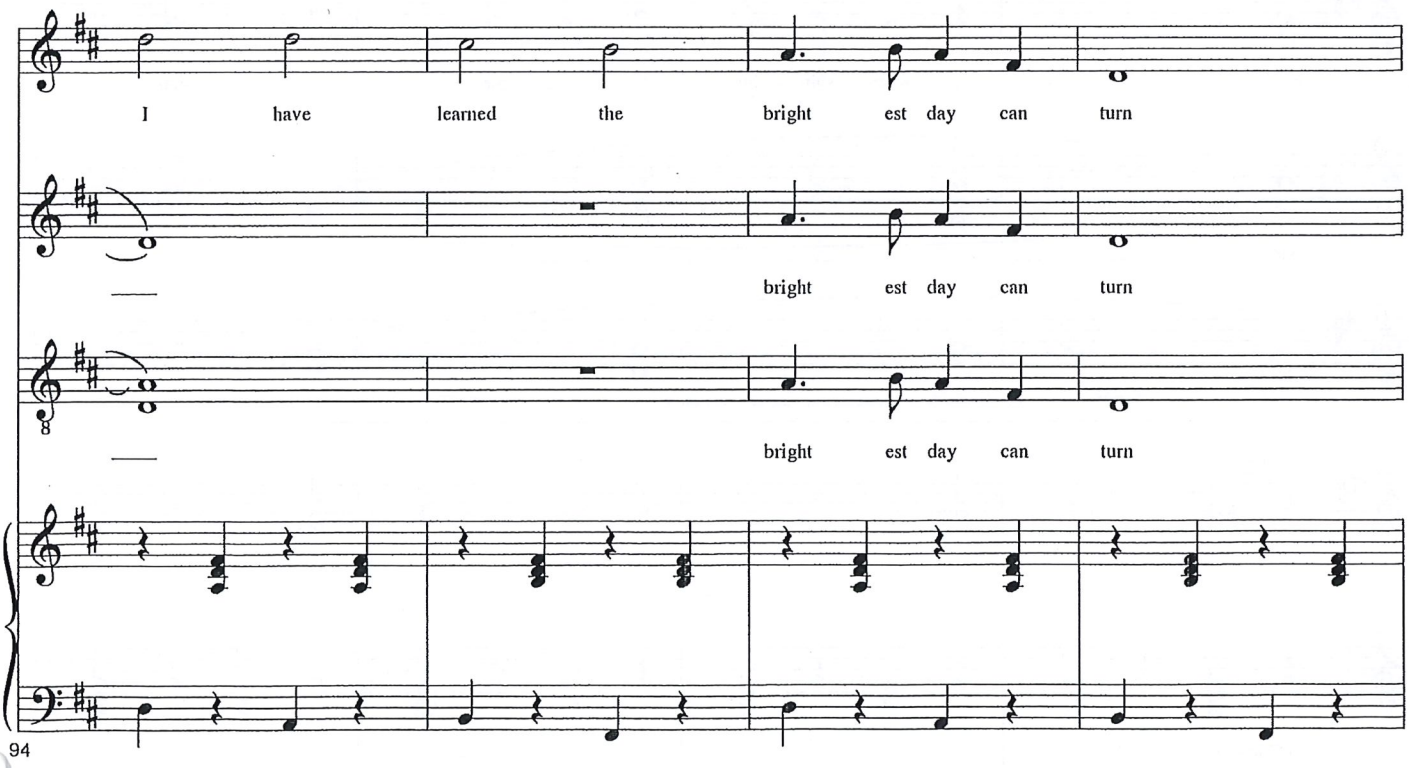
LX 68 ~~80~~ get up




D
Bm
D
Bm
82


BILLY:
I've seen a weak man fight
WOMEN:
Ooh
Ah
MEN:
Ooh
Ah
PLAY
86


I've seen a strong man cry
Ooh
Cry
Ooh
Cry
90


I have learned the bright est day can turn
bright est day can turn
bright est day can turn
94

Q.F.1.

DSL

LX 70

in - to the dark - est night. Bright

in - to the dark - est night. Bright

in - to the dark - est night. Bright

98

star Keep shin - ing for me Shine

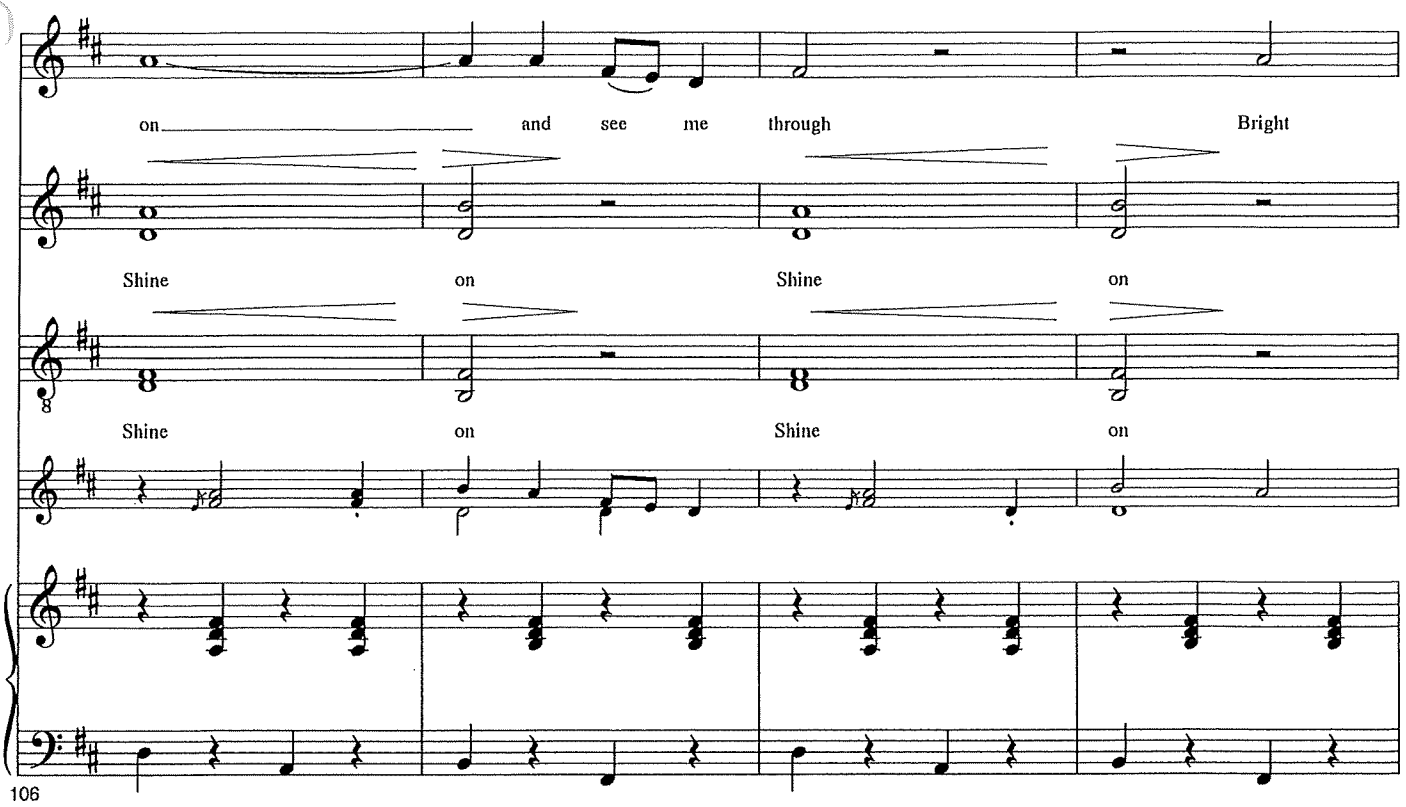
star

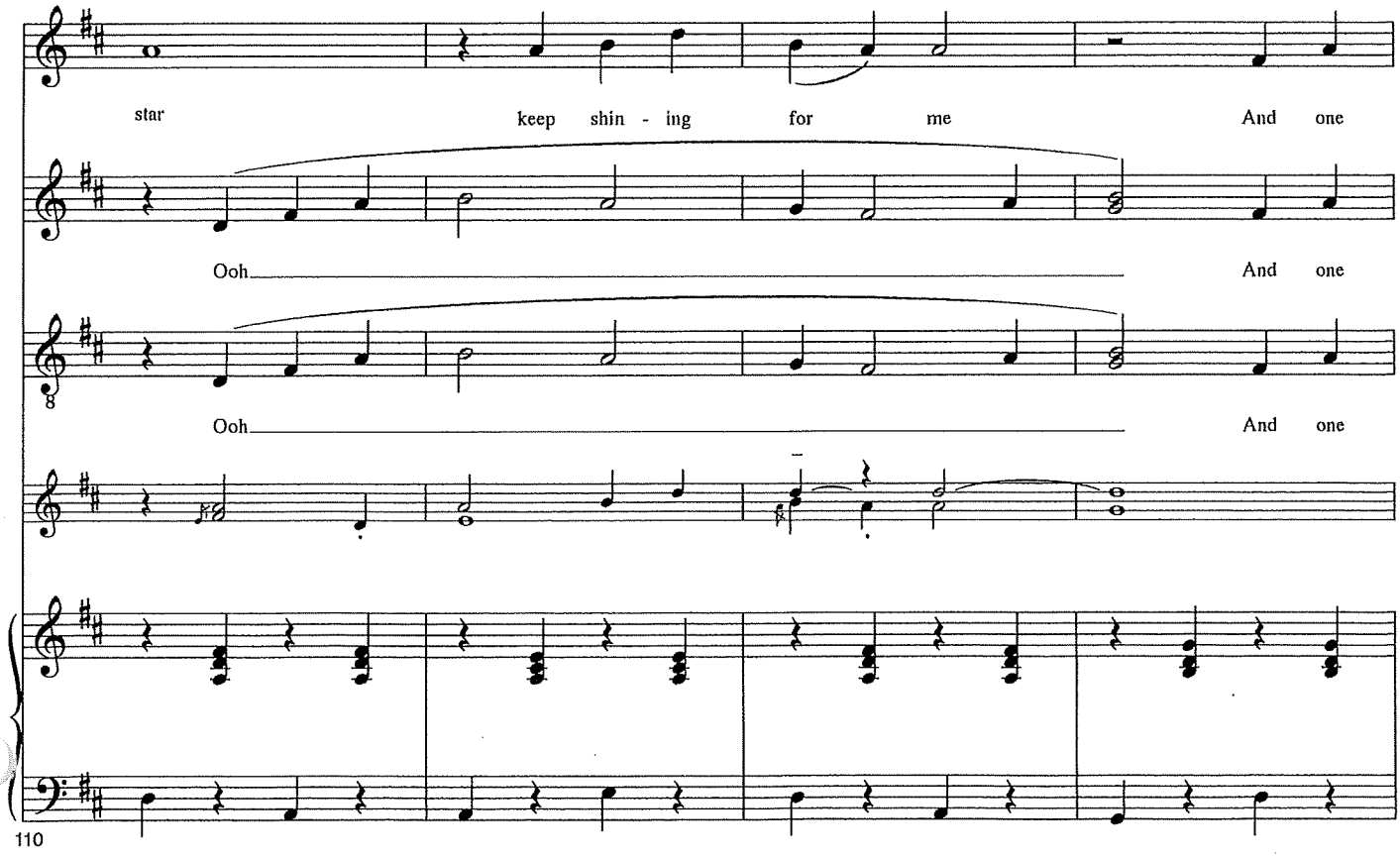
star

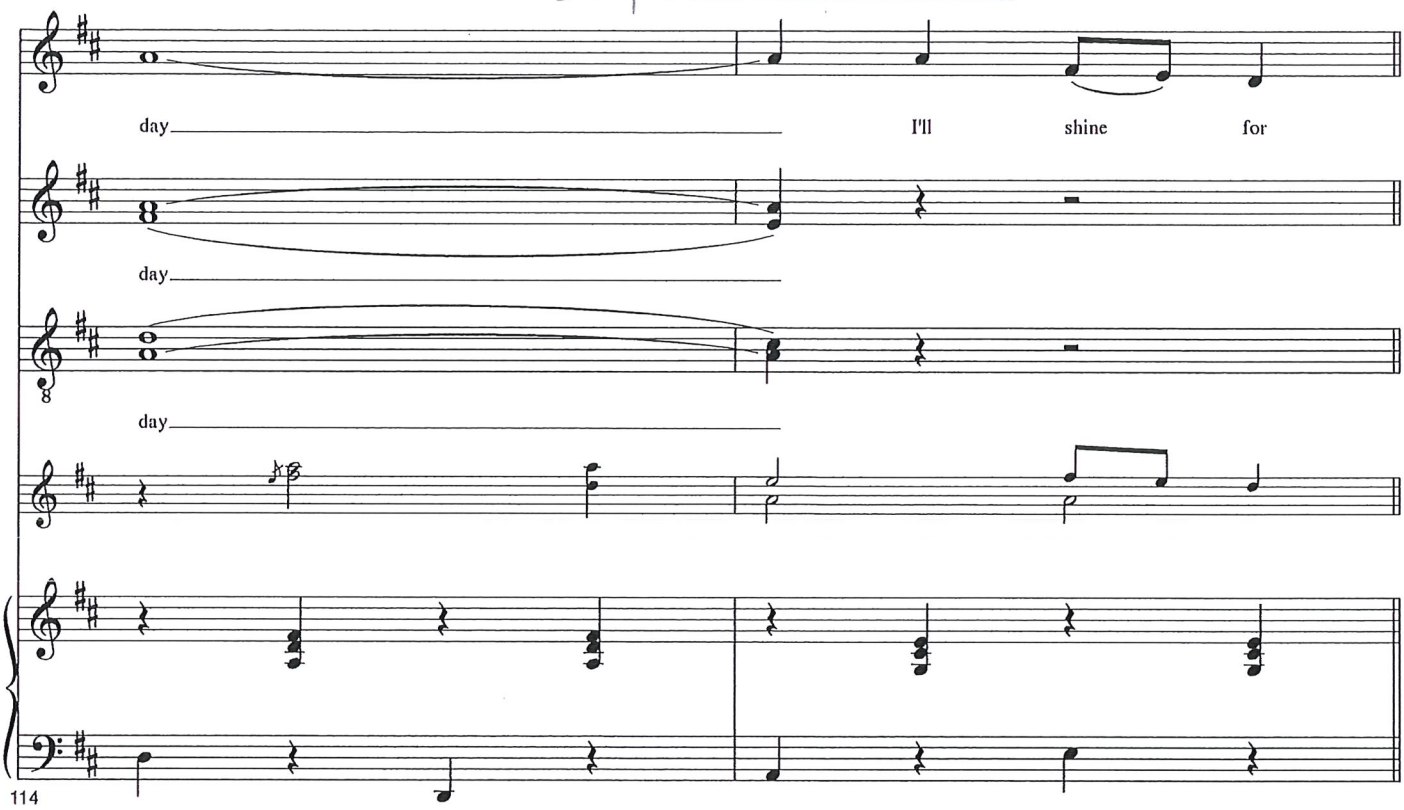
Kbd.

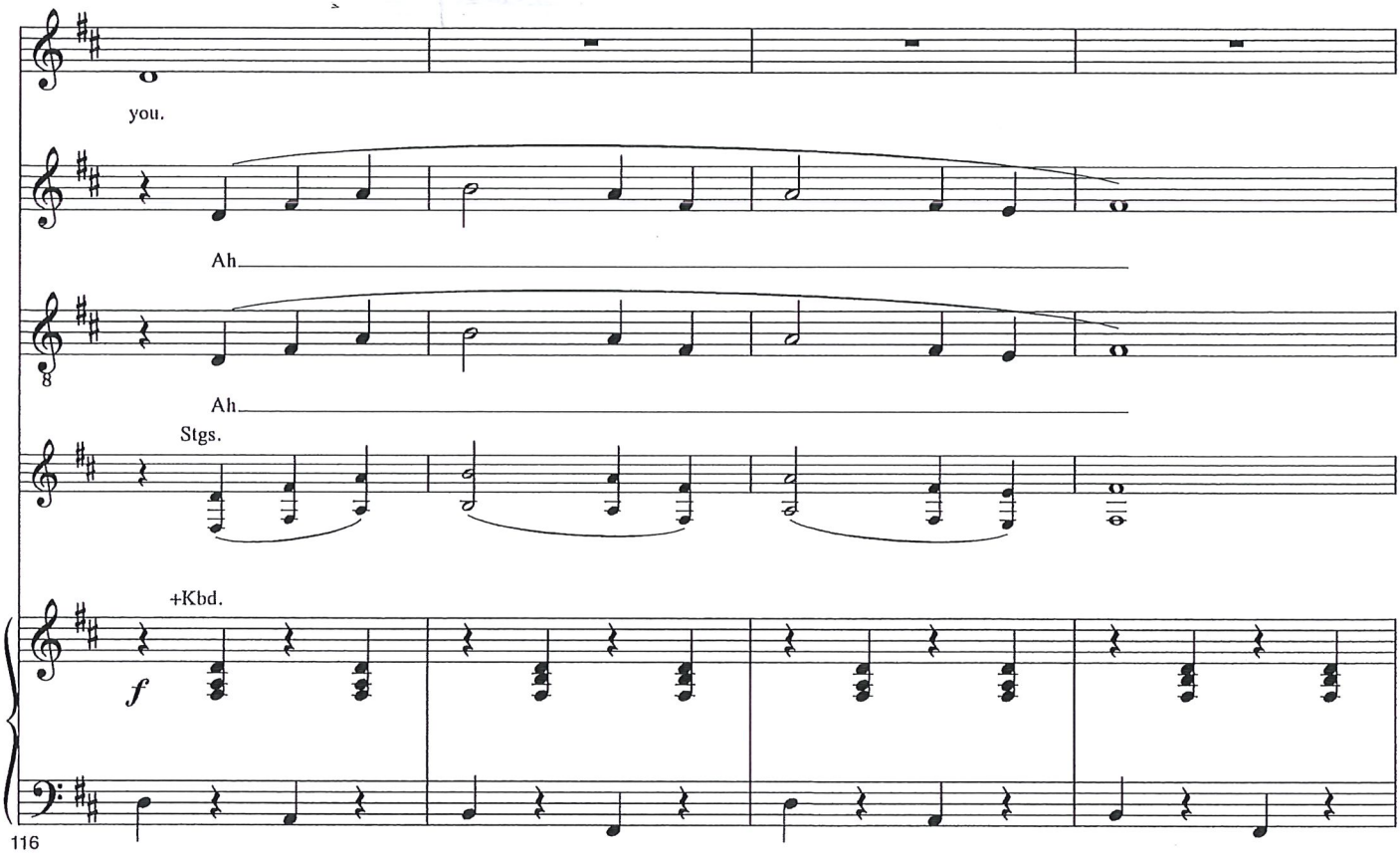
+Fiddle

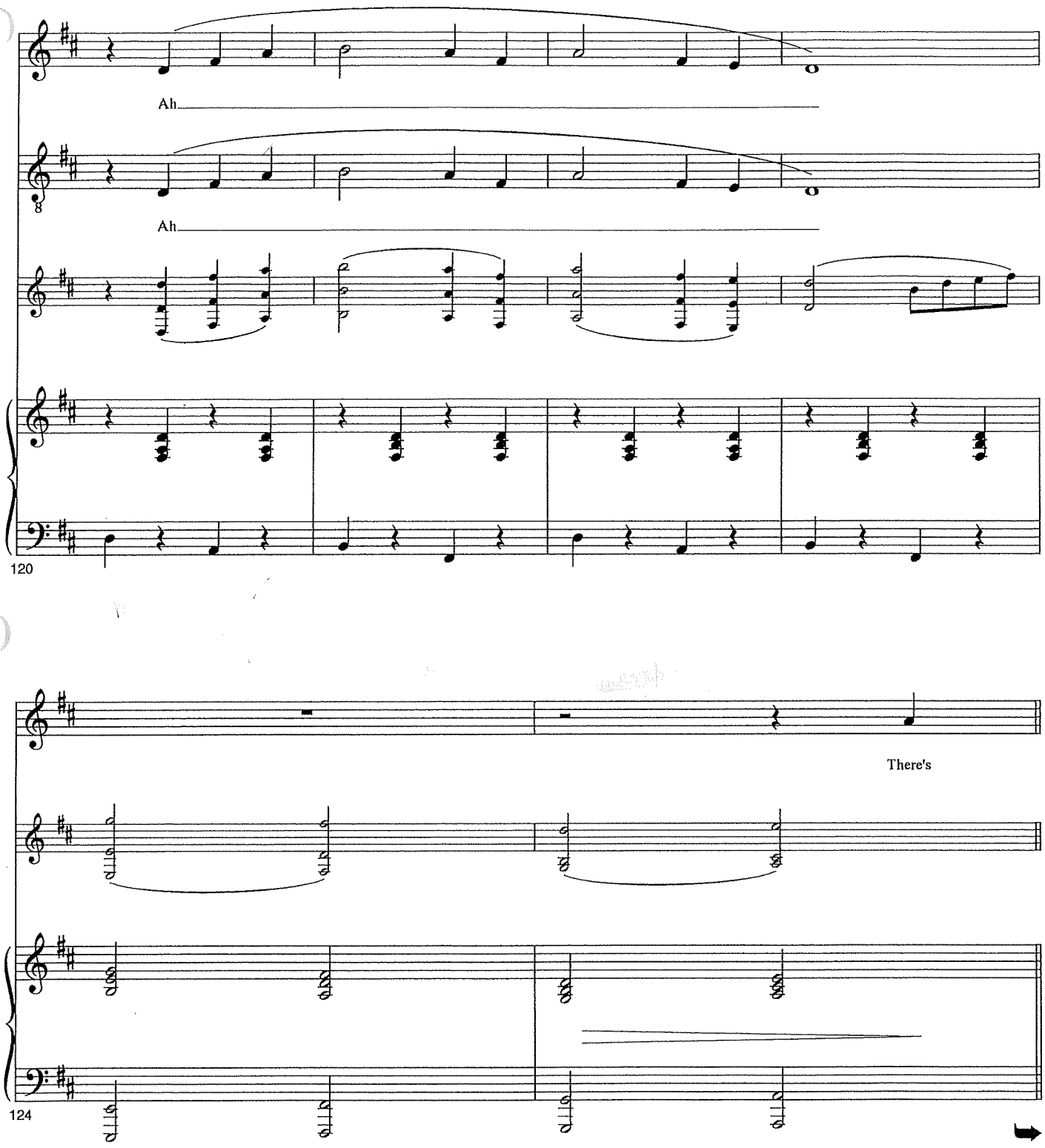
102

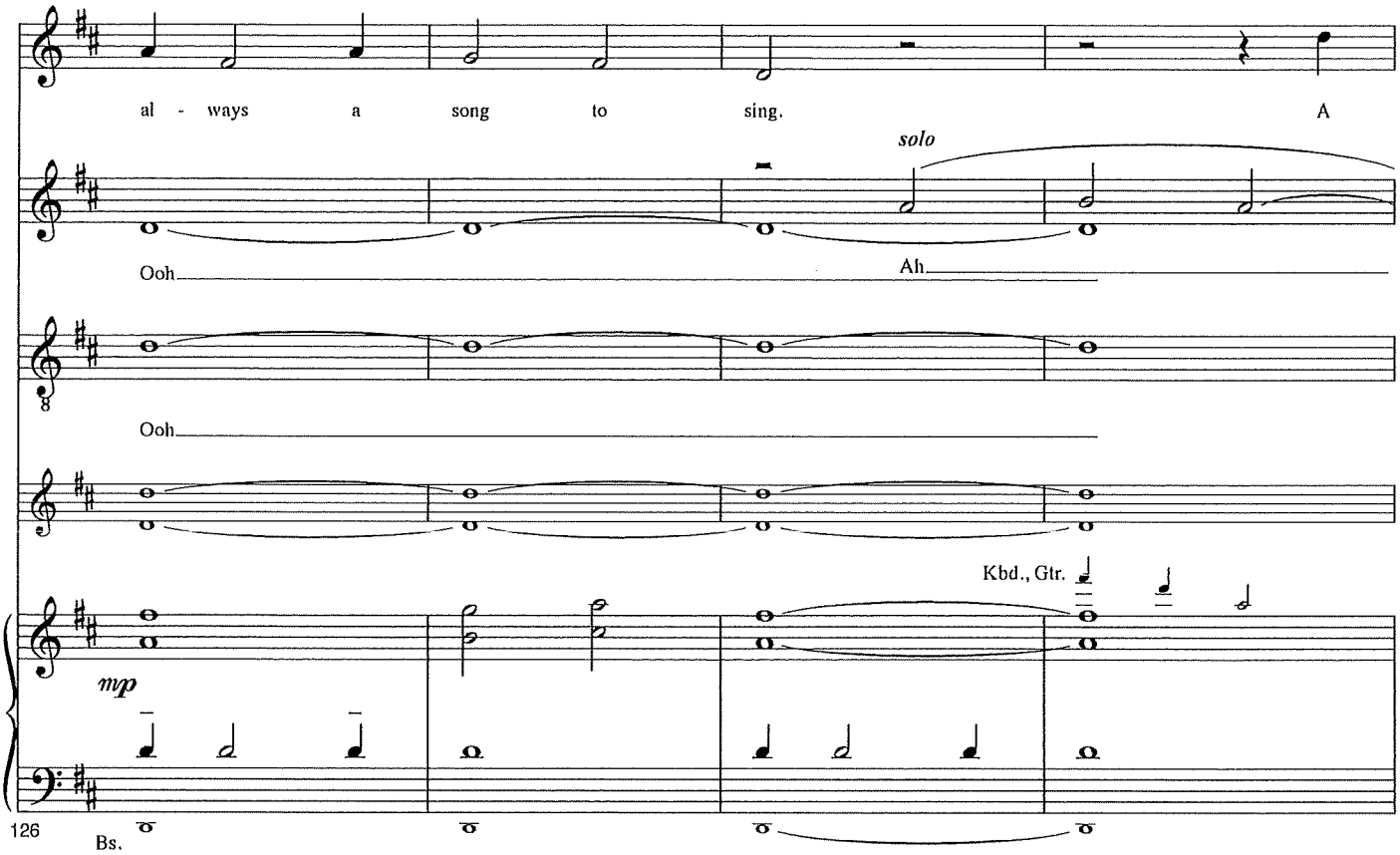

on and see me through Bright
Shine on Shine on
Shine on Shine on
106

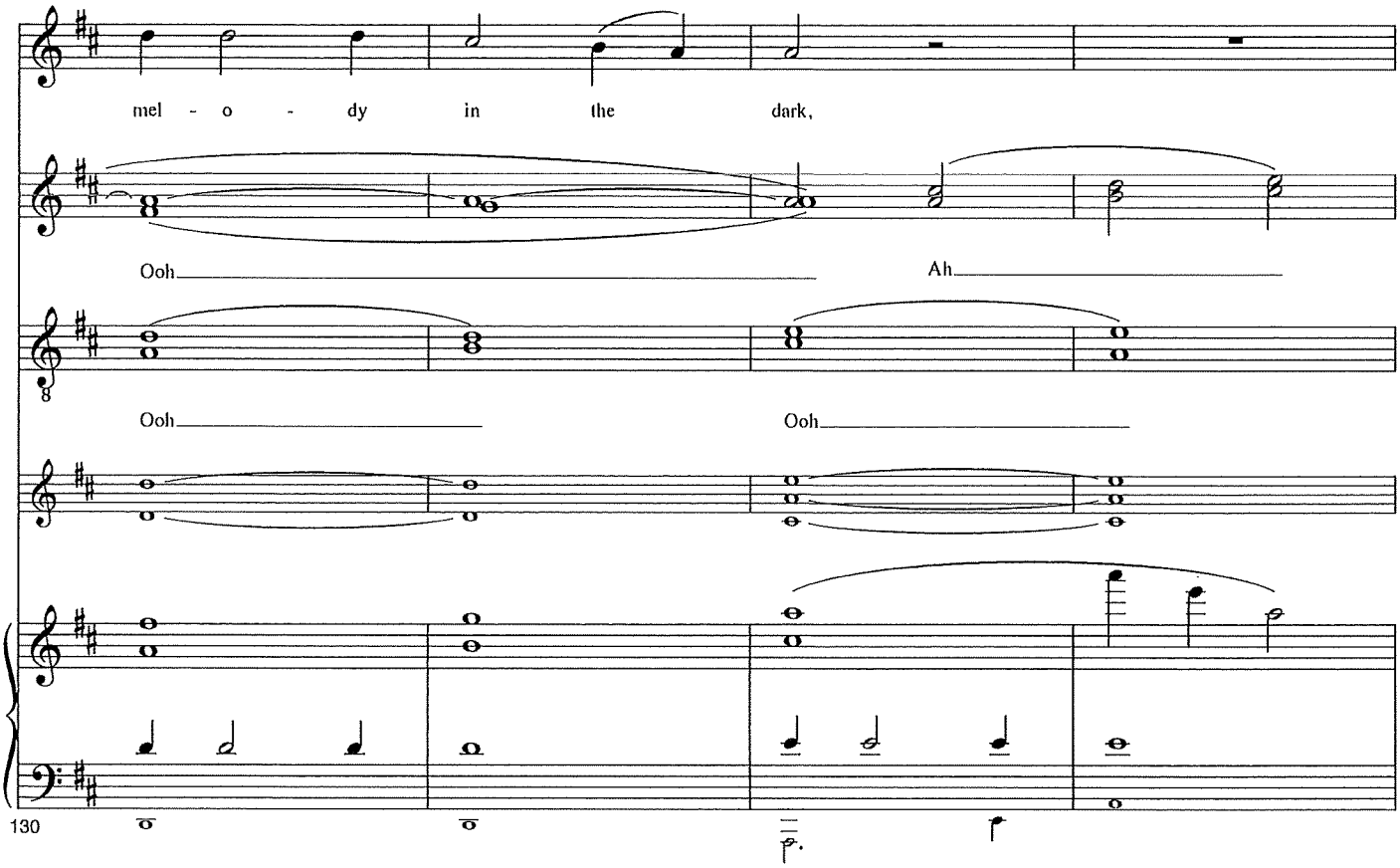

star keep shin - ing for me And one
Ooh And one
Ooh And one
110

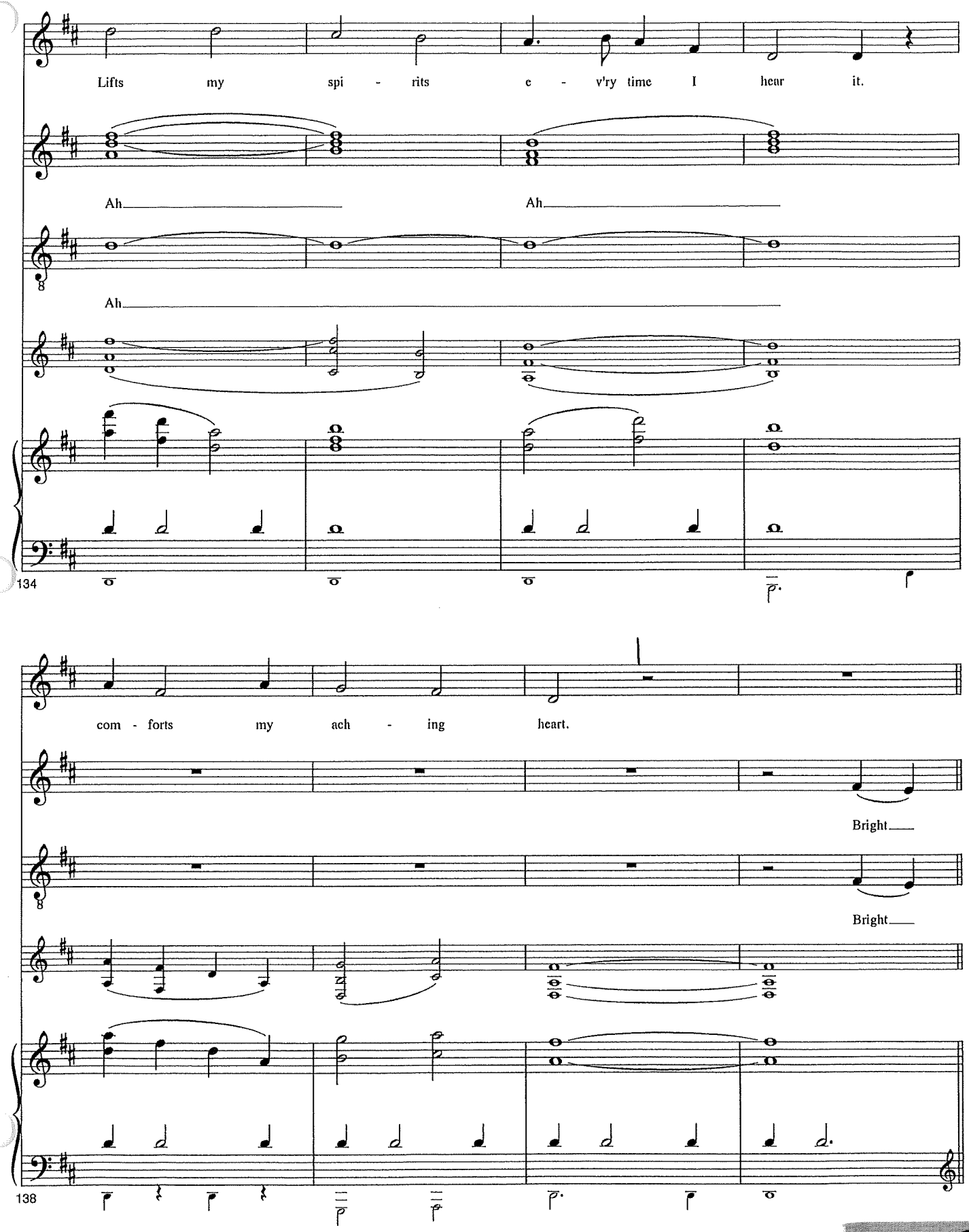

day
I'll
shine
for
day
day
114


you.
Ah
Ah
Stgs.
+Kbd.
f
116


Ah
Ah
120
There's
124

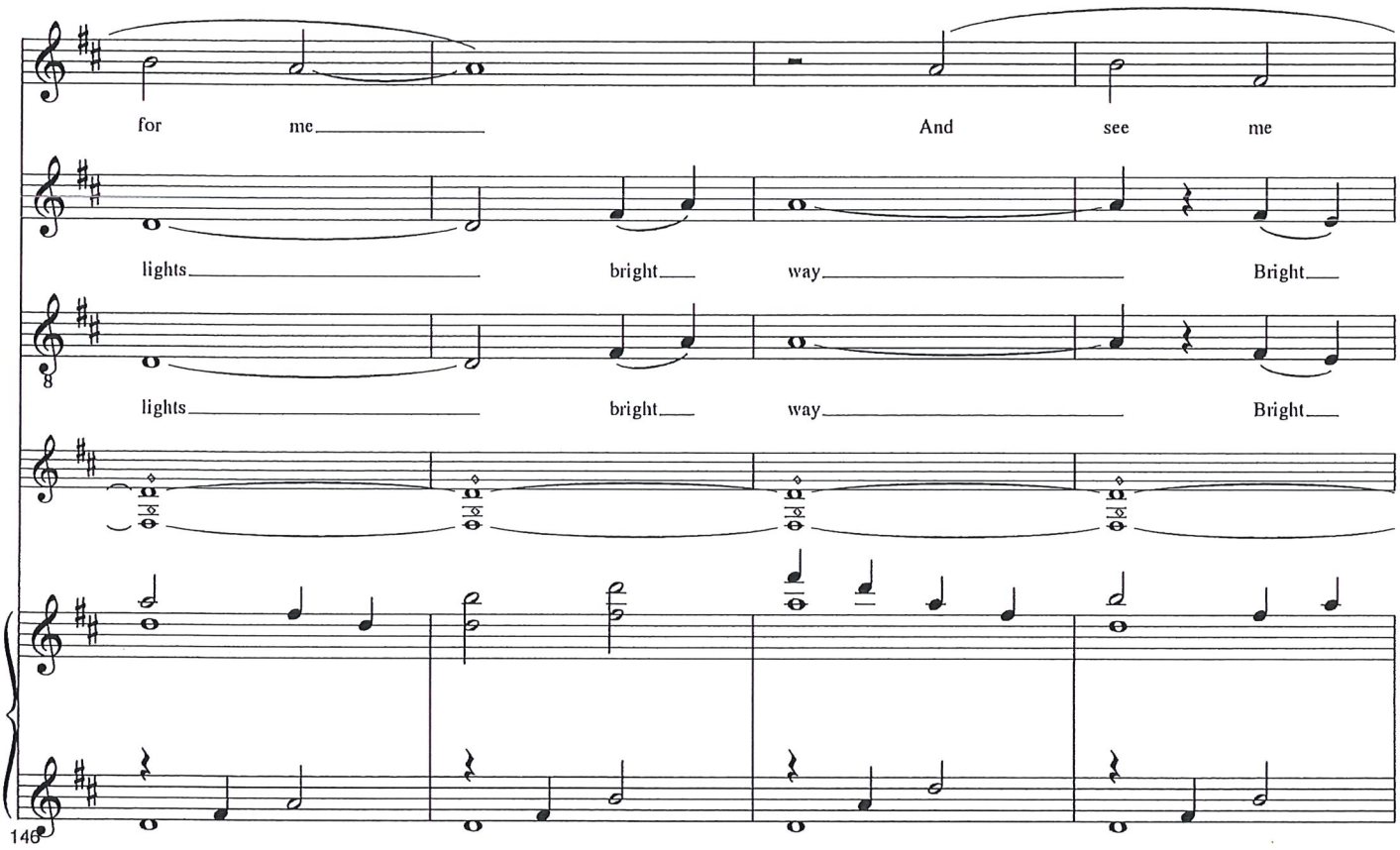

al - ways a song to sing. A
solo
Ooh
Ah
Ooh
Kbd., Gtr.
mp
126
Bs.

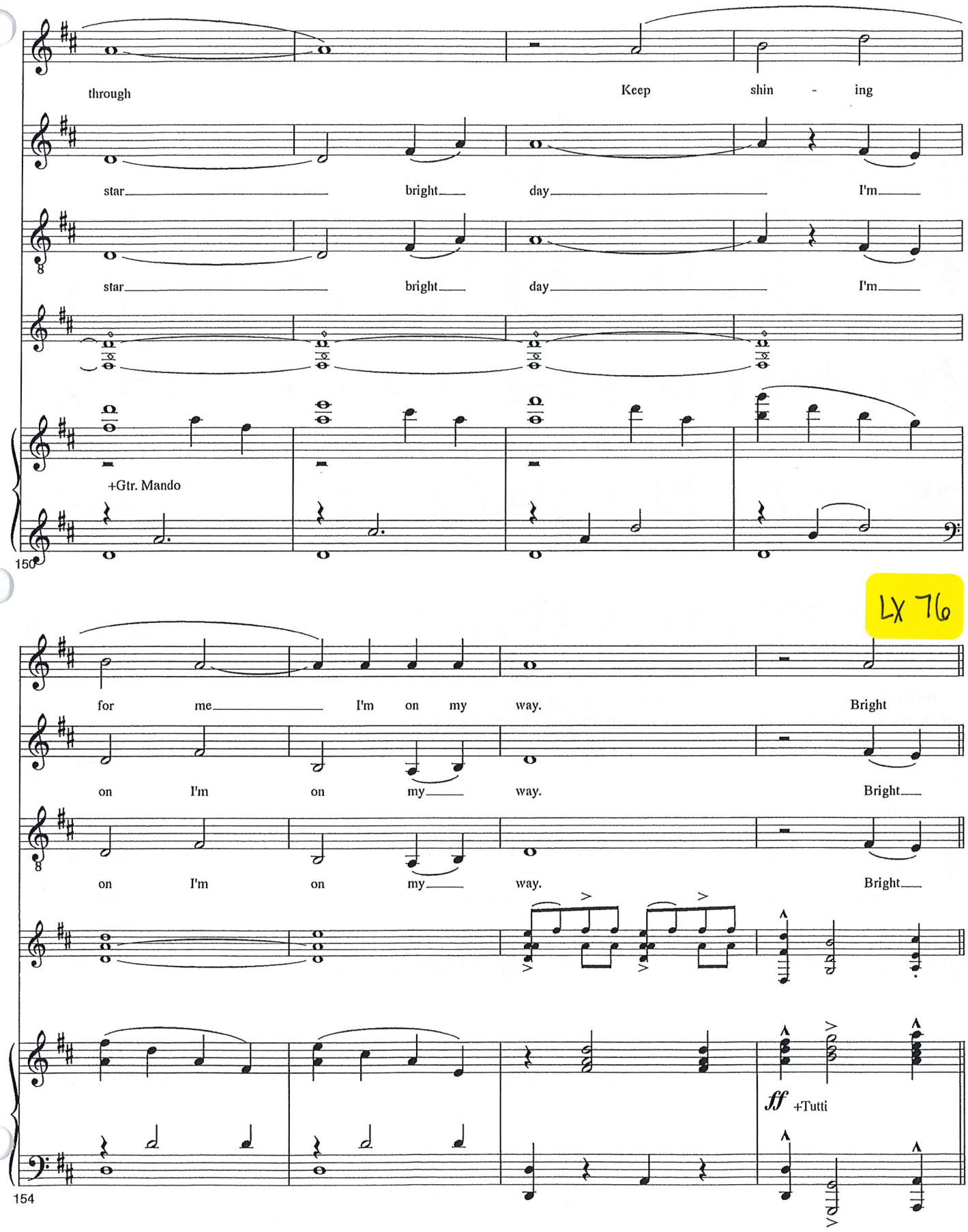

mel - o - dy in the dark,
Ooh
Ah
Ooh
Ooh
130

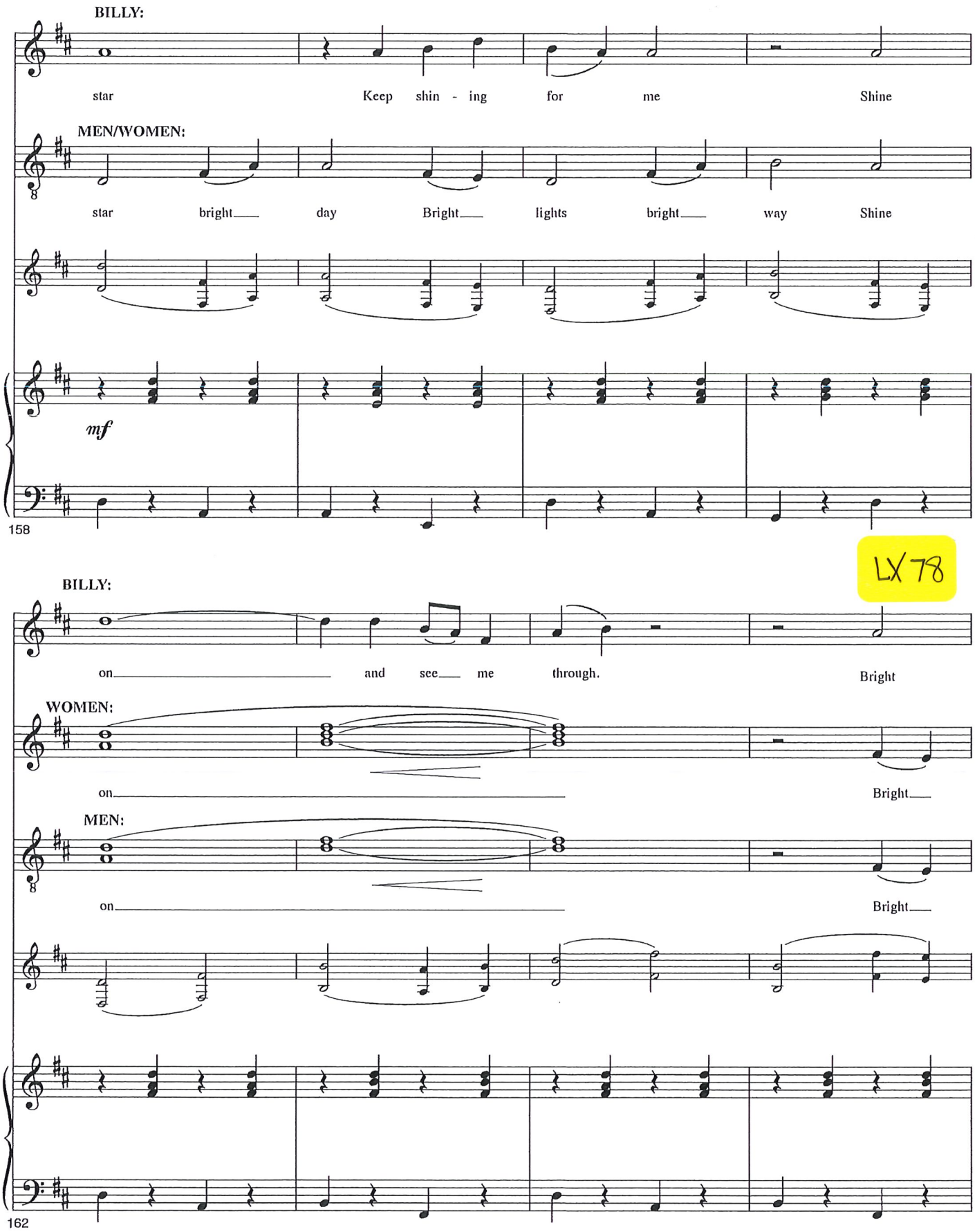

Lifts my spi - rits e - v'ry time I hear it.
Ah
Ah
Ah
134
com - forts my ach - ing heart.
Bright
Bright
138

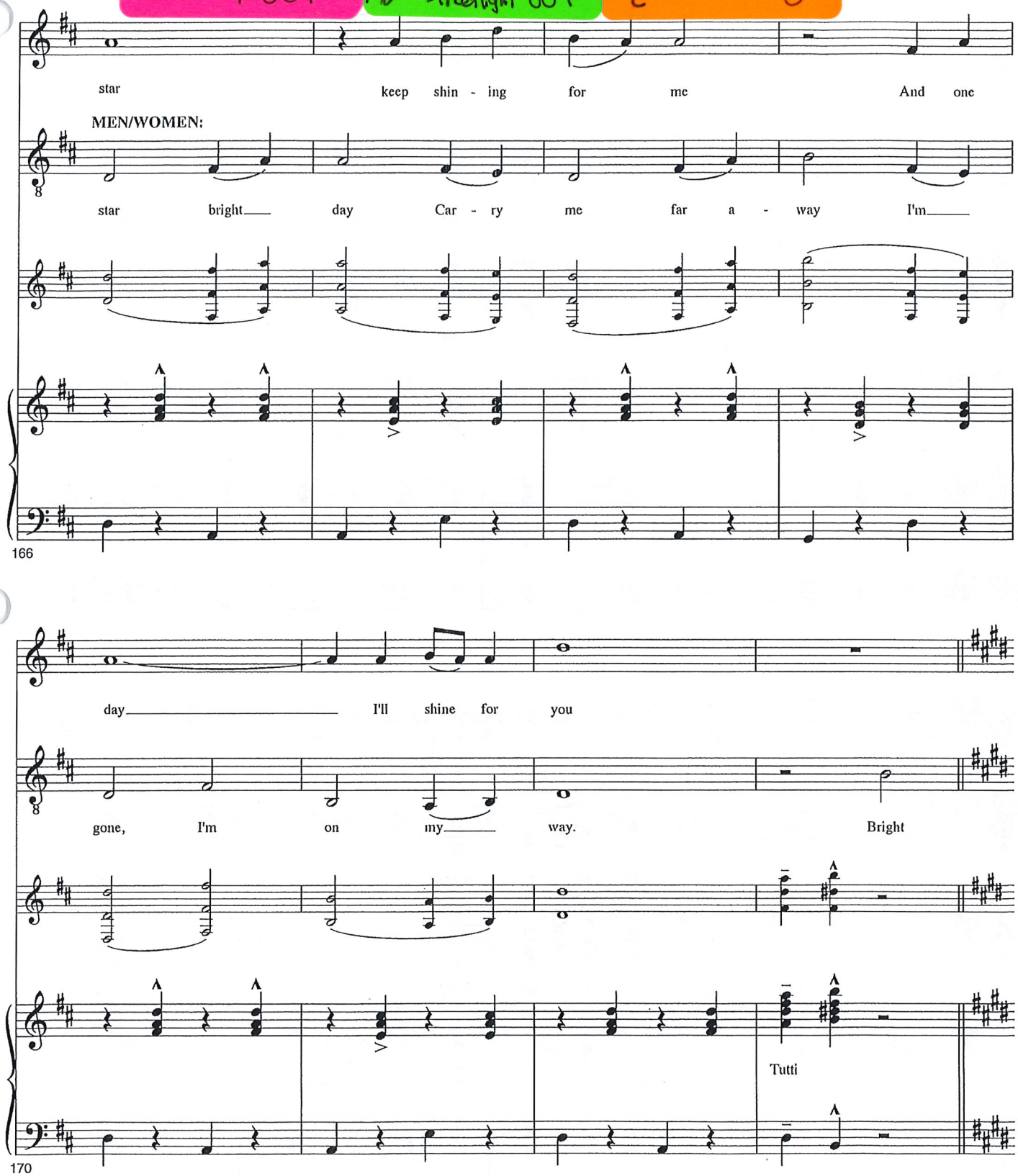
Q.F.1.

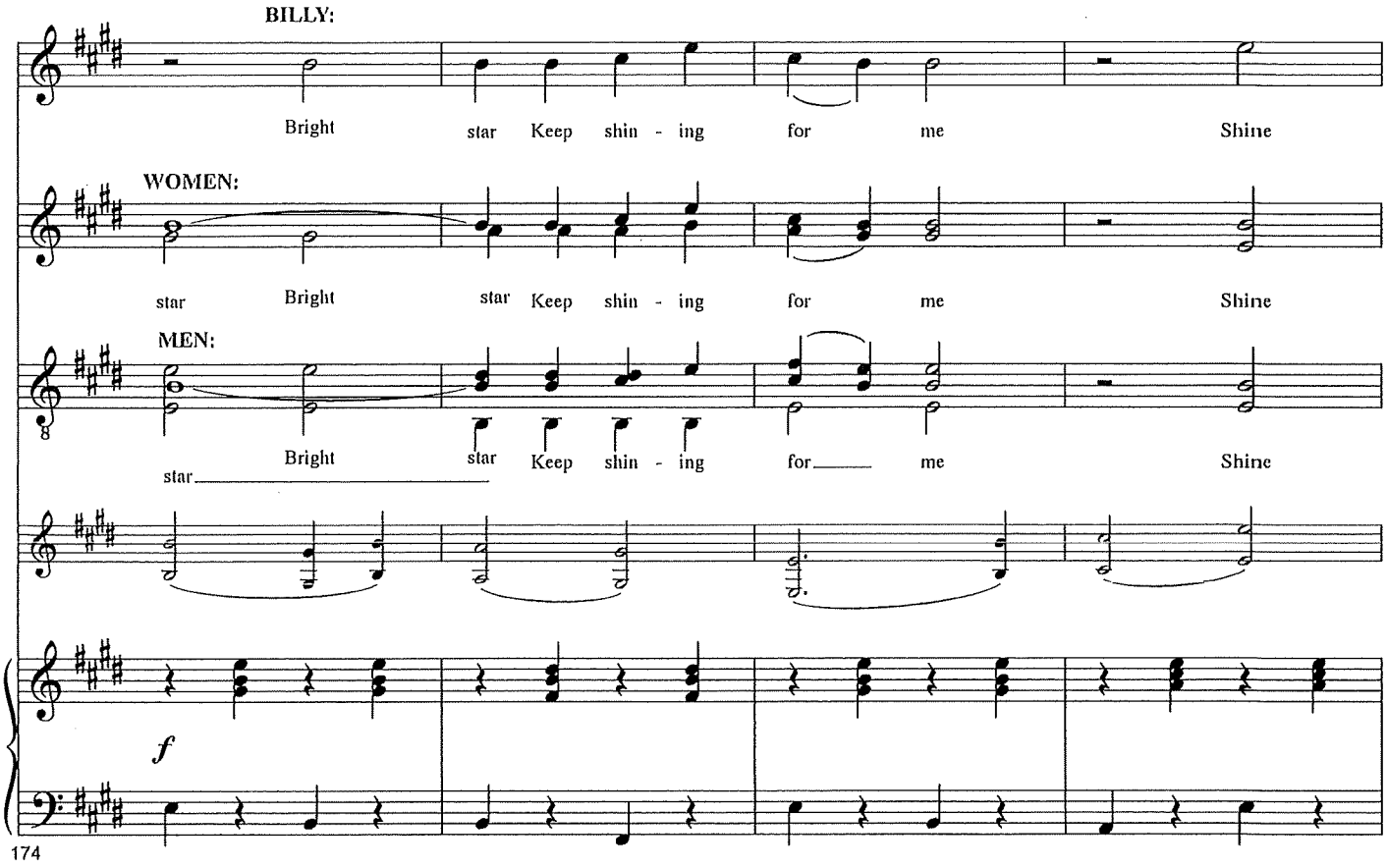
Keep shin - ing
star bright day Bright
star bright day Bright
mf
142

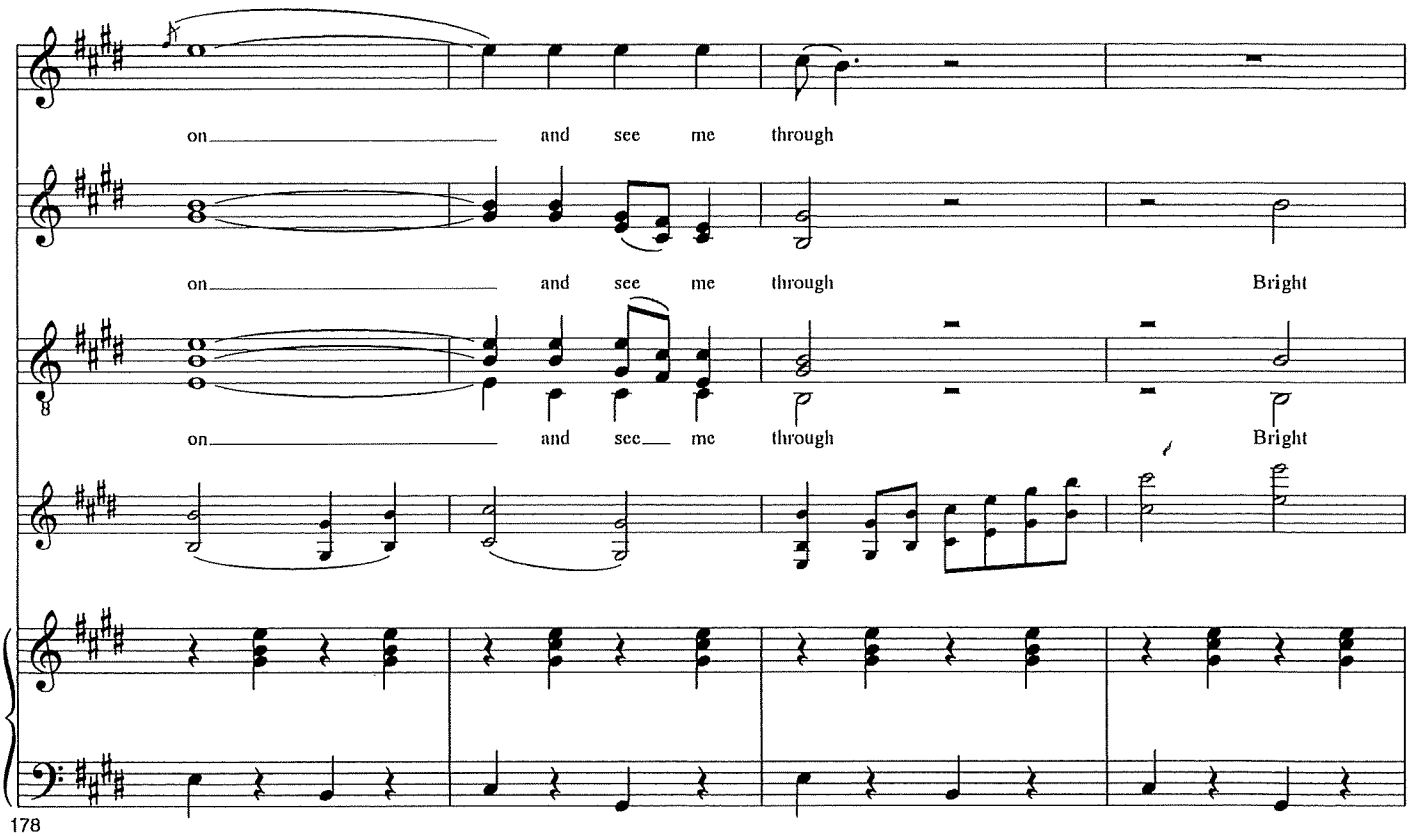

for me
And see me
lights bright way Bright
lights bright way Bright
146

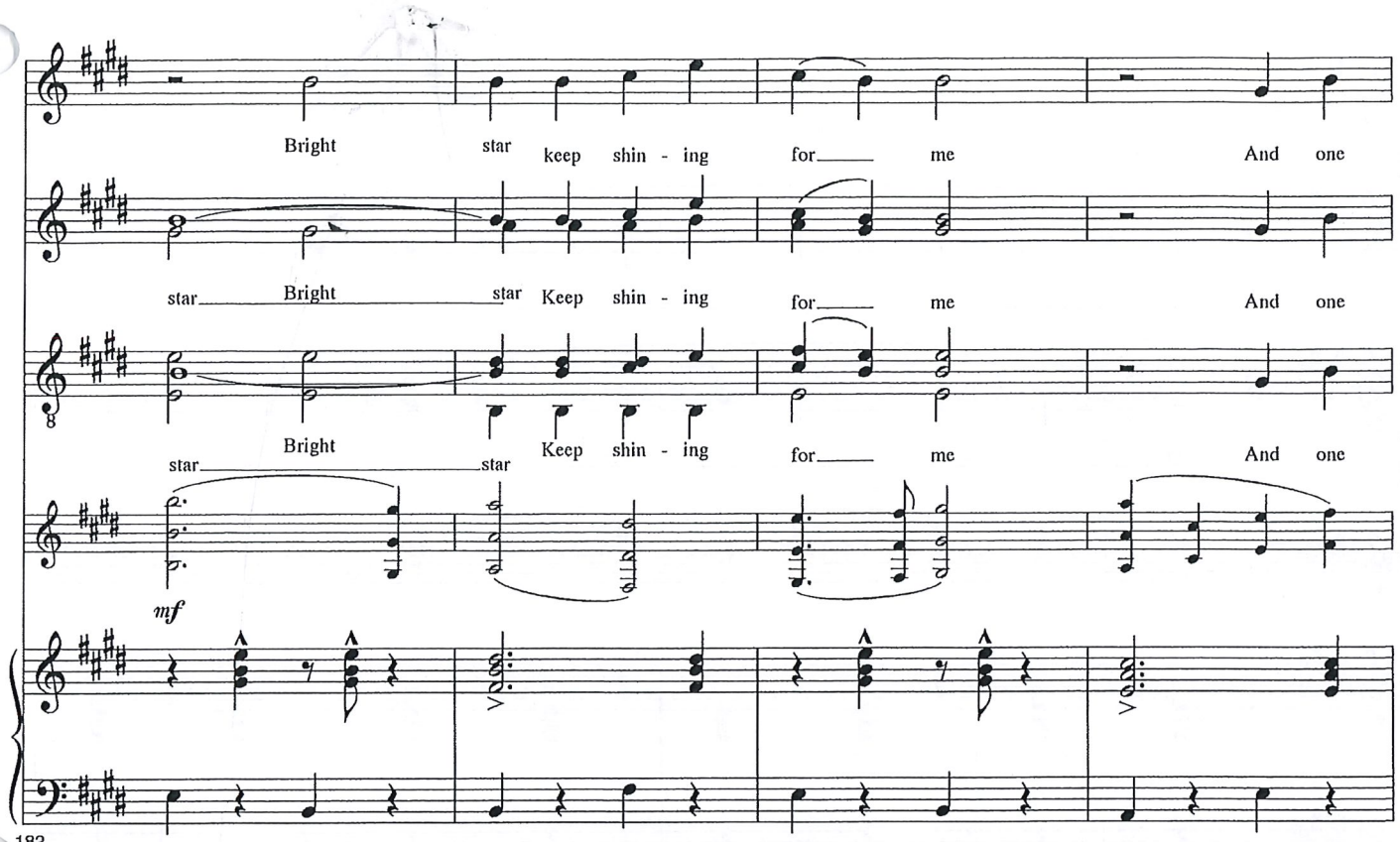

through
Keep shin - ing
star bright day I'm
star bright day I'm
+Gtr. Mando
150
LX 76
for me I'm on my way. Bright
on I'm on my way. Bright
on I'm on my way. Bright
ff +Tutti
154

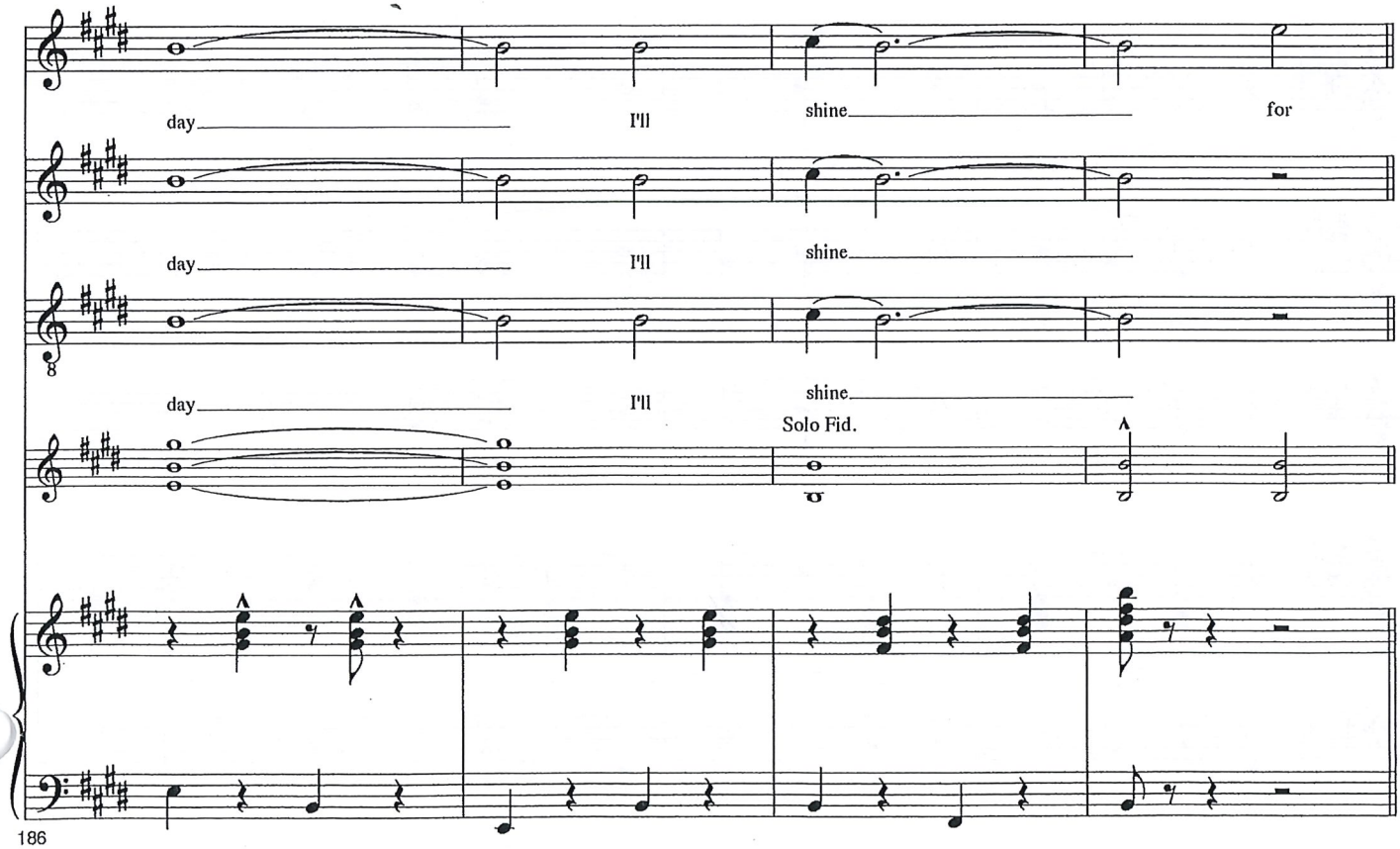

BILLY:
star
Keep shin - ing for me Shine
MEN/WOMEN:
star bright day Bright lights bright way Shine
mf
158
LX 78
BILLY:
on and see me through. Bright
WOMEN:
on Bright
MEN:
on Bright
162

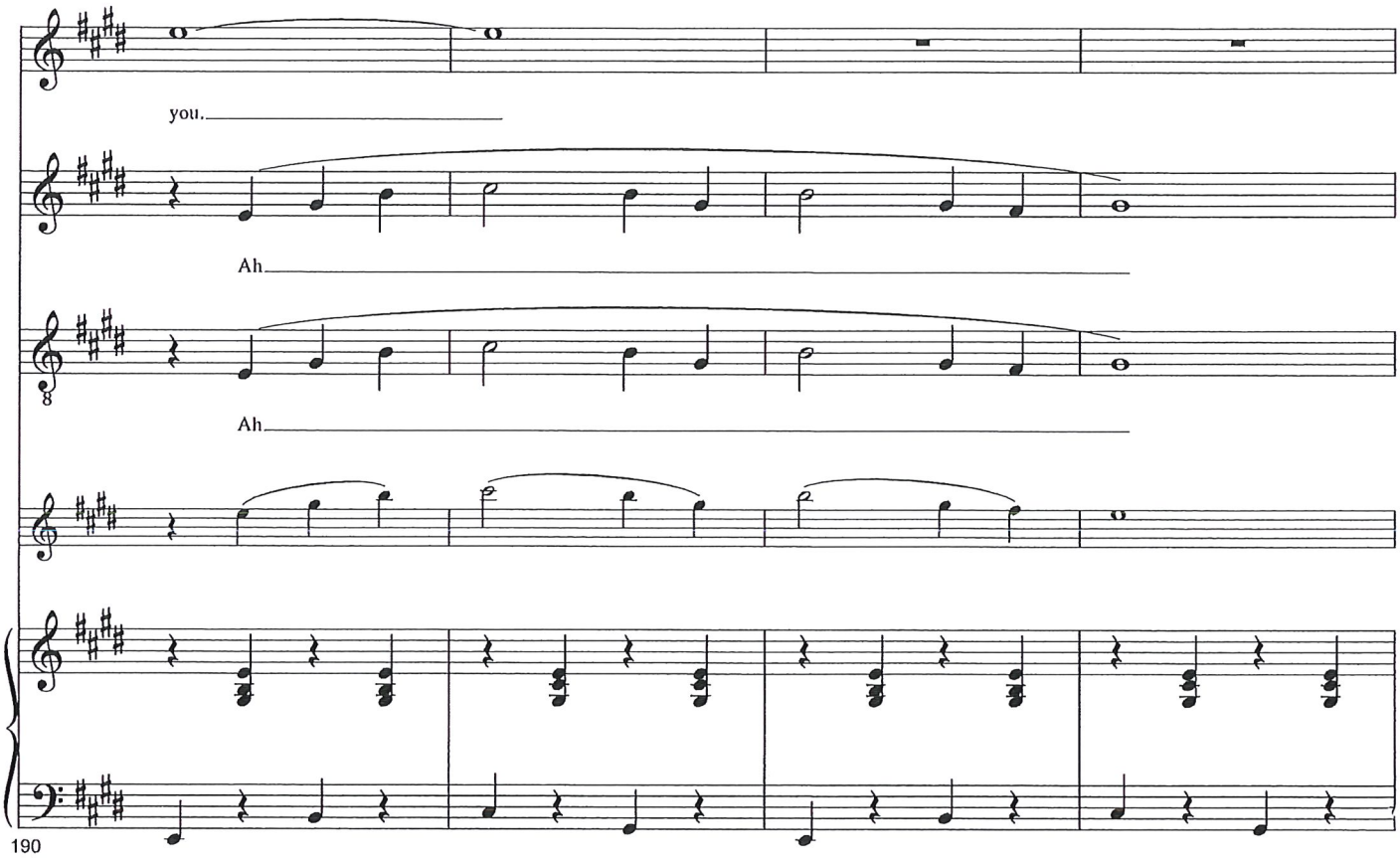

star keep shin - ing for me And one
MEN/WOMEN:
star bright day Car - ry me far a - way I'm
166
day I'll shine for you
gone, I'm on my way. Bright
Tutti
170


BILLY:
Bright star Keep shin - ing for me Shine
WOMEN:
star Bright star Keep shin - ing for me Shine
MEN:
Bright star Keep shin - ing for me Shine
star
f
174

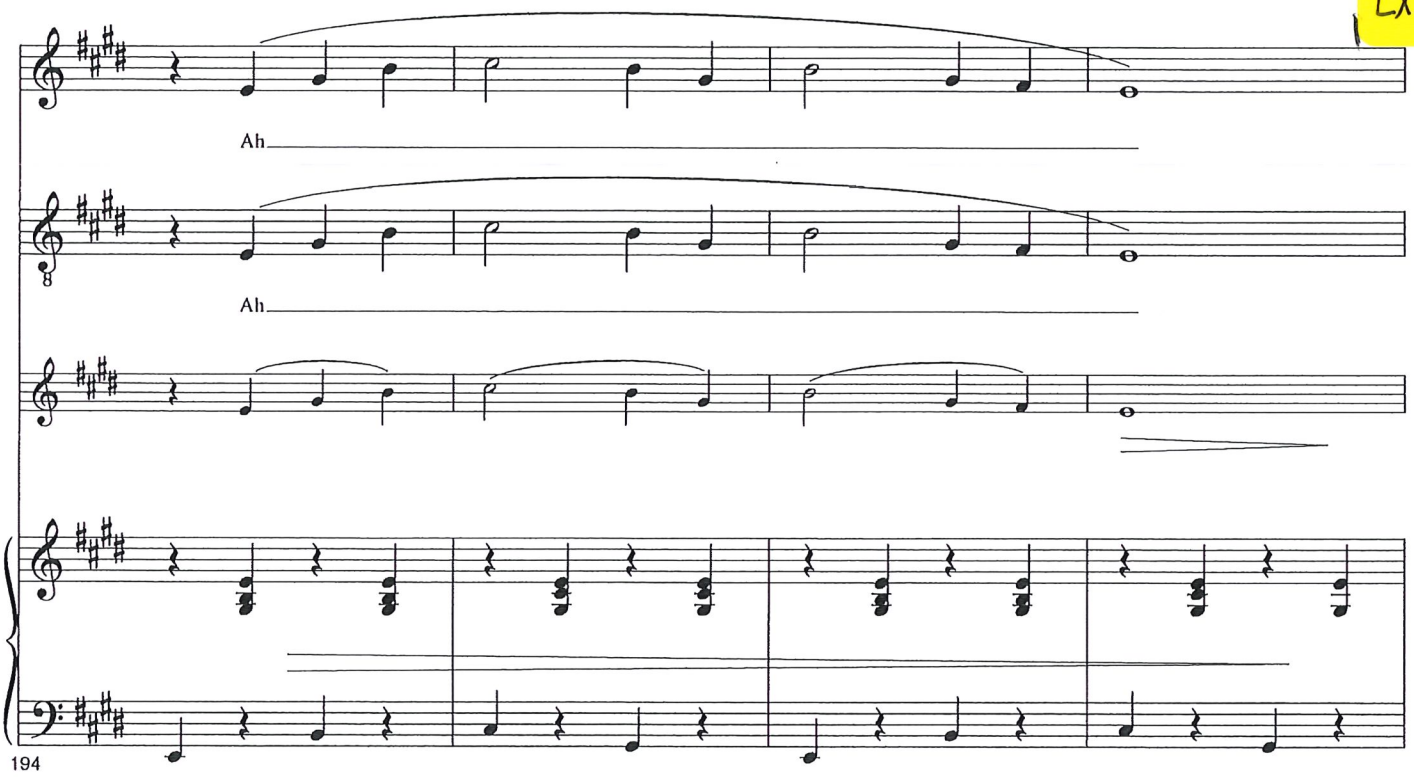

on and see me through
on and see me through Bright
on and see me through Bright
178

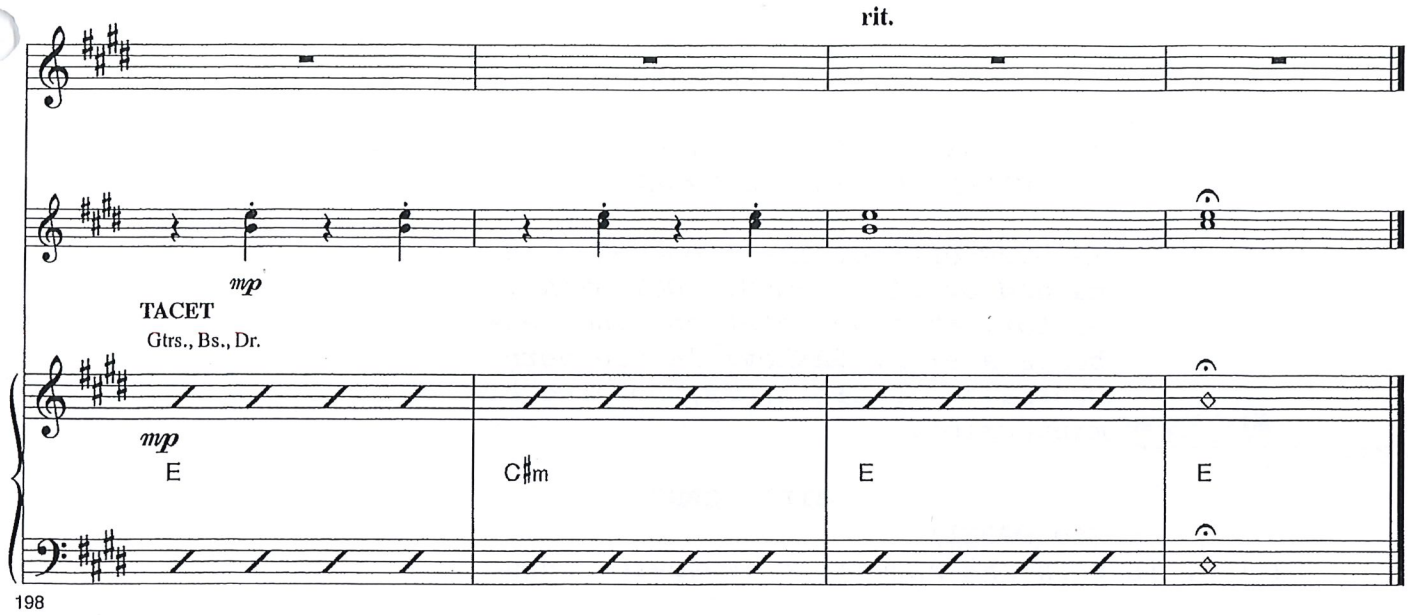

Bright star keep shin - ing for me And one
star Bright star Keep shin - ing for me And one
Bright star Keep shin - ing for me And one
star star
mf
182


day I'll shine for
day I'll shine
day I'll shine
Solo Fid.
186



LX 80




rit.
mp
TACET
Gtrs., Bs., Dr.
mp
E
C♯m
E
E
198

LX 82
S 1 OUT
SX 20
DD Billy ent.

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...

STB LX 83

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...

Q.F.!

LX 83

DD Alice enter

(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.

STB LX 84-93

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

STB SP Q 35 1↑ Alice

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.

LX 84

w/ music

#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.