



**ADAPTED FOR THE STAGE BY  
VERA MORRIS**

**DIRECTED BY  
MELANIE RAYE PURKISS**

**AUDITION PACK**

## WELCOME!

Thank you for your interest in our mid-year all-ages production of “A Little Princess”. This audition pack gives you all the information you need to know about auditioning. There is a lot of information here, so please put aside some time to kick back and read it through.

## ABOUT THE PLAY

In this charming adaptation of the Victorian classic, wealthy Sara Crewe is relegated to a life of servitude at Miss Minchin's seminary after her father's death and the loss of her fortune. Enduring a bleak attic life alongside a cast of memorable friends and foes, Sara's world changes when a mysterious neighbour moves in next door. Blending comedy and drama, this heart-wrenching yet hopeful tale follows Sara's journey as she discovers that true royalty comes from within.

## VENUE

The venue for auditions and the season is TheatreWorks, Recreation Drive, Birkenhead, Auckland.

## CREATIVE TEAM

Direction: Melanie Raye Purkiss  
Production Managers: Robyn Donnelly and Liz Waite

## IMPORTANT INFORMATION

- We are seeking cast members of all genders, ethnicities, builds and ages.
- While talent is a consideration when casting, commitment is essential as is the ability to work well with others.
- Cast must be available for production week and all performances.
- By auditioning you agree and accept that all roles are cast on an UNPAID basis.

## CHARACTERS

### CAST OF CHARACTERS

(In Order of Appearance)

Alt = gender swapped names

#### Schoolchildren

ERMENGARDE ST. JOHN		(alt: Englebert St. John)
LOTTIE		(alt: Lawrence)
ALICE		
JESSIE		(alt: Jesse)
LAVINIA	(dislikes Sara)	(alt: Lamont)
<b><u>Others</u></b>		
MISS AMELIA	(teacher, Miss Minchin's sister)	
MISS MINCHIN	(school owner and principal)	
BECKY	(servant, an orphan)	
MR. BARROW	(attorney)	(alt: Mrs Barrow)
SARA CREWE	(a little princess, intelligent and imaginative)	
MRS. CARMICHAEL	(a neighbour)	
COOK	(school employee)	
RAM DASS	(servant to Mr. Carrisford)	(alt: Mrs Ram Dass)
PERKINS	(housemaid to Mr. Carrisford)	(alt: male servant with same name)
MR. CARRISFORD	(another neighbour)	(alt: Mrs Carrisford)
MR. CARMICHAEL	(works for Mr. Carrisford)	

*Please note that we have gender swapped names available as options for most roles. Additional pupils may be added if required. Actors may be cast in multiple roles.*

## CASTING

- Auditionees will be informed of the outcome of their audition as soon as possible following casting.

## AUDITIONS

Sunday 19<sup>th</sup> April 1pm – 3pm (approx.)

- All auditionees need to complete and bring an applicable audition form (pages [6 \[Youth\]](#) and [8 \[Adult\]](#))
- Please arrive ready to audition.
- If you arrive late, please enter quietly through the foyer door.
- Please wear appropriate clothing for ease of movement.
- You will be auditioning in front of a panel consisting of the Director and three representatives of TheatreWorks Birkenhead. The panel is present to ensure auditions are run fairly and that the casting process is transparent.
- Audition sides are available at the end of this pack:
  - [Page 10: Audition side 1](#)                      [The school pupils](#)
  - [Page 11: Audition side 2](#)                      [The Barrows and Miss Minchin](#)
  - [Page 12: Audition side 3](#)                      [Ram Dass and Perkins](#)
  - [Page 13: Audition side 4](#)                      [Cook, Sara, Becky, Lavinia](#)
  - [Page 14: Audition side 5](#)                      [Carmichaels, Carrisford, Perkins, Minchin, Amelia, Sara](#)
  - [Page 15: Audition side 6](#)                      [Becky, Sara](#)
- Auditionees are encouraged to read through them in advance, but you do not need to memorise anything.
- You may be asked read again differently – this does not necessarily mean you didn't do well; it is to see how you take direction.
- Auditionees will have at least two opportunities to read for roles on the day.
- Photographs will be taken for reference during the casting process. These will be deleted after the production has been cast.
- Please bring with you a bottle of water, a pen, your completed audition form and your calendar or diary so that you are able to note down any times and dates for which you are unavailable.
- Relax and have fun!

## REHEARSALS

Rehearsal days and times are as follows:

Tuesday evenings	7.00 p.m. – 9.00 p.m.
Thursday evenings	7.00 p.m. – 9.00 p.m.
Sunday	2:00 p.m. – 5:00 p.m.

- Not all cast will be required at all rehearsals, and rehearsals will be scheduled as carefully as possible to make the best use of your time.
- Some rehearsals may finish earlier than the scheduled times.

## REHEARSAL EXPECTATIONS

During rehearsals, our cast should be well-prepared. This means:

- Arriving in advance and being ready to work at the scheduled start time.
- Having reviewed your lines (and movement) for the scheduled scene(s).
- Having warmed up vocally and physically.
- Paying attention to and being respectful to the creative team and your fellow cast members.
- Cell phones must be on silent during rehearsals.
- Only cast and crew are permitted to attend rehearsals. Please no family or friends in attendance.
- We strongly recommend that performers prepare a rehearsal bag that includes some or all of the following:
  - script, pencil, pad and eraser
  - water bottle
  - snacks – e.g. fruit, muesli bars, nuts, sandwiches. We do not provide food.
  - quiet activities for downtime
  - extra layers – sweatshirts, jumpers, sweatpants
- If you have any other commitments (personal or work) that may impact on your ability to attend rehearsals, please provide full relevant details on your audition form.  
This will be not taken into consideration for casting, but will be used for scheduling rehearsals.

## PRODUCTION WEEK REHEARSALS

These may be longer than standard rehearsals, and extra rehearsals may be added to the schedule. All changes from the standard schedule will be communicated well in advance.

## PRODUCTION DATES

*Call time for performers is one hour prior to the start of the performance.*

Fri 3<sup>rd</sup> July – Sun 19<sup>th</sup> July (9 shows)

Fridays and Saturdays	6:00 p.m.
Sundays	2:00 p.m.

Please confirm your availability for the season on your audition form.

## PRODUCTION EXPECTATIONS

- You should not audition if you are unable to commit to the rehearsal and production schedule.
- Call time for each performance is one hour before performance time.
- There is to be no changing of the script or ad-libbing.

## HAIR

- If cast, please do not cut your hair until discussed with the director.

## COSTUMES

- Costumes will be provided, but you may be asked to provide some items.
- For hygiene reasons, all cast members will be expected to provide their own undergarments. You may also be asked to provide shoes.
- No alterations are to be made by cast to the costumes unless sanctioned.

## MEMBERSHIP. CODE OF CONDUCT & SOCIAL MEDIA

- All cast members will be required to be or become financial members of TheatreWorks Birkenhead Incorporated, with an annual fee of \$15.  
(Current pupils of Thespianage Creative Drama Classes are deemed members of TheatreWorks)
- You will be asked to provide a shared plate for guests at the opening Gala night.
- All cast and crew should be good-will ambassadors for TheatreWorks Birkenhead and for our show both in person and online.
- The marketing team will be monitoring social media throughout the production process – so please don't be offended if you are requested to remove something posted on a personal page about the show or theatre.
- All cast are required to agree and adhere to a code of conduct that covers health and safety, personal wellbeing, responsibilities to fellow cast and crew members, and social media usage.

## PRODUCTION CREW REQUIRED

TheatreWorks Birkenhead would love to hear from anybody keen to be involved off-stage.

This includes such roles as:

- Production Assistant
  - being present during rehearsals to take notes for the Director
  - prompting the cast from the script once lines are meant to have been learnt
  
- Stage Manager
  - ensuring cast members are in place and ready for their scenes
  - ensuring set pieces and props are in place for each scene, and present at the beginning and end of each performance
  - keeping things running smoothly and quietly behind the curtain
  
- Stage Hands
  - assisting the Stage Manager in the above duties
  
- Wardrobe Team
  - costuming the actors, whether from resources TheatreWorks already has, repurposing any of said resources or creating new items
  
- Makeup and Hair Artists
  - working collaboratively with the director to enact their vision for the characters' appearances
  - helping cast apply make-up during the production season
  - helping cast style hair during the production season
  
- Set Building
  - helping to build the set pieces
  
- Props Team
  - helping to create and manage props
  
- Set Dressing
  - providing the finished look of the set on stage via paint, accessories, etc
  
- Front of House
  - welcoming patrons to the theatre
  - handing out programmes
  - helping patrons get seated
  - selling refreshments
  - tidying up auditorium after performances



(This is so we can attempt to create the rehearsal schedule around prior commitments)

**UNAVAILABILITY**

Please list dates and times when you are **NOT** available for rehearsal:

Please confirm your availability for all the following season dates:

- |                          |          |                       |           |                     |
|--------------------------|----------|-----------------------|-----------|---------------------|
| <input type="checkbox"/> | Friday   | 3 <sup>rd</sup> July  | 6:00 p.m. | 5:00 p.m. call time |
| <input type="checkbox"/> | Saturday | 4 <sup>th</sup> July  | 6:00 p.m. | 5:00 p.m. call time |
| <input type="checkbox"/> | Sunday   | 5 <sup>th</sup> July  | 2:00 p.m. | 1:00 p.m. call time |
| <input type="checkbox"/> | Friday   | 10 <sup>th</sup> July | 6:00 p.m. | 5:00 p.m. call time |
| <input type="checkbox"/> | Saturday | 11 <sup>th</sup> July | 6:00 p.m. | 5:00 p.m. call time |
| <input type="checkbox"/> | Sunday   | 12 <sup>th</sup> July | 2:00 p.m. | 1:00 p.m. call time |
| <input type="checkbox"/> | Friday   | 17 <sup>th</sup> July | 6:00 p.m. | 5:00 p.m. call time |
| <input type="checkbox"/> | Saturday | 18 <sup>th</sup> July | 6:00 p.m. | 5:00 p.m. call time |
| <input type="checkbox"/> | Sunday   | 19 <sup>th</sup> July | 2:00 p.m. | 1:00 p.m. call time |

Our club policy states that all cast must be current financial members of TheatreWorks

- Are you a member of TheatreWorks? Yes  No
- If not, will you pay a subscription (\$15 individual, \$25 family) should you be offered a part in the production? Yes  No
- Do you give permission for TheatreWorks to use your photo in publicity for the show? Yes  No
- Do you give permission for your contact details to be shared with other cast and crew? Yes  No
- If you are not cast, would you like to be involved in the production side? Yes  No

Please note:

- \* if your membership has not been paid by two weeks after rehearsals start, your role will be recast
- \* no audience (including family or friends) permitted at rehearsals without the Director's prior permission
- \* no changes are to be made to the show once performance season has commenced

Guardian Signature: \_\_\_\_\_ Date: \_\_\_\_\_

<b>Number</b>

(leave blank)

## “A Little Princess” Adult Audition Form

p 1 of 2

**YOUR DETAILS:**

Name: _____	Preferred pronouns: _____
Address: _____	Ph: _____
_____	Work ph: _____
_____	Height: _____
Email: _____	

**NAMES OF CHARACTERS FOR WHICH YOU ARE AUDITIONING (please circle):**

- |                      |                |                 |                   |
|----------------------|----------------|-----------------|-------------------|
| ERMENGARDE/ENGLEBERT | MISS AMELIA    | MRS. CARMICHAEL | Mr. CARMICHAEL    |
| LOTTIE/LAWRENCE      | MISS MINCHIN   | COOK            | ALICE             |
| BECKY                | RAM DASS       | JESSIE/JESSE    | MR/MRS BARROW     |
| PERKINS              | LAVINIA/LAMONT | SARA CREWE      | MR/MRS CARRISFORD |

**EXPERIENCE:**

**DO YOU HAVE ANY SPECIAL / HIDDEN TALENTS?**

continued on  
next page

(This is so we can attempt to create the rehearsal schedule around prior commitments)

### UNAVAILABILITY

Please list dates and times when you are **NOT** available for rehearsals:

Please confirm your availability for all the following season dates:

- |                          |          |                       |           |                     |
|--------------------------|----------|-----------------------|-----------|---------------------|
| <input type="checkbox"/> | Friday   | 3 <sup>rd</sup> July  | 6:00 p.m. | 5:00 p.m. call time |
| <input type="checkbox"/> | Saturday | 4 <sup>th</sup> July  | 6:00 p.m. | 5:00 p.m. call time |
| <input type="checkbox"/> | Sunday   | 5 <sup>th</sup> July  | 2:00 p.m. | 1:00 p.m. call time |
| <input type="checkbox"/> | Friday   | 10 <sup>th</sup> July | 6:00 p.m. | 5:00 p.m. call time |
| <input type="checkbox"/> | Saturday | 11 <sup>th</sup> July | 6:00 p.m. | 5:00 p.m. call time |
| <input type="checkbox"/> | Sunday   | 12 <sup>th</sup> July | 2:00 p.m. | 1:00 p.m. call time |
| <input type="checkbox"/> | Friday   | 17 <sup>th</sup> July | 6:00 p.m. | 5:00 p.m. call time |
| <input type="checkbox"/> | Saturday | 18 <sup>th</sup> July | 6:00 p.m. | 5:00 p.m. call time |
| <input type="checkbox"/> | Sunday   | 19 <sup>th</sup> July | 2:00 p.m. | 1:00 p.m. call time |

Our club policy states that all cast must be current financial members of TheatreWorks

- Are you a member of TheatreWorks? Yes  No
- If not, will you pay a subscription (\$15 individual, \$25 family) should you be offered a part in the production? Yes  No
- Do you give permission for TheatreWorks to use your photo in publicity for the show? Yes  No
- Do you give permission for your contact details to be shared with other cast and crew? Yes  No
- If you are not cast, would you like to be involved in the production side? Yes  No

Please note:

- \* if your membership has not been paid by two weeks after rehearsals start, your role will be recast
- \* no audience (including family or friends) permitted at rehearsals without the Director's prior permission
- \* no changes are to be made to the show once performance season has commenced

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

SETTING: A classroom. Originally, this room was one of several parlors in a large house, before it was converted into a school. It's rather severe looking, sparsely furnished. LEFT are at least six chairs for pupils [more chairs if EXTRAS are being utilized]. RIGHT is a table with a world globe on top and a small stack of books. There's a rather handsome chair to the LEFT of the table, another chair or upholstered stool behind the table. There's a blackboard UPSTAGE CENTER. OPTIONAL stage dressing as desired: fireplace (RIGHT), fire screen, house plants, etc. [NOTE: Only the basic stage props needed for blocking the play are mentioned. For more elaborate possibilities, consult production notes.] Entrance into classroom from outside hallway is UP LEFT. Another parlor is reached via DOWN RIGHT. FORESTAGE represents sidewalk. A few seconds prior to LIGHTS UP we hear SCHOOLGIRL LAUGHTER.

LIGHTS UP: The following pupils are seated LEFT. In terms of age, they're about 11 or 12. LAVINIA, JESSIE, LOTTIE and ALICE. ERMENGARDE ST. JOHN is at the blackboard holding a piece of chalk. She has just written: "A YOUNG LADY IS ALWAYS POLIGHT." ERMENGARDE'S misspelling of "polite" is causing the laughter.

ERMENGARDE: I don't know why you're laughing at me. Miss Minchin told me to write it on the blackboard. She said I was to write it five times. She was annoyed with me when I bumped into her on the stairs and didn't say, "Excuse me, Miss Minchin."

PUPILS: *(Reacting.)* "A young lady is always polite."

ERMENGARDE: Writing that on the blackboard is an easy punishment, but it's nothing to laugh at. Or make fun of.

LOTTIE: That's not what we're laughing at, Ermengarde.

ERMENGARDE: It isn't?

ALICE: Certainly not.

JESSIE: It's the way you've spelled "polite."

ERMENGARDE: *(Stares at blackboard.)* What's wrong with the way I spelled "polite"?

LAVINIA: *(Stands.)* Everyone knows you spell "polite" --

P-O-L-L-I-T-E.

ERMENGARDE: Really?

LAVINIA: But of course. If I were you, I'd change it at once.

*(LAVINIA smirks to the OTHERS. They turn their heads aside and cover mouths. They don't want ERMENGARDE catching them laughing at LAVINIA'S unkind joke.)*

ERMENGARDE: Thank you, Lavinia. Miss Minchin gets so angry when I misspell words. And there are so many words to misspell. I dislike reading, but I dislike spelling even more. *(ERMENGARDE picks up a blackboard eraser and wipes out "POLIGHT." Unnoticed by ERMENGARDE, PUPILS start to giggle. ERMENGARDE puts down the eraser and spells aloud as she writes.)* Polite. P-O-L-L-I-T-E. Polite. *(This is too much for the OTHER GIRLS. They break out into raucous laughter.)*

ERMENGARDE: *(Bewildered.)* What's so funny this time? Didn't I do it right? *(Louder laughter.)* Stop laughing, I say. *(Stamps her foot.)* Stop it! Stop it! *(The uproar causes MISS AMELIA, MISS MINCHIN'S rather timid sister and a teacher, to ENTER from DOWN RIGHT.)*

AMELIA: Young ladies, young ladies. What is the meaning of this uproar?

ERMENGARDE: They're laughing at me, Miss Amelia. They're always laughing at me because of something I've done or said.

AMELIA: Stop it, young ladies. *(Claps her hands together for attention.)* Stop it, I say. Otherwise, I shall inform my sister of your unseemly behavior. *(On mention of "my sister" the PUPILS settle down. ERMENGARDE crosses LEFT and takes a seat.)* That's better. *(Looks about, checks watch pinned to her blouse.)* Why, it's after ten o'clock. Isn't this the time for your class in deportment?

PUPILS: Yes, Miss Amelia.

AMELIA: I wonder where my sister can be? *(On cue, MISS MINCHIN ENTERS from UP LEFT. A tall woman with a cold personally, dressed in respectable black. All the PUPILS and SERVANTS, even AMELIA, are in awe of her. She absentmindedly reads some letter as she ENTERS.)* Ah, here she is. *(PUPILS stand.)*

PUPILS: Good morning, Miss Minchin.

MISS MINCHIN: Good morning. *(Coolly.)* You may be seated, young ladies.

PUPILS: Yes, Miss Minchin. Thank you, Miss Minchin. *(They sit.)*

MISS MINCHIN: *(Folds the letter and moves to the table. Puts letter down.)*

day students. My seminary is actually two houses joined together by an enclosed walkway.

MR. BARROW: Ingenious.

MISS MINCHIN: May I ask how you came to select my school for this Miss, uh – (*Checks letter again.*) Crewe.

MR. BARROW: Certainly. Sara's father, Captain Crewe, is a close friend of Lord and Lady Meredith. India, you know.

MISS MINCHIN: Lady Meredith's two daughters were students here.

MR. BARROW: It was Lady Meredith's recommendation that persuaded Captain Crewe your school was the place for his daughter.

MISS MINCHIN: How flattering. What of the girl's mother?

MR. BARROW: She died in India some years ago. Cholera.

MISS MINCHIN: How tragic.

MR. BARROW: As you know, the climate in India is troublesome for English children.

MISS MINCHIN: That is true. Is she a sickly child?

MR. BARROW: From what I can tell, she's in robust health.

MISS MINCHIN: Excellent. I don't approve of weak constitutions.

MR. BARROW: Captain Crewe accompanied his daughter to England, but business matters required him to return to India as soon as he landed.

MISS MINCHIN: Business matters?

MR. BARROW: Captain Crewe is retired from the military.

MISS MINCHIN: I see. Before a new pupil can be admitted, there are certain formalities –

MR. BARROW: Ah, yes. Formalities. Troublesome, but necessary. If you're worried about money, you needn't be. Captain Crewe has diamond mines.

MISS MINCHIN: (*Impressed.*) Diamond mines!

MR. BARROW: The mines are worth millions. One day the little princess will be an extremely wealthy young woman. She is, after all, an heiress.

MISS MINCHIN: You called her "the little princess."

MR. BARROW: That's what Captain Crewe calls his daughter. Sara quite likes the title.

MISS MINCHIN: Any young girl would. I hope she won't kick and scream. Sometimes new pupils carry on dreadfully when they first arrive.

MR. BARROW: Sara isn't that sort. She's a sensible little thing. A bit old-fashioned, perhaps.

MISS MINCHIN: That's in her favor.

MR. BARROW: Captain Crewe wishes her to have a pretty bedroom and a sitting room of her own.

MISS MINCHIN: Naturally. Only fitting, considering her financial status. If Captain Crewe wants her to have a pretty bedroom and sitting room of her own, she shall have them.

MR. BARROW: She is to have a pony and carriage, as well.

MISS MINCHIN: That can be arranged.

MR. BARROW: A personal maid.

MISS MINCHIN: If you say so.

MR. BARROW: I am merely relaying Captain Crewe's wishes.

*steps LEFT, pretends to be listening for anyone's approach.)*  
 PERKINS: Look at this place. *(Looks about.)* I daresay, I've seen some wretched rooms for servants, but none as bad as this.  
 RAM DASS: No fireplace. Nothing to warm the poor child.  
 PERKINS: *(Steps to the cot, picks up the blanket.)* Is this supposed to be a blanket? Not enough warmth for a kitten. Where's the blanket you brought?  
 RAM DASS: *(Holds it out.)* Here. *(PERKINS crosses, takes it.)*  
 PERKINS: What about the other things? The rocking chair and the pillows and the rug. The little stove. The teapot and dishes?  
 RAM DASS: We'll carry them across, just as we carried the hamper and the blanket. *(PERKINS tosses the new blanket over the cot.)*  
 PERKINS: What if I fall off the plank?  
 RAM DASS: It is barely a few steps from one window to the other. You won't fall.  
 PERKINS: I hope the girl appreciates all the fuss. When she finds how the room's been fixed up, she'll think it's a dream.  
 RAM DASS: That is what the master hopes. That is why we must hurry. We must put everything in place before she returns.  
 SARA'S VOICE: *(From hallway.)* I'm so tired, Becky. I think I could sleep for a whole month if they'd let me. *(RAM DASS and PERKINS react to the SOUND.)*  
 RAM DASS: Too late. She's coming up the stairs.  
 PERKINS: What'll we do?  
 RAM DASS: We'll leave the hamper here and bring over the other things when she's gone. Tomorrow.  
 PERKINS: I don't fancy that plank.  
 RAM DASS: Hurry, Perkins. We don't want to spoil the magic.  
 PERKINS: Oh, no, Ram Dass. We wouldn't want that. Better I should fall off the roof. *(PERKINS hurriedly EXITS for the window.)*  
 BECKY'S VOICE: *(From hallway.)* I had a marvelous dream last night, miss. I dreamed I 'ad all the food I wanted. *(Quickly, RAM DASS crosses RIGHT and OUT. The approaching VOICES of SARA and BECKY grow louder.)*  
 SARA'S VOICE: That does sound lovely.  
 BECKY'S VOICE: Ham and cheese and roast beef and chicken and sausage and hot soup –  
 SARA: *(Coming INTO VIEW.)* I'd settle for anything but porridge. I'm so sick of porridge. Cold and lumpy. *(SARA ENTERS room. BECKY appears and follows SARA. SARA has a pitiful shawl over her shoulders.)* At least I've managed a few

ACT TWO  
Scene Three

Sidewalk outside the school [FORESTAGE].

LIGHTS UP: SARA appears from DOWN LEFT with the scrub brush and pail. She puts down the pail and scrub brush, dips into her pocket and comes up with the [toy] mouse. Holds it in the palm of her hand.

SARA: Now I want you to be very quiet, General Wellington. I have a lot of work to do today. I don't know if mice work hard, but I know that I do. Don't get into any mischief, and when we're back in our little room, I'll see that you have your crumbs.

COOK'S VOICE: (From OFF RIGHT) Sara!

SARA: Cops. It's Cook. Back you go, General Wellington. Don't make a squeak. Be quiet as a mouse. (Puts mouse back into her pocket. COOK ENTERS.)

COOK: Ah, there you are, girl. Are you finished with the cobblestones?

SARA: No, Cook, I've just started. I had to hang out the laundry and sweep down the stairs.

COOK: You're a good worker, Sara, but you're slow at it. When you've done the sidewalk, come into the kitchen. You'll have to take care of the pots and kettles, now that Becky's gone.

SARA: Is she really gone, Cook? For good?

COOK: Far as Miss Minchin is concerned. Don't bother yourself about Becky. You worry about your chores. Finish up as fast as you can and start in on those pots and kettles.

SARA: Yes, Cook. (COOK EXITS. SARA drops to her knees, takes the scrub brush and begins to clean the cobblestones.) Hang out the laundry, sweep down the stairs. Run errands. Clean the pots and kettles. Sara, do this. Sara, do that. (Guardedly, BECKY ENTERS from RIGHT. She holds her few pitiable belongings wrapped in a bandana.)

BECKY: Psst. Miss.

SARA: Becky! (SARA jumps up and the two embrace CENTER.) I knew you wouldn't run off without saying goodbye.

BECKY: Oh, no, miss. I'd never do that.

SARA: I can't believe Miss Minchin has let you go.

BECKY: She gave me the sack, all right. I'm on my own, but I'm used to that.

SARA: Where will you go? What will you do?

BECKY: I don't rightly know, miss. For now, I'll just sit in the park 'till I can think of something.

SARA: Whatever I get to eat, Becky, I'll share with you.

BECKY: Oh, no, miss. I wouldn't want you to get into no trouble on account of me. You've got enough trouble already. (LAVINIA ENTERS from DOWN RIGHT.)

LAVINIA: Sara, I want you to run an errand for me. I need a new notebook.

BECKY: Can't you see she's got enough to do?

LAVINIA: Who's talking to you, Becky? Anyway, you don't work here anymore. If you hang about the school, I'll inform Miss Minchin. She'll set the police on you.

SARA: Lavinia, you're a spiteful girl.

LAVINIA: How dare you speak to me like that. I'll tell Miss Minchin what you said.

BECKY: I'm off to the park, miss. I don't want to cause trouble.

(BECKY EXITS LEFT)

SARA: Now see what you've done.

LAVINIA: (Steps to SARA.) I want a notebook with a blue cover. If you return with a red cover notebook, I'll send you back. Understand? (Produces coin.) Here you are, and don't try to cheat me. I know how much a new notebook costs. (SARA

starts to EXIT, LEFT.) Oh, Sara. (SARA turns back.) I thought you might like to know who's going to have your old rooms. (Smiles.) I am.

SARA: I'm sure General Wellington is happy for you.

LAVINIA: General Wellington?

SARA: Would you like to meet him?

LAVINIA: You're always making up stories.

SARA: (Dips into her pocket.) Say hello to Miss Lavinia, General. (Displays the mouse. LAVINIA reacts wildly.)

LAVINIA: EEEEEEEEEEK! A MOUSE! A MOUSE! EEEEEEEEEEK!

(She runs for DOWN RIGHT.) MISS MINCHINI MISS

MINCHINI! (SARA laughs. She puts the mouse back into her pocket. Picks up the scrub brush and pail. EXITS DOWN

LEFT. As the LIGHTS FADE ON THE FORESTAGE, we

continue to hear LAVINIA'S CRIES.)

LAVINIA'S VOICE: A MOUSE! A MOUSE! EEEEEEEEEEK! MISS MINCHINI! MISS MINCHINI! A MOUSE! EEEEEEEEEEK!

END OF SCENE THREE

CARMICHAEL: We thought you were in school in France. We followed one false clue after another.

CARRISFORD: When Ram Dass first saw you, he didn't dream you were Ralph's child. We thought you were only a poor girl treated shabbily by life. That's why I had Ram Dass take you a food hamper.

RAM DASS: There would have been many more nice things in your attic room, but you returned too soon.

SARA: *(To CARRISFORD.)* You sent those things to me?

CARRISFORD: Yes.

SARA: Then you are a kind friend. *(She steps to him and kisses him on the cheek.)*

CARRISFORD: Sara. Dear Sara.

MRS. CARMICHAEL: You look better already, Mr. Carrisford.

CARRISFORD: I feel better.

CARMICHAEL: You'll be yourself again in no time, now that Sara's been found.

PERKINS' VOICE: *(From hallway.)* You can't see Mr. Carrisford.

MISS MINCHIN'S VOICE: I must see him. *(PERKINS ENTERS.)*

PERKINS: I tried to keep her out, sir. *(MISS MINCHIN marches in.)*

MISS MINCHIN: *(Crosses to CARRISFORD.)* One of my pupils

informed me this girl was here. She's a charity case. She has intruded without my permission, Mr. Carrisford. I apologize deeply. *(To SARA.)* The forwardness of such conduct. You will be severely punished.

CARRISFORD: You, I take it, are Miss Minchin.

MISS MINCHIN: I am, sir.

CARRISFORD: Listen carefully. I don't wish to repeat myself. Sara is not going with you.

MISS MINCHIN: Not going? I don't understand.

CARRISFORD: Her home for the future will be with me.

MISS MINCHIN: With you?

CARMICHAEL: Mr. Carrisford was a friend of the late Captain Crewe. His partner in certain large investments. The fortune Captain Crewe supposed he had lost has been recovered and is now in Mr. Carrisford's hands.

MISS MINCHIN: The fortune?

AMELIA: Sara's fortune?

CARMICHAEL: Events have increased it enormously. The diamond mines were a sound investment, after all.

MISS MINCHIN: The diamond mines. Ah, the diamond mines.

MRS. CARMICHAEL: My husband has been searching for this girl.

*(MISS MINCHIN forces her professional smile.)*

MISS MINCHIN: Sara, dear, this means you can be a day student at the school. I am happy for you, child. I, uh, have always been so fond of you.

SARA: *(Coolly.)* Have you? I didn't know that.

MISS MINCHIN: You ought to have known it. *(To MRS. CARMICHAEL.)* Children never know what's best for them.

SARA: I will not go with you, Miss Minchin, and you know quite well why.

MISS MINCHIN: Think again, Sara. The law's on my side. *(To OTHERS.)* Captain Crewe gave her into my keeping.

CARMICHAEL: The law is not on your side. Captain Crewe made Mr. Carrisford her guardian when he returned to India.

MISS MINCHIN: Indeed. *(Harshly.)* Sara, you will never see your companions again. I will see that Ermengarde and the others are kept away.

MRS. CARMICHAEL: Most unwise, Miss Minchin. The parents of Sara's fellow-pupils are not likely to refuse invitations to visit her at her guardian's home.

CARRISFORD: I will see to it. *(MISS MINCHIN is having a difficult time controlling her anger.)*

MISS MINCHIN: You have not undertaken an easy charge. Sara is neither truthful nor grateful. After all I've done for her.

AMELIA: Stop it, sister. *(ALL LOOK TO AMELIA, amazed.)* AMELIA moves toward MISS MINCHIN. Sara has always been truthful. Perhaps if I weren't so timid and afraid of you, I could have helped her. Seen that she was better dressed and fed. She was worked too hard for a child of her age.

MISS MINCHIN: How dare you say such a thing!

AMELIA: *(Her courage forging on.)* All you were interested in was her money, and now you've lost her. Serves you right. I never thought I'd be able to say this, but you are a mean woman, sister. Hard and selfish. And you've gotten just what you deserve. *(MISS MINCHIN is about to faint.)*

MISS MINCHIN: Amelia, I am speechless.

AMELIA: Good! That's the way I prefer you. *(Proud of her outburst, AMELIA turns and EXITS, head high. Smile on her face. The OTHERS can't help themselves. They break out into laughter.)*

MISS MINCHIN: Stop it! Stop it! How dare you laugh at me. I forbid you to laugh.

CARRISFORD: You may leave, Miss Minchin. Sara's bill will be taken care of.

You'll see.

COOK: Won't matter. I said no supper and I meant no supper.  
(SARA ENTERS DOWN LEFT. She wears a shabby black dress that's a bit small for her. Black stockings.) Look who's here, Miss High and Mighty. You were supposed to help Becky with the scrubbing.

SARA: I told Lavinia --

COOK: (Corrects her.) "Miss" Lavinia.

SARA: I told "Miss" Lavinia I had to help with the scrubbing, but she made me go out on an errand, anyway.

COOK: That's none of my concern. You missed breakfast. When you're finished out here, come into the kitchen and polish the silver. It's looking dull.

SARA: Yes, Cook.

COOK: (EXITING DOWN RIGHT.) The kitchen windows need to be cleaned, and there's a pile of dirty dishes to be washed.

SARA: Yes, Cook.

BECKY: (Stands.) No breakfast for you, miss, and no supper for me. It's a hard life, ain't it.

SARA: At least we won't be too hungry.

BECKY: How so, miss?

SARA: I found a penny in the street and I bought some sweet rolls. Three of them. (Digs into her pocket and produces a small bread roll.) One for you. (Hands it to BECKY.)

BECKY: Oh, thank you, miss. Lovely it looks. One for me and two for you.

SARA: (Pats pocket.) No. Only one for me. There was a little girl begging outside the bakery shop. Half starved. I could tell. I gave her the third sweet roll.

BECKY: Bless you, miss. You do have a good 'eart. I'll save this tasty roll for tonight when I gets good and 'ungry. (She puts the sweet roll into her pocket.)

SARA: We'd better finish with this sidewalk. Otherwise, Miss Minchin will be angry.

BECKY: She's always angry about something.

MISS MINCHIN'S VOICE: (From OFFSTAGE, DOWN RIGHT.)

Come along, young ladies. Heads high, eyes forward. Backs straight.

BECKY: It's her. (Fast, SARA and BECKY drop to their knees.

BECKY uses the scrub brush on the cobblestones. SARA a rag she plucks from the pail. MISS MINCHIN ENTERS from DOWN RIGHT. BEHIND her, two by two [if possible, with the FORESTAGE space limitation] are the PUPILS. AMELIA

brings up the rear. ALL are wearing hats and gloves. The procession moves across the FORESTAGE, comes to a stop when MISS MINCHIN addresses SARA.)

MISS MINCHIN: Sara.

SARA: (Stands.) Yes, Miss Minchin?

LAVINIA: Look, girls. It's Princess Sara. I never saw a princess scrubbing cobblestones before.

MISS MINCHIN: (Snaps.) That will be enough, Lavinia.

LAVINIA: We're going to the museum and we're going to look at all the beautiful pictures. Don't you wish you could come along, Sara?

MISS MINCHIN: Another word from you, Lavinia, and you'll be locked in your room.

LAVINIA: I'm sorry, Miss Minchin.

ERMENEGARDE: Shouldn't Lavinia apologize to Sara, Miss Minchin?

MISS MINCHIN: One does not apologize to servants, Ermenegarde.

ERMENEGARDE: Why not?

MISS MINCHIN: You ask far too many questions for a young lady of your age. Sara, go into the classroom with the younger students and see that they don't get into any mischief. Teach them some useful phrases in French.

ALICE: Why should they learn useful phrases in French, Miss Minchin?

JESSIE: We don't know any.

AMELIA: Young ladies, young ladies. Deportment, deportment.

PUPILS: Yes, Miss Amelia.

MISS MINCHIN: As we walk along, young ladies, remember you are England's future. Walk with dignity and pride.

PUPILS: Yes, Miss Minchin. Dignity and pride. (Assuming a dignified stance, head high, MISS MINCHIN EXITS. PUPILS FOLLOW. LAVINIA, without being seen by AMELIA, makes a nasty face at SARA and sticks out her tongue.)

BECKY: That Miss Lavinia hasn't been nice, has she, miss?

SARA: (Moves CENTER.) No one's been very nice except for you, Becky. Sometimes I wonder how much longer I can go on. I'm hungry most of the time and my attic room is cold. Some people laughed at me yesterday because my old shoes made me slip in the mud.

BECKY: Chin up, miss. (ERMENEGARDE hurries back IN.)