

CHILDREN'S AUDITIONS FOR *THE SOUND OF MUSIC*

If possible, those auditioning for Liesl will need to be at the Saturday audition as well as Monday and Tuesday.

<u>Character</u>	<u>Age of Character</u>	
Liesl	16	#11, "Sixteen Going on Seventeen," mm. 87-103 (at M/T auditions)
Friedrich	14	
Louisa	13	
Kurt	10	
Brigitta	8	
Marta	7	
Gretl	6	

The children will sing together and in small groups:

#9, "Do-Re-Mi," mm. 57-88 and mm. 100-end

#17, "Reprise: The Sound of Music," mm. 1-8 in parts

32, "My Favorite Things," m. 17-end

It may be necessary to hear some sing individually.

ADULT AUDITIONS FOR *THE SOUND OF MUSIC*

ALL/Ensemble - #9, "Do-Re- Mi," mm. 100-end
#2, "The Sound of Music," mm. 51-end

<u>Character</u>	<u>Age of Character</u>	
Maria	20-35	Alternate #7, "I Have Confidence," mm. 134-end #18, "The Sound of Music," mm. 25-48 (with Capt.)
Captain	35-45	#42, "Edelweiss," mm. 5-36 #18, "The Sound of Music," mm. 25-48 (with Maria)
Max	30-45	#16, "How Can Love Survive," mm. 135-end
Elsa	30-45	#16, "How Can Love Survive," mm. 135-end
Mother	40+	#28, "Climb Ev'ry Mountain," mm. 17-42, (+ end on night 2)
Nuns/ Postulants	16+	#46, "Climb Ev'ry Mountain," mm. 28-33, (+ end on night 2)
Sister Berthe (30+)		
Sister Margaretta (30+)		
Sister Sophia (30+)		#4, "Maria," mm. 124-end
Rolf	17	#11, "Sixteen Going on Seventeen," mm. 35-51

Other selections may be chosen for the second night.

THE SOUND OF MUSIC
AUDITION SCENES

- #1 MOTHER ABBESS, BERTHE, MARGARETTA & SOPHIA
- #2 MOTHER ABBESS & MARIA
- #3A CAPTAIN & MARIA
- #3B MARIA & CHILDREN
- #4 LIESL & ROLF
- #5 FRAU SCHMIDT & MARIA
- #6 CAPTAIN, ELSA & MAX
- #7 MOTHER ABBESS & MARIA
- #8 ELSA, CAPTAIN & MARIA
- #9 MAX, FRAU SCHMIDT, ZELLER, FRANZ, CAPTAIN, MARIA & CHILDREN
- #10 LIESL, MARIA & ROLF

#1

ACT I
Scene 2

The office of the Mother Abbess.

(The sparseness of the furniture gives the sense of monastic austerity. There is a desk center, an armchair on one side, a stool on the other, a prie-dieu a short distance away. There is a door on either side of the room. On the desk: inkstand and pen and some papers inside a portfolio. Discovered are the MOTHER ABBESS, SISTER BERTHE and SISTER MARGARETTA. The

MOTHER ABBESS, seated at left of desk is consulting a list of names on a sheet of paper. SISTER BERTHE, standing R. of desk, is holding in her hands a small black book and a pencil.

SISTER MARGARETTA, standing R. of SISTER BERTHE, but apart, has her hands folded

beneath the panel on the front of her habit. N.B. Nuns, when their hands are not employed, always keep them out of sight beneath the panel of their habit.)

MOTHER ABBESS

I think we should be pleased with our efforts. Out of twenty-eight postulants, sixteen or seventeen are ready to enter the novitiate. Let's consider the doubtful ones again. There's Irmagard. . .

BERTHE

Reverend Mother, there's no doubt about Irma-gard—the religious life is no place for the pious.

MOTHER ABBESS

You mean the pretentiously pious, Sister Berthe. There's Christina—and there's Maria.

BERTHE

Well, after last night I don't think there can be any doubt in the Reverend Mother's mind about Maria.

MOTHER ABBESS

I gave her permission to leave the Abbey for the day.

MARGARETTA

(R. of BERTHE) I told you, Sister Berthe— (There is a knock on the door.)

MOTHER ABBESS

Ave!

(SISTER SOPHIA enters, comes to above desk.)

SOPHIA

Reverend Mother, I've brought Maria. She's waiting.

MOTHER ABBESS

Sister Sophia, the Mistress of the Postulants and the Mistress of the Novices do not see eye to eye about Maria. How do you feel about her?

SOPHIA

I love her very dearly. But she always seems to be in trouble, doesn't she?

#2 MOTHER ABBESS & MARIA

(SISTER SOPHIA crosses to MOTHER ABBESS.)

MOTHER ABBESS

BUT HOW DO YOU MAKE HER STAY?

(SISTER BERTHE crosses to stool R. of table.)

SOPHIA

AND LISTEN TO ALL YOU SAY?

(SISTER BERTHE sits down.)

MARGARETTA

HOW DO YOU KEEP A WAVE UPON THE SAND?

ALL

HOW DO YOU SOLVE A PROBLEM LIKE MARIA?

HOW DO YOU HOLD A MOONBEAM IN YOUR HAND?

(On "hold," All hold out both hands.)

BERTHE

Reverend Mother, may I just. . .

MOTHER ABBESS

Now, my children, I think I should talk to Maria instead of about her. I am grateful to you all.

(The three sisters bow and exit U.R. There is a knock on the S.R. door. MOTHER ABBESS rises.)

Ave! (MARIA enters. She has her arms folded across her chest with her hands concealed beneath the short cape of her habit.) Come here, my child. (MARIA crosses D.C., kneels and

kisses MOTHER ABBESS' ring.) Sit down, Maria, I want to talk to you. (MARIA sits on stool R. of desk.)

MARIA

Yes—about last night. Reverend Mother, I was on my knees most of the night because I was late—and after you'd been so kind and given me permission to leave. . .

MOTHER ABBESS

(Sits L. of desk) It wasn't about your being late, Maria. . .

MARIA

I must have awakened half the Abbey before Sister Margarettta heard me and opened the gate.

MOTHER ABBESS

Maria, very few of us were asleep. We could only think that you had lost your way—and to be lost at night on that mountain!

MARIA

Reverend Mother, I couldn't be lost on that mountain. That's my mountain. I was brought up on it! It was that mountain that brought me to you.

MOTHER ABBESS

Oh. . . ?

MARIA

When I was a little girl I used to come down the mountain, climb a tree and look over into your garden I'd see the sisters at work, and I'd hear them sing on their way to vespers. Many times I went back up that mountain in the dark-singing all the way. (*MARIA clasps her hands together and raises them above her head in an exuberant gesture. Then she catches herself, gives a guilty glance toward the MOTHER ABBESS and puts her hands back beneath her cape.*) And that brings up another transgression—I was singing yesterday—and I was singing without your permission.

MOTHER ABBESS

Maria, it's only here in the Abbey that there is a rule about singing.

MARIA

That's the hardest rule of all for me. Sister Margareta is always reminding me—but too late, after I've started singing.

MOTHER ABBESS

And the day you were singing in the garden at the top of your voice.

MARIA

But Mother, it's that kind of song.

MOTHER ABBESS

I came to the window and when you saw me you stopped.

MARIA

Yes—that's been on my mind ever since it happened.

MOTHER ABBESS

It's been on my mind, too. I wish you hadn't stopped. I used to sing that song when I was a child, and I can't quite remember—Please—

(She gestures to MARIA to sing.)

MARIA

(Sitting, facing front, sings)

RAINDROPS ON ROSES AND WHISKERS ON KITTENS,
BRIGHT COPPER KETTLES AND WARM WOOLEN MITTENS,
(MOTHER ABBESS starts to write.)

BROWN PAPER PACKAGES TIED UP WITH STRINGS—
THESE ARE A FEW OF MY FAVORITE THINGS.

(MOTHER ABBESS motions MARIA to rise. MARIA drops her hands, rises, takes stage and enjoys herself.)

CREAM COLORED PONIES AND CRISP APPLE STRUDELS,
DOORBELLS AND SLEIGH BELLS AND SCHNITZEL WITH NOODLES,
WILD GEESE THAT FLY WITH THE MOON ON THEIR WINGS—
THESE ARE A FEW OF MY FAVORITE THINGS.

GIRLS IN WHITE DRESSES WITH BLUE SATIN SASHES,
SNOWFLAKES THAT STAY ON MY NOSE AND EYELASHES,
SILVER-WHITE WINTERS THAT MELT INTO SPRINGS—

#3A. CAPTAIN $\frac{1}{2}$ MARIA

FRANZ

He's being the captain of a ship again.
(The CAPTAIN whistles again.)

FRAU SCHMIDT

I can't bear being whistled for—it's humiliating.

FRANZ

In the Imperial Navy, the bo's'un always whistled for us. (We hear the doorbell.)

FRAU SCHMIDT

But I wasn't in the Imperial Navy.

FRANZ

Too bad. You could have made a fortune. (He exits into the hallway toward the outer door. FRAU SCHMIDT comes down the stairs and exits into the library D.R. FRANZ re-enters, followed by MARIA.) You will wait here.

(He exits D.R. MARIA is wearing a dress that has been designed by an enemy of the female sex, and an unbecoming hat. She is carrying a small carpet bag and a guitar in its case. She comes down into the room timidly and looks around in awe at the handsome embellishments. She puts the guitar case down on the floor and starts toward the windows, touching the porcelain slave admiringly as she passes it. In the distance we hear the Abbey bells. She kneels and bows her head in a brief prayer. The CAPTAIN enters from the library D.R., the letter still in his hand. As he sees MARIA in prayer, he stops. MARIA crosses herself and rises.)

CAPTAIN

→ I'm Captain von Trapp. You are Fraulein. . .

MARIA

Maria—Maria Rainer.

CAPTAIN

Now, Fraulein, as to your duties here— (He suddenly becomes aware of her dress.) Would you mind stepping over there? (He indicates a spot in the center of the room. MARIA slowly moves to it.) Before the children meet you, you will put on another dress.

MARIA

I haven't any other dress. When we enter the Abbey our worldly clothes are given to the poor.

CAPTAIN

What about this one?

MARIA

The poor didn't want this one.

CAPTAIN

This is what you would call a worldly dress?

MARIA

It belonged to our last postulant. I would have made myself a dress but I wasn't given time. I can make my own clothes.

CAPTAIN

Good. I'll see that you're given some material — today if possible. Now, you will be in charge of my children. There are seven of them. You will find out how far they have progressed in their studies and carry on from there. Each morning will be spent in the classroom. Each afternoon, they march. You will see that at all times they conduct themselves with decorum and orderliness. The first rule in this house is discipline.

MARIA

Yes, sir.

(The CAPTAIN takes out his silver whistle and blows a siren-like summoning blast which continues while his children enter from both sides of the balcony, the outside door, the French windows and the library, and end by forming a single line with GRETEL and MARTA on the stairs, KURT, LOUISA, FRIEDRICH and LIESL, in that order, on the balcony behind them. They are dressed in white sailor uniforms; the girls, of course, in white skirts. The CAPTAIN changes his signal to one that marks time for marching, and, led by GRETEL, they march down the stairs and, with a military left turn at the foot of the stairs, line up across the stage. MARIA has watched this with considerable astonishment. There is an empty space between MARTA and KURT. Slowly through the dining room door, BRIGITTA enters, reading a book. The CAPTAIN sees her, takes the book away from her, puts it on the sofa, and gives her an admonishing put on the behind, which sends her running to take her place in formation. The CAPTAIN crosses in front of them to the other side of LIESL and addresses them.)

CAPTAIN

This is your new fraulein — Fraulein Maria. As I sound your signal you will step forward and repeat your name. You, Fraulein, will listen and learn their signals so that you can call them when you want them.

(He whistles their various signals. Each child responds to his or her signal, stepping forward in a military manner, announcing his or her name, then stepping back into line. The CAPTAIN crosses below the children to MARIA, taking from his pocket a velvet ease which holds another boatswain's whistle. He hands it to MARIA.) Now, Fraulein, let's see how well you listened.

(MARIA, slightly bewildered, takes the whistle from its case. The CAPTAIN crosses D.R.)

MARIA

I won't have to whistle for them. Reverend Captain — What I mean is, I'll be with them all the time.

CAPTAIN

Not on all occasions. This is a large house and a large estate. They have been taught to come only when they hear their signal. Now when I want you, this is what you'll hear.

(The CAPTAIN whistles the governess' signal.)

MARIA

You won't have to trouble, sir, because I couldn't answer to a whistle.

CAPTAIN

That's nonsense. Everyone in this house answers to a whistle. I'll show you.

~~(He whistles the butler's signal.)~~

FRANZ

~~(Entering D.R. and coming to attention) Yes, sir?~~

CAPTAIN

This is my orderly—my butler. The new governess—Fraulein Maria.

~~(He whistles the housekeeper's signal.)~~

FRAU SCHMIDT

~~(Entering on the balcony) Yes, sir?~~

CAPTAIN

That is the executive officer, Frau Schmidt, the housekeeper. Fraulein Maria. Please be sure that her room is ready.

FRAU SCHMIDT

Yes, sir.

~~(FRANZ takes MARIA's bag and goes upstairs to landing, joining FRAU SCHMIDT.)~~

CAPTAIN

Well, I shall now leave you with the children. You are in command. *(He starts out D.R. MARIA blows a blast on the whistle. He stops and turns.)*

MARIA

Pardon me, sir—I don't know how to address you.

CAPTAIN

You will call me Captain.

MARIA

(Crosses to CAPTAIN) Thank you, Captain. I forgot to return this whistle, Captain. I won't need it, Captain. (He takes the whistle and exits D.R. FRANZ and FRAU SCHMIDT exit to third floor. She turns to children with a handclap, catching them off guard.) Well, now that there's just us, would you tell me your names again, and tell me how old you are. Now you're—?

(Each child, in turn, steps forward in military manner, speaks, and then steps back.)

LIESL

I'm Liesl. I'm sixteen years old and I don't need a governess.

MARIA

(R. of LIESL)

I'm glad you told me. We'll just be friends.

(LIESL steps back. FRIEDRICH steps forward.)

#3B MARIA & CHILDREN

CAPTAIN

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(He whistles the butler's signal.)

FRANZ

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CAPTAIN

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(Each child, in turn, steps forward in military manner, speaks, and then steps back.)

LIESL

I'm Liesl. I'm sixteen years old and I don't need a governess.

MARIA

(R. of LIESL)

I'm glad you told me. We'll just be friends.

(LIESL steps back. FRIEDRICH steps forward.)

FRIEDRICH

I'm Friedrich. I'm fourteen. I'm a boy.

MARIA

(R. of FRIEDRICH) Boy? Why, you're almost a man.
(FRIEDRICH looks pleased. LOUISA signals the other girls, who giggle.)

LOUISA

I'm Brigitta.

MARIA

(Crosses behind LOUISA, pulling up her braid)
You didn't tell me how old you are, Louisa.

BRIGITTA

(Steps L. of MARIA) I'm Brigitta. She's Louisa and she's thirteen years old and you're smart. I'm nine and I think your dress is the ugliest one I ever saw.

KURT

(Steps R. of MARIA) Brigitta, you mustn't say a thing like that.

BRIGITTA

Why not? Don't you think it's ugly?

KURT

If I did think so, I wouldn't say so. *(Snapping to attention.)* I'm Kurt, I'm eleven—almost.

MARIA

That's a nice age to be, eleven—almost,

MARTA

(Steps forward L. of MARIA, pulling her skirt)
I'm Marta and I'm going to be seven on Tuesday and I'd like a pink parasol.

MARIA

Pink is my favorite color, too. *(GRETEL steps forward and stamps her foot.)* And you're Gretl.
(GRETEL smiles and jumps into her arms. MARIA crosses L.C.)
I'm going to tell you something. *(MARIA sits on chair R. of sofa, puts GRETEL on floor R. of her.)*
I've never been a governess before. How do I start?

LOUISA

(Runs to MARIA) You mean you don't know anything about being a governess?

MARIA

No.

LOUISA

Well, the first thing you have to do is to tell Father to mind his own business.

KURT

No, Louisa, don't. I like her.

BRIGITTA

(Above chair, picking up guitar case) What's in here?

MARIA

My guitar.

BRIGITTA

What did you bring this for?

MARIA

For when we all sing together.

MARTA

(BRIGITTA takes guitar out of case) We don't sing.

MARIA

Of course you sing. Everybody sings. What songs do you know?

KURT

We don't know any songs.

MARIA

(Taking guitar from BRIGITTA) You don't?

ALL

No.

MARIA

Well. . . Now I know where to start. I'm going to teach you how to sing.

(Sings.)

LET'S START AT THE VERY BEGINNING,
A VERY GOOD PLACE TO START.
WHEN YOU READ YOU BEGIN WITH

GRETTL

(Leaning over to MARIA)
A, B, C,

MARIA

WHEN YOU SING YOU BEGIN WITH DO—RE—MI.

CHILDREN

DO—RE—MI?

MARIA

DO—RE—MI,

THE FIRST THREE NOTES JUST HAPPEN TO BE
DO—RE—MI,

#4 LIESL & ROLF

ACT I
Scene 4

Outside the villa.

(A shallow scene showing the villa and wall that runs around it. D.L.C. is a stone bench. After a moment LIESL enters D.R., turns and waves to someone offstage.)

→ Good night, Rolf. **LIESL**

(Walking on with his bicycle) Liesl! **ROLF**

(Going to him) Yes? **LIESL**

ROLF
You don't have to say good night this early just because your father's home—

How did you know my father was home? **LIESL**

Oh, I have a way of knowing things. **ROLF**

You're wonderful. **LIESL**

ROLF
(Resting the bicycle on its stand) Oh, no, I'm not — really.

LIESL
(Crosses D.L.) Oh, yes, you are. I mean—how did you know two days ago that you would be here at just this time tonight with a telegram for Franz?

ROLF
(Following her) Every year on this date he always gets a birthday telegram from his sister.

You see—you are wonderful. **LIESL**

Can I come again tomorrow night? **ROLF**

LIESL
(Sitting on the bench) Rolf, you can't be sure you're going to have a telegram to deliver here tomorrow night.

ROLF

(Sitting beside her) I could come here by mistake— with a telegram for Colonel Schneider. He's here from Berlin. He's staying with the Gauleiter but I — *(Suddenly concerned.)* No one's supposed to know he's here. Don't you tell your father.

LIESL

Why not?

ROLF

Well, your father's pretty Austrian.

LIESL

We're all Austrian.

ROLF

Some people think we ought to be German. They're pretty mad at those who don't think so. They're getting ready to—well, let's hope your father doesn't get into any trouble.

(He goes to his bicycle.)

LIESL

(Rising) Don't worry about father. He was decorated for bravery.

ROLF

I know. I don't worry about him. The only one I worry about is his daughter.

LIESL

(Above bench) Me? Why?

(ROLF gestures to her to stand on the bench. She does and he studies her.)

ROLF

How old are you, Liesl?

LIESL

Sixteen—What's wrong with that?

ROLF

(Singing)
YOU WAIT, LITTLE GIRL, ON AN EMPTY STAGE
FOR FATE TO TURN THE LIGHT ON,
YOUR LIFE, LITTLE GIRL, IS AN EMPTY PAGE
THAT MEN WILL WANT TO WRITE ON.

LIESL

TO WRITE ON.

ROLF

YOU ARE SIXTEEN GOING ON SEVENTEEN,
BABY, IT'S TIME TO THINK.
BETTER BEWARE,

5 FRAU SCHMIDT & MARIA

ACT I
Scene 5

Maria's Bedroom.

(The gabled ceiling suggests it is on the top floor of the villa. The door from the hallway is in the upstage wall. At the left of this door is a wardrobe with double doors. The left wall slants away from this and in it is a window. To the right of the door to the hall is an alcove, curtained off with drapes of yellow and brown cretonne, matching the drapes of the window. Below the alcove, in a jog, is MARIA's double brass bed with a thick eiderdown comforter. Guitar case on floor D.S. of window. There is a knocking on the door.)

FRAU SCHMIDT

(Off) Fraulein Maria!

(She enters U.C. carrying a bolt of cloth.) Fraulein Maria, it's Frau Schmidt.

MARIA

(Off) I'm getting ready for bed.

FRAU SCHMIDT

→ The Captain is going to Vienna tomorrow.
I have this material he ordered for a new dress for you.

MARIA

(Off) Oh, how nice of him. *(She enters from the alcove, wearing a nightgown under a dressing robe. FRAU SCHMIDT hands her the bolt of material.)* Even before it's made, this is the prettiest dress I've ever had. I hope the Captain will like it because I want to ask him for more material.

FRAU SCHMIDT

More?

MARIA

Oh, not for me—for the children. For play clothes.

(She takes the material into the alcove.)

FRAU SCHMIDT

The Von Trapp children never play. *(Crosses to the window and closes the curtains.)* The Captain doesn't like them to get dirty.

MARIA

(Re-entering) But they're children. They have to climb trees, roll on the grass. Think of all the rocks and caves—

FRAU SCHMIDT

The Captain says the best exercise is marching. The children will continue to march. I hope you find your room comfortable.

MARIA

Yes, thank you.

FRAU SCHMIDT

(Going to the bed and adjusting the eiderdown comforter) There will be new curtains for the window and the alcove. They will be hung tomorrow.

MARIA

(At the window) But these curtains are very good.

FRAU SCHMIDT

There will be new curtains.

MARIA

(Measuring the drapes at arm's length from her nose.) Will the Captain be away long?

FRAU SCHMIDT

I don't know. Of course he has to come home every time he hires a new governess. I sometimes think the children get rid of their governesses just because they want to see their father.

MARIA

(Picking up her guitar case) He must want to see them, too.

FRAU SCHMIDT

Since his wife died, they remind him too much of her. *(Seeing the guitar.)* You can put that away. You won't be using it.

MARIA

Why not?

FRAU SCHMIDT

The Captain won't have music here,

MARIA

He won't have music???

FRAU SCHMIDT

And he used to love music. There were wonderful evenings here. His wife would sing and he would play the violin or guitar. But now he's shut all that out of his life.

MARIA

So that's why he's the way he is. But not to have music—that's wrong for him and wrong for the children, too. *(She puts the guitar in the alcove.)*

FRAU SCHMIDT

It will work out. The Captain may marry again before the summer is over.

MARIA

(Re-entering) That would change everything. They'd have a mother again.

FRAU SCHMIDT

(Dismissingly) It's going to rain. You'd better close your window. *(She exits U.S. MARIA goes to the bed and kneels in prayer.)*

MARIA

Dear God, I know now that you have sent me here on a mission. I must help these children to love their new mother and prepare them to win her love so she will never want them to leave her. And I pray that this will become a happy family in Thy sight. God bless the Captain, God bless Liesl, and Friedrich, Louisa, Brigitta, Marta, and little Gretl—and oh, yes, I forgot the other boy—what's his name? Well, God bless what's-his-name!

(There is lightning and thunder. LIESL, enters through the window. Her dress is smudged with dirt. She tiptoes to the hall door. MARIA sees her out of the corner of her eye, but continues.)

God bless the Reverend Mother, and Sister Margareta and everybody at Nonnberg Abbey. And now, dear God, about Liesl— *(LIESL stops and gives MARIA a startled look.)* Help her to know that I am her friend and help her to tell me what she's up to.

LIESL

Are you going to tell on me?

MARIA

(Silencing her with a gesture) Help me to be understanding so that I may guide her footsteps. In the name of the Father, and of the Son, and of the Holy Ghost. Amen. *(MARIA rises.)*

LIESL

(Crosses C.) I was out taking a walk and somebody-locked the doors earlier than usual—and I didn't want to wake everybody up—so when I saw your window open— You're not going to tell Father, are you?

MARIA

(Looking out the window) Did you climb that trellis to get up here?

LIESL

That's how we always got into this room to play tricks on the governess. *(Proudly.)* Louisa can climb it with a toad in her hand.

MARIA

Liesl, were you out walking all by yourself? *(LIESL shakes her head negatively.)* You know, if we wash that dress out tonight, nobody would notice it tomorrow. Then all this would be just between you and me. You could put this on— *(She takes off her robe and puts it around LIESL'S shoulders.)* Take your dress in there-and put it to soak in the bathtub.

(Thunder and lightning. They embrace each other in fright.)

Then come back here and sit on the edge of my bed and we'll have a talk.

LIESL

I told you today I didn't need a governess. Well, maybe I do.

(She exits into the alcove. Lightning and thunder. MARIA jumps, then crosses to the bed and peers under the comforter looking for possible toads. GRETL enters U.C. in her night dress.)

MARIA

Oh, it's you, Gretl. Are you afraid?

#6 - CAPTAIN, ELSA & MAX
ELSA

Oh, I'm sorry—I didn't mean to hurt its feelings.

CAPTAIN

→ *(Crosses in to her)* It's fun being with you. You're quite an experience for me.

ELSA

You're quite an experience for me, too. Somewhere in you there's a fascinating man. Occasionally I catch a glimpse of him, and when I do, he's exciting. *(She sits L. of table.)*

CAPTAIN

(Crosses up to L. of her) Exciting? I've never been called exciting before.

ELSA

I'm beginning to understand you better now that I see you here— You know, you're a little like those mountains *(He crosses D.L.C.)* except that you keep moving. How can you be away from this place as much as you are?

CAPTAIN

Maybe I've been searching for a reason to come back here to stay.

ELSA

Georg, I like it here very much.

CAPTAIN

(Embarrassed) Max can't still be on the telephone *(Crosses above coffee table—R. of ELSA.)* I know he's desperate about getting singers for the Kaltzberg Festival but— *(To ELSA.)* You like it here?

ELSA

Oh, we'd have to spend some time in Vienna. I have Heinrich's estate to look after.

CAPTAIN

I thought that was a corporation now.

ELSA

It is, and I'm president.

CAPTAIN

You president of a corporation!

ELSA

After all, I managed Heinrich's affairs for years before he died.

CAPTAIN

I can't see you sitting behind a desk. *(He sits R. of coffee table.)*

ELSA

Well, of course, I wear a business suit and smoke a big cigar. *(FRANZ enters from the house.)*

FRANZ

~~Excuse me, Captain, Herr Detweiler would like his coffee.~~

CAPTAIN

While he's telephoning?

FRANZ

He just finished.

~~(FRANZ pours a cup of coffee. MAX DETWEILER enters. He is charming and vital. He carries a small notebook and pencil.)~~

MAX

I'm sorry I took so long.

CAPTAIN

Any luck?

MAX

How would you like this for the Kaltzberg Festival—the finest choral group in Austria, the greatest mixed quartet in all Europe—and the best soprano in the world?

ELSA

Max, that's something I'd love to hear!

MAX

So would I. (MAX sits on stool D.L.) All I've got up to now is a basso who isn't even profundo. (FRANZ exits into the house.)

ELSA

Max, you always come up with a good Festival Concert. (The CAPTAIN takes MAX a cup of coffee with a piece of pastry on the saucer.)

MAX

And why? Because my motto is: "Never start out looking for the people you wind up getting." That's why I've been telephoning Paris, Rome, Stockholm, London—

ELSA

On Georg's telephone?

MAX

How else could I afford it? Why am I up here?

CAPTAIN

I hoped it was because you liked me.

MAX

Of course I like you. Why shouldn't I like you? You live like a king. You have an excellent wine cellar—

ELSA

Max!

MAX

I like rich people. I like the way they live. I like the way I live when I'm with them. (*We hear the Abbey bells.*) Speaking as a government official, I—Georg, is there a cathedral around here?

CAPTAIN

That's our Abbey—Nonnberg Abbey.

MAX

Do they have a choir?

CAPTAIN

A beautiful one.

MAX

Good: In the next few days I have to visit all these towns around here and listen to saengerbunds, choirs, quartets—

CAPTAIN

You'll be here for meals, won't you?

MAX

Oh, yes! (*MAX rises and looks off over the heads of the audience, where MAX plainly sees a mountain village.*) It was in a town just about that size—Watzmann—where I discovered the St. Ignatius Boys Choir. In 1930 they won the Festival, became very famous, toured all over the world.

ELSA

Oh, yes—whatever became of them?

MAX

By the time their voices changed they were rich enough to live in America. (*Indicating.*) Who ~~lives in that dilapidated castle down there? Rumpelstiltskin?~~

CAPTAIN

Baron Elberfeld. The oldest family in the valley.

ELSA

I'd like to meet him. I'd like to meet all your friends. Georg, why don't you give a dinner for me while I'm here? Nothing very much—just something lavish.

CAPTAIN

I wouldn't know whom to invite. Today it's difficult to tell who's a friend and who's an enemy.

ELSA

This isn't a good time to make enemies. Let's make some friends.

(*Wishing to change the subject, the CAPTAIN goes upstage and looks off.*)

CAPTAIN

I can't understand what's happened to the children.

7 MOTHER ABBESS $\frac{1}{2}$ MARIA
MOTHER ABBESS

→ Why did they send you back to us?

MARIA

(After a moment's hesitation)

They didn't send me back. I left. I left without telling them I was going, without saying goodbye.

MOTHER ABBESS

Sit down, Maria. *(MARIA sits by the desk.)* Maria, what happened? Why did you do this?

MARIA

I was frightened.

MOTHER ABBESS

Frightened?

MARIA

(With difficulty) I was confused. I felt—I never felt that way before. I couldn't stay—and I knew that here I would be away from it—that here I would be safe.

MOTHER ABBESS

Maria, our abbey is not to be used as an escape. What is it you can't face?

MARIA

I can't face him again.

MOTHER ABBESS

(After a pause) Thank you, Sister Margaretta. ~~*(SISTER MARGARETTA exits U.R. The MOTHER ABBESS stands behind MARIA. She puts her hands on MARIA's shoulders and speaks quietly.)*~~
Maria, are you in love with Captain von Trapp?

MARIA

(Torn) I don't know. I don't know.

MOTHER ABBESS

Tell me about it, my child.

MARIA

(With emotion) Brigitta said that I was—and that her father was in love with me—and then there he was—and we were looking at each other—and I could hardly breathe. Then I knew I couldn't stay. *(She rises.)*

MOTHER ABBESS

But you do like him, Maria?

MARIA

Oh, yes!

MOTHER ABBESS

Did you let him see how you felt?

MARIA

(Turning to her) If I did I didn't know that I did. That's what's been torturing me. I was there on God's errand. To have asked for the Captain's love would have been wrong. I don't know, Mother. I do know this— *(She kneels before the MOTHER ABBESS.)* I am ready at this very moment to take the vows of poverty, obedience and -chastity.

MOTHER ABBESS

(Helping MARIA to rise) Maria, the love of a man and a woman is holy, too. The first time we talked together—you told me that you remembered your father and mother before they died. Do you remember—were they happy? *(She seats MARIA on the stool.)*

MARIA

Oh, yes, Mother, they were very happy.

MOTHER ABBESS

Maria, you were born of their happiness, of their love. And, my child, you have a great capacity to love. What you must find out is—how does God want you to spend your love. *(The MOTHER ABBESS sits at her desk.)*

MARIA

I've pledged my life to God's service. I've pledged my life to God.

MOTHER ABBESS

My daughter, if you love this man, it doesn't mean that you love God less. You must find out. You must go back.

MARIA

(Rising) Oh, no. Mother, please, don't ask me to do that. Please! Let me stay here. *(MARIA circles behind the desk and sinks at the feet of the MOTHER ABBESS.)*

MOTHER ABBESS

These walls were not made to shut out problems. You have to face them. You have to find the life you were born to live.

MARIA

How do I find it?

MOTHER ABBESS

Look for it. *(Her arm around MARIA. She sings.)*

CLIMB EVERY MOUNTAIN
SEARCH HIGH AND LOW
FOLLOW EVERY BYWAY
EVERY PATH YOU KNOW.

CLIMB EVERY MOUNTAIN
FORD EVERY STREAM
FOLLOW EVERY RAINBOW
TILL YOU FIND YOUR DREAM.

A DREAM THAT WILL NEED ALL THE LOVE YOU CAN GIVE
EVERY DAY OF YOUR LIFE FOR AS LONG AS YOU LIVE.

#8 ELSA, CAPTAIN & MARIA
FRANZ

(Entering from house, addressing MAX) Your call from Berlin, sir.

CAPTAIN

(Pointing to FRANZ) —in the lion's mouth.

MAX

(After a hesitation) I'll call them back—

ELSA

(L. of MAX, quietly) You might as well talk to them now, Max.

CAPTAIN

Go, go, go.

(MAX exits into house followed by FRANZ.)

ELSA

→ (After a pause) Georg— I feel I know what's going to happen here. Can't you see things my way?

CAPTAIN

No—not if you're willing to see things their way.

ELSA

(Crosses D.L. before she speaks) There's one thing you do better here than we do in Vienna— your sunsets. I'm going to miss them.

MARIA

(Entering from house) Captain- Oh, I beg your pardon.

ELSA

Maria! Georg, you didn't tell me Fraulein Maria was back. I'm delighted.

MARIA

(D.R.) Thank you. Captain, the children would like to know if they could take a holiday from their lessons tomorrow so that we can go on a picnic.

CAPTAIN

Yes, I don't mind.

MARIA

That will make them very happy. And may I be permitted to wish you happiness too, Frau Schraeder— Captain. The children have told me that you're going to be married.

ELSA

Oh? I'm afraid the children were wrong. (Crosses C. to CAPTAIN who stands.) Georg, I've got to finish my packing if I'm to get back to Vienna.

CAPTAIN

If you feel you must I'll tell Franz to have the car ready.

ELSA
I can do that. *(As he kisses her hand she drops his engagement ring into his hand.)* Auf Wiedersehen, Georg. Goodbye, Maria. *(She exits into the house. CAPTAIN walks U.C.)*

MARIA
I'm sorry if I said something I shouldn't have said.

CAPTAIN
You did say the wrong thing—but you said it at the right time.

MARIA
The children told me that you were going to marry Frau Schraeder.

CAPTAIN
(Crosses D.C.) We found we just couldn't go the same way. That door is shut.

MARIA
Sister Margareta always says, "When God shuts a door—"

CAPTAIN
I know—"He opens a window." Maria, why did you run away to the Abbey? . . . What made you come back?

MARIA
The Mother Abbess—she said that you have to look for your life.

CAPTAIN
Often when you find it, you don't recognize it.

MARIA
No.

CAPTAIN
Not at first. Then one day—one night—all of a sudden, it stands before you.

MARIA
Yes.

CAPTAIN
(Crosses to MARIA) I look at you now, and I realize this is not something that has just happened. It is something I've known—deep inside me—for many weeks. . . You knew it, too! *(She nods.)* What was it that told you?

MARIA
(Crossing L. to CAPTAIN) Brigitta. She said—when we were dancing—that night—

CAPTAIN
She was quite right. That was not just an ordinary dance, was it?

MARIA
I hadn't danced since I was a very little girl. It's quite different after you're grown up, isn't it?

CAPTAIN

When you were a very little girl, did a very little boy ever kiss you?

MARIA

Uh—huh.

CAPTAIN

That's quite different, too.

MARIA

Is it? *(They kiss.)* It is different.

CAPTAIN

Your whole life will be different now, Maria.
I'll take you anywhere you want to go—give you anything you wish.

MARIA

But I don't want to go anywhere. All I could wish for is right here.

(MARIA moves S. L. of CAPTAIN. Standing, sings.)

PERHAPS I HAD A WICKED CHILDHOOD
PERHAPS I HAD A MISERABLE YOUTH
BUT SOMEWHERE IN MY WICKED, MISERABLE PAST
THERE MUST HAVE BEEN A MOMENT OF TRUTH
(MARIA takes his hand.)

FOR HERE YOU ARE, STANDING THERE, LOVING ME
WHETHER OR NOT YOU SHOULD
SO SOMEWHERE IN MY YOUTH OR CHILDHOOD
I MUST HAVE DONE SOMETHING GOOD
(looks at CAPTAIN.)

NOTHING COMES FROM NOTHING
NOTHING EVER COULD
SO SOMEWHERE IN MY YOUTH OR CHILDHOOD
I MUST HAVE DONE SOMETHING GOOD
(CAPTAIN moves to MARIA.)

CAPTAIN

FOR HERE YOU ARE, STANDING THERE, LOVING ME
WHETHER OR NOT YOU SHOULD

MARIA

SO SOMEWHERE IN MY YOUTH OR CHILDHOOD
I MUST HAVE DONE SOMETHING GOOD

MARIA AND CAPTAIN

NOTHING COMES FROM NOTHING
NOTHING EVER COULD

9 MAX, FRAU SCHMIDT, ZELLER, FRANZ, CAPTAIN,

ACT II
Scene 5

MARIA & CHILDREN

The living room.

(As the curtains part, MAX enters the balcony with some printed programs in his hand.)

MAX

(Coming down the stairs)

Children, children! Liesl, Friedrich, Gretl, Kurt, Marta. . . See! Kaltzberg Festival, 1938.
(LIESL, BRIGITTA and GRETL with doll enter from the terrace. MAX holds up the programs.)
Look here! The Trapp Family Singers! And here are all of your names. . . Liesl, Friedrich,
Louisa, Kurt, Brigitta, Marta and Gretl.

GRETL

Why am I always last?

LIESL

Because you're the youngest.

MAX

Liesl, I'm depending on you. Day after tomorrow you must all be ready at 11 o'clock in the morning. That's when— (FRAU SCHMIDT enters from the terrace.)

FRAU SCHMIDT

Herr Detweiler, can you help me, please? The Gauleiter is here. He wants to know why we aren't flying the new flag.

(HERR ZELLER enters from the terrace. He is in civilian clothes. He has no hat.)

ZELLER

(Saluting MAX) Heil!

FRAU SCHMIDT

I tried to explain—

ZELLER

Keep quiet. (To MAX.) When is Captain von Trapp returning?

MAX

(Crosses to ZELLER) Who knows? When a man is on his honeymoon—

ZELLER

These are not times for joking! It's been four days since the Anschluss. This is the only house in the province that is not flying the flag of the Third Reich.

BRIGITTA

You mean the flag with the black spider on it?

MAX

Brigitta!

ZELLER

Do you permit such remarks in this house? Who are you?

MAX

I am Maximilian Detweiler, First Secretary of the Ministry of Education and Culture.

ZELLER

That was in the old regime.

MAX

In the old regime I was Third Secretary. Now I'm First Secretary.

ZELLER

Good! Then you will order them to fly the flag.

FRAU SCHMIDT

Captain von Trapp wouldn't—I mean, I can take my orders only from Captain von Trapp.

ZELLER

You will take your orders from us—and so will the Captain. *(To MAX, saluting.)* Heil!

MAX

(Reluctantly Salutes) Heil!
(ZELLER exits to terrace.)

GRETLE

Why was he so cross?

FRAU SCHMIDT

Everybody's cross these days. *(She exits D.R.)*

LIESL

(Crosses C. to MAX) Is Father going to be in trouble?

MAX

He doesn't have to be. The thing to do today is to get along with everybody. *(Crosses to chair R. of table.)* Now, Liesl, be sure you get all the children on the bus at 11 o'clock. *(LIESL crosses to chair R. of sofa.)*

BRIGITTA

(R. of MAX) Uncle Max, are you sure this is going to be all right with Father?

MAX

He'll be pleased and proud.

BRIGITTA

Liesl, do you think so?

MAX

(Kneeling C.) Brigitta, don't you trust me?

No.

BRIGITTA

(Rising) Well, anyway, the bus leaves at 11 o'clock.

MAX

(Entering U.C. with two suitcases) Fraulein Liesl, see what I have here.

FRANZ

That's Father's luggage.

LIESL

Yes, they're back. *(He exits upstairs. BRIGITTA and GRETL rush out U.C.)*

FRANZ

(At sofa) Liesl, they'll have such a lot to tell us, let's not hurry about telling them anything. *(Children enter running to front door. MARTA, LOUISA from D.L., KURT and FRIEDRICH from balcony.)*

MAX

They're back, they're back!
(CAPTAIN and MARIA enter U.C. surrounded by the children.)

CHILDREN

Max!

MARIA

(Below sofa) Georg, we didn't expect you back until next week.

MAX

(C.) Max, it's good you're here. There's much I want to know.

CAPTAIN

(L. of CAPTAIN) Children, we missed you so very much.

MARIA

What did you miss most?

GRETL

We missed all that noise you make in the morning—

MARIA

That noise you make telling each other to be quiet. We missed climbing upstairs to say goodnight to you.

CAPTAIN

We missed hearing you sing.

MARIA

BRIGITTA

You came back just in time to hear us sing. Look, Father, we're going to sing in the Kaltzberg Festival Friday night. *(She shows him a program. MAX turns away.)*

CAPTAIN

Let me see that. *(He looks at program. Crosses D.C.)* Max, are you responsible for this?

MAX

(Coming to him) I've just been waiting to talk to you about it, Georg.

CAPTAIN

(Crosses L.) You can't talk your way out of this one.
(FRANZ and FRAU SCHMIDT enter U.C. with packages.)

FRIEDRICH

Presents!

CHILDREN

(Taking presents and running upstairs with SCHMIDT and FRANZ)
Give me mine. Where's mine? Let's open them in the nursery. Where's mine?
(They exit except for LIESL who remains on balcony. MARIA is taking her hat off at table R.)

MAX

(Crosses to CAPTAIN) Now, Georg, I had to make a last minute decision—I was very fortunate to be able to enter them at all—they'll be the talk of the Festival—seven children in one family—

CAPTAIN

Not my family!

MAX

The committee heard them—they were enchanted.

MARIA

(Crosses D.L. to MAX) Really, Max. What did they say?

MAX

You never heard such praise.

MARIA

Georg, did you hear—

CAPTAIN

(Quietly, but firmly) The Von Trapp Family does not sing in public.

MARIA

But if they make people happy—

MAX

And for the Festival—people come from all over the world—

#10 LIESL, MARIA & ROLF

WHEN YOU'RE SIXTEEN, GOING ON SEVENTEEN,
WAITING FOR LIFE TO START.
SOMEBODY KIND
WHO TOUCHES YOUR MIND
WILL SUDDENLY TOUCH YOUR HEART!

LIESL

WHEN THAT HAPPENS, AFTER IT HAPPENS,
NOTHING IS QUITE THE SAME.
SOMEHOW YOU KNOW
YOU'LL JUMP UP AND GO
IF EVER HE CALLS YOUR NAME!

MARIA

GONE ARE YOUR OLD IDEAS OF LIFE, THE OLD IDEAS GROW DIM-
LO AND BEHOLD! YOU'RE SOMEONE'S WIFE AND YOU BELONG TO HIM!
YOU MAY THINK THIS KIND OF ADVENTURE
(Puts arm around LIESL.)
NEVER MAY COME TO YOU. . .
DARLING SIXTEEN-GOING-ON-SEVENTEEN,
WAIT—A YEAR—OR TWO.

LIESL

I'LL WAIT A YEAR

BOTH

(They embrace)
OR TWO!

(FRAU SCHMIDT enters U.C.)

FRAU SCHMIDT

There's a telegram for the Captain.
(ROLF has followed FRAU SCHMIDT on. She exits D.R.)

LIESL

→ Rolf! Rolf, I'd like you to meet my mother—my new mother.

MARIA

(Rising) Rolf, I am glad to meet you finally.

ROLF

(C. Coldly)
I have a telegram for Captain von Trapp. *(He holds it out. FRANZ enters on the balcony and starts downstairs.)*

MARIA

You stay here, with Liesl. I'll take it to him.
(She starts R., reaching for the telegram. He snatches it away. She stops at his R.)

ROLF

I'm under orders to make sure the Captain gets it.

MARIA

I think you can trust me to give it to him.

ROLF

I have my orders.

LIESL

Silly, they're married. *(ROLF sees FRANZ.)*

ROLF

Oh, Franz! This telegram is to be delivered into the hands of Captain von Trapp.

FRANZ

(Saluting) Heil!

ROLF

Heil! *(ROLF returns the salute and gives him the telegram in front of MARIA's face. FRANZ exits upstairs.)*

LIESL

(Shocked) Rolf!

MARIA

Even Franz.

ROLF

Yes, even Franz. Even me! Even everybody in Nonnberg except the great Captain von Trapp. If he knows what's good for him, he'll come over to the right side.

LIESL

Rolf, don't talk like that.

(FRANZ re-enters balcony, comes down steps.)

ROLF

And if he doesn't, he'd better get out of the country—there are things that happen today to a man like that. He'd better get out quick. *(LIESL runs to MARIA.)* Cry all you want, but just remember what I said before it's too late. *(To MARIA.)* And you remember too. *(He exits U.C. followed by FRANZ.)*

MARIA

Liesl—don't cry.

LIESL

How could he turn on Father that way?

MARIA

Liesl—maybe he wasn't threatening your father—maybe he was warning him.