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Dramatic Publishing

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From the novel by Avi

The **Secret School**



Drama adapted by John Dilworth Newman

The Secret School

Drama. Adapted by John Dilworth Newman from the novel by Avi.
Cast: 5 to 6 m., 6 to 9 w., extras possible. A new teacher, the enigmatic Mrs. I, quickly sets a class of unruly students in order, claiming she began her teaching career as a 14-year-old girl teaching secretly in a one-room schoolhouse. When Mrs. I leaves the students alone, they find clues that suggest their teacher has been telling them the truth. The class enacts the story of the "secret school" to see if their teacher could have actually taught at such a young age, replacing the adult teacher who abandoned her class. In the "play within a play," young Ida Bidson teaches her seven pupils so they can advance and she can go on to high school. The county examiner promises to keep the students' secret if they consent to taking rigorous examinations at year's end. Ida endeavors to teach her students well while fulfilling her responsibilities on her family's farm. She encounters some of the same perils adult teachers face, such as a student who defies her, a parent who keeps his student home, and a school board president who refuses to condone her efforts. Ida struggles to uphold her adult role while maintaining her friendship with her peers, including a young man who has taken a romantic interest in her. Ida exhausts herself as she prepares her students and herself for the final test and fears she will be the only one to fail. The play offers an intriguing story of a headstrong girl determined to control her own destiny and of a group of students from another generation learning to accept responsibility for their own education. *Unit set. Approximate running time: 75 minutes. Code: SM5.*

Cover photo: DreamWrights Youth and Family Theatre, York, Pa., featuring (l-r) Gabrielle Lopez, Meg Garbrick and Alex Bitzer.

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THE SECRET SCHOOL

Adapted by
JOHN DILWORTH NEWMAN

From the novel by
AVI



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AVI

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(THE SECRET SCHOOL)

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To the memory of
Mary Jane Dilworth,
the first schoolteacher in Utah,
who started teaching at the age of fourteen.

“Come, children, come. We will begin.”

IMPORTANT BILLING AND CREDIT REQUIREMENTS

All producers of the play *must* give credit to Avi as the author of the book and John Dilworth Newman as the dramatizer of the play in all programs distributed in connection with performances of the play and in all instances in which the title of the play appears for purposes of advertising, publicizing or otherwise exploiting the play and/or a production. The names of Avi and John Dilworth Newman *must* also appear on a separate line, on which no other name appears, immediately following the title, and *must* appear in size of type not less than fifty percent (50%) the size of the title type. Biographical information on Avi and John Dilworth Newman, if included in the playbook, may be used in all programs. *In all programs this notice must appear:*

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The Secret School had its world premiere at Highland High School in Salt Lake City, Utah, in February 2005 as part of the Kennedy Center Imagination Celebration, the 21st Century Play Festival and the Homestead New Play Series. It featured the following cast:

IDA BIDSON Lexee Brazier
TOM KOHL Joey Marengo
HERBERT BIXLER Chris Johnston, Arian Mohajer
NATASHA GOLLOBIN Shelly Cummings
CHARLIE SPOOL Emily Torres
SUSIE SPOOL Mykin Diamond, Olga Baykova
MARY KOHL Natalia Garcia, Catherine Dimas
FELIX BIDSON Michael Morrise, Dylan Crebs
MISS FLETCHER Amy Heaps
MR. JORDAN Oliver Iotcovic, Colin Crebs
MRS. BIDSON Amanda Taylor, Johanna Blair
MR. BIXLER Arian Mohajer, Skyler Hawk
MISS SEDGEWICK Johanna Blair
MRS. I Ruth Campbell

The production was directed by John Dilworth Newman, with costumes by Charrisse Fuhriman and lighting by David Bruner.

A revised version of the play was presented in June 2007 by the Open Eye Theater in collaboration with Margaretville Central School in Margaretville, N.Y., as a “Bear Bones” production, sponsored by the Children’s Theatre Foundation of America. The production featured the following cast:

IDA BIDSON	Kailee Atkin
TOM KOHL	Jacob Johnson
HERBERT BIXLER / MR. JORDAN	Sarah Hagakore
NATASHA GOLLOBIN / MISS FLETCHER	Holly MacDonald
SUSIE SPOOL	Casey Hubbell
FELIX BIDSON	Marshall Bouton
MRS. I / MRS. BIDSON / MRS. SEDGEWICK	Kathy Taylor
MR. R / MR. BIXLER / MR. JORDAN	John Dilworth
	Newman

The production was directed by Amie Brockway, with stage manager Elizabeth Sherr, assistant stage manager Del Umbers and casting director Leslie Roselli.

The near-final version was produced in March 2008 by Dreamwrights Youth and Family Theatre in York, Pa., just prior to publication. The production was directed by Diane Crews and featured the following cast:

IDA BIDSON	Meg Garbick, Rachel Diamond
TOM KOHL	Cory Floyd, Carl Schoon
HERBERT BIXLER	Michael Lisa, Ethan Osborn
NATASHA GOLLOBIN	Hannah Fletcher, Kelsey Shealer
CHARLIE SPOOL	Braxton Erne, Luke Zabroske
SUSIE SPOOL	Kyra Buleza, Kristen Gerzewski
FELIX BIDSON	Alex Bitzer, Tyler Zeiders
MARY KOHL	Kate Garbick, Gabrielle Lopez
MISS FLETCHER	Emily White, Moriah Burke
MR. JORDAN	Sam Lisa, Thomas Casey

MR. PLUMSTEAD Wilder Harrison-O’Neill,
Brendan Warren
MRS. BIDSON. . . . Madelyn Levasseur, Stephanie Oelrich
MISS SEDGEWICK Theresa Strange, Sarah Tyler
MRS. HAWKINS Tia Leair, Emile Lopez
MRS. MORRIS . Rowan Harrison-O’Neill, Brianna Weaver
MRS. I Anna Schmitt, Christiana Lipsitz
MR. R / MR. BIXLER. Nick Levasseur, Grant Brown

Special thanks to Lucille Wilcox Wimmer for sharing her experiences of teaching in a one-room schoolhouse in Utah’s Nine Mile Canyon.

Music for three hymns that appear in the play (“Lead, Kindly Light,” “Amazing Grace” and “For the Beauty of the Earth”) are in the public domain. They can be found on a variety of Internet sites and in many Christian hymnals.

CASTING NOTE

The play may be cast with up to 17 actors: 9 female, 7 male, 1 of either gender. With doubling, it could be played by a mid-sized ensemble of 12 (6 female, 5 male, 1 of either gender) or a small ensemble of 8 (4 female and 4 male). An adult male and an adult female might play Mrs. I and Mr. R in a cast primarily composed of young performers. This would allow for “age-appropriate casting” in a school or youth theatre setting.

All or most of the ensemble members play a role in the frame story as well as in the dramatization (play-within-a-play). The frame story is set in a classroom in a more contemporary American public school in 1975. The dramatization is set in 1925 in and near a one-room schoolhouse in the small ranching community of Elk Valley, Colorado.

For clarity, most of the dual roles are identified in the frame story scenes by the names of the 1925 characters that the 1975 characters will eventually portray. The exceptions are Mrs. I and Mr. R. The students who play adult characters are identified in the frame scenes by their last names, i.e., the 1975 character designated as “Fletcher” in frame scenes plays Miss Fletcher in the dramatization. Most of the students in the frame scenes are not referred to by name in the dialogue. It may be helpful for the director and cast to assign individual names to the frame characters during the rehearsal process.

DOUBLING SCHEMES: For a mid-sized ensemble of 12 and a small ensemble of 8, please see end of playbook.

THE SECRET SCHOOL

CHARACTERS

IDA BIDSON: An eighth-grade student in the one-room school who assumes the role of teacher when the regular teacher leaves.

TOM KOHL: The other eighth-grade student, Ida's best friend.

HERBERT BIXLER: A mischievous seventh-grader who attends irregularly.

SUSIE SPOOL: A seventh-grader in the school, an excellent singer.

NATASHA GOLLOBIN: A fifth-grader in the school, an only child.

CHARLIE SPOOL: A fourth-grader in the school, Susie's younger sibling. (A male character in the book, may be played as female)

MARY KOHL: Tom's younger sister, a first-grader at the school.

FELIX BIDSON: Ida's younger brother, a third-grader at the school.

MRS. I: A 64-year-old public school substitute. She takes over a challenging class of more contemporary students who are eventually won over by her story.

MR. R: An administrator at the more contemporary public school.

MISS FLETCHER: The adult teacher at the one-room schoolhouse who leaves the students in order to take care of her ailing mother.

MR. JORDAN: The school-board chairman and owner of the local mercantile who closes down the school when the regular teacher leaves.

MRS. BIDSON: Ida's mother.

MISS SEDGEWICK: The Routt County school examiner who discovers the "Secret School" and enables the eighth-graders to graduate.

MR. BIXLER: Herbert's father, a less than successful farmer who is opposed to the "Secret School" and keeps his son home.

MRS. HAWKINS: A school-board member in favor of letting the "Secret School" continue.

MR. PLUMSTEAD: A school-board member opposed to letting the "Secret School" continue.

DOUBLING SCHEME FOR A MID-SIZED ENSEMBLE
OF 12:

Female:

1. IDA BIDSON
2. SUSIE SPOOL, “SEDGEWICK” lines in the frame story
3. NATASHA GOLLOBIN, “BIDSON” lines in the frame story
4. MARY KOHL, “HAWKINS” lines in the frame story
5. MISS FLETCHER
6. MRS. I, MRS. BIDSON, MISS SEDGEWICK, MRS. HAWKINS

Male:

7. TOM KOHL
8. HERBERT BIXLER, “PLUMSTEAD” lines in the frame story
9. FELIX BIDSON
10. MR. JORDAN, “BIXLER” lines in the frame story
11. MR. R, MR. BIXLER, MR. PLUMSTEAD

Either gender:

12. CHARLIE SPOOL

This casting scheme would work well with adult actors playing MRS. I and MR. R, who play the antagonist roles and challenge the students to solve the problems in the dramatization as well as in the frame story.

DOUBLING SCHEME FOR A SMALL ENSEMBLE OF 8:

Female:

1. IDA BIDSON
2. SUSIE SPOOL, MISS SEDGEWICK, “HAWKINS”
lines in the frame story
3. NATASHA GOLLOBIN, MISS FLETCHER, “BID-
SON” lines in the frame story
4. MRS. I, MRS. BIDSON, MRS. HAWKINS

Male:

5. TOM KOHL / CHARLIE SPOOL, “BIXLER” lines in
the frame story
(Tom assumes Charlie’s lines; Charlie doesn’t appear.)
6. HERBERT BIXLER, MR. JORDAN, “PLUMSTEAD”
lines in the frame story
7. FELIX BIDSON / MARY KOHL
(Felix assumes Mary’s lines; Mary doesn’t appear.)
8. MR. R, MR. BIXLER, and MR. PLUMSTEAD

Since Charlie and Mary are not present in the small-cast plan, references to them in Ida’s instructions to the class should be cut.

The director may make minor adjustments in line assignments in the frame scenes if an alternate doubling scheme is utilized.

SETTING AND TIME

The frame story takes place in an American public school classroom in 1975. The dramatization (play-within-a-play) takes place in the small ranching community of Elk Valley, Colorado in 1925. Scenes in the dramatization occur inside and outside the one-room schoolhouse, in the Bidson family's Model T Ford, in the Bidsons' kitchen and farmyard and in the Bixlers' farmyard. Settings are suggested by simple set pieces that are present in the 1975 classroom as the play opens.

SCENARIO: The enigmatic "Mrs. I" quickly sets a class of "unteachable" students in order. The new teacher claims she began her teaching career as a fourteen-year-old girl, secretly teaching her peers in a one-room schoolhouse. When Mrs. I leaves the room, the students find a letter that suggests their teacher told them the truth about her past. One of the students challenges the class to enact the story of the "secret school" to see if young Ida Bidson could have actually taught at such a young age and if students could take responsibility for their own education.

FLETCHER. She's smarter than the last one.

IDA (*rummages through MRS. I's handbag*). We're bound to find *something* in it.

BIXLER. Something we can use for blackmail?

IDA (*pulls out a large manila envelope*). How about mail?

SEDGEWICK (*takes the envelope*). "From Miss Gertrude Sedgewick, Routt County Examiner."

IDA (*takes the envelope*). "To Miss Ida Bidson."

FELIX. Mrs. I...Ida...that would make sense.

BIXLER. I dare you to call her Ida.

SEDGEWICK. Look at the postmark! 1925!

SUSIE (*tries to take the envelope from IDA*). It's an antique. We could threaten to burn it.

IDA (*looks inside the envelope*). There's some letters inside, and a bunch of old test booklets. (*She pulls out a letter and hands it to HERBERT to keep it away from SUSIE.*) Read it.

HERBERT (*hands the letter back to TOM*). It's in a lady's handwriting. I can't make sense of all those curlicues.

TOM (*with realization*). You can't read, can you?!

HERBERT (*beat*). We're looking for something on *her*, not *me!* (*HERBERT backs away and, mercifully, NATASHA takes the letter.*)

NATASHA. It takes a woman to read it. (*She reads the letter.*) "Dear Ida Bidson. I've been most impressed with how you've taught your fellow students in your "Secret School."

FELIX. A *secret* school?

NATASHA. "Who would've believed that students would break into school when the board wouldn't send them a teacher?"

IDA. Breaking and entering...

NATASHA. "I'm sure you'll go far in life because you always find a way to get where you're going...like the way you drive that Model T Ford when you can't even reach the pedals."

IDA. Reckless driving...

NATASHA. "I have enclosed the graded test booklets from all of your students..."

(STUDENTS grab the test booklets, reading from their covers the names and grades of the characters they soon will portray in the dramatization.)

NATASHA. "Natasha Gollobin, fifth grade"...

TOM. "Tom Kohl, eighth grade."

SUSIE. "Susie Spool, seventh grade."

CHARLIE. "Charlie Spool, fourth grade."*

MARY. "Mary Kohl, first grade."*

*(*These lines would be cut if the play is cast with an ensemble of eight.)*

FELIX. "Felix Bidson, third grade." Must be Ida's younger brother.

NATASHA *(hands the last letter to HERBERT)*. And "Herbert Bixler, seventh grade."

BIXLER. So, did they pass or fail?

JORDAN. Open them up and find out!

IDA *(gathers up all the exam booklets)*. Leave her stuff alone. It's not worth it.

HAWKINS. What else has she got in there?

IDA. Nothing useful.

CHARLIE. Let me see. (*CHARLIE pulls an object from the satchel.*) A wind-up alarm clock...might be worth something at the antique shop.

IDA. Put it back! It's hers! (*She grabs the clock.*)

CHARLIE. *You* were going for cash and credit cards!

IDA. But these are her valuables.

HAWKINS. Valuables?

IDA. Her treasures from when she was our age.

BIXLER. Her first students would be almost as old as she is.

PLUMSTEAD. I wonder what happened to them.

IDA. They got through school. They made it in the world.

Everything Mrs. I said was true.

MARY. How can you tell?

IDA. I know how to lie. She's not lying.

FELIX. Shouldn't we give her a chance?

IDA. No one asked you, "Little Brother"!

HERBERT. We've driven off our teachers, but where has that gotten us?

TOM. Banished to the basement.

IDA. You're right. Mrs. I has to stay.

(The other STUDENTS protest and scorn IDA for her whiplash reversal.)

TOM. You said you wanted her gone!

PLUMSTEAD. And you tried to convince us to get rid of her!

IDA. She humiliated me! I wanted her out! (*She looks at the clock in her hands.*) But when I'm as old as Ida, I'll wish we'd learned from her.

HERBERT. She won't stay. She teaches students who want to learn, and that's not us.

FELIX. If Mrs. I goes, who going to replace her?

HAWKINS. Another warm body.

BIXLER. Or even a cold one.

IDA. Me. (*Beat.*) Someone will count us and keep us in, but I'll be the one to teach you...in secret. (*The STUDENTS react.*)

CHARLIE. You're not old enough to teach.

IDA. Mrs. I was only fourteen, and if she could do it, so can I.

HAWKINS. No one our age could run a "secret school."

IDA. There's only one way to find out.

MARY. How?

IDA. Drama. It's the only thing I'm good at.

HERBERT. Hold on. You want us to act out the story of "Ida's Secret School"?

IDA. Exactly.

HERBERT. And if we're convinced that it really happened...

IDA. Then we let her teach "the Unteachables," or I'll teach you myself.

TOM. I'm game. (*Several STUDENTS mutter in agreement with TOM.*)

HERBERT. I'm not. We don't even know her story. (*Several other STUDENTS mutter in agreement with HERBERT.*)

IDA. It's called "improvisation."

HERBERT. What's that?

IDA. We start with what we know, and what we don't, we make up. (*There is a brief burst of muttering from the*

group.) Why would Ida become a teacher when she was only fourteen?

JORDAN. I don't know.

FLETCHER. Maybe the teacher left, and the school board was too cheap to hire a new one.

IDA (*hands JORDAN a costume piece*). So, you be the school-board chairman... (*She hands FLETCHER a costume piece.*) And you be the teacher who had to leave.

FLETCHER. It beats doing schoolwork. *I'm* not afraid to try.

HERBERT. I'm not *afraid*.

IDA. Then show us.

HERBERT (*reluctantly*). All right, if I get to play the troublemaker.

IDA. You won't make trouble for me. I'm too smart for you.

HERBERT. Then tell me this: how could Ida drive a Model T when her legs were too short?

IDA. Same way I drive now. (*To FELIX.*) Get down there and work the pedals!

FELIX. I hate it when you make me do that, and it's against the law!

IDA. Not in a drama.

(FELIX complies. The dramatization [play-within-a-play] begins. IDA sits on a stool with her feet on FELIX's back and steers as FELIX works the pedals. As an alternative, a media cart might be used, with IDA riding on the top and FELIX on his belly on the bottom shelf, pushing forward with his feet and moving imaginary pedals with his hands. In the background, FLETCHER pulls up her hair to assume the role of the teacher

[MISS FLETCHER] and JORDAN assumes the role of the school-board chairman [MR. JORDAN]. If HERBERT is played by a different actor than JORDAN, then HERBERT sits out for the first scene. Sound effects in the dramatization may be made by the STUDENTS or may be recorded, representing the sounds that the STUDENTS might hear in their imaginations as they enact the story.)

IDA. Brake and clutch! Less brake!

FELIX. Where we at?

IDA. The proper phrase is “where are we?”

FELIX. You’re not my teacher! Just tell me!

IDA. We’re approaching the schoolhouse. Clutch to neutral and brake! Hold on! Brake! Brake! *(IDA swerves and the “car” comes to an abrupt stop.)* We’re here.

FELIX. What happened?

IDA. Another car was parked in our spot. I almost hit it.

FELIX. You almost hit the only other car in the county?

IDA. You try steering next time!

FELIX. It’d be better than working the pedals!

IDA. Beats walking five miles both ways.

(TOM and MARY approach, with TOM holding the donkey’s head in front of them.)

TOM. Get yourself a mule!

(TOM and MARY dismount. In the background, we see MR. JORDAN and MISS FLETCHER conversing inside the schoolhouse.)

IDA. Join the twentieth century!

(IDA opens the door and climbs out of the car. The other STUDENTS in the yard are playing. Those not playing a role in the scene observe from the sides of the performance area.)

FELIX. Who's out there?

IDA. Tom. Out you go.

FELIX *(crawls out of the car)*. Is Teacher here yet?

SUSIE. She's inside talking to Mr. Jordan.

IDA. How come he's here?

(MISS FLETCHER rings a handbell to summon the STUDENTS inside.)

MISS FLETCHER. Students, come inside quickly. There's grave news to share.

CHARLIE. What's that supposed to mean?

IDA. Shhh! Don't sass!

SUSIE. I guess we'll find out.

MARY. She didn't even say, "good morning."

(The STUDENTS take their places in the classroom. The boys remove their hats when they come inside, as they do throughout the play. TOM and IDA sit next to each other. MR. JORDAN and MISS FLETCHER stand at the front of the room.)

IDA *(stage-whispers to TOM, moving her lips as little as possible)*. Why do you think he's here?

TOM (*stage-whispers back to IDA*). Probably has something to do with money. My old man says he's as miserly as a sleeping marmot.

MISS FLETCHER. Come, children, come. We will begin. Good morning, class.

STUDENTS (*rise*). Good morning, Miss Bidson. (*They sit.*)

MISS FLETCHER. I wish the whole school were in attendance. Herbert Bixler has been gone for a week...

CHARLIE (*hand raised*). Ma'am, if you please...

MISS FLETCHER. Remember you must stand when you address the teacher.

CHARLIE. Yes, ma'am.

(CHARLIE stands to speak. From this point forward, throughout the dramatization, STUDENTS always stand when addressing the teacher or other adult in the classroom.)

CHARLIE. Herbert's father makes him stay home and work.

MISS FLETCHER. Well, we shan't discuss that now. Students, as I'm sure you know, this is Mr. Jordan, the chairman of the school board.

STUDENTS (*rise*). Good morning, Mr. Jordan. (*They sit.*)

MISS FLETCHER. Last Friday, I received a telegram informing me that my mother, out in Iowa, has become very ill.

IDA. Oh no!

MR. JORDAN. Naturally, Miss Fletcher here needs to be there. And since there's only a few months till term ends, the school board won't be looking for a replace-

ment. As soon as she departs...when's that going to be, Miss Fletcher?

MISS FLETCHER. I'll be taking the Wednesday train, tomorrow afternoon.

MR. JORDAN. After that, school will be closed. And it won't commence again till the fall term, assuming, of course, we can hire us a new teacher by then. This means you can have one long summer vacation. I'm sure that despite your sorrow at losing Miss Fletcher, that'll cheer you up.

(TOM raises his hand.)

MISS FLETCHER. Yes, Tom.

TOM. I'm sorry for your troubles, Miss Fletcher. I truly am. But does this mean Ida and I won't be taking our exit exams?

MR. JORDAN. Exit exams? Well, we could hardly get us a new teacher on such short notice, so yes, your exams will have to wait till next year.

(IDA raises her hand.)

MISS FLETCHER. Yes, Ida?

IDA. Mr. Jordan, if Tom and I don't pass our exams this spring, we can't go off to high school this fall.

MISS FLETCHER. I'm afraid that what Ida is saying is correct, Mr. Jordan. They can't move on without those tests.

MR. JORDAN. Now, Ida Bidson, as a responsible adult, it's my bounden duty to inform you that life teaches us many a hard lesson beyond school. No doubt this exam

business will be inconvenient. But I'd suggest you think a little less about yourself and a little more about Miss Fletcher and her ailing mother. Besides, I'm not so sure a girl needs a high school education. (*MISS FLETCHER stares at MR. JORDAN but does not protest his remark openly.*) If there are no more questions, I'd best be getting back to my mercantile. Good day, students.

STUDENTS (*rise*). Good day, Mr. Jordan. (*MR. JORDAN exits. The STUDENTS sit.*)

IDA. Miss Fletcher...

MISS FLETCHER. Yes, Ida.

IDA. I...I am grieved for you and your mother. But you know how much I want to be a teacher. I *have* to graduate this year. This is my one chance. What am I supposed to do?

MISS FLETCHER. Ida, I begged Mr. Jordan not to close down the school. As for your exam and graduation—and Tom's—I can't rightly say what will happen. In the meanwhile, we had best skip our morning song and get on with today's lessons. Felix (and Mary*), read to Susie from page 20. Tom (and Charlie*), work on your mathematics. Ida, I'd like to speak to you outside.

(**References to MARY and CHARLIE would be omitted by an ensemble of eight.*)

IDA (*near tears*). Yes, Miss Fletcher.

(*IDA follows MISS FLETCHER through the front of the school. TOM listens from behind the door.*)

MISS FLETCHER. Ida, I want you to know how sorry I am. I know how much you were set on high school.

IDA. It's not your fault. Anyway, maybe your mother will get better soon so you can come back quickly.

MISS FLETCHER. She's had a stroke. Even if she does recover, I'll need to stay and take care of her.

IDA. I suppose it's selfish of me, Miss Fletcher, but I wanted to go on and be a teacher. Like you.

MISS FLETCHER. Ida, how long have I been your teacher?

IDA. Five years.

MISS FLETCHER. And you've always been my best pupil. Even if you have to put off high school, you'll make a fine teacher.

IDA. But I *can't* wait. It's been a good year on our farm. My folks said if I passed the exam and if I could find a family to board with, I could continue my schooling. They might be able to afford it this fall, but a year from now...Miss Fletcher, I love my parents, but I don't want to farm sheep my whole life.

MISS FLETCHER. Ida, I wish it could be otherwise.

IDA. Miss Fletcher, do you believe what Mr. Jordan said, that a girl doesn't need a high school education?

MISS FLETCHER. Oh, no, of course not. Mr. Jordan... was not thinking, but it wasn't my place to set him right. Ida, do try to be patient.

IDA. It's hard to be patient, if there's nothing to be patient for.