

PRODUCTION SCRIPT

4/14/2025

Version 2.21

AT THE DANCE

A New Coming of Age Musical

(based on the play, "Dancing On Daddy's Shoes" by Sheila Lynch Rinear)

Book by

Coni Koepfinger



Music by

C. Michael Perry

Lyrics by

Coni Koepfinger, C. Michael Perry, and Sheila Rinear

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for

KoPe Productions

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CAST LIST: (10 teen girls, 5 teen boys?, 3 women, 2 men + ensemble if desired)

Headmistress Markham (MARKHAM) — owner of the Markham Girl's Academy, grand-daughter of the founder.

Miss Caroline Williams (AUNT CAROLINE) — Kate's Aunt (mid 30s)

Miss Alice Reynolds (REYNOLDS) — teacher at the Markham Girl's Academy

The Girls: (10)(8?)

EMILY Hess (16) — our storyteller, whose father has lost his job.

KATE Williams (15) — the new girl, she sees the WAR as an antagonist because it's robbing her of the life she was comfortable in and taking away her father.

RUTH (14) — non-speaking, sings in group songs

NELL (Nellie) — falls for Ed

MAUDE Nesbit (17) — antagonist with a flaw to overcome, a gossip, somewhat mean-spirited

ANNA (15)— Maude's camp

CORA (16) — Maude's Camp, the 'scout' — falls for Pete

MARY (14) — non-speaking, sings in group songs

GRETCHEN (17)— German exchange student, falls for Gerald

FAYE (17) — a student and tutor to younger students

Extra girls, if desired for singing and dancing.

GENERAL Thomas Jefferson WILLIAMS — Kate's Father, off to war. (calls her "Katie") He was called out of retirement.

Commandant Rogers (ROGERS) — head of the U.S. Military Academy

The Boys (5 Military CADETS of the U.S Military Academy of Maryland)

PETE (17-18) — falls for Cora (pro-war)

DAN (17) — falls for Maude, (dances with Nell and Anna?) (anti-war)

GERALD (16-17) — falls for Gretchen (pro-war)

ED (17) — falls for Kate (anti-war)

DAVE (17) — non-speaking, sings with group, dances with Mary, Ruth and Faye (unsure of war)

Extra boys if desired for singing and dancing.

SETTING: Glen Burnie, Maryland — Markham Girl's Academy

TIME: Spring, 1917

When World War I disrupts the life of a young American girl, sent to boarding school so her father can fight in Europe as a U.S. soldier, she grapples with isolation and uncertainty, struggling to chart her own path forward.

Will Kate Williams break free from the suffocating grip of personal victimhood that World War I has forced upon her; will she remain shackled by the scars of a war she wants nothing to do with?

AT THE DANCE — LIST OF MUSICAL NUMBERS

Prelude —

MUSICAL #1 — Prelude — Orchestra [SEGUE TO]

MUSICAL #1 — THE BLUE AND GOLD— Girls

MUSICAL #2 — MY BRAVE LITTLE GIRL — General Williams and Kate

Scene 1 —

MUSICAL #3 — WHO’S THIS GIRL?!— Maude, Emily (+ Girls?)

MUSICAL #4 — DETECTIVES AT WORK — Emily and Girls

MUSICAL #5 — SERVICE AND SUFFRAGETTES — Markham and Kate

MUSICAL #5b — SERVICE AND SUFFRAGETTES (reprise) — Kate

Scene 2 —

MUSICAL #6 — PENCILS or POKER — Cora

MUSICAL #7 — DETECTIVES AT WORK (reprise) —

MUSICAL #7b — Scene Change — Orchestra

MUSICAL #8 — WHO AM I? — Markham, Caroline and Girls

MUSICAL #9 — BECOMING —

MUSICAL #10 — USELESS LITTLE THINGS — Kate and Caroline

MUSICAL #11 — YOUR PRIZE (THE LETTER) — General Williams

MUSICAL #12 — DRIVE! — Girls

MUSICAL #13a — THE KAISER’S DAUGHTER — Cadets

MUSICAL #13b — AT THE DANCE — the Girls

Scene 3 —

MUSICAL #14a — Prelude to Act Two

MUSICAL #14b — SIGN ME UP! — Cadets (about the War)

MUSICAL #14c — Underscore — Gerald’s letter — Orchestra

MUSICAL #14d — SIGN ME UP! (reprise)— Cadets

Scene 4 —

MUSICAL #15 — DRESSING UP — Girls

MUSICAL #16 — “Dearest Nellie” Underscore and Scene Change — Orchestra

MUSICAL #17 — DANCING ON DADDY’S SHOES — Kate

MUSICAL #17a — Scene Change — Orchestra

Scene 5 —

MUSICAL #18 — WHAT MAKES A HOME? — Kate

MUSICAL #19 — Underscore and Scene Change (Dancing On Daddy’s Shoes) — Orchestra

Scene 6 —

MUSICAL #20 — LIKE ROYALTY

MUSICAL #21a — Underscore (Markham Ladies) — Orchestra

MUSICAL #21b — Underscore (Lonely Hearts) — Orchestra

MUSICAL #21c — THE PRAYER FOR THE LONELY HEARTS — Kate & Ed

MUSICAL #22 — FINALE: IN THE STEPS OF HEROES — Emily and Company

MUSICAL #23 — CURTAIN CALL — Company

MUSICAL #24 — EXIT MUSIC — Orchestra

INSTRUMENTATION: REED 1 (Flute, Clarinet, Oboe); REED II (Clarinet, Oboe, Alto sax, Bassoon);

French Horn, Trumpet, Drums (Standard Set), PERCUSSION: (Xyl, Glock, Maracas, Shakers, Whistle, Cabasa); Violin I&II, Cello, Acoustic Bass. (Piano, Bass Drums is acceptable.)

CONI KOEPFINGER — Book and Lyrics — A member of TYA / Theatre for Young Audiences, artist and educator, Coni Koepfinger believes creativity is never lost-- it simply changes hands and hearts. Winner of the 2021 Olwen Wymark Theatre Award by the Writers Guild of Great Britain, New York Indie artist, Coni Koepfinger is the host of AIRPLAY and DETERMINED WOMEN. Coni is a Media Advisor for Lifeboat Foundation, a Lifetime Member of The Dramatists Guild, a former board member of the International Center for Women Playwrights and the League of Professional Theatre Women. Recent work includes Garrett, the Blue Giraffe at Pan Asian Rep; Takin' It Back for THE ME TOO PROJECT in Harlem; and Playing House commissioned for *UNTOLD STORIES OF JEWISH WOMEN*; *My Dinner with Mary* for The Producer's Circle at the Players NYC; *Simon Says* in PLAYBILL'S Virtual Theatre Festival 2020; *Josie in the Bardo* at The Chain Theatre and *The Unusual Chauncey Faust* at the Rogue Festival 2022. Coni has several musical theatre collaborations with composer, Michael Perry which include TINKERTOWN, which was a commission from the Pittsburgh Children's Museum. Her published works can be found at Leicester Bay Theatricals and NEXT STAGE PRESS.

C. MICHAEL PERRY — Music and Lyrics — Winner of an 1978 Emmy Award and a Best of the West award for his score to the television puppet musical, "CINDERABBIT" on PBS, he has been writing, producing, directing and choreographing professional and amateur shows since his late teens. His AN ENCHANTED APRIL - THE MUSICAL played Off-Broadway in 2019 to great reviews, but its forward motion was cut short by Covid-19, 4 months later. His musicals POLLYANNA, and THE SHADOW DANCERS, THE SAGA OF SASQUATCH C'LONE (with Coni Koepfinger) have had industry readings, along with a version of EAST OF THE SUN, WEST OF THE MOON, (with George and Gayanne King). Their STAR OF ISRAEL, COMING HOME, and HEIDI have also had recent workshop productions. TINKERTOWN! (with Coni Koepfinger) are also in the works. Adaptations of TEMPEST, GREAT EXPECTATIONS and LITTLE MEN (based on the sequel to "Little Women") are gathering interest.

AT THE DANCE *A New Coming of Age Musical* Book by Coni Koepfinger, Music by C. Michael Perry, Lyrics by Coni Koepfinger, C. Michael Perry and Sheila Rinear. (Based on the play "Dancing On Daddy's Shoes" by Sheila Rinear) 10 teen girls, 5 teen boys, 3 women, 2 men + extras if desired. The new girl, Kate Williams is sent off to Markham's Academy for Girls when her father is called off to lead his troops in World War I. Most of the girls are not certain what to make of Kate. Especially Maude who doesn't approve of her one bit. Kate refuses to "fit in" until they need her to plan a dance, which happens to be her special talent. When the boys from the nearby military academy come to their dance, they bring a renewed zest for life and a chance to escape the wartime worries and woe with them. Then the reality of it all hits them in the face.

AT THE DANCE

PRELUDE — *Just before lights come up, we hear a sort-of-overture followed the voices of the student body of Markham Girls Academy (a boarding school) singing their Alma Mater. The year is 1917.)*

MUSICAL #1 — PRELUDE & THE BLUE AND GOLD

ALL:

DAUGHTERS PROUD ARE WE OF MARKHAM'S SCHOOL YOUTH.

AND WE TRUST THE ONGOING CLAIM

AS OUR ALMA MATER SHOWS US TRUTH:

THAT IN HONOR THERE IS FAME.

IN US TRADITIONS NEVER DIE.

WE EAGERLY UPHOLD

THE COLORS THAT WE RAISE ON HIGH:

THE BLUE AND GOLD!!!

(LIGHTS fade on the GIRLS and come up on GENERAL WILLIAMS, in uniform, and KATE, downstage, "at home.")

MUSICAL #2 — MY BRAVE LITTLE GIRL

GENERAL:

THE TIME WE THOUGHT WOULD NEVER COME IS HERE.

I HOPED I'D NEVER FACE THIS IN MY CAREER.

IT WILL NOT TAKE TOO LONG,

BUT WE MUST FIGHT WHAT'S WRONG.

WE BOTH MUST BE STRONG.

BE MY BRAVE LITTLE GIRL

KATE:

BUT PAPA, I'M SCARED

GENERAL:

BE MY BRAVE LITTLE GIRL

KATE:

BUT I'M NOT PREPARED.

GENERAL:

WHEN SOMETHING'S NOT OUR CHOOSING,
IT FEELS JUST LIKE WE'RE LOSING,
BUT LOSE OR WIN RIGHT NOW,
SOMEHOW,
BE MY BRAVE LITTLE GIRL.

KATE: *(near tears)*

I'M YOUR BRAVE LITTLE GIRL.

GENERAL:

I KNOW YOU'LL BE FINE.

KATE:

BUT YOUR BRAVE LITTLE GIRL...

GENERAL:

WILL ALWAYS BE MINE!

KATE:

I'M FEELING A KIND OF HOLLOW.
IT'S HARD TO EVEN SWALLOW.
I'LL MAKE THIS SOLEMN VOW,

SOMEHOW,

I'LL BE YOUR BRAVE LITTLE GIRL.

BOTH:

MY (YOUR) BRAVE LITTLE GIRL.

(CAROLINE enters to witness her brother and niece; she waits in slight distress. LIGHTS fade as the two embrace.)

SCENE 1 — As **LIGHTS** come up, we see the **GIRLS** of Markham Academy in their dormitory studying and/or playing cards, etc. **EMILY HESS** is the only one who appears to be leaving. With her hat in one hand and her apron in the other, she approaches the audience.

EMILY: In the Spring term of nineteen hundred and seventeen, things were going along just as they always had at the Markham Girls Academy...

MUSICAL #3 — WHO'S THIS GIRL?

MAUDE:

I WATCH OUT FOR EVERYONE.

I MAKE SURE I KNOW THE DEAL.

WHEN IT'S TIME TO TELL THE OTHERS,

I CAN TELL THEM HOW TO FEEL.

I'M ON THE WATCH!

CORA:

NEW FACES CAN BE SCARY.

WE CAN'T BE TOO ALERT.

I NEED TO KEEP MY FRIENDS SAFE,

SO NONE OF THEM GET HURT.

I'M NEVER SURE UNTIL THE MOMENT

THAT I GET TO KNOW THEM.

SO, WHO'S THIS GIRL?

EMILY:

STRANGERS OFTEN MAKE GOOD FRIENDS.

WE SHOULD TAKE WHAT HEAVEN SENDS.

WHY CAN'T WE WAIT AND WATCH THE FLOW'R UNFURL?

SO, WHO'S THIS GIRL?

MAUDE:

IS SHE NASTY?

ANNA:

IS SHE NICE?

MAUDE:

NO TIME HERE TO THINK TWICE.

ALL THREE:

WE CAN'T BE LED ASTRAY.

WE MUST PROTECT EACH OTHER;

IT'S THE MARKHAM WAY!

MAUDE, CORA, ANNA:

NEW FACES CAN BE SCARY.

WE CAN'T BE TOO ALERT.

I NEED TO KEEP MY FRIENDS SAFE,

SO NONE OF THEM GET HURT.

I'M NEVER SURE UNTIL THE MOMENT

THAT I GET TO KNOW THEM.

SO, WHO'S THIS GIRL

EMILY, GRETCHEN, FAYE, MARY, NELL, RUTH:

STRANGERS OFTEN

MAKE GOOD FRIENDS

WE SHOULD TAKE WHAT

HEAVEN SENDS.

WHY CAN'T WE WAIT

AND WATCH THE FLOW'R UNFURL?

SO, WHO'S THIS GIRL

(she turns and looks at the girls and then back to the audience)

...until one day when things changed for us... forever! A new girl enrolled.

(We see the headmistress, MARKHAM enter her office and sit at her desk. Her office can effectively be set up on the down right apron of the stage. During this segment of the scene, the girls in the dormitory can hold an effective freeze-frame. MARKHAM is in the final stages of interviewing KATE WILLIAMS, the new candidate to her school. KATE is approximately 15 years old.)

MARKHAM: Is everything alright?

REYNOLDS: I heard the girl fussing in hall.

MARKHAM: She'll change her mind.

EMILY: *(Aside.)* Sounds like the new girl is not happy to be here.

(KATE is accompanied by her aunt, CAROLINE, a stylish woman in her mid-thirties. Also in the headmistress's office is one of the school's teachers, REYNOLDS, a personal friend of Miss Williams.)

(EMILY puts on her hat and walks across the stage toward the office. She stops and tells the audience:) .

EMILY: I was ready for her arrival.

(mischievously)

I had already looked through her files. I had learned at an early age that being in the right place at the right time has untold advantages.

MUSICAL #4 — DETECTIVES AT WORK

EMILY:

I SPY

WHY SHOULDN'T I?

I LOOK FOR CLUES

I FIND. I USE.

NELL:

I SPY

TO SEE WHO'S EYE
IS BRIGHT AND CLEAR
TO FIND WHAT'S HERE.

FAYE:

DON'T INTERRUPT ME!

ALL GIRLS:

DETECTIVES AT WORK.

MARY:

DONT DISRUPT ME

FAYE:

FOR I MUST LURK.

DISCOVER WHO'S

RIPE TO ACCUSE.

MARY:

WE CANNOT LOOK AWAY.

GRETCHEN:

WE MUST DEFEND

EVERY FRIEND

ALL GIRLS:

TOMORROW AND TODAY!

(THAT'S WHAT WE SAY!)

WE GIRLS

LIKE SISTERS, YES!

WE PLAY THE PART,
STAND HEART TO HEART.

(DANCE)

(tag) DETECTIVES AT WORK
AS WE MAKE THE CALL
THAT'S BEST FOR ALL!

MARKHAM: I am proud to say that we do have a tradition of excellence here at Markham Girls Academy.

REYNOLDS: Started by Miss Markham's very own great-grandfather, the founder of this school.

CAROLINE: *(to KATE)* Isn't that fascinating?

KATE: Fascinating? That prison wardens run in her family?

CAROLINE: Watch your manners, Kate. *I* may be able to get away with some good-natured kidding since I am a graduate of Markham School, but you haven't reached that status yet.

KATE: With any luck, I won't either.

(EMILY, wearing an apron but not her hat, enters with a tray of tea and cookies observing every detail.)

MARKHAM: I can appreciate Kate's uncertainty. You feel your whole world shaking apart right now, don't you, dear.

KATE: My world "shaking" apart? Just because my father's left with thousands of troops for the war in Europe; and, my dearest "auntie" here is abandoning me so that she can go off to become a war bond saint in Washington, D.C.....leaving me with total strangers.

REYNOLDS: I'm sure it seems harsh to you right now, but aren't you quite proud of your aunt? She is setting such a wonderful example of service to her country...and to her Alma Mater.

KATE: I'll add that to my appreciation agenda. I'm still busy being fascinated by Miss Markham's heritage.

REYNOLDS: *(very excited)* And think of what it will mean to you and the other young ladies here, Kate, if your aunt is successful in her efforts to secure the vote for women.

KATE: That's right. You're a "suffragette" too, aren't you, Auntie. I still don't understand why that should be so important.

MARKHAM: Hopefully you'll learn "why" as you study with us.

MUSICAL #5 — SERVICE AND SUFFRAGETTES / MY LIFE

MARKHAM:

THE TRAINING AND SERVICE OF EACH NEW SUFFRAGETTE

REQUIRES TOLERANCE, PATIENCE AND YEARNING.

WE SUFFER AT THE HANDS OF SOCIETY'S LACK OF LEARNING.

WE SUFFER 'CAUSE WE'VE NOT SEEN SUFFRAGE YET!

WE SERVE TO LEARN

REYNOLDS:

WE LEARN TO SERVE.

MARKHAM:

EACH IN OUR TURN,

CAROLINE:

WE GROW AS WE OBSERVE.

MARKHAM:

AS OTHERS ARE AIDED,

REYNOLDS:

SOMEHOW WE ARE, TOO.

THE THREE:

ENLIVENED, PERSUADED,

THAT SERVICE IS WHAT WE DO.

KATE:

SO, IT'S NOT REALLY UP TO ME.

YOU'RE TELLING, NOT ASKING

HOW IT'S GOING TO BE?

NOT TEACHING, YET TASKING!

SO, I HAVE TO GO ALONG

WITH ALL THESE SILLY RULES?

WHAT I THOUGHT ABOUT WAS WRONG:

THAT YOU WOULD TEACH ME TOOLS

TO HELP ME PROGRESS.

A FRIEND OR TWO?

I'LL JUST MAKE DUE!

MY LIFE IS A MESS!

MARKHAM, CAROLINE & REYNOLDS:

THE TRAINING AND SERVICE

OF EACH NEW SUFFRAGETTE

REQUIRES TOLERANCE, PATIENCE

AND YEARNING.

WE SUFFER AT THE HANDS OF

SOCIETY'S LACK OF LEARNING.

WE SUFFER 'CAUSE WE'VE

NOT SEEN SUFFRAGE YET!

WE SERVE TO LEARN

KATE:

SO, IT'S NOT

REALLY UP TO ME.

YOU'RE TELLING,

NOT ASKING

HOW IT'S GOING TO

BE?

NOT TEACHING,

YET TASKING!

SO, I HAVE TO GO ALONG

REYNOLDS:

WE LEARN TO SERVE.

WITH ALL THESE SILLY RULES?

MARKHAM:

EACH IN OUR TURN,

WHAT I THOUGHT ABOUT WAS
WRONG:

CAROLINE:

WE GROW AS WE OBSERVE.

THAT YOU WOULD TEACH ME TOOLS

MARKHAM:

AS OTHERS ARE AIDED,

KATE:

TO HELP ME PROGRESS.

REYNOLDS:

SOMEHOW WE ARE, TOO.

A FRIEND OR TWO?

THE THREE:

ENLIVENED, PERSUADED,

I'LL JUST MAKE DUE!

THAT SERVICE IS WHAT WE DO.

MY LIFE IS A MESS!

(The THREE sing their passages again at the same time.)

MARKHAM: Emily, thank you very much for serving. You may leave now. I'll ring when it's time to clear.

(EMILY exits.)

Emily is one of our students. A very lovely girl. You will get to meet and visit with her later.

KATE: Your students work like servants?

MARKHAM: We consider it a tradition of service.

KATE: "A tradition of service?"

AUNT CAROLINE: A tradition that I commend. Perhaps someday you will appreciate service.

KATE: I do. I deeply appreciate our servants at home. However, if you are leaving me here to learn how to be a servant myself, then don't try to convince me that you've brought me here for anything but punishment.

REYNOLDS: We try to cultivate graciousness in our young women.

MARKHAM: And being from such a noble and generous family as you are, Kate, I believe you could quickly learn to love it here.

KATE: I certainly don't believe that. I want to go home now. I'll be waiting in the car.

AUNT CAROLINE: We've been over this, dear. Home is not an option just now, is it?

(MARKHAM and REYNOLDS exchange looks that acknowledging they have quite a challenge here.)

(CAROLINE writes a check and hands it to MARKHAM.)

MUSICAL #5b — SERVICE AND SUFFRAGETTES (reprise)

KATE:

THE TRAINING AND SERVICE OF EACH YOUNG SUFFRAGETTE
IS JUST HYPOCRISY'S WASTELAND OF TROUBLE.

WE SUFFER 'CAUSE THIS PLACE IS A SERIOUS PILE OF RUBBLE.

WE SUFFER 'CAUSE THERE CAN'T BE SUFFRAGE YET!

NOT YET!

(LIGHTS fade and MUSIC plays softly during transition.)

SCENE 2 — *As lights come up on the girls' dormitory, the MUSIC fades and we see beds in the background with one girl, RUTH, sound asleep across the bed. At the study table we see: NELL is studying very attentively; MAUDE, ANNA, and MARY sit at the opposite end of the table playing poker. At the window we see CORA, who is the scout for the afternoon, keeping everyone posted about anything she sees. GRETCHEN, a German-exchange student is standing reading a poem in broken English to her student friend and tutor, FAYE.*

GRETCHEN: "Liffes ov great men all remind uus vee cun make ow-ah liffes suub-lime Und departink leeve behind uus footprinzn on de sanns ovv time!"

FAYE: *(applauding)* Very good, Gretchen! You are doing so well with your English.

(to others)

Isn't she!?

GRETCHEN: Noot so very goot yet! Buut, dis Longfellow gentleman has suuch goot tings to say, yah?

NELL: Shhh! Some of us are trying to study.

(NELL gives a nasty look to MAUDE who sticks her tongue out at Nell.)

MAUDE: If Gretchen is doing so "goot" Faye, why's it still sound like German to me?

FAYE: Maybe you just don't understand poetry, Maude.

GRETCHEN: *(innocently)* It coul't be de vay she listens, you know?

MAUDE: *(pointedly to Gretchen)* Shh! Didn't you hear Nell? Some of us are trying to study.

NELL: Yeah, Maude. So why are you playing poker??? Hmmm?

MAUDE: Thanks ever so much for pointing that out to me, Nell.

(to ANNA, MARY, SARAH)

Were you girls aware that we're supposed to be studying and not playing poker?? Tsk-tsk! Just imagine that!

ANNA: Don't yell at me. I am studying. I'm studying Mary's hand because she's too silly to keep it covered.

(MARY pulls her hand in.)

MUSICAL #6 — PENCILS and POKER

GROUP 1:

PENCILS OR POKER

WHAT'S IT GOING TO BE?

I'LL STAY, YOU RAISE,

SEE IF YOU CAN MATCH ME!

GROUP 2:

WE SHOULD BE IN OUR IN BOOKS

NOT 'STUDYING' TO BE CROOKS!

WHAT'S A WORD OR TWO

GOING TO DO?

GROUP 1:

POKER OR PENCILS

WHAT'S IT GOING TO BE?

WRITING ALL DAY,

WASTE OF TIME, SO SOME SAY!

GROUP 2:

YOU JUST HAVE TO ADMIT

ALL THESE WORDS CAUSE US PAIN.

WHAT'S A GAME OR TWO

GOING TO DO?

GROUP 2:

YOU HAVE TO STOP

YOU'RE STUDENTS NOT CARD-SHARKS.

HOW WOULD YOU DESCRIBE

THE SNOUT ON THE AARDVARKS?

GROUP 1:

WOULD YOU KNOW A PAIR OF ACES

IF THEY SMACKED YOU IN YOUR FACES?

NO!

ALL:

PENCILS OR POKER

WHAT'S IT GOING TO BE?

GROUP 1:

POKER!

GROUP 2:

PENCILS!

ALL:

SAYS YOU!

SAYS ME!

(CORA is jumping up and down at the window.)

CORA: You wouldn't be studying or playing poker if you could see what I see.

MAUDE: Oh? And what do you see?

CORA: The new girl. Miss Markham's giving her the grand tour. Good grief! They have an automobile!

(There are many squeals as some of the GIRLS run to the window. RUTH continues to sleep and MAUDE stays at the table and peeks at the others' poker hands left behind. EMILY enters the dorm, removing her hat and announces something as she puts the apron away.)

EMILY: If you want to know anything about Miss Katherine Williams, you might ask me.

MAUDE: Will you look at who is acting like she knows so much.

EMILY: *(to Maude, undaunted)* That's because I do know so much...

(to the others)

I know Maude's cheating by looking at all your poker hands...

(ANNE, MARY, SARAH run back to the table and in fun throw things at Maude. Then to all, especially to those still at window, EMILY announces:)

A-HEM!! I've already met the new girl.

ALL: You have??

EMILY: Of course. Remember? I'm the guests' tea-server this week!

(When ALL realize she's telling the truth, they come running to Emily ad-libbing all sorts of questions about the new girl. For instance: "Is she rich?" "Is she smart?" "Is she nice?" "Is she mean?" "What does she like to read?" "Does she have any deep dark secrets?" And as each question is asked, the others respond with mob curiosity.)

MUSICAL #7 — DETECTIVES AT WORK (reprise)

EMILY:

SPY, SPY,
WHY SHOULDN'T WE?
TO LEARN JUST WHO'S
THE SPY TO USE

GIRLS:

WE SPY
WHY SHOULDN'T WE?
TO KNOW THE SCORE.
UNLOCK EACH DOOR!
DETECTIVES AT WORK
AS WE MAKE THE CALL
THAT'S BEST FOR ALL!

EMILY: I can't say I know the answer to all of those questions, but *if* I had sneaked a look at her in-coming records...*if* I say...

GRETCHEN: I know! I know vat dat means. "Incombink?" See, "incomb!" Money!

FAYE: (*encouraging*) Close Gretchen!

MAUDE: Close as ten miles. Keep working with her, Faye. You're doing a brilliant job. So, Emily, let me get this straight: you feloniously looked at Miss Katherine Williams' records?

(*to Anna*)

Remind me to make a note of that. Always good to have something to hold over "Emily the Perfect's" head.

(*Some of the others seem quite intimidated by Maude.*)

EMILY: (*again undaunted*) Fine, Maude, but you'll never catch up with how much stuff I've got on you. Let me think: which would get you more time on cooking detail in the kitchen with cranky Mrs. Crabtree? Would it be Miss Reynolds' finding out that it was *you* who cooked up the scheme to send her the Valentine's Day card and bouquet of roses? Yes, the ones she thinks were from the Commandant at Valley Forge Military Academy? The Commandant that she now thinks she's in love with?

(There is a large reaction from the girls. Some giggle and some are horrified.)

CORA: Maude, how do you think up such schemes? You are truly gifted...

MAUDE: I know. It's true.

EMILY: Or would you get into more trouble if Miss Markham found out that it was *you* who sent the "anonymous" tip to the Valley Forge cadets stating that Gretchen here is Kaiser Wilhelm's daughter?

MAUDE: You could never prove that I did either of those clever things. Especially the Kaiser Wilhelm thing...

GRETCHEN: De Kaiser? Mein Kaiser? Did sumting hopen to de Kaiser?

NELL: No, no. He's fine. He's just not "kaiser" anymore, remember?

GRETCHEN: Yah, Von Hindenburg is now president, but...

ANNA: Nell, do not get her started. Please!

GRETCHEN: Schtarted? De Serbians schtarted it all ven dey shooted de Archduke, yah? Dey schtarted de greet var. Mein Germans had to go to var for Austria's sake.

ANNA: Well, thank goodness America has more sense than to go to war over something stupid that happened in some little count-for-nothing country?

CORA: Look, could we just let Emily tell us what she found out about the new girl? I am about to die from curiosity.

FAYE: *(mockingly)* Don't let Cora die, Em, tell us.

EMILY: Alright then. Our "new" student is the daughter of Four-Star General Thomas Jefferson Williams who is, even as we speak, on his way to France with several thousand American troops.

ANNA: *(sinking down into a chair in horror)* Does that mean America's in the war?

NELL: What is the matter with her?

MARY: Duh! Her father's a Naval officer?!

NELL: But Anna, he never comes to see you. I thought you hated your father.

MAUDE: *(gently patting Anna on the shoulder, she tosses line to Nell)* Shows how much you know about us in the military.

CORA: *(back looking out the window)* Gosh! Is that the new girl's mother with her? She was driving the automobile.

MARY: Let me see! I've never seen an automobile in person. That lady's her mother?

EMILY: No, her mother's dead. That's her Aunt Alice. She's friends with Miss Reynolds.

CORA: How?

EMILY: They went to school here together, and listen to this: they are both trying to get the vote for women.

MAUDE: Like that will ever happen: women being allowed to vote. My father says that...

EMILY: Maude, no. Tell your father what I heard the new girl's aunt say.

GRETCHEN: What? What did she say?

EMILY: That if all the men go to war, women will have a better chance than ever to get the vote.

CORA: Why would women want the vote? That doesn't make...

MAUDE: It makes perfect sense: the women take care of everything and when the men come home, they see what a good job the women've done and then the men can't possibly keep the vote from them.

FAYE: I'd just vote for whoever my Father said to vote for.

MAUDE: Figures you'd do that. That'd be like men getting to vote a couple of times if all women did that.

EMILY: No we'd have to read news journals and think for ourselves.

NELL: Now you're really getting me scared.

MARY: Oh pooh. Grow up.

EMILY: Are you going to argue or do you want to hear more?

MAUDE: So tell.

(They ALL lean into Emily.)

EMILY: Miss Williams and Miss Reynolds are excited about selling "war" bonds to raise money to buy soldiers' uniforms and guns. I was so excited listening to them, I almost forgot to serve them.

CORA: Emily, you always get to be tea server on weeks we get such interesting visitors. Last time I was tea server, the only guest we had all week was the lady who teaches etiquette and I spilled jam all over her shoulder.

(She turns back to the window and screams.)

Oh no! Oh gee-willikers!

MAUDE: For goodness sakes, Cora. What is it now?

CORA: They're coming this way!

MAUDE: Quick! Everyone! Man your posts!!

MUSICAL #7b — UNDERSCORE

(There is much running and shuffling among the girls as NELL goes back to studying.)

(The poker-players truly run around searching for books to appear busy with. EMILY has sat down to read in one of the poker-player's chairs, as has CORA. It looks like a game of musical chairs as they try to get each other out of the chairs and themselves into them as there are 4 chairs and 6 girls. We hear lots of calling, "hey look" and "what's that in the sky?" In an effort to get each other off the chairs.)

(When MARKHAM and REYNOLDS arrive, some of the girls are stifling giggles. FAYE is on her arms and knees with GRETCHEN sitting on her as though Faye were a chair. MARY reads a book studiously. RUTH is asleep.)

MARKHAM: Good afternoon, Ladies.

(ALL stand, curtsey)

ALL: Good afternoon, Miss Markham.

MARKHAM: I am so glad to see you young women...

(REYNOLDS points to RUTH, asleep.)

...or most of you... studying so well during your assigned hours. Is that Ruth sleeping like the dead over there?

MAUDE: *(too sweetly)* Ruth was not feeling quite well enough to study.

(to Miss Reynolds)

Studied herself near to death for your literature exam tomorrow, Miss Reynolds.

REYNOLDS: *(pulling book off Ruth's face)* She seems to have been studying this dime novel. How strange since the examination is on the works of Homer.

MAUDE: That, uh, novel seemed a kinder way to keep the light out of her eyes than placing a thirty pound copy of Homer on her face. Wouldn't you agree?

MARKHAM: (to KATE and CAROLINE) Most people agree with Maude. She uses very persuasive logic.

MAUDE: (with uncharacteristic sweetness she seems to display only to Miss Markham) Speaking of persuasion, Miss Markham. Have you re-considered my proposal for a dance?

MARKHAM: Not now, Maude.

REYNOLDS: (helping RUTH to wake up and sit up) Ruth, why don't you wake up and come greet our new student?

(RUTH stumbles forward and curtsies to all.)

MARKHAM: Alright, ladies, meet Katherine Williams. I am sure you will all make her feel at home.

MAUDE: (still in the sweet mode, she comes forward and shakes KATE's hand) Hello. I'm Maude Nesbitt and on behalf of all of Miss Markham's student body, I would like you to feel welcomed.

EMILY: I am Emily Hess and I hope you grow to love it here as much as I do.

KATE: Aren't you the girl who waited on me in the parlor?

EMILY: Yes, we all take our turns "serving." Welcome and don't be afraid to feel at home.

KATE: (too gracious) I'll only be here till Daddy gets back from the war.

ANNA: (again, horrified) Then it is true about the war?

MARKHAM: It does seem as though our President thinks it best for us to help our allies in Europe.

GRETCHEN: (very upset) America is now fighting vit Chermany! Mein country!

MARKHAM: (Soothing) That does not change how we feel about you, Gretchen.

(GRETCHEN, very upset, runs out of the room. MARKHAM signals REYNOLDS to go after her. REYNOLDS exits.)

MARKHAM: Katherine, we try to do more than study here. We hope to aid our girls find out who they are.

CAROLINE: Katherine has so many hobbies. She plays the piano...she writes stories... she serves her community by...

KATE: My favorite thing to do is to order my servants around. I'm very bossy and not popular, and I have no need of friends!

CAROLINE: Quite the jokester. She loves to tease.

MAUDE: (aside to Anna, Mary and Cora with true admiration for KATE's style) Isn't she top-notch? I've never met anyone like...

CORA: (*aside*) Nor I.

ANNA: (*aside*) I'll give her a chance, but I'm not getting my hopes up. For that matter, I'm not really sure who I am yet.

MUSICAL #8 — WHO AM I? / TOP NOTCH

ANNA:

WHO DO I WANT TO BE?

CORA:

WHERE DO I WANT TO GO?

MARY:

HOW CAN I EVER KNOW

ALL THREE:

WHAT'S INSIDE OF ME?

FAYE:

IF WE PAINT OR DRAW OR SING,

NELL:

IT CAN ONLY MEAN ONE THING.

FAYE:

DO OUR TALENTS HELP DETERMINE WHO WE ARE?

GIRLS:

WHO AM I?

I HOPE I'LL KNOW SOMEDAY;

BE GUIDED TO THE WAY

THAT HELPS ME BE SOMEONE.

WHO AM I?

MARKHAM:

DO OUR WISHES HELP CREATE?

THEY CAN TAKE A WHOLE LIFE LONG.

CAROLINE:

IT SEEMS A DAUNTING TASK,

BUT ONE WE ALL SHOULD ASK.

ANNA:

SO MANY THINGS TO CHOOSE.

FAYE:

SO MANY TOOLS TO USE.

EMILY:

SO MANY WAYS TO LOSE YOURSELF.

BUT WHO AM I?

WHO AM I?

(REYNOLDS re-enters with GRETCHEN who joins the OTHER GIRLS to sing.)

MAUDE:

TOP NOTCH!

THAT'S WHAT I AIM TO BE.

STANDING OUT IN THE CROWD.

BEST OF THE BEST

TO GUIDE THE REST.

BEING ALL THAT WE'RE ALLOWED.

THAT'S TOP NOTCH!

ANNA:

SOMETHING WE CAN THINK ABOUT.

CORA:

SOMETHING WE CAN SHOUT!

OTHER GIRLS:

WHO AM I?

I HOPE I'LL KNOW SOMEDAY;

BE GUIDED TO THE WAY

THAT LETS ME HELP SOMEONE.

WHO AM I?

MAUDE, CORA, ANNA:

TOP NOTCH! THAT'S WHAT I AIM TO BE.

STANDING OUT IN THE CROWD.

BEST OF THE BEST TO GUIDE THE REST.

BEING ALL THAT WE'RE ALLOWED.

WHO AM I?

MARKHAM: Alright ladies, why don't you show Kate what this place is all about?

KATE: Thank you. That would be nice. I hope.

EMILY: Yes, wait! What do you mean "I hope!" Aren't we friendly?

KATE: *(Laughs)* Like war and everything else, that can change in a minute.

ANNA: *(Aghast)* Then does that mean you don't trust us?

FAYE: She has no choice, she has to trust us now that she's one of us.

KATE: *(Laughs)* Not necessarily. Trust is earned, and you can lose it in an instant.

ANNA: *(Aghast, to KATE)* Why are you so bitter?

GRETCHEN: *(upset)* Yes, why?

KATE: The truth be told, I am just being logical.

MARKHAM: Still, we all have high hopes. It's our duty to ourselves to help each other, and learn to trust. It builds character and helps us realize who we are, and who we can become. It's time for supper. Please, move along into the dining hall. Welcome back, Gretchen.

(GRETCHEN nods and goes to MARKHAM. As ALL move off, MARKHAM has her arm across GRETCHEN's shoulders. MAUDE hangs back, and is soon alone.)

MUSICAL #9 — BECOMING

MAUDE: Who can I become?

DAYDREAMS,
BIGGER THINGS,
FOR ME? MAYBE NOT.
THE WORLD SINGS
WHILE I CANNOT.

BECOMING...
SO UNCERTAIN.
DON'T KNOW
WHAT'S BEHIND THE CURTAIN.
WE ARE DIFFERENT. SOME GROW
IN A MINUTE. SOME A MILE.
ALL AWAITING A SMILE,
AND BECOMING.

DAY DREAMS,
HAPPY TIMES,
A FAM'LY? NO, NOT ME.
THE WORLD CLIMBS
WHERE I CAN'T BE.

SOME ARE CONNECTED
WHILE OTHERS ARE REJECTED.

YES, ALL, AT HEART

ARE THE SAME;

ARE A PART

OF BECOMING.

BECOMING...

SOME JUST STARVE.

SOME FEAST.

OTHERS ONLY MARVEL.

EACH ARE DIFF'RENT, AT LEAST.

GIFTS ARE GIVEN, OR ARE LOST,

UNDERSTANDING THE COST

OF BECOMING.

CORA: *(to Maude)* She gives me a billion willies.

MAUDE: Silly goose! I used to give you the willies too and you got over it.

(To her GIRLS)

Things are looking up, ladies. I think we've got us another poker-player!

(Meanwhile, WILLIAMS, with a "that's all I'm going to take" attitude, has marched KATE aside as MARKHAM pantomimes taking the other GIRLS into a conversation grouping.)

(MAUDE obviously continues in her sweetest manner to persuade Miss Markham that they should be allowed to have a dance.)

CAROLINE: Katherine, I must caution you that my patience with your display of poor manners is at an end.

KATE: *(miserable and upset)* Aunt Caroline, tell me you won't leave me here. I can't do this.

CAROLINE: Darling, I do understand how very difficult all these changes must be for you. You have never been anything but a joy to me since I came to live with you and my brother. It hurts me to leave you

here. I hope you believe that. It is a fine school. It seems the best solution.

KATE: The best solution would be for none of this to be happening.

CAROLINE: I understand. I feel the same way, but you know what we discussed on our way...

KATE: The "opportunity" thing?

CAROLINE: Yes! On the threshold of every earth-shaking event in history, like this war, people are given an invitation to be part of it. You either enter the arena, or you turn down the invitation and never get to taste the satisfaction of shaping history. Following your destiny.

MUSICAL #10 — USELESS LITTLE THINGS

KATE: (*sung*)

YOU'RE SAYING MY DESTINY IS HERE?

NOTHING CHANGES YEAR AFTER YEAR?

LIKE A HAND OF CARDS

YOU'RE STUCK WITH WHAT YOU'RE DEALT?

LIFE WITH ALL ITS SHARDS

YOU'VE REGRETTABLY FELT.

WE LOSE, NOT WIN?

LIFE IS HARD TO BE IN!

FROM MY VERY FIRST DAY

I HAVE NO SAY?

EXPECTATIONS ARE USELESS LITTLE THINGS.

IF IT'S ALL PLANNED OUT, THERE'S NOTHING LIFE BRINGS.

WE MUST BE ALLOWED TO MAKE OUR CHOICE,

WHETHER SHY OR PROUD, WE HAVE A VOICE!

EVERYTHING THAT'S FIRM AND RIGID
KILLS ALL THE USELESS LITTLE THINGS.

CAROLINE:

MANY PEOPLE SEARCH ALL THE WORLD THROUGH
AND NEVER FIND WHAT'S ALREADY IN YOU.
YOU FOLLOW WHO YOU ARE
TO GET TO WHO YOU'LL BE.
AND THOUGH IT SEEMS BIZARRE,
THERE'LL BE CHOICES TO MAKE, YOU'LL SEE.

(MUSIC continues under dialog.)

KATE: That sounds great coming from you. What about all the glory you get from bringing the troops home?

CAROLINE: I do not take credit for all the brave work of those courageous men leaving their homes so that ours will be safe. I just want to help by doing what I know how to do: raise money. I'd like to think I can help keep food and warm clothes going to men like your father...

LIKE AN ANTHEM STRONG
YOU SING OF YOUR DESIRES!
AND YOUR WHOLE LIFE-LONG
IS MEANT TO FEED THE FIRES.
WHY NOT SEEK TO WIN?
TRUST YOUR HEART AND BEGIN!

KATE:

THEN WITH EV'RY NEW DAY
I'LL STAND AND STAY! (I'LL NOT LOOK AWAY?) [I'LL NEVER STRAY!]

BOTH:

EXPECTATIONS ARE USEFUL LITTLE THINGS.
IT IS NEVER PLANNED OUT, WITH SURPRISES LIFE BRINGS,
WE EACH ARE ALLOWED TO MAKE OUR CHOICE.
WHETHER SHY OR PROUD, WE HAVE A VOICE!
EVERYTHING FROM HOPE TO HEARTACHE
FEEDS ALL THE USEFUL LITTLE THINGS.

(KATE, breaks down and cries, embarrassed others might see her, as AUNT CAROLINE hugs her tightly.)

KATE: I've been selfish, haven't I?

CAROLINE: You're also being very human.

(Taking a letter from her purse and handing it to KATE.)

Here, your Father gave me this to leave with you when you reached your new "station."

KATE: Daddy wrote this to me? Aunt Caroline, I miss him so much already.

CAROLINE: Read it, dear.

(As she reads, GENERAL WILLIAMS appears in a blue light, singing the words of the letter to her.)

MUSICAL #11 — YOUR PRIZE

GENERAL WILLIAMS: My dearest Katie;

I'M HEADED TO A FOREIGN PLACE,
ALREADY I MISS YOUR FACE,
YOUR CHEERING WAYS.
BRINGING PHOTOS OF YOU,

AND YOUR POEMS TO RENEW ME;
THEY'LL FILL MY HEART ON LONELY DAYS.

WE'RE HERE TO END THIS WAR.
I HOPE WE DO IT SOON.
TO BE HOME WITH YOU ONCE MORE...
BY FALL, BY HARVEST MOON.

KATE: My birthday.

GENERAL WILLIAMS:

WHAT YOUR AUNT AND I ARE ASKING IS NOT EASY,
BUT CHALLENGES IN LIFE TAKE EXTRA HEART.
WE ALL MUST DO OUR PART.
BE STEADY. BE SMART.
AND SOON YOU'LL SEE WHAT WE CAN SEE:
WHAT THESE LESSONS WILL IMPART.

FOLLOW ORDERS. ACT WITH COURAGE. DEFEND YOUR HONOR. BE WISE.
MAKE FRIENDS, THEN BE LOYAL. THESE WILL BE YOUR PRIZE.
I LOVE YOU, MY DEAREST KATIE,
FONDLY, YOUR LOVING FATHER.

(KATE weeps a bit, clutching the letter close.)

CAROLINE: Listen to me, Katherine. You have always made your father and me very proud. I suspect you will reconsider your situation and proceed to make the family proud of you at this great moment in history.

KATE: *(strongly, decisively)* I shall! You'll see! But...it just...and I know how awful it must sound...it just

doesn't feel comfortable here.

CAROLINE: (*coaching her*) And you think your father will feel comfortable sleeping in those trenches? Come now, you can do better than that! Those are nice girls. Once you let them know how nice you are, you'll all feel comfortable together. That's how it works.

(*KATE considers, then walks to the Headmistress.*)

KATE: Excuse me, Miss Markham. I was being rude earlier. I apologize. I am truly glad for this opportunity to attend your school and to further my education.

MARKHAM: My dear, I have a feeling we all will learn much from you.

KATE: You know how you were asking about hobbies? Things we like to do?

(*looking towards Maude*)

My aunt has taught me to be good at helping to organize socials...parties...?

MAUDE: Do you happen to know anything about organizing dances...for instance, in conjunction with another school...say, for instance, like with a boys' school? Like with the cadets at the U.S. Military Academy down the road?

KATE: Oh yes. I'm sure I could do that. I guess you could go as far as to say, organizing parties is a "hobby" of mine. I'm quite good at it. I helped to organize my father's parties many times.

(*All the GIRLS turn and look longingly at Markham.*)

MARKHAM: We are mid-way through the term and it might be a good idea to have Kate begin now to organize a social dance for later in the term.

(*Excitement runs through the group.*)

KATE: Yes. And why not make it a social benefit for our troops overseas? We could have the dance and at the dance have people sign up to write letters to our soldiers.

CORA: And the money collected from the sale of our tickets could go to send gifts to the troops.

KATE: Exactly.

NELL: We could write to our Congressmen in Washington for addresses overseas. Addresses to send letters of prayer and encouragement to the soldiers fighting to give others freedom.

ALL: Yes.

FAYE: And you all know that I know how to knit warm woolen socks. I can teach others how. We could make some and send them to the soldiers.

MARKHAM: It all sounds wonderful. I'm proud of you, ladies. Right now, however, we need to let Miss Williams catch her train to D.C.

AUNT CAROLINE: (*handing car keys to Headmistress*) You and Alice be sure to learn how to drive that thing while I'm gone.

MARKHAM: Caroline, I can hardly wait to try it! Thank you!

(*GIRLS call good-bye to Miss Williams.*)

CAROLINE: Good-bye, ladies! Do your very best here to make us proud of you. You are our future!

(*To KATE as she is leaving*)

I am proud of you already. Be brave!

KATE: (*hugging her aunt*) I love you, Aunt Caroline. I will miss you.

(*AUNT CAROLINE exits with MARKHAM. The GIRLS crowd KATE with good cheer!*)

need dialog transition into this song.

MUSICAL #12 — DRIVE, DRIVE, DRIVE —

KATE:

CAN YOU GET TO WHERE YOU'RE GOING?

DO YOU KNOW WHERE YOU HAVE BEEN?

WHAT DO YOU NEED WHEN LIFE'S A WINDY ROAD?

YOU NEED A DESTINATION

A PINPOINT ON A MAP.

YOU CAN'T WAIT FOR LIFE TO FALL INTO YOUR LAP!

GIRLS:

JUST LIKE THE CAR KATE'S DADDY LEFT THE SCHOOL,

ALL YOU NEED TO DO IS FOLLOW ONE BIG RULE:

DRIVE, DRIVE, DRIVE!

IT MAKES YOU COME ALIVE!

KATE:

SHIFTING GEARS, APPLYING BREAKS,
MAKE MISTAKES, THAT'S WHAT IT TAKES!
HOW DO YOU MOVE AHEAD?
DO YOU MODERATE YOUR SPEED?
LIFE HAS PEDALS LIKE A CAR.
YOU PUSH THE ONE YOU NEED!

GRETCHEN: (*she gets it*)

WHEN THE DAY IS SLOW AND BLAND.
THEN THE THROTTLE HELPS YOU FLY.
WHAT HAPPENS WHEN YOUR LIFE IS JUST DEMAND?
THE LOWEST GEAR, JUST TRY IT,
IF CAUTION IS YOUR QUEST
THEN YOU YIELD AND LET THE REST OF THEM PASS BY.

GIRLS:

JUST LIKE THE CAR KATE'S DADDY LEFT THE SCHOOL,
ALL YOU NEED TO DO IS FOLLOW ONE BIG RULE:
DRIVE, DRIVE, DRIVE!
IT MAKES YOU COME ALIVE!

ANNA:

WHEN THINGS JUST FALL APART?

KATE:

IT'S REALLY QUITE AN ART
TO STEER THROUGH THE GLOOM
AND FIND THAT LIFE CAN BLOOM!

THE CLEAREST WINDSHIELD IS THE KEY!

GIRLS:

THE KEY!

EMILY: *(to audience)* KATE had just won a major victory for us!

MAUDE: Yes, yes. We are all indebted to you, Miss Katherine. Don't think it means we all automatically "adore" you though, darling.

KATE: I would never assume such a thing. I realize I'll have to earn your allegiance. But that shouldn't take too long, should it?

(KATE smiles confidently and shakes Maude's hand. LIGHTS fade and MUSIC comes up as CURTAINS close. EMILY comes out in front of the curtain.)

MUSICAL #13a — THE KAISER'S DAUGHTER

(At first, MUSIC underscores Emily's speech, then continues into the song.)

EMILY: *(to Audience)* Throughout the remainder of the term, Maude worked hard to maintain her own image of being a leader and a hero. Buuut...she was actually willing to share that spot with anyone who could get the men from the academy onto our campus!

(EMILY exits as LIGHTS shift to ROGERS and 5 of his CADETS marching in their military academic uniforms to bench in front of curtain.)

ROGERS: I hear that you cadets have been working on a surprise, a new marching drill. This is very impressive. I'm sure you will make wonderful soldiers. So front and center and let's hear it.

CADETS: *(saluting)* Sir, Yes Sir!

THE KAISER'S DAUGHTER WEARS A MUSTACHE, JUST LIKE HER DEAR OLD DAD.

POINTING UP AT BOTH ENDS, SHE DOESN'T LOOK TOO BAD.

SHE HAS A BRITISH HUSBAND, WHICH MAKES US VERY GLAD,

BUT THAT MUSTACHE MAKES THE DUKE, AND US, MORE THAN JUST A LITTLE SAD!

(Military Tap Dance break)

VICTORIA LOUISE IS MUCH TOO OLD FOR US.

THE RUMORS THAT SURROUND HER ARE MUCH TOO SERIOUS.

WE'RE HOPING THAT THE GIRLS HERE WON'T MAKE A LOT OF FUSS,
'CAUSE WHEN IT COMES TO THEM WE CAN BE CHIVALROUS!

(Military Tap Dance break)

OH, WE LOVE THE KAISER'S DAUGHTER BECAUSE SHE'S OUT OF REACH.
WE'D RATHER KISS THE CHEEKY FUZZ OF A GEORGIA PEACH.
THE MARKHAM GIRLS ARE PRETTY. THEY SPEAK THE BETTER SPEECH.
NOT THAT UNINTELLIGIBLE GERMAN SCREECH!

Final Military Tap Dance break. CADETS exit.)

(MUSIC continues as EMILY enters and sings. Other GIRLS join, separated from each other, from all over the stage.)

MUSICAL #13b — AT THE DANCE

EMILY:

AT THE DANCE THERE'LL BE MUSIC AND LAUGHTER.

MAUDE:

AT THE DANCE SOMETHING ALWAYS COMES AFTER.

NELL:

CONVERSATION

RUTH:

OR KISSING,

CORA:

WE WON'T KNOW WHAT WE'RE MISSING

ALL GIRLS:

IF WE'RE NOT

AT THE DANCE.

KATE:

WALTZES AND FOX-TROTS AND POLKAS GALORE.

MARY:

CIDER,

ANNA:

AND FLOWERS

FAYE:

AND OH SO MUCH MORE.

GRETCHEN:

ROMANCE?

ALL GIRLS:

MAYBE AT THE DANCE!

(LIGHTS fade. If there is an ACT DIVISION, this is where ACT ONE ends.)

(If an INTERMISSION is desired, it should go here.)

22 more pages in act two