

Scene Three: Up There

(A celestial clothesline is seen stretching back through infinity, but one portion of it is strung across as far downstage as possible. There is a celestial stepladder standing right center upstage of the line. It resembles our own stepladders except that it shimmers with a silvery light. The clothesline is quite full of shimmering stars. There is a basket full of stars on the shelf behind the ladder.)

*(AT RISE: The **STARKEEPER** is seated on the top of the stepladder, and as the lights come up, he can be seen hanging out stars and dusting them with a silver-handled white feather duster.)*

*(**BILLY** and the **TWO HEAVENLY FRIENDS** are seen making their way through the clouds from stage left to right, emerging a moment later through entrance down right into the back yard. The **1ST HEAVENLY FRIEND** enters. He stops, stage right center, faces front, and speaks.)*

1ST HEAVENLY FRIEND. Billy!

START **BILLY.** *(Entering.)* Hey, what is this!

*(Crossing and speaking to **STARKEEPER**.)*

Who are you?

STARKEEPER. Never mind who I am, Bigelow.

BILLY. *(To **FRIEND**.)* Where am I?

STARKEEPER. *(Although question was not addressed to him.)* You're in the back yard of heaven.

(Pointing off right.)

There's the gates over there.

BILLY. The pearly gates!

STARKEEPER. Nope. The pearly gates are in front. Those are the back gates. They're just mother-of-pearly.

BILLY. I don't wanta go in no back gate. I wanta go before the highest –

STARKEEPER. You'll go where we send you, young man.

BILLY. Now look here!

STARKEEPER. Don't yell.

BILLY. I didn't yell.

STARKEEPER. Well, don't.

~~*(He takes a star off the line.)*~~

~~*(To 1ST HEAVENLY FRIEND.)*~~ This one's finished. Brother Joshua, please hang it over Salem, Mass.

~~**1ST HEAVENLY FRIEND.** *(Crossing over and taking star.)*~~
~~Ay-ah.~~

~~*(Exits off left.)*~~

STARKEEPER. *(Taking a notebook out of his pocket.)* Now, this is a routine question I gotta ask everybody. Is there anythin' on earth you left unfinished? The reason I ask you is you're entitled to go back fer one day – if you want to.

BILLY. I don't know. *(Doggedly.)* Guess as long as I'm here, I won't go back.

STARKEEPER. *(Jotting down in a notebook.)* “Waives his right to go back.”

BILLY. Can I ask you somethin'? I'd like to know if the baby will be a boy or a girl.

STARKEEPER. We'll come to that later.

BILLY. But I'm only askin' –

STARKEEPER. Jest let me do the askin' – you do the answerin'. I got my orders. You left yer wife hevin' thet baby comin' – with nothin' fer 'em to live on. Why'd you do thet?

BILLY. I couldn't get work and I couldn't bear to see her –

(Pause.)

STARKEEPER. You couldn't bear to see her cry. Why not come right out and say it? Why are you afraid of sayin' the right word? Why are you ashamed you loved Julie?

BILLY. I ain't ashamed of anything.

STARKEEPER. Why'd you beat her?

BILLY. I didn't beat her – I wouldn't beat a little thing like that – I hit her.

STARKEEPER. Why?

BILLY. Well, y'see we'd argue. And she'd say this and I'd say that – and she'd be right – so I hit her.

STARKEEPER. Hmm! Are you sorry you hit her?

BILLY. Ain't sorry for anythin'.

STARKEEPER. *(Taking his basket coming down off the ladder.)* You ken be as sot and pernicketty as you want. Up here patience is as endless as time. We ken wait.

END

(He turns to BILLY in a more friendly way.)

Now look here, son, it's only fair to tell you – you're in a pretty tight corner. Fact is you haven't done enough good in yer life to get in there – not even through the back door.

BILLY. *(Turning away.)* All right. If I can't get in – I can't.

STARKEEPER. (*Testily.*) I didn't say you can't. Said you ain't done enough so *far*. You might still make it – if you tried hard enough.

BILLY. How?

STARKEEPER. Why don't you go down to earth fer a day like I said you could? Do somethin' real fine fer someone.

BILLY. Aw – what could I do?

STARKEEPER. Well, fer one thing you might do yer little daughter some good.

BILLY. (*Turning to STARKEEPER, elated.*) A daughter! It's a girl – my baby!

STARKEEPER. Ain't a baby any more. She's fifteen years old.

BILLY. How could that be? I just come from there.

STARKEEPER. You got to get used to a new way of tellin' time, Billy. A year on earth is just a minute up here. Would you like to look down and see her?

BILLY. Could I? Could I see her from here?

STARKEEPER. Sure could. Follow me.

(*STARKEEPER and BILLY cross down right. The lights dim and the gauze cloud curtain descends behind them.*)

BILLY. Tell me – is she happy?

STARKEEPER. No, she ain't, Billy. She's a lot like you. That's why I figure you're the one could help her most – if you was there.

BILLY. If she ain't happy, I don't want to look.

STARKEEPER. (*Looking off left, as if toward the earth.*) Well, right this minute she appears to be hevin' a fine time. Yes, sir! There she is runnin' on the beach. Got her shoes and stockin's off.

BILLY. Like I used to do!

STARKEEPER. Don't you think you better take a look?

BILLY. Where is she? What do I have to do to see her?

(The music begins.)

[MUSIC NO. 27 "BALLET"]

STARKEEPER. Jest look and wait. The power to see her will come to you.

(He puts his hand lightly on BILLY's shoulder.)

BILLY. Is that her? Little kid with tangled hair?

(The lights dim. The curtain goes up on a dark stage.)

(As the lights on BILLY and the STARKEEPER are dimming, a spotlight comes up on LOUISE, arms outstretched.)

STARKEEPER. Pretty – ain't she?

BILLY. My little girl!

(BILLY and the STARKEEPER back off down right and the entire stage is suddenly flooded with light.)

Scene Four:
Down Here On A Beach, Fifteen Years Later

(AT RISE: We see LOUISE standing alone, upstage center. As soon as the lights come up, the music of "If I Loved You" begins [measure 9], and she can be seen running and jumping joyously in her bare feet. [Measure 43] She turns a somersault and lies down on the sand to stare at the sky. [Measure 47] Two RUFFIANS come leap-frogging in, and LOUISE joins them in their rough play. Presently ENOCH SNOW enters from up right [measure 98], leading his six very well-behaved CHILDREN, all wearing their Sunday hats. They cross to downstage left, forming a diagonal line from down left to up center. [Measure 106] They stop in amazement to see the boisterous rough-housing of LOUISE and her COMPANIONS – ENOCH SNOW strongly disapproves. LOUISE tries to make friends with them and invites them to join in her play [measure 136], but, taking their cue from their father's horrified face, they just stand there shaking their heads. She finally gets the attention of two of them, who step out of line and laugh heartily at the antics of LOUISE, but SNOW stands there sternly and watches them. They feel his glare, look up at him and step meekly back into line. They snub her and finally exit [measure 148], led by SNOW, but as they go, one of them, [measure 160] a curious LITTLE MISS STUCK UP, steps out of line and lags behind the rest. She examines LOUISE's poor dress and bare feet with unfriendly dislike, circling around her and stopping on her left [measure 187].)

ENOCK'S DAUGHTER. (*Boastfully.*) My father bought me *my* pretty dress.

LOUISE. My father would've bought me a pretty dress, too. He was a barker on a carousel.

ENOCK'S DAUGHTER. Your father was a *thief*!

(They stand there just looking at each other. Finally ENOCK'S DAUGHTER tries to sneak away. She starts slowly circling counterclockwise. LOUISE follows her, their pace increasing as the circle gets bigger until she chases ENOCK'S DAUGHTER off left. When LOUISE returns [measure 188] she is wearing the big new hat that ENOCK'S DAUGHTER was wearing. She ties the bow, and then, imitating something she has seen proper ladies do, licks her fingers [measure 192] and smooths back the upsweep of her hair [measure 193]. Then she flips her skirt [measure 194]. LOUISE and the two RUFFIANS laugh.)

(They get ready for another game of leap frog when a CARNIVAL TROUPE is seen entering upstage right [measure 196]. LOUISE is entranced. One YOUNG MAN, the leader of the Troupe, is the type LOUISE believes her father to have been when he was young. He enters with a GIRL ACROBAT on his shoulder. She is holding a parasol. The YOUNG MAN sets her down. [Measure 212] She places her parasol in the center of the stage. The CARNIVAL TROUPE gets into position and [at measure 220] begins to dance around the parasol, as if they were horses on a carousel. At the same time LOUISE, drawn to the parasol, picks it up and begins to revolve with the CARNIVAL TROUPE. As they perform a brutal and frenetic waltz, LOUISE becomes frightened,

*crouches down and runs out of the circle. The **ACROBAT** approaches one of the **RUFFIANS** (downstage right) and playfully ruffles his hair. This scares him, and he dashes off right [measure 244].)*

*(At the same time the **YOUNG MAN** notices **LOUISE** and goes to shake her hand [measure 248]. Then they rejoin the dancing **CARNIVAL TROUPE**. [At measure 292] The **ACROBAT** sees **LOUISE** holding the stolen parasol and demands it back. **LOUISE** gives her the parasol. [Measure 296] The **YOUNG MAN** and **LOUISE** meet face to face. He tells her not to mind and winks at her. As the **ACROBAT** checks her parasol for any damage, **LOUISE**, fascinated by the glittery piece of silk decorating the **ACROBAT**'s skirt, touches it. [Measure 302] The **ACROBAT**, annoyed, pulls away from **LOUISE**. [Measure 316] However, the **YOUNG MAN** snatches the scarf from the **ACROBAT**'s skirt and gives it to **LOUISE**. The **CARNIVAL TROUPE** begin their exit upstage right [by measure 320]. **LOUISE** remains alone on the beach, dancing dreamily with the scarf. [Measure 338] The **YOUNG MAN**, who has waited behind, watches her. She becomes aware of his presence, and awkwardly approaches him. [Measure 360] Together they dance a pas-de-deux. [Measure 416] Eventually he grows frightened of her intensity. Realizing how young and innocent she is, he reluctantly leaves her. [Measure 428] **LOUISE** feels humiliated and ashamed. She weeps.)*

*([Measure 436] The **SNOW CHILDREN** re-enter from upstage left, dancing a Polonaise. [Measure 454] **LOUISE** tries to join*

them but is constantly pushed out. [Measure 486] LOUISE pretends she doesn't care and dances by herself, but her heart is breaking. [Measure 502] MISS SNOW makes fun of her, all the CHILDREN begin to mock her, until she turns on them in desperation [measure 508]. They are frozen with awe and fear as she speaks to them in a voice filled with deep injury and the fury of a hopeless outcast.)

LOUISE. *(Whispers.)* I hate you – I hate all of you!

(The CHILDREN back away and then begin dancing again [measure 515]. LOUISE stands there looking at them, heartbroken and alone, as the gauze cloud curtain falls. We see BILLY and the STARKEEPER, who have been watching all of this from “up there,” back in their original positions.)

[MUSIC NO. 28 “MY LITTLE GIRL – MUSIC UNDER SCENE”]

BILLY. Why did you make me look?

STARKEEPER. You said you wanted to.

BILLY. I know what she's goin' through.

STARKEEPER. Somethin' like what happened to you when you was a kid, ain't it?

BILLY. Somebody ought to help her.

STARKEEPER. Ay-ah. Somebody ought to. You ken go down any time. Offer's still open.

(The 1ST HEAVENLY FRIEND enters to guide BILLY if he wants to go. BILLY starts toward him; then, getting a sudden idea, he turns back and stealthily takes a star from the STARKEEPER's basket. Both the STARKEEPER



*and the **1ST HEAVENLY FRIEND** are aware of this, but pretend not to notice. **BILLY** waves an elaborate good-by to the **STARKEEPER** and, whistling casually to quell suspicion, he starts away with the **1ST HEAVENLY FRIEND**.)*

Scene Five:
Outside Julie's Cottage

(AT RISE: JULIE and CARRIE are seated outside the cottage, having coffee.)

CARRIE. *(Seated left of JULIE, continuing a narrative.)*
...And so the next day we all climbed to the top of the Statue of Liberty – Enoch and me and the nine kids.

JULIE. Did you go to any theayters in New York?

CARRIE. 'Course we did!

JULIE. Did you see any of them there “extravaganzas”?

CARRIE. Enoch took me to one of them things. The curtain went up an' the fust thing y'see is twelve hussies with nothin' on their legs but tights!

JULIE. What happened then?

CARRIE. Well! Enoch jest grabbed hold o' my arm and dragged me out of the theayter! But I went back the next day – to a matinee – to see how the story come out.

JULIE. All by yerself?

(CARRIE nods.)

Lucky you didn't see anybody you know.

CARRIE. I did.

JULIE. Who?

CARRIE. Enoch!

(JULIE clasps her hand over her mouth to keep from laughing. Then she gets the cups together. CARRIE gets up.)

(Animatedly.) There was one girl who sung an awful ketchy song.

(She walks to the back of her chair. LOUISE enters from the house, unnnnoticed.)

She threw her leg over a fence like this –

(As she is swinging her leg over the chair, she sees LOUISE and hastily puts her leg down.)

– and it rained all day!

(JULIE, her back toward LOUISE, stares at CARRIE in wonder. She gathers that something is up, turns right, and sees LOUISE.)

JULIE. Oh-h-h. Louise, take these cups into the kitchen, dear. That's a good girl.

(LOUISE takes the cups into the house.)

CARRIE. She threw her leg over a fence like this –

(She swings her leg over the chair and pulls her skirt up over her knee.)

and she sung –

[MUSIC NO. 29 “CARRIE’S INCIDENTAL”]

(Unaccompanied.)

I'M A TOMBOY, JEST A TOMBOY!

I'M A MADCAP MAIDEN FROM BROADWAY!

(ENOCH enters followed by their eldest son, ENOCH, JR., but CARRIE does not see them. JULIE tries to warn her.)

I'M A TOMBOY, A MERRY TOMBOY!

I'M A MADCAP MAIDEN FROM BROADWAY!

ENOCH. *(Taking his son by the shoulders.)* Turn yer eyes away, Junior!

(Turns his SON's face away.)

CARRIE. (*Taking her leg off the chair and standing there guiltily.*) I was jest tellin' Julie about thet show – *Madcap Maidens*.

ENOCH. We also saw *Julius Caesar*. Wouldn't thet be a better play to quote from?

CARRIE. I don't remember much of thet one. All the men was dressed in nightgowns and it made me sleepy.

JULIE. (*Trying to change the subject.*) Won't you set down and visit with us?

ENOCH. Afeared we hev'n't time. Mrs. Snow and I hev to stop at the minister's on our way to the graduation. (*To CARRIE.*) And I'll thank you not to sing "I'm a Tomboy" to the minister's wife.

CARRIE. I already did.

ENOCH. (*Giving his SON a good slap on the back.*) Come, Junior!

(*LOUISE comes out of the house just as JUNIOR turns to his father. JUNIOR sees LOUISE and gets a new idea.*)

ENOCH, JR. Pa, ken I stay and talk to Louise?

(*ENOCH looks stern. CARRIE crosses to ENOCH.*)

Jest for five minutes.

ENOCH. No!

CARRIE. (*Slapping ENOCH's back in the same manner as ENOCH slapped JUNIOR.*) Aw, let him!

ENOCH. All right. Five minutes. No more.

JULIE. (*Going into house.*) Good-by.

CARRIE. See you at the graduation.

(*JULIE exits into house.*)

ENOCH. *(Taking CARRIE to exit.)* Still lallygaggin'. You'd think a woman with nine children'd hev more sense.

CARRIE. If I hed more sense I wouldn't hev nine children!

(She crosses in front of ENOCH and exits. He follows.)

LOUISE. I wish I could go to New York.

ENOCH, JR. What are you goin' to do after you graduate?

LOUISE. *(Lowering her voice, as BILLY and FRIEND enter left.)* Listen, Enoch – ken you keep a secret?

(JUNIOR solemnly crosses his heart and spits.)

BILLY. *(To HEAVENLY FRIEND.)* Can she see me?

1ST HEAVENLY FRIEND. Only if you want her to.

(They remain silent observers of the scene, BILLY standing by the trellis, 1ST HEAVENLY FRIEND extreme downstage left.)

ENOCH, JR. Well, what's the secret?

LOUISE. I'm goin' to be an actress. There's a Troupe comin' through here next week. I met a feller – says he's the advance man, or somethin' – says he'll help me!

ENOCH, JR. *(Horried.)* You mean run away?

(She puts her fingers to her lips to shush him. BILLY winces. 1ST HEAVENLY FRIEND watches BILLY.)

I won't let you do it, Louise.

LOUISE. How'll you stop me?

ENOCH, JR. I'll marry you. That's how. The hardest thing'll be to persuade Papa to let me marry beneath my station.

LOUISE. You needn't bother about marryin' beneath your station! I wouldn't have you. And I wouldn't have that stuck-up buzzard for a father-in-law if you give me a million dollars!

(BILLY looks at 1ST HEAVENLY FRIEND and smiles, happy over this.)

ENOCH, JR. *(Outraged, hit in a tender spot.)* You're a fine one to talk about my father! What about yer own? A cheap barker on a carousel – and he beat your mother!

LOUISE. *(Giving JUNIOR a good punch.)* You get out of here! You sleeky little la-de-da!

(Spins him around and aims a well-directed kick at him. BILLY, seeing all this, puts out his foot and trips JUNIOR just as he is passing him.)

I'll – I'll kill you – you –

(JUNIOR, baffled, runs out left. LOUISE suddenly turns, crosses to her chair, sinks on it, and sobs. BILLY looks over at LOUISE, who is a very heartbroken little girl. He turns to the 1ST HEAVENLY FRIEND.)

BILLY. ~~If I want her to see me, she will?~~

START

(The 1ST HEAVENLY FRIEND nods. BILLY approaches LOUISE timidly.)

→ Little girl – Louise!

(She looks up through her tears.)

LOUISE. Who are you?

BILLY. I... I...

(He's nearly as rattled as he was the night he suddenly faced BASCOMBE on the wharf.)

LOUISE. How did you know my name?

BILLY. Somebody told me you lived here. I knew your father.

LOUISE. My father!

BILLY. I heard what that little whippersnapper said. It ain't true – any of it.

LOUISE. It is true – all of it.

(Pause. He is stunned.)

BILLY. Did your mother tell you that?

LOUISE. No, but every kid in town knows it. They've been throwin' it up at me ever since I ken remember. I wish I was dead.

(She looks away to hide her tears.)

BILLY. *(Softly.)* What – what did yer *mother* say about – him?

LOUISE. Oh, she's told me a lot of fairy stories about how he died in San Francisco – and she's always sayin' what a handsome fellow he was –

BILLY. Well, he was!

LOUISE. *(Hopeful, rising.)* Was he – really?

BILLY. He was the handsomest feller around here.

LOUISE. You really knew him, did you? And he was handsome?

(He nods his head.)

What else about him? Know anythin' else *good* about him?

BILLY. *(Passing right hand through his hair.)* Well-ll... he used to tell funny jokes at the carousel and make people laugh.

LOUISE. *(Her face lighting up.)* Did he?

(They both laugh.)

What else?

(Pause. He's stuck and changes the subject.)

BILLY. Look – I want to give you a present.

LOUISE. *(Backing up right, immediately suspicious.)*

Don't come in, mister. My mother wouldn't like it.

BILLY. I don't mean you any harm, child. I want to give you somethin'.

LOUISE. Don't you come any closer. You go 'way with yer frightful face. You scare me.

BILLY. Don't chase me away. I want to give you a present – somethin' pretty – somethin' wonderful –

(He looks at the 1ST HEAVENLY FRIEND, who turns front and smiles. BILLY takes the star from his inside vest pocket. LOUISE looks at the star with wonderment, then at BILLY.)

LOUISE. What's that?

BILLY. Psst! A star.

(He points up to the sky with right hand to indicate whence it came. LOUISE is terrified now.)

LOUISE. *(Backing up right.)* Go away!

BILLY. *(Growing panicky and taking her arm.)* Darling, please – I want to help you.

LOUISE. *(Trying to pull her arm away.)* Don't call me "darling." Let go of my arm!

BILLY. I want to make you happy. Take this –

LOUISE. No!

BILLY. Please!

(She pulls away from him, holding out her right hand to keep him away from her.)

Please – dear –

START *(Impulsively, involuntarily, he slaps her hand. She is startled.)*

LOUISE. Mother!

(She runs into the house.)

Mother!

~~(BILLY puts the star on the chair nearest center. Then he looks at the 1ST HEAVENLY FRIEND guiltily.)~~

~~1ST HEAVENLY FRIEND. Failure! You struck out blindly again. All you ever do to get out of difficulty – hit someone you love! Failure!~~

JULIE. *(Coming out of house, agitated.)* Where is he?

~~[MUSIC NO. 30 “PORCH SCENE (IF I LOVED YOU – REPRISE)”]~~

~~*(She stops suddenly. BILLY turns to her. She stares at him.)*~~

~~BILLY. *(To HEAVENLY FRIEND, but looking at JULIE.)* I don't want her to see me.~~

~~1ST HEAVENLY FRIEND. Then she doesn't.~~

~~BILLY. She looks like she saw me before I said that.~~

LOUISE. ~~*(Coming out of the house and crossing downstage of BILLY, almost touching him.)*~~ Oh, he's gone! ~~*(Turning to JULIE.)*~~ I didn't make it up, Mother. Honest – there was a strange man here and he hit me – hard – I heard the sound of it – but it didn't hurt, Mother! It didn't hurt at all – it was jest as if he – kissed my hand!

JULIE. Go into the house, child!

LOUISE. What's happened, Mother?

(JULIE just stares at the same place.)

Don't you believe me?

JULIE. Yes, I believe you.

LOUISE. *(Coming closer to JULIE.)* Then why don't you tell me why you're actin' so funny?

JULIE. It's nothin', darlin'.

LOUISE. But is it possible, Mother, fer someone to hit you hard like that – real loud and hard – and not hurt you at all? *Julie hugs Louise and sends her inside*

ENDS **JULIE.** It's possible, dear – fer someone to hit you – hit you hard – and not hurt at all.

(~~JULIE and LOUISE embrace and start for the house. LOUISE exits into house, but JULIE sees the star that BILLY had placed on the chair and goes toward it. As she does so, the lights dim slowly. She picks up the star and holds it to her breast.~~)

BILLY. Julie – Julie!

(She stands transfixed.)

LONGING TO TELL YOU,
BUT AFRAID AND SHY,
I LET MY GOLDEN CHANCES PASS ME BY.
NOW I'VE LOST YOU;
SOON I WILL GO IN THE MIST OF DAY,
AND YOU NEVER WILL KNOW
HOW I LOVED YOU,
HOW I LOVED YOU.

(The lights fade out as JULIE goes into the house. As BILLY crosses to the 1ST HEAVENLY FRIEND, the cloud curtain falls behind him.)



She took the star – she took it! Seems like she knew I was here.

1ST HEAVENLY FRIEND. Julie would always know.

BILLY. She never changes.

1ST HEAVENLY FRIEND. No, Julie never changes.

BILLY. But my little girl – my Louise – I gotta do somethin' fer her.

1ST HEAVENLY FRIEND. So far you haven't done much.

BILLY. I know. I know.

1ST HEAVENLY FRIEND. Time's runnin' out.

BILLY. But it ain't over yet. I want an extension! I gotta see her graduation.

1ST HEAVENLY FRIEND. All right, Billy!

(They exit. The blue lights dim on the curtain. The curtain rises in the dark. The lights flash up on the next scene.)

Scene Six:
Outside A Schoolhouse, The Same Day

*(AT RISE: The **GRADUATING CLASS** sits massed on three rows of benches. The **GIRLS**, all dressed alike in white, are seated on the first two benches. The **BOYS**, wearing blue serge suits, sit on the third bench. The **BOYS** who cannot be seated on the third bench are standing on the steps of the schoolhouse, behind the benches. Stage left is a bench standing at an angle. **JULIE** is seated on the downstage end of the bench, **NETTIE** is seated alongside of her. There are **TWO OTHER PERSONS** on this bench and other relatives of the graduating class are lined up behind it. Stage right, there is a small platform on which is a speakers' stand. Upstage of this stand, **DR. SELDON** is seated on a chair. **MR. BASCOMBE** is seated on a chair downstage of the stand. **ENOCH** and **CARRIE** and their entire family are standing downstage right. **LOUISE** is seated on the extreme left end of the first bench with the graduating **GIRLS**. As the lights come up, the **PRINCIPAL** is standing behind the speakers' stand. All are applauding and a **YOUNG GIRL** has just received her diploma. She goes up and joins the others.)*

PRINCIPAL. Enoch Snow, Junior!

*(**ENOCH, JR.** comes up. His applause is led by his not inconsiderable family – **ENOCH, SR.**, **CARRIE** and his **BROTHERS** and **SISTERS**. They form a solid cheering section. As **ENOCH, JR.** returns to his place, one of his **SISTERS** sitting in the first row puts out her foot and trips him. He looks around, and she applauds vigorously. He walks on.)*

BABY SISTER. Yah!

(CARRIE pulls her back in line with the rest of the family.)

PRINCIPAL. Miss Louise Bigelow.

(JULIE steps out and applauds. CARRIE claps her hands a few times, and there is not much more. LOUISE walks up, receives her diploma sullenly, and joins the group again. BILLY and the 1ST HEAVENLY FRIEND have come in, down right, in time to see this.)

Our speaker this year is the most popular, best-loved man in our town – Dr. Seldon.

(The PRINCIPAL steps down from the speakers' stand and stands behind MR. BASCOMBE. DR. SELDON now takes his place on the stand. He adjusts his spectacles, and as he does so, BILLY speaks to the 1ST HEAVENLY FRIEND.)

BILLY. Say! He reminds me of that feller up on the ladder.

1ST HEAVENLY FRIEND. Yes, a lot of these country doctors and ministers remind you of him.

DOCTOR SELDON. It's the custom at these graduations to pick out some old duck like me to preach at the kids.

(Laughter.)

I can't preach to you. Know you all too well. Brought most of you into the world. Rubbed liniment on yer backs, poured castor oil down yer throats.

(A shudder runs through them, and a GIRL laughs. All look at her and she is mortified.)

Well, all I hope is that now I got you this far, you'll turn out to be worth all the trouble I took with you!

(He pauses, looks steadily at them, his voice more earnest.)

I can't tell you any sure way to happiness. All I know is you got to go out and find it fer yourselves.

(BILLY goes over to LOUISE.)

You can't lean on the success of your parents. That's their success. *(Directing his words to LOUISE.)* And don't be held back by their failures! Makes no difference what they did or didn't do. You jest stand on yer own two feet.

BILLY. *(To LOUISE.)* Listen to him. Believe him.

(She looks up suddenly.)

DOCTOR SELDON. The world belongs to you as much as to the next feller. Don't give up! And try not to be skeered o' people not likin' you – jest you try likin' *them*. Jest keep yer faith and courage, and you'll come out all right. It's like what we used to sing every mornin' when I went to school. Mebbe you still sing it – I dunno.

[MUSIC NO. 31 “FINALE ULTIMO (YOU’LL NEVER WALK ALONE – REPRISE)”]

(He recites.) “When you walk through a storm keep yer chin up high...” *(To the KIDS.)* Know thet one?

(They nod eagerly, stand and go on with the song.)

ALL. *(Very quietly.)*

AND DON'T BE AFRAID OF THE DARK.

BILLY. *(To LOUISE.)* Believe him, darling! Believe.

(LOUISE stands, joining the others, who are standing as they sing. NOTE: At this point everyone on stage is standing except for JULIE.)

ALL.

AT THE END OF THE STORM
IS A GOLDEN SKY,
AND THE SWEET, SILVER SONG OF A LARK.

(BILLY crosses back of bench left and stands behind JULIE, who is now the only person sitting.)

WALK ON THROUGH THE WIND,
WALK ON THROUGH THE RAIN,
THOUGH YOUR DREAMS BE TOSSED AND BLOWN.

BILLY. *(To JULIE.)* I loved you, Julie. Know that I loved you!

(JULIE's face lights up, she stands as she starts singing with the rest.)

ALL (WITH JULIE).

WALK ON, WALK ON, WITH HOPE IN YOUR HEART,
AND YOU'LL NEVER WALK ALONE!

(LOUISE moves in closer to the group. Tentatively, she puts her arm around the GIRL to her right. Responding, the GIRL turns to LOUISE and smiles. LOUISE's eyes shine. The 1ST HEAVENLY FRIEND smiles and beckons BILLY to follow him. BILLY does. As they pass the DOCTOR, he watches and smiles wisely.)

YOU'LL NEVER WALK ALONE.

The Curtain Falls

[MUSIC NO. 32 "EXIT MUSIC"]