

The Orphans

CHARACTER BREAKDOWN

These girls are gritty, neglected and vulnerable, yet basically honest and potentially lovable. The actors portraying them must be able to have mischievous fun with each other as well as "sibling-style" fights. Each student should be able to create and shape their own character. Children auditioning for these roles need to have vocal strength and be visually expressive. All of their blocking and movements must appear motivated and strong. Cast these characters well and you will have won over your audience by the end of scene one.

Vocal Range

AS A GROUP: G3 - Eb5

MOLLY: Ab3 - B4

TESSIE: A3 - D5

JULY: G3 - C5

DUFFY: C4 - D5

KATE: C4 - D5

PEPPER: C4 - D5

SCRIPT

SIDE 1

MOLLY

(Awaking from a dream and crying out)

Mama! Mama! Mommy!

PEPPER

Shut up!

DUFFY

Can't anybody get any sleep around here?

MOLLY

Mama. Mommy.

PEPPER

I said shut your trap, Molly.

(Shoves MOLLY to the floor, DOWNSTAGE CENTER)

JULY

Ahh, stop shovin' the poor kid. She ain't doin' nuthin' to you.

PEPPER

She's keepin' me awake, ain't she?

JULY

The Orphans

No, you're keeping us awake-

PEPPER

You wanna make somethin' out of it?

JULY

How 'bout I make a pancake outta you?

(PEPPER and JULY fight)

TESSIE

Oh my goodness, oh my goodness, they're fightin' and I won't get no sleep all night. Oh my goodness, oh my goodness.

(ANNIE, who is 11, runs in with a bucket. SHE has been up cleaning)

ANNIE

Pipe down, all of ya. Go back to sleep.

(To MOLLY)

It's all right, Molly. Annie's Here.

MOLLY

It was my Mama, Annie. We was ridin' on the ferryboat. And she was holdin' me up to see all the big ships. And then I couldn't find her no more.

(ANNIE holds a hanky for MOLLY)

ANNIE

Blow. It was only a dream, honey. Now, you gotta go back to sleep. It's after three o'clock.

MOLLY

Annie... read me your note.

ANNIE

Again?

MOLLY

Please?

ANNIE

Sure, Molly.

PEPPER

Here it comes again.

ANNIE

(Takes a crumpled note from her pocket, unfolds it and reads it to MOLLY)

"Please take good care of our little darling. Her name is Annie."

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KATE

(Mockingly; she has heard this note read a thousand times before)
"She was born on October 28th. We will be back to get her soon."

PEPPER

(Mockingly)
"We have left half of a silver locket around her neck and kept the other half-

PEPPER, DUFFY, KATE

-so that when we come back for her you will know that she's our baby."

TESSIE

Oh my goodness, now they're laughing.

ANNIE

(To the others)
All right. Do you wanna sleep with your teeth insida your mouth or out!
(Lovingly folds her note and puts it back in her pocket)

MOLLY

Gee, I dream about havin' a mother and father again. But you're lucky. You really got 'em.

SIDE 2

(A faraway CHURCH BELL chimes four a.m. ANNIE goes up to the window looking out into the street, then returns to her bed and starts putting some things into a small basket. The ORPHANS are dimly seen, waking up as ANNIE turns on a flashlight)

PEPPER

Now what?

KATE

Annie, whatta ya doin'?

ANNIE

Runnin' away.

TESSIE

Oh my goodness.

ANNIE

(Puts on her sweater) My folks are never comin' for me. I gotta go find them.

JULY

Annie, you're crazy. Miss Hannigan'll catch you.

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TESSIE

And give you the paddle.

ANNIE

I don't care. I'm getting' outta here.

(With a basket under her arm)

Okay. I'm ready. Wish me luck.

ALL EXCEPT PEPPER

Good luck, Annie.

PEPPER

So long, dumbbell. And good luck.

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(From p. 35 in libretto)

5 Hard-Knock Life

Miss Hannigan slams the door.

Moderato in 4

(ALL ORPHANS)
It's the hard - knock life for us!

(ANNIE)
4 It's the hard - knock life for us! 'Stead - a treat - ed,

(ALL ORPHANS) (ANNIE) (ALL ORPHANS)
7 we get tricked! 'Stead - a kiss - es, we get kicked!

10 It's the hard - knock life! Got no folks to

13 speak of, so, it's the hard - knock row we hoe!

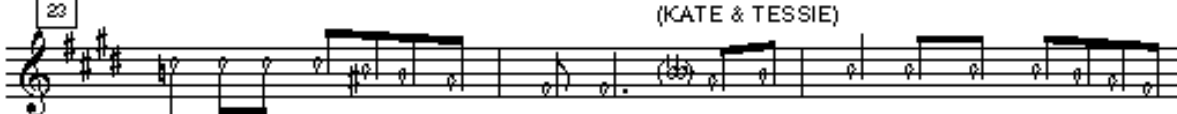
(ANNIE) (ALL ORPHANS) (ANNIE)
16 Cot - ton blan - kets, 'stead - a wool! Emp - ty bel - lies,

(ALL ORPHANS) (ANNIE)
19 'Stead - a full! It's the hard - knock life! Don't it

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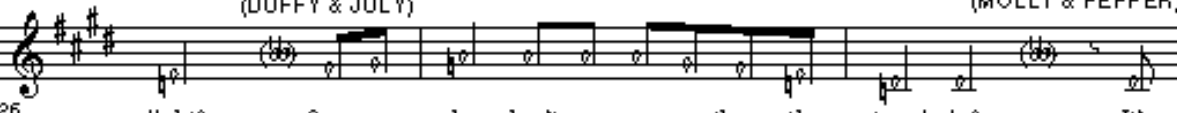
The Orphans

23 (KATE & TESSIE)



feel like the wind is al-ways howl-in'? Don't it seem like there's nev-er an-y

(DUFFY & JULY) (MOLLY & PEPPER)




26 light? Once a day, don't you wan-na throw the towel in? It's

(ANNIE) 31



29 eas-i-er than put-tin' up a fight. No one's there when your dreams at night get

(MOLLY) (TESSIE)

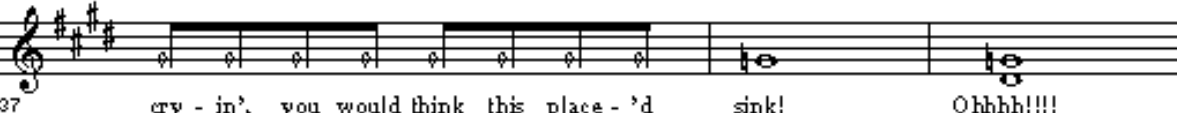


32 creep-y! No one cares if you grow or if you shrink! No one

(ALL ORPHANS)



35 dries when your eyes get wet an' weep - y! From the



37 cry - in', you would think this place - 'd sink! Ohhhh!!!!

41



40 Emp-ty-bel-ly life! Rot-ten, smel-ly life!

(MOLLY)



45 Full-of-sor-row life! No-to-mor-row life! San - ta Claus, we

48 (PEPPER)



nev - er see. "San - ta Claus," what's that? Who's he?

The Orphans

(ALL ORPHANS)



52 No one cares for you a smidge when you're in an or - phan-age!

MOLLY: ... shires like the top of the Chrysler Building.

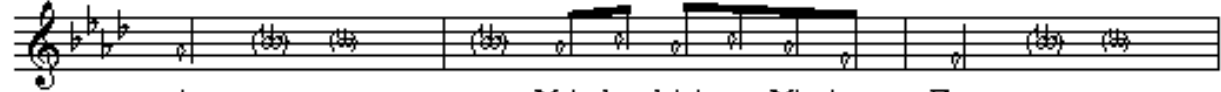


56 It's the hard - knock life! *Play 10 X*

60 (ALL ORPHANS)



Yank the whis-kers from her chin. Jab her with a safe-ty



63 pin. Make her drink a Mic-key Finn.


MOLLY: Get to work! Strip them beds! I said get to work!

(Spoken)




66 I love you, Miss Han-ni - gan!

(ALL ORPHANS)



75 It's the hard - knock life for us! It's the hard - knock Merry Christmas.

MOLLY: Merry Christmas.



78 life for us! No one cares for you a smidge Merry Christmas.



81 when you're in an or - phan - age! It's the hard - knock



84 life, it's the hard - knock life, it's the



87 hard - knock life!

(Script resumes on p. 39 in libretto)