

WAYNE

Okay, mister – now I'll try for that fake revolver with the genuine simulated pearl handle.

ELEANOR (OFFSTAGE)

Wayne!... Wayne!...

WAYNE

Back here, Eleanor.

(ELEANOR comes running on.)

ELEANOR

Oh, Wayne, I have the most wonderful news...

(She throws herself into his arms and he spins her around.)

WAYNE

Well now, slow down and tell me...

ELEANOR

(Holding up an envelope.)

From State College. Somebody dropped out of the nursing program and I got accepted. I'm going off to college in ten days!

WAYNE

Well, gee... that's...

(The gravity of the situation suddenly strikes him.)

Ten days?

ELEANOR

Of course now I can't go to the fair.

WAYNE

Whaddaya talkin' about? I got the three days all planned out for us.

ELEANOR

Honeybunch, I got a million and one things on my mind.

WAYNE

Can't one of 'em be me? I suppose when ya get home next summer you'll be educated to the point where I'll look pretty ignorant and ya won't find me very interesting anymore.

ELEANOR

Oh, Wayne – there'll never be anybody like you.

WAYNE

It's not somebody like me I'm worried about. It's somebody different – some guy with a blazer and a trust fund.

ELEANOR

And just exactly what is that supposed to mean? It sounds like you think I'm not to be trusted.

WAYNE

Well, how am I supposed to know what's goin' on? Between the sorority house and the freshman mixer, traipsin' around with Lord knows who.

ELEANOR

(Seething)

I do not traipse!

WAYNE

Or whatever you Gamma Hubba-Hubba girls call it.

ELEANOR

Well, Mr. Frake, I never realized you held me in such low regard.

(She storms away across the yard.)

WAYNE

Now hold on, Eleanor -

ELEANOR

(Turning back to him.)

I should have known better than to think you'd be happy for me.

(She exits upstage. WAYNE turns to exit and nearly runs into MARGY, who has entered and heard the last of their argument.)

WAYNE

Women.

(He exits. MARGY wanders across the yard, tearing the petals from a daisy one by one. MELISSA enters in the kitchen and sees MARGY in the yard.)

MELISSA

(Calling out the screen door.)

Oh, Margy - there you are. Come help me label these pickles.

MARGY

(To herself, disdainfully.)

Pickles.

(She throws down the flower and crosses through the screen door into the kitchen.)

MELISSA

Have you finished your packing?

MARGY

Pretty near.

Music 21B: VIOLET & WAYNE'S JITTERBUG

(WAYNE and VIOLET go into a rousing jitterbug, lifts and all. He sets her down and offers her his cheek; when she moves in to kiss him, he turns and plants a big one right on her kisser, then races off upstage.)

VIOLET

(Calling after him.)

I'll see you next year!

Music 21C: SCENE CHANGE INTO II-4

(VIOLET squeals with delight and runs off as HARRY wanders across, still looking for Margy, and the scene shifts to reveal:)

Scene 4: The Hillside – later that night

(EMILY sits on the raised clearing, WAYNE lying with his head in her lap. His sports jacket and her shoes lay next to the clearing; music out.)

EMILY

You asleep?

WAYNE

No. Just dreamin'.

EMILY

About what?

WAYNE

Us. The past three days.

EMILY

Sounds like a nice dream.

(She moves to get up.)

It's getting late.

WAYNE

(Stopping her.)

No – please. Just a little longer.

EMILY

We don't have a little longer.

(Putting on her shoes.)

Greyhound waits for no man.

WAYNE

I'll walk ya to the station.

EMILY

No thanks. I think we better say good-bye right here.

WAYNE

(Urgently)

We can't say good-bye, Emily - not now. I know, I know - first rule of show business. But we weren't counting on falling in love. Can't we throw the rules away?

EMILY

No, Wayne, we can't. There's no way we...

WAYNE

Yes we can - we can try! I know we can work it out if we really try!

EMILY

I have tried, I'm married!

(Her hand goes to her mouth as if to stop the words, but it's too late. WAYNE stares, not knowing whether or not to believe his ears.)

I haven't seen him in about a year. He got tired of sitting at home every time I went on the road. We spent the two and a half years of our marriage trying to arrange a weekend together. And the last time I left he said that if I walked out the door, he wouldn't be there when I got back. And you know what? I never got back. I won't let that happen again, especially with someone like you, Wayne. I don't like to see nice guys taken advantage of.

Music 21D: UNDERSCORE/SCENE CHANGE INTO II-5

WAYNE

(A pause, then quietly.)

It might be different for ya this time. With me?

EMILY

Trust me, Wayne, I know what I'm good at. I'll never make a great wife - I might make a great entertainer.

(WAYNE grabs his jacket and crosses to exit.)

Can you look at it this way?

(He stops, his back to her.)

Three days ago you came to the fair and you didn't even know a girl named Emily. Then we met, and we ended up taking a trip to the moon, and then we came back to earth. So does that put you ahead or behind?

(WAYNE exits, not looking back, leaving EMILY alone; to herself.)

Always leave 'em laughing.

(EMILY exits as the scene shifts to reveal:)

Scene 5: Camper's Hill - later that night

(ABEL and MELISSA are sitting on the picnic bench, enjoying each other's company; music out.)