

# **Light in the Morning**

A small-scale musical drama by

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## Setting

Homeport, a small city on the coast of Georgia, in the early 1970s. The Civil Rights Act of 1964 and the Voting Rights Act of 1965 are in force, but many whites are still resisting equal rights and integration. Some blacks are also wary of integration with a prejudiced and hostile white society.

## Characters

**Rev. Edward Melville.** A black minister active in the civil rights movement. He has led marches and protests in Homeport, including a large march to integrate the public beach where the police attacked the crowd and he was arrested.

**Catherine Melville.** His wife (also black) and longtime assistant. She grew up in Homeport, supported his civil rights efforts when he came to town after she finished high school, and later married him. Ruffy Benson (see below) calls her “Cat”, her high school nickname.

**Katie Melville.** Their daughter, a senior in the recently integrated high school and the class valedictorian.

**Rufus (“Ruffy”) Benson.** A white deputy sheriff. He and Catherine were secret sweethearts in high school, but they separated because they saw no future as a mixed-race couple in 1950. He enlisted in the Marines and served in Korea where he was gravely wounded. When he returned to Homeport after a long convalescence in Atlanta, Catherine was married to Edward. Ruffy married the nurse who had cared for him.

**Tommy Benson.** Ruffy’s son (also white), also a senior in high school. He and Katie Melville are secret sweethearts, not knowing that their parents had been, too.

## Synopsis

**Day 1 (Friday) morning.** It is early June. Catherine walks on the beach at sunrise. (*Song: Light in the morning*) Deputy Benson passes by on patrol and they exchange formal greetings and talk about the weather. A rare early hurricane is heading north but is forecast to stay offshore and peter out. Benson is not so sure it will. He continues on his way. After he leaves, Catherine is insulted and assaulted by a couple of teenage white

boys. They threaten and push her but then Benson returns and pummels them. He wants to arrest them but Catherine dissuades him, saying it would do more harm than good. Catherine thanks Ruffy for watching out for her, and kisses him on the cheek. He recalls when they used to kiss as high school sweethearts. Then he asks whether she knows that his son Tommy has been spending a lot of time with her daughter Katie. They talk about what Katie and Tommy will do next year. She leaves. Ruffy returns his gaze to the sea and the sky. He senses a storm on the way. (*Song: God have mercy*)

**Day 1, evening.** Some other black people had witnessed the assault on Catherine on the beach that morning. Word has spread and the black community is angry. So is Edward Melville. He speaks bitterly about white people in general. Catherine tells him there are good and bad, and they can only move ahead by forging a bond with the good, not by fighting with the bad. (*Song: Maybe peace will come*) Edward sees that she is right. He says that she has always been his inspiration and guide. She says that she doubts she was much help in crises, like the protest march at the beach when he stood alone against the police, but he recalls the event and how she gave him strength. (*Song: You, standing by the sea*) Edward goes out to calm the crowd in the street, telling them that freedom and justice are coming. (*Song: I can see across the ocean*)

**Day 2, morning.** Tommy Benson and Katie Melville flirt at a park. Tommy asks Katie to a school dance, and she teaches him how to do a dance called the pony. (*Song: Do the pony*) The storm strikes and they take shelter in a boathouse. The storm worsens and the dock leading to the boathouse is washed away. They call out for help and Deputy Benson swims a rope out to the boathouse. The teenagers make it to shore on the rope but then the boathouse is swept out to sea with Benson still on it. Katie tells Catherine that Benson is lost at sea.

**Day 3, morning.** The storm has passed. Catherine walks on the beach, looking out to sea, mourning for Ruffy who is presumed lost at sea. (*Song: I came to say goodbye*) Then he appears, safe and sound, rescued by helicopter after spending the night on an offshore island. She embraces him tearfully and they recall old times. He wonders how their lives might have turned out if they hadn't split up. (*Song: How things might be*) She says that she thinks about that, too. (*Song: I remember what you wore*) They muse about how their lives would turn out if they had it to do over in present circumstances.

**Day 3, later that morning.** Tommy and Katie meet at a park. Katie tells Tommy that her father has ordered her to break up with him because white people aren't ready to accept mixed couples and he fears for their happiness and safety. She dutifully tells Tommy that she will be going to Bible camp soon and then off to college in Macon in the fall, and that she can't see him again. He says he can't face the prospect of never seeing her

again and asks to visit her in Macon in the fall. (*Song: Just for an afternoon*) She feels the same way and runs into his arms. (*Song: More than words can say*) They resolve to stay together and overcome the many obstacles. (*Song: Our love will grow*)

**Day 3, afternoon.** Catherine returns home. Edward tells her that he had learned from Katie that she had been seeing Tommy Benson, and he had ordered her to break up with him. Catherine tells Edward about her high school romance with Ruffy and opposes his attitude toward Tommy. Once again Edward sees that she is right and relents. He confesses that he came to Homeport from Washington, DC in the first place because he was involved with a white woman there and they had to break up because they saw no future as a mixed-race couple. Catherine and Edward acknowledge their lost loves but also affirm their marriage. (*Song: The heart we share*)

**Day 6, evening.** A mixed-race congregation gathers in Rev. Melville's church to mourn the loss of six fishermen, three black and three white, who were lost at sea in the hurricane. Edward preaches that God had called them home from the sea. (*Song: Turn the good ship homeward*) He then goes on to speak about God's plan for Ruffy, who was brought back from the verge of death, and for everyone else.

**Day 8, afternoon.** Katie gives the valedictory speech at the high school. She says that their parents' generation had fought the struggle to end segregation and oppression, and that her generation had the task to achieve an integrated society. (*Song: We can change the world*)

**The next morning.** Catherine and Ruffy meet on the beach early in the morning (*Song: Goodbye reprise*) and chat about the week's events. Then he continues on his way. (*Song: Light in the morning*)

## Day 1, morning

*(Opening instrumental. Lights come up on stage from one side as at sunrise, revealing Catherine walking on the beach.)*

**Catherine** Dear God, thank you for the light of a new day. Please make this a better day than yesterday, and make us a better people. *(Song: Light in the morning)*

Light in the morning, light turning night to morning.  
Light in the morning, light sweeping dark away.  
It fills the sky above the sea.  
Now light the country, wake the country.  
Light in the morning, come.

Light in the morning, light of a new day borning.  
Light in the morning, light of a bright new day.  
It fills the sky above the sea.  
Now light the country, wake the country.  
Light in the morning, come.

*(Deputy Benson arrives, patrolling the beach on foot.)*

**Ruffy** Morning, Mrs. Melville.

**Catherine** Morning, Deputy Benson.

**Ruffy** How are you today?

**Catherine** Very well, thank you. It's a nice morning for a walk on the beach.

**Ruffy** It is, but tomorrow will be a bad day for a walk on the beach if that hurricane comes ashore.

**Catherine** I don't think it will. June is too early for a hurricane. The weather people say the storm will stay at sea and die out.

**Ruffy** I hope they're right. This town isn't ready for a major storm. It never is. Well, we'll hope for the best. Good day, Mrs. Melville. See you tomorrow?

**Catherine** I guess that depends on the hurricane. Take care, Deputy Benson.

*(Benson nods, goes on his way. Catherine lingers, looking out to sea, humming the song. Before long she is approached by two white teenagers, Boone and Deacon.)*

**Boone** *(to Catherine)* What are you doing here? This beach is for white folk. Get out.

*(Catherine ignores him.)*

**Boone** *(Offended, angered)* I'm talking to you! Get moving or we'll move you!

**Deacon** Maybe she can't understand you because you're talking English. Let me try. *(Affects a thick black accent.)* Now ah is talkin' to you and ah is tellin' you to haul yo' big black ass offa dis beach o' we's gon' kick it off.

**Catherine** Shame on you both for your conduct and your speech. This beach is a public place and I will not be bullied by you.

**Boone** *(Losing his temper)* The hell you won't! *(He shoves her.)* Get out of here!

**Catherine** No! Stop!

**Deacon** *(Shoves her again.)* Git!

*(They both start shoving her. Benson returns on the run and collars them, one in each hand, drags both of them backward. He turns and punches one hard in the stomach, dropping him. Then he does the same to the other.)*

**Ruffy** Boone Baker and Deacon Thomas. Goddam hoodlums. You've been committing crimes against decent people since you were little boys. Well, you're going to pay for this one.

**Boone** We were just trying to get this nigger woman off the beach, and she wouldn't go.

**Ruffy** Stand up, Boone. *(Boone stands up.)* Let me give you some advice. *(Places a hand on his shoulder.)* You shouldn't use the word "nigger". It's offensive. *(Boone scoffs.)* Really. It can get you into trouble. *(Boone scoffs again. Benson punches Boone hard in the stomach again, dropping him again.)* You boys are under arrest for assault. You're going to jail, and after all the other things you've done I think you'll be there for a long time.

**Catherine** Officer, could I have a word with you?

**Ruffy** Of course. (*Speaks to the boys.*) You two stay put. If you run off I'll know where to find you, and when I do you'll be sorry.

*(Catherine and Ruffy move a few paces away.)*

**Catherine** Let them go. If you jail them they'll just become heroes to the segregationists. White boys defending the white beach. Martyrs. It will stir up conflict, which is just what the white troublemakers want. You've already punished them. Please, just give them a good talking-to and send them away.

**Ruffy** All right. If that's what you want. (*Returns to the boys.*) Listen to me, you two. Mrs. Melville has asked me to let you go for the time being, and I'm going to do that, but I'm warning you. If I ever catch you bullying anyone again, I'll arrest you for what you did today, and you'll go to the state penitentiary. It's integrated now, and there are a lot of big black guys in there who'd just love to have a couple of skinny white boys to work on. They'd kick your ass and then move on to the real fun. I'll be watching you, and if you step one inch out of line you'll be on your way to the penitentiary and a big party with a lot of new black friends. Now get out of here.

*(The boys hustle off. Ruffy goes back to Catherine.)*

**Ruffy** How did I do?

**Catherine** You were really good. You even scared me. Do young prisoners really get abused that way in the penitentiary?

**Ruffy** Yes, but those two wouldn't really be sent to the penitentiary. At least not for a little thing like beating up a black woman.

**Catherine** Would it be different if it were a white woman?

**Ruffy** Yes. That would be against the law. As you know, black people don't always have the law on their side.

**Catherine** I know you look out for me, Ruffy. You wouldn't be out here patrolling this empty beach if I didn't walk here every morning.

**Ruffy** I do look out for you, Cat. I look out for your husband and daughter, too. So do some of the other officers. There are some dangerous white people in this town, and

they hate your family because you and your husband are leaders in the civil rights movement. If anything happened to you and I thought I could have prevented it, I'd never forgive myself.

**Catherine** Thank you, Ruffy. Sometimes those people scare me—like today—and I'm grateful to have you standing between us and them. *(She kisses him on the cheek.)*

**Ruffy** Careful. I might kiss you back.

**Catherine** Like when we had our secret romance in high school?

**Ruffy** Yes. We did a lot of kissing in those days.

**Catherine** I remember. Sometimes we went on kissing for a long time.

**Ruffy** That's because we were too young to know what to do next.

**Catherine** Ruffy!

**Ruffy** Sorry, Cat. But that reminds me, did you know that your daughter Katie and my son Tommy have been spending a lot of time together?

**Catherine** No. How do you know?

**Ruffy** I'm a patrol officer. I patrol the town and the high school and the beach. I've seen them together several times. I don't know how serious they are but they look pretty friendly.

**Catherine** Has Tommy said anything to you about Katie?

**Ruffy** Do you know any teenage boys who tell their fathers about their love lives?

**Catherine** No, and Katie hasn't said anything to me. Well, it can't be too serious. They're only in high school, and high school is almost over for them.

**Ruffy** I'm not so sure. You and I were pretty serious about each other when we were seniors in high school. What's Katie going to do next year?

**Catherine** She's going to Zion Baptist College up in Macon. She'll train to be a teacher.



**Ruffy** One of the Negro colleges. Good school as far as I know. But as the valedictorian in Homeport she could go to one of the top public universities on scholarship. I hear they're actually trying to bring black students in these days rather than trying to keep them out.

**Catherine** I know they are, but the big public universities are the white world, and Edward doesn't want her to suffer the indignities she would encounter there—the hatred of the diehard racists, the casual prejudice of most whites, the ignorance, the patronage. He wants her to get a good education without the distraction of white people's bad attitudes. So we're sending her to a black college.

**Ruffy** It seems strange. You and your husband are champions of civil rights but you don't want your own daughter to go to an integrated university.

**Catherine** Civil rights and voting rights are one thing. We demand those rights. Social integration is different. I don't think white society is ready for it, or even capable of it. I don't think black society is ready for it, either. They're too far apart. They were too far apart when we were in high school. That's why you and I had to break up. And they're still too far apart. They're separate worlds. Look, you're the only white friend I've ever had.

**Ruffy** I'm glad it was me.

**Catherine** So am I, Ruffy. Edward has a few white friends—real friends—in the civil rights movement, but they're all out of town. Mostly in Washington. As a couple we don't have any white friends—I mean personal friends—here in Homeport. We live entirely in the black community. So how could we send an innocent 18-year-old like Katie off on her own to the foreign white world of a big public university?

**Ruffy** I see what you mean.

**Catherine** What's Tommy going to do next year?

**Ruffy** He'll probably do a hitch in the service. Enlist in the Marines like his dad. Then maybe join the police force. He's pretty eager to be a policeman. You know, to serve and protect.

**Catherine** Like you. You do serve and protect, Ruffy. I can see why Tommy would want to be like you. Well, I'll be on my way. Thanks again (*draws herself up*)... Deputy Benson.

**Ruffy** You're welcome (*draws himself up*)... Mrs. Melville.

(*She exits. Ruffy turns his gaze to the sea and sky.*)

**Ruffy** The weather guys say this storm will stay offshore, but I'm not so sure. Doesn't look like it's that far offshore now. I can see that copper glint in the sky on the horizon, and see the little chop on the bay, now, in the early morning, when the bay is usually flat calm. Little waves jumping up and down, like they're afraid a big storm is bearing down on them. Maybe it is. Feels like rain to me. (*Song: God have mercy*)

I think it's gonna rain.  
I think it's gonna rain.  
I think it's gonna storm.  
I think it's gonna storm.  
I think we'll have a  
Storm in the morning,  
Storm into the evening,  
Storm that rages right on through the night.  
Wind keeps rising, rain keeps pouring down.  
Waves go crashing right on through the town.  
Wind comes roaring up that bay.  
Houses shake and roofs get blown away.  
The wind is screaming in the trees.  
Folks get on their knees.  
The rain blasts through in sheets,  
Piles up and rises in the streets.  
The people huddle in the dark,  
Tremble in the dark.  
The people cry out, they cry  
"God have mercy, God have mercy.  
Save us all from dying in this storm."

I think it's gonna rain.  
I think it's gonna rain.  
I think it's gonna storm.

## **Day 1, evening**

(*Word of the attack on Catherine has spread through the black community. Angry people are out in the streets. Catherine is at home. Edward arrives.*)

**Edward** (*Rushes to Catherine.*) Catherine, are you hurt?

**Catherine** No, I'm fine.

**Edward** (*Embraces her.*) Thank God. I heard that two white men attacked you on the beach.

**Catherine** It was two teenagers. Bad kids. They tried to run me off the beach. Deputy Benson was patrolling nearby and came to the rescue. Gave the boys a licking. He wasn't gentle.

**Edward** But he let them go? After witnessing the assault? Why aren't they in jail?

**Catherine** Because I asked him to let them go. Edward, once those kids are in jail they become heroes to all the white people who want to keep segregation. Instead of hoodlums they become defenders of the Southern way of life. They inspire more conflict. Getting into a street fight with that element doesn't help us. We need to build an alliance with the goodhearted white people instead.

**Edward** (*Snorts*) What goodhearted white people? All three of them? I see your point about not stirring up a row over these two delinquent boys, but it's not as though the white community consists of a few unreconstructed racists and a mass of goodhearted people. It consists of a lot of unreconstructed racists, a very few goodhearted people, and a mass of people who don't care about blacks at all. Don't see us. Don't know us. Don't think about us. It's their indifference that allows the racists to have their way.

**Catherine** Whites do live in a different world, and they inherit a lot of prejudice whether they know it or not. But they aren't all bad people. Many are good people at heart. Many more would be good people in life if we can just make the right appeal to their conscience. That's what Dr. King did, and what you've been doing right here in Homeport. We can't win by fighting the bad white people. We have to seek out the good among the white people, and appeal to their better nature. You can do that, Edward. You're a natural leader. You can be a leader of whites as well as blacks, just like Dr. King. Don't give up on them, Edward. See them for what they can be, not what they are. Lead them to the light of a better day, for their sake as well as ours. (*Song: Maybe peace will come*)

Don't turn your back on them.  
Don't turn your heart away.

Don't let their faults and their failings  
Turn you against them,  
Darken your mind.

Their dreams are just like ours.  
They hope for better times.  
They long for peace for their children,  
Peace with their neighbors,  
Peace with their God.

And if you speak the word of God,  
They'll hear you calling,  
And if you seek the peace of God,  
And walls start falling,  
Maybe peace will come, peace between us.  
Maybe peace will come, peace within us, too.

I had a white friend once,  
When I was still a girl,  
Someone who came out of nowhere,  
Asked to befriend me,  
Stayed by my side.

We lived a secret life,  
A life of stolen times,  
A life of hideaway places,  
Hideaway faces,  
Hideaway dreams.

But if the friends like us could live  
Out in the daylight  
And if the friends like us could love  
Out in the sunlight,  
Maybe peace would come, in the morning.  
Maybe peace would come, for the whole day long.

**Edward** Dear Catherine, thank you. Thank you one more time. You're right. It's no use getting into a fight with the white old guard. We have to be advocates for freedom and justice, for human kindness between the races, for nonviolence and the Golden Rule. That is the way forward. I need you to remind me of that. You have been my inspiration

and my guide for all these years. I would have gone off track many times without you to guide me.

**Catherine** I don't think I was much help to you in the big crises, like when we marched to integrate the city beach and you faced that line of policemen and dogs alone, never flinching, never yielding, until they overwhelmed you.

**Edward** You gave me strength that day. I was resolute because I was determined to be the man that you and the other people believed in. Especially you. I cared a great deal about your feelings, because I was in love with you. Had been for months. Still am. So you may think that I was leading you, but really you were leading me. (*Song: You, standing by the sea*)

When I look back upon that day  
I don't see crowds and trouble,  
Don't see the children running,  
Don't see the cops and the dogs,  
Don't see those things at all.  
When I look back, I just see you...

You, standing by the sea,  
Walking on the sand,  
Looking up at me.  
The sun shining on your yellow Sunday dress.  
I can see that dress.  
What I can see the best is  
You, standing by the sea,  
Walking on the sand,  
Looking up at me.  
I see you.

And I, walking at the fore,  
Looking back at you,  
Needing nothing more.  
The cops closing in on every side of me.  
I said, let it be  
As long as I can still see  
You, standing by the sea,  
Walking on the sand,  
Looking up at me.

Let it be.

Got arrested, thrown in jail.  
Had to wait all night for my bail.  
Walked out on the street at dawn.  
I felt I'd never been so all alone.  
Felt I didn't have a friend at all...  
'Til I saw you... I saw...

You, waiting in the square.  
No one else was there.  
No one else at all.  
And I realized how much I needed you.  
And I still do.  
I need you standing by my side,  
Need you as my guide,  
Need you as my bride.  
I need you.

When I look back, I just see you.

**Catherine** I was waiting in the square because I was in love with you, too, Edward. You were my inspiration, my soulmate. You still are. I still think you were leading us that day. And you're leading us today. Edward, there's a mob in the street. They're talking about reprisals for the attack on me. They're talking about running white people off the beach. They're talking about the kind of violence that would set us back years. Can you talk to them? Can you make them see the light?

**Edward** That's a tall order. Dr. King could do that. I'm not Martin Luther King. But I'll try. Come, stand with me, and I'll try to be the man you hope I am. I've always tried to be that man. I'll try again tonight.

*(They walk out onto their porch. Edward addresses the crowd.)*

**Edward** Brothers and sisters, hear me. I know you are angry because of the assault on my wife Catherine. I know you are angry because the police were there and didn't make an arrest. I was angry, too. But I can tell you that the police would have arrested the young hooligans. They didn't arrest them because my wife Catherine asked them to let the boys go. She did that because if those boys were in jail they would be heroes to the segregationists rather than criminals. They would be heroes of the old order, and they

would be the focus of a new conflict between whites and blacks in Homeport.

But how can we put an end to the old order? How can we bring in a new order? I'll tell you. I'll tell you what Dr. King told all of us. It is by winning over the majority of whites to the cause of freedom for all, equality for all, justice for all. Across the country, most whites are with us already. They may still be prejudiced, but they despise Jim Crow. Our future is with them, the whites who are sick of the injustice and the oppression and the terror in their own country. I truly believe that if we continue to speak out for equality and justice, and avoid violence, the people of this country will join our cause, and our cause will become the cause of this country, and our cause will prevail. I can see a new day coming, a brighter day, a day of peace and freedom. (*Song: I can see across the ocean*)

I can see, I can see, I can see across the ocean.  
I can see where the sky is growing brighter in the east.  
And I know that the morning light will sweep across this land.  
I can see, mighty God, I can see.

Many years we suffered through the long dark night of slav'ry.  
Many years we've languished in the shadow of Jim Crow but

*Repeat first verse*

*(Voices of support from the crowd. Edward turns to Catherine.)*

**Edward** How did I do?

**Catherine** You were really good. You always are. You *are* the man I believe in, Edward, then and now.

**Day 2, morning**

*(Tommy sits on a bench along the waterfront. Katie walks up and sits down.)*

**Tommy** Hi, Katie. Nice to see you.

**Katie** Hi, Tommy. Nice to see you. As always. We're getting to be regulars here on the park bench on Saturday mornings. Like the old men.

**Tommy** I guess so. I always hope to see you here. How did you do on the U.S. history

exam? Did you know all the stuff that was on the test?

**Katie** I knew a lot more than was on the test. For example, I knew that there was slavery in the South until the Civil War, and Jim Crow since. Those things are hardly mentioned in our book or our class. We just hear about the good old USA fighting for liberty and justice. Like now in Vietnam. Baloney. We aren't fighting for liberty and justice in Vietnam.

**Tommy** A lot of Americans, black and white, *are* fighting for liberty and justice. They're fighting for civil rights, like your father, and they're resisting the Vietnam war. I really believe our country is changing for the better.

**Katie** I guess you're right. And we can help. Thanks, Tommy. You always cheer me up. Is there anything I can do for you?

**Tommy** Well, since you ask, how about going to the school dance with me next week?

**Katie** With you? Me? Tommy, have you ever noticed that I'm black? People around here aren't used to seeing a mixed couple out on a date.

**Tommy** They need to get used to it, and we can help. But that's not why I asked you. I would have asked you even if you were white.

**Katie** Then you must be serious. Let me think about this. Are you a good dancer?

**Tommy** Well, not too good. I can do the slow dances.

**Katie** Boys always want to do the slow dances. The fast dances are more fun. Can you do the mashed potato? (*She does the mashed potato.*)

**Tommy** I don't think so.

**Katie** Can you do the pony? (*She does the pony.*)

**Tommy** (*Getting discouraged.*) No. (*Gets an idea.*) Would you like to go to a movie instead?

**Katie** No. I want to go to the dance. With you. How about if I teach you to do the pony? It's easy, and it's fun.



**Tommy** OK.

**Katie** Good. Here we go. Pay attention. (*Song: Do the pony*)

*Katie sings:*

Would you like to dance?

Would you like to prance?

Would you like to learn to do the pony?

*Tommy sings:*

Guess I better had.

I know it's the fad.

And I want to have the chance to dance with you.

*Katie:*

So first you climb up on your trusty horse,

And take the reins in hand.

*Tommy:*

For me it better be a dancing horse.

I hope he'll understand.

*Katie (prancing around in a circle):*

Then you prance around,

Bouncing up and down,

Swing your little lasso round and round and...

*(Stop action. Katie freezes midstep. Tommy sings what he is thinking, yearning.)*

*Tommy:*

Katie, do you know I love you, more than words can say?

Katie, if I tried to tell you, would you walk away...

Or would you stay...with me?

*(Katie comes back to life and resumes singing.)*

*Katie:*

Tommy, are you there?

Take a breath of air.

Now it's time for you to do the pony.

Listen to the beat.  
Stay light on your feet.  
Just relax and try to have yourself some fun.

*Tommy:*  
So first I climb up on my dancing horse  
And take the reins in hand.

*Katie:*  
You have to do the dance yourself, of course,  
And listen to the band.

*Tommy:*  
Then I prance around,  
Bouncing up and down,  
Swing my little lasso round and round and...

*(Stop action. Tommy freezes. Katie sings what she is thinking.)*

*Katie:*  
Tommy, do you know I love you, more than words can say?  
Tommy, if I tried to tell you, would you walk away...  
Or would you stay...with me?

*(Tommy comes back to life and resumes singing.)*

*Tommy:*  
Katie, are you there?  
Now we make a pair.  
Now we can go out and do the pony.

*Katie:*  
Tommy, I'm with you.  
Look what we can do.  
Let's go out and show the world what we can do.

*Both:*  
We'll be a standout couple at the dance,  
And we'll put on our show.

And if we see some people look askance,  
You know where they can go.

Then we'll prance around,  
Bouncing up and down.  
Swing our little lassos round and round and round.

*(They dance a turn at the end of the song, concluding with:) Whoa!*

**Katie** I'm really looking forward to the dance, Tommy. Thanks for asking me.

**Tommy** Thanks for teaching me to do the pony.

**Katie** We can do the slow dances, too. *(Puts her arms around his neck.)* I'm looking forward to doing the slow dances with you, too.

**Tommy** *(Puts his arms around her waist.)* All right. I'd like that, Katie. Hey! It's starting to rain. Look at the sky!

**Katie** It's starting to pour!

**Tommy** Let's head for that boathouse out at the end of the dock. We can stay in there until the rain passes.

**Katie** Just the two of us?

**Tommy** Just the two of us.

**Katie** All right, Tommy.

*(They run off.)*

**Day 2, afternoon**

*(The hurricane is raging. Katie gets home and tells Catherine what happened.)*

**Catherine** Katie, where have you been? You're soaking wet. I've been worried about you since the storm struck this morning and you didn't come home or call.

**Katie** Mama, it was awful! I was caught on a boathouse and...

**Catherine** What boathouse? What were you doing there?

**Katie** Just listen, Mama! I was downtown with some other kids when the storm hit. Some of us took shelter in a boathouse to wait out the rain, but it just got worse and then the wind and the waves got really strong, and the dock going out to the boathouse washed away. We were stranded and we called out for help. Someone on shore called the police and Tommy's father came.

**Catherine** Tommy who?

**Katie** Tommy Benson. He's a boy at school. His father is a policeman. He tied a rope to a post on shore and swam the rope out to the boathouse. He tied it to the boathouse and Tommy and I made it to shore on the rope, but before Tommy's father could get back some big waves came through and broke the rope and took out the whole boathouse. It was carried out to sea with Tommy's father still on it!

**Catherine** (*Frantic*) What happened to Tommy's father? Where is he now?

**Katie** He got swept out to sea, Mama! We saw the boathouse float a long way offshore, and then it broke up. We couldn't see Tommy's father.

**Catherine** Didn't they send a boat out to rescue him?

**Katie** The police said it was too rough to send out a boat. They said they'd start a search in the morning. But even if he survives the night in the water, how will they find him out on the ocean tomorrow?

**Catherine** (*Weeping*) I don't know, Katie. I don't know what will happen. We'll pray for Tommy's father, and tomorrow you and I will go to see the family. You'll try to comfort Tommy, and I'll try to comfort Madge.

**Katie** Who is Madge?

**Catherine** Tommy's mother.

**Katie** They live in the white part of town, Mama.

**Catherine** I know where they live.

**Katie** Mama, do you know Tommy's parents? Did you know Tommy's dad?

*(Catherine weeps again.)*

**Day 3, morning**

*(Catherine walks on the beach, looking out to sea, mourning for Ruffy.)*

**Catherine** Dear Ruffy, all these years this beach was a place of welcome, a place where we would meet in the morning and talk a while and part until another day. Now I'll never see you here again, and the beach seems desolate and threatening. I'll probably never come here again, but I had to come here one last time to say goodbye. *(Song: I came to say goodbye)*

I always knew that when I came here  
You would likely pass my way.  
We'd both pretend to just be passing by.  
I thought I'd always come here  
To greet another day with you.  
I never thought I'd come here to say goodbye.

When we were young, we often came here  
To go walking hand in hand.  
We'd stop and kiss beneath a starry sky.  
And every time I come here  
Recalls those happy times with you.  
I never thought I'd come here to say goodbye.

For many years we met here in the morning,  
In our funny formal way.  
"Morning, Missus Melville."  
"Morning, Deputy Benson."  
"How are you today?"

**Catherine** *(Chokes up at the end of the last measure)* We talked about everyday things. Talked about the weather. About our children. We never talked about the feelings we had for each other when we were young, or the feelings we still had. I'm sorry now that those things were left unsaid. *(Sings last verse.)*

I always knew that when I came here

You would likely pass my way.  
We'd both pretend to just be passing by.  
I thought I'd always come here  
To greet another day with you.  
But now today I've come here to say goodbye.

**Catherine** (*Squares her shoulders, resigned*) Goodbye, Ruffy. God bless you and keep you. Rest in peace now in the heart of the sea. I hope we'll meet again someday on the far shore. (*Turns away from the sea. Stands still.*) No. It can't be. I can't live with the belief that I'll never see him again. I have to believe that he may still be alive somewhere, that he may come back here someday, back to this beach, walk up to me again. I have to hope for that. I have to pray for that. (*Faces the sea again, kneels and prays.*) Dear God, please save Ruffy from the sea. Please bring him home safe. (*Rises to her feet. Calls out.*) Ruffy, come home. (*Louder.*) Come home, Ruffy!

**Ruffy** (*Walks up from behind her, out of uniform.*) I'm coming. I'm here. I made it back, Cat. I'm not a ghost.

**Catherine** (*Runs to him and embraces him, sobbing.*) Ruffy, thank God! I thought you were dead. I thought you were lost. I thought...I had lost you. (*Kisses him full on the mouth.*)

**Ruffy** Whoa! You haven't kissed me like that since we were teenagers. Can I get another kiss like that anytime I want just by getting washed out to sea again?

**Catherine** (*Still crying.*) No. Next time you have to...think up something better. (*They both laugh.*) How did you get back? Katie said you were swept out to sea in a boathouse and the boathouse broke up and you disappeared.

**Ruffy** That's right. After the boathouse broke up I hung onto a piece of wreckage and it got carried a long way out, but after an hour or two—maybe more—it fetched up in the lee of Dog Island and went aground. I was able to get ashore and spent the day and the night on the island sheltering from the storm as well as I could. The sheriff department's helicopter started to search for me at dawn and it wasn't long after sunrise when they spotted me and picked me up. I was home for breakfast.

**Catherine** Thank God. Your family must have been glad too see you.

**Ruffy** They were. Especially Tommy. He feels guilty about getting us all in trouble by running off into that boathouse. And he should feel guilty.

**Catherine** Thanks for coming out here to look for me. You must be tired.

**Ruffy** A little tired. I thought you might be here. I wanted you to know I was all right.

**Catherine** It must have been a terrible ordeal. I can't imagine being out on the ocean in a hurricane.

**Ruffy** It *was* terrible. It was terrifying. Wind howling. Big waves breaking in open water. Getting tumbled around again and again. No end in sight. No good end anyway. I was scared to death... But through it all, part of me remained calm, like a spectator of what was going on, watching me in the water. And just like they say, the spectator saw my life pass in review, like watching a movie. I saw my parents and my childhood, my years in grade school, my old dog, my high school years. But when I got to those last few months in high school, when you and I were together, it wasn't a movie anymore. I wasn't a spectator. I was actually reliving that time with you, day by day, hour by hour. The time when we were so young, so close. And it was so real, just like our real life in those days... But then, when we got to the time when we decided we had to split up, it became... a different life. Still real, but different. Because this time we didn't split up. I didn't join the Marines and go to Korea. We decided to stay together and try to make a life together, and we were starting to live that life. A different life. The life of ours that didn't happen because we separated.

**Catherine** What was it like? I mean, our life together?

**Ruffy** I don't know. It was as though we were about to pass through a door into that life, but I couldn't see what was on the other side. I couldn't see what that other life was like. Maybe it turned out badly, and we were wise to split up. Maybe it was a good life, and we made a mistake. I can only wonder. I've often wondered what our lives would be like if we had tried to stay together. (*Song: How things might be*)

Many times, I've thought where we'd be now,  
Thought how things might be if we'd tried.  
Thought of coming home and finding  
You at my door—you at our door.  
Thought how life would be if I had you standing by my side.  
But we couldn't make that home and we never will.  
We'll never have that home or that life, but still...  
Many times I've thought how things might be.  
Many times I've thought how things might be.

**Ruffy** We sure had a lot of happy times back then. It was wonderful, when I was out there on the water, reliving those few months together that we had in high school. If I had gone under then I would have died a happy man. All the feelings came back. All the details came back. The Sunday mornings when we met in the woods. The evening walks on the beach. Some of the details were a little embarrassing, though. Like the first time I got up the nerve to talk to you. I had a whole speech prepared about why I wanted to meet you and why you would want to meet me, but when I walked up to you I forgot the whole thing and I couldn't think of anything to say. I hope you don't remember that.

**Catherine** I do remember that! I remember a goofy white boy who walked right up to me... and then just stood there. I didn't even know who who you were. I was a little scared.

**Ruffy** Do you remember what happened next?

**Catherine** Yes. You stammered a lot and then you asked me what time it was. And I told you.

**Ruffy** Not a very good line. I couldn't think of anything else.

**Catherine** It was good enough, Ruffy. It was a start. After that you bought me an ice cream cone. Strawberry ice cream. You won my heart with strawberry ice cream. We went on from there.

**Ruffy** I see that you remember a lot of details from that time, too.

**Catherine** Yes. I certainly do. (*Song: I remember what you wore*)

I remember our first meeting.  
When you walked right up to me.  
I remember how you stammered.  
I remember what you said to me.  
I remember what you said.  
I remember what you wore.

I remember Sunday mornings  
When we sat beneath a tree.  
How you put your arm around me.  
I remember how we used to be.



I remember every day.  
I remember every hour.

I remember starry evenings  
When we walked beside the sea.  
I remember when you kissed me.  
I remember all you meant to me.  
I remember every time.  
I remember every place.

I remember when we parted.  
How we both began to cry.  
I remember how you held me.  
I remember when you said goodbye.  
I remember what you said.  
I remember what you wore.

I remember how we used to be.  
I remember all you meant to me.  
And I often...think how things might be.  
And I often think how things might be.

**Ruffy** Things haven't turned out too bad. I didn't get killed in Korea. We've been able to be friends and see each other all these years.

**Catherine** We just weren't able to marry and have children.

**Ruffy** We weren't able to marry each other and have the same children. But if Tommy and Katie stay together we may have the same grandchildren. We'd have a family after all. How would you like that?

**Catherine** I'd be delighted. It would be wonderful to look after our grandchildren with you. We could even spend some time together indoors rather than always meeting out here on the beach.

**Ruffy** How would Edward like it?

**Catherine** Oh. Probably not so much. Edward would probably resist the idea. He'd be afraid of what would happen to Katie in a mixed marriage. Tommy, too. He would be afraid for their safety. Edward's very mindful of the real hostility of many whites

toward blacks. The prejudice, the discrimination, the cruelty, the violence. I expect he would try to head off a marriage like that. He'd probably try to put a stop to Katie seeing Tommy now if he knew about them.

**Ruffy** Why aren't you worried about the same things Edward is? The same things that you and I were worried about when we split up?

**Catherine** Well, first of all I know Tommy's family, and I think they're good people. Second, I think times are different now. I would agree with Edward that a mixed marriage still faces a lot of obstacles, but it's not impossible the way it was for us in 1950. And third, I just couldn't be the one to put Katie and Tommy through the heartbreak that we went through. If they loved each other, and they were old enough, I would tell them to stay together and make a life together despite the obstacles.

**Ruffy** Tell me, Cat, if you and I had it to do over now, the way things are now, would we stay together and try to make a life together? (*Heartfelt*) Would you... stay with me?

**Catherine** (*Gazes at him fondly. Takes his hand. Answers warmly.*) I would, Ruffy. In today's world, yes, I would. If we were that age again, and we could do it over today, this time I would stay with you and make a life with you. The life of ours that didn't happen because we separated. Would you stay with me?

**Ruffy** (*Ardently.*) I would, Cat. No question. We'd have the home and the life that we couldn't have then, for better or for worse. So... (*Pause. Back to the present.*) so I guess we can feel all right about supporting Tommy and Katie if that's what they want to do, because that's what we would do in their place. I mean, it's not as though we'd be encouraging them to stay together just so that we could have the same grandchildren.

**Catherine** No. If I thought they were bound to come to grief I would say so. I would say so right now. But I think they can hope for better today than we could in our day. So you and I can have our hopes, too... Grandpa.

**Ruffy** All right, Grandma. We'll just see what the rest of this life brings us. Now I'm really tired. Time for Grandpa to take a nap.

**Day 3, later that morning**

(*Tommy sits on a bench along the waterfront. Katie walks up and stares at him hollowly. Tommy doesn't notice her expression at first.*)

**Tommy** (*Excited*) Hi, Katie. I hoped you'd come. You heard that my father is OK, right? He spent the night on an island offshore. The police helicopter found him early this morning and picked him up. You should have seen the breakfast he ate when he got home! You should have seen his... (*Notices her expression.*) Katie, what's wrong? Did something happen? Katie, what is it?

**Katie** (*Woodenly*) I have to break up with you, Tommy.

**Tommy** What? Why do you say that? Why do we have to break up?

**Katie** My father heard about us being in the boathouse together. He asked me about you and I told him that we were friends and I was planning to go to the school dance with you. He said I couldn't go to the dance with you and I had to stop seeing you.

**Tommy** Why, Katie? Why does he dislike me? Why does he think I'm so bad?

**Katie** He doesn't dislike you, or think you're bad. It's just because you're white. He says mixed couples are outcasts from white society and black society, and targets of both. He says he would fear for my life if I dated a white boy, and your life, too. And I couldn't deny that there is some danger. I can't defy my father, Tommy, and even if I could defy him I couldn't cause him to live in constant fear. So... I have to break up with you.

**Tommy** Does that mean we can't even sit here on a bench and talk? (*Voice breaking.*) That I can never see you again at all? (*Stands before her. Pleads.*) Never see your face? Never hear your voice? Katie, do you have any idea how much it means to me, just to see you?

**Katie** Yes, I think I do. Believe me, Tommy, I feel the same way. But that's what I have to do. I have to stop seeing you. I won't be in Homeport much longer anyway. I'm going to Bible camp soon after graduation, and after that I'll start college in Macon. I'll miss you, Tommy. (*Turns her back to him, struggling to hold herself together.*) I have to go now. Goodbye, Tommy. (*Walks away.*)

**Tommy** Wait! (*Katie stops but doesn't turn to face Tommy.*) Katie, I can't live with the idea that I'll never see you again. I can't face a future that doesn't include seeing you again, even if it's only once. I have an idea. How about if I come up to Macon to visit you in the fall? Your parents wouldn't have to know. I wouldn't tell anyone. It wouldn't upset anyone. (*Song: Just for an afternoon. Tommy sings to Katie's back.*)

I could come to Macon, sometime in September,

Just for a day. I'd come for the day.  
Or I'd come to Macon just for an afternoon.

I know that you'll be busy, have to go to classes.  
I'd wait my time, if you had some time  
And I came to Macon, just for an afternoon.

I'd get up in the morning. Have to get up early.  
I'd take the bus that leaves here at nine.  
I'd come and find the place where I'd meet you.  
I'd look around and wait to greet you.

Waiting on the corner, hoping on the corner,  
Hoping for some time when you could see me,  
Maybe just an hour...or two,  
But we could walk for a while, talk for a while,  
If I came to Macon, just for an afternoon.

**Tommy** Please say I can come to see you in the fall, Katie. I need to have that to look forward to. I need to have that to keep going. Please...

**Katie** (*Back still to Tommy, digging deep to maintain her resolve, head up, voice firm.*) Tommy, I... (*Can't do it. Head drops. Voice bewildered.*) Tommy, I... (*Turns and faces him, transfixed.*) Tommy, I love you so much! (*Runs to him. They embrace.*) God help us, Tommy.

**Tommy** God will help us, Katie. Look what He just did for me. I was praying you would come back to me, and you did.

**Katie** Maybe it *was* God. I felt helpless to walk away. Maybe it was me, because I love you so much. (*Song: More than words can say*)

*Katie sings:*

Tommy, I can't help but love you, more than words can say.

*Tommy sings:*

Katie, I'll be here to love you, now and come what may  
If you will stay...with me.

*Both:*

My love, now you know I love you, more than words can say.  
My love, I'll be here to love you, now and come what may

If you will stay...with me...my love...with me...stay.

**Katie** I'll stay with you, Tommy. I still have to go to Bible camp and college, but we can see each other anytime you want.

**Tommy** Katie, I'm so happy. I was so afraid that...I had lost you.

**Katie** Now I have to decide what to say to my father. What about your father? What did he say about you being alone in that boathouse with a black girl?

**Tommy** Not much. He isn't a segregationist, if that's what you mean. He did say one thing.

**Katie** What did he say?

**Tommy** He said, "The next time you and Katie want some time alone, for Christ's sake don't run off into a goddam boathouse."

**Katie** Does he always talk that way?

**Tommy** No. He was upset.

**Katie** About us being alone together?

**Tommy** No. He was upset about being blown out to sea in a goddam boathouse and spending the night offshore in a goddam hurricane. And it was all my goddam fault. He doesn't blame you, Katie.

**Katie** Lucky for me. Wait a minute. Your father said "you and Katie." How did your father know my name? Had you told him about me?

**Tommy** No. No, I hadn't. I never had a chance. I don't know how he knew your name.

**Katie** (*Pensively.*) I think my mother knows your parents in some way. She said some things when we thought your father was lost at sea, and she was really upset. Maybe your father has heard about me from my mother. Maybe my mother has heard about you from your father. Maybe my mother can help me with my father. We may have some friends, Tommy.

**Tommy** It all sounds really complicated.

**Katie** It is complicated. And that's just our families. We also have a lot of other people to deal with who don't approve of mixed couples at all.

**Tommy** I don't care about those people. If they don't want anything to do with us, that's OK by me, because I don't want anything to do with them. Segregation was always a bad thing, and it's over now. As long as I have you standing by me, I don't care what those people think or say or do, because our love is stronger than their hate.

**Katie** I think so, too. I think we can do it. I think we can make a life together, and our love will see us through. I believe in you, Tommy, and I believe in our love. (*Song: Our love will grow*)

*Katie and Tommy sing:*

Our love will last for all our many years.

Our love will live. Our love will grow.

Our love will overcome the hates and fears of bygone years

And show the way of things to come. For

We can change the world,

Can change the times,

Can change the rules.

The old world's day is done.

Its time is past.

A new day's come.

And we can live in that day,

In that bright new world,

Love in that day,

In that bright new world,

Make a new life that is built

On our love!

### **Day 3, afternoon**

*(Catherine returns home and converses with Edward.)*

**Edward** Catherine, I'm glad you're here. I wish you had been here earlier. I heard from some people about Katie being on that boathouse that got swept out to sea with the

white policeman on board. She was out there alone with the policeman's son. I asked her about him, and she told me they've been seeing each other, and she was planning to go to a dance with him. God knows what kind of trouble they'd get into if they did that. I told her she couldn't go to the dance with him, and she had to stop seeing him. I'm amazed that our daughter would keep company with the son of a white policeman.

**Catherine** (*Evenly*) That policeman is Ruffy Benson. He's the deputy sheriff who came to my rescue when those hoodlums attacked me on the beach. He's a good man, Edward. A fine man.

**Edward** Are you sure? Do you know the man apart from that incident?

**Catherine** Yes. I do. Very well. This will come as a shock to you, Edward, but he and I were sweethearts when we were young, before you came to Homeport.

**Edward** What? You were the sweetheart of a deputy sheriff?

**Catherine** He wasn't a deputy sheriff then. He was a high school kid. I was a high school kid. We were in love. Very much in love. The way only teenagers can be.

**Edward** Oh. What happened? Did you break up?

**Catherine** Yes. It was taboo in those days for a white boy and a black girl to be together in Homeport. We met in secret, always in fear. If we had been found out we would have been in mortal danger. We decided it was impossible to stay together, so we split up.

**Edward** But you were still in love, and living in the same town?

**Catherine** Yes. And it was anguish, seeing each other but not being able to be together. Ruffy couldn't stand it, so he enlisted in the Marines to get out of town. He was sent to Korea and was in some of the heavy fighting over there. He was badly wounded and spent a couple of years convalescing at the VA hospital in Atlanta. Then he came back to Homeport and eventually joined the police force.

**Edward** What happened then? Did you get together with him again?

**Catherine** No. When he came back I was married to you, and he was engaged to his wife, Madge. She was the nurse who cared for him in Atlanta. Ruffy and I were both committed to other people. We have been close friends for all these years, but that's all. There's still a bond between us. Our time together is still a happy memory, and our

parting is still a painful memory. But those things are in the past. I am your wife, Edward, and nothing else. There's never been anyone else since the first time I met you.

**Edward** I see, and I'm sorry for what I said about this Benson. And his son. What about him? Are you sympathetic to Katie's friendship with Benson's son?

**Catherine** Yes, I am. I understand what you mean when you talk about the troubles facing a mixed-race couple, but I don't think it's hopeless. You and I grew up in a time when segregation was harsh and brutal. A mixed-race couple—like Ruffy and me—might get lynched in this town. That's not true now. Katie and Tommy won't be lynched. They might be shunned by some people, but maybe not so many. Times are changing.

**Edward** So you think we should not oppose this relationship between Katie and Benson's son—what's his name?

**Catherine** Tommy. Tommy Benson. And it's not just him. Sometime, Edward, we have to move past civil rights and voting rights and try to achieve a society where skin color doesn't matter anymore. A society where whites and blacks don't live in separate worlds. Katie and Tommy are pioneers of that society. We should be supporting them, not opposing them.

**Edward** (*Sighs.*) I can't argue with that. I'm still afraid of what might happen to our daughter, but once again I have to agree that you're right. Once again, you are my guide. I'll tell Katie she can go on seeing the boy.

**Catherine** Be careful what you say. She may have decided that for herself already. She's eighteen years old.

**Edward** True. I'll speak carefully. I'll speak honestly. (*Pauses.*) I haven't always done that, Catherine.

**Catherine** What haven't you been honest about?

**Edward** I've never told you why I came to Homeport.

**Catherine** I thought you came to Homeport to lead the church and the NAACP chapter. And you did. You did those things very well. You inspired us. You certainly inspired me. I married you because of those things, among others.



**Edward** I'm glad of that. I never would have been able to do those things without you, and I can't imagine a life without you. Perhaps what I should say is that I've never told you why I left Washington, D.C. I had a bigger church there, and a bigger role in the civil rights movement than I could ever have here.

**Catherine** So why did you leave?

**Edward** (*Hesitates, then spills it.*) Because I was involved with a white woman in Washington. She was a civil rights supporter, and we fell in love. But we couldn't reveal that in public because it was taboo, and we decided we couldn't stay together, so we split up. It was painful, just like you and your high school sweetheart.

**Catherine** So you were still in love, and living in the same town?

**Edward** Yes. And it was anguish, seeing each other but not being able to be together. I couldn't stand it, so I applied for a pastor's job in Homeport, Georgia, just to get away from Washington. You know the rest.

**Catherine** What's her name?

**Edward** Denise. Denise Howard. Now it's Denise Peters. She married a lawyer. They live in Virginia. They have two sons.

**Catherine** So you've stayed in touch with her.

**Edward** (*Hesitates again*) Yes, I have.

**Catherine** And have you been seeing her? Are you still involved with her?

**Edward** No, nothing like that. A few times, over the years, when I was in Washington for meetings, we got together for lunch or a walk. There's still a bond between us. But you are my wife, Catherine, and I am nothing other than your husband. There's never been anyone else since the first time I met you.

**Catherine** Does her husband know about you, about you and her?

**Edward** No, no more than I knew about you and Benson. But he should be told. I'll suggest that to Denise. There's no reason to keep it secret now. And no reason for you and Benson to keep secrets. You did nothing wrong.

**Catherine** Well, Edward, now we know each other a little better than we did a few minutes ago. After twenty years of marriage.

**Edward** We know more about each other's pasts, but does that change anything in the present? I feel that my life began anew when I came here and fell in love with you. And I feel that our marriage is something stronger and deeper than our youthful romances. They aren't in the same league.

**Catherine** I agree. We had the romance as well, but a marriage is something that starts there and grows. Over the years two hearts grow closer and closer, until they touch, and join. I feel that way about our marriage. I feel that you and I are joined at the heart. I feel that you're within me even when we're apart. (*Song: The heart we share*)

*Catherine sings:*

You are part of who I am,  
The heart of who I am,  
The heart we share between us.  
You are with me every hour.  
Though we may be apart  
You're always in my heart.

And when I'm faced with doubt or danger  
You are there to make me strong.  
I look through your eyes and I see the skies  
And I'll stay with you all my life long.

*Edward sings:*

You are part of who I am,  
The heart of who I am,  
The heart we share between us.  
You are with me every hour.  
Though we may be apart  
You're always in my heart.

And when I lose the path in darkness  
You are there to light the way.  
I see through your eyes where the true path lies  
And I'll stay with you all of my days.

*Both sing:*

You are part of who I am,  
The heart of who I am,  
The heart we share between us.  
You are with me every hour.  
Though we may be apart  
You're always in my heart.

And when the weary day is over  
You are waiting at our door.  
You open your arms and you draw me in  
To the home we will share evermore.

*(They embrace.)*

### **Day 6, evening**

*(A mixed-race congregation is gathered in Edward's church to mourn the loss of six fishermen, three black and three white, who were caught at sea and lost in the hurricane. Edward stands at a lectern facing the audience, which is the congregation.)*

**Edward** Welcome one and all to Bayside Baptist Church. This is an ecumenical service organized by Father Emil of St John the Apostle Catholic Church and myself. It brings together Catholics and Protestants, whites and blacks, to mourn the loss of six fishermen in the recent hurricane. Three were white Catholics, originally Cajuns from Louisiana, who were on a shrimp boat. Three were black Baptists who were fishing grouper offshore. All were God's children, who came from God and returned to God. They are all surely together in death on God's shore, so it is fitting that we should join together to mourn them here tonight.

We must not think that God took these men because they were evil. We know, Father Emil and I, that these were good hard-working men, good family men and good Christians. God did not punish them. God called them home, to that far shore where we will all go sometime. God chooses the time. We must accept that, and be grateful that He has prepared a place for us when our time comes.

Over the years, many men from Homeport have been lost at sea. It is part of our history and part of our life. Here in the Baptist church we have a hymn that we sing for men who have gone to sea and made the final homeward voyage to God's shore. It is on page 273 of the hymnal, and I invite you to join us in singing it now.

*(Song: Turn the good ship homeward. Edward sings the first line solo. Other cast members sing in parts offstage. Tenor (Tommy) joins for line 2. Others (2 sopranos + 1 baritone) join for the remainder.)*

Turn the good ship homeward.  
Set a course to westward.  
Spill the sails and port the helm and  
Fill the sails once more.

Many leagues we've traveled.  
Many storms we've weathered  
Many times we've brought the good ship  
Through the perils of the stormy sea.

But now the Lord has called us home.  
Called us to our rest.  
He bids us bring the good ship through to  
Shelter in the west.

One more night of sailing.  
Stars above to guide us.  
Morning light will trace the outline  
Of the land from which we'll sail no more.

We'll sleep upon the shore.  
We'll sleep upon the shore.

Dear God, may these men rest in peace while we hold their memory dear in our hearts.

In addition to mourning the men who are gone, we give thanks to God for the deliverance of Officer Rufus Benson, who was swept out to sea on the day of the storm but miraculously was cast up on an offshore island and rescued the next day. My wife and I are especially thankful for the rescue of an old friend, but I don't think God did it for us. There was some other reason that Benson survived and the other men didn't. What was it? I don't know, but I can imagine that God changed his mind when Benson was on his way out to sea. God remembered that Benson had some unfinished business here on shore. Maybe a person he had to see again before leaving this life. Maybe a question he had to get an answer to. Or give an answer to. Maybe a mission he had to perform. So God sent him back.

But how does Benson know what his mission is? And what about the rest of

us, who were never in danger? What is our mission? For the answer we turn to our teacher, Jesus Christ, who taught us our mission. It is to love our neighbors as ourselves. It is to do unto others as we would have them do unto us. Catholic or Protestant. White or black. If we do that we will accomplish our mission, and when our time comes we too will make a safe landing on that far shore where our fisherman friends await us.

Now let there be peace among you. Go in peace, and God bless you.

## **Two days later**

*(It is high school graduation. Katie delivers the valedictory address, standing at a lectern facing the audience.)*

**Katie** Senator Bates, high school faculty, fellow students, ladies and gentlemen. I am proud to be this year's valedictorian of Homeport High, and proud to be the first black valedictorian ever. This day has been long in coming. At its founding, Georgia alone among the thirteen colonies banned slavery. But in the mid-eighteenth century slavery was allowed and for a hundred years black people were enslaved in this state. Then for another hundred years we were oppressed and terrorized by the Jim Crow laws. Only in the last ten years—out of the last two hundred years—have black people won equal rights under the law, and then only against the concerted and often violent opposition of the white people of this state. For that I thank our parents' generation, who under the leadership of Dr. King and others, including my own father and mother, stood up for freedom and justice against the power of a racist state. They practiced nonviolence, they spoke the truth, they endured the blows of the police and the segregationists, and in the end they prevailed, because their cause was just, and the American people joined their cause, and their cause prevailed. By now equal rights are well established, even though some people still refuse to accept it.

But we are still not an integrated, united society. Blacks have equal rights to attend school, to vote, to sit at a lunch counter. But we are still not one people. Blacks and whites still live apart. We still don't know each other, don't trust each other the way we know and trust people in our separate communities. We still need to take the next step of joining together in a society where race doesn't matter.

That is the duty of the next generation, my generation, both black and white. My task as valedictorian is to set out the opportunities and challenges that our class should go out and tackle, and in Georgia that includes forming a truly integrated society. Our parents removed the barriers; our generation has the job of moving our society forward into the realm of opportunity that is now open to us. And I believe that we can do that.

Our high school is admittedly still divided. We tend to divide by race in

the lunchroom and outside school. But in classes and school activities we mix, and there are many friendships between black and white students that could not have existed a generation ago. Such friendships were taboo.

We have moved a long way in ten years, and I believe we can keep moving forward. We just have to believe in ourselves, believe in each other, stand up for the rights of all. That is our challenge, and our opportunity. To my class I say: go forth and make our town, our state, our country a better place, and make us a better people. One people. (*Song: We can change the world*)

*(Katie sings.)*

We can change the world,  
Can change the times,  
Can change the rules.

The old world's day is done.  
Its day is past.  
A new day's come.

And we can do anything we aim for in life,  
And we can be anything we choose  
If we are strong,  
If we defend our rights,  
Stand up for the rights of all.

Our task is to  
Build on freedom, build on justice,  
Tear down all the walls among us.

Build up a new world where there is just one race,  
Where we all belong just to the human race,  
Wake out of the night into the morning light and say  
This is a bright new day!  
We're on our way!

### **Next morning**

*(Catherine and Ruffy enter from opposite sides of the stage and stand facing each other. They reprise a few lines from Catherine's soliloquy.)*

*Both sing:* For many years we met here in the morning,  
In our funny formal way.

*Ruffy sings:* Morning, Mrs. Melville.

*Catherine:* Morning, Deputy Benson.

*Both:* How are you today?

*(They both burst out laughing. Catherine claps Ruffy on the shoulder.)*

**Ruffy** It's hard to believe we put on that act for twenty years.

**Catherine** Twenty years ago we didn't have any choice. We had to be formal. We had to keep our distance. There would have been trouble if we hadn't.

**Ruffy** I guess that's right. We had to do it then, and we just kept it up out of habit. Bad habit. But Tommy and Katie's generation are going to sweep away the old divisions and taboos.

**Catherine** I hope so, but it may turn out to be harder than they think. Bad habits die hard. But tell me, Ruffy, seriously, how are you doing? You look well. Are you recovered from your ordeal at sea?

**Ruffy** I think so. Takes some time for a guy my age, but I feel OK.

**Catherine** Good. *(Pause)* I'm glad we still meet out here in the morning. We could meet elsewhere now that our secret is out, but I still enjoy meeting out here in the peace of the morning, in the light of the morning.

**Ruffy** Me too. Maybe because it's like stepping back in time, to the days when we always met alone, the days when we were...when we were young. Those days. *(Pauses, reflecting. Then remembers something.)* Speaking of meeting on the beach, I had a surprise the other day. It was in the afternoon. Instead of you I ran into Edward walking on the beach. We talked about the kids for a while and then he joined me on patrol. Said it was—what was the word?—refreshing—he said it was refreshing to walk on the beach with a police officer and not be under arrest.

**Catherine** Edward said that? *(Chuckles)* He doesn't often make jokes. I think you can consider yourselves pals.

**Ruffy** That's good. Tommy and Katie still seem to be going strong, so maybe Edward and I will be grandfathers in law someday.

**Catherine** Maybe so. Well, it's been an eventful week. A good week, except for your swim out to Dog Island. I'm more hopeful about the future than I was a week ago. More hopeful about our children's future.

**Ruffy** And our grandchildren's future. Don't forget them, Grandma. Well, I'll be on my way. Give my regards to Edward.

**Catherine** I will. And Ruffy, will you do something for me?

**Ruffy** Sure. What is it?

**Catherine** (*Hugs him.*) Stay away from the water.

(*Ruffy pats her on the back, goes on his way. Catherine sings the theme, exits during the last few bars.*)

Light in the morning, light turning night to morning.  
Light in the morning, light at the break of day.  
It fills the sky above the sea.  
Now light the country, wake the country.  
Light in the morning, come.



# Opening

From the musical *Light in the morning*

Bill Clark

♩ = 80

D F#m Bm F#m G F#m Em A D F#m

Musical notation for the first line of the opening, measures 1-5. The key signature is two sharps (F# and C#) and the time signature is 4/4. The melody consists of quarter and eighth notes, with some beamed eighth notes. The bass line is mostly whole notes and half notes.

6

Am7 D7 G G6 Gm Gm6 D F#m

Musical notation for the second line of the opening, measures 6-8. The melody continues with quarter and eighth notes. Measure 7 features a triplet of eighth notes. The bass line includes a triplet of eighth notes in measure 7.

10

Bm F#m G F#m Em A D F#m Em A D

Musical notation for the third line of the opening, measures 9-12. The melody concludes with quarter and eighth notes. The bass line features a dotted half note in measure 10 and a whole note in measure 12.

# Light in the morning (opening)

Theme of the musical of the same name

Bill Clark

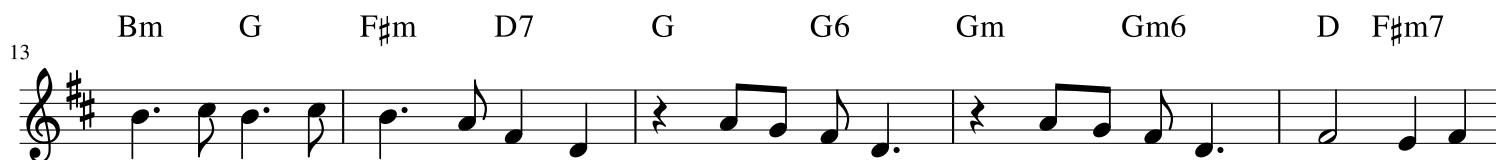
♩ = 90 D F#m7 Em7 A7 D F#m7 Em7 A7 D F#m7 Em7 A7 D F#m7



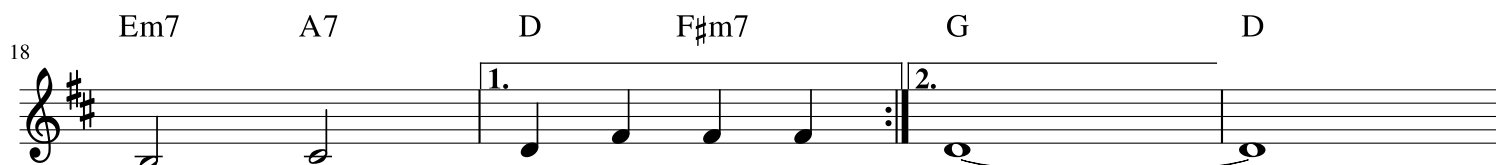
Light in the morn - ing, light turn - ing  
Light in the morn - ing light of a



night to morn - ing Light in the morn - ing, light sweep - ing dark a - way. It  
new day born - ing Light in the morn - ing, light of a bright new day. It



fills the sky a - bove the sea, now light the coun - try, wake the coun - try. Light in the  
fills the sky a - bove the sea, now light the coun - try, wake the coun - try. Light in the



morn - ing, come.  
morn - ing, come.

# God have mercy

From the musical *Light in the morning*

Bill Clark

Swing

♩ = 120

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of ten staves of music, each with a line of lyrics underneath. Chord symbols are placed above the notes. The lyrics describe a storm in the morning, evening, and night, with wind, rain, and waves crashing through the town and bay. The wind is described as screaming in the trees, and people are shown huddled in the dark.

B A B A E 3 3  
I think it's gonna ra-in.

6 A E 3 3 A  
I think it's gon-na ra-in. I think it's gon-na

9 D 3 G D 3 G  
storm. I think it's gonna storm. I think we'll get

13 D 3 G D C  
storm in the morning, storm in - to the eve-ning, storm that rag-es right on through the

17 A Aadd9 A Aadd9 D C D C D  
night. Wind keeps ris-ing, rain keeps pour-ing down, waves go crashing

22 B C A B A  
right on through the town. Wind comes roar-ing up that bay.

27 B A G B B7 E  
hous - es shake and roofs get blown a - way. The wind is

34 F E F E F  
screaming in the trees. Folks get on their knees. The rain blasts through in sheets,

39 G C F E F E  
piles\_\_\_ up and ris - es in the streets. The peo-ple hud-dle in the dark,

45 F E F C *ritardando*

trem - ble in the dark. The peo - ple cry out, they cry "God have mer - cy,

49 G A G F# F E B

God have mer - cy. Save us all from dy - ing in this storm."

56 A B A E 3 3

I think it's gonna ra-in.

60 A E 3 3 A D C B A G#

I think it's gonna ra-in. I think it's gonna storm.

# Maybe peace will come

From the musical *Light in the morning*

Bill Clark

$\text{♩} = 80$       D      Bm      G      A      D      Bm      Gm      C

Don't turn your back on them. I had a white friend once. Don't turn your heart a-way. When I was just a girl,

5      F      Dm      Gm      C      F      Dm

Don't let their faults and their fail-ings turn you a-gainst them,  
Some-one who came out of no-where, asked to be-friend me,

8      Gm      C      D      Bm      G      A      D      Bm

dark-en your mind. They hope for  
stayed by my side. Their dreams are just like ours. We lived a sec-ret life,  
a life of

12      Gm      C      F      Dm      Gm      C      F      Dm

bet-ter times. They long for peace for their children, peace with their neighbors,  
stol-en times. A life of hide-a-way places, hide-a-way fac-es,

16      Gm      C      D      Bm      G      A      D      Bm

peace with their God. And if you speak the word of God they'll hear you  
Hide-a-way dreams. But if the friends like us could live out in the

20      G      A      F      Dm      Gm      C      F      Dm      B♭      B♭m

call-ing. And if you seek the peace of God and walls start fall-ing,  
day-light, and if the friends like us could love out in the sun-light,

25      F      Dm      Gm      C      F      Dm

May-be peace will come, peace be-tween us. May-be peace will  
May be peace would come in the morn-ing, May be peace would

28

Gm C F Am Gm C F Am Gm Bbm F

come, peace with - in us, too.  
 come for the whole day long.

# You, standing by the sea

From the musical *Light in the morning*

Bill Clark

$\text{♩} = 80$

D B G A D B7 G A

When I look back up-on that day, I don't see crowds and trou-ble.

5 D A7 Bm F#m G G6 Gm Gm6

Don't see the child - ren run-ning Don't see the cops and the dogs. Don't see those things at

9 D B G Gm D F#m Em A

all. When I look back, I just see you.

13 D F#m Bm F#m G F#m Em A

You, standing by the sea, walk-ing on the sand, Look ing up at me. The  
And I walk-ing at the fore, look-ing back at you, need-ing no-thing more. The

17 D F#m Am7 D7 G G6

sun shin - ing on your yel - low Sun - day dress. I can see that dress.  
cops clos - ing in on ev - ery side of me. I said let it be.

20 Gm Gm6 D F#m Bm F#m

What I can see the best is You, stand - ing by the sea, walk - ing on the  
As long as I can still see You, stand - ing by the sea, walk - ing on the

23 G F#m Em A D F#m Em A D F#m Em A

sand, Look ing up at me. I see you.  
sand, Look ing up at me. Let it be.

29 F Am Gm C F Am Gm7 C7

Got a rest-ed, thrown in jail. Had to wait all night for my bail.

33 D F#m G A D F#m G F#m

Walked out on the street at dawn. I felt I'd nev-er been so all a-lone. Felt I

37 G F#m Em A A7 B G A D F#m

did-n't have a friend at all... 'til I saw you. I saw... You, waiting in the

43 Bm F#m G F#m Em A D F#m

square. No one else was there. No one else at all. And I re - a-lized how

47 Am7 D7 G G6 Gm Gm6 D F#m

much I need-ed you, and I still do. I need you stand-ing by my

51 Bm F#m G F#m Em A D F#m

side. Need you as my guide. Need you as my bride. I need you.

55 Em A D F#m Em A D B G Gm Gm6

When I look back, I just see

60 D F#m Em Gm Gm6 D G G6 D

you.



# I can see across the ocean

From the musical *Light in the morning*

Bill Clark

$\text{♩} = 90$

The musical score is written in 4/4 time with a tempo of 90 beats per minute. It consists of six systems of music, each with a vocal line and a guitar accompaniment line. The guitar accompaniment includes chord diagrams for G7sus4 and Caug. The lyrics are: 'I can see, I can see, I can see a-cross the o - cean. I can see where the sky is grow - ing bright - er in the east. And I know that the mor - ning light will sweep a-cross this land. I can see, migh - y God, I can see. Ma - ny years we suf - fered through the long dark night of slav' - ry. Ma - ny years we've languished in the shadow of Jim Crow, but I can

Chords: C, G7sus4, G7, C, Am, C7, G7sus4, Am, Am7, Em, Am, F, G, G6, F, Am, Am7, F, G, G6, F, Fm, Fm6, C, Am, Em, F, Em, F, Em, Am, F, G, G7

Chord diagrams: G7sus4 (x000), Caug (xx00)

Measure numbers: 6, 10, 14, 18, 22

Endings: Fine, D.S. al Fine

# Do the pony

From the musical *Light in the morning*

Bill Clark

$\text{♩} = 130$  C Em Am C F C

Would you like to dance? Would you like to prance? Would you like to learn to  
Tom-my, are you there? Take a breath of air. Now it's time for you to  
Ka-tie, are you there? Now we make a pair. Now we can go out and

4 F G C Em Am C F C

do the po-ny? Guess I bet-ter had. I know it's the fad. And I want to have the  
do the po-ny. Lis-ten to the beat. Stay light on your feet. Just re-lax and try to  
do the po-ny. Tom-my, I'm with you. Look what we can do. Let's go out and show the

8 F G A Aadd9 D E7

chance to dance with you. So first you climb up on your trus - ty  
have your-self fun. So first I climb up on my danc - ing  
world what we can do. We'll be a stand - out cou-ple at the

11 A Aadd9 D E7 C Em F G

horse and take the reins in hand. For me it bet - ter be a danc - ing  
horse and take the reins in hand. You have to do the dance your-self, of  
dance and we'll put on our show. And if we see some peo-ple look a

15 C Em F G C Em Am C

horse. I hope he'll un - der stand. Then you prance a-round, Bouncing up and down.  
course, and lis - ten to the band. Then I prance a-round, Bounc ing up and down.  
skance, you know where they can go. Then we'll prance a-round, Bounc ing up and down.

19 F C F G To Coda  $\text{♩} = 80$  A C#m7 Bm7 A

Swing your lit-tle las - so round and round and... Ka-tie, do you know I love you,  
Swing my lit-tle las - so round and round and... Tom my, do you know I love you,  
Swing our lit-tle las - sos round and round and

23 C#m7 F# Bm7 E7 C Em7 Dm7 C Em7 A

more than words can say? Ka-tie, if I tried to tell you, would you walk a -  
more than words can say? Tom my, if I tried to tell you, would you walk a -

28 Dm7 G7sus4 A Aadd9 F G D.C. al Coda

way, or would you stay... with me?  
way, or would you stay... with me?

♩ = 130 Last word of last verse and music to accompany dancing at end of song

31

C Em Am C F C F G C

A musical staff in treble clef with a common time signature. The staff contains six measures of music. The first measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5). The second measure has a quarter rest followed by four eighth notes (D5, E5, F5, G5). The third measure has a quarter rest followed by four eighth notes (G5, F5, E5, D5). The fourth measure has a quarter rest followed by a dotted quarter note (C5), an eighth note (B4), and a quarter note (A4). The fifth measure has a quarter rest followed by a half note (G4). The sixth measure has a quarter rest followed by a half note (F4).

round.

Whoa!

# I came to say goodbye

From the musical *Light in the morning*

Bill Clark

$\text{♩} = 80$  C  % C G

4 I always knew that when I came here you would like - ly pass my  
young, we of - ten came here to go walk - ing hand in  
knew that when I came here you would like - ly pass my

5 Dm G G7 C C7 F  
way. We'd both pre - tend to just be \_\_\_\_\_ passing by. I thought I'd al - ways  
hand. We'd stop and kiss beneath a \_\_\_\_\_ star - ry sky. And eve - ry time I  
way. We'd both pre - tend to just be \_\_\_\_\_ passing by. I thought I'd al - ways

9 Dm C A A7 Dm Dm7  
come here to greet a - noth - er day with you. I ne - ver thought I'd  
come here re - calls those hap - py times with you. I ne - ver thought I'd  
come here to greet a - noth - er day with you. But now to - day I've

13 G C G7sus4 C C7 Dm7 C  
come here to say good - bye. When we were  
come here to say good - - - - - bye. For many  
come here to say good - - - - - bye.

17 F G Em A F G Em A7  
years we met here in the morn - ing in our funny formal way.

21  ritardando Dm7 Fmaj7 Dm7 F   G7  
"Morning, Mis - sus Mel - ville." "Morning, De - pu - ty Ben - son." "How are you to - day?"

25 C D.S. al Fine  
I al - ways

# How things might be

From the musical *Light in the morning*

Bill Clark

$\text{♩} = 80$  C

The musical score is written in 4/4 time with a tempo of 80 beats per minute. It consists of seven staves of music. The first staff is an instrumental introduction with a key signature of one sharp (F#) and a common time signature (C). The second staff begins the vocal melody with lyrics. The third staff continues the melody with lyrics. The fourth staff continues with lyrics. The fifth staff continues with lyrics. The sixth staff continues with lyrics. The seventh staff concludes the piece with lyrics. Chord symbols are placed above the notes on each staff. The lyrics are: 'Ma - ny times, I've thought where we'd be now. Thought how things might be if we'd tried. Thought of com - ing home and find - you at my door. You at our door. Thought how life would be if I had you standing by my side. But we could - n't make that home and we nev - er will. We'll nev - er have that home or that life but still... Ma - ny times I've thought how things might be. Many times I've thought how things might be.'

5 C C7 F Fm C C7 F Fm

Ma - ny times, I've thought where we'd be now. Thought how things might

8 F G Am Em Gm C7 F

be if we'd tried. Thought of com - ing home and find - you at my door.

12 Fm Fm6 C C7 F Fm C C7

You at our door. Thought how life would be if I had you standing by my

16 Dm Dm7 Am Em F Am

side. But we could - n't make that home and we nev - er will. We'll

19 F F6 Fm Fm6 C C7 F Fm

nev - er have that home or that life but still... Ma - ny times I've thought how things might

23 C C7 F Fm C C7 F Fm C C7 F Fm C

be. Many times I've thought how things might be.


# I remember what you wore

From the musical *Light in the morning*


Bill Clark

♩ = 80

C C7 F Fm C C7 F Fm




5 C C7 F Fm C C7 F G




I re-mem-ber our first meet-ing, when you walked right up to me.

9 Am Em F Fm C




I re-mem-ber how you stam-mered I re-mem-ber what you said to

13 C Em7 Dm7 G C Em7 Dm7 G




me. I re-mem-ber what you said. I re-mem-ber what you wore.

17 C Em7 Dm7 G7sus4 C Em7 Dm7 G




I re-mem-ber Sun-day morn-ings when we sat be-neath a tree.  
I re-mem-ber star-ry eve-nings when we walked be-side the sea.  
I re-mem-ber when we part-ed. How we both be-gan to cry.

21 Am Em F Fm C Em7 Dm7 G7sus4





How you put your arm a-round me. I re-mem-ber how we used to  
I re-mem-ber when you kissed me. I re-mem-ber all you meant to  
I re-mem-ber how you held me. I re-mem-ber when you said good-

25 C Em7 Dm7 G C Em7 Dm7 G




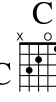
be. I re-mem-ber eve-ry day. I re-mem-ber eve-ry hour.  
me. I re-mem-ber eve-ry time. I re-mem-ber eve-ry place.  
bye. I re-mem-ber what you said. I re-mem-ber what you wore.


29 C Em7 Dm7 G7sus4  C Em7 Dm7 G7sus4 G7 C Em7






I remember how we used to be. I remember all you meant to me. And I of-ten

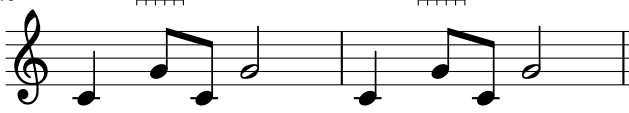
$\text{♩} = 60$

34 A A7 Dm7 G7sus4 G7   C Em7 Dm7 G7sus4 G7



think how things might be. And I of ten think how things might

40   C 



be.

# Just for an afternoon

From the musical *Light in the morning*

Bill Clark

$\text{♩} = 80$  Cadd9

C Cadd9 C Cadd9 Em Em7

I could come to Macon sometime in Sep-tem-ber,  
know that you'll be bu-sy, have to go to class-es,

4 F F6 Fm Fm6 C Cadd9 Dm G

just for a day, I'd come for the day, or I'd come to Macon just for an af-ter-  
I'd wait my time, if you had some time, and I came to Macon just for an af-ter

1. C Cadd9 C Cadd9 2. C A7 D Dadd9 F#m F#m7

noon. I noon. I'd get up in the morn-ing, have to get up ear-ly.

12 D7 Dadd9 G G6 Gm Gm6

I'd take the bus that leaves here at nine. I'd come and find the

15 D Dadd9 E E7 Em A

place where I'd meet you. I'd look a-round and wait to greet you.

18 D Dadd9 F#m F#m7 D7 Dadd9

Wait-ing on the cor-ner, hop-ing on the cor-ner, hop-ing for some time when

21 G G6 Gm Gm6 D Dadd9 B7 G G6

you could see me, may-be just an hour or two, but we could walk for a while,

25 Gm Gm6 D Dadd9 Em A D Dadd9 D Dadd9

talk for a while, if I came to Macon just for an af-ter-noon.



# More than words can say

From the musical *Light in the morning*

Bill Clark

$\text{♩} = 80$

F G A C#m7 Bm7 A C#m7 F# Bm7 E7

Tommy, I can't help but love you, more than words can say.

6 C Em7 Dm7 C Em7 A Dm7 G7sus4 Aadd9

Katie, I'll be here to love you now and come what may, if you will stay

11 F G A C#m7 Bm7 A C#m7 F# Bm7 E7

with me. My love, now you know I love you, more than words can say.

16 C Em7 Dm7 C Em7 A Dm7 G7sus4 Aadd9

My love, I'll be here to love you, now and come what may, if you will stay

21 F G A Aadd9 F G A

with me, my love, with me stay.

# Our love will grow

From the musical *Light in the morning*

Bill Clark

$\text{♩} = 120$   
C

Our love will last for all our man-y

5

years. Our love wil live. Our love will

9

grow. Our love will ov - er - come the

13

hates and fears of by - gone years and show the way of things to come, for

19

we can change the world, can change the times, can change the rules.  
old world's day is done, its time is past. A new day's come.

26

The and we can live in that day, in that bright new world. Love in that day, in that

31

bright new world. Make a new life that's built on our love!

# The heart we share

From the musical *Light in the morning*

Bill Clark

*J* = 72

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked as quarter note = 72. The score consists of ten staves of music, each with a line of lyrics underneath. Chord symbols are placed above the notes. The lyrics are: 'You are part of who I am, the heart of who I am, the heart we share be - tween us. You are with me eve-ry hour. Though we may be a - part you're al-ways in my heart. And when I'm faced with fear or dan - ger, you are there to make me strong. I look through your eyes and I see the skies and I'll stay with you all my life long. You are part of who I am, the heart of who I am, the heart we share be - tween us. You are with me eve-ry hour. Though we may be a - part you're al-ways in my heart. And when I lose the path in dark - ness, you are there to light the way. I see through your eyes where the true path lies and I'll stay with you all of my days. You are part of who I am, the heart of who I am, the heart we share be - tween us. You are with me eve-ry hour. Though we may be a - part, you're al-ways in my heart. And'

6

10

15

19

23


27

31

35


39

43 Ebm Ebm6 Bb Eb F Bb



when the wea-ry day is o-ver, you are wait-ing at our door. You

47 Eb Dm Gm Gm7 Eb F Eb Bb



o-pen your arms and you draw me in to the home that we'll share ev-er-more.

# Turn the good ship homeward

From the musical *Light in the morning*

Bill Clark

♩ = 90

G F G C Em F G C Em F G



Turn the good ship home - ward. Set a course to west - ward.

6

D F#m G A D Bm F# F#7



Spill the sails and port the helm and Fill the sails once more.

10

B Badd9 E F# B Badd9



Ma - ny leagues we've tra - veled. Ma - ny storms we've  
One more night of sai - ling. Stars a - bove to

13

E F# D F#m G A



wea - thered. Ma - ny times we've brought the good ship  
guide - us. Morn - ing light will trace the out - line

16

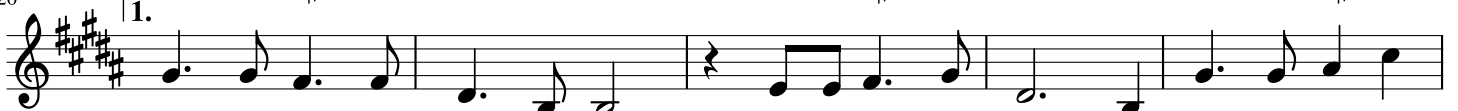
D F#m G A B Badd9 B Badd9



through the pe - rils of the stor - my sea. But  
of the land from which we'll sail no more. We'll

20

E F# B Badd9 E F# B Badd9 E F#



now the Lord has called us home. Called us to our rest. He bids us bring the

25

G#m G#m7 C#m G#m A F# E F# G# B



good ship through to shel - ter in the west. sleep up - on the shore. We'll

30

E F# G#



sleep up - on the shore.

# We can change the world

From the musical *Light in the morning*

Bill Clark

$\text{♩} = 120$

The musical score is written in 4/4 time with a tempo of 120 beats per minute. It consists of a single melodic line in treble clef. The lyrics are: "We can change the world, Old world's day is done. can change the times, can change the rules. The We can do an-y - Its time is past. A new day's come. And thing we aim for in life, And we can be an-y - thing we choose if we are strong, if we de - fend our rights, stand up for the rights of all. Our task is to build on free - dom, build on just - ice, tear down all the walls a - mong us. Build up a new world where there is just one race, where we all belong just to the hu - man race Wake out of the night in - to the morn - ing light and say this is a bright new day! We're on our way!"

Chord progressions are indicated above the staff: F, G, G7, Em, Am, Am7, C, Dm, G7sus4.

Measure numbers 8, 16, 25, 30, 38, 42, and 46 are marked at the beginning of their respective lines.

Triplet markings (3) are present in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

# I came to say goodbye (reprise)

From the musical *Light in the morning*

Bill Clark

♩ = 60

C Em/B Dm/A Dm7/A F/C G/D Em A7/C F/C Em/B Dm/A C/G

*ritardando*

*a tempo*

7 Dm7/A G7sus4 C/G C7 F G Em A

For ma-ny years we methere in the morn - ing,

11 F G G7 Em A7 Fmaj7 Dm7 Fmaj7 Dm7

in our funny formal way. "Morning, Mis-sus Mel - ville." "Morning, De-pu-ty Ben - son."

15 F D7sus4 G7sus4 G7

"How are you to - day?"

# Light in the morning (closing)

From the musical of the same name

Bill Clark

♩ = 90

D F#m7 Em7 A7 D F#m7 Em7 A7 D F#m7 Em7 A7

Light in the morn - ing.

7 D F#m7 Am7 D7 G G6 Bm7 A

Light turn - ing night to morn - ing. Light in the morn - ing, light at the

A6 Gm6

12 Bm G F#m D7 G G6

break of day. It fills the sky a - bove the sea, now light the coun - try,

A7sus4

16 Gm Gm6 D F#m7 Em7 A7 G Em F#m G D

wake the country. Light in the morn - ing, come.