

# **Olivia!**

Senior Script  
by  
Malcolm Sircom

**Ideal Cast Size 60**

**Speaking Roles 35**

**Minimum Cast Size 40**

**Duration (minutes) 120**

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**CAST LIST**

***N.B. In the following list, the bracketed number shows the number of spoken lines each role has.***

***An asterisk (\*) before the character's name indicates that this character ALSO has solo or featured sung lines.***

**FEMALE CHARACTERS**

<b>* Olivia</b>	<b>(138)</b>	An orphan girl, 10-12 years old [who is also The Daughter in "Trial by Judge"]
<b>* Mrs Murdstone</b>	<b>(53)</b>	A cruel, tyrannical middle-aged Harridan in charge of an Orphanage
<b>* Eliza Doolittle</b>	<b>(121)</b>	Leader of the group of flower-sellers
<b>* Annie</b>	<b>(57)</b>	Well-spoken flower-seller
<b>*Queenie</b>	<b>(39)</b>	A flower-seller
<b>Doris</b>	<b>(31)</b>	A flower-seller
<b>Flo</b>	<b>(35)</b>	A flower-seller
<b>* Mrs Dilber</b>	<b>(67)</b>	Middle-aged owner of a Poor School, as nice as Mrs Murdstone is nasty
<b>Mrs Hudson</b>	<b>(3)</b>	Sherlock Holmes' housekeeper
<b>* Emily</b>	<b>(4)</b>	A poor school girl
<b>* Charlotte</b>	<b>(4)</b>	A poor school girl
<b>Dervla</b>	<b>(3)</b>	A poor school girl
<b>Belle</b>	<b>(1)</b>	A poor school girl
<b>Katie</b>	<b>(3)</b>	A poor school girl
<b>Girl 1</b>	<b>(4)</b>	A poor school girl
<b>Girl 2</b>	<b>(4)</b>	A poor school girl
<b>Girl 3</b>	<b>(3)</b>	A poor school girl
<b>Girl 4</b>	<b>(3)</b>	A poor school girl
<b>Orphan 1</b>	<b>(17)</b>	A poor school girl
<b>Orphan 2</b>	<b>(16)</b>	A poor school girl
<b>Orphan 3</b>	<b>(13)</b>	A poor school girl
<b>Orphan 4</b>	<b>(12)</b>	A poor school girl
<b>Placard Girl</b>	<b>(1)</b>	A poor school girl
<b>* The Fat Lady</b>	<b>(0)</b>	Opera singer

**MALE CHARACTERS**

<b>Dicken</b>	<b>(42)</b>	Handyman at the orphanage, not the brightest knife in the drawer, but kindly
<b>Ebenezer Scrooge</b>	<b>(14)</b>	
<b>George Bernard Shaw</b>	<b>(39)</b>	
<b>* Fagin</b>	<b>(68)</b>	[Who can also be The Judge in “Trial by Judge”]
<b>* The Artful Dodger</b>	<b>(45)</b>	[Who is also The Criminal in “Trial by Judge”]
<b>Lamplighter</b>	<b>(3)</b>	
<b>Sherlock Holmes</b>	<b>(43)</b>	
<b>Doctor Watson</b>	<b>(18)</b>	
<b>Gentleman</b>	<b>(2)</b>	
<b>* The Usher</b>	<b>(5)</b>	In “Trial by Judge” [could be female]
<b>The Judge</b>	<b>(24)</b>	In “Trial by Judge” [if not Fagin]
<b>The Police Constable</b>	<b>(12)</b>	In “Trial by Judge”

**Plus: Chorus of Londoners & Opera-goers, Fagin’s “Ghost Gang” (8 boys) and Chorus in “Trial by Judge”. Feel free to augment the groups of Girls and Orphans too.**

### **SPEAKING ROLES BY NUMBER OF LINES**

*In the following list, the number shows how many spoken lines each role has.*

*An asterisk (\*) before the character's name indicates that this character ALSO has solo or featured sung lines or a dance.*

* Olivia/Daughter .....	138
* Eliza Doolittle .....	121
* Fagin .....	68
* Mrs Dilber .....	67
* Annie .....	57
* Mrs Murdstone .....	53
* Artful Dodger .....	45
Sherlock Holmes .....	43
Dicken.....	42
*Queenie.....	39
George Bernard Shaw.....	39
Flo.....	35
Doris .....	31
Judge.....	24
Doctor Watson.....	18
Orphan 1.....	17
Orphan 2.....	16
Ebenezer Scrooge.....	14
Orphan 3.....	13
Orphan 4.....	12
Constable .....	12
* Usher.....	5
* Emily .....	4
* Charlotte.....	4
Girl 1 .....	4

Girl 2 ..... 4  
Mrs Hudson ..... 3  
Lamplighter ..... 3  
Dervla ..... 3  
Girl 3 ..... 3  
Girl 4 ..... 3  
Katie ..... 3  
Gentleman ..... 2  
Belle..... 1  
Placard Girl..... 1

### **SUGGESTED CAST LIST FOR 40 ACTORS**

*In the following list, the number shows how many spoken lines each role has.*

*An asterisk (\*) before the character's name indicates that this character ALSO has solo or featured sung lines or a dance.*

* Olivia/Daughter .....	138
* Eliza Doolittle .....	121
* Fagin                      also plays Judge .....	92
* Mrs Dilber .....	67
* Annie .....	57
* Mrs Murdstone .....	53
Dicken                      also plays *Usher.....	47
* Artful Dodger/Criminal.....	45
Sherlock Holmes .....	43
*Queenie.....	39
George Bernard Shaw.....	39
Flo.....	35
Doris .....	31
Doctor Watson              also plays Lamplighter .....	21
Orphan 2                      also plays Girl 1 (Belinda).....	20
Orphan 1                      also plays Belle.....	18
Orphan 4                      also plays Dervla and covers the lines of Girl 3.....	18
Orphan 3                      also plays Girl 2 (Little Dorrit) .....	17
Ebenezer Scrooge.....	14
Gentleman                      also plays Constable.....	14
Katie                              also covers the lines of Girl 4 and Placard Girl .....	7
* Emily                              also plays Mrs Hudson .....	7
* Charlotte.....	4

***Non Speaking Roles: Chorus of 4 Orphans (Act One) who also play Poor School girls (Act Two);***

***Chorus of 6 Londoners/Opera-goers;***

***6 people to form Fagin's Ghost Gang, who also play Chorus in "Trial by Judge";  
The Fat Lady (who sings solo).***



**CHARACTERS IN EACH SCENE****ACT ONE****Scene One**

Chorus of Orphans  
 Dicken  
 Mrs Murdstone  
 Olivia  
 Orphans 1-4

**Scene Two**

Dicken  
 Olivia

**Scene Three**

Annie  
 Artful Dodger  
 Chorus of Londoners  
 Chorus of Opera goers  
 Doris  
 Ebenezer Scrooge  
 Eliza Doolittle  
 Fagin  
 Fagin's Ghost Gang  
 Fat Lady  
 Flo  
 Gentleman  
 George Bernard Shaw  
 Lamplighter  
 Olivia  
 Queenie

**ACT TWO****Scene One**

Belle  
 Charlotte  
 Chorus of Poor  
 Schoolgirls  
 Dervla  
 Eliza Doolittle  
 Emily  
 Girls 1-4  
 Katie  
 Mrs Dilber  
 Olivia

**Scene Two**

Annie  
 Artful Dodger  
 Charlotte  
 Chorus of Londoners  
 Doris  
 Ebenezer Scrooge  
 Eliza Doolittle  
 Emily  
 Fagin  
 Flo  
 Olivia  
 Queenie

**Scene Three**

Annie  
 Doctor Watson  
 Eliza Doolittle  
 Mrs Hudson  
 Placard Girl  
 Sherlock Holmes

**Scene Four**

Chorus in "Trial by Judge"  
 Constable  
 Criminal (Dodger)  
 Daughter (Olivia)  
 Judge  
 Usher

**Scene Five**

Annie  
 Artful Dodger  
 Chorus of Londoners  
 Dicken  
 Doctor Watson  
 Doris  
 Ebenezer Scrooge  
 Eliza Doolittle  
 Fagin  
 Fat Lady  
 Flo  
 George Bernard Shaw  
 Judge (if not using Fagin)  
 Mrs Dilber  
 Olivia  
 Poor Schoolgirls  
 Queenie  
 Sherlock Holmes

**LIST OF PROPERTIES****Throughout**

Olivia and Annie wear lockets round their necks.

**ACT ONE****Scene One: Orphanage**

Sign reading "Mrs Murdstone's Orphanage for Girls" ..... Scene Prop

Bowls and spoons for all the orphans..... Scene Prop

Benches for the girls to sit on (Optional) ..... Scene Prop

Tureen of slop with serving ladle ..... Scene Prop

Bunch of keys at Dicken's waist ..... Dicken

**Scene Three: Covent Garden**

Green flowers in buttonholes ..... 2 or 3 men in Chorus

5 baskets of flowers ..... Flower-sellers

Bunch of flowers ..... Eliza

Coin ..... Gentleman

Mittens ..... Scrooge

Walking stick..... Scrooge

Handkerchief ..... Flo

Penny ..... Fagin

Top hat ..... George Bernard Shaw

Two wallets..... George Bernard Shaw

Two one pound notes ..... George Bernard Shaw

Two opera tickets ..... Artful Dodger

Lamplighter's pole ..... Lamplighter

Wagnerian outfit (breastplate, spear, horned helmet etc.) ..... Fat Lady

**ACT TWO****Scene One: Mrs Dilber’s Poor School for Girls**

Pound note ..... Olivia  
 Blood-stained laundry ..... Dervla  
 Severed finger ..... Dervla  
 Handkerchief ..... Mrs Dilber

**Scene Two: Covent Garden**

Baskets of Flowers ..... Flower-sellers  
 Collecting tins ..... Olivia, Emily, Charlotte  
 Coins ..... Flo, Doris & Queenie  
 Coins or notes ..... Crowd  
 Three coins (could be in a purse) ..... Ebenezer Scrooge

**Scene Three: Sherlock Holmes’ Study**

Violin and bow ..... Sherlock Holmes  
 Placard reading “The Savoy Theatre” ..... Placard Girl

**Scene Four: The Savoy Theatre**

Long table and chairs or benches, courtroom style ..... Scene Prop  
 Handkerchief ..... Judge  
 Five pound note ..... Criminal

**Scene Five: Covent Garden**

5 baskets of flowers ..... Flower-sellers  
 Spear, horned helmet etc. .... Fat Lady

## **PRODUCTION NOTES**

### **Staging**

There are a total of five different stage sets covering the six settings in this show. Act one is relatively easy to stage as the second scene can be performed in front of painted or house tabs or a backcloth allowing the third scene to be set. The second act is a little more complex in having four major scenes. However, as will be explained shortly, this can be overcome without too much difficulty.

(Incidentally, instant scenery is now available with our digital backdrops. **Project It!** provides a different backdrop for EVERY scene change and is supplied in both a PowerPoint presentation and as individual JPG files. See our website for details.)

**Act One Scene One** is set in **Mrs Murdstone's Orphanage for Girls**, a setting not unlike that found in Dickens' *Oliver Twist*. It is a drab setting with refectory tables and benches and a sign on the back wall stating 'MRS MURDSTONE'S ORPHANAGE FOR GIRLS'. A large cauldron-style pot, preferably steaming (using a smoke machine) and a ladle are also evident as are bowls and spoons set on the tables. This is a full set as the routine for **Track 1 – Orphans** requires space for the choreography of this number.

**Scene Two – A Country Lane** is a link scene between the Orphanage and Covent Garden. If resources allow, it could be a tab or backcloth depicting an appropriate setting or it could be performed in front of the house tabs. Whatever method is chosen should allow for a swift transition from scene one to scene two and also from scene two to scene three.

**Scene Three** is a full set depicting a busy London Street in **Covent Garden** on Market Day. The backdrop could be fairly indeterminate, maybe showing silhouettes of familiar London landmarks such as St Paul's Cathedral etc. There are several street traders displaying their wares. These will include flower-sellers carrying woven baskets of fresh flowers, costermongers wheeling their barrows and other street traders as the Director wishes. The Lamplighter needs to 'light' two or three old-fashioned gas street lamps during the scene. These may be 'real' or imagined. (They are depicted on our digital backdrops, however, and when linked with simple lighting changes, 'lighting up time' is fuss free and looks magic.) The opening number of this scene is a big chorus number requiring much of the stage for the routines. This scene concludes Act One.

**Act Two Scene One** opens in **Mrs Dilber's Poor School for Girls**. It is a large classroom setting as maybe found in a Victorian Institution. There is, possibly, a large blackboard on the back wall with, perhaps, some simple arithmetic or similar teachings on it. There could be a large teacher's desk and maybe some benches or desks, otherwise the set should be relatively clear to allow for the dance routines (especially **Track 12**). To allow a smooth transition to the next scene, the actors could move downstage to sing **Track 13 – Reprise That's Life!** This allows time and space for the stage crew to change the setting to Scene Two.

**Scene Two** once again finds us in **Covent Garden**. This is the same setting as Scene Three in Act One. **Track 16 – Be an Actor** allows time for the stage crew to change the setting to the next scene. Dodger and Fagin should move downstage to allow this to take place.

**Scene Three** takes place in **Sherlock Holmes’ Study**. The backdrop to this set could be rows of books on shelves. There could be a couple of leather lounge chairs and a writing bureau. It should typify a Victorian gentlemen’s study. Once again, the final number in the scene, **Track 17 – Who Am I?** allows the change of setting to the next scene.

**Scene Four – The Savoy Theatre** is set on stage at the famous theatre. The setting is a stage set of a courtroom with a dock and judges’ bench. As the judge leaves at the end of this scene (following **Track 20**), the tabs should close to allow the change of set back to **Covent Garden** once again. **Track 21 – Reprise The Criminal’s Song** provides some short distraction for this to take place.

**Scene Five** is, once again, in **Covent Garden**. If there is insufficient time during the above song to set the scene, the opening lines down to Holmes’ and Watson’s entrance could be performed in front of the house tabs, which are then opened as Holmes enters to the line “Ah, there you are, Annie”. This is the final scene in the show and needs the whole stage for the walk-downs etc. at the end.

### Lighting and Sound

There is a safety aspect to be considered at all times when dealing with lighting. Dangers can arise from trip hazards, heat and electricity. If there is any doubt about the safety of an effect, leave it out!

### Lighting

**Act One Scene One** is set in Mrs Murdstone’s Orphanage, which is a dim and dreary place. However, lighting needs to let the audience see the characters, and therefore, whilst the overall effect is dingy, specific acting areas need to be illuminated. If possible, use yellows etc. to give the right effect. There is a ‘window’ off stage to which the orphans run to watch the chase when Olivia escapes. This can be effected by a spotlight set into the wings, with perhaps a bluish tinge and a ‘window effect’ gobo focused onto the stage floor.

**Scene Two** no specific lighting required.

**Scene Three** needs coolish lighting if possible to create a morning feel to Covent Garden. When Fagin’s gang appears in Track 7 the lighting is brought up on them using floor lights and spots with a greenish tinge to create a spooky effect. The lighting returns to normal at the end of the track. Progressively, the lighting should warm throughout the scene as the day unfolds so that by the time the lamplighter enters we have moved to evening. A spotlight should be focused on the Fat Lady as she enters during Track 9.

**Act Two Scene One** should have warm lighting to imply the atmosphere at Mrs Dilber's School.

**Scene Two** should be lit as at the start of Act One Scene Three.

**Scene Three** – Holmes' study – would benefit from lighting that enhances the period feel, possibly light from a window and gaslights glowing with a yellowish tinge. A spotlight on the Placard Girl at the end of the scene will help to separate this actor from the main scene.

**Scene Four** is at the Savoy Theatre. If resources allow use very theatrical lighting, remembering that footlights were usual for this period.

**Scene Five** should be brightly lit for the Finale of the show.

### **Sound Effects (SFX)**

The only sound effect required in this show is the rendering of Tchaikovsky's Violin Concerto in **Act Two Scene Three – Sherlock Holmes' Study**.

### **Music**

The **Full Performance Score (piano/vocal)**, the **Easy Play Score (available 2017)**, the **Conductor Score** and **Band Parts** required to stage this production with maximum impact can be purchased through our website, as can CDs with full backing or vocal tracks. The backing tracks (without vocals) are ideal to use in rehearsals, and can be used in performances if you are not lucky enough to have musicians to play live. If this is the case, we recommend the use of 'sound cue' software or iPad app which allows for instant playback at the touch of a screen. This results in smooth and seamless playback of all songs for the show and is often easier, more flexible and more reliable than using a CD player.

### **Choreography**

**Track 1 – Orphans** is a plodding march with a vague military feel.

**Track 2 – Slop!** needs actions to emphasise the 'delights' of eating the vile gruel.

**Track 5 – London** can use the whole of the stage area for a big production number.

**Track 6 – I Want To Be A Lady.** This starts as a solo by Eliza, who dances a pseudo lady-like waltz midway, and can become another full-stage big number.

**Track 7– Good Times** is a big production number using the whole stage.

**Track 8 – Suddenly** gives opportunity for movement in Olivia's solo verse and when she and Eliza sing together in verse two.

**Track 9 – Let's Go To The Opera** is a big production number which has a waltz set within it for the chorus to waltz on to and off to the Opera House.

**Track 10 – That’s Life!** has a Music Hall feel and can include dancing, especially during the second refrain.

**Track 11 – If There’s A Star.** Olivia could dance a few steps during the “La” sequences.

**Track 12 – The Irish Washerwoman (instrumental only)** is a light-hearted attempt at a traditional Irish jig, danced first by Dervla, then for comic effect by Mrs Dilber and the girls.

**Track 14– The Charity Rag** gives an opportunity for charity collectors to be choreographed as they collect donations from the crowd.

**Track 15 – Reprise: The Charity Rag** requires choreography for Olivia and Scrooge.

**Track 18 – Here Comes The Judge** may need choreography for the Judge’s entrance.

**Track 23 – Olivia** is a big production number to close the show!

### **Costume**

Much of the costume for the show draws on that used for other popular shows of the period, such as ‘Oliver’ and ‘My Fair Lady’. Specific characters should be costumed as follows:

<b>Olivia</b>	Long, ragged skirt. Lacy top and shawl. All dirty and unkempt. For Act Two – a similar but less ragged costume.
<b>Mrs Murdstone</b>	Ankle length pinafore front dress, blouse with lace sleeve cuffs, mop cap.
<b>Eliza Doolittle</b>	Ankle length skirt, apron, bloomers, blouse, velvety jacket, matching hat.
<b>Flower-sellers</b>	As Eliza.
<b>Mrs Dilber</b>	Ankle length skirt, blouse, jacket.
<b>Mrs Hudson</b>	Ankle length pinafore front dress, bloomers, blouse with lace cuffs, mop cap.
<b>Placard Girl</b>	As Olivia.
<b>Orphans</b>	As Olivia
<b>Poor school girls</b>	As Olivia, but not ragged, dirty or unkempt.
<b>Londoners</b>	Period style costumes, including parasols for ladies.
<b>Opera-Goers</b>	Period style costumes, including parasols for ladies.
<b>Dicken</b>	Well-worn trousers and boots. Shirt with rolled up sleeves, flat cap.

<b>Ebenezer Scrooge</b>	Black trousers, spats, black shoes, black waistcoat and jacket, top hat and overcoat with cape. Walking cane.
<b>George Bernard Shaw</b>	3 piece suit, shirt with collar and tie, top hat, full beard.
<b>Fagin</b>	Battered hat, tatty, non-matching 3 piece suit and large overcoat. Shirt with cravat.
<b>Artful Dodger</b>	Crumpled top hat, large overcoat, dirty shirt and cravat.
<b>Lamplighter</b>	Anything from the period. Some wore bowler hats and brown tweed suits.
<b>Sherlock Holmes</b>	Classic costume with Deer-stalker hat.
<b>Doctor Watson</b>	Classic costume with bowler hat.
<b>Judge</b>	Red gown, grey wig and pince-nez or round rimmed spectacles.



**ACT ONE****SCENE ONE:           MRS MURDSTONE'S ORPHANAGE FOR GIRLS**

*(There is an optional overture given in the score, which does not appear on the Backing Tracks CD.)*

*(There could be a sign on the back wall reading MRS MURDSTONE'S ORPHANAGE FOR GIRLS. The setting is as drab and dismal as possible. There is a table set with bowls and spoons, a steaming cauldron full of goo, and a serving ladle.)*

**TRACK 1:                           ORPHANS (SONG)**

*(The first group of orphans marches on.)*

**GROUP 1:**                   ORPHANS, ORPHANS, ORPHANS, ORPHANS,  
SHUT UP IN AN ORPHANAGE DAY AND NIGHT.

*(The second group marches on.)*

**GROUP 1:**  
ORPHANS, ORPHANS,  
ORPHANS, ORPHANS,  
AH

**GROUP 2:**  
ORPHANS, ORPHANS,  
ORPHANS, ORPHANS,  
WORKING HARD AS SLAVES,  
DO YOU THINK THAT'S RIGHT?

*(The third group marches on.)*

**GROUPS 1 & 2:**  
ORPHANS, ORPHANS,  
ORPHANS, ORPHANS,  
AH, AH, AH

**GROUP 3:**  
ORPHANS, ORPHANS,  
ORPHANS, ORPHANS,  
NOBODY TO LISTEN TO OUR PLIGHT.

**ALL:**                       MRS MURDSTONE IS IN CHARGE.  
**GROUP 3:**               SHE'S ROUGH,  
**GROUP 2:**               SHE'S TOUGH,  
**GROUP 1:**               SHE'S EVER SO LARGE!  
**GROUP 3:**               SHE TREATS US LIKE WE WERE DIRT.  
**ALL:**                     SHE'S LIKE A SERGEANT-MAJOR IN A SKIRT!  
ORPHANS, ORPHANS, ORPHANS, ORPHANS,  
SHUT UP IN AN ORPHANAGE DAY AND NIGHT.  
ORPHANS, ORPHANS, ORPHANS, ORPHANS,  
NO-ONE CARES ABOUT YOU WHEN YOU'RE OUT OF SIGHT!  
IT'S NOT RIGHT!

*(After applause, all the orphans start girl-chatter. Enter Mrs Murdstone, a fearsome, cruel middle aged female.)*

**ORPHAN 1:**               It's Mrs Murdstone!

*(The orphans scream.)*

**MRS MURDSTONE:** Silence when you scream!

*(Orphans fall silent.)*

**MRS MURDSTONE:** You need discipline – rigid discipline, iron discipline – and I, Mrs Murdstone, will apply that discipline. So answer when I speak to you. Good morning girls.

**ORPHANS:** **(Cowed)** Good morning, Mrs Murdstone.

**MRS MURDSTONE:** I trust you all slept badly?

**ORPHANS:** Yes Mrs Murdstone.

**MRS MURDSTONE:** Excellent! Nothing like a disturbed night to inspire you to another day's hard work.

*(The orphans groan.)*

**MRS MURDSTONE:** Silence when you groan! Let me repeat the rules of this establishment. You will not chatter, talk or gossip, except in the times stipulated in the regulations. Which are – to remind you – 8.45 a.m., two minutes chatter. 10.30a.m., fifteen minutes talk of an improving nature. One o'clock, three minutes gossip – and if it's juicy, I want to hear it! After your work is finished, you may have half an hour's riotous and girlish behaviour – for which I will take great pleasure in punishing you. I know it's breakfast time, but today, we have a new orphan joining us. **(She calls into the wings)** Step this way, if you please, young lady.

*(Enter Olivia.)*

**MRS MURDSTONE:** This is Olivia. I will delay breakfast by a few minutes while you get acquainted. You may talk with her till I return – but don't expect treats like this every day! **(She exits)**

**ORPHAN 1:** Hello, Olivia.

**OLIVIA:** Hello.

**ORPHAN 1:** Come and sit down, and tell us all about yourself.

*(The orphans sit down and Olivia joins them.)*

**OLIVIA:** Nothing much to tell, really. I've just come from the St. Francis Convent.

**ORPHAN 2:** What was it like?

**OLIVIA:** Terrible. The nuns were so strict they never allowed us any fun.

**ORPHAN 2:** Well, I warn you, Olivia, you'll think of it as heaven compared to this place.

**OLIVIA:** Oh, I can't believe that. The Mother Superior ruled us with a rod of iron. Talk about a tyrant.

**ORPHAN 3:** You haven't seen anything yet.

**ORPHAN 1:** Your Mother Superior is a pussycat compared with Mrs Murdstone.

**ORPHAN 2:** She's an ogre.

**ORPHAN 4:** She's a tyrant.

**ORPHAN 1:** She has the foulest temper.

**ORPHAN 3:** Why, if we even so much as cough when we're supposed to be silent, we get punished.

**ORPHAN 1:** Where is the convent, Olivia?

**OLIVIA:** Just outside Stockport.

**ORPHAN 4:** Then why did you leave it, and come here to Manchester?

**OLIVIA:** I didn't leave. The nuns threw me out. I kept misbehaving.

**ORPHAN 2:** What did you do?

**OLIVIA:** I flicked ink pellets at the Sisters when their backs were turned.

*(The orphans giggle.)*

**OLIVIA:** I drew a moustache on a picture of the Order's founder.

*(More giggles.)*

**OLIVIA:** And I burped after meals.

*(More giggles.)*

**ORPHAN 3:** Well, you won't burp after meals here. You'll more likely throw up.

**OLIVIA:** Why, what are they like?

**ORPHAN 4:** They're the same every day.

**ORPHAN 1:** Breakfast, dinner and tea, it's the same revolting swill. It's...it's... **(She struggles to describe it)** ...yucky!

**ORPHAN 2:** It's garbage!

**ORPHANS:** It's slop!

**OLIVIA:** Why do you put up with it?

**ORPHAN 3:** What else can we do? Nowhere else we can go. No parents.

**ORPHAN 4:** No relations.

**ORPHAN 1:** Or if we have, they're too poor to take us in.

**ORPHAN 2:** Some of us remember our parents.  
**ORPHAN 3:** Most of us don't.  
**ORPHAN 2:** Do you remember yours, Olivia?  
**OLIVIA:** No. I think they died in an accident when I was a baby. But look...  
*(she takes a locket from around her neck)* this might be my mother...

*(The girls gather round to look, and express admiration.)*

**ORPHAN 4:** She's very like you.  
**ORPHAN 1:** It must be your mother.  
**OLIVIA:** Perhaps it is – but I'll never know.  
**ORPHAN 2:** You mustn't let Mrs Murdstone see that. She'll take it off you.  
**OLIVIA:** She wouldn't dare!  
**ORPHAN 3:** She would – and she does. She takes all our trinkets off us.  
**ORPHAN 4:** She says when we're old enough to leave she'll give us them back, unless we've misbehaved.  
**ORPHAN 1:** And of course, she always finds some way we've misbehaved, even when we haven't.  
**ORPHAN 2:** So no-one ever gets them back.  
**ORPHAN 3:** Then she sells them.  
**OLIVIA:** Well, she's not having mine. *(She puts the locket in her pocket)*  
**ORPHAN 4:** You'll soon change your tune once you've been here a while.  
**ORPHAN 1:** We were just like you, Olivia, when we first arrived. We had spirit, we had hopes.  
**ORPHAN 2:** They soon get dashed.  
**OLIVIA:** Is it that bad?  
**ORPHAN 3:** You wouldn't believe it. D'you know what we do, for fourteen hours a day? We sew.  
**ORPHAN 4:** Every day, except Sunday, sew and sew.  
**ORPHANS:** Sew and sew.  
**OLIVIA:** What do you sew?  
**ORPHAN 1:** Old clothes, which Mrs Murdstone sells on for a profit.  
**ORPHAN 2:** And mailbags – they're the worst of all, they tear your fingers to shreds.  
**ORPHAN 3:** She has a contract, which pays her well.  
**OLIVIA:** Sounds like Mrs Murdstone is a right so-and so.

*(The orphans titter.)*

**ORPHAN 4:** Don't let her hear you say that, or she'll have you sewing double- time.

**OLIVIA:** But I'm useless at sewing. The Nuns tried to teach me, but I kept making mistakes. I once sewed up the bottom of Mother Superior's habit so badly, she couldn't get into it.

*(The orphans laugh.)*

**ORPHAN 1:** Well, you'd better learn fast, otherwise you're in big trouble.

*(Enter Mrs Murdstone, with Dicken, a middle-aged dogsbody, who does not have the brightest of intellects. He also has a thick West Country accent.)*

**MRS MURDSTONE:** Did I hear someone mention trouble? I hope none of you are thinking of causing any, for, as you know, my punishment is swift and terrible. What do you say, Dicken?

**DICKEN:** Donkeys.

*(The orphans titter.)*

**MRS MURDSTONE:** Did I give you permission to snigger?

*(The orphans go silent, cowed.)*

**MRS MURDSTONE:** Dicken, what have donkeys got to do with discipline?

**DICKEN:** It's just that anyone would have to be a donkey to make trouble.

**MRS MURDSTONE:** Not quite the way I'd express it, but I take your point, and so, I trust, do all of you young ladies. I also hope you girls have explained the strict standards I expect to Olivia.

**ORPHAN 4:** Yes, Mrs Murdstone.

**MRS MURDSTONE:** Did I say you could speak? And, now, it's time for breakfast.

*(All the orphans groan.)*

**MRS MURDSTONE:** I thought you'd be pleased. Dicken, start serving your culinary masterpiece.

**DICKEN:** *(Totally baffled)* Duh?...Do what?

**MRS MURDSTONE:** Dish out the gruel, man! Girls – line up – and enjoy!

**TRACK 2: SLOP! (SONG)**

*(The Orphans – including Olivia – go up to the table, collect their bowls and spoons, then return to their places, sit cross-kneed and eat the slop, all during the course of the song.)*

**ORPHANS:** SLOP! EVERY MEAL IS THIS SLOP!  
EVERY DAY WITHOUT STOP  
ALL WE GET IS THIS STICKY GOO,  
SMELLS LIKE GLUE, AND TASTES LIKE IT TOO!

**ORPHANS:** SLOP!

**MRS MURDSTONE:** IT'LL HELP YOU GROW UP

**ORPHANS:** BUCKETFULS OF THIS SLOP!

**MRS MURDSTONE:** IF IT DOESN'T BLOW UP!

**ORPHANS:** SCUM THAT FLOATS TO THE TOP.

**MRS MURDSTONE:** THOUGH IT MAKES YOU THROW UP,  
AND YOUR TUMMIES MIGHT GET UPSET, DON'T FORGET,  
IT'S ALL THAT YOU'LL GET!

**ORPHANS:** SHE CALLS IT GRUEL. IT'S MORE LIKE SLIME.  
WAS THERE EVER MORE CRUEL A CRIME  
THAN THIS DISGUSTING SLOP?  
WITH ITS WIND WE GO POP!  
WISH THAT WE COULD JUST DROP THE LOT  
DOWN THE NEAREST DRAIN!  
BUT TIME AND AGAIN  
NO MATTER HOW WE PLEAD,  
THEY FEED US MORE AND MORE  
OF THIS REVOLTING SLOP!

**MRS MURDSTONE:** KEEPS YOU ON THE HOP!

**ORPHANS:** IT'S SLOP!

*(Olivia is the only one who hasn't tasted her slop yet.)*

**OLIVIA:** I can't believe it's that bad.

**ORPHAN 2:** Just you taste it.

*(Olivia does so, and splutters)*

**OLIVIA:** Ugh! It's not fit for pigs. I'm not putting up with it. *(She gets up)*

**ORPHAN 3:** What are you going to do?

**OLIVIA:** You'll see. *(She walks up to Dicken, bowl & spoon in hand)*  
Please, sir, I want less.

**MRS MURDSTONE:** Less! Aaah! *(She swoons into Dicken's arms)* Dicken, I've come  
over all funny.

**DICKEN:** You're not making *me* laugh.

*(Mrs Murdstone recovers, with a glare at Dicken.)*

- MRS MURDSTONE:** Not funny ha-ha, you donkey, funny peculiar. I could have sworn I heard this child say she wanted less.
- OLIVIA:** You heard right. I want less slop – starving dogs wouldn't eat it. Besides, look, what's this fly doing in it? ***(She holds it under Dicken's nose)***
- DICKEN:** Looks like the breast stroke. Don't shout too loud, or everyone will want one.
- OLIVIA:** ***(To Mrs M)*** I want less slop. And, while we're about it, less sewing. We all want less, don't we girls.

*(The orphans, scared, keep silent.)*

- OLIVIA:** I said, don't we, girls?

*(Still an awkward silence.)*

- OLIVIA:** What's the matter with you lot, afraid to stand up for your rights?
- MRS MURDSTONE:** ***(Fierce & formidable)*** Rights? Rights? Listen to me, young lady, in here you have no rights. You're here to work, and do as you're told. You want less, Miss – less you'll get. Less freedom, less light, less company, less everything. Dicken, put her in the Hole!

*(The Orphans gasp.)*

- OLIVIA:** What's the Hole?
- ORPHAN 1:** A windowless cell way underground.
- ORPHAN 2:** No mattress or pillow, just a concrete slab.
- ORPHAN 3:** The mildew runs down the walls.
- ORPHAN 4:** And so do the spiders.
- MRS MURDSTONE:** ***(Savagely, to the Orphans)*** Did I say you could speak? Do you want the hole too?
- ORPHANS:** No, Mrs Murdstone.
- MRS MURDSTONE:** ***(To Olivia)*** Well girl, you've been here two minutes, and already you're making trouble. Let's see if three days in the Hole dampens your rebellious nature. Dicken, take her down!
- OLIVIA:** You'll have to catch me first. ***(She runs out)***
- MRS MURDSTONE:** I've grown to detest that Olivia! But she'll be back in two minutes.
- DICKEN:** No-one done ever escaped from 'ere.

*(The orphans cluster round a “window” looking out. NB: This could be a place close to the wings, with a light directed on them.)*

ORPHAN 1: Look, she’s running across the yard.  
 ORPHAN 2: She’s trying to climb the gates.  
 ORPHAN 3: Can’t be done. They’re too high.  
 ORPHAN 2: No – look! She’s halfway up.  
 ORPHAN 4: She’s at the top!  
 ORPHAN 2: She’s over!  
 ORPHAN 1: She’s free!

*(All the orphans cheer.)*

MRS MURDSTONE: Silence when you cheer! Dicken, after her!  
 DICKEN: But I’ll never climb the gate – I’m too old.  
 MRS MURDSTONE: *(Quietly patient)* What’s that at your belt?  
 DICKEN: The keys to the gate.  
 MRS MURDSTONE: Precisely. *(She roars at him)* Get going and fetch her back.  
 DICKEN: Yes, Mrs Murdstone. *(He hurries out.)*  
 MRS MURDSTONE: And as for you lot – in case you get any ideas of following Olivia’s example, it’s just water for you for the rest of the day – and you will all have an extra two hours sewing.

*(Orphans groan.)*

MRS MURDSTONE: Groan as much as you like - blame it on Olivia! *(She exits.)*  
 ORPHAN 3: I don’t blame Olivia.  
 ORPHAN 4: I wish I had her spirit.  
 ORPHAN 1: It’s going to be an awful day – but it was worth it!



**TRACK 3:**

**REPRISE – ORPHANS (SONG)**

**GROUP 1:** ORPHANS, ORPHANS, ORPHANS, ORPHANS,  
SHUT UP IN AN ORPHANAGE DAY AND NIGHT.

**GROUP 1:**  
ORPHANS, ORPHANS,  
ORPHANS, ORPHANS,  
AH

**GROUP 2:**  
ORPHANS, ORPHANS,  
ORPHANS, ORPHANS,  
WORKING HARD AS SLAVES,  
DO YOU THINK THAT'S RIGHT?

*(The third group marches on.)*

**GROUPS 1 & 2:**  
ORPHANS, ORPHANS,  
ORPHANS, ORPHANS,  
AH

**GROUP 3:**  
ORPHANS, ORPHANS,  
ORPHANS, ORPHANS,  
SHUT UP IN AN ORPHANAGE  
DAY AND NIGHT.

**ALL:** ORPHANS, ORPHANS, ORPHANS, ORPHANS,  
NO-ONE CARES ABOUT YOU WHEN YOU'RE OUT OF SIGHT!  
IT'S NOT RIGHT!

*(All exit)*

**SCENE TWO:****A COUNTRY LANE***(Enter Olivia)*

**OLIVIA:** That horrible orphanage! It was worse than the Convent, if that's possible. Those poor girls – the grown-ups don't seem to care about them at all. All they do is bully them, and treat them horribly, and use them to make money. It's not fair. If I were a grown-up, I'd rescue them, straight off, that's what I'd do, no messing. Or would I? Would I grow up cold and unfeeling, like the Mother Superior or Mrs Murdstone? Is that what being grown-up does to you? Maybe it's because they've never had happiness in their lives – well, neither have I, but I'm certainly not going to let that get me down.

**TRACK 4:****HAPPINESS SOMEWHERE (SONG)**

**OLIVIA:** THERE HAS GOT TO BE SOME HAPPINESS SOMEWHERE,  
CAN'T JUST VANISH WITHOUT TRACE.  
SOMEWHERE IN THIS WORLD SOMEONE MUST CARE.  
SOMEWHERE THERE'S A BETTER PLACE.  
AND IF I COULD FIND SOME HAPPINESS SOMEWHERE,  
I'D SPREAD THAT HAPPINESS AROUND.  
BUT NO MATTER HOW I'VE TRIED,  
NO MATTER HOW I'VE CRIED,  
NO HAPPINESS HAVE I FOUND.

I'VE HEARD ABOUT IT, BEEN TOLD ABOUT IT,  
I'VE READ ABOUT IT TOO.  
BUT UNTIL I'VE KNOWN IT FOR MYSELF,  
I CAN'T BELIEVE THAT IT'S TRUE.  
THERE MUST BE SOMEBODY OUT THERE  
WHO HAS HOPE AND LOVE TO SHARE.

FOR THERE HAS TO BE SOME HAPPINESS SOMEWHERE,  
AND I WILL FIND IT, COME WHAT MAY.  
YES, THAT'S WHAT I INTEND.  
I'LL REACH MY JOURNEY'S END  
WHEN HAPPINESS COMES MY WAY.  
THERE MUST BE HAPPINESS SOMEWHERE.  
SOMEWHERE.

*(Enter Dicken)*

**DICKEN:** There you are, Missee.

**OLIVIA:** Dicken! Have you come to take me back?

**DICKEN:** Them's my orders. But if you were to start runnin', why, my poor old legs could never catch you, even if they wanted to. Do you really think I'd take you back to that hell-hole?

- OLIVIA:** But you'll get into trouble with Mrs Murdstone.
- DICKEN:** She'll never know. I'll tell her I couldn't find you.
- OLIVIA:** Dicken, you're not from round here, are you?
- DICKEN:** No, missee, oi be from Bristol.
- OLIVIA:** Why do you put up with it? Why don't you go back home?
- DICKEN:** It's the only life I know, Missee. I gets my board and lodging, and a few pennies. I know it ain't much, but it's all I'm fit for.
- OLIVIA:** And why do you make the same awful slop every meal?
- DICKEN:** Don't know any different. It's what Mrs M showed me to do.
- OLIVIA:** But there's all kinds of things... soup would make a nice change, and it's just as cheap.
- DICKEN:** Nah. Mrs M don't like spending money on food, unless it be for hersen.
- OLIVIA:** But you could grow your own vegetables, then it wouldn't cost you anything.
- DICKEN:** Aye, hadn't thought on that. Darned if I don't give it a go! Thank 'ee, Missee, it'll give me something enjoyable to do. Anyways, where be you going?
- OLIVIA:** London. Look, why don't you come with me?
- DICKEN:** No, thank 'ee. I'd be afeared on a big place like that. Donkeys!
- OLIVIA:** What?
- DICKEN:** Donkeys! There be a farm with donkeys just down the road. You could always ride one down to London.
- OLIVIA:** But that would be stealing.
- DICKEN:** Nay, Missee, just borrowing. Mind 'ee, if they caught 'ee at it, they'd hang 'ee for sure. Best not take old Dicken's advice, it'll only get 'ee in trouble.
- OLIVIA:** Oh, Dicken, I thought you were as mean and nasty as all the grown-ups I've met, but you're really very nice. **(She kisses his cheek)**
- DICKEN:** **(Going all bashful)** I'll never wash that cheek again. Not that I ever do.
- OLIVIA:** Goodbye, Dicken.
- DICKEN:** Goodbye, Missee...nay, Olivia. **(They exit opposite ways.)**

**(All exit)**

**SCENE THREE:                    COVENT GARDEN, LONDON**

*(Five flower-sellers [in the middle is Eliza Doolittle] are seated with their baskets of flowers. All around them are a chorus of Londoners, including street traders, two or three “ladies of the streets”, two or three men wearing a green flower in their buttonholes. Other characters at Director’s discretion.)*

**TRACK 5:                                    LONDON (SONG)**

**ALL:**                                    COME TO LONDON, FOR IT’S THE PLACE TO BE.  
 IT’S A GREAT CITY, IS LONDON.  
 ONCE YOU GET HERE, THERE’S LOTS TO DO AND SEE  
 IN THIS GREAT CITY OF LONDON.  
 MAYFAIR THROUGH TO CHINATOWN,  
 BOW TO LEICESTER SQUARE,  
 THERE IS NOT A FINER TOWN ANYWHERE.  
 FOR IT’S LONDON THAT CASTS A MAGIC SPELL,  
 UNDER WHICH YOU WILL FALL.  
 KEEP YOUR PARIS OR NEW YORK,  
 LONDON’S THE BEST CITY OF ALL.

THERE ARE STREET HAWKERS, MAKING THEIR PLAY,  
 STREET TRADERS, STALKING THEIR PREY,  
 FLOWER SELLERS AT EVERY STATION,  
 FANCY FELLERS WITH A GREEN CARNATION.  
 ALL KINDS OF PEOPLE YOU’LL MEET,  
 ON THE AVERAGE LONDON STREET.  
 EVERY MOMENT OF EVERY NIGHT AND DAY  
 THERE’S ADVENTURE ON CALL.  
 KEEP YOUR PARIS OR NEW YORK,  
 LONDON’S THE BEST CITY OF ALL, OF ALL, OF ALL,  
 THAT’S LONDON!

*(Most of the crowd disperse, leaving the flower sellers, and three gentlemen, one of whom is Ebenezer Scrooge [wearing mittens and with a stick] and another of whom is George Bernard Shaw [bushy beard]. Or all can stay on, as in a busy London street scene, provided they don’t distract from the action. Eliza Doolittle is in the middle of the flower sellers. The others are Doris, Flo, Queenie, [all Cockneys] and Annie [who speaks posh]. The first gentleman walks by.)*

**ELIZA:**                                    *(Calling out to him)* Come on, sir. Buy a nice bunch of flowers for your girlfriend. Only two pence. *(Pronounced ‘tuppence’)*

**GENTLEMAN:**                            I’m married.

**ELIZA:**                                    Then buy a sixpenny bunch for your girlfriend.

**GENTLEMAN:**                            Done. *(He hands over a sixpence, Eliza gives him a bunch of flowers, and he exits)*

**DORIS:**                                    Eliza Doolittle, how do you do it?

**QUEENIE:** Eliza could sell ice to an Eskimo.  
**ELIZA:** Well, you got to make a living, ain't yer?  
**ANNIE:** I never sell a quarter as much as Eliza! What am I doing wrong?  
**FLO:** You know your trouble, Annie? You talk too posh.  
**ELIZA:** Let's face it, dearie, you ain't Cockney, like wot we are.  
**QUEENIE:** That don't make her a bad person.  
**ELIZA:** Did I say it did, Queenie?  
**ANNIE:** Here comes a gent now. I'll try my luck.

*(Ebenezer Scrooge, with a stick, starts to pass by.)*

**ANNIE:** Excuse me, sir – would you be so kind as to purchase a small posy of flowers?  
**SCROOGE:** Flowers? Humbug! The only flowers I want are on my grave – 'cos I won't have to pay for them. Humbug! *(He waves his stick furiously at Annie & exits)*  
**DORIS:** You picked the wrong one there, dearie. Do you know who that was?  
**ANNIE:** Who?  
**DORIS:** Ebenezer Scrooge!  
**FLO:** The meanest, most miserable skinflint in all of London!  
**QUEENIE:** He's even meaner than my old man!

*(They all laugh.)*

**ELIZA:** We've got to learn you how to talk proper, Annie, like us, uvverwise you'll never get anywhere. Now repeat after me...the rine in Spine sties minely in the pline.

*(NB: For the rhythm of this section of dialogue see the Vocal Score.)*

**ANNIE:** The rain in Spain stays mainly in the plain...  
**ELIZA:** No, no – the rine in Spine sties minely in the pline. Try it again.  
**ANNIE:** The rain in Spain stays mainly in the plain...  
**ELIZA:** She'll never get it.  
**FL'R SELLERS:** She'll never get it.  
**ELIZA:** Annie, I'm curious about you. Where you from? Wiv your la-di-da accent, you could pass for a proper lady.  
**DORIS:** More than can be said of you, Eliza.  
**ELIZA:** I could be a lady, Doris, if I set my mind to it.  
**DORIS:** Ga'arn!

**ELIZA:** I could, too.

**QUEENIE:** Then why did we hear you singin' that song the uvver day?

**ELIZA:** What song?

**FLO:** You know, about all your wantin' was a warm room and comfortable chair?

**ELIZA:** Oh, that! Just a song I heard somewhere. No, Flo, I envy Annie and the way she talks. What I want to be most in the world is a lady.

**TRACK 6:** **I WANT TO BE A LADY (SONG)**  
*(NB If not already on as passers-by, etc., the CHORUS can enter.)*

**ELIZA:** I DON'T WANT A ROOM SOMEWHERE,  
 I DON'T WANT A FIRE AND A COSY CHAIR.  
 THERE'S JUST ONE THING I WANT TO BE,  
 AND THAT'S A TOFF WOT HITS IT OFF  
 WIV THE ARISTOCRACY!

I WANT TO BE A LADY.  
 THAT'S WHAT I LONG TO BE.  
 HOLD MY LITTLE PINKIE UP  
 WHEN I DRINK A CUP OF TEA WITH DIGNITY.  
 I WANT TO BE A LADY,  
 EVER SO SMART AND POSH.  
 WHERE I USED TO CURSE AND SWEAR  
 I WILL JUST DECLARE  
 "OH, GOSH! HOW TERRIBLE!"

NEVER COMING BACK TO COVENT GARDEN,  
 UNLESS I'M TAKEN TO THE OPERA.  
 WON'T SAY "WATCH IT, JACK!" I'LL SAY "BEG YOUR PARDON."  
 IT'S MUCH MORE LADYLIKE AND PROPERER.  
 YES I WANT TO BE A PROPER LADY,  
 DRIPPING WITH DIAMONDS AND PEARLS.  
 I'LL BE GOING PLACES. YOU'LL SEE ME AT THE RACES  
 WITH DUKES AND BARONS AND EARLS.  
 YES, I'M GONNA BE A LADY;  
 JUST WATCH ME, GIRLS!

*(She dances trying to be ladylike.)*