

## **NEWSIES**

### **Synopsis**

Set in New York City at the turn of the century, NEWSIES is the rousing tale of Jack Kelly, a charismatic newsboy and leader of a ragged band of teenaged “NEWSIES” who dreams only of a better life far from the hardship of the streets.

But when publishing titans Joseph Pulitzer and William Randolph Hearst raise distribution prices at the newsboys’ expense, Jack finds a cause to fight for and rallies NEWSIES from across the city to strike for what’s right.

NEWSIES is inspired by the real-life Newsboys’ Strike of 1899, when newsboys Kid Blink and David Simons led a band of orphan and runaway children on a two-week-long action against newspaper publishers Pulitzer and Hearst.

### **Study Guide -**

<https://newsiesthemusical.com/pdf/NewsiesStudyGuide.pdf>

### **Audition Process**

#### **Venue**

Auditions will take place at Belfry Hall.

#### **Details**

Students will complete the audition form on the Troubadours website:

On this form, you will indicate the top three roles you are interested in. Each student will audition for ONLY their top role. This includes a song and a monologue. At your audition, you may be asked to give a monologue for an additional role. You may want to come prepared to read for all three of your top roles. You also may be asked to read for other roles at the directors’ discretion. Be ready to be flexible. Be open. Have fun trying different characters. If you are not asked to read for additional roles, that does not mean you are not being considered.

- Auditions will be held on **Monday, Dec 2 from 9 AM - 9 PM**
- Auditionees must be age 14 or older *by first performance date*
- Arrive 10 minutes before audition time - think of your audition like a job interview!

- Individuals will be called in for their **interview, monologue, voicing** and **prepared songs**. Some students may be called back into the room to run scenes together.
- If you are asked to read scenes with others, be respectful and encouraging of fellow auditionees.
- Bring water.
- Wear comfortable but nice, neat clothing (no “costume”-type items please). An audition is a form of an “interview.” Wear something to present yourself well.
- Remain QUIET in the hallways
- Please arrive vocally warmed up.
- Remember that we like you! We have to keep neutral expressions, but we really do want you to do well. Give us your best shot in the moment and remember to have fun!!

Students will audition by part. We WILL be adjusting the amount of time needed for each character group after students have registered. The following schedule is a suggested time frame.

9:00-10:00	Ensemble extras (non-newsies - Mr./Mrs. Jacobi, etc)
10-12	Ensemble newsies Pulitzer Posse (Hannah, Steiz, Roosevelt)
12-1	Medda Jack
1-2	Jack Katherine Plumber
2-3	Jack Davey Les Crutchie
5-9	Call backs

### Performance Dates

April 25-27 at St. Mary’s High School.

### Costs

Participating students will need to register for the class through Valley Troubadours. The cost for the semester is \$150 (not included in Family Cap)

While we make every effort to minimize additional costs to our students and families, actors may be asked to bring something from home or to purchase items that would be

natural for them to keep after the show (make-up, shoes, base layer clothing, socks, tights, etc).

If participation in the show is cost-prohibitive, either in registration fees or “extras,” please reach out to us. The Troubadours Music Boosters may be able to help with costs.

### **Commitments**

**Each student will commit to learning their lines, attend rehearsals, not miss the maximum amount of misses, respect the process, etc.**

**Personal family commitment. Each family will volunteer for a personal commitment-dedicating time to the success of the show - this includes helping with a meal, volunteering in some way shape or form (see below).**

**Fundraising Commitment. Each family will commit to helping with fundraising by sending out at least 5 support letters (we will provide). This will be a once a year commitment, so if you already participated in our fall show, we thank you for your efforts.**

### **Rehearsal Commitment**

Before you audition, review the essential dates provided. You must be prepared to make arrangements with your family, school, employer, coach, or other extracurricular activity to be available for these rehearsals. Except for emergencies, we cannot have last-minute absences from essential rehearsals or performances.

If you have more than 3 planned absences, you will not be cast. Please don't audition.

Students will send in all known absences after accepting their role. Missing rehearsals without notice may result in cast members forfeiting their place in the production. Only illness or family emergency will be excused beyond your planned absences.

We will have MANDATORY practice **Wed., April 16** and no practice on Friday, April 18. **This practice cannot be missed. No practices can be missed the week of the show, April 21-24.**

ALL CAST should expect to be called Fridays from 4:00-9:00. (Some rehearsals will end earlier initially, or may not require the full cast, but - BE PREPARED)

Some lined cast members or small dance ensembles may be called from 9:30 AM to 12:30 and 12:30 to 3:30 as needed.

**\*We will be holding rehearsals Dec. 6 and 13 from 9am-noon. These will be all cast, unless you are using an excused absence. We will casting the vision, reading through the script, and going through some basic choreography.**

Students registered for *any other* Valley Troubadours class on *Friday mornings* are eligible *only* for ensemble roles. Please audition accordingly.

Families are expected to support the program. Parents will be asked to make a commitment to serve in various needed ways.

### **Timeliness**

Please arrive early for your audition. We are running a very tight schedule. Being on time for your audition is an indication of what we expect from you during rehearsals and performances.

### **Following Directions**

Following directions is a very important skill in theater. Carefully read and follow all the directions in this package, as well as directions provided at auditions by members of the production team. This is an indication of what we expect from you in rehearsals.

### **Preparation**

There is a lot of material in this packet! We know, because we made it! We are giving you the opportunity to prepare for your audition so that you can give us your strongest performance. We have provided plenty of resources, so please take advantage of them. We want to assess what level of time and commitment you have put into this process.

### **Respect**

Please treat each other and the production team with respect. We are not interested in casting people who cannot get along with one another. Building a strong ensemble is essential to a good production and this can only happen with cast members who support each other.

## **Rehearsal Etiquette**

For many actors, the rehearsal process is one of the best parts of being in a show. Take the time to explore your character, refine your craft, and bond with the rest of the ensemble. In

other words, relish it! That said, however, rehearsal is only fun as long as it is constructive, which is why rehearsal etiquette exists. Following these general rules-of-thumb will go a long way towards keeping the rehearsal process running smoothly and efficiently (adapted from numerous sources, including Actors' Equity, Actors' Etiquette). We will follow the Code of Conduct for Valley Troubadours.

**Read Your Email** This is on you, and email is our primary mode of communication.

### **Attendance and Punctuality**

Attendance is not optional. When you miss a rehearsal, the rest of the cast has to work around your absence. When you return, the director has to take extra time to brief you on what you missed, and the cast has to re-adjust to accommodate your presence in the scene. Arrive 10-15 minutes early to give yourself time to relax, focus, and get into character. If for some reason, you must be late or you cannot avoid missing a rehearsal, ***let the Production Manager or Directors know well in advance.***

### **Come Prepared**

Bring a pencil to write notes in your script. Review your lines and music before you come to rehearsal, and memorize your material as early in the rehearsal process as possible. Make sure you are getting enough to eat and getting plenty of rest. Your voice, your body, and your show needs you to be in the best health possible.

### **Proper Attire**

Shoes must be worn at all times! NO BARE FEET! Remember, modesty!

### **Safety is extremely important.**

We expect everyone to act in a safe manner at all times. No roughhousing. No climbing, except stairs. We do not want you to endanger yourself or anyone else in the cast, crew or audience. Please don't take chances or show off for your friends.

### **Rehearsal Process** and **Leaving and Entering the Rehearsal Space**

When rehearsal is on-going, please be quiet and attentive. If the director has to focus on something or someone other than you, use this down time to review your lines, and be ready to jump back in when needed. If there is a long break between your scenes, you may wait quietly just outside of the rehearsal area. However, please do not enter and exit unnecessarily while other actors are rehearsing, causing distraction. Wait until a break in the scene.

There may be longer rehearsals. You are welcome to bring a deck of cards, snacks, quiet things to do with friends when you are not on stage.

Do not disappear from the rehearsal area once you have checked in. If you need to leave, make sure that you clear it with the Stage Manager or Director.

Do not leave Belfry Hall grounds without your **parent's** approval. We are not the ones who give you approval to walk around the block, just to leave rehearsal.

If you leave, you must be back on time for your scene.

### **Notes**

What are “notes”? Directions from the directors are often given at the end of rehearsal.

Receiving Them: Be gracious about receiving advice and notes from your director, even when you disagree. The director’s vision is what drives a production, and the way you portray your character is an integral part of that vision. Please understand that the notes session is not personal therapy. The director has a limited amount of time, and she/he needs to make corrections as quickly as possible. If you need clarification or have concerns that affect only you or your character, talk with the director privately.

Giving Them: Do not give other feedback during “notes” session. NEVER give another actor or crew member notes or advice that undermines the director’s authority or vision. Sharing general techniques or tips with other actors is acceptable, although even this can be perceived as overbearing and patronizing. Furthermore, giving contrary instructions or advice, or questioning the director’s decisions or sanity publicly is a major no-no. *Focus your efforts on developing your own character!*

### **Experiment and Be Supportive**

Experiment with your character in the early phases of the rehearsal process. This is a normal part of character development! Discuss your ideas with your director BEFORE implementing them during a rehearsal. Changes in blocking or characterization can really throw your fellow actors off, and they need to be aware not only that these changes are taking place, but also the motivation behind them.

“Putting yourself out there” is both risky and scary, yet that is what acting is all about. Sometimes, something that a fellow actor does will work well, but other times, that actor may look (and feel) silly. *Be encouraging and supportive, regardless.* The best environment for nurturing this creative process is one where there is trust. Just because we play

dramatic characters onstage does NOT mean that we must be dramatic offstage. *Speak positively to each other and about each other.*

### **Boundaries**

This is an academic, learning environment. Not everyone likes to be touched, and you need to be respectful of each other's personal space, regardless of the other's gender or age. Also, a general etiquette note – if someone is getting into character, do not jolt them out of character by calling them by their “real” name, striking up casual conversation, or asking them questions about their “real” lives.

### **Respect Rehearsal Spaces**

Be respectful of the space- clean up after yourselves, leave the space better than when you got there. Throw away trash, return furniture to original locations, and report any spills or damage to the Stage Manager immediately so that s/he can take care of it.

No eating or gum-chewing in costume, and no gum-chewing EVER when you are rehearsing or performing.

### **Respect Each Other**

By the time this production has ended, over 100 volunteers will have contributed their time to stage this play, many of whom will work hundreds of hours on the show.

### **Unsung Heroes**

Whenever you have the chance, thank the unsung heroes of every production—the crew, the designers, the production assistant--these folks work incredibly hard behind the scenes, but they rarely get the credit that they deserve. Please let them know that you appreciate them! Remember, you too, can be an unsung hero!!

### **Trust the Process, Trust the Process, Trust the Process**

Remember this mantra! Sometimes, the blocking that your director has in mind does not translate well when it is actually staged. Sometimes, actors struggle to grasp characterizations, memorize their lines, or remember their blocking. Sometimes, crew members take a while to get the timing down on set movements, lighting cues, or prop placements. In sum – rehearsal is a process, not a finished product. A production changes, evolves, and adapts, and as tedious as the process can be at times, it is an absolute thrill to be a part of this incredible effort. Don't lose sight of this, no matter how exhausted or exasperated you may feel at times. Have faith in the dedication and skills of the entire company... be supportive and trust the process.

***We reserve the right to recast characters for behavioral or attendance issues.***

Thank you All!

~ Your Production Team

Heather Neumann

Schawn Starfeldt

Cathy LaFrombois

Carolyn Rosenau

### **Code of Conduct**

- I will strive to discover my God-given talents, to develop those abilities, and to use those talents in serving and honoring God.
- The use of tobacco, drugs, alcohol, or vaping at any rehearsal or performance is strictly prohibited and will result in immediate dismissal.
- The use of profanity, vulgarity, or any other type of innuendo or conversation that is inappropriate for a Christian will not be tolerated during rehearsals and performances. This includes personal conduct regarding social network sites in regards to this production. I will use words that build people up, avoiding put downs and sarcasm.
- I will be accommodating and flexible when things go wrong or schedules change.
- I will be on time, so the group is not waiting for me.
- I will show respect for authority in regards to the Directors of the Troubadours Players.
- A student should never be alone behind closed doors with only one adult (unless it is his/ her parent).
- When I am with members of the opposite sex, I will show respect and follow Biblical guidelines for Christian conduct, always being concerned for the other person's reputation, feelings, and well-being. (No public displays of affection)
- When I am angry, hassled, or upset, I will talk to the person involved or seek the help of a Director in resolving the problem. (See Matthew 18)
- My dress and my appearance will reflect that this is a casual, but scholastic setting. I will be respectful of the faith values and comfort of my peers in how I dress and in how I respond to their dress.





## Character Descriptions

(Note: Most named Newsies have a line and a possible solo line. If you don't want a speaking role or a solo, please say so in your audition).

**Jack Kelly:** Male. The charismatic leader of the Manhattan newsies, is an orphaned dreamer and artist who yearns to get out of the crowded streets of New York and make a better life for himself out West. Fiercely protective of his best friend, Crutchie, and strongly loyal, Jack isn't afraid to use his voice to attain better conditions for the working kids of New York City. Though living on the streets has given him a tough-guy exterior, Jack has a big heart and can demonstrate a sweet vulnerability – especially when it comes to bantering with a certain female reporter. Must have a great pop tenor voice and sense of physicality. (Vocal Range Bb2-A4)

**Katherine Plumber:** Female. An ambitious young reporter, works hard to make a name for herself as a legitimate journalist in a time when women aren't taken seriously. Quick, funny, and resourceful, she boldly captures the voice of a new generation rising in her coverage of the newsies' strike. While she generally has no time for cocky, streetwise young men, she makes an exception for Jack Kelly. Though she only has a brief dance solo in "King of New York," Katherine should have a great contemporary pop voice with a high belt – diction is key. (Vocal Range A3-F5)

**Crutchie:** Male or Female. A dedicated newsie with a bum leg that's painful, but helps sell more papes. Though he walks with the assistance of a crutch, Crutchie doesn't let it define him; when in a jam, Jack Kelly's best friend relies on a goofy- sweet sense of humor and optimistic resilience. Crutchie is the heart of the resistance. Though his movement will suggest his bum leg, Crutchie should still be included in the dance numbers. (Vocal Range C3-A4)

**Davey:** Male. (could be played by female) Les's straight-laced, bright big brother starts selling newspapers to help his family earn a living, but becomes swept up in the fervor of the strike. A leader in his own right who is learning to use his voice to uplift others, Davey is the brains of the resistance. (Vocal Range D3-A4)

**Les:** Male. (could be played by a female) Davey's cheeky younger brother, is inspired by the freedom of the newsies and loves their independent lifestyle. A precocious and natural newsie, Les is an intuitive salesboy and a pint-sized charmer. He should present as younger than the other newsies. (Vocal Range Db3-Bb3)

**Newsies:** Including Albert, Buttons, Elmer, Finch, Henry, Ike, Jo Jo, Mike, Mush, Race, Romeo, Specs, Splasher, and Tommy Boy, are some of the hard-working kids of New York City that go on strike for a livable wage. All may be cast male or female. Race, Buttons, Spec, Finch, Mush, Jojo may be female newsies.

**Spot Conlon:** Male or Female. The proud leader of the Brooklyn newsies, boasts an intimidating reputation and a short singing solo in “Brooklyn’s Here.”

**Darcy:** Male or Female. The upper-class kid of a publisher who sides with the newsies. Can double as a newsie.

**Bill:** Male. The son of William Randolph Hearst who joins the newsies' cause. Can double as a newsie.

**Wiesel:** Male. “Weasel,” runs the distribution window for the World and knows most of the newsies by name. Assisted by the intimidating Delancey brothers, who keep order by any means necessary, Wiesel is Pulitzer’s disgruntled paper- pusher.

**Oscar and Morris Delancey:** Male. Tough brothers who work at the distribution window for the World, take the side of the publishers in the strike and are known to use their fists to make a point.

**Snyder:** Male or Female. The crooked and sinister warden of The Refuge, a filthy and horrible orphanage, is concerned only with catching enough kids to keep his government checks coming.

**Medda Larkin:** Female. Inspired by vaudeville performer Aida Overton Walker, this big-voiced saloon singer and star of the Bowery offers her theater as a safe haven for the newsies. An astute entertainer with great comic delivery, she’s a good friend to Jack and stands firmly behind the newsies in their fight for justice. (Vocal Range F3-E5)

**Mr./Ms. Jacobi:** Male or Female. Allows the newsies to congregate in his restaurant to plan their strike – when he doesn’t have any paying customers, that is.

**Bowery Beauties:** Female variety show actresses who back up Medda Larkin. Double cast as Newsies.

**Joseph Pulitzer:** Male. A pompous businessman through and through, owns the World and is concerned solely with the bottom line. Katherine’s no-nonsense father, Pulitzer doesn’t

sympathize with the strikers, but he does eventually – and grudgingly – respect Jack. (Vocal Range C3-F4)

**Pulitzer’s Staff:**

**Seitz-** Male or Female, Editor, advises Pulitzer, but ultimately admires the kids’ newspaper;

**Bunsen-** Male or Female. Pulitzer’s bookkeeper, comes up with the ideas to raise the newsies’ price per paper;

**Hannah-** Female. Pulitzer’s practical and insightful secretary;

**Nunzio-** Male. Pulitzer’s barber.

**Governor Teddy Roosevelt:** Male. A well-respected lifelong public servant, inspires Jack to stand up to Pulitzer.

## **Audition Songs**

*Choose ONE song below that best fits the role(s) you wish to audition for. Also consider your own vocal range and style when choosing a song. Sheet music for each song can be found in this packet. You can find examples of these songs on YouTube or Spotify.*

JACK KELLY - Santa Fe

DAVEY – Seize The Day

CRUTCHIE – Letter From The Refuge

KATHERINE PLUMBER – Watch What Happens

JOSEPH PULITZER – The Bottom Line

MEDDA LARKIN – That’s Rich

LES – King of New York

NEWSIES – Brooklyn’s Here

ENSEMBLE/OTHER CHARACTERS – Vocal range (SATB) Finale – King of New York

You can download a pdf of the music here:

[Newsies Audition Songs.pdf](#)

## Newsies Monologues

Choose ONE of the monologues for your audition. Monologues do not need to be memorized, however the more polished the audition, the better. You should always look over the other monologues in case we want you to perform another one.

### Jack Kelly 1:

*(Jack is speaking to the 'scabs'—other newsboys who have been paid extra by the newspaper to cross the strike lines and keep working.)* It ain't just about us. All across this city there are boys and girls who ought to be out playin' or going to school. Instead they're slavin' to support themselves and their folks. Ain't no crime to bein' poor, and not a one of us complains if the work we do is hard. All we ask is a square deal. Fellas ... for the sake of all the kids in every sweatshop, factory, and slaughter house in this town, I beg you ... throw down your papers and join the strike.

### Jack Kelly 2:

*(Jack is talking to Davy, Les, and Medda. He is frustrated, injured, exhausted, and feeling extremely guilty about his friends' injuries)* Want to see a place I seen? How about this? *(he displays a large political cartoon he has drawn of the newsies being crushed by Pulitzer in Newsie Square)* Newsie Square, thanks to my big mouth, filled to overflowing with failure. Kids hurt, others arrested - Is that what you're aiming for? Go on and call me a quitter, call me a coward. No way I'm puttin' them kids back in danger.

### Katherine 1:

*(Katherine is responding to Jack's attempt to give up. He claims that nothing they can do will make a difference and her ideas won't help.)* Really, Jack? Really? This would be a good time to shut up. The strike was your idea. The rally was Davey's. And now my plan will take us to the finish line. Think, Jack, if we publish this - my words with one of your drawings - and if every worker under twenty-one read it and stayed home from work ... or better yet, came to Newsie Square - a general city-wide strike! Even my father couldn't ignore that.

### Katherine 2:

*(Ambitious young reporter and daughter of Pulitzer, KATHERINE PLUMBER, tries to convince Jack how to win the war on her father, Pulitzer.)* Really Jack? Really? Only you can have a good idea? Being boss doesn't mean you have all the answers, just the brains to recognize the right one when you hear it. The strike was your idea. The rally was Davey's. And now my plan will take us to the finish line. Deal with it. *(Holds up a paper)* "The Children's Crusade: For the sake of all of the kids in every sweatshop, factory, and slaughter house in New York, I beg you...join us." With those words, the strike stopped being just about the newsies. You challenged your whole generation to stand up and demand a place at the table. Think, Jack, if we publish this- my words with one of your drawings- and if every worker under twenty-one read it and stayed home from work...or better yet, came to Newsie Square- a general city-wide strike! Even my father couldn't ignore that.

### Katherine 3:

You heard the man, "Write it good." Write it good, or it's back to wheezing your way through the flower show. No pressure. Let's go. *(typing)* "Newsies Stop the World." A little hyperbole never hurt anyone. *(typing again)* "With all eyes fixed on the trolley strike, there's another battle brewing in the city..." *(pulls paper out of the typewriter and rips it up)* ...and if I could just write about it... *(puts a fresh piece of paper in the typewriter)* Come on, Katherine, the boys are counting on you. Oh, you poor boys...

### Davey 1:

*(Davey is trying to convince Jack that it's worth continuing the strike despite a shaky start.)*

They got us this time. I'll grant you that. But we took round one. And with press like this our fight is far from over. Every newsie who could walk showed up this morning to sell papes like the strike never happened.-- And I was there with them. If I don't sell papes, my folks don't eat. But then I saw this look on Weasel's face; he was actually nervous. And I realized this isn't over. We got them worried. Really worried. And I walked away. Lots of other kids did, too. And that is what you call a beginning.

**Davey 2:**

Newsies of New York... look at what we've done! We've got Newsies from every pape and every neighborhood here tonight. Tonight you're making history. (NEWSIES cheer.) Tonight we declare that we're just as much a part of the newspaper as any reporter or editor. (The cheers grow louder.) We're done being treated like kids. From now on they will treat us as equal.

**Les:**

*(Les is Davey's younger brother, and during this monologue is trying to impress his older brother and friends.)*

What's the hold up? I need to let my girl know. We've got a date. Yeah, you heard me. Fame is one intoxicatin' potion. And this here girl, Sally, she's a plum. So can we table the palaver\* and get back to business? Will Medda let us have the theater or not?

\*"table the palaver" means "cut out the small talk and get to the point." Palaver is pronounced 'puh-LAV-er'

**Crutchie 1:**

*(Crutchie is talking to Jack, one of the few newsies he trusts to treat him as an equal despite his disability.)* I wanna beat the other fellas to the street. I don't want anyone should see; I ain't been walkin' so good. Someone gets the idea I can't make it on my own, they'll lock me up in The Refuge for good. Be a pal, Jack. Help me down. Let's get our papers and hit the streets while we still can.

**Crutchie 2:**

"Dear Jack. Greetings from The Refuge!

HOW ARE YOU? I'M OKAY

GUESS I WASN'T MUCH HELP YESTERDAY

SNYDER SOAKED ME REAL GOOD WITH MY CRUTCH (writes)

OH YEAH, JACK? THIS IS CRUTCHIE BY THE WAY (back to reading) THESE HERE GUARDS, THEY IS RUDE

THEY SAY "JUMP BOY, YOU JUMP OR YOU'RE....!"

BUT THE FOOD AIN'T SO BAD LEAST SO FAR, 'CAUSE SO FAR, THEY AIN'T BRUNG US NO FOOD! HA, HA

**Race:** For jumpin' Jack's sake. Can you stow the seriosity long enough to drink in the moment? I'm famous! Are you stupid or what? You're famous, the world is your erster? Your erster! Your erster! Your fancy clam with a pearl inside. Ya don't need money when you're famous. They gives ya whatever ya want... *gracios!*

**Finch:** Hey, Crutchie. What's your leg say? Gonna rain? Hey, look! They're puttin' up the headline. They're killin' us with that snoozer. How's about we just don't show for work? That'll send a message. If they think they can just waltz in here and take our jobs - Let's get 'em

**Newsie:** All I want is an... Extra! Extra! Read all about it! Spanish American war is over! Post office thief caught! Mile a-minute Murphy breaks world cycling record! No!! Instead, we get - July 5, 1899: Trolley strike enters second week! Ugh!

**Medda Larkin:**

*(Medda feels very motherly and protective towards Jack, who is about 10 years younger than she is.)* Here's everything I owe you for the first backdrop, plus this one, and even a little something extra just account'a because I'm gonna miss you so. Just tell me that you're going somewhere and not running away. When you go somewhere and it turns out not to be the right place, you can always go somewhere else. But if you're running away, nowhere's ever the right place.

**Pulitzer 1:**

*(Pulitzer is used to getting what he wants, and frustrated with Jack for causing a disruption.)* Mark my words, boy. Defy me, and I will have you and every one of your friends locked up in The Refuge. I know you're Mr. Tough Guy, but it's not right to condemn that little crippled boy to conditions like that. And what about your pal Davey and his baby brother, ripped from their loving family and tossed to the rats? Will they ever be able to thank you enough?

**Pulitzer 2:**

*(The World newspaper owner and mogul, JOSEPH PULITZER, speaks to his staff about how he plans to increase his profits.)* Gentlemen, the World is in trouble. Our circulation is down for the third quarter in a row. Whoever said "war is hell" wasn't trying to sell newspapers. "How are we supposed to sell more papers?" you ask. There's an answer right before your eyes. You're not thinking this through. People, just a modest adjustment can fatten the bottom line. Right now we charge the newsies fifty cents for a hundred papers. But if we raised their price to sixty cents per hundred...every single newsie would have to sell 25 more papers just to earn the same amount as always. It's genius. And to those who think it may be rough on those children, I say NONSENSE. I'm giving them a real life lesson in economics. I couldn't offer them a better education if they were my own.

**Hannah:** I'm sorry, Mr. Pulitzer will have to call you back. (next phone) He can't talk. He'll call you back— They've been all calling all morning: the Mayor, the publishers, the manufacturers... and such language!

**Butson:** I'm sorry, but he'll— I'm sorry. I'm sorry. The entire city is shut down. No one is working anywhere. And everyone is blaming you.

**Seitz:** Mr. Pulitzer, every paper's circulation is down since the war ended. The strike's about to be settled. Governor Roosevelt just put his support behind the workers. Teddy Roosevelt is no socialist. He's an American hero. Did you read this boss? These kids put out a pretty good paper. Very convincing.

**Roosevelt:** I already have a thorough grasp of the situation- graphic illustrations included. Bully! Bully is the expression I usually employ to show approval. But in your case I simply mean bully! (recognizing this historical moment) Each generation must, at the height of its power, step aside and invite the young to share the day. Jack, you have laid claim to our world and I believe the future, in your hands, will be bright and prosperous.

**Wiesel:** Time these kids learned a lesson. Papes for the Newsies? Line up, boys. A hundred? It'll cost ya sixty!! It's the same price all around town. New day. New price. So, you buyin' or movin' on? You workin' or trespassin'?

**Snyder:** You in there- pipe down! You can't run forever, Kelly! Well, well, well, what do we have here!?! It's off to The Refuge with you, little man.

**Oscar/Morris:** The sun is up and the birds is singin'. A beautiful day to crack some heads, ain't it? Where ya think you're goin'? You workin' or trespassin'?



## AUDITION SCENES

### Jack, Crutchie

**JACK:** Where you going? Morning bell ain't rung yet. Get back to sleep.

**CRUTCHIE:** I wanna beat the other fellas to the street. I don't want anyone should see; I ain't been walkin' so good.

**JACK:** Quit gripin'. You know how many guys fake a limp for sympathy? That bum leg of yours is a gold mine.

**CRUTCHIE:** Someone gets the idea I can't make it on my own, they'll lock me up in The Refuge for good. Be a pal, Jack. Help me down. (loses his footing and almost falls, yelps.) Whoa!!!!

*(JACK rushes to CRUTCHIE'S rescue, pulling him back from danger.)*

**JACK:** You wanna bust your other leg, too?

**CRUTCHIE:** No. I wanna go down.

**JACK:** You'll be down there soon enough. Take a moment to drink in my penthouse high above the stinkin' streets of New York.

**CRUTCHIE:** You're crazy.

**JACK:** Because I like a breath of fresh air? 'Cause I like seein' the sky and the stars?

**CRUTCHIE:** You're seein' stars all right!

**JACK:** Them streets down there sucked the life right outta my old man. Years of rotten jobs, stomped on by bosses. And when they finally broke him, they tossed him to the curb like yesterday's paper. Well, they ain't doin' that to me.

**CRUTCHIE:** But everyone wants to come here.

**JACK:** New York's fine for those what can afford a big strong door to lock it out. But I tell you, Crutchie, there's a whole other way out there. So you keep your small life in the big city. Give me a big life in a small town.

## **Jack, Davey, Les, Crutchie, Newsies - Race, Finch, Albert**

**JACK:** You heard the voice of the membership. The Newsies of Lower Manhattan are now officially on strike. What next?

**CRUTCHIE:** Wouldn't a strike be more effective if someone in charge knew about it?

**RACE:** It would be a pleasure to tell Weasel myself.

**JACK:** Yeah? And who tells Pulitzer? Davey?

**DAVEY:** I don't know... I guess... (giving in) You do, Mr. President.

**JACK:** That's right, we do! (To DAVEY, a bit hushed.) What do we tell 'em?

**DAVEY:** The newspaper owners need to respect your rights as employees.

**JACK:** (Loudly to the group.) Pulitzer and Hearst gotta respect the rights of the workin' kids of this city.

**DAVEY:** They can't just change the rules when they feel like it.

**JACK:** That's right. We do the work, so we get a say.

**DAVEY:** (finally committing) We've got a union.

**NEWSIES:** Yeah!

**JACK:** PULITZER AND HEARST, THEY THINK WE'RE NOTHING'. ARE WE NOTHIN'?

**NEWSIES:** NO!

**DAVEY:** They need to understand that we're not enslaved to them. We're free agents.

**JACK:** PULITZER AND HEARST, THEY THINK THEY GOT US. DO THEY GOT US?

**NEWSIES:** NO!

**DAVEY:** We're a union now – the Newsboys' Union – and we mean business.

**FINCH:** What's to stop some other kids comin' along to sell our papas?

**ALBERT:** Just let 'em try!

**DAVEY:** No! We can't beat up on the other kids. We're all in this together.

**JACK:** ARE WE READY?

**NEWSIES:** YEAH!

**JACK:** WHAT'S IT GONNA TAKE TO STOP THE SCABBERS? CAN WE DO IT?

**NEWSIES:** YEAH!

**JACK:** WE'LL DO WHAT WE GOTTA DO UNTIL WE BREAK THE WILL OF MIGHTY BILL AND JOE.

**NEWSIES:** AND THE WORLD WILL KNOW. AND THE JOURNAL TOO.

**Pulitzer's Office -**  
**Editor SEITZ, secretary HANNAH, and accountant BUNSEN huddle in a business meeting. JOSEPH PULITZER, is having his hair cut by NUNZIO, the barber.**

**PULITZER:** Staff, the World is in trouble. Our circulation is down for the third quarter in a row.

**SEITZ:** But, Mr. Pulitzer, every paper's circulation is down since the war ended.

**PULITZER:** Whoever said, "war is a tragedy", wasn't trying to sell newspapers.

**BUNSEN:** We could use an exciting headline.

**PULITZER:** What have we got today?

**SEITZ:** The trolley strike.

**PULITZER:** That's not exciting? It's epic!

**HANNAH:** It's boring. Folks wanna know, "Is the trolley comin' or ain't it?" No one cares why.

**SEITZ:** And the strike's about to be settled. Governor Roosevelt just put his support behind the workers.

**PULITZER:** That man is a socialist.

**SEITZ:** Teddy Roosevelt is no socialist. He's an American hero.

**PULITZER:** The man wants to outlaw football for being too violent. Football! Violent?! You're right. He's not socialist. He's a commie!

**NUNZIO:** Mr. Pulitzer, please, you must try to sit still.

**PULITZER:** Gentlemen, please, you are making Nunzio nervous. And when Nunzio gets nervous, I don't look pretty. (PULITZER sits back.)

**HANNAH:** You never liked Roosevelt. You wrote an editorial against him day after day when he ran for governor. And guess what? He got elected.

**PULITZER:** How can I influence voters if they're not reading my opinion?

### **Medda's Theater - Medda, Jack**

**MEDDA:** Hey, you up there, shush! No kids allowed in the theater.

**JACK:** Not even me, Miss Medda?

**MEDDA:** (recognizing the intruder) Jack Kelly, man of mystery. Get yourself down here and give me a hug. Where have you been keepin' yourself, kid? (JACK, DAVEY, and LES come down to the stage.)

**JACK:** Never far from you, Miss Medda. Boys, may I present Miss Medda Larkin: the greatest star on the Bowery today. She also owns the joint.

**MEDDA:** The only thing I own is a mortgage. Pleasure, gents. Say, Jack, when you've got time, I want you to paint me some more of these backdrops. (Indicates a park scene drop behind her) This last one you did is a doozy. Folks love it. And things have been going so well that I can actually pay.

**Katherine, Jack**

**JACK:** (climbs into the box) Well, hello again.

**KATHERINE:** This is a private box.

**JACK:** (Moving closer) Want I should lock the door? (Moving closer still) Twice in one day. Think it's fate?

**KATHERINE:** (Dismissive) Go away. I'm working.

**JACK:** A working girl, huh? Doin' what?

**KATHERINE:** Reviewing the show for the New York Sun.

**JACK:** Hey! I work for the World.

**KATHERINE:** Somewhere out there someone cares. Go tell them.

**JACK:** The view's better here.

**KATHERINE:** Please go. I am not in the habit of speaking to strangers.

**JACK:** Then you're gonna make a lousy reporter. The name's Jack Kelly.

**KATHERINE:** Is that what it says on your rap sheet?

**JACK:** A smart girl. I admire smart girls. (Admiring KATHERINE) Beautiful. Smart. Independent.

**KATHERINE:** (Getting loud) Do you mind!?

**Katherine, Jack**

**KATHERINE:** That was some speech you made.

**JACK:** How'd you get here?

**KATHERINE:** Specs showed me.

**JACK:** (snatches his drawings) He say you could go through my stuff?

**KATHERINE:** I saw them rolled up, sticking out of there. I didn't know what they were. These drawings...? These are drawings of The refuge, aren't they? (takes the drawings back and studies them closer) is this really what it's like in there: three boys to a bed, rats everywhere, and vermin?

**JACK:** A little different from where you were raised?

**KATHERINE:** Snyder told my father you were arrested stealing food and clothing. This is why, isn't it? You stole to feed those boys. (JACK, embarrassed, turns away.) I don't understand. If you were willing to go to jail for those boys, how could you turn your back on them now?

**JACK:** I don't think you're anyone to talk about turning on folks.

**KATHERINE:** I never turned on you or anyone else.

**JACK:** No. You just double crossed us to your father. Your father!

**KATHERINE:** My father has eyes on every corner of this city. He doesn't need me spying for him. And I never lied. I didn't tell you everything...

**JACK:** If you weren't a girl you'd be trying to talk with a fist in your mouth.

**KATHERINE:** I said that I worked for the Sun, and I did. I told you my professional name was Plumber, and it is. You never asked my real one.

**JACK:** I wouldn't think I had to unless I knew I was dealing with a backstabber.

**KATHERINE:** And if I was a boy, you'd be looking at me through one swollen eye.

**JACK:** Don't let that stop ya. Gimme your best shot.