FLAPPER!
A Madcap Musical Comedy Tribute to the 1920s

Book by TIM KELLY
Music and Lyrics by BILL FRANCOEUR

© Copyright 1999, by Pioneer Drama Service, Inc.

PERFORMANCE LICENSE

The amateur acting rights to this play are controlled exclusively by PIONEER DRAMA SERVICE, INC., P.O. Box 4267, Englewood, Colorado 80155, without whose permission no performance, reading or presentation of any kind may be given. On all programs and advertising this notice must appear: “Produced by special arrangement with Pioneer Drama Service, Inc., Englewood, Colorado.”

Copying or reproducing all or any part of this book in any manner is strictly forbidden by law.

All other rights in this play, including those of professional production, radio broadcasting and motion picture rights, are controlled by Pioneer Drama Service, Inc., to whom all inquiries should be addressed.
FLAPPER!
A Madcap Musical Comedy Tribute to the 1920s

Book by TIM KELLY
Music and Lyrics by BILL FRANCOEUR

CAST OF CHARACTERS
(In Order of Speaking)

WANDA ........................................ radio singer, an Everly Sister 13
LYDIA ........................................ another 12
ROBERTA ................................. another 11
AS EVERLY SISTERS ........... Wanda, Lydia & Roberta 19
TED LOVELAND ......................... radio announcer 12
MONICA WOODSQUIRREL .... radio personality 32
MARGARET ................................ maid at Granville Estate 41
WINNIE ....................................... one of Polly’s many friends 43
TWEEDLES ................................. another 33
BUNNY ...................................... another 36
DAISY ........................................ another 31
AUGUSTA GRANVILLE .......... Polly’s aunt, society matron 83
TOMMY ................................. another of Polly’s friends 30
JIMMY ................................. another 27
POLLY ....................................... high-spirited flapper 115
SUSAN STUYVESANT-FISH .... hates Polly 28
DUKE OF MILFORD .................. con man 71
DUCHESS OF MILFORD .......... con woman 61
TRIXIE ...................................... nite club entertainer 26
MONA SCHLUMPGARDEN ...... owns the Crazy Cat Nite Club 79
NITE CLUB PATRON/NEWSBOY #1/
PHOTOGRAPHER #1......... New Yorker 9
NITE CLUB PATRON/NEWSBOY #2/
PHOTOGRAPHER #2......... another 7
LADY NITE CLUB PATRON #1/
ZIEGFELD GIRL #4 ........... at the Crazy Cat Nite Club 5
LADY NITE CLUB PATRON #2/
ZIEGFELD GIRL #5 ........ also at the Crazy Cat Nite Club 5
CHEATER HAYES ................... gangster 56
MUGGS O’TOOLE ................... another 59
LIEUTENANT FLUKE ............ police lieutenant 24

For preview only
<table>
<thead>
<tr>
<th>Character</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>BUCK WAYNE</td>
<td>young, rich, handsome pilot</td>
</tr>
<tr>
<td>LENNY KNICKERBOCKER</td>
<td>flagpole sitter</td>
</tr>
<tr>
<td>ZIEGFELD GIRL #1</td>
<td>of the Ziegfeld Follies</td>
</tr>
<tr>
<td>ZIEGFELD GIRL #2</td>
<td>another</td>
</tr>
<tr>
<td>ZIEGFELD GIRL #3</td>
<td>another</td>
</tr>
<tr>
<td>MISS MORRIS/PARTY GUEST</td>
<td>Ziegfeld's assistant</td>
</tr>
<tr>
<td>EXTRAS</td>
<td>if desired, can be utilized as PARTY GUESTS, NITE CLUB PATRONS, POLICE, FRIENDS OF POLLY, ZIEGFELD GIRLS, TORCH SINGERS</td>
</tr>
</tbody>
</table>

**MISCELLANEOUS LINES FOR CHORUS:**

- GUYS: 12
- GIRLS: 56
- ALL: 17
- OTHERS: 16
- BOTH: 9
- EVERLY SISTERS: 19
- CHORUS: 13
- SPEAKER: 12
- CHORUS ONE: 12
- CHORUS TWO: 12
- COMPANY: 9
- SIEKES: 16
- SHEBAS: 7
- ZIEGFELD GIRLS: 4
- TORCH SINGERS: 16

**SEQUENCE OF MUSICAL NUMBERS**

**ACT ONE**

**MC 1**
- Prologue—Happy Days are Here Again
  - Company

**MC 1a**
- Ev'rybody Charleston—Radio Show
  - Wanda, Lydia, Roberta

**MC 2**
- Flapper
  - Polly, Winnie, Tweedles, Bunny, Daisy, Tommy, Jimmy, Mrs. Granville, Margaret
MC 3  Stocks and Bonds .......................... Duke and Duchess of Milford

MC 3a Ev'rybody Charleston—
Nite Club........................................ Wanda, Lydia, Roberta, Trixie

MC 4  The Roaring Twenties ......................... Monica, Everly Sisters, Ted, Trixie, Club Patrons, Mona, Muggs, Cheater, Fluke

MC 5  You’re Making History Today ............. Polly, Tommy, Jimmy, Buck, Winnie, Tweedles, Bunny, Daisy, Susan

MC 6  Ev’rybody Charleston ....................... Polly, Winnie, Tweedles, Bunny, Daisy, Margaret, Susan, Tommy, Jimmy, Buck, Duke, Duchess, Mrs. Granville, Trixie, Muggs, Cheater

ACT TWO

MC 7  Entr’acte [You’re Making History Today]

MC 8  It Has to be Jazz............................. Ziegfeld Girls

MC 8a It Has to be Jazz [Reprise] .............. Ziegfeld Girls, Polly

MC 8b Ev’rybody Charleston—
Radio Show .................................... Wanda, Lydia, Roberta

MC 9  Gee, You’re Swell.......................... Buck, Polly

MC 10 Dijja Ever? ................................. Cheater, Muggs, Winnie, Tweedles, Bunny, Daisy, Jimmy, Tommy, Duke, Duchess, Susan, Margaret, Mrs. Granville

MC 11 Mona’s Moaning Low ..................... Mona

MC 11a Flapper [Reprise] ........................ Company

MC 12 Curtain Call—Ev’rybody Charleston

MC 13 Exit Music [Gee, You’re Swell]
SYNOPSIS
The main action takes place on the Granville Estate in Southampton, Long Island during the 1920s before the stock market crash. There are two acts.

ABOUT THE SETTING
Essentially it’s little more than the bare stage. Locations are suggested by a few props. An OPTIONAL NEUTRAL BACKDROP works nicely, but it’s not necessary.

The patio of the Granville Estate is STAGE LEFT, suggested by some large plants and shrubbery (cutouts will do) and a small garden table with two small chairs.
FLAPPER!

MUSIC CUE 1: “Prologue—Happy Days are Here Again.”

GIRLS: *(Sing.)* Roll out the mat, let out the cat,
Strike up the band, throw off your hat.
Have a hotsy-totsy ride through the twenties,
Happy days are here again!

GUILYS: *(Sing.)* Get on your feet, move to the beat,
Turn off the fan, turn up the heat.
Have a hotsy-totsy ride through the twenties,
Happy days are here again!

ALL: *(Sing.)* We’ll Charleston!
Feel that rhythm!
Charleston!
Gonna dance my legs off through the night.

GIRLS: *(Sing.)* Kick off your shoes, light up the fuse,

GUILYS: *(Sing.)* Let down your hair, forget the blues.

ALL: *(Sing.)* Have a hotsy-totsy ride through the twenties,
Happy days are here again!
Let’s Charleston!
Feel that rhythm!
Charleston!
Gonna hoochie-coochie through the night!
*(Speak in rhythm.)* Vo-do-dee-o-do,
Hey, whattaya know?
Vo-do-dee-o-do,
Skid-a-ma-rinky-dinky, do you feel it?
Vo-do-dee-o-do,
Let’s start the show.
Vo-do-dee-o-do,
Skid-a-ma-rinky-dinky, do you feel it?
*(Sing.)* Roll out the mat, let out the cat,
Strike up the band, throw off your hat.
Have a hotsy-totsy ride through the twenties,
Happy days are here again!
Get on your feet, move to the beat,
Turn off the fan, turn up the heat.

GIRLS: *(Sing.)* Have a hotsy-totsy ride through the twenties,

GUILYS: *(Sing.)* A hotsy-totsy ride throught the twenties,
ALL: (Sing.) A hotsy-totsy ride through the twenties,
    Happy days are here again!
(A loud whisper.) Yeah!

ACT ONE
Scene One

SETTING: Radio studio. In the darkness, before LIGHTS UP, we hear
SINGING from DOWN RIGHT. MUSIC CUE 1a: “Ev’rybody Charleston—
Radio Show.”

AT RISE: LIGHTS UP to reveal WANDA, LYDIA and ROBERTA grouped
around a standing microphone. We're hearing the end of their Everly
Sisters’ song. EXTRA GIRL(S) may be used, if desired.

WANDA/LYDIA/ROBERTA: (Sing.)
    Wack-a-doo, wack-a-doo, wack-a-do the
    Charleston! Ev’rybody
    Charleston! Charleston!
    Swing your arms, kick your feet.
    Ain’t it swell, ain’t it sweet!
    Charleston! Ev’rybody
    Charleston! Charleston!
    Come on along and Charleston.
    Ev’rybody Charleston,
    Come on along and Charleston...

WANDA: (Sings.)    LYDIA/ROBERTA: (Sing.)
    With me!            Vo-do-de-o, vo-de-o-do!
    With me!            Vo-do-de-o, vo-de-o-do!
    With me!            Vo-do-de-o, vo-de-o-do!

WANDA/LYDIA/ROBERTA: (Sing.) Boop be doop boop,
    Boop be doop!
(A loud whisper.) Yeah!

TED: (At end of song, ENTERS LEFT, applauding. He's a handsome young
radio announcer. The EVERLY SISTERS step back, and TED takes the
mike.) Wonderful, wonderful, wonderful. The wonderful Everly Sisters,
Wanda, Lydia and Roberta. (EVERLY SISTERS EXIT RIGHT.) There
they go, ladies and gentlemen of Radioland, but don’t fret. They’ll be
back. (He takes a script from his back pocket. Reads,) Just another
sample of the wonderful entertainment you can find on radio station
WWWW atop the wonderful Hotel Times Square in New York City. I
know you’re all waiting for tonight’s report from Monica
Woodsquirrel, who not only knows all but tells all. But first a word
from our sponsors Sudzy Sudz. *(He clears his throat. Sings a cappella as best he can.)* “Sudzy Sudz, Sudzy Sudz, Much more suds with Sudzy Sudz. Richer, longer lasting too. They’re the suds with super doo-oo-oo.” *(Speaks.)* And Neverdull Fountain Pen. It not only writes on land, it writes—underwater! It’s the perfect gift for anytime of year. *(He clears his throat, sings.)* “Neverdull... Neverdull. I love you-oo-oo.” *(He applauds. Speaks.)* I see we have a wonderful audience in the studio tonight. *(He stops applauding.)* And now, the woman who knows more about flaming youth and jazz babies than anyone else. All about high society and low, the incomparable—Monica Woodsquirrel. *(He steps back, more applauding.)*

**MONICA:** *(ENTERS RIGHT, a flamboyant personality inclined to gush. Papers in hand.)* Thank you, Ted. Thank you so much.

**TED:** My pleasure, Monica. *(He EXITS RIGHT.)*

**MONICA:** Love that Ted Loveland. He’s wonderful. *(She shuffles papers, reads.)* I’m here tonight, ladies and gentlemen, to put an end to the persistent rumor that one day motion pictures will talk. Isn’t that a ridiculous idea? I’ve spoken to several film executives here in New York, and they all assure me that the idea of talking pictures is a lot of rubbish. So there, you rumor-mongers. *(She sticks out her tongue as if the radio audience could actually see her. Shuffles papers, selects another item.)* And speaking of pictures, I have just seen every woman’s heartthrob, Rudolph Valentino, in his latest film triumph, “Cobra,” and all I can say is—Rudy, you may be a snake but you’re a wonderful snake. *(Another item.)* Here’s something that is definitely the cat’s whiskers. That madcap flapper, pretty Polly Pepper, is about to inherit that famous and wonderful diamond necklace known as the “Ice Garden.” It’s worth a fortune and hasn’t been seen in decades. It’s not easy keeping up with pretty Polly Pepper. I can see her now at the estate of her socialite aunt, Mrs. Augusta Granville, up to who knows what... *(The LIGHTS FADE as MONICA continues to move her lips.)*

End of Scene One
ACT ONE
Scene Two

SETTING: The Granville Estate.

AT RISE: MARGARET, a maid, ENTERS LEFT with a vase of flowers. Black dress, starched apron and cap.

MARGARET: *(Talks to herself.*) Never heard of such a thing. A birthday party to show off a diamond necklace. *(She puts a vase on the table, arranges the flowers.*) Somehow it don't seem natural. *(GIRLISH GIGGLES from OFFSTAGE RIGHT.*) Maybe that's Miss Polly now. *(WINNIE, TWEEDLES, BUNNY and DAISY ENTER, dressed in summer wear. EXTRA GIRLS can be added, if desired. They move DOWN CENTER and effect odd poses as they speak.)*

WINNIE: Hi, ho, Margaret.

MARGARET: Good morning, Miss Winnie.

TWEEDLES: Hello, Margaret.

MARGARET: Hello, Miss Tweedles.

BUNNY: Lovely morning, isn’t it, Margaret.

MARGARET: Yes, it is, Miss Bunny.

DAISY: Is Polly here yet?

MARGARET: Not yet, Miss Daisy. *(Communal sigh of disappointment.*) But she's expected any moment. *(Communal sigh of delight.)*

WINNIE: Is she coming on the train?

TWEEDLES: Has someone gone to meet her?

MARGARET: No need.

BUNNY: You don’t mean she’s flying here to Southampton, Long Island, New York, from who-knows-where in an air-o-plane?

DAISY: Only a madcap flapper like pretty Polly Pepper would do such a thing.

BUNNY: I’ll travel on the ground, thank you.

MARGARET: Miss Polly isn’t coming on the train, and she isn’t flying in. She’s driving in her new Studebaker.

GIRLS: *(Thrilled.*) New Studebaker!

DAISY: We didn’t know she had a new Studebaker.
BUNNY: We didn’t know she had an old Studebaker.

MARGARET: The Studebaker people gave her the new car for posing beside one. Seems they’re going to use Miss Polly in some publicity campaign. “The car every young flapper should drive.”

GIRLS: (Impressed.) Aaaahhhhh.

WINNIE: How do you like that? Pretty Polly Pepper in a publicity campaign.

DAISY: Her picture is everywhere you look. Billboards, magazines, cigarette packs.

TWEEDLES: Some girls have all the luck.

BUNNY: I wish I could be in a publicity campaign. It would be the cat’s pajamas.

WINNIE/TWEEDLES/DAISY: Meow.

MRS. GRANVILLE: (ENTERS from the house. Long morning dress. A good soul but definitely low wattage in the brains department.) Good morning, young ladies.

GIRLS: (Without turning. New poses.) Good morning, Mrs. Granville.

MRS. GRANVILLE: (Moves toward them.) You’re all coming to the party, aren’t you? My niece would be so disappointed if you didn’t attend. (MARGARET EXITS into the house.)

WINNIE: We wouldn’t miss it for the world.

MRS. GRANVILLE: Splendid.

TWEEDLES: Mommy and Daddy say the “Ice Garden” is well worth seeing.

BUNNY: I wish I had a fabulously valuable piece of jewelry like that.

WINNIE: We’ve only seen pictures of it.

DAISY: You know what they say—“A diamond always looks new.” (GIRLS giggle. TOMMY and JIMMY bounce IN DOWN RIGHT. EXTRA BOYS can be added. Each carries a tennis racquet. Dressed in white trousers, sweaters. They might wear porkpie hats. They swing the racquets.)

TOMMY/JIMMY: Tennis, anyone? (GIRLS look RIGHT, change poses.)

WINNIE: Oh look, everyone.

TWEEDLES: It’s Tommy.
BUNNY: And Jimmy.

DAISY: Hi, boys.

JIMMY: Hi, girls.

TOMMY: Is Polly here?

MRS. GRANVILLE: Expected any moment.

WINNIE: In a new Studebaker.

TOMMY/JIMMY: New Studebaker?!

TOMMY: That’s something!

JIMMY: Sure is.

WINNIE: Mrs. Granville?

MRS. GRANVILLE: Yes, Tweedles? (OTHERS laugh.) Have I said something inappropriate?

WINNIE: I’m Winnie.

OTHERS: (Point.) She’s Tweedles.

MRS. GRANVILLE: How foolish of me. You young ladies do look so much alike.

WINNIE: Why does Polly get the necklace on her 18th birthday?

MRS. GRANVILLE: That was her father’s wish. He felt she would be mature enough at 18 to accept the responsibility of ownership. Mustn’t forget the “Ice Garden” is no ordinary necklace. It contains one large perfect diamond set in the design.

TWEEDLES: I wouldn’t want to do the Shimmy wearing something like that.

BUNNY: Gosh, Mrs. Granville, I hope you’re hiring security.

MRS. GRANVILLE: I am, Daisy.

BUNNY: I’m Bunny. (She points.) She’s Daisy.

MRS. GRANVILLE: Displaying the “Ice Garden” will not only celebrate Polly’s birthday, it will be the social event of the season. After all, the necklace hasn’t been seen for 40 years.

JIMMY: I wish Polly would get here.

TOMMY: Things are never dull when she’s around.
WINNIE: Are you saying we’re dull?

JIMMY: ’Course not.

TOMMY: But Pretty Polly Pepper is special.

MRS. GRANVILLE: (Boasts.) That’s because she’s my niece. (SOUND: AUTOMOBILE HORN. CAR comes to a SCREECHING HALT, OFF RIGHT.)

BUNNY: That must be the Studebaker.

DAISY: It’s Polly!

ALL: Polly! (ALL except MRS. GRANVILLE hurriedly EXIT RIGHT.)

MRS. GRANVILLE: (Waves a hanky in way of greeting.) Polly. Polly dear.

MARGARET: (ENTERS LEFT.) The Duck and Doochess have finished breakfast and want you to join them in the drawing room.

MRS. GRANVILLE: For goodness sake, Margaret. How many times do I have to tell you. It’s not “Duck and Doochess.” It’s “Duke and Duchess.”

MARGARET: That’s what I said.

MRS. GRANVILLE: It is not. You said “Duck and Doochess.”

MARGARET: Don’t see what difference it makes. You know what I mean, Mrs. Granville. What do you want me to tell them?

MRS. GRANVILLE: Ask them to join me out here. I want to introduce them to Miss Polly.

MARGARET: Yes, ma’am. (She EXITS LEFT mumbling.) Duck and Doochess... Duke and Duchess... Doochess and Duck...

WINNIE’S VOICE: (From OFF RIGHT.) Oh, Polly!

TWEEDLES’S VOICE: (From OFF RIGHT.) We’ve all been waiting for you.

BUNNY’S VOICE: (From OFF RIGHT.) We want to hear all the gossip.

DAISY’S VOICE: (From OFF RIGHT.) We’re going to have such fun now that you’re back. (She, BUNNY, WINNIE, TWEEDLES, JIMMY and TOMMY ENTER RIGHT with POLLY leading the pack. She steps DOWN CENTER. OTHERS gather around. MRS. GRANVILLE remains LEFT. POLLY is the perfect embodiment of the 1920s “flapper.” Unconventional, effervescent, mad for life. Enough energy to run a power plant. Cheerful and talkative. We like her immediately.)
POLLY: (Out to audience.) Hello, everyone. It's good to be back in Southampton, Long Island, New York.

OTHERS: Whoopee!

TOMMY: It's good to have you back, Polly.

POLLY: Thank you, Tommy.

JIMMY: Things have been dull without you. (The GIRLS give JIMMY dirty looks.)

MRS. GRANVILLE: It's going to be a wonderful party, Polly. Anyone who's worth knowing will be here.

POLLY: (Only now notices her aunt.) Hello, Aunt Augusta. Catch. (She blows her a kiss. MARGARET ENTERS LEFT.)

TWEEDLES: We haven't seen you in over a week.

WINNIE: What have you been up to, Polly?

POLLY: Now let me think. (She thinks.) Hmmmm. Not much. (Bright.) I entered a dance marathon and won.

OTHERS: (Impressed.) Wow!

POLLY: I had such aching tootsies. (Laughter.) I had lunch with Johnny Weismuller.

TOMMY: The Johnny Weismuller who set the world record for the 100 meters at the Olympic Games?

POLLY: That's him. I gave him my autograph. I had tea at the Astor Hotel with the mayor of New York.

ALL: (Amazed.) Gentleman Jimmy Walker.

POLLY: Uh-huh. I helped a few girls bob their hair and Cupid bow their lips. I've been to so many parties I can't remember them all. (She remembers something.) Oh, yes. I forgot. Mr. Florenz Ziegfeld of the Ziegfeld Follies is going to let me audition. It's only for a bit in the chorus but I think it will be scrumptious. At least for a week or two. Maybe I'll try vaudeville.

DAISY: Who wants to watch vaudeville when you can stay home and listen to radio or play records on the Victrola?

POLLY: Maybe I'll try radio.

WINNIE: There's no one like Polly.
BUNNY: You're the bee's knees.

JIMMY: Anything else?

POLLY: I was judge at a goldfish swallowing contest, and I learned to play the ukelele.

ALL: The ukelele?

MARGARET: Oh, dear. I don't think the ukulele is ladylike.

POLLY: It is if you're a flapper. (Laughter.)

BUNNY: What more?

POLLY: I met this perfectly scrumptious cowboy, Buck Wayne. He's from Texas or Arizona or New Mexico. One of those countries.

TWEEDLES: You packed a lot of living in one week.

POLLY: I'll say.

DAISY: You're a little mad, Polly Pepper.

POLLY: I like spirited hijinks. Don't you? (MUSIC CUE 2: "Flapper." Speaks.) After all, we are flappers.

(Sings.) A girl of modern fashion, I'm...
A girl loves party crashin', I'm...
A girl who's on the go, I'm a flapper!
A girl who's unconventional,
You bet that it's intentional,
A one-girl dynamo, I'm a flapper!
With my diamond bracelets, Cupid lips,
A beaded skirt that hugs my hips.
Short, bobbed hair, a fine cloche hat,
Rolled down hose, now how about that?

GIRLS: (Sing.) A girl sophisticated, I'm...
A girl emancipated, I'm...
A girl with savoir faire, I'm a flapper!
A girl of independence, I'm...
A girl of social status, I'm...
A girl extraordinaire, I'm a flapper!

POLLY: (Sings.) With my powered knees...

WINNIE: (Sings.) Plucked eyebrows...

TWEEDLES: (Sings.) A ritzy gal...

BUNNY: (Sings.) The cat's meow.
DAISY: *(Sings.)* Art Deco earrings. Oh, how nice.

GIRLS: *(Sing.)* And the final touch, a bird of paradise.

GUYS: *(Sing.)*
A girl that fellas wanna date.
A girl the guys appreciate.
I’m makin’ goo-goo eyes at a flapper!

GIRLS: *(Sing.)* I’m a flapper!

GUYS: *(Sing.)*
A girl who’s wheeling, dealing, she’s
A girl who’s gotcha reeling, she’s
A girl of enterprise, she’s a flapper!

GIRLS: *(Sing.)* I’m a flapper!

MRS. GRANVILLE/MARGARET: *(Sing.)*
They’re a shameless lot, selfish, bold,
Who never do just what they’re told.

GIRLS: *(Sing.)* There ain’t nothin’ we can’t do.
Wack-a-do, wack-a-do, hey di hey there, honey!

GIRLS: *(Duet with stanza below. Sing.)*
A girl of modern fashion, I’m...
A girl loves party crashin’, I’m...
A girl who’s on the go, I’m a flapper!

TOMMY/JIMMY/MRS. GRANVILLE/MARGARET: *(Duet with GIRLS above. Sing.)* Flapper!
Flapper!
Flapper!

TOMMY/JIMMY: *(Sing.)* She’s my hoity-toity-honey!

GIRLS: *(Duet with stanza below. Sing.)*
A girl sophisticated, I’m...
A girl emancipated, I’m...
A girl with savoir faire, I’m a flapper!

TOMMY/JIMMY/MRS. GRANVILLE/MARGARET: *(Duet with GIRLS above. Sing.)* Flapper!
Flapper!
Flapper!

TOMMY/JIMMY: *(Sing.)* She’s my hoochie-coochie doll!

GIRLS: *(Sing.)* I’m a bright young thing, a super girl.
POLLY: (Speaks.) Don't knock it, honey, 'til you give it a whirl.

GIRLS: (Sing.) I'm a flapper, flapper girl!

TOMMY/JIMMY/MRS. GRANVILLE/MARGARET: (Sing.) She's a flapper, flapper girl!

GIRLS: (Sing.) I'm a flapper, flapper girl!

GIRLS: (Duet with stanza below. Sing.) That's me!
   That's me!
   That's me!

TOMMY/JIMMY/MRS. GRANVILLE/MARGARET: (Duet with GIRLS above. Sing.) Flapper!
   Lookin' dapper!
   Flapper!

POLLY: (Speaks. Coy.) That's me!

TOMMY: (At end of song.) Who's for a game of tennis?

GIRLS: Tennis? What fun!

JIMMY: Who wants to be my partner? (GIRLS jump up and down, waving hands for attention. MARGARET EXITS into the house.)

GIRLS: Me, me, me.

TOMMY: Be my partner, Polly?

POLLY: Not until I've had a warm bath and a glass of Sparkling Polar Bear Ginger Ale.

TOMMY: It'll be dark by then.

SUSAN: (ENTERS DOWN LEFT, dressed for tennis. Carries a racquet. It's obvious she doesn't care for POLLY.) I'll play a match, Tommy.

GIRLS: (Sour.) Hello, Susan.

MRS. GRANVILLE: Haven't seen much of you lately, my dear.

SUSAN: I've been in Boston with Mommy and Daddy. Lovely town, Boston. The lobsters are so red. Hello, Polly. I understand you've been to several parties in New York. Do you think it's wise?

MRS. GRANVILLE: Whatever do you mean, Susan?

SUSAN: A girl could get in with the wrong crowd. Society has rules.

POLLY: A flapper doesn't need rules.
SUSAN: My point exactly.

WINNIE: Who are you trying to kid, Susan? You’re jealous of Polly.

TWEEDLES: Ever since she won the crown for Miss Southampton, Long Island, New York.

SUSAN: What a juvenile thing to say.

POLLY: I’m sure Susan isn’t jealous of me over a silly crown.

SUSAN: *(Deadpan, to audience.)* I wouldn’t dream of taking revenge. *(She grins evilly.)*

JIMMY: Let’s get over to the tennis court. *(ALL except SUSAN, POLLY and MRS. GRANVILLE EXIT RIGHT.)*

POLLY: You will be coming to my birthday party, won’t you, Susan?

SUSAN: Unless something promises to be more entertaining elsewhere. *(False smile.)* Nice to have you back, Polly. *(Racquet over her shoulder, she EXITS after the OTHERS.)*

MRS. GRANVILLE: I’m afraid Tweedles is right. Susan did have her heart set on winning that crown.

POLLY: *(Carefree.)* If she wants it she can have it. Easy come, easy go.

MRS. GRANVILLE: You’re such a card. *(The DUKE and DUCHESS OF MILFORD ENTER from the house. The DUKE toys with a monocle. Fake English accents. The two are obvious phonies. When they’re alone they drop the accents.)*

DUKE: Ah, there you are, my dear.

DUCHESS: We missed you at breakfast.

DUKE: The codfish cakes were a trifle dry.

MRS. GRANVILLE: I have so much on my mind. Come and meet my niece. *(DUKE and DUCHESS step to POLLY.)* Polly, allow me to introduce you to the Duke and Duchess of Milford. House guests. They’re advising me on some business matters. You know, stocks and bonds. I never can figure out what’s up and what’s down.

DUKE: Leave everything to me, Mrs. Granville. I’ll lighten your burden.

DUCHESS: The Duke is a financial wizard.

POLLY: I’ve met a king before. Paul Whiteman, the King of Swing. But never a duke or a duchess.
DUKE: You have now, my dear.

DUCHESS: There's no need to feel impressed.

POLLY: I'm not impressed. I get around.

MRS. GRANVILLE: This modern age. I never will completely understand it.

POLLY: I'm for that warm bath, Aunt Augusta. And my glass of Sparkling Polar Bear Ginger Ale. See you around, Duke, Duchess. (She EXITS into house.)

MRS. GRANVILLE: Isn't my niece something special?

DUKE: Charming.

DUCHESS: Delightful.

DUKE: So perky.

DUCHESS: Such confidence.

MRS. GRANVILLE: She gets that from my side of the family. I'll make sure she has everything she needs.

DUKE: I do want to explain about those Manchurian stocks and bonds. They're paying 48 percent.

MRS. GRANVILLE: Sounds delightful. I won't be a moment. Maybe we can play a game of mah-jongg later. (She EXITS into house. The DUKE and DUCHESS promptly lose their phony accents.)

DUCHESS: As soon as she hands over the check let's head north. For the border.

DUKE: The border can wait.

DUCHESS: What?

DUKE: We're in high society territory. We can't rush these things. You don't have any patience.

DUCHESS: This is too good a deal to mess up.

DUKE: We're not going to mess it up.

DUCHESS: How much do you figure she's good for?

DUKE: Plenty.

DUCHESS: We're lucky she can't tell the difference between sunup and sundown.
DUKE: It’ll make our job a lot easier. (*MUSIC CUE 3: “Stocks and Bonds.”*)

DUCHESS: (Speaks, scoffs.) Manchurian stocks and bonds at 48 percent.

DUKE: (Speaks.) Forty-eight percent of nothing. Won’t she be surprised?!

BOTH: Ha, ha, ha. (*They shake hands, congratulating one another.*)

DUKE: (Sings.) Stocks and bonds, irresistible.

DUCHESS: (Sings.) Stocks and bonds, indescribable.

DUKE: (Sings.) Stocks and bonds, how remarkable.

BOTH: (Sing.) Forty-eight percent, going up by the minute.

DUCHESS: (Sings.) Stocks and bonds, how incredible.

DUKE: (Sings.) Stocks and bonds, how delectable.

BOTH: (Sing.) Stocks and bonds, get ’em while the tradin’s hot.

DUKE: (Sings.) Who would think

Life could be such an

Easy haul?

DUCHESS: (Sings.) Cash ’n’ carry all.

DUKE: (Sings.) Wine ’em, dine ’em, then the sting.

BOTH: (Sing.) Kaching! See ya, honey, we’re in the money!

DUCHESS: (Sings.) Stocks and bonds, always in demand.

DUKE: (Sings.) Stocks and bonds, we’ll gladly lend a hand.

BOTH: (Sing.) Stocks and bonds,

The ticket to the promised land.

(*DANCE INTERLUDE: a soft shoe.*)

DUCHESS: (Sings.) Who would think

Life could be such a

Piece of cake?

DUKE: (Sings.) Give and then we take.

DUCHESS: (Sings.) Rack ’em, stack ’em, then the sting.

BOTH: (Sing.) Kaching! See ya, honey, we’re in the money!

(*The following is sung as a duet.*)

DUCHESS: (Sings.) Stocks and bonds!
DUKE: (Sings.) Stocks and bonds, irresistible.

DUCHESS: (Sings.) Stocks and bonds!

DUKE: (Sings.) Stocks and bonds, indescribable.

DUCHESS: (Sings.) Stocks and bonds!

DUKE: (Sings.) Stocks and bonds, how remarkable. Forty-eight percent.

DUCHESS: (Sings.) Going up by the minute.

DUKE: (Sings.) Stocks and bonds!

DUCHESS: (Sings.) Stocks and bonds, so mysterious.

DUKE: (Sings.) Stocks and bonds!

DUCHESS: (Sings.) Stocks and bonds, I’m delirious.

DUKE: (Sings.) Stocks and bonds!

DUCHESS: (Sings.) Stocks and bonds,

BOTH: (Sing.) Get ’em while the tradin’s hot!

DUKE: (Sings.) Look out, sister, you’ve been conned.

DUCHESS: (Sings.) By two piranhas in a goldfish pond.

BOTH: (Sing.) Easy as wavin’ a magic wand. Honey, you’re my one night stand, The ticket to the promised land! (BLACKOUT.)

End of Scene Two

End of script preview.
PRODUCTION NOTES

PROPERTIES LIST

ON STAGE: Small garden table with two chairs (Granville Estate).

BROUGHT ON, ACT ONE, Scene One: Standing microphone, script (TED); papers (MIONICA).

BROUGHT ON, ACT ONE, Scene Two: Vase of flowers (MARGARET); tennis racquet (TOMMY, JIMMY, SUSAN); hanky (MRS. GRANVILLE).

BROUGHT ON, ACT ONE, Scene Three: Two small tables, four small chairs (during BLACKOUT); violin case (CHEATER, MUGGS); cigarette holder (MONA).

BROUGHT ON, ACT ONE, Scene Four: Papers (MRS. GRANVILLE); golf club (POLLY); flight jacket, pilot’s cap with goggles (BUCK).

BROUGHT ON, ACT ONE, Scene Five: Chair, umbrella (LENNY); megaphone (POLLY).

BROUGHT ON, ACT ONE, Scene Six: Newspapers, canvas shoulder sack, cap (NEWSBOYS).

BROUGHT ON, ACT ONE, Scene Seven: Violin case (CHEATER, MUGGS); bug spray can, small tray with telegram (MARGARET).

ON STAGE, ACT TWO, Scene One: Small table, telephone.

BROUGHT ON, ACT TWO, Scene One: Telegram (POLLY).

BROUGHT ON, ACT TWO, Scene Two: Standing microphone (WANDA); papers (MONICA).

BROUGHT ON, ACT TWO, Scene Three: Cutout of small plane [side view], goggles, cardboard scarf (BUCK, POLLY).

BROUGHT ON, ACT TWO, Scene Four: Jewel case with sparkling necklace inside (MRS. GRANVILLE); violin case (CHEATER, MUGGS); duplicate sparkling necklace (CHEATER); ukulele cutout (WINNIE, TWEEDLES, BUNNY, DAISY, JIMMY, TOMMY, DUKE, DUCHESS, SUSAN, MARGARET, MRS. GRANVILLE).

BROUGHT ON, ACT TWO, Scene Five: Long gossamer handkerchief (MONA).

BROUGHT ON, ACT TWO, Scene Six: Newspapers, canvas shoulder sack, cap (NEWSBOYS).

BROUGHT ON, ACT TWO, Scene Seven: Violin case (CHEATER,
MUGGS); watch, jewel case with necklace, whistle (MRS. GRANVILLE); hand microphone (TED); cameras (PHOTOGRAPHERS); check (DUKE); chair (LENNY); small silver tray with telegram (MARGARET).

SOUND EFFECTS

The following sound effects will be needed: auto horn; car coming to a screeching halt; birds; humming airplane motor; phone ringing. The following sound effects for the musical number “The Roaring Twenties” are included on the production/rehearsal tape and CD: bat hitting a baseball; crowd cheering; propeller airplane; bomb whistling and exploding; gangland sounds, including machine guns, police sirens, screams, police whistles.

COSTUMES

The 1920s were extremely colorful in terms of clothing. Flappers usually wore headbands, pearls and fringed dresses. Older society women often wore full-length frocks even in the daytime. Men often wore bell-bottoms. But it’s really a question of using your imagination. Odds and ends, a touch of period dress here and there will suffice. Raccoon coats and porkpie hats, if you can find them, for TOMMY and JIMMY in ACT TWO, Scene Four, will get a big laugh. Try to make the costuming in the final scene as colorful as possible since it is a party. There are countless books available with clothing illustrations of this period. Anything essential is mentioned in the text. For an excellent costume guide rent a video of the Gene Kelly/Donald O’Connor/Debbie Reynolds classic, “Singing In the Rain” (MGM). Other costumes include a monocle (DUKE); fur coat/wrap (MONICA); flashy suits and hats or tuxedos (CHEATER, MUGGS); hat and topcoat (FLUKE); waiters’ jackets (CHEATER, MUGGS) and a maid’s uniform (TRIXIE) in ACT ONE, Scene Seven; a flight jacket and pilot’s cap with goggles (BUCK), and goggles (POLLY) in ACT TWO, Scene Three; caps (NEWSBOYS); and tuxes and gowns (TORCH SINGERS).

MISCELLANEOUS

FLEXIBLE CASTING: For a larger cast add to POLLY’S GIRLFRINDS, PATRONS in Crazy Cat Nite Club, PARTY GUESTS, ZIEGFELD GIRLS. Have the NEWSBOYS and PHOTOGRAPHERS played by different actors other than CLUB PATRONS. NEWSBOYS could become NEWSGIRLS, MISS MORRIS could become MR. MORRIS, and so on. For a smaller cast cut POLLY’S GIRLFRINDS to two or three. Same for ZIEGFELD GIRLS. Use only one NEWSBOY. Have two EVERLY SISTERS instead of three. Combine characters of TOMMY and JIMMY, etc.
DANCE OPPORTUNITIES: Don’t miss any—particularly in the "Ev’rybody Charleston" number.

1920s SLANG: Expressions like Flapper, Flaming Youth, Hot Cha, Jazz Baby, Oh, You Kid, Sheik, Mobster, Sheba, Public Enemy, Cat’s Whiskers, Whattayaknow, Whattayaguess, Cat’s Pajamas, Whoopee, etc. were in common use.

STYLE: *FLAPPER!* is a breezy show. Keep it moving. Everything should be slightly overdone and exaggerated. A musical comic book of the period. Another way to go is to present the show as if the audience is actually watching a giddy Broadway musical of the period. Such musicals often produced now-classic song standards.

Individual scenes are indicated as such for rehearsal purposes, but the musical should flow seamlessly in the manner of a breezy film. Breaks between scenes should last only a few seconds.
We hope you’ve enjoyed this script sample.

We encourage you to read the entire script before making your final decision.

You may order a paper preview copy or gain instant access to the complete script online through our E-view program. We invite you to learn more and create an account at www.pioneerdrama.com/E-view.

Thank you for your interest in our plays and musicals. If you’d like advice on other plays or musicals to read, our customer service representatives are happy to assist you when you call 800.333.7262 during normal business hours.

www.pioneerdrama.com
800.333.7262
Outside of North America 303.779.4035
Fax 303.779.4315
PO Box 4267
Englewood, CO  80155-4267

We're here to help!