

START →

KATHERINE

So, what's your story? Are you selling newspapers to work your way through art school?

JACK

Art school? You kiddin' me?

KATHERINE holds up the drawing that JACK did of her.

KATHERINE

But you're an artist. You've got real talent. You should be inside the paper illustrating, not outside hawking it.

JACK

Maybe that ain't what I want?

KATHERINE

So tell me what you want?

JACK

(shamelessly flirting)

Can't you see it in my eyes?

KATHERINE

Have you always been their leader?

JACK

I'm a blowhard. Davey's the brains.

KATHERINE

Modesty is not a quality I would have pinned on you.

JACK

You got a name?

KATHERINE

Katherine.... Plumber.

JACK

What's the matter? Ain't ya sure?

"NEWSIES!"

KATHERINE

It's my byline; the name I publish under. Tell me about tomorrow? What are you hoping for?

JACK

I'd rather tell you what I'm hoping for tonight.

KATHERINE

Mr. Kelly...

JACK

Today we stopped our Newsies from carrying out papes, but the wagons still delivered to the rest of the city. Tomorrow we stop the wagons.

KATHERINE

Are you scared?

JACK

Do I look scared? But ask me again in the morning.

She writes down the quote and starts to move away from him.

KATHERINE

Good answer. Good night, Mr. Kelly.

JACK

Come on, where you runnin'? It ain't even supper time...

KATHERINE

I'll see you in the morning. And, off the record, good luck.

JACK

Hey, Plumber. Write it good. We both got a lot ridin' on you.

JACK moves off as KATHERINE comes forward to meet up with her desk.

SHE seats herself and begins to write her article...

KATHERINE

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)

RIGHT INTO SONG -

Watch What Happens

...and if I could just write about it... Come on, Katherine, the boys are counting on you. Oh, you poor boys!

14 15 16 17

[VAMP] (vox last x)

KATHERINE:

18 19 20

Write what you know, so they say. All I know is I don't know what to write or the

(play 1st x, and last x w/ vocal)

21 22 23

right way to write it. This is big, la - dy, don't screw it up! This is not some lit - tle

24 25 26

vaude - ville_ I'm re - view - ing. Poor lit - tle kids ver - sus

mf *sub.mp*

27 28 29

rich, greed - y so - ur - puss - es: Ha, it's a cinch! It can prac - ti - cal'y write it-self, and

30 31 32 33

let's pray it does, 'cause as I may have men-tioned, I have no clue- what—— I'm do-ing.

34 35 36

Am I in-sane? This is what I've been wait-ing for! Well, that, plus the scream-ing of

mf

37 38 39

ten an-gry ed - i-tors: "A girl?" "That's agirl!! How the hell..." "Is that ev - en le - gal?"

40 41 42

"Look, just— go— and get her." Not on - ly that there's the

f *sub.mf*

43 44 45

sto - ry be-hind the sto - ry: thou - sands of chil - dren ex-ploit - ed, in-vis - i - ble, speak

46 47 48 49

up, take a stand, and there's some-one to write a-bout it, that's show - things — get bet-ter.

50 51 52 53

Give life's lit - tle guys some ink and — when — it dries just

54 55 56 57

watch what hap - pens! - Those kids will live and

58 59 60 61

breathe - right on - the - page and once - they're - cen - ter - stage you

62 63 64 65

watch - what - hap - pens! - And who's there with her

66 67 68 69

cam' - ra - and - her pen as boys turn - in - to men? They'll

70 storm the gates and then just watch what happens when they

74 do!

KATHERINE: "A modern day David is poised to take on

the rich and powerful Goliath. With the swagger of one twice his age, armed with nothing more than a few

78 79 80 81

nuggets of truth, Jack Kelley stands ready to face the behemoth Pulitzer.
Now that's how you turn a boy into a legend!"

82 83 84 85

- 6 -

[VAMP] (vox last x)

86 87 88

Pic - ture a hand - some, he - ro - i - c'ly char - is - mat - ic, plain - spo - ken, know - noth - ing,

(play 1st x, and last x w/ vocal)

89 90 91

skirt - chas - ing, cock - y lit - tle son - of - a...Lie down with dogs and you wake up with a

92 93 94

raise and a pro - mo - tion. So he's a flirt, a com -

(WW) mf

95 96 97

plete e - go - ma - ni - ac. The fact is he's al - so the face of the strike. What a

(Brs)

98 99 100 101

face! Face the fact: that's a face that could save us all from sink-ing— in— the o-ccean.

102 103 104

Like some-one said, "Pow-er tends to cor-rupt and ab-so-lute pow-er..." Wait! Wait! "...Cor-

mf

105 106 107

rupts ab-so-lute-ly." That is ge-nius! But give me some time, I'll be twice as good as

108 109 110

that six— months— from... nev - er. Just look a-round at the

f *sub. mf*

- 8 -

111 112 113

world we're in-her - it-ing, and think of the one we'll cre - ate. Their mis-take is they got

(Tbn)

114 115 116 117

old. That is not a mis - take we'll be mak-ing. No, sir, we'll stay - young - - - for - ev - er!

f

118 119 120 121

Give those - kids - - - and me the brand - new - cen - tu - ry and

mf

122 123 124 125

watch what hap - pens! - - - It's Da - vid and Go -

126 127 128 129

li - ath, do or die, the fight is on and I can't

130 131 132 133

watch what hap - pens. But all I know is

134 135 136 137

noth - ing hap - pens if you just give in. It

138 139 140 141

can't be any worse than how it's been, and it

-10-

142 143 144 145

just so hap - pens that we just might win, so what -

146 147 148 149

ev - er hap - pens, let's be -

150 151 152 153

gin!

"NEWSIES!"

ACT TWO - SCENE FIVE

EXT. THE ROOF-TOP ABOVE NEWSIE SQUARE - NIGHT

KATHERINE is standing on the roof. SHE has discovered JACK's things and opens up some drawings that are rolled up together.

SHE is looking at them when JACK climbs over the edge of the roof to find her. HE snatches the drawings away.

START →

KATHERINE

That was some speech you made.

JACK

How'd you get here?

KATHERINE

Specs showed me.

JACK

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?

SHE takes them back and starts going through them again.

KATHERINE (cont'd)

Is that 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.

"NEWSIES!"

KATHERINE (cont'd)

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 back-stabber.

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.

JACK presents his face to her.

KATHERINE, out of nowhere, grabs **JACK** and kisses him full on the lips.

THEY part. A moment of silence and then **JACK** tries to get another kiss, but is blocked by **KATHERINE**.

KATHERINE

I need to know you didn't change your mind for the money.

"NEWSIES!"

JACK

I spoke the truth. You win a fight when you got the other fella down eatin' pavement. You heard your father. No matter how many days we strike he ain't givin' up. I don't know what else we can do.

KATHERINE

Ah. But I do.

JACK bridles.

JACK

Oh, come on...

KATHERINE

Really, Jack? Really? Only you can have a good idea? Or is it because I'm a girl?

JACK

I didn't say nothin'...

KATHERINE

This would be a good time to shut up. Being boss doesn't mean you have all the answers. Just the brains to recognize the right one when you see it.

JACK

I'm listening.

KATHERINE

Good for you. The strike was your idea. The rally was Davey's. And now my plan will take us to the finish line. Deal with it.

KATHERINE takes a piece of paper from her pocket and hands it to him.

JACK

(reading)

"The Children's Crusade".

SHE snatches it back and reads...

KATHERINE

"For the sake of all 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 our whole generation to stand up and demand a place at the table.

"NEWSIES!"

JACK
"The Children's Crusade"..?

KATHERINE
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 Newsies Square...A general city-wide strike...Even my father couldn't ignore that.

JACK
Only one small problem - We got no way to print this.

KATHERINE
Come on. There has to be one printing press he doesn't control.

JACK
(Suddenly remembering)
Oh no.

KATHERINE
What?

JACK
I know where there's a printing press that no one would ever think we'd use.

KATHERINE
Then why are we still standing?

KATHERINE starts moving toward the fire
escape ladder, but JACK stops her.

JACK
Wait. Stop. What's this about for you? I don't mean "The Children's
Crusade".

(Indicating the two of them)
What's this about? AM I kiddin' myself or is there something...

KATHERINE
Of course there is.

JACK
Well, don't say it like this happens every day...

KATHERINE
Oh, Jack...

"NEWSIES!"

JACK

I'm not an idiot. I know girls like you don't wind up with guys like me...
And I don't want you promisin' nothin' you gotta take back later...but
standing here tonight...lookin' at you...I'm scared tomorrow's gonna come
and change everything. If there was a way I could grab hold of something to
make time stop...Just so's I could keep looking at you....

KATHERINE

(Teasing)

You snuck up on me, Jack Kelly. I never even saw it coming.

JACK

For sure?

KATHERINE

For Sure.

← STOP

PIANO/VOCAL

Something to Believe In #17. "Something to Believe In"

Pop ballad $\text{♩} = 68$ I never even saw it coming. JACK: For sure? KATHERINE: For sure.

- / -

Piano accompaniment for measures 10-13. The music is in G major and 4/4 time. It features a melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand. Measure numbers 10, 11, 12, and 13 are indicated above the staff.

KATHERINE:

Vocal line and piano accompaniment for measures 14-17. The lyrics are: "Til the mo-ment I found you I thought I knew what love was." The piano accompaniment continues with a similar melodic pattern as in the previous system.

Vocal line and piano accompaniment for measures 18-21. The lyrics are: "Now I'm learn-ing what is true: that love will do what it does. The". The piano accompaniment continues with a similar melodic pattern.

Vocal line and piano accompaniment for measures 22-25. The lyrics are: "world findsways toasting you, and then one day de - cides to bring you". The piano accompaniment continues with a similar melodic pattern.

26

some-thing to be-lieve in for ev-en a night.

mf warmly

30

One night may be for-ev-er, but that's all right. That's all right.

34

And if you're gone to-mor-row, what was ours still will be:

f

38

I have some-thing to be-lieve in, now that I know you be-lieved in

mf

-3-

42 43 44 45

me.

46 JACK:

47 48 49

We were ne-ver meant to meet, and then we meet, who knows why?

mf

50 51 52 53

One more strang-er on the street, just some-one sweet pass-in' by. An

mp

54 55 56 57

an-gel come to save me, who did-n't ev-en know she gave me

p.

58

some - thing to be - lieve — in for ev - en — a day. —

One day may be for - ev - er, but that's o - kay. — That's o - kay.

And if I'm gone to - mor - row, what was ours still will be: —

I have some - thing to be - lieve — in, now that I know you be - lieved — in

-5-

74 75 76 77

me.

KATHERINE:

78 79 80

Do you know what I be - lieve in? Look in - to my

JACK:

Do you know what I be - lieve in? Look in - to my

f

81 82 83

eyes and see.

eyes and see.

-6-

(They kiss)

84 *ff* 85 86 87

JACK: If things were different... KATHERINE: If you weren't going to Santa Fe?

JACK: And if you weren't an heiress. And if your father wasn't after my head.

88 *sub. mp* 89 90 91 92 93 94

KATHERINE: You're not really scared of my father.

JACK: No. But I'm pretty scared of you! KATHERINE: Don't be.

95 96 97 98

99

100 KATHERINE:

What was ours still will be.——

JACK:

And if I'm gone to-mor - row...

100 *f* 101 102

-7-

103 104 105 106

I have some-thing to be-lieve in now that I know you be-lieved in

I have some-thing to be-lieve in now that I know you be-lieved in

107 108 109 110

me.

me.

JACK:

111 112

I have some-thing to be - lieve in

-8-

KATHERINE:
113 now that I know you be - lieved in

(JACK)
114 115 116
now that I know you be - lieved in

Detailed description: This block contains the first system of the musical score. It features two vocal staves and a piano accompaniment. The top staff is for KATHERINE, with lyrics "now that I know you be - lieved in" and measure numbers 113, 114, 115, and 116. The middle staff is for JACK, with the same lyrics and measure numbers. The piano accompaniment consists of a treble and bass clef staff with chords and single notes.

117 me. 118 119 120 121

me.

ff *poco rall.* *sfz*

Detailed description: This block contains the second system of the musical score. It features two vocal staves and a piano accompaniment. The top staff is for KATHERINE, with lyrics "me." and measure numbers 117, 118, 119, 120, and 121. The middle staff is for JACK, with lyrics "me." and measure numbers 117, 118, 119, 120, and 121. The piano accompaniment includes dynamics like *ff* and *sfz*, and performance markings like *poco rall.* and triplets.